



digital cinema media



**THE DIGITAL
CINEMA MEDIA
AWARDS 2018**

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INTRODUCTION

The cinema advertising proposition is stronger than ever. The power of the darkened room, big screen and immersive sound creates the best viewing experience for audiences who have paid to pay attention.

This unique, uncluttered environment adds a sense of escapism for viewers who are emotionally and physically engaged, literally looking forward at the big screen with no distractions. Amplifying the power of AV content, the emotional impact of cinema delivers brand fame and drives long-term sustainable growth. It really is the best seat in media.

To showcase the best in cinema, the annual Digital Cinema Media Awards, held in partnership with *Campaign*, celebrate the most powerful AV content on the big screen created by our industry over the last year.

The Awards, now in their fourth year, have evolved significantly since their inception, with a record-number of entries this year, showcasing the continued growing power of the big screen. Thank you for all your support and congratulations to all the winners and nominees.

We look forward to seeing you again in 2019!

In association with:

campaign

FOREWORD



Karen Stacey CEO, Digital Cinema Media

The Digital Cinema Media Awards continue to shine a light on the very best advertising showcased on the big screen. Now in their fourth year, we've received a record number of entries, almost double since we launched the Awards, which itself proves the powerful influence cinema is having as part of advertisers' AV schedules.

Sitting alongside this year's stellar panel of judges, I was inspired by the smart planning and creativity across the categories. Most impressive was how brands have really embraced cinema beyond just placement in the ad reel, truly maximising new innovations in the space. More than ever, brands and their agencies are taking care to consider how cinema's impactful environment can deliver unbeatable impact and drive longer-lasting sales effects.

Even in a challenging market, cinema continues to grow as a medium. Not only

do we offer a trusted environment and undistracted audiences, cinema is unique in that we're the only medium to know our content far ahead of time, meaning we can create forward-looking opportunities for brands.

Thank you to our brilliant judges for their honesty and candour which sparked a really energetic debate. I hope our winning campaigns will inspire new thinking around how cinema can be used differently to maximise the commercial opportunities available across a whole variety of media challenges and budgets.

Thank you to Claire and the team at *Campaign* for continuing to be fantastic partners and 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

It's testament to the stature of the DCM Awards that this year's judging panel was packed with some of the smartest, wisest and exacting brains in the business; they were a tough crowd to please.

Fortunately, a record number of entries in this fourth year of the awards threw up plenty of campaigns that impressed and at times inspired envy from the jury. From richly sophisticated strategies to exciting technical innovations, from between-the-eyes impact by big cinema spenders to smart-beyond-their-years thinking from newcomers, this was another year of dazzling work.

Not surprisingly, then, there was plenty of rigorous debate to whittle entries down to winners. The judges looked for brave, considered, extra-mile thinking to distinguish the good from the excellent: these awards set the benchmark for what brilliant looks like in cinema and that was a responsibility felt by everyone round the table.

Not all entries made the "good" grade, though. Some perfectly OK campaigns were deemed to be "just doing the job", without any particular leap of imagination or effort to raise them beyond the obvious. Others, frankly, were disappointing in their lack of rigour or energy. And there were several examples of solid media thinking being undermined by weak execution or excellent creative work poorly being served by a lacklustre media approach.

Still, there was clear evidence from the entries that the DCM Awards are each year helping to nudge overall standards in cinema advertising up. So, thank you again to DCM for putting their weight behind the awards, thank you to the judges for their insight and commitment and congratulations to all the winners who hereby set new standards for others to match.

THE JUDGES

Chair of the judges

| | | |
|-------------------------|---|----------------------|
| Claire Beale | Global Editor-in-Chief | Campaign |
| Billy Faithfull | Chief Creative Officer | Engine Group |
| Davina Barker | Sales Director | Digital Cinema Media |
| David Grainger | Head of Investment | Starcom |
| Ed Smith | General Manager Integrated Marketing EU | Amazon |
| Graeme Adams | Media Director | BT |
| Karen Stacey | CEO | Digital Cinema Media |
| Kerry King | Director & Head of Investment | MediaCom North |
| Kevin Chesters | Chief Strategy Officer | Ogilvy & Mather UK |
| Michael Florence | Chief Strategy Officer | PHD UK |
| Nick Baughan | EMEA CEO | Essence |
| Philippa Brown | CEO | Omnicom Media Group |
| Pippa Glucklich | CEO | Amplifi UK |
| Sally Weavers | Founder | Craft Media London |
| Stephanie Marks | Managing Director | Havas Media UK |
| Tom Firth | Managing Director | M&C Saatchi London |



THE AWARDS

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, bespoke cinema copy, proximity targeting or different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile or sampling.

