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Watch the highlights from the Festival of Media Global 2016

Alex Brownsell, editor, M&M Global

FESTIVAL OF MEDIA GLOBAL 2016

TURNING CHALLENGES INTO SOLUTIONS

As many of you know, this year's Festival of Media Global (FOMG16) was the tenth such event to take place since our non-executive chairman Charlie Crowe first encouraged the media industry to join him in Venice in 2007.

From the glamour of Venetian canals to the imperious Rome Cavalieri, via Montreux and Valencia, the Festival has celebrated the role played by international media in creating prosperous brands – as well as highlighting the obstacles to future success.

This year was no different. As suggested by FOMG16's promotional line – 'Turning challenges into solutions' – advertisers, agencies and media owners face an unpalatable cocktail of troubles, from ad blocking to fraud and viewability. Some reached for hyperbole, describing the current situation as an "existential issue" and a "crisis".

The debates taking place at the moment will shape the future of the business. Over these 24 pages, we attempt to sum up the key topics and personalities from an engrossing three days in Rome.

Alex Brownsell
Editor, M&M Global

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MMG THE HUB FOR INTERNATIONAL MEDIA

BUILDING BACK **TRUST** IN MEDIA

Trust and transparency in the media industry was a hot topic at the Festival of Media Global 2016. Alex Brownsell explores the tensions

There are smiles and laughs aplenty at the Rome Cavalieri this May as media and marketing bosses reminisce about the decade that has passed since the first Festival of Media Global in Venice. Beneath the bonhomie, however, a tension can be found lurking.

These are tough times for many agencies and media owners. Last year's 'Mediapalooza' saw $20bn of the advertising world's measured media placed up for review, with brands re-evaluating their relationships with agencies and partners. Issues such as viewability, ad fraud and ad blocking threaten to create fissures between the buy- and sell-side.

> "We used to know how to measure a TV ad. Now we don't even have a consensus on viewability"
>
> Charlie Crowe,
> Festival of Media founder

So it comes as no surprise when Festival of Media founder and C Squared chairman Charlie Crowe opens the event with a warning for attendees: "What is this industry now? What is a media agency? I actually think we are an industry in crisis right now.

"We are being disrupted; we all know that. But we don't know the rules any more. It used to be the case that we knew how to measure a TV ad. Now we don't even have a consensus on viewability. We're allowing ad fraud to screw up the marketplace. We haven't even got a fix on the consumer. And we haven't solved the trust between clients and media agencies."

OPTIMUM SUPPORT

The tensions are being driven by clients desperate to ensure they have the optimum support structure to enable success in a world dominated by data-driven communications to mobile-wielding consumers.

This is succinctly summed up by Shane Hoyne, the recently appointed chief marketing officer for Bacardi in Europe. The drinks maker has slipped behind rivals with bigger ad budgets, with a media plan still dominated by above-the-line channels. Under a new leadership structure, the company is looking to catch up and get ahead.

"We know that the world is changing; 10 years becomes three years, becomes six months. We need to get more progressive in the world of e-commerce, we need to get more progressive in the world of measurement to get ahead of the changes coming at us," says Hoyne.

"Bacardi probably under-indexed the industry in terms of adapting to the digital world. One of the big changes we made, with the help of our media agency, was to move the paradigm, and we are disproportionately investing in digital. That is the way we are going to bring our brands to life."

TABLE STAKES

For a client to hand over business to an agency or media vendor, they must feel reassured that the partner has their best interests at heart. The drive for 'transparency', in all its forms, has become an industry obsession.

Eileen Kiernan, the global president of J3, the IPG Mediabrands division dedicated to Johnson & Johnson (J&J), says that a committed approach to transparency represented "table stakes" in the recent pitch for the brand's global media account.

"The data revolution has brought about an idea that there needs to be a heightened level of accountability for our investments and plans," says Kiernan. "We're at that frontier of really being able to link the impact of media on business outcomes and sales. That has been a big change.

"J&J is a very large client; we have their business in 89 markets around the world. Transparency was table stakes. It's expected. What the industry is working out now is how to move from a buzzword to how we operationalise business models that are transparent in nature."

GROWING PAINS

GroupM's global president Dominic Proctor also acknowledges the deficit of trust and transparency in the industry, and says this must be solved if media companies are to retain their "senior position" in the increasingly complex hierarchy of voices influencing clients.

*Watch GroupM global president **Dominic Proctor** being interviewed*

However, Proctor is optimistic that this is a temporary issue that can be dealt with. "I totally, 100% believe it is being solved. I am not complacent, but I do believe it is a growing pain. As industries grow and fragment, they become more complicated, and with complication comes that fractious behaviour, and we do need to repair that," he says.

What he argues is of greater long-term concern is the integrity of the marketplace itself. With an estimated $18.5bn being lost to ad fraud each year, and then many other campaigns being shut out by ad blockers or falling short of clients' viewability standards, advertisers may grow frustrated at the perceived weaknesses of digital advertising.

