



digital cinema media

**Digital Cinema
Media Awards**
2015

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WELCOME TO OUR WORLD

Digital Cinema Media (DCM) is the market leader in UK cinema advertising, providing 3,000 screens at 462 sites for advertisers. DCM sells 80% of the cinema advertising market through exhibitors including ODEON, Cineworld, Vue, Picturehouse and many leading independent cinemas.

There is no appointment to view quite like cinema. For over 100 years, cinema has celebrated and showcased the very best acting, writing and storytelling talent. Launched on the big screen, with thrilling impact and scale, these stories are served to paying guests through cutting-edge technology.

The power of cinema remains its ability to reach and engage audiences with no distractions. The biggest screen, a dark room, the best sound and impactful content means cinemagoers are engaged and ready to be told stories, providing brands with an unrivalled opportunity to entertain and connect with them.

In the last few years, cinema advertising has become easier to plan and buy, is more flexible and even more affordable, with shorter production lead times and improved sound and picture quality.

At DCM we are committed to working with pioneering advertisers and agencies to connect brands and people in the unique cinema environment and we are dedicated to helping our partners continue to push the boundaries of the cinema medium.

THE DIGITAL CINEMA MEDIA AWARDS 2015

Cinema is powerful and immersive, an ever-changing world of content and a unique environment that gives brands the opportunity to reach highly-engaged, captive and undistracted audiences. We believe that in a multi-screen, multi-platform world of content and chaos, the time has come to champion great work and to champion cinema.

The inaugural Digital Cinema Media Awards were therefore launched in association with Campaign and Media Week, to celebrate and reward the best media campaigns showcased in cinema over the last year.

In 2015, the first year of our awards, our entries have reflected the changes the cinema medium has gone through over the past few years with advertising on the big screen becoming easier through the ability to plan not only by film, but by audience, by cinema or particular showings. The campaigns entered also demonstrated how cinema delivers multiple touchpoints within the cinema environment and how integrated cinema has become within the media mix.

Thank you for all your support in our first year and we look forward to receiving your entries next year!

Launched in association with:

campaign MediaWeek



Karen Stacey CEO, Digital Cinema Media

The Digital Cinema Media Awards are about championing and celebrating the very best in cinema advertising, recognising campaigns with the WOW factor that truly engage and influence people through the unique cinema medium.

The innovations in cinema media together with a strong film slate and ambitious cinema openings across the UK are helping the cinema industry to experience a stellar year.

Cinema ad revenue was up 21% year-on-year at the half way point, the box office is up 15% year-on-year, and cinema admissions for the year-to-date were 99m, which is also up 12% from 2014 and the fifth highest January to July total since 1972.

The top five performing films at the box office in 2015 are already bigger than the top

grossing film during 2014 and there are four more films between now and the end of the year that are likely to join them.

However, what fills me with confidence for our medium more than anything is the great work we're seeing on the big screen. In its inaugural year, the quality of the entries to the Digital Cinema Media Awards has exceeded all our expectations and the bar has certainly been set high for next year.

I'd like to thank our fantastic panel of judges who helped to read and judge the many creative and inventive ways our industry has used cinema to produce outstanding results for brands.

I hope the annual Digital Cinema Media Awards will inspire the industry to maximise the power of cinema for years to come.

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

I defy anyone who works in advertising to not adore cinema ads. There's nothing like seeing our industry's best work up on the big screen, perfect picture, surround sound. OK, the thrilling size of the cinema screen can kill a bad ad, but when the idea is top notch and the creative execution is stunning, there's no better showcase for our industry's insight and craft skills.

But wallowing in the full digital cinematic treatment of our best work is not an onanistic pleasure. One of the very, very special things about cinema is the shared experience it offers: the collective burst of laughter, intake of breath, even round of applause. In our fragmented digital world, we have precious few opportunities to unite with others - same time, same place, same thoughts, same feelings; cinema allows that sense of communal enjoyment.