NOMINEES

| | | |
|------------------------------|---------------------------|---|
| Babyliiss | the7stars | Babyliiss: Get Your Look |
| Bahlsen Biscuits | MediaCom North | Bahlsen Biscuits: Biscuit Market's Mystery Revealed |
| Barclaycard | OMD UK | Barclaycard: Marketing Mayhem with the Muppets |
| Camden Town Brewery | The Story Lab & Vizeum | Camden Town Brewery Sponsor Everyman Music Festival |
| Columbia Records | the7stars | First Aid Kit |
| Crystal Maze Live | Media Agency Group | Crystal Maze: Live Experience |
| English National Opera | Total Media | How Cinema Brought Aida to New, Diverse Audiences with Half of Bookers Being First Time ENO |
| Kopparberg | Goodstuff | Driving Footfall from Foyers to Bars |
| McCain | PHD | Using Special Nights Out to Create Special Nights In |
| News UK: The Sunday Times | m/Six | It All Starts with The Sunday Times |
| Stop Ivory | J. Walter Thompson London | Going, Going, Gone |
| The Telegraph | Dentsu Aegis Network | Words Chosen Well |
| Ubisoft | Wavemaker | Far Cry: A Staggered Story |
| Villa Plus | VCCP Media | Becoming Part of the Community |
| Visit Guernsey | MediaCom Birmingham | Discover the Island that Inspired the Film |

HIGHLY COMMENDED

| | | |
|---------|-----------|----------------------------|
| Ubisoft | Wavemaker | Far Cry: A Staggered Story |
|---------|-----------|----------------------------|

WINNER

'DRIVING FOOTFALL FROM FOYERS TO BARS'
KOPPARBERG / GOODSTUFF



“The smart planning and rigour of this campaign was obvious and cinema’s role sang through. It used all the right touchpoints, with good integration of technology to join the story together and truly tackle a business challenge. The results delivered are outstanding for a small campaign.”

Through its first on-trade brief, Kopparberg wanted to drive footfall to the UK’s largest pub owner, Mitchell & Butlers (M&B), delivering a short-term direct response that complemented its long-term brand building communications strategy.

By studying the bar journeys of M&B customers and Kopparberg drinkers, Goodstuff identified cinema as the best place to reach this audience. By combining the brand-building power of hand-picked cinemas with the response driving ability of mobile, the target audience could be given a nudge to share a few Koppabergs with their mates or significant others after the movie.

Using DCM’s localisation planning system, Cinemapper, the 60” brand creative was combined with a dynamic 10” bumper to

deliver a local call to action. DCM also partnered with Weve, providing the longitude and latitude of all screenings with spot delivery schedules to ensure the mobile voucher message landed at exactly the right moment and location to direct them to their nearest pub.

The campaign delivered an incremental 23,096 customers to M&B venues, with audiences exposed to the ads being 33% more likely to visit a participating pub. Cinema also delivered on Kopparberg’s wider objectives, helping it become the number two for 18-24s in terms of penetration across the alcohol category, just after Smirnoff.

The client and M&B stakeholders were so pleased with the approach that the campaign is currently being used as a best in class example for supplier collaboration.

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, bespoke cinema copy, proximity targeting or different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile or sampling.

NOMINEES

| | | |
|-------------------------|----------------------|--|
| AXA | Fallon, Havas London | The Dancer |
| Coty Consumer Beauty UK | Zenith Media | Max Factor: Putting a Spotlight on the Leading Ladies of Cinema |
| IKEA | Dentsu Aegis Network | IKEA: The Wonderful Everyday |
| Jaguar | Dentsu Aegis Network | Jaguar E-Pace: Time to Bend the Rules |
| Lloyds Bank | Greenhouse GroupM | Celebrating British Heritage with Lloyds Bank |
| McDonald's | OMD UK | McDonald's Big Mac 50th Anniversary |
| Nike | Mindshare | Nike: Nothing Beats a Londoner |
| Now TV | MediaCom | The Ultimate Quiz-A-Long with Now TV |
| Renault | Manning Gottlieb OMD | In a Renault Galaxy Far, Far Away... |
| The British Army | Dentsu Aegis Network | Using Innovation in Cinema to Help a New Generation Find Where They Belong |

HIGHLY COMMENDED

| | | |
|--------|----------|--------------------------------------|
| Now TV | MediaCom | The Ultimate Quiz-A-Long with Now TV |
|--------|----------|--------------------------------------|

WINNER

'MAX FACTOR: PUTTING A SPOTLIGHT ON THE LEADING LADIES OF CINEMA'
COTY CONSUMER BEAUTY UK / ZENITH MEDIA



“This was a beautifully executed campaign, that was entirely about cinema, which delivered great results. Resurrecting Max Factor’s brand heritage by linking to the films was brilliant, with impactful, of-the-moment creative that was made even more relevant and engaging on the big screen and beyond.”

