



T H E G U N N R E P O R T

The Gunn Report  
for Media 2016

2016

## THE GUNN REPORT FOR MEDIA 2016 SUMMARY

### i. Media Campaigns of the Year:

#### **Always • Girl Emojis**

Media Agency: Starcom Mediavest Group (London)

Advertising Agency: Leo Burnett (Chicago)

#### **Ariel • Removing The Stains Of Social Inequality. Share the Load**

Media Agency: Mediacom (Mumbai)

Advertising Agency: BBDO India (Mumbai)

#### **Burger King • McWhopper**

Media Agency: Y&R Media New Zealand (Auckland)

Advertising Agency: Y&R New Zealand (Auckland)

#### **DB Export • Brewtroleum**

Media Agency: PHD New Zealand (Auckland)

Advertising Agency: Colenso BBDO (Auckland)

#### **Louis XIII Cognac • #NotComingSoon**

Media Agency: Fred & Farid (New York)

Advertising Agency: Fred & Farid (New York)

#### **Manulife • The Price of Living 2040**

Media Agency: PHD (Hong Kong)

Advertising Agency: DDB Group (Hong Kong)

#### **Microsoft • Tomb Raider Survival Billboard**

Media Agency: EMT/Dentsu Aegis (London)

Advertising Agency: McCann (London)

#### **Sainsbury's • Starting The Gift Of Reading At Christmas**

Media Agency: PHD (London)

Advertising Agency: AMV BBDO (London)

#### **Swedish Tourist Association • The Swedish Number**

Media Agency: Ingo (Stockholm)

Advertising Agency: Ingo (Stockholm)

#### **The Art Institute of Chicago • Van Gogh BnB**

Media Agency: Mediavest | Spark Starcom (Chicago)

Advertising Agency: Leo Burnett (Chicago)

#### **Untold Festival/National Institute for Blood • Pay with Blood**

Media Agency: UM Romania (Bucharest)

Advertising Agency: McCann Worldgroup Romania (Bucharest)

### ii. Country of the Year:

USA **Runners up:** United Kingdom & India

### iii. Advertiser of the Year:

Heineken **Runners up:** Coca-Cola & McDonald's

### iv. Agency Network of the Year:

OMD **Runners up:** Starcom Mediavest & PHD

## INTRODUCTION TO THE GUNN REPORT FOR MEDIA 2016

A very warm welcome to THE GUNN REPORT FOR MEDIA 2016, our 12th edition.

The aim of the report is to highlight media innovation and success, and to globally inspire higher media quality.

In this current period of stagnating economic growth, advertisers or brands can only conquer new markets and attract customers if they display striking creativity and imagination. Worse, they must do so in a world in which consumers no longer stay loyal to brands, and in which traditional media platforms have crumbled. Facebook, Instagram, Twitter, Snapchat, YouTube, WeChat... are now the key platforms for communication and content distribution, and becoming ever more important. In this new increasingly fragmented audience, consumers are, paradoxically, both more easily bombarded by messages, but are also able to more easily ignore or block unwelcome solicitations. A consumer's behaviour is no longer logical, but based on emotion. Brands can no longer get their attention by broadcasting content that he/she is not interested in, but must deserve their attention by the quality of the brand discourse.

As machines have begun buying ads and traditional advertising has made consumers weary, brands have begun turning to storytelling and leveraging human connections to build a brand identity that consumers can connect with. Today, consumers don't just buy a product – they buy a story, a vision and a connection. To succeed, an advertising strategy must humanize the story that it presents and relate it to consumers. Though ROI (Return on Investment) remains important, ROE (Return on Emotion) is now the key metric.

In a world where data is capital, communication should be "sexy". Media innovation and creativity are not just important, but totally essential to brand success. More than ever marketers must prove the value of their investments. Contact has definitively become as critical to the success of a marketing campaign as the content itself.

Media professionals have to deliver smart, original ways of meaningfully connecting brands to consumers, regardless of the media used: TV, radio, press, billboard, banners, books, bus stops, petrol stations, emojis, or even hamburger boxes... Media agencies, that lie at the intersection of technology and traditional media, have become their clients' key strategic partner. These agencies act as "creative orchestra conductors" connecting key strategic partners, ranging from creativity providers, to data providers or performance analysts.

The 2016 Report shows that, while technology and data are fundamental to achieving results, insight, strategy and innovative ideas are essential to delivering them. And bring positive results which can be measured. Creativity and efficiency are not antithetical. Good and creative ideas have diverse sources: multinational companies, young brands, local museums, charities... They have widely different budgets and come from all over the world, whether USA, UAE, New Zealand, Dominican Republic or Puerto Rico...

In order to recognise the best campaigns, the agencies and the advertisers that are most committed to media creativity, The Gunn Report for Media 2016 has again combined the winners' lists from all of the world's most important award contests so as to establish the only annual, worldwide "league tables" for the communications industry. Here, without any doubt, you will find inspiration for your next campaigns.

Congratulations to those advertisers and agencies that are setting new standards in media innovation. Never forget that creativity is the most valuable asset in business, and that at the heart of good content is a good story, that people love, tell and share. Take risk and have fun with what you do.

And now, for all the rankings and winning campaigns for 2016, please read on...

**Isabelle Musnik**, Editor, The Gunn Report for Media 2016

### CAMPAIGNS

2016 has been a year of new creative opportunities for advertisers.

Advancements in technology have enabled media and advertising agencies to develop campaigns across many innovative new mediums, pushing the boundaries of digital advertising and inviting consumers to experience brands like never before.

It has been the year of data, of mobile only, of apps, of programmatic advertising, of life video, of social media, of virtual reality (McCann's 'Field Trip to Mars' for Lockheed Martin, where an ordinary bus trip turns into an incredible space journey, is a good example of this trend) and of artificial intelligence. J. Walter Thompson Amsterdam's 'The Next Rembrandt' for bank client ING is a good example of the use of AI in creativity, mostly in the field of data visualisation. The project used "deep learning" algorithms to analyse more than 168,000 painting fragments by the 17th century master to create a new painting that replicated the depth and creative spirit of Rembrandt's brushstrokes and the thickness of paint he used by physically printing multiple layers of paint-based ink. The result was a 3-dimensional real painting.

2016 was also the year of the emoji. The emoticon language out of Japan went viral across the world, changed digital communication and has become an integral part of how users behave as Always cleverly showed in its 'Girl Emoji' campaign.

And finally, it has also been the year of new formats, of square and vertical video, thanks to mobile apps like Snapchat or Instagram. Facebook's vertical video ad format was launched in 2016. But, perhaps the most noteworthy event happened during last year's Super Bowl where Jeep's 'Portraits' spot, entirely shot in a portrait format rather than in the traditional landscape orientation, was seen by millions of viewers. Perhaps signalling the beginning of the end for video as we know it.

Unlike purely creative advertising campaigns, media related campaigns are still very different from one country to the next. Not many are Europe-wide and even fewer are International. This is not only due to different behaviours with regards to product or service consumption, but also to different approaches on how to use media, and of course advertising regulations. Restrictions on use of advertising placement, timing or content are different between countries and continents. Some countries, for example, don't allow sponsorship of TV programmes, some restrict billboards in the streets.

