



digital cinema media



THE DIGITAL CINEMA MEDIA AWARDS 2017

**WELCOME TO
OUR WORLD**

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INTRODUCTION

The power of the darkened room, immersive sound and premium content on the biggest screen offers something different for audiences and advertisers.

The unique, uncluttered environment adds a sense of escapism for viewers who have paid to pay attention. Amplifying the power of AV content, the emotional impact of cinema captivates and entertains, while driving brand value and sales growth.

To showcase the best in cinema, the annual Digital Cinema Media Awards, held in partnership with *Campaign*, celebrate and reward the most impactful advertising work created by our industry over the last year.

The Awards, now in their third year have evolved significantly since their inception with the new categories this year splitting the Best Use of Cinema into Small and Large categories and a new Best Long Copy category, which celebrates cinema's ability to showcase powerful storytelling in film.

We received a record-breaking number of entries this year so thank you for all your support and congratulations to all the winners and nominees.

We look forward to seeing you again in 2018!

In association with:

campaign

FOREWORD



Karen Stacey **CEO / Digital Cinema Media**

Now in their third year, the Digital Cinema Media Awards are well established as a celebration of the very best advertising showcased on the big screen. This year we've received a record-breaking number of entries from a broad mix of brands and their agencies.

I've been really inspired by the smart planning and creative work across all the categories, but what's been most impressive is the care and attention displayed by our winners in considering how cinema complements AV schedules and how its emotional impact can be maximised.

Cinema continues to grow as a medium and in the latest AA / WARC figures cinema outperformed all other platforms, including internet (excluding mobile), making it the fastest-growing medium. We continue to

offer something different for advertisers and audiences with a trusted, unique environment and our great performance has continued into Q2 and Q3 with a massive Q4 still to come.

There's a real sense of momentum and it's all driven by the entertaining content you create. Choosing the best of the best is always a challenge and I'd like to thank our brilliant judges for a lively discussion and debate! I'm sure you'll agree that our winning campaigns can inspire us all to think about cinema differently and how it delivers results across a huge range of media challenges and budgets.

Thank you to Claire and *Campaign* for being fantastic partners and thank you to all our nominees and winners. See you next year!



Claire Beale / Global Editor-in-Chief, *Campaign* **Chair of the Judges, Digital Cinema Media Awards**

The trouble with hitting year three as chair of the jury for the excellent DCM awards is that I've already deployed all my choice thoughts about the power of cinema and the general excellence of the entries this showcase elicits.

As the canvas for a brilliant advertising experience, cinema can be unbeatable and we saw that again in so many of the submissions this year.

And there were plenty of new ideas and approaches for the 2017 jury to consider: from new cinema advertisers making their big screen debut to established clients gaining in confidence in their approach; from the innovators who have pounced hungrily on exciting new technology to the brands that have fully exploited the scale of the cinema-going experience.

But let's not get carried away with hyperbole. Not all the entries were up to scratch; there were some examples of solid media thinking cruelly undermined by lacklustre execution and there were entries where the choice of cinema seemed almost arbitrary. Thankfully, though, there was a bumper number of submissions this year, plenty of genuinely exciting work for the judges to debate and some really tough decisions to make between excellent contenders.

Thanks so much to DCM for making these awards an important fixture now in the industry calendar, for showcasing the very best campaigns and setting another high bar for the next crop of work to aim for.

THE JUDGES

Chair of the judges

Claire Beale	Global Editor-in-Chief	<i>Campaign</i>
Anna Carpen	Creative Partner	18 Feet & Rising
Dan Clays	CEO	OMD
Davina Barker	Sales Director	Digital Cinema Media
Grant Millar	Chief Client Officer	Zenith Media
Henry Daglish	Founder	Bountiful Cow
Jem Lloyd-Williams	Managing Director	Vizeum
Karen Stacey	CEO	Digital Cinema Media
Nick Baughan	CEO	Essence EMEA
Rachel Forde	CEO	Spark Foundry UK
Rick Hirst	CEO	Carat UK