"If we are saying this digital marketplace is the future of our industry, then it is up to the industry – particularly the people that own the platforms, and governments who regulate – to clean up their act. Without integrity there is no marketplace," warns Proctor.

*Watch Reinventing a Household Brand with Bacardi CMO **Shane Hoyne***

*Watch **Eileen Kiernan** and **Mat Baxter** of IPG talk to M&M's Alex Brownsell*

For Initiative worldwide chief executive Jim Elms, improvements in the industry's approach to tackling fraud cannot come soon enough: "[Fraud] is the space that, as an industry in 2016 and beyond, we really need to focus on and make some improvements in that area.

"Some of the standards and benchmarks, I think, are a good starting point. As long as there is agreement from all of the parties that we do need some level of consistency and control. But the bigger improvements are probably going to be led by the agencies."

'STARK, FRIGHTENING FACTS'

Not everyone attending the Festival of Media Global 2016 is confident that the challenges of fraud, ad blockers and viewability can be solved, even in the long term.

During a forthright session, which also featured contributions from The Guardian's global chief revenue officer Tim Gentry and Time Inc UK chief executive Marcus Rich, The Economist Group president Paul Rossi says the ad tech and digital advertising side of the business is "probably screwed".

"This is now the year publishers are waking up to some stark, frightening facts. We are not really dealing with disruption from technology; we are dealing with a consumer rebellion against advertising, and the ecosystem we have created," he says.

"Digital advertising will not be enough to sustain publishing. The long term prospects are terrible. The problems are structural; it is not coming back. This will be the year you see the ad tech bubble burst. We have to think about this as an existential issue for the industry."

Pointing out that young consumers are "learning to skip your ads before they can walk", Rossi adds that publishers have a major advantage over digital media rivals when it comes to understanding their audiences: "We know our audiences better than a WPP algorithm or anyone next door. We are putting physical products in mail boxes; Facebook is not."

TURBULENT TIME

For anyone in need of a more hopeful viewpoint – and evidence that the media industry can turn around its current troubles – this is provided by Time Inc global chief executive Joe Ripp.

While acknowledging that this is an "incredibly turbulent time" for media, and claiming he has "never seen so much change", Ripp believes the opportunity is there for heritage publishers to reinvent themselves and once again become trusted partners.

Describing the near-150-year-old publisher's new approach to areas including talent, video, brand content and data, Ripp offers a more optimistic view of the future, and insists audience experts such as Time Inc have every opportunity to thrive in the new consumer environment. "The shelf life of the CMO is shorter than that of a CEO. How do I break through the clutter that has become advertising? Am I breaking through? No one really knows. There has been a lot of spend rushing into digital, but people are starting to question if it works for me," says Ripp.

"What we are really good at is talking to and engaging consumers, and we can do that in all forms. The opportunity for Time Inc to engage consumers is what we are focused on. We can all say the world is really changing, or we can say the world is changing and ask how we can take our piece of that," he adds.

"This is an old company. We've been around for a long time, and the question is how we survive in this new world. We think we have found a path for our growth."

CONSUMER TRUST

While the industry works to repair and renew relationships between clients, agencies and media owners, it must move quickly to ensure that ties with customers do not become damaged in the rush to make the most of digital marketing opportunities.

In a session entitled 'Building trust in the digital economy', MasterCard group head of global media Ben Jankowski joined Carat's global president Will Swayne and global chief strategy officer Sanjay Nazerali to address how best to take advantage of data in the pursuit of trust.

"Media is becoming the centre for our clients' organisations. But, if we are becoming more relevant to people, why are they not liking us so much?" asks Swayne, claiming that ad blocking will cost the industry $40bn this year, or 14% of global ad spend.

There is not "one type of trust" for all brands, said Nazerali, describing how Carat has introduced a new trust concept, 'CCS', into its channel planning. "Media can play a really strong role in driving trust, through understanding exactly how you deploy it," he says.

Swayne adds that media agencies must work more closely with creative partners to ensure that data is used correctly: "[We want to build] long-term sustainable relationships with people, which is ultimately why we are all here today."

By the time the international media world reconvenes at next year's Festival of Media Global, delegates will be hoping for an altogether less edgy subtext.

If this truly is the "crisis" many believe it to be, then the most important thing is that leaders are acknowledging the scale of the task. Now is the time to heal those wounds. MMG

THE ART OF STORYTELLING

IN THE AGE OF DATA

*Watch M&M Global reporter Anna Dobbie interview Oscar-winning producer **Steve Golin** to talk about his illustrious career*

Leading lights in film, sport, music and elsewhere tell Anna Dobbie about the key to engaging today's audiences

On the morning of the first day of the Festival of Media Global 2016 at Rome Cavalieri, Oscar-winning producer and founder of Anonymous Content Steve Golin reveals his one strategy to success: "It's got to be good creatively and people have got to appreciate it.