To ensure a balanced representation, The Gunn Report for Media's rule is to highlight only those campaigns that obtained a significant number of points and which won awards in four or more regional or global festivals.

Only eight this year have received awards in four or more festivals – local and international: "Removing the Stain of Social" (Ariel); "Survival Billboard" (Microsoft Xbox), "Van Gogh BnB" (The Art Institute of Chicago), "Sharing the Gift of Reading at Christmas" (Sainsbury's); "Brewtroleum" (DB Export); "The Price of Living 2040" (Manulife), "Girl Emoji" (Always) and "Pay with Blood" (National Institute For Blood)

Although they did not totally fulfil our criteria, we have also highlighted in the report three winners of global festivals:

- the Grand Clio in the Branded Content category: "#NotComingSoon" (Louis XIII Cognac).
- in the Innovation category: 'The Swedish Number' (Swedish Tourist Association)
- the Grand Prix in the Media category at Cannes Lions Festival: "McWhopper" (Burger King)

All these campaigns have tangible results and prove that creativity and efficiency go together. They all show how important it is to be bold, act cheekily, engage consumers or citizens and deliver a balance between data, technology and creativity.

Media Agency: Starcom  
 Mediavest Group, London  
 Advertising Agency: Leo  
 Burnett, Chicago

CCO: Mark Tutssel  
 CEO/CCO: Judy John  
 ECD: Nancy Hannon  
 CD: Isabela Ferreira /  
 Amanda Mearsheimer /  
 Natalie Taylor  
 CW: Garrett Vernon  
 AD: Jin Yoo  
 Prod Co: Pulse Films, Los Angeles  
 Dir: Lucy Walker  
 Prod: Adine Becker /  
 Andrea Friedrich  
 Planner: Kristin Hayward

**always #LIKEAGIRL**  
**GIRL EMOJIS**

**CHALLENGING STEREOTYPES IN SUBTLE PLACES**

**BRIEF**  
 At puberty, girls' confidence plummets, often due to the fact that society forces girls to stereotypes which we were raised with challenging.

**IDEA**  
 Sometimes, stereotypes are found in subtle places - like on phones. Girls send over a billion emojis every day, but do emojis represent them? Turns out, unless girls only relate to being "girly", the answer is no. Always rallied girls all over the world to demand new girl emojis with #LikeAGirl. Always responded in real time with custom-designed emojis. All ideas were shared with the Unicode Consortium, per their request, as they work towards the next universal emoji update.

**RESULTS**  
 OVER 40 MILLION VIEWS  
 OVER 15 BILLION (L)IKES/RETTIONS  
 OVER 5 MILLION (M)ENTIONS IN THE FIRST 48 HOURS  
 #1 AD ON YOUTUBE

**FILM**

**COVERAGE**

"New #LikeAGirl commercials fight for empowering girl emoji!"  
 — Mashable

CNN THE HUFFINGTON POST BuzzFeed  
 FOX NEWS THE WALL GROUP #likeagirl 2009+123  
 BUSINESS INSIDER #Style #LikeAGirl @LikeAGirl

**RESPONSES**

The First Lady @TheFirstLady  
 You showed the world how to be a girl making emoji. Revolution happens. You showed the world how to be a girl making emoji. Revolution happens.

Arianna Huffington @ariannahuffington  
 What an awesome & important campaign! Which empowering female emoji would you like to see? #LikeAGirl #GIRL

Stephanie Michelle @stephanie\_michelle  
 What an awesome & important campaign! Which empowering female emoji would you like to see? #LikeAGirl #GIRL

Michelle Obama @MichelleObama  
 I love the idea of girl emojis. Let's do this! #LikeAGirl #GIRL

Michelle Obama @MichelleObama  
 I love the idea of girl emojis. Let's do this! #LikeAGirl #GIRL

Michelle Obama @MichelleObama  
 I love the idea of girl emojis. Let's do this! #LikeAGirl #GIRL

**Background & Objective:** At puberty, girls' confidence plummets, often because society limits girls to stereotypes. These stereotypes can even be found in subtle places – like on phones. Girls send over a billion emojis every day, but do emojis represent them? Always asked in a social experiment with real girls, and it turns out, unless girls only relate to being princesses and beauty-obsessed, the answer is no.

The Always #LikeAGirl campaign launched in 2014 with the mission of stopping the drop in confidence that girls experience during puberty. In 2016, we were tasked with continuing the global movement that the initial Always #LikeAGirl film set in motion. Specifically, the brand tasked us to challenge the stereotypes society places upon young girls that ultimately contribute to their drop in confidence. In fact, 56% of girls experience a severe drop in confidence at puberty and 72% of girls feel society limits them.

**Innovative Media Strategy:** Always rallied girls all over the world to demand new, non-stereotypical emojis reflecting real girls with #LikeAGirl. As ideas poured in via social media, from wrestlers to paleontologists to general badasses, Always responded in real time with custom-designed emojis reflective of each suggestion.

The Always #LikeAGirl - Girl Emojis film launched on March 2, 2016, to rally girls in 22 markets around the world with an additional push on March 8 for

International Women's Day. Paid/earned media support lasted for four weeks post launch in most markets, with an additional three months of support in certain markets. Each market optimized to the places and content formats that were resonating most in local culture.

Placements on YouTube, Facebook and Twitter were supplemented with a PR push with digital and cultural influencers on YouTube and Twitter. When First Lady Michelle Obama asked to be a part of the #LikeAGirl conversation, we partnered with her Let Girls Learn initiative for an experiential event to empower girls on International Women's Day in Washington, D.C.

**Results:** In the end, the idea is bigger than emojis. It's about challenging stereotypes, keeping girls confident and creating change. With 40+ million video views, the film was the #1 ad on YouTube for March 2016, garnering attention from top-tier celebrity and cultural influencers including tweets from actor/activist Emma Watson, media mogul Arianna Huffington and an invitation to ring the bell at the New York Stock Exchange.

But perhaps no reaction to the rally for girl emojis was more thrilling than a response from the Unicode Consortium, the gatekeepers of emojis, asking Always to gather and pass along all the ideas for consideration as they work towards the next emoji update, affecting phones all over the world.

**Media Agency:**  
**Mediacom, Mumbai**  
**Advertising Agency:**  
**BBDO India, Mumbai**

Acc Dir: Deepak Sonpar  
 Sr Bus Mgr: Ankita Sharma  
 Bus Mgr: Richa Sharma /  
 Rohan Raut

Sr Inv Mgr: Hardik Senjalia  
 Grp Head: Kannan Pillai  
 Dig Head: Radhikarani Sengupta

**Insight:** In India, washing is seen as women’s work. It doesn’t matter what a woman does out of the home. If she’s a director, a highly qualified professional or even a CEO, doing the washing is part of being a “good wife”.

We identified a huge growth opportunity. Indian culture was hugely patriarchal, and washing was simply something that women did in more than 95% of households. But while women were bored with new detergents and brand messages, men were a whole new audience.