THE AWARDS

THE NOMINEES

BEST USE OF CINEMA (SMALL)

Arla Organic	Arla	Carat UK / Amplifi / Wieden & Kennedy
British Airways Holidays	British Airways	Carat UK / Amplifi
Control GX 2017 Launch	Combe Just For Men	MEC
Made in Britain	DFS	MediaCom
Don't Mind if I Baileys	Diageo / Baileys	Carat UK / Amplifi
Madam Butterfly	English National Opera (ENO)	Total Media
ITV and the Iconic Red Chair	ITV	Goodstuff
Picturehouse Pop Up Sponsorship	Lefte	Vizeum UK / The Story Lab / Shine / Zen Experiential
Forza Horizon 3	Microsoft / Xbox	Carat UK / Amplifi / M:United / McCann London
Suicide Notes Talk Too Late	The Movember Foundation	
The Mighty Oats	Quaker Oats	OMD
A Celebration of the Art and Craft of Filmmaking	Rolex	Mindshare
It All Starts with The Sunday Times	The Sunday Times	Pulse Media
The Miami Flamingo Partnership	Three	Mindshare
Swedish Glace	Unilever	BDTD / AnyClip

BEST USE OF CINEMA (LARGE)

Best Seat in the House	Audi	MediaCom
Meerkat Movies	Compare The Market	MEC
The Wonderful Everyday - Transforming Purpose into Profit	IKEA	Vizeum UK / Amplifi / Mother
Voices	Nationwide	MEC
How Authenticity is All About Doing Good and Telling Great	The Co-op	Rocket
Vauxhall Awards Season	Vauxhall	Carat UK / Amplifi / McCann London

BEST LONG-COPY CINEMA CAMPAIGN

Original is Never Finished	Adidas	Carat UK / Amplifi / Johannas Leanardo
Best Seat in the House	Audi	MediaCom

Channel 4 Paralympics	Channel 4	OMD UK
Suicide Notes Talk Too Late	The Movember Foundation	
Voices	Nationwide	MEC
The Mighty Oats	Quaker Oats	OMD UK
A Celebration of the Art and Craft of Filmmaking	Rolex	Mindshare

BEST NEWCOMER TO CINEMA

Living Cinema	Bupa	MEC
Control GX 2017 Launch	Combe Just For Men	MEC
Picturehouse Pop Up Sponsorship	Lefte	Vizeum UK / The Story Lab / Shine / Zen Experiential
Suicide Notes Talk Too Late	The Movember Foundation	
Creating Noise in Cinema	Nestle	Zenith

BEST USE OF INNOVATION IN CINEMA

Best Seat in the House	Audi	MediaCom
ITV and the Iconic Red Chair	ITV	Goodstuff
Get Behind the Wheel by Manipulating the Wheel	Jaguar	Mindshare
Forza Horizon 3	Microsoft / Xbox	Carat UK / Amplifi / M:United / McCann London
Suicide Notes Talk Too Late	The Movember Foundation	
David Brent Partnership	Right Guard	MEC
The Screen Hack	Ubisoft	Maxus
Vauxhall Awards Season	Vauxhall	Carat UK / Amplifi / McCann London
YouTube Powered Cinema	YouTube	OMD UK

BEST 'MARKETING FOR GOOD' CAMPAIGN

Arla Organic	Arla	Carat UK / Amplifi / Wieden & Kennedy
Channel 4 Paralympics	Channel 4	OMD UK
Suicide Notes Talk Too Late	The Movember Foundation	
Making a Real Difference in Co-op's Communities	The Co-op	Rocket

BEST USE OF CINEMA (SMALL)

This category rewards campaigns under £250,000 (DCM ratecard) which demonstrate the best use of cinema. As well as impactful big screen advertising, entries could include campaigns that employ tactical and topical messaging and engagement, proximity targeting or different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile or sampling.