In that spirit, Campaign and Media Week are extremely proud supporters of these first Digital Cinema Media Awards, bringing together the most innovative and inspiring examples of the way that brands are tapping into this powerful medium.

From the impressive batch of entries it was great to see so many smart examples of brands making full use of the entire cinema experience, from what happens in the foyer before the movie to the interactive possibilities that the Cinime technology has opened up and the flexibility of digital delivery to offer discrete targeting opportunities.

So if you're looking for evidence that cinema advertising is not only thriving but also driving innovation, look no further than the worthy winners of these awards.



THE JUDGES

Chair of the Judges

Claire Beale	Global Editor-in-Chief	Campaign
Karen Blackett	CEO	MediaCom
Philippa Brown	CEO	Omnicom Group
Andy Edge	Commercial Director	ODEON
Jon Forsyth	Founder	adam&eveDDB
Pippa Glucklich	co-CEO	Starcom Mediavest Group
Jason Gonsalves	CSO	BBH
Greg Grimmer	COO	Fetch
Tim Lindsay	CEO	D&AD
Barry Louth	Head of Media Planning	BskyB
Pete Markey	CMO	The Post Office
Dino Myers-Lampzey	Head of Strategy	the7stars
Justin Skinner	VP of Marketing	Cineworld
Karen Stacey	CEO	Digital Cinema Media



THE AWARDS

FULL ENTRY LIST

Best Use of Dynamic Targeting in Cinema

Live Colourful	Bulmers	Starcom Mediavest Group
Celebrating Edna on Mother's Day	Camelot	Vizeum
Cinema from A to Z	Vauxhall Corsa	Carat
Mini at the Movies	Mini	Vizeum
End the Awkward	Scope	MediaCom
Stealing Attention in the Cinema	SKODA	MediaCom
Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat

Best Use of Cinema in an Integrated Campaign

Birth	Audi	MediaCom
Cinema from A to Z	Vauxhall Corsa	Carat
We Will	Cancer Research UK	MediaCom
Open your Cities	Heineken	Starcom Mediavest Group
Meerkat Movies	Compare The Market	MEC
A Blockbuster Launch for Müller Pud Corner	Müller	MediaCom
Va Va Voom with <i>Fifty Shades of Grey</i>	Renault Twingo	Manning Gottlieb OMD
Sky Movies Xmas	Sky	MediaCom
Stand Up 2 Cancer	Channel 4	OMD UK
The Witcher: Wild Hunt Cinema Club	Bandai Namco	Target Media
Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat

Best Long-Term Cinema Campaign

The Small Screen on the Big Screen: Channel 4 - A Year on Cinema	Channel 4	OMD UK
The Smartest Phone Brand in Cinema	HTC	M2M
Volkswagen & Independent Cinema	Volkswagen	MediaCom

Best Newcomer to Cinema

#findsublime	Bombay Sapphire	ZenithOptimedia
Celebrating Edna on Mother's Day	Camelot	Vizeum
Cinema from A to Z	Vauxhall Corsa	Carat
Calvin Klein Reveal	Coty	OMD UK
Change your Story with Dulux	Dulux	MediaCom
Small Victories	Nuffield Health	MediaCom
Should've Gone to the Movies	Specsavers	Manning Gottlieb OMD
Advanced Warfare	Tesco - Call Of Duty	Tag Worldwide
Learn the Hard Way	The Prince's Trust	
Meet the World	Hostelworld	the7stars

Best Use of Innovation in Cinema

Celebrating Edna on Mother's Day	Camelot	Vizeum
Cinema from A to Z	Vauxhall Corsa	Carat
All-Inclusive Family Cinema Ticket	First Choice	MediaCom
Selfridges Pop-Up	LVMH	MediaCom
Mini at the Movies	Mini	Vizeum
Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat

BEST USE OF DYNAMIC TARGETING IN CINEMA

This category rewards campaigns which demonstrate the best use of the dynamic targeting capabilities of digital cinema. The entries included campaigns that employed tactical and topical messaging and engagement, proximity targeting, transactional capability via smartphones or integration with social media.