**Execution:** We kick-started our debate with unique Nielsen survey results, which revealed that 85% of Indian women felt that they have two jobs – one at work and the other at home – and 83% of women believed that men should Share the Load at home. Top news channels initiated debate around the survey results, while we asked prominent clothing brands – American Crew, Shoppers Stop and designer Masaba Gupta – to get involved in the debate, and got them to create new clothing tags that read: “This fabric can be washed by both men and women.”

In store, we launched a custom ‘His and Her’ Laundry Pack. On social, we asked men to show their commitment via a ‘Wash bucket challenge’, challenging them to post selfies of them doing the laundry and commit to Sharing The Load on their social channels. And we even cheekily asked dating sites and portals to actually make “Sharing The Load” part of a woman’s selection criteria for finding the perfect man.

**Results:** Ariel improved lives of millions of Indian women by making laundry relevant for men:

- Sales grew by 60% year on year, double our target.
- More than 1.57 million Indian men pledged to do the laundry – that’s more men than there are in New Zealand!
- 25,000 His and Hers washing instruction tags were sewn into expensive clothes designed to appeal to our target.
- Ad recall soared 28% amongst people who saw the “Share The Load” campaign.
- Consumer engagement with Ariel increased threefold.
- 98% of consumers surveyed recommend Ariel to their friends.
- Millions engaged and we delivered more than 1.6bn free earned impressions.
- Unaided Awareness for the brand indexed at 132.
- For the first time ever, Ariel India trended nationally twice on Twitter with 9m impressions.
- We earned nearly \$10m in earned media coverage.

We were so successful in influencing India’s cultural fabric that the second biggest matrimonial portal – Jeevansaathi.com – has now made ‘Sharing The Load’ a key criterion for selecting the perfect life partner!



Media Agency:  
Y&R Media NZ, Auckland  
Advertising Agency:  
Y&R NZ, Auckland

CCO/CEO: Josh Moore  
CD: Tom Paine  
Planner: Jono Key  
Media: Nicky Greville  
Media Planner: Marie-Claire Manson

### Communication Goals / Innovative Media

**Strategy:** The McWhopper campaign wasn't made social, it was born social. We were confident that had we approached McDonald's behind closed doors, they would have said no behind closed doors. So by making the proposal so very public (via two of the world's most famous newspapers, various outdoor executions, a campaign microsite, and the leading social platforms), we knew McD's would be more inclined to respond. However, the proposal was so diligently planned, success did not hinge on a yes or a no – we created a comprehensive suite of campaign assets to inspire engagement no matter what. It was a completely integrated approach designed to empower the public and media to create and share do-it-yourself McWhoppers, further spreading awareness. It was all very well for the world to take notice, but we wanted the world to take action.

**Creative execution:** Burger King published an open letter in traditional and social, inviting McD's to collaborate in creating and serving the McWhopper on Peace Day. The proposal was supported by tactical outdoor and spearheaded by mcwhopper.com, a multimedia toolkit of co-branded assets: staff apparel, signage, and a pop-up restaurant. Every asset was designed to be visually iconic and translate into multiple languages, for ease of share-ability. The proposal was met by frenzied public support, so McDonald's drew criticism when they turned down the offer. Inspired by Burger King's online Burger Build film, tens of thousands of people took matters into their own hands by creating and sharing do-it-yourself McWhoppers

on mainstream and social media - integrating the competitor's product with our own. Simultaneously, four other rival restaurants raised their hands for peace and together with BK created the historic 'Peace Day Burger', a symbolic mash-up available at an Atlanta pop-up on Peace Day only.

### Results:

#### Media

- 8.9 billion media impressions
- Earned media value \$US138m  
*Source: ABPR, Personally Inside, Llorente y Cuenca, Ketchum, Evercom, Weber Shandwick, Emanate and Cison*
- #1 trending topic on Facebook, Twitter: U.S., Canada, Brazil, Mexico, Argentina, UK, Italy, Spain, Turkey
- Over 10,000 DIY McWhopper reviews on YouTube

#### Burger King

- +75% - Positive brand buzz from 20% to 35% / +60% millennials
- +25% - Purchase consideration from 32% to 40% / +76% millennials
- +48% - Likelihood to recommend brand: from 21% to 31% / +84% millennials  
*Source: YouGov Brand Index Oct 15*

#### Peace One Day

- +40% increase in Peace Day awareness (from 30% to 43% of the U.S pop)  
*Source: Toluna Research (Sept 15)*
- +16% increase in Peace Day awareness worldwide  
*Source: McKinsey and Company (Oct 15)*

**Media Agency: PHD, Auckland,  
Advertising Agency:  
Colenso BBDO, Auckland**

PHD: Robin Wilson, Kristy Mayo, Cassidy Meredith, Mike Harland, Lucy Harris, Amanda Palenski, Harriet Finnigan, Jas Gierlinski, Kat Burnett

Colenso BBDO: Nick Worthington, Simon Vicars, Brett Colliver, Andre Sallowicz, Angela Watson, Brodie Reid, Lucy Grigg, Scott Chapman, Andy McLeish, Jen Storey, Andy Routley



**Campaign description:** We needed to remind mainstream beer drinkers that DB Export was the perfect everyday beer choice for everyday Kiwi blokes. Instead of following the category conventions of bombarding Kiwi blokes with clichéd beer campaigns that try to give them a rational reason to pick one brand over another, we went in a completely different direction. We created the world's first 'beer by-product' petrol by turning leftover yeast slurry into 300,000 litres of planet-saving biofuel - DB Export Brewtroleum - and convinced a national petrol station chain to sell it. "DRINK MORE BEER. SAVE THE WORLD". It was the ultimate incentive to buy.

**Execution:** To remove cynicism around 'Is it for real?' we first seeded the story with all local media platforms who doubted that a local beer brand could do something as ridiculous as turn beer into petrol. TVOne News covered the live pilot to see if Brewtroleum actually worked (it did). We then looked for anything media-related that could be powered by Brewtroleum and powered it - including the entire production of a local comedy show.

We created a physical presence for the brand through a partnership with Gull petrol stations. Brewtroleum was rolled out to 62 stations nationally for six weeks via a branded Brewtroleum petrol tanker and pumps - creating another media channel in itself.

Kiwi men were then recruited to join our movement through TV, digital video, social and media partnerships - driving awareness and delivering longevity.

**Results:** The campaign was seen by 96% of New Zealand men. By giving them a worthy excuse to drink more beer, we achieved all of our objectives. Against a target to grow DB Export sales +5% YOY, sales since the campaign launch are up 10% YOY.

DB Export is now the fastest growing brand in the DB portfolio, with growth more than doubling that of hero brand Heineken and becoming the best-selling beer in New Zealand.

At the heart of our campaign was a great idea - turning beer into biofuel. But driving the campaign's success was a crafted media strategy of Paid, Owned and Earned media working together to not only get blokes talking about our brand, but giving them an excuse to drink more beer by getting actively involved in our 'save the world' movement. We also created a new media channel; a Gull petrol station takeover where 62 pumps throughout the nation confirmed that Brewtroleum was real, not just a PR stunt.

"Saving the world": That objective is ongoing but we continue to do our bit. One beer at a time.