Max Factor’s challenge to Zenith was to do something new and distinctive to re-engage its target 35+ audience. By drawing on the three key pillars that Max Factor had built its historic reputation on: classical glamour, make-up artistry and Hollywood, there was only one place this campaign would shine – the big screen.

Joining forces with Twentieth Century Fox, DCM and Recipe, Max Factor was able to create bespoke content for cinema that recreated the looks of the leading ladies of two of 2017’s biggest blockbusters: *Murder on the Orient Express* and *The Greatest Showman*. Exclusive film footage was combined with tailor-made tutorials led by Max Factor brand ambassador Caroline Barnes.

In a media first, Max Factor also partnered solely with Picturehouse, Everyman and Curzon to

bring a range of on and off-screen activity to life including premiere-style events with make-up lounges, cinema takeovers and competitions.

The campaign was a glittering success in driving brand consideration and sales. 37% of 35-45 year old women said they would “strongly consider to purchase”, while 20% of those that saw the content have bought a Max Factor product as a result.

The lead product Healthy Skin Harmony saw 3.5% value sales growth over the period while Max Factor became the number one selling brand in self-select cosmetics over December.

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

| | | |
|---------------------------|----------------------|---|
| AXA | Fallon, Havas London | The Dancer |
| Channel 4 | OMD UK | Channel 4 Great British Bake Off |
| Coty Consumer Beauty UK | Zenith Media | Max Factor: Putting a Spotlight on the Leading Ladies of Cinema |
| IKEA | Dentsu Aegis Network | IKEA: The Wonderful Everyday |
| Jaguar | Dentsu Aegis Network | Jaguar E-Pace: Time to Bend the Rules |
| News UK: The Sunday Times | m/Six | It All Starts with the Sunday Times |
| Nike | Mindshare | Nike: Nothing Beats a Londoner |
| Now TV | MediaCom | The Ultimate Quiz-A-Long with Now TV |
| San Miguel | Initiative | San Miguel's Rich List |
| Toyota GB | m/Six | Toyota: Start Your Impossible |

WINNER

'NIKE: NOTHING BEATS A LONDONER'
NIKE / MINDSHARE



“This campaign was contextually excellent, with cinema being the perfect environment to showcase Nike’s film in all its glory. It’s utterly immersive and enjoyable and well-placed for impact. It goes beyond a great creative and demonstrates clever use of budget, leveraging the latest targeting capabilities.”

While Nike remains one of the best-selling sportswear brands with young Londoners, the audience wasn’t feeling the connection between Nike’s traditional celebrity-led advertising and their own lives. Nike’s ‘Nothing Beats a Londoner’ campaign aimed to reconnect with 16-24 year old Londoners and drive a whole new brand positioning in the city, dispensing with all the clichés and stereotypes about ‘Generation Z’.

The 180” ad by Wieden + Kennedy championed the daily struggles of London’s youth while celebrating the city’s cultural diversity. Nike needed to give the phenomenal creative the spotlight it deserved with the full cinematic copy showcased across two channels: YouTube and cinema.

Cinema provided a big screen setting, accompanied by a highly engaged and captive

audience, playing a crucial role in the media plan. Mindshare booked the premium Silver Spot in *Black Panther* across DCM’s London estate. The launch date aligned with the school half-term, *Black Panther* indexed well for Nike’s target audience, while its online talkability and blockbuster potential made it the perfect film for Nike to align with.

As a result, cinema smashed all expectations with *Black Panther* becoming February’s biggest ever UK box office opening, driving word of mouth and online conversations for Nike. Over just two weeks, brand affinity increased by 7%, brand awareness increased by 7% and brand preference by 3%. In some London boroughs there was an increase of more than 200% in the volume of Nike brand mentions.