NOMINEES

Live Colourful	Bulmers	Starcom Mediavest Group
Celebrating Edna on Mother's Day	Camelot	Vizeum
Cinema from A to Z	Vauxhall Corsa	Carat
Mini at the Movies	Mini	Vizeum
End the Awkward	Scope	MediaCom
Stealing Attention in the Cinema	SKODA	MediaCom
Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat

HIGHLY COMMENDED

Celebrating Edna on Mother's Day	Camelot	Vizeum
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WINNER

MINI / VIZEUM / MINI AT THE MOVIES



“The paper was well written, the idea was solid and the execution was really good. It fit really well with the proposition and the results were strong.”

Faced with the challenge to help drive footfall directly into specific retail centres, MINI asked Vizeum to produce a campaign with national scale and impact, but with localised tasks.

In collaboration with Amplifi and Digital Cinema Media (DCM), MINI joined forces with its retailers to fund the first ever regionalised cinema campaign across the UK. Using DCM's Cinemapper tool, every cinema screen location was mapped and copy was delivered to every cinema with a bespoke end frame, directing cinemagoers to their nearest MINI retail centre. As a result, 147 pieces of copy were generated and aired on 439 screens.

For a test drive and a pair of cinema tickets, cinemagoers would simply ring up dealerships, saying they had seen the cinema ad. No hash tags, no likes, just a mention with a simple reward. A little, human thank you, prompted by a digital medium.

The campaign achieved 21.5m admissions and provided the MINI retailers with 2,940 incremental and directly attributable test drive leads.

BEST USE OF CINEMA IN AN INTEGRATED CAMPAIGN

This category rewards the most outstanding integrated and multi-platform campaign that uses cinema media alongside at least one other media platform (e.g. radio or TV) or marketing discipline (e.g. PR, point-of-sale). The entries included campaigns that employed different touchpoints of the cinemagoing journey, for example digital 6 sheets, mobile, sampling and the big screen within the cinema environment, OR campaigns that worked across multiple media platforms.

NOMINEES

Birth	Audi	MediaCom
Cinema from A to Z	Vauxhall Corsa	Carat
We Will	Cancer Research UK	MediaCom
Open your Cities	Heineken	Starcom Mediavest Group
Meerkat Movies	Compare The Market	MEC
A Blockbuster Launch for Müller Pud Corner	Müller	MediaCom
Va Va Voom with <i>Fifty Shades of Grey</i>	Renault Twingo	Manning Gottlieb OMD
Sky Movies Xmas	Sky	MediaCom
Stand Up 2 Cancer	Channel 4	OMD UK
The Witcher: Wild Hunt Cinema Club	Bandai Namco	Target Media
Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat

HIGHLY COMMENDED

Meerkat Movies	Compare The Market	MEC
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WINNER

HEINEKEN / STARCOM MEDIAVEST GROUP / OPEN YOUR CITIES



“This is a brilliant display of proper integration. They created properties around their audience insight and didn’t just use channels – they created channels. It’s a really well-thought through, thorough piece of work, and the results were great.”

Heineken and Starcom Mediavest Group created the ‘Open Your City’ initiative, a series of ground-breaking partnerships to fill their ‘Man of the World’s’ (MOTW) social calendar with the best summer experiences that London had to offer. Film was identified as a passion point for Heineken’s MOTW audience and Heineken partnered with multiple media outlets to create premium film events across London.

Through a ground-breaking, cross-platform partnership with DCM, Picturehouse Cinemas, Metro and Empire magazine, ‘Heineken Star Screenings’ offered fans exclusive preview screenings of 10 of the year’s strongest male-

focused films, including *Sin City 2*, *Nightcrawler* and *Horrible Bosses 2* at Picturehouse sites. Heineken also became a sponsor of the bars in all the participating cinemas.

Running alongside that was a partnership between Pearl & Dean and Everyman, which saw Heineken sponsor ‘The Power of Summer’ at the Battersea Power Station.

The results were incredible: Heineken saw some dramatic sales shifts over the campaign period, with their volume of sales growing by 14% vs a lager category that was in overall decline.