NOMINEES

Arla Organic	Arla	Carat UK / Amplifi / Wieden & Kennedy
British Airways Holidays	British Airways	Carat UK / Amplifi
Control GX 2017 Launch	Combe Just For Men	MEC
Made in Britain	DFS	MediaCom
Don't Mind if I Baileys	Diageo / Baileys	Carat UK / Amplifi
Madam Butterfly	English National Opera (ENO)	Total Media
ITV and the Iconic Red Chair	ITV	Goodstuff
Picturehouse Pop Up Sponsorship	Leffe	Vizeum UK / The Story Lab / Shine / Zen Experiential
Forza Horizon 3	Microsoft / Xbox	Carat UK / Amplifi / M:United / McCann London
Suicide Notes Talk Too Late	The Movember Foundation	
The Mighty Oats	Quaker Oats	OMD
A Celebration of the Art and Craft of Filmmaking	Rolex	Mindshare
It All Starts with The Sunday Times	The Sunday Times	Pulse Media
The Miami Flamingo Partnership	Three	Mindshare
Swedish Glace	Unilever	BDTD / AnyClip

WINNER

'MADAM BUTTERFLY'
ENGLISH NATIONAL OPERA (ENO) / TOTAL MEDIA



“This campaign genuinely challenged the client’s perception, with the ENO using cinema for the first time. With a small budget, every penny counts and the smart planning was executed with emotional creative that delivered fantastic business results.”

The English National Opera (ENO) wanted to take one of the world’s best known operas and make it accessible to the widest and most diverse audiences, so attracting first time ENO customers would be key to the success of the campaign.

Cinema was the perfect medium to provide cultural traction, but the ENO had never advertised in cinema before. By using DCM’s Building Box Office Brands research, Total Media demonstrated how cinema could deliver cost effective awareness, create brand difference and drive brand consideration – all of which would be vital to the campaign’s performance.

With a small budget, the targeting capabilities of digital cinema came to the fore to engage art-house ABC1 cinemagoers at Picturehouse Cinemas in London, alongside hand-picked film titles such as *High-Rise* and *Anomalisa*.

According to the ENO: “We needed a campaign that would position Madame Butterfly as a blockbuster production. Cinema was a fantastic vehicle for showing off all of those visually appealing aspects of the production. It’s the fifth run of the production but it was our most successful in attracting new audiences and we had more people come to this run than ever before.”

The sales target was beaten by 10% and the campaign also drove early ticket sales by selling 70% of seats before opening night. As a result, cinema now has a permanent place on ENO’s media roster.

BEST USE OF CINEMA (LARGE)

This category rewards campaigns over £250,000 (DCM ratecard) which demonstrate the best use of cinema. As well as impactful big screen advertising, entries could include campaigns that employ tactical and topical messaging and engagement, proximity targeting or different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile or sampling.

NOMINEES

Best Seat in the House	Audi	MediaCom
Meerkat Movies	Compare The Market	MEC
The Wonderful Everyday - Transforming Purpose into Profit	IKEA	Vizeum UK / Amplifi / Mother
Voices	Nationwide	MEC
How Authenticity is All About Doing Good and Telling Great	The Co-op	Rocket
Vauxhall Awards Season	Vauxhall	Carat UK / Amplifi / McCann London

HIGHLY COMMENDED

The Wonderful Everyday - Transforming Purpose into Profit	IKEA	Vizeum UK / Amplifi / Mother
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WINNER

'VAUXHALL AWARDS SEASON'
VAUXHALL / CARAT UK / AMPLIFI / MCCANN LONDON



“Vauxhall enhanced its AV copy with an impactful, bespoke partnership that aligned with cinema’s Awards Season. The media execution was strong, leveraging the whole cinema environment and the latest targeting capability.”