"With smart and creative people, there's tremendous opportunity to do things that are very, very exciting."

Golin describes himself as "not a technology person". "I think it's all about storytelling and creativity," he says. "I think quality storytelling and a good story well told is the key to the business for us.

"We're trying to do premium content on all fronts that is different and has as much integrity as we can muster, so really I think a lot of the content is viable across many platforms."

When working with brands, companies and media agencies, Golin believes early collaboration is vital.

This strategy seems to be working for him, judging on the success of his recent award-winning movies *The Revenant* and *Spotlight*, not to mention adverts and television shows *Mr Robot* and *True Detective*.

Golin says brands are doing more long-form content, while expressing a preference for TV due to being able to tell a story over eight hours or more.

"I think right now is the golden age of television," he adds. "The one-hour drama is very exciting."

He advises making content that is important to you and telling the stories you want to tell. "I've made movies that I thought were going to be really good and they weren't received as well," he says.

However, large-franchise blockbusters do not appeal to him, despite the financial success of *The Revenant*, which was in development for 11 years. "It was interesting, but not as interesting for me as working on the smaller movies," he comments. "The time and pressure consumed by a movie that big is pretty crazy."

> "I think quality storytelling and a good story well told is the key to the business for us"
>
> Steve Golin,
> Anonymous Content

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OWNING AND PUBLISHING CONTENT

Viacom International senior vice-president Philip O'Ferrall feels that, for multimedia content owners and publishers, a key advance in storytelling is to incorporate multiple story arcs.

"We need to have five to 10 things to happen in a show to make sure that conversation and FOMO are happening on our channels," he says, expressing his enthusiasm when he saw this principle being applied in period drama *Downton Abbey*.

"In the beginning, it would hand over to next week with someone pregnant – then it was just in the first half, boom, big reveal, big reveal, big reveal!"

Gone are the days of having a TV show on any network needing to carry an audience through an ad break or over to the next week – now it's about creating several social media moments during every episode.

O'Ferrall expresses the importance of fully immersing tech people into the business. "We need tech guys and girls," he adds. "It's about being inclusive in programming content."

Working closer with tech workers helps the company "be amazing" with 360-degree video and virtual reality through to embracing the next bit of technology in social media platforms. However, O'Ferrall feels that most applications are a "utility", requiring amazing content.

"The key is bringing in great tech and don't be frightened of it, partnering with the right organisations and using their best bits of kit, but ultimately we are the storytellers. We have to come up with great global characters," O'Ferrall explains.

Looking at the importance of characters in content, O'Ferrall cites identifying talent early when working with the best influencers. In order to broaden the scope of Viacom characters, he also has a focus on bringing programming into the real world.

"Our brands, everything up from preschool kids – Nick Jr, Nickelodeon, MTV, E, Comedy Central, Paramount – each one of those has its own purpose and through the whole thing there is the narrative of great content and entertainment, but from that come iconic brands. Spongebob turns from a soft toy to a theme park to a hotel."

THE NEW CONTENT CREATORS

Millennial influencers Enjoy Phoenix and Hussain Manawer both agree that the most important consideration when working on content with a brand is that views seem consistent and honest. "I don't want to be a liar to my followers," says Phoenix, stressing the importance of maintaining honesty to her "friends".

"I don't want to be a liar to my followers"

Enjoy Phoenix

"Sport is, in this incredibly fast-changing world of media consumption, something which almost stays the same"

Jonathan Edwards, Eurosport

*Watch **Jonathan Edwards**, the former Olympic triple jumper, discuss the enduring and unique appeal of sport in the digital age*

"It might sound a bit cringe but they are always there for you," adds Manawer, saying that he doesn't want to answer the question 'You did it for the money, didn't you?'.

"Being real to yourself is very, very difficult – finding the right brands that will partner with you is also very difficult. If you wear a top you wouldn't [normally] wear, people know," he says.

Olympian and presenter Jonathan Edwards feels that some great brand partnerships were made for the London 2012 Olympic Games.

"Part of the way the Games came alive around the country was through the activations of some of the big brands and using some of the athletes, maybe even some of the less well-known athletes, and associating with the five rings," he adds.

According to Edwards – now the face of Eurosport's Olympics coverage – sport is the type of content that is best at bringing people together live, staying the same in the ever-changing world of content consumption.

"I've got two lads, 23 and 21, they won't sit down and watch television, a lot of stuff is on laptops, but you can guarantee the cricket test match or when the Olympics will come on later this summer, they will sit down around the television," says Edwards. "You can watch Netflix on catch up or whatever, but it's not quite the same with sport as watching it live.