BEST LONG-TERM CINEMA CAMPAIGN

This category rewards long-term campaigns that have used cinema media as part of their strategy for a significantly longer period than the average six week campaign, or have run multiple bursts as part of a long-term campaign over a period of months. The entries demonstrated how the campaigns effectively used cinema for brand-building, story-telling and to build and reinforce messaging over a long period of time.

NOMINEES

The Small Screen on the Big Screen: Channel 4 - A Year on Cinema	Channel 4	OMD UK
The Smartest Phone Brand in Cinema	HTC	M2M
Volkswagen & Independent Cinema	Volkswagen	MediaCom

WINNER

VOLKSWAGEN / MEDIACOM / VOLKSWAGEN & INDEPENDENT CINEMA



“Volkswagen is clearly the winner. It’s a brilliant piece of intelligent, funny and engaging content with bespoke creative for the cinema environment, which itself shows the commitment of the brand, in addition to the 11 year campaign.”

Volkswagen has supported Independent Cinema for over a decade. The brand has established a strong bond with its target audience through a range of activities, from hugely engaging idents that have dominated the reel, to exclusive events, a thriving social community, and even its own magazine.

The bespoke idents alone have presented a short film to more than 3m cinemagoers, every seven weeks. And these have been constantly updated to ensure they remain fresh and relevant.

Ever since its inception, Volkswagen’s relationship with Independent Cinema has brought people closer to the brand and the proof is in the results.

When ‘See Film Differently’ first started, 29% of those exposed said that they would consider a Volkswagen in the future. Within three years this had reached 64% (source: CAA 2007). In the most recent tracking, 44% agreed that this sponsorship “makes me feel good about Volkswagen”, whilst those exposed to it are twice as likely to consider Volkswagen as their number 1 choice than those who aren’t (source: Hall & Partners 2014).

But did Volkswagen sell more cars as a result? In 2004 Volkswagen’s market share was 7.1%. In 2014 it was 8.7% - the equivalent of 39,000 additional cars based on last year’s market size.

BEST NEWCOMER TO CINEMA

This category is for new brands or brands who have not used cinema before it went digital in September 2012. The entries demonstrated why cinema was chosen first time and how the medium contributed to the brand's objectives and business results.

NOMINEES

#findsublime	Bombay Sapphire	ZenithOptimedia
Celebrating Edna on Mother's Day	Camelot	Vizeum
Cinema from A to Z	Vauxhall Corsa	Carat
Calvin Klein Reveal	Coty	OMD UK
Change your Story with Dulux	Dulux	MediaCom
Small Victories	Nuffield Health	MediaCom
Should've Gone to the Movies	Specsavers	Manning Gottlieb OMD
Advanced Warfare	Tesco - Call Of Duty	Tag Worldwide
Learn the Hard Way	The Prince's Trust	
Meet the World	Hostelworld	the7stars

HIGHLY COMMENDED

Small Victories	Nuffield Health	MediaCom
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WINNER

SPECSAVERS / MANNING GOTTLIEB OMD / SHOULD'VE GONE TO THE MOVIES



“This was a really strong entry that clearly demonstrated how a newcomer to the medium can achieve fantastic results. The confidence of the client is such that cinema is now considered in the plans for new creative launches and activity has already continued into 2015.”

Specsavers had been a major investor in every medium at a national level, bar cinema. Through the planning process, Manning Gottlieb OMD uncovered a number of insights that meant cinema wouldn't just feature in the campaign, the medium would be right at the heart of it.

With a new brief to grow share of the significant kids market, the agency found that kids' cinema admissions mirrored the children's eye-test market, with steady visiting from week-to-week before the big releases and millions during the holidays.

With TV viewing fragmenting and the whole family multi-screening on different devices on the couch together, cinema was the opportunity Specsavers had been missing.

Going to the cinema remains one of the few experiences where a dual viewing moment with parents and kids is guaranteed.