Vauxhall needed to raise awareness, drive purchase intent and challenge established opinions of the Astra in 2017. Vizeum and Amplifi identified that the target ABC1 audience profile, known as ‘British Bill’, was 25% more likely to be a heavy cinemagoer, with over a quarter visiting at least once a month. Cinema therefore offered the perfect complement to Vauxhall’s TV and VOD investment as the campaign launch in Q1 coincided with Awards Season, which attracts an even higher age and AB profile in cinemas.

To create a truly 360 partnership, Vauxhall leveraged the entire cinema footprint. Everything was tailored to the cinema environment: awards season trivia was written for the big screen to make the cinema visit more fun and engaging; dynamic idents were created and tailored to each location and film; and copy was updated as soon

as the 2017 Oscar winners were announced. Vauxhall also leveraged cinema membership schemes to promote the partnership and add competition elements to the activation.

As a result, the crucial purchase intent metrics saw significant increases of +24% for ‘visit a dealership’, +22% for ‘find out more about the vehicle’ and +29% for ‘talk to others’. According to Andy Biernacki, Head of Vauxhall Brand: “Cinema provided a unique and vital channel to support our core Astra model. Accessing a captive and engaged audience enabled us to convey our brand personality with some fun and relevant film trivia while delivering key product features via an endearing ad that makes people smile.”

BEST LONG-COPY CINEMA CAMPAIGN

This category recognises long copy ads or branded content (60" and over) that uses cinema as part of its strategy.

NOMINEES

Original is Never Finished	Adidas	Carat UK / Amplifi / Johannas Leonardo
Best Seat in the House	Audi	MediaCom
Channel 4 Paralympics	Channel 4	OMD UK
Suicide Notes Talk Too Late	The Movember Foundation	
Voices	Nationwide	MEC
The Mighty Oats	Quaker Oats	OMD UK
A Celebration of the Art and Craft of Filmmaking	Rolex	Mindshare

HIGHLY COMMENDED

Original is Never Finished	Adidas	Carat UK / Amplifi / Johannas Leonardo
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WINNER

'CHANNEL 4 PARALYMPICS'
CHANNEL 4 / OMD UK



“Long-copy needs to bear repetition and this campaign really brought the brand and the environment to life, while making the media accessible for everyone. It’s super smart, really shows knowledge of the cinema medium and has clearly been executed with a huge amount of care and attention.”

Channel 4’s unique relationship with the Paralympics began in 2012 when it broadcast its first Games. Supported by a highly successful media campaign – *Meet the Superhumans* – Channel 4 raised awareness and helped London 2012 become a runaway success. How could they top this in 2016?

To promote awareness of the Rio Paralympics and help change public attitudes to disability, Channel 4 created another epic *Superhumans* ad. With incredibly impactful creative to support, a strong AV strategy combining the big screen with the little screen was key to drive impact and reach for the 2016 Paralympics.

At 180”, the length of the premium Gold, Silver and Bronze cinema spots combined, *The Superhumans* felt more like a short film than

an ad, especially when powered by the immersive sound and awe-inspiring screen.

Channel 4 and OMD’s challenge however was to find a way to make the media talk to everyone. It didn’t just have to appear inclusive, it had to be inclusive. A signed and subtitled version of the film was created by 4Creative exclusively for dedicated cinema screenings for the hard of hearing. This was a UK first, making *The Superhumans* truly accessible and enjoyable for the entire cinema audience. The campaign was widely praised for its creativity and accessibility with charities and trade press celebrating this inclusive and pioneering approach to cinema.

And the results? The Paralympics were watched by 27.2m people, a massive 46% of the viewing population, smashing Channel 4’s viewing targets.

BEST NEWCOMER TO CINEMA

This category is for new brands or brands who have not used cinema since before it went digital in September 2012.