"Sport is, in this incredibly fast-changing world of media consumption, something which almost stays the same. I mean, there's lots of exciting applications around it, but the actual viewing of a live event is pretty similar to what it's always been."

Looking at the music industry, Grammy Awards chief marketing officer Evan Greene feels that immediacy is fundamental, with people wanting to join the conversation in real time. Music creates an emotional connection – and Greene's job is figuring out how to tell a story and become a deeper part of the cultural narrative.

"When we work with brand partners, we spend a lot of time listening, we try to understand what they're trying to achieve from an objective standpoint, from a brand standpoint and what the real brief is," says Greene.

"Rather than us tell a brand what they need and slide a deck across the table, we really build each programme in a custom fashion for each particular partner and it really comes down to listening and identifying what we need to achieve."

Vital to this, Greene says, is understanding what the brand is about and what it stands for, while maintaining authenticity. He cites Intel and Lady Gaga's partnership at this year's Grammys – where Gaga performed a technology-augmented tribute to David Bowie – as a "game changer".

"The thing that was so interesting about Gaga is that we brought three parties together – Grammys, Gaga and Intel – who by themselves had a massive amount to offer but together the sum of those parts was exponentially larger."

If the speakers at this year's Festival of Media Global agree on one thing, it is that, in a world of constant tech advances, the importance of great storytelling is as great as ever. However, the ways in which storytelling can be employed are ever-changing, so it is vital for brands and media owners to keep up. MMG

*Watch Grammy Awards CMO **Evan Greene** speak to M&M's Alex Brownsell*

*Watch Viacom International's **Philip O'Ferrall** speak to Anna Dobbie*

DIVERSITY

WHY INCLUSION IN THE INDUSTRY BENEFITS EVERYONE

With media and marketing stubbornly failing to embrace diversity, we convened a panel to explore why the problem must be resolved. By Anna Dobbie

Click here to see our panellists discuss the ongoing lack of diversity in the media and marketing industry

The media industry may consider itself forward-thinking, open-minded and inclusive, and the Festival of Media Global 2016 featured sessions by people from all walks of life. However, as was highlighted by a passionate session on inclusion, there is much, much more to be done.

A panel consisting of several 'minority groups' within the industry discussed the ways in which media and marketing are in fact lagging behind areas traditionally associated with bigotry, such as football. In 2015, British comedian Lenny Henry spearheaded a campaign for greater diversity in media, but, according to the panel, we are yet to see any immediate effects.

Charitable organisation Stonewall's slogan is "acceptance without exception", and it pursues this motto through its work with lesbian, gay, bi- and trans-people, empowering individuals to make change happen.

Stonewall chief executive Ruth Hunt feels that, although there is a tendency for some organisations to ensure that there is a gay angle, many Millennials can "see through the bullshit" and quickly realise when a company uses diversity as an "add on".

"There is an internal reticence to deal with the issue," adds Hunt.

Aviva global brand director Jan Gooding feels that many LGBT people within media organisations are not prepared to open up, which can prove detrimental in the long term.

YouTuber and space tourist Hussain Manawer reveals that when he first told his parents that he wanted to work in media, his mother said, "What's that?", while his father retorted, "That's not a job!"

In the East London culture he grew up in, people refer to working in the industry as "being good at Twitter". He adds: "Is it my people's fault for thinking, 'Oh I can't get into that'?"

Manawer claims to get stopped at every airport but always stays calm and refuses to show frustration.

"Parents are trying to understand right now but it's hard to keep up," he adds. "Change needs to come from the government."

"Wherever you go in the world," adds KINO33 Entertainment chief executive officer and producer Kyu C Lee, "whether you [are] white or black or yellow or brown, people will find a way to stick it to you."

Lee describes the prejudice he felt at school, when he was expected to be good at mathematics and sciences, but was bad at both, only wanting to play baseball.

"It's all very friendship-based," adds Lee. "When you're friends, there's no racism. You work together because you like each other, that's how it is."

On the topic of working with people whom you like, media industry professionals were accused of surrounding themselves with colleagues similar to themselves. This can lead to the formation of a very solid group which can be very hard to break into.

Hunt says this mentality can in fact be detrimental as a variety of viewpoints helps add balance. "You have to actively think so you are not walking into a cock-up [when it comes to recruitment]," she adds, pointing to Channel 4, Paddy Power and Barclays as examples of organisations that are getting it right.

"I think I have spent life being quite a reasonable person," says Gooding. "I am ashamed that my generation of people in this industry have not fixed this problem.

"I used to think quotas were a bad idea; that you should get to where you are based on meritocracy. But in the whole of my career I have not seen sufficient change. I think we have to get a bit unreasonable, a bit angry about this."

Gooding continues that we all need to wake up to our own unconscious biases, including the preference of many women to spend time only with other women.

Her early career was regularly affected by prejudice, whether being instructed not to tell anyone about her keyboard skills in case people thought she was a personal assistant, or being made redundant when she fell pregnant, with her bosses expressing the belief that they were doing her a favour.