The results were significant. Using cinema created 9% incremental reach for the kids' plan in 2014, saving £700k vs using TV.

Cinema also helped the business grow – kids' eye tests grew by over 7% year-on-year with no additional media investment.

BEST USE OF INNOVATION IN CINEMA

This category rewards campaigns that can demonstrate genuinely innovative thinking, whether through new technology, new formats, new insight or planning. The entries explored new and effective collaboration, different ways of working, innovative thinking in communications planning and how the cinema medium can be used in a new way to deliver results for brands.

NOMINEES

Celebrating Edna on Mother's Day	Camelot	Vizeum
Cinema from A to Z	Vauxhall Corsa	Carat
All-Inclusive Family Cinema Ticket	First Choice	MediaCom
Selfridges Pop-Up	LVMH	MediaCom
Mini at the Movies	Mini	Vizeum
Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat

HIGHLY COMMENDED

Cinime & Xbox Forza Horizon 2 Live Gaming	Xbox	Carat
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WINNER

FIRST CHOICE / MEDIACOM / ALL-INCLUSIVE FAMILY CINEMA TICKET



“This campaign demonstrated great collaboration and the integration of the proposition is brilliant. It’s a new way of conveying what this brand is about and going that extra mile to give something back is also a new way of thinking.”

First Choice had repositioned itself as ‘the home of All-inclusive holidays’, while at the same time all its stores were rebranded as Thomson. The business challenge was to give First Choice a permanent high-street presence again and enable UK consumers to sample the benefits of ‘All-inclusive’.

MediaCom and First Choice’s idea was to create the UK’s first ever All-inclusive Cinema Ticket, with the aim of making the cinema more accessible, while demonstrating the benefits of All-inclusive and showing the target family audience what First Choice stood for, without going away.

The All-inclusive cinema ticket was launched at 82 Vue cinemas nationwide: One All-inclusive price for a family, including cinema tickets, drinks and popcorn, saving 20% on standard prices.

Creating a new product wasn’t easy - Vue had to upgrade its ticketing systems and train staff to upsell.

This innovation had an immediate business impact for both partners as 25% of families now buy the All-inclusive ticket at Vue. Brand preference is up 26% and the campaign has also significantly grown trust, brand differentiation and recommendation.

This was an innovative media idea that changed both a cinema chain and a holiday company’s business – the idea has been so successful that it is now a permanent fixture at all Vue Cinemas.

GRAND PRIX

The Grand Prix is chosen by the Judging Panel solely from the winners of the five 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.

WINNER

HEINEKEN / STARCOM MEDIAVEST GROUP / OPEN YOUR CITIES

Heineken's determination to demonstrate itself as a progressive, relevant and premium brand resulted in Londoners participating in a huge range of exclusive experiences across the city. Importantly, these were locally relevant, exploring the villages that make up London - from Shoreditch to Peckham and Dalston to Brixton.

With film identified as a passion point, cinemas brought a unique premium and local experience, becoming an integral part of a truly integrated campaign. In addition to the screenings, which were promoted in Metro, covered in Empire magazine and introduced on the night by Empire's News Editor, all guests were encouraged to tweet about the films and share their experiences via social media.

Heineken 'Star Screenings' had an attendance rate of 92%, while the 120" exclusive creative that aired before the screenings delivered 1,023 admissions. An additional 60" national cinema ad delivered 607,576 admissions.

Heineken also saw dramatic sales shifts over the campaign period. Volume sales grew by 14% whilst the lager category was in overall decline.

This campaign was so successful, Heineken have extended the sponsorship into 2015.



“The Grand Prix is obviously hotly debated, but what tipped it for Heineken was a brilliant display of proper integration. The scale of the whole campaign was incredible and cinema was a really well-integrated part.

“The campaign had a truly positive effect on the brand and brand sales. No integrated campaign should exist without cinema, as Heineken has proved!”

Thank you from Digital Cinema Media,
Campaign and Media Week for all your
support in 2015. The Awards will be open
again for entry next year. Find out more
and contact us at dcm.co.uk.



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