BEST NEWCOMER TO CINEMA

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

NOMINEES

| | | |
|---------------------|---------------------------|---|
| Babylist | the7stars | Babylist: Get Your Look |
| Bahlsen Biscuits | MediaCom North | Bahlsen Biscuits: Biscuit Market's Mystery Revealed |
| Camden Town Brewery | The Story Lab & Vizeum | Camden Town Brewery Music Festival |
| Crystal Maze Live | Media Agency Group | Crystal Maze: Live Experience |
| Qantas | OMD UK | Qantas and Non-stop to Australia |
| Soreen | Goodstuff | Super Surprising Squidgy Sampling |
| Stop Ivory | J. Walter Thompson London | Going, Going, Gone |
| The Telegraph | Dentsu Aegis Network | Words Chosen Well |

WINNER

'SUPER SURPRISING SQUIDGY SAMPLING'
SOREEN / GOODSTUFF



“The team didn’t just dip their toes in, they went all in with this campaign. A lovely idea that was really well executed, accessing the right audience with impressive scale and strong results.”

Soreen was deemed by many as a mid-afternoon snack chewed over in grandparents’ living rooms. To overturn these outdated perceptions, people needed to experience just how good and indulgent the snack-sized bars tasted. The media brief evolved into a sampling brief, with the core objective to get Soreen Lunch Box Loaves into the hands of parents, as well as creating a lasting emotional impact that could go from a sampling moment to store.

The sampling strategy would target new places out-of-home where parents wouldn’t ordinarily think to find Soreen. Cinema was profiled as the second most efficient place out-of-home to reach the family audience and recognised as a growth opportunity. Soreen would move away from TV and onto cinema, a first for the client.

The campaign wouldn’t just be standard family screentime, it would go further. Goodstuff worked with DCM to make Soreen Lunchbox Loaves

the headline sponsor of Odeon’s Kids Club; an environment that was fun, ideal for sampling, and would place Soreen at the heart of a treasured family outing.

The partnership ran from May to October, encompassing six sampling weekends at DCM’s highest footfall family screens and across 180 Odeon Kids Club screenings, with added presence in cinema foyer screens and marketing materials. The results were outstanding, with the campaign radically changing perceptions of the product.

As Bethan Brown, Marketing Director, Soreen, said: “The impact amongst our audience was immediate and dramatic – shifting brand measures that would usually take years to move within the first months of the campaign.”

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

| | | |
|-------------------------|------------------------|--|
| Camden Town Brewery | The Story Lab & Vizeum | Camden Town Brewery Sponsor Everyman Music Festival |
| Columbia Records | the7stars | First Aid Kit |
| Coty Consumer Beauty UK | Zenith Media | Max Factor: Putting a Spotlight on the Leading Ladies of Cinema |
| Hop House Lager 13 | Dentsu Aegis Network | Picturehouse Discover Tuesdays Partnership |
| Nissan Juke | Manning Gottlieb OMD | Putting the Mischief Back into the Nissan Juke |
| Sky | MediaCom | Sky Trailer Spot |
| The British Army | Dentsu Aegis Network | Using Innovation in Cinema to Help a New Generation Find Where They Belong |
| Time to Change | Ogilvy | Everyman Movie Ban |
| Ubisoft | Wavemaker | Far Cry: A Staggered Story |

HIGHLY COMMENDED

| | | |
|------------------|-----------|---------------|
| Columbia Records | the7stars | First Aid Kit |
|------------------|-----------|---------------|

WINNER

'SKY TRAILER SPOT'
SKY / MEDIACOM



“This sets the bar high for both creative and production. The campaign shows braveness and strong innovation, with real thought going into how to use cinema differently and create a new offering. It’s a brilliant way to launch a product and was a campaign that benefited multiple parties.”

Britannia was the biggest Sky Original drama launch for 2018 with high production values, a stellar cast and epic storyline. But with the growth of Netflix and Amazon Prime, driving talkability and fame would be harder than ever. Sky needed to find a way to make *Britannia* stand out from the box set pack and do something no other TV launch had done before...

Sky has been a long-term cinema advertiser, regularly buying into cinema’s premium advertising positions. But for *Britannia*, Sky, MediaCom and DCM challenged themselves to go further and create a new media first ad placement for Sky. A cinematic trailer was created to make the show feel unmissable and the spot was taken out of the ad reel and mixed up with the trailers during the biggest cinema event of the year, *Star Wars: The Last Jedi*.

According to Bhavesh Patel, Media Investment Controller at Sky: “Keeping with the theme of *Britannia*, we challenged MediaCom and DCM to be bold and different and they truly delivered by making us the first advertiser ever to appear within the trailer reel. This was no small feat as it required all parties to overcome many hurdles and manage a number of stakeholders, but they successfully overcame those and delivered a truly impactful campaign.”