"Everyone is on a journey but I think this sector has a lot of catching up to do," adds Hunt.

Another often-overlooked area of discrimination in media and marketing is age. "What is a Millennial?" asks Manawer. "Does that mean that once I'm 30 or 35 I'm not relevant any more? A lot of the people I look up to in this industry are a lot older than me and a lot wiser than me, but they don't get championed."

This is an area that is increasingly important as the ageing population is having to work longer.

"When I joined an ad agency, I wondered what happened after 40 because I could never see anyone around," adds Gooding.

Hunt uses Facebook to talk to people over 50. "I meet a lot of very nervous CEOs who are very anxious about meeting me," she says, speaking of how delegation from department to department can mean that her message is lost.

However, as Hunt comments, resolving this issue is not a change that will happen overnight. "It will take a lot longer to truly click," she says. MMG

WHAT THEY SAID...

"It's hard to keep up. Change needs to come from government"

Hussain Manawer, space tourist

"There is an internal reticence to deal with the issue"

Ruth Hunt, Stonewall

"It's friendship-based. When you're friends, there's no racism"

Kyu C Lee, KINO33 Entertainment

"I am ashamed my generation in this industry have not fixed this problem"

Jan Gooding, Aviva

MAXUS ROUNDTABLE

SHOULD THE FESTIVAL OF MEDIA BE RENAMED THE FESTIVAL OF TECHNOLOGY?

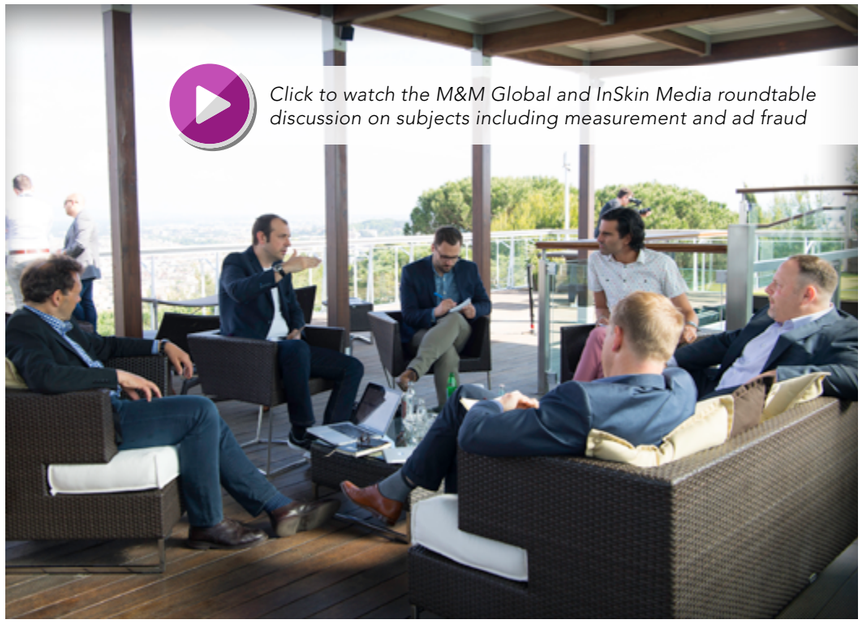
Click to watch the M&M Global and Maxus roundtable discussion on taking responsibility for the management of technology

maxus

M&M Global joined together with Maxus for a roundtable to discuss the growing importance of technology in media, and who should take ultimate responsibility for the management of tech – agencies or clients themselves?

Moderated by M&M Global editor Alex Brownsell, the debate featured contributions from an array of senior brand marketers, alongside Maxus worldwide head of planning Nick Vale and global chief strategy officer Damian Blackden.

Click above to hear the thoughts of Nathan Swenberg, head of global media and communications at Johnson & Johnson; Jee Moon, Australia CMO at Luxottica; Gerry D'Angelo, European media director at Mondelez; Mark Butterfield, head of global media at Boehringer; and Nick Graham, head of digital marketing & media at Huawei. MMG



Click to watch the M&M Global and InSkin Media roundtable discussion on subjects including measurement and ad fraud

INSKIN MEDIA ROUNDTABLE

THE IMPLICATIONS OF VIEWABILITY

How far have we progressed in the conversation about meaningful measurement in digital advertising? Is CTR becoming an empty metric? And how does increased viewability affect user experience and impact ad fraud?

M&M Global partnered with InSkin Media to get to the bottom of these questions, inviting experts including Tim Gentry, global revenue director at *The Guardian*, James Harris, global chief digital officer at Carat, Gabe Greenberg, co-founder at GABBCON, and InSkin Media chief executive Hugo Drayton to discuss.