LOUIS XIII COGNAC • #NotComingSoon

USA

#NOTCOMINGSOON

LOUIS XIII

# 100 YEARS

THE MOVIE YOU WILL NEVER SEE

LOUIS XIII PRESENTS "100 YEARS" JOHN MALKOVICH DIRECTED BY ROBERT RODRIGUEZ  
WRITTEN BY JOHN MALKOVICH SCREENPLAY BY NINA PROCTER PRODUCED BY CLAUDIO MIRANDA

OUT IN NOVEMBER 2115

**INSIGHT**  
Louis XIII is the ultimate luxury in the world of cognac. It takes 100 years and 4 generations of cellar masters to be crafted.

**IDEA**  
In 2015, as a tribute to Louis XIII cognac, we shot a movie, written by John Malkovich and directed by Robert Rodriguez, that won't be released until 100 years. It is THE MOVIE YOU WILL NEVER SEE.

**RESULTS**

- 90+ press articles
- 50+ reviews
- 100 countries
- 1.8 Million views of the teaser
- 100 Million impressions

Variety Milk Esquire BuzzFeed campaign  
WIRED THE VERGE The Telegraph ADWEEK  
INDEPENDENT GQ Hollywood Luxury Daily

Media Agency:  
Fred & Farid, New York  
Advertising Agency:  
Fred & Farid, New York

CCO: Fred & Farid  
CD/CW: Laurent Leccia  
AD: Laurent Leccia /  
Radouane Guissi /  
Anthony Bober  
AP: Karim Naceur  
DAP: Jim Tran  
Dir: Robert Rodriguez  
Photo: Eddy Briere

## Communication Goals / Innovative Media

**Strategy:** Louis XIII cognac is ultra-premium, exclusive, rare, & timeless, created in 1874. Each decanter takes 4 generations of cellar masters over 100 years to craft.

The centerpiece of this platform is an exclusive feature film starring John Malkovich, shot by Robert Rodriguez. The concept is that this film will only be released 100 years after its making, in 2115. The time it requires to make Louis XIII. It makes it '100 years - the movie you'll never see'.

'100 years' is a playfully mysterious avant-garde project, that creates a new genre: delayed gratification. It creates mystery in an uber transparent world and provokes some very deep questioning about the world we want to give to future generations.

**Creative Execution:** We activated social media (Twitter, Instagram, Facebook, WeChat) with backstage photos to create intrigue and fuel conversations.

'100 years' was featured on November 18 with an exclusive screening of the film's featurette in Los Angeles. During the private event, John Malkovich, placed the film reel into a state of the art custom safe box (that doesn't open with a code or key) and set the timer for the official premiere in November 2115.

While this film will not be released until 2115, we produced three teasers that explore hypothetical visions of earth when the film is uncovered in 100 years.

**Results:** We received over 1.8 million views, more than 800 earned media placements across 130 countries, for a total of more than 150 million impressions.

'100 years' was chosen by Luxury Daily as one of the top 10 marketing efforts of the year.

Media Agency:  
PHD, Hong Kong  
Advertising Agency:  
DDB Group, Hong  
Kong

CEO PHD: Ray Wong  
Gen Mgr PHD: Cedric Lam  
Bus Dir PHD: Kelly Chan  
Gen Mgr DDB: Irene Tsui

**Engage Hong Kong people at their most price sensitive moment by fusing into local content**

**Videos to introduce lifestyle of 2040**

2040 \$????

Stunning House Finder at 28Hse.com

Engaging movie goes with HK Movie App

Surprising Bargain Deal Hunters at Yahoo deals

**宏利 Manulife**

**Expanding into more product range to reach more lifestyle seekers on social media**

**CHALLENGE**  
The cost of living in Hong Kong has risen to 2nd highest in the world. How can we convince Hong Kong people to spend even less today to reserve for future?

**IDEA**  
Our idea: "Price of Living 2040" is the wish-fulfill call Hong Kong people needed to start planning for future. Introducing "lifestyle of 2040", we helped HK people realize the impact of inflation on their living standard!

**RESULTS**

- Our content watched over 1.22M times in just 8 weeks
- Generated 6,905 Facebook likes, 2,604 Shares and 210 comments
- Over 70% of engaged audiences agree the campaign "triggered me to start planning for retirement"
- 21% of Manulife existing customer expanded their insurance portfolio to include retirement solutions
- New customer acquisition increased by 8% YOY

**Challenge and Campaign Objectives:** As the cost of living in Hong Kong rose to the 2nd highest in the world, the city's people were so busy thinking about the day to day challenges of affordable living, they paid no thoughts to the future and their retirement. This posed a big threat to Manulife's retirement insurance business and the challenge was to come up with a strategy that ensured the people of Hong Kong realised that investing in retirement insurance was essential for their future.

**Media Strategy:** PHD wanted to catch consumers off guard so we smartly fused our hero content into information hubs of bargain deals, including Yahoo Deals, budget travel advisor Flyagain.la, Hong Kong Movie Mobile App and house finder 28Hse.com so that audiences would be amazed and shocked by the price of living in 2040 at their most price sensitive moments. Using search and programmatic buying strategies we secured visibility and retargeted engaged consumers to drive conversions to RetireSimple.HK. The site acted as a content hub to host all the creative short videos, cases sharing on retirement by celebrities, measurement tools offered by Manulife, retirement plans, etc.

**Results:** The tough lifestyle of 2040 echoed the tough living conditions in Hong Kong, generating enormous resonance and massive buzz on media:

1. "Price of Living 2040" videos watched over 1.22M times in just 8 weeks, 3x of industry average

2. Generated 6,905 Facebook likes, 2,604 Shares and 210 comments
3. Engaged over 10 social influencers to share on their own platform, reaching 2M people organically
4. Native content yielded a phenomenal Click-Through-Rate of 1.3%, 10 times of industry's standard banner's average
5. Generated Over HKD 500,000 Free PR mentioning

More importantly, PHD successfully communicated the importance of retirement planning and translated the awareness into business results. Post campaign research showed that:

6. Manulife became the most preferred brand for retirement solutions among major competitors
7. Increased by 10%, 48% of audiences found Manulife highly favourable – from trailing the industry to industry's best!
8. Over 70% of engaged audiences agreed that the campaign had "triggered me to start planning for requirement"
9. Over 75% of engaged audience was aware of the impact of inflation on their retired life
10. Over 80% of engaged audience was aware of the major product offerings of Manulife's retirement solutions
11. 21% of Manulife existing customer expanded their insurance portfolio to include retirement solutions
12. New customer acquisition increased by 8% YOY



Media Agency:  
EMT/Dentsu Aegis, London  
Advertising Agency:  
McCann, London  
Event: Momentum Worldwide,  
London

CCO: Rob Doubal /  
Laurence Thomson  
EMEA CD: Sanjiv Mistry / Jamie Mietz  
ING CD: Chad Warner  
CW: Jim Nilsson / Sanjiv Mistry /  
Anja McGuinness  
AD: Jacob Björdal / Jamie Mietz  
Des: Colin Lee / Danny Elliot  
Plan: Thomas Keane  
Prod: Tom McLouglin /  
Lois Newcombe /  
Chris Cartwright

**Background:** Big video games, like big movies, launch with a huge outdoor presence. It's become the battleground for new game launches. Yet most outdoor ads are glanced at for just 8 seconds. So how could Xbox get gamers to engage with the launch of the gritty new Tomb Raider reboot during the busiest game launch period in history?