NOMINEES

Living Cinema	Bupa	MEC
Control GX 2017 Launch	Combe Just For Men	MEC
Picturehouse Pop Up Sponsorship	Leffe	Vizeum UK / The Story Lab / Shine / Zen Experiential
Suicide Notes Talk Too Late	The Movember Foundation	
Creating Noise in Cinema	Nestle	Zenith

HIGHLY COMMENDED

Living Cinema	Bupa	MEC
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WINNER

'PICTUREHOUSE POP UP SPONSORSHIP'
LEFFE / VIZEUM UK / THE STORY LAB / SHINE / ZEN EXPERIENTIAL



“This was a brave, ‘all-in’ approach for a newcomer to cinema. Surprising and different, it really stretched the potential for an activation. Picturehouse Pop-Up was the perfect fit for the brand and the whole campaign achieved impressive results.”

2016 was the year of speciality and craft beer and, with a small amount of media spend, Leffe was at risk of being lost in an increasingly cluttered and highly competitive market. It needed to set itself apart by driving product trial amongst 35-65 year old males with a taste for “good food, fine art and film”. Cinema was therefore the perfect lead medium, with additional support from *The Guardian* to amplify the activity from September onwards.

It was critical to Leffe to create a ‘real world’ experience so a partnership was formed with DCM and Picturehouse to create a unique pop-up film experience. A Leffe tasting truck was commissioned and filled with beer, cured meat and cheese to tour the UK. More than 30 films

were screened across 12 idyllic locations from Norwich to Exeter, including a *Brief Encounter* on top of the Ashmolean Museum in Oxford.

To enhance the association with film, a 10-minute short film was screened at every site, commissioned by Leffe and produced by Bafta-nominated director Gary Tarn, on the virtues of taking time to master one’s craft.

More than 700,000 people were engaged through the whole partnership and over 8,000 individuals were served Leffe at the pop-up screenings. As the lead partner for 2016 with the greatest investment, cinema helped Leffe sell 40,857 hectolitres of beer and deliver a record £14.7m in sales.

BEST USE OF INNOVATION IN CINEMA

This category rewards campaigns that can demonstrate innovative thinking, whether through new technology, new formats, new insight or planning.

NOMINEES

Best Seat in the House	Audi	MediaCom
ITV and the Iconic Red Chair	ITV	Goodstuff
Get Behind the Wheel by Manipulating the Wheel	Jaguar	Mindshare
Forza Horizon 3	Microsoft / Xbox	Carat UK / Amplifi / M:United / McCann London
Suicide Notes Talk Too Late	The Movember Foundation	
David Brent Partnership	Right Guard	MEC
The Screen Hack	Ubisoft	Maxus
Vauxhall Awards Season	Vauxhall	Carat UK / Amplifi / McCann London
YouTube Powered Cinema	YouTube	OMD UK

HIGHLY COMMENDED

YouTube Powered Cinema	YouTube	OMD UK
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WINNER

'FORZA HORIZON 3'
MICROSOFT / XBOX / CARAT UK & AMPLIFI / M:UNITED / MCCANN LONDON



“This campaign was a media first that used the latest 4D technology to deliver a hugely entertaining and immersive ad. Xbox amplified the experience of gaming in a multi-sensory way and the execution, which could only have been delivered in cinema, absolutely fitted the ambition of the product.”

To promote Forza, a long-running franchise with nine entries in 11 years, Xbox needed to create standout in a cluttered period and totally immerse gamers in the Forza world.

Cinema, like gaming, is a visual medium and has the highest reach amongst gamers – it’s their second favourite pastime. But to truly leverage this insight and hit its ambitious awareness target, Xbox needed to enter uncharted terrain...

Carat and Amplifi partnered with McCann and DCM to create the first 4DX advertising experience. 4DX augments motion picture with effects such as seat motion, wind, rain, fog and lightning. During the Forza ad, the seat motions made cinemagoers experience the thrill of the

car racing up a hill or a ramp, when a car went through a puddle, water was sprayed on the audience and for the finale, the audience was held, pausing mid-jump before landing heavily with a shake to simulate the large jump and slo-mo in the footage.

The ad really tested the limits of the cinema medium and formed the centrepiece of the campaign which was amplified by PR and through extended reach across TV, social, outdoor and display.