Watch them debate the key issues. MMG

INSKIN MEDIA

That's a wrap! *The Wrappup team receive their well-earned trophy*

emerge
media ▪ tech ▪ innovation

C Squared's emerge programme got its second outing in Rome, showcasing 30 of the world's most-promising media firms – but there could be only one winner

WRAPPUP IS NAMED 'START-UP OF THE YEAR' IN ROME

Thirty of the world's hottest technology start-ups, three minutes to pitch and only one winner. After three days of relentless networking and pitching to major global agencies and advertisers, C Squared's emerge programme continues to impress.

Following its successful launch last year, emerge once again brought together some of the world's most promising 'madtech' – that's marketing and advertising adtech, in case you were wondering – start-ups to showcase their talents in Rome.

Emerge is an ongoing global publishing and networking operation focused on the world of digital innovation and start-up success that is now supported by global accelerator programmes, VCs and governmental organisations such as UKTI, The Lab Miami and The Knight Foundation.

Taking place for the first time across the main stage during the Festival in the glamorous Rome Cavalieri hotel, 30 of the world's most promising new businesses from across the media spectrum – from blockchain to augmented reality – were selected by a council of experienced investors and marketers.

Click to see some of the participating companies pitch to the audience at the 'emerge' session

The start-ups were flown in from locations as wide-ranging as Madrid, Barcelona, Milan, Berlin, Paris, Dubai, London and New York.

Each business was tasked with delivering a three-minute pitch on the main stage to an audience of the world's leading brands and agencies including Procter & Gamble, MasterCard, Heineken, GroupM and Publicis Media.

Participating start-ups included video recommendation engine Suggestv, influencer marketing platform Buzzoole and co-created video platform Seenit.

Pitching her company, Victoria Luck, managing director of Buzzoole, said: "The emerge programme offered great exposure for Buzzoole into the global brand and agency world. It was clear from many of the speakers that brands need to find new ways to speak to their consumers.

"Buzzoole was able to demonstrate how the platform can combine the effectiveness of word-of-mouth advertising with the ease of implementation of traditional digital display."

Following the pitches, the audience voted on their favourite three start-ups, and these were invited to pitch again at the end of the conference on day two. The resulting winner, and 'start-up of the year' for Festival of Media Global 2016, was Wrappup.

Its smart voice recorder resonated with the entire audience, as it promises to put an end to needing to take notes in meetings, or during conferences, and will send a summary of the most important bits to you once it's finished.

Rami Salman, Wrappup CEO said: "Winning Best Startup of the Year has put Wrappup on a global scale and made us feel like stars. After meeting the 30 other startups and seeing the amazing work they do, we are honestly humbled to even be a part of the emerge group.

"Meeting with the countless media execs and major corporations will be a huge boost to Wrappup." MMG

Emerging talent: *the emerge lounge was a popular draw at this year's Festival*

BRANDS GOING ONE STEP BEYOND

Five key themes came to the fore at this year's Festival of Media Global Awards 2016. C Squared managing director, awards, Danielle Redwood explains more

The Festival of Media Global Awards 2016 proved to be the most competitive yet. The high quality of entries was widely praised by judges, and new categories shone the media spotlight on great work focused on CSR, commerce and insight.

The 212 shortlisted entries were viewed by two final juries *(pictured)*, chaired by Allan Soares, Harley Procter brand director at P&G, and Nick Graham, global digital marketing director at Huawei Technologies.

Reflecting on his experience of judging the work, Soares said: "Chairing the jury of such high-calibre professionals and reviewing such high-quality work was energising and a true privilege. The quality of work submitted proved that the industry is in good shape and well poised to embrace the challenges that lie ahead. It was also a great personal learning experience."

The jury was particularly impressed by campaigns that showed business results. Five key themes stood out:

1 CSR

This year's Festival of Media Global winners were dominated by CSR campaigns. Jurors particularly liked seeing a clear link to brand equity, but also appreciated where subtlety gave the advertiser inclusion without overt branding.

The most powerful was 'Sunday Grannies', winning a stunning seven trophies and Campaign of the Year, linking grandmothers offering homemade meals to grateful students via social media. It culminated in sales of Vodafone's 4G smartphone shooting up by 79%.

The National Institute for Blood picked up three golds, including in the new Best Not-For-Profit category. It encouraged donations of blood in exchange for tickets to a new music festival. Almost 2,000 people donated blood in just two weeks – tenfold the average summer number.

Ariel's 'Removing the stains of social inequality' was also a stand-out, winning three golds and garnering 1.57 million pledges from men committed to 'share the load' with women.

Finally, 'March of Toys' also appealed, winning golds in both the Utility/Public Service and new D'Atlas categories, as well as a silver, for Guatemalan toy store Kasperle, which crusaded to reunite missing children with their left-behind toys.

2 DATA-DRIVEN MARKETING

Real-time data proved invaluable to winners such as Mark's 'The Colder it Gets', 'Suncorp Banks – Home loans that deliver' and KFC's programmatic campaign, and judges expect to see this as a continuing trend in future editions of the awards.