**Creative Idea:** Xbox turned an advertising channel into an interactive entertainment channel. Survival Billboard was a billboard in central London on which eight gamers stood in a test of Lara Croft-like grit, endurance and inner strength, to win a trip inspired by the game. The contestants faced blizzards, downpours, harsh wind and searing heat – all controlled by the public via a live stream on the campaign hub.

**Strategy:** The aim was to target gamers who were otherwise distracted by the imminent launch of bigger games with bigger budgets, such as Fallout 4 and Star Wars Battlefront. Our approach was to create a single,

interactive experience that tapped into the gamer mentality of total control, and by doing so increase engagement levels. In essence, the strategic approach was to treat an ad for gamers as an interactive game in itself.

**Execution:** Survival Billboard was a single billboard that reached the world, as the action taking place on it was live streamed on Twitch, the Xbox dashboard, banner ads, digital OOH and a dedicated microsite. The public gave up on sleep to control the weather that the participants were enduring, as well as to support, discuss and speculate about alliances and romances. The winner lasted 22 gruelling hours, yet in that one day, the oldest advertising medium was reinvented as a gripping, interactive reality show.

**Results:** 8 minutes average dwell time (vs. 8 seconds for a regular billboard), 1000 weather votes per hour, £3.8 million in earned media, 11,000 viewers for 22 hours straight, 3.5 million views, 32,000 comments in 22 hours.

Media Agency:  
PHD, London  
Advertising Agency:  
AMV BBDO, London  
Digital Agency:  
AnalogFolk, London

Med Grp Mgr: Chris Magniac  
Med Mgr: Liam Doyle  
Planner: Mike Florence  
ECD: Alex Grieve /  
Adrian Rossi  
Strat Dir: Cat Wiles /  
Doug Baker  
ECD: Simon Richings  
CD: Alistair Knight  
CW/AD: Matt Mitchell /  
Matt Seccombe  
Proj Dir: Sohni Gogel

**Sharing the gift of reading at Christmas**

The UK has Europe's second worst record for child literacy.

So last Christmas, Sainsbury's gave parents a gift.

A brand new story to help them spend more reading time with their children.

With best-selling children's author Judith Kerr, we created Mog's Christmas Calamity, a new book that could be bought in every Sainsbury's store to raise money for Save the Children's UK child literacy programmes.

The book was turned into a 3 1/2 minute TV ad...

Teachers used it as part of their lesson plans.

As read by you...

And parents submitted films of themselves reading it to their children which were turned into a new TV ad to conclude the campaign.

RESULTS  
39 copies of the book were sold every minute.

Raising £1.6 million for Save the Children UK.

Helping Sainsbury's become the only major UK supermarket to increase its market share last Christmas.

...and simultaneously launched across 80+ TV channels.

Sainsbury's colleagues read the book to local school children.

**Insight:** The average UK parent now spends just 34 minutes with their children every day – making 'quality' family time one of the most precious gifts that a British parent could receive. But how could Sainsbury's deliver it? With the UK having the 2nd worst child literacy record in Europe, the solution was to create a new story to help families share the joy of reading.

**Media Strategy and Execution:** A collaboration with Judith Kerr, the celebrated author of 16 best-selling Mog books, created Mog's Christmas Calamity – a new book that brought the spirit of sharing at Christmas to life and would be sold in Sainsbury's to raise money for Save the Children's UK literacy programmes in the process.

To launch the campaign, Mog's Christmas Calamity was turned into a 3½ minute TV ad. At 7.15pm on Nov 12th, we simultaneously launched it across an entire ad-break on 83 different TV channels. This enabled 84% of UK television viewers to see it in just one break. At that moment, the book was unveiled in every Sainsbury's store in the UK and we launched a fully optimised paid social campaign to quickly maximise online views of the film.

We then created a number of additional media opportunities for parents and children to engage with the story in the run up to Christmas:

- we created a specially designed 'read along' Skype version of the book so parents could record a video

version of the story for their kids to enjoy even when they weren't around

- teachers added the book to their lesson plans, with Sainsbury's colleagues going into many schools to read the book in class
- And finally, we used Facebook to ask parents to send us video of themselves reading the book to their children. These were then turned into a new TV ad that concluded the campaign with real families reading the story back to the rest of the UK on primetime TV.

**Results:** Mog's Christmas Calamity became the UK's most watched Christmas TV campaign ever, being viewed 30m times on YouTube. Mog had captured a nation's imagination and the campaign delivered for both the literacy campaign and Sainsbury's business.

- The large-scale launch strategy worked immediately. 39 copies of the book were sold every minute from launch and the soft toy sold out.
- Mog's Christmas Calamity went on to sell 450,000 copies - making it the No.1 selling book in the UK for four weeks (the bestselling book of ANY kind, not just the bestselling children's book).
- The campaign helped raise over £1.6m for Save the Children to support their literacy work in the UK.
- Post-Christmas, Sainsbury's purchase consideration increased by 4% and it was the only major supermarket to increase its market share YOY.



Media Agency:  
Ingo, Stockholm  
Advertising Agency:  
Ingo Stockholm

ECD: Björn Stahl  
Planner: Josefine Billström /  
Julia Blomquist  
CW: Magnus Ivansson  
AD: Gustav Westman

**Objectives:** Sweden is the first country in the world to get its own phone number. When calling it from abroad you get connected to a random Swede, somewhere in Sweden. Then you can talk about anything, preferably about Sweden. The Swedish Number gave the control of the image of the country to the Swedes themselves. Nothing was censored or pre-arranged. In the name of freedom of speech - whatever opinion you may have, it matters. The Swedish Number is open for anyone to call just by using a normal telephone, but only from abroad. Swedes register as "telephone ambassadors" simply by downloading an App.

**Strategy:** The hub of the campaign was a tailor made sophisticated cloud based switchboard. One of the largest in the world. The switchboard made sure that calls can only come in from outside Sweden and then it connects it to a random Swede in line to answer. That person is then moved to last in line. If you have a Swedish phone number (+46) you can download The Swedish Number App from App-Store. Register your email and phone number, that's it, then you can start

taking calls. The call shows up in your phone like a normal call. On the web page [theswedishnumber.com](http://theswedishnumber.com), you get the simple background, i.e. The Swedish Number film and statistics regarding the campaign - number of calls, calling. A general film was released, explaining the project. And one week after a film with the Swedish Prime Minister answering calls for The Swedish Number was released.

**Results:** The Swedish Number instantly spread rapidly across the globe. People from all countries found it on tens of thousands Live TV-Shows and News channels, Live radio shows, in newspaper articles, in blogs, on Twitter, on Facebook. Calls came in by the 100.000 and the Swedish people answering represented all parts of society - geographically, ages and opinions. Nothing (ZERO!) was spent on bought media or seeding. The results: Total calls: 188.625 Swedish Phone Ambassadors: 32.069 No of countries calling: 186 (194 in the world) Accumulated calling time 376 days. Longest call: 4h 42min Total media impressions: 9.324 billion. Media Value: 147 million dollars (US).