Britannia debuted as the biggest new series launch on Sky’s channels for more than three years, with high recognition of 22% for cinema.

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

| | | |
|----------------|---------------------------|--|
| EDF Energy | Disney, Havas Media | Pretty Curious x Star Wars: Together We Are a Force to Inspire Young Girls into STEM |
| Innocent | MediaCom | The Big Knit: Combatting Loneliness One Bobble-hat at a Time |
| Lloyds Bank | Greenhouse GroupM | Get the Inside Out: Talking Mental Health with Lloyds Bank |
| NSPCC | OMD UK | NSPCC Messathon |
| Stop Ivory | J. Walter Thompson London | Going, Going, Gone |
| Time to Change | Ogilvy | Everyman Movie Ban |
| Toyota GB | m/Six | Toyota: Start Your Impossible |

HIGHLY COMMENDED

| | | |
|------------|---------------------|--|
| EDF Energy | Disney, Havas Media | Pretty Curious x Star Wars: Together We Are a Force to Inspire Young Girls into STEM |
|------------|---------------------|--|

WINNER

'NSPCC MESSATHON'
NSPCC / OMD UK



“A brilliant example of effective use of local targeting and true understanding of the cinema medium. The planning and strategy delivered really strong results for a very niche but powerful campaign.”

The NSPCC’s Messathon, a family-friendly obstacle course event, had been running for two years. In 2018, Frimley Park in Surrey was selected to be the biggest ever Messathon with families from across the South invited to come and get mucky, muddy and messy!

As the event was in a specific location, the NSPCC briefed OMD UK to create a highly targeted local campaign to entice families from nearby locations. Cinema was selected as the ideal platform to grab the attention of the captive audience during the Easter holidays.

Family films such as *Black Panther*, *Peter Rabbit* and *A Wrinkle in Time* were spot on in terms of reaching the target demographic with high disposable income, an interest in their local area and a natural affinity to a children’s charity.

A mix of big-screen time and in-foyer activations was delivered at three handpicked venues: Guildford Odeon, Farnborough Vue and Woking Ambassadors – all within a 30-minute drive time of the Messathon location. In-foyer activity was booked alongside Saturday morning ‘kids clubs’ with NSPCC reps handing out leaflets, balloons and free cinema tickets to incentivise sign-ups.

The campaign was a huge success, outperforming the fundraising target by 7% and achieving an 18% over delivery of 1001 participants for Messathon Surrey. OMD UK was also able to isolate the direct success of the cinema campaign with a high concentration of sign-ups focused on the selected cinemas.

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.



'MAX FACTOR: PUTTING A SPOTLIGHT ON THE LEADING LADIES OF CINEMA' COTY CONSUMER BEAUTY UK / ZENITH MEDIA

“A stand-out favourite, this campaign excited us and was a top contender among multiple categories. It immersed itself within cinema and went above and beyond with deep integration across all platforms. It brought back to life exactly what Max Factor stands for.”

Max Factor is a hallmark brand in the world of beauty and enjoys universal awareness at 94%. Having dabbled with mixed success in a world of YouTube tutorials and Instagram influencers, Max Factor wanted to stand out and mean something more to its core 35+ female audience, a group who had a fundamentally different relationship with make-up compared to their millennial counterparts.

When most beauty brands turn to TV, Max Factor would do something unmissable and immerse itself in the cinema environment. An exclusive nine-month long deal with Twentieth Century Fox allowed Max Factor access to unique film footage that would be used in bespoke 60 second cinema ads alongside tailor-made tutorials led by Max Factor brand ambassador Caroline Barnes.

While access to the footage was unparalleled, to give it the real WOW factor, it would be played out across DCM's boutique estate: Picturehouse,

Everyman and Curzon. Activity was brought to life off screen, with events, takeovers and competitions in some of the most beautiful cinemas across the country. Max Factor took it even further by hosting four fabulous premiere-style events, with nearly 1000 guests given the Get The Look treatment, with make-up lounges, showcases and gorgeously glam interiors.

The campaign was a box office success, driving brand consideration and sales. Stephanie McCracken, Brand Manager at Max Factor, commented: “We are thrilled with the iconic content we created for premium cinema, not only because it put Max Factor back in the hearts and minds of our audience, but also into their shopping baskets.”

Thank you from Digital Cinema Media and *Campaign* for all your support in 2018. 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 2018