Canadian retailer Mark's used real-time weather data to reflect discounts of the same value as the temperature, successfully driving in-store activation, and social and OOH promotions, while daily optimisation of the cashier system all combined to boost sales by 21% year-on-year.

Location data matched mobile home loan consultants with commuters to smash targets for Suncorp, while the 100 micro videos created for KFC's programmatic campaign wowed not only with their viewing completion rates of 35% (the highest ever for Malaysian pre-roll ads) but also with an increase in KFC burger sales of 16% week-on-week.

3 'OWNABLE' CAMPAIGNS

Plenty of successful entries featured activations that invited consumer participation, encouraging ownership of the campaign.

Sport Check's customised creative per neighbourhood for ultra-local relevance in '#Mynorth: The Basketball Story of my Neighborhood', while the guerrilla marketing included detachable posters and magnetic stickers that made the messaging ownable for consumers to re-use their own way. The campaign boasted 15 million social shares as well as selling out Sport Check's exclusive clothing line in two months, deservedly achieving two gold trophies.

KFC's '#Littlemoneybigfun' encouraged economically modest social media users to poke fun of rich kids' postings with more mundane equivalents, ultimately helping a 21% uplift in sales. And Newcastle Brown Ale's 'Band of Brands' campaign offered literal ownership of a campaign, and laughs among the jurors, with its cheeky sub-letting of space in the advertising in order to afford the media spend. It won a gold and bronze.

4 MEDIA DRIVING REACH TO NEW CONSUMERS

Several winners were inventive in reaching new market segments. P&G in particular proved itself an expert in this field with '100% Kosher Head and Shoulders', which involved distribution of 250,000 Passover kits in synagogues, a previously no-go area for advertising. Sales soared and Head & Shoulders' market share grew by 35% year-on-year.

P&G did it again with 'Call Centre Cosmo', a lifestyle magazine aimed at call centre workers who usually have no access to internet or other advertising vehicles at work, increasing brand awareness and trials by 20%.

Mercedes-Benz hit back at a trend for purchasers' internet-research only of cars rather than in-person test drives. It targeted business travellers at airports, enticing them to 'test drive' via Oculus Rift. The VR innovation achieved more than a thousand 'test drives', four times the number completed in person at car dealers, and exceeded the company's sales targets.

5 NEW MODELS FOR COMMERCE

Campaigns that directly drove commerce were also attractive to the jury panels. 'The Colder it Gets', linking cold temperatures to price discounts, won gold in the new Best Campaign for Commerce category.

German leading electronics retailer Media Markt also linked real-time data to discounts. It invigorated sales with a publicised race between rabbits, where customers' receipts became betting slips – if your rabbit won the race, it gave you a discount at the store. Results included an 18.2% customer increase and 25% uplift in sales conversion.

Meanwhile, 'How KFC Won with China's Gamers' created a whole new commerce channel. Here Chinese gamers were targeted with an in-game purchase mechanism so that players could order without leaving the program. It was supported by a huge offline effort including gaming-themed stores, resulting in KFC's total customer base growing by 5% and the themed stores seeing a sales uplift of at least 35%. MMG

#OuiCannes help you smash your Cannes objectives.

Opportunities include:

- Pre, during and post display / native advertising campaign
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- Cannes Video Blog
- M&M Global Roundtable

For more information and to speak to a member of our team, contact:

Alexandra Thompson
Account Director
M&M Global
alex.thompson@csquared.cc
Tel: +44 (0) 20 7367 6468

Hannah Page
Account Manager
M&M Global
hannah.page@csquared.cc
Tel: +44 (0) 20 7367 6984

CELEBRATING THE BEST FOMG AWARDS 2016

Here are all of the gold-winning campaigns, plus the best agencies, at this year's Festival of Media Global Awards

BEST CAMPAIGN FOR COMMERCE *NEW*

GOLD

TITLE The Colder it Gets…
AGENCY Touché! PHD
BRAND Mark's
COUNTRY Canada

BEST COMMUNITY DEVELOPMENT

GOLD

TITLE Sunday Grannies
AGENCY UM
BRAND Vodafone
COUNTRY Romania

BEST DIGITALLY INTEGRATED CAMPAIGN

GOLD

TITLE Sunday Grannies
AGENCY UM
BRAND Vodafone
COUNTRY Romania

BEST COMMUNICATIONS STRATEGY

GOLD

TITLE Ariel: Removing the stains of social inequality
AGENCY MediaCom
BRAND Ariel
COUNTRY India

BEST CONTENT CREATION AWARD

GOLD

TITLE G-Adventures and the Female Quarter Life Crisis
AGENCY OMD
BRAND G-Adventures
COUNTRY Australia