**Media Agency:**  
 Mediavest | Spark  
 Starcom, Chicago  
**Advertising Agency:**  
 Leo Burnett Chicago

GCCO: Mark Tutssel  
 CCO: Britt Nolan  
 ECD: Mikal Pittman  
 CD: Mike Costello /  
 Pete Lefebvre /  
 John Regan /  
 Tor Lemhag  
 Sen Strat: Ariel Tishgart



**Background & Objective:** The troubled, talented Vincent Van Gogh longed for a place to call home. He finally found this in his “Yellow House” in Aries, France, a life event so significant that he painted three distinct renderings of his now-famous bedroom. For the first time in North America, all three paintings were to be exhibited together at the Art Institute of Chicago (AIC). To inspire people to view this ground-breaking exhibit, we created a living replica of the room and enabled guests to book an overnight stay there via Airbnb.

**Innovative Media Strategy:** By constructing a three-dimensional replica of Van Gogh’s Aries bedroom, the AIC event immediately became more than an exhibit. It became an invitation to an immersive experience. Our objective was to unlock the mystery and intrigue of Van Gogh’s life, inviting people to come to the AIC to uncover the full story of who Van Gogh was, not just as an artist, but a human.

**Creative Execution:** We built excitement throughout key neighbourhoods via impactful OOH tactics, leveraging buying efficiencies to engage Chicagoans. We employed street teams to blanket the city with wild posting messages in high traffic areas. Heavily negotiated tactics such as JC Deceaux (JCD) bus shelters and CTA posters allowed for multiple creative executions, including a teaser campaign. Wild Postings and teaser creative were meant to generate pre-exhibition buzz, giving Chicagoans the chance to interact with the artist himself. Creative encouraged our

target to sign up for texts from Van Gogh, showcasing his “room for rent,” a selfie, and promotion of the exhibit.

To reach tourists and those looking to travel to Chicago with Trip Advisor, we targeted IP addresses that were viewing Chicago content. Social strategy drove quality traffic and amplified the virality of the “room for rent.” We also targeted niche segments and interest categories surrounding key events/timing. And we generated mass reach across in-market consumers through lifestyle, culture and art print edit, including a premium position in the New York Times Museums Issue.

We further captured our core audience through a local audio buy with key stations WBEZ and WXRT that reached affluent Chicago listeners through a targeted and sponsored audio schedule. Lastly, low-hum online audio presence with Pandora throughout the exhibition helped to generate continuity.

**Results:** Ticket sales for the Van Gogh exhibit paced well ahead of goal. Through April 3rd (under eight weeks total), Van Gogh attracted just over 240,000 visitors with average daily visitation at over 4,800 visitors. Additionally, this remains the highest daily average for a major special exhibition in over 15 years. It is also 60% higher than our exhibition projection. Van Gogh garnered national exposure generating over 750 million impressions across paid and earned media as well as Airbnb’s social coverage of the event

**UNTOLD**  
**PAY WITH BLOOD**

**TENSION**  
Romania is ranked second to last in the European Union for active blood donors. Only 0.2% of young people are donors.

**IDEA**  
Untold, the biggest festival in Romania organized in Transylvania, was the perfect opportunity to show young people donating can be part of their everyday life. So we launched **PAY WITH BLOOD**, a national campaign where every blood donor got a free one day ticket to the festival or a festival discount.

**HOW WE DID IT**  
We promoted Pay with Blood at all ticket sale points, on websites and social media. We created special wristbands that transformed into festival bracelets.

**RESULTS**  
Hundreds of people queued up to donate blood. The regional hospital ran out of space for blood bags.  
€3,139,413 earned media  
29,121,723 media impressions

the campaign took place in all Romanian donation centers.

DAZED Euronews GQ BBC theguardian TIME CNBC

**Media Agency:**  
UM Romania, Bucharest  
**Advertising Agency:**  
McCann Romania,  
Bucharest

CCO: Adrian Botan  
ECD: Catalin Dobre  
CD: Sebastian Olar  
CW: Alexandru Vasile  
AD: Arpad  
Plan Dir: Victor Croitoru  
Acc Dir: Alina Vasile  
Head of Dig: Luminita Visu

**Objectives And Insight:** Romania is ranked second to last in Europe for active blood donors. Only 1.7% of the population donate blood, and most only after someone close to them needed a transfusion. Only 0.2% of young people had ever given blood. Working with Romania's National Blood Center, we needed to change their mentality and get them to donate for the first time.

**Strategy:** All young people love music. And they like others to know what they're into too. That's one of the reasons why they wear festival wristbands long after the event is over. They're a status symbol and a sign of doing something cool.

Untold was Romania's largest music festival and one of the most talked-about events of the summer, with top DJs like David Guetta and Avicii booked to perform.

**Execution:** For the first time, Romanians could literally pay with blood.

We launched our appeal on Untold's Facebook page two weeks before the festival launched, sharing images and GIFs of Count Dracula, Transylvania's most famous bloodsucker. Anyone who donated blood before the festival would receive a free tourniquet wristband to Untold and become one of "Dracula's Children". We asked the festival performers to get involved, by sharing video appeals on their community assets and inviting youngsters to participate – ATB and Fatman Scoop joined the call while Avicii, the biggest name of the Festival, posted a personalized note on his Instagram page.

We set up Untold-branded mobile blood banks in high-footfall areas in key cities across Romania. We supported our activity with outdoor ads near National Blood Centers, supported by in-clinic posters and flyers.

**Results:** For the first time, young people started donating blood.

- Almost 2,000 people donated blood in just two weeks – 10x the average summer number
- Demand for wristbands was so high, transfusion centres had to extend their opening hours, and regional hospitals ran out of space for blood bags.
- People couldn't stop talking about the campaign on social media.
- 129m media impressions gathered worldwide.
- National Blood Donation Center's Facebook page recorded the highest traffic ever
- Untold Festival's Facebook page became the most-liked events page in the whole of Romania and became the most instagrammed place during summer
- Our tourniquet wristbands captured attention all over the world, generating 3 million Euros in earned media
- The campaign featured in primetime news broadcasts on the BBC, CNBC and Euronews, and in print and online in Time and The Guardian. Even public officials joined the cause.

Since the campaign, 3,192 lives have been saved with blood transfusions.

## COUNTRIES

## THE MOST AWARDED COUNTRIES IN THE WORLD IN 2016

	Countries	Points
1	USA	665
2	UK	485
3	India	459
4	China	247
5	UAE	246
6	Hong- Kong	230
7	New Zealand	227
8	Malaysia	223
9	Australia	212
10	France	162
11	Canada	161
12	Singapore	112
13	Romania	108
14	Spain	107
15	Chile	97
16	Ireland	92
17	Poland	87
18	Germany	77
19	Portugal	75
20	Turkey	69

The Countries table shows that the three top countries worldwide are the USA, the UK and India which has consistently climbed up the table these last few years. India is one of the BRICS stand-out growth markets and a hotspot of global advertising growth, with double-digit growth rates. New to the top five are China in 4th and UAE in 5th.

It is important once more, to point out that a growing number of countries overall are being rewarded for the media creativity of their media agencies or advertising agencies, and that great ideas sometimes emerge when flexibility and spontaneity are more important than sophistication or technology.