The results were brilliant, delivering 50% spontaneous awareness which helped Xbox beat its forecast sales target by 180%, making Forza Horizon 3 one of the best-selling Xbox exclusives ever.

BEST 'MARKETING FOR GOOD' CAMPAIGN

This category recognises campaigns that have delivered a tangible impact for good. We believe advertising is a force for good and we are keen to see entries that demonstrate how cinema contributed to delivering value to a cause or organisation, changed consumer attitudes and behaviour or delivered sustainable benefits to society or the environment.

NOMINEES

Arla Organic	Arla	Carat UK / Amplifi / Wieden & Kennedy
Channel 4 Paralympics	Channel 4	OMD UK
Suicide Notes Talk Too Late	The Movember Foundation	
Making a Real Difference in Co-op's Communities	The Co-op	Rocket

WINNER

'SUICIDE NOTES TALK TOO LATE'
THE MOVEMBER FOUNDATION



“Movember created a brave, hard-hitting film and, given the emotional impact of the AV, the social campaign was amplified to live in cinemas as a hero piece. The real life stories, screened in an entertainment setting helped make the film the most discussed piece of content in Movember’s history.”

The Movember Foundation, primarily known for its fight against prostate cancer, wanted to raise awareness of the brand and the wider men’s health issues that it tackles, such as the prevention of male suicide. Today, too many men are taking their own lives and too often the first time anyone finds out something was wrong, is by reading a suicide note.

To help prevent male suicide, Movember created a powerful long-copy film, ‘Suicide Notes Talk Too Late’, which features men who have had a personal experience with suicide, reading extracts from their suicide notes. The objectives were to start a discussion about why so many men are taking their own lives and to get men to talk when things are tough.

Movember worked with DCM to amplify the social campaign, primarily on Facebook, across 1,500 cinema screens across the UK for World Suicide Prevention Day. The content was subsequently picked up across the globe with news outlets in the UK, US, Australia, New Zealand and Canada all sharing the story.

Most importantly, the message landed. In terms of intention to behaviour change, an impressive 67.3% of UK men surveyed identified that they were more likely to reach out when feeling down than before seeing the campaign. Movember not only got countries around the world talking about the issue, it got them talking about the solution.

GRAND PRIX

The Grand Prix is chosen by the judging panel solely from the winners of the six main entry categories. The winner receives a red carpet experience for four people and a cinema screen-time campaign to the value of £100,000.



'CHANNEL 4 PARALYMPICS' CHANNEL 4 / OMD UK

“Unanimously this was the best of the best. Channel 4 tackled the notorious second album syndrome head on and OMD helped deliver a media execution that ticked every box. For a TV broadcaster with all its own inventory, this level of commitment to delivering a cinema first and truly entertaining accessibility should be celebrated.”

Inspired by the shocking statistic that 67% of people in the UK felt uncomfortable talking to a disabled person, Channel 4 was determined to make the Paralympics more than just a sporting event – it was an opportunity to shift perceptions of disability.

Its commitment to make the epic long copy film talk to everyone was inspiring. In cinema 19,000 cinemagoers with hearing loss could watch the first ever bespoke, signed and subtitled ad within the cinema environment.

Charities and the press celebrated this approach to cinema, including David Steadman, from Action on Hearing Loss, who commented: “The creativity with which the channel tackled the production shows that accessible to all doesn’t need to mean boring.”

As well as driving huge viewing figures for the Paralympics, the campaign also helped Channel 4 deliver on its mission to help change the nation’s attitudes towards disability for the better.

Channel 4’s brand research showed it had been inspirational and thought-provoking and 76% of Brits agreed that the Paralympics had opened their eyes to what disabled people are capable of.

As you don’t get a more emotional medium than cinema, the big screen played a big part in driving this.



Thank you from Digital Cinema Media and *Campaign* for all your support in 2017. The Awards will be open again for entry next year. Find out more and contact us at dcm.co.uk.

THE DIGITAL CINEMA MEDIA AWARDS 2017