BEST ENGAGEMENT STRATEGY

GOLD

TITLE Ariel: Removing the stains of social inequality
AGENCY MediaCom
BRAND Ariel
COUNTRY India

CAMPAIGN OF THE YEAR

GOLD

TITLE Sunday Grannies
AGENCY UM
COUNTRY Romania

AGENCY OF THE YEAR

GOLD

AGENCY UM
COUNTRY Romania

AGENCY NETWORK OF THE YEAR

GOLD

AGENCY NETWORK OMD

BEST ENTERTAINMENT PLATFORM

GOLD

TITLE Media Markt Rabbit Race
AGENCY UM
BRAND Media Markt
COUNTRY Germany

BEST NOT-FOR-PROFIT CAMPAIGN *NEW*

GOLD

TITLE Pay With Blood
AGENCY UM
BRAND National Institute for Blood
COUNTRY Romania

BEST USE OF CONTENT

GOLD

TITLE Sunday Grannies
AGENCY UM
BRAND Vodafone
COUNTRY Romania

BEST EVENT/EXPERIENTIAL CAMPAIGN

GOLD

TITLE Pay With Blood
AGENCY UM
BRAND National Institute for Blood
COUNTRY Romania

BEST SOCIAL MEDIA CAMPAIGN

GOLD

TITLE L'Oréal Puts Cannes in the Hands of Chinese Women
AGENCY Mindshare
BRAND L'Oréal Paris
COUNTRY China

BEST USE OF MOBILE

GOLD

TITLE #BikeMyTights
AGENCY OMD
BRAND Pierre Robert
COUNTRY Sweden

BEST LAUNCH CAMPAIGN

GOLD

TITLE Ariel: Removing the stains of social inequality
AGENCY MediaCom
BRAND Ariel
COUNTRY India

BEST TARGETED CAMPAIGN

GOLD

TITLE Call Centre Cosmo: P&G taps new target audience
AGENCY MediaCom
BRAND Multi-brand
COUNTRY Philippines

BEST USE OF NATIVE ADVERTISING

GOLD

TITLE If nobody speaks of remarkable things…
AGENCY PHD
BRAND Macmillan Cancer Support
COUNTRY United Kingdom

BEST USE OF PROGRAMMATIC TECHNOLOGY

GOLD

TITLE Every Dog Deserves the Right Nutrition
AGENCY Starcom MediaVest Group
BRAND Mars, Incorporated
COUNTRY United States

D'ATLAS BRAND PURPOSE AWARD *NEW*

GOLD

TITLE March of Toys
AGENCY OMD
BRAND Kasperle
COUNTRY Guatemala

THE EFFECTIVENESS AWARD

GOLD

TITLE Pay With Blood
AGENCY UM
BRAND National Institute for Blood
COUNTRY Romania

BEST USE OF TECHNOLOGY

GOLD

TITLE Premium Destinations
AGENCY Starcom MediaVest Group
BRAND Mercedes-Benz
COUNTRY Norway

THE BEST INSIGHT AWARD *NEW*

GOLD

TITLE Sunday Grannies
AGENCY UM
BRAND Vodafone
COUNTRY Romania

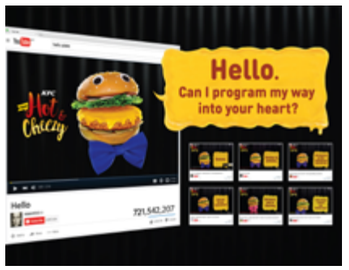
THE SMART USE OF DATA AWARD

GOLD

TITLE The Colder it Gets...
AGENCY Touché! PHD
BRAND Mark's
COUNTRY Canada

BEST USE OF VIDEO

GOLD



TITLE Programmatic used to develop video content and reach Millennials...
AGENCY UM
BRAND KFC
COUNTRY Malaysia

THE CREATIVE USE OF MEDIA AWARD

GOLD

TITLE Newcastle Band of Brands
AGENCY Starcom MediaVest Group
BRAND Heineken Newcastle Brown Ale
COUNTRY United States

THE UTILITY/PUBLIC SERVICE AWARD

GOLD

TITLE March of Toys
AGENCY OMD
BRAND Kasperle
COUNTRY Guatemala

EDITORIAL
+44 20 7367 6991

Alex Brownsell, editor
alex.brownsell@csquared.cc

Anna Dobbie, reporter
anna.dobbie@csquared.cc

Jeremy King, managing director, publishing
jeremy.king@csquared.cc

Kevin Hilton, designer

Chris Young, production editor

Images: author, istockphoto.com

COMMERCIAL
+44 20 7367 6467

Matt Teeman, commercial consultant
matt.teeman@csquared.cc

c squared brand

115 Southwark Bridge Road
London SE1 0AX, UK
+44 20 7367 6990
csquared.cc

MMG
THE HUB FOR INTERNATIONAL MEDIA