Smaller or newer advertising countries like Costa Rica, Dominican Republic, Puerto Rico, Morocco or Pakistan are receiving more and more awards at international festivals, showcasing that strong and clever strategic thinking with bold realisations can happen anywhere.

## ADVERTISERS

The Table below lists the Top 15 advertisers who received 24 or more points in 2016 for more than three campaigns and won awards in 4 or more festivals.

## THE MOST AWARDED ADVERTISERS WORLDWIDE 2016

	Advertiser	Number of festivals	Points
1	Heineken	14	90
2	Coca-Cola	25	78
3	McDonald's	25	76
4	KFC	15	75
5=	Microsoft	11	64
5=	Samsung	18	64
7	Vodafone	15	57
8	John Lewis	7	43
9	Disney	11	38
10=	Visa	14	34
10=	Pepsi	11	34
12	Burger King	4	28
13	Carlsberg	7	27
14	General Electric	9	26
15	Intel	7	24

Three advertisers are racing ahead in 2016: Heineken, Coca-Cola and McDonald's.

**Heineken** takes the title of the world's most awarded advertiser this year and for the first time beats Coca-Cola. Its success came from 14 festivals, with 90 points coming, amongst others, from:

**Greece:** 'Heineken #AthensMosaic' (Isobar)

**Italy:** 'The Dilemma' (Starcom)

**Malaysia:** 'Where Next?' (Mindshare)

**Spain:** 'Champion's Boss' (Leo Burnett)

**UK:** '#Lebigswim' (Starcom)

**USA:** 'Adios Amigo' (Starcom)

As well as from Hungary, Ireland, Netherlands, Romania, Singapore and UAE

**Coca-Cola** is second this year with 78 points coming from 25 festivals, demonstrating the quality and originality of their work all over the world:

**Chile:** 'Coca-Cola Futbol' (Starcom)

**China:** 'Movies Quote Bottles' (Starcom)

**India:** 'The Musical Journey Continues-Coke Studio' (UM)

**Indonesia:** 'Making the Moment Special with Coca-Cola' (Mediacom)

**Morocco:** 'The Mama Cooking Show' (UM)

**Singapore:** 'Share A Coke' (Mediacom)

**South Africa:** 'You Won't Know Until You Try' (Mediacom)

**UAE:** 'Dark Iftar' (UM)

## ADVERTISERS

As well as from Austria, Belgium, Colombia, Greece, France, Hungary, Mexico, Netherlands, Pakistan, Poland, Spain and Taiwan.

It is also very interesting to note that Coca-Cola remains the most effective brand in 2016, for the fourth time in a row according to the worldwide Effie Effectiveness Index (in front of Vodafone, McDonald's and Samsung).

**McDonald's** remains number three with 76 points coming from 25 festivals. Its success came – amongst others – from:

**Brazil:** 'C&H Food Truck' (OMD)

**Hong Kong:** 'A Dim Jack 'Hi-Jack' (OMD)

**Malaysia:** 'A Counterpoint To Hate Harmonising With The Malays' (OMD)

**Philippines:** 'Mctollbooth' (OMD).

Russia: 'Trust' (OMD).

**UK:** '#Imlovinit24 - Epic 24 Acts Of Joy In 24 Markets' (OMD).

As well as from China, Czech Republic, Hungary, Indonesia, Ireland, Portugal, Poland, Singapore, Ukraine, Turkey, UAE and USA.

**KFC's** 4th place is due to its success in 15 festivals with 64 points coming from:

**China:** 'Singing' (Isobar)

**India:** 'Beyond Number One Yum!' (Mindshare)

**Malaysia:** 'How KFC Engaged Malaysia's Skip Generation' (UM)

**UAE:** 'Flying Buckets' (Initiative)

As well as China, Romania and South Africa.

**Microsoft** is number 5 with 64 points coming from 11 festivals, coming amongst others from:

**France:** 'The Story Lab #LEREMIX' (Dentsu Aegis Network)

**Spain:** 'Windows That Upgrade The World' (VCCP)

**UK:** 'Breaking News' (Carat)

**UK:** 'Tomb Raider Survival Billboard' (McCann)

As well as Netherlands, Peru and Spain.

**Samsung** also tied for 5th place with 64 points coming from 18 festivals including:

**Jordan:** 'I Write In Arabic' (Leo Burnett)

**Tunisia:** 'Back Up Memory' (BBDO Tunisia)

**UAE:** 'Digital Campaign Optimisation' (Starcom)

**USA:** 'The Power Of Programmatic Search' (UM)

As well as Argentina, Australia, Germany, Hong Kong, Italy, Poland, New Zealand, Singapore and Thailand

**Vodafone's** 7th place is due to its success in 15 festivals with 57 points coming amongst others from

**Portugal:** 'Natal' (Mec)

**Romania:** 'Sunday Grannies' (UM)

**Spain:** 'Vodafone One' (Wink)

**Turkey:** 'Kirmizi Işik 2.0 / Aramizda Kalsin' (Mindshare)

As well as from Germany, India, Ireland, Netherlands, and UK.

## AGENCIES

The Agencies table ranks the Top 20 companies who received 38 or more points in 2016.

## THE MOST AWARDED AGENCIES WORLDWIDE IN 2016

	Agency	Points
1	Starcom USA	203
2	Mindshare India	123
3	PHD New Zealand	107
4	OMD USA	98
5	OMD UK	90
6.	PHD Canada	66
7	Mediacom India	62
8	PHD India	60
9=	Mediacom UK	55
9=	UM Romania	55
11=	Isobar China	54
11=	Maxus India	54
13=	OMD China	53
13=	PHD UK	53
15=	UM USA	52
15=	PHD Hong Kong	52
17	UM Malaysia	47
18	Starcom UAE	44
19	OMD Malaysia	41
20	PHD China	38

This table presents the 20 Most Awarded Media Agencies in the world in 2016, having won more than 38 points in four or more festivals. These agencies came from a total of 10 different countries.

**Starcom USA** is leading the table with work for:

The Art Institute of Chicago 'Van Gogh BnB'  
 Kraft Heinz Dry Desserts 'Serving What's Trending'  
 Kraft Macaroni & Cheese 'Blind Taste Test'  
 Snickers 'You're Not You When You're Hungry'  
 Pedigree 'Every Dog Deserves The Right Nutrition'  
 Barbie Doll 'Imagine The Possibilities'  
 Alcon 'Howard and The Amazing Eye Exam'  
 Always 'Girl Emojis -Unstoppable'  
 Samsung 'Antidiary'  
 Wrigley Extra Gum 'Give Extra Get Extra'  
 Airbnb 'Night at Conan Studio', 'No Borders', 'Never a Stranger'  
 Allstate Insurance 'Social Savvy Burglar'

## AGENCIES

**Mindshare India** is number two, with work for:

Brooke Bond Red Label Tea '6 Pack Band'

Kellogg's 'Feeling Dreams' and 'Nutrition Revolution. A Fight Against Hidden Hunger'

Castrol CRB Mini-Trucks 'How Castrol Activated Mini Truck Driver Targeted Only Campaign'

Mountain Dew 'New Channel launched by Mountain Dew on Hotstar and Saavn'

Cornetto 'Musical Cones'

Motorola 'Resurrection of Motorola. The Rise of the Phoenix'

Hindustan Unilever 'Before That, It's Lifebuoy Time' and 'Bollywood Sings Rin's Anthem'

Pepsico India Holdings 'Challenging The Festival Status-Quo' and Pepsi 'When Consumers Became Co-Marketers'

Lay's 'When Google Went Beyond Giving Directions to People. Thanks to Lays!'

**PHD New Zealand** is number three.

This is principally due to its award-winning campaign for DB Export 'Brewtroleum' but also for:

ANZ 'Fortune Favours The Brave'

Ziera 'Fashion As It Should Be'

## AGENCY NETWORKS

The Agency Networks table ranks the Top 20 companies who received 67 or more points in 2016.

### THE MOST AWARDED AGENCY NETWORKS WORLDWIDE 2016

	Agency Network	Points
1	OMD	632
2	Starcom Mediavest	529
3	PHD	476
4	Mindshare	445
5	Mediacom	329
6	UM	320
7	Carat	212
8	Mec	179
9	ZenithOptimedia	173
10	Havas Media	156
11	Isobar	150
12	BBDO	147
13	Initiative	132
14	McCann	114
15	Leo Burnett	94
16	Maxus	92
17	Vizeum	82
18	JWT	72
19	O&M	69
20	Y&R	67

**OMD** is, once again, the winner of the Agency Network ranking for the eleventh consecutive time.

OMD's agencies had very good results all over the world in each festival, local and international on a big number of different campaigns for many different advertisers.

Its star agency is OMD UK, which won three Media Lions at the Cannes International Festival of Creativity ('Humans' campaign for Channel 4; 'Hunted' campaign for Channel 4; 'Campaign To Combat Loneliness' for John Lewis), and received (with agency adam&eveDDB) the IPA Effectiveness Awards Grand Prix for its work for John Lewis ('John Lewis Christmas advertising, 2012 – 2015')

Another star of the network was OMD USA with a Cannes Bronze Lion for its 'Intel Winter Games' campaign. Among its other winning works: 'Pepsi+Empire: A Brand Integration Breakthrough' and 'Apple iPhone 6 World Gallery'

OMD Dominican Republic also won a big number of awards with a Gold and a Silver Lion for the 'Ending The Silence' campaign for La Sirena; OMD Italy won a Bronze Lion for 'Business Booster' (Renault) and OMD Sweden a Bronze Lion for the 'Slow Down GPS campaign (IF Insurance). OMD UAE also did very well with two Bronze Lions for the 'Champions Huack' campaign (Go Sport) and 'I Can Teach You Too' (Dubai Cares). OMD China was also very successful with its

### AGENCY NETWORKS

campaign for Visa 'Rental Bike'. And OMD Egypt was rewarded for its 'Sting Launch' campaign (PepsiCo) and for its 'Chipsy Smiles' (Chipsy). OMD UAE was rewarded for 'Flames of The World' (Cheetos)

**Starcom Mediavest** is challenging OMD in many countries. Starcom USA was the third Most Effective Agency Network in 2016 in North America according to the North American Effie Effectiveness Index. Its New York and Chicago offices did very well in national and international competitions, with various campaigns: 'No Borders' (Airbnb, Silver Lion), 'Breakfast Defect From The Routine Republic' (Taco Bell), 'Blind Taste Test' (Kraft Macaroni & Cheese), '#OptOutside'(REI), 'Van Gogh BnB' (The Art Institute Of Chicago). Amongst its other stars: Starcom Italy which received a Gold Lion for 'The Dilemma' (Heineken) and Starcom Belgium which received a Silver Lion for 'Stardust Bowie' (Studio Brussels), Starcom UK for 'Girl Emojis' (Always), Starcom New Zealand 'Hungerithm' (Snickers), Starcom UAE which received awards for 'There Will Be Haters' (Adidas) and was also awarded the title of Most Effective Media Office of the Year at the 2016 Mena Effies. SMV China was also very successful in winning awards for Coca-Cola.

**PHD** jumps back from fourth place last year to third place. The network did specifically well in the Cannes Media Lions, picking up 4 awards, one Gold, one Silver and two Bronze. Three of these wins were claimed by APAC agencies, including a Gold Media Lion won by PHD New Zealand for DB Export 'Brewtroleum' campaign; a Bronze won by PHD Australia for ANZ Banking Group's 'Smart Girls – Equal Future' campaign; and a Bronze won by PHD India for Hindustan Unilever's 'Lo Kar Lo Bat' campaign. The Silver Lion went to PHD UK for its campaign 'Sharing The Gift Of Reading At Christmas' (Sainsbury's)

Amongst its other star agencies: PHD South Africa for its clients Stanlib ('See the Future') and eNews Direct ('Making News Newsworthy'), PHD Canada ('Discover UNB' for University of New Brunswick; and 'The Fastest Olympic Campaign Ever' for Sport Chek); PHD Belgium for its work for Telenet ('Helemaal Mee Tournee/'Total Update Tour' campaign); and PHD Hong Kong ('Price of Living 2040' for Manulife).

## A NOTE ON METHODOLOGY

The idea behind THE GUNN REPORT FOR MEDIA is to combine the winners' lists from all of the most important award festivals world-wide that focus on media innovation, creativity and effectiveness. Some of these festivals are global, some regional, and some national.

Like its sister report, THE GUNN REPORT FOR CREATIVITY, The Gunn Report for Media does not disclose which festivals are taken into account.

Regarding the national shows, what we can say is that they include some forty markets. The United States, the United Kingdom, France, Spain, Germany, Australia, New Zealand, Canada, the Netherlands, Singapore, Greater China, Japan, Brazil, Argentina, India, Mexico, South Africa, Sweden, Poland, Thailand, the Philippines, United Arab Emirates... are all included, as well as some "newer" advertising countries like Puerto Rico, Ecuador, Bulgaria, Lebanon or Colombia. My choice is representative of the most important advertising markets, but also of others where media creativity is burgeoning.

Every show in the Report features all of the media: TV, cinema, radio, magazines, newspapers, outdoor, special events/stunts, internet, mixed media and sponsorship. Some have special categories on target audiences such as youth, young adults, all adults, men and women. Single media festivals are excluded. Too few of these reward media creativity and efficiency, and their inclusion would have unbalanced the scoring system in respect of some countries and agencies.

The level of award that counts for a given show is "Cannes Bronze Lion Equivalent". The application of this is a bit judgemental but the decisions are usually pretty obvious, and the level of prize can vary from year to year for the same show, if a jury has been mega-generous or mega-stingy.

Points are awarded on the same basis for every contest, covering campaigns, countries, brands, and agencies:

- 3 to 5 for a Best Show / Grand Prix, depending on the importance of the festival and the market,
- 2 to 3 for a winner or a gold,
- 1 to 2 for a silver or a bronze.

A single ad or campaign may receive points for a Grand Prix and also for awards in the same festival for different categories, for example Best Use of Sponsorship or Best Luxury Goods. Where an agency has received all of its awards in a single national festival, it has not been included in the Agencies' table as this would weight the points scoring system inappropriately.