



**DIGITAL IMPACT
AWARDS** 2014

Winners

Welcome

Corporate digital strategy has evolved greatly since the inaugural Digital Impact Awards in 2010, allowing companies to transform their brands, communications and stakeholder groups along the way.

Every year we read about, examine and judge the best in European digital and every year the strategy behind the programme shows more maturity and forethought. Each of the campaigns and programmes shortlisted tonight exemplify the skill and attention European communicators are bringing to the digital arts.

Our winners this evening are those that used digital not only for the sake of using a digital tool, but because that was truly the best way to reach their stakeholders. That difference is what Digital Impact judges have commended and that difference is what makes the winners of the Digital Impact Awards the best in digital stakeholder communications.

What we've also learned since those heady digital days of 2010 is that digital tools themselves have evolved, sparking further creativity among an already creative industry. Digital communications require not just adept strategy and careful planning, but a creative approach that allows the message being communicated to stand out from the vast sea of information available.

The innovation, exploration and creativity that has emerged in digital communications has changed the way companies communicate forever. Tonight, we celebrate digital communications and honour those companies and organisations that best align strategy, creativity and innovation.

Congratulations to all the 2014 Digital Impact Awards winners!

Brittany Golob

Editor,
Communicate

Contents

04 Meet the judges

08 Who won what

The Awards

Deliverables

10 Best corporate website

11 Best corporate app
Best use of digital to aid a CR campaign

13 Best online video

14 Best digital rebrand
Best corporate viral campaign

17 Best digital communication as part of an integrated campaign

Social media

19 Best use of existing social media platforms (small budget)
Best use of existing social media platforms (medium budget)

20 Best development of proprietary social media platforms
Best development of proprietary social media tools

21 Best community development

Best use of digital to an internal audience

23 Best intranet
Best digital employee communication

Best use of digital to an investment audience

24 Best online annual report

Best use of digital to aid media relations

27 Best online newsroom

Sector

28 Best use of digital in the charity, NGO or NFP sector
Best use of digital in the financial services sector

31 Best use of digital in the professional services sector
Best use of digital in the engineering and manufacturing sector

33 Best use of digital in the technology, media and telecommunications sector

35 Best use of digital in the food and beverage sector
Best use of digital in the retail sector

36 Best use of digital in the travel and leisure sector
Best use of digital in the healthcare sector

38 Best use of digital in the property sector
Best use of digital in the public sector

41 Digital campaign of the year

42 Digital agency of the year

Meet the judges



Lucia Adams, deputy head of digital, The Times and Sunday Times

As deputy head of digital for The Times and Sunday Times, Lucia is responsible for driving the development and delivery of digital strategy across both newspapers. Over the past 18 months she has built a team which harnesses a wide range of specialist skills in multimedia, data journalism, community and social media. Lucia has been at The Times for 12 years and has worked both in print and digital.



Sarah Adams, digital manager, Healthwatch England

Sarah leads digital engagement for Healthwatch England, the consumer champion for health and social care in England. She has a particular interest in using digital channels to make public services more transparent and accessible for hard-to-reach groups. Sarah has a decade of experience in developing user-centered digital experiences across health and education settings in the UK and Australia.



Neil Barnett, digital communications manager, Canon Europe

Neil is digital communications manager for Canon Europe currently leading the development of a new digital E2E platform for staff across Europe, Middle East and Africa. In 2013, during the largest floatation in 20 years Neil led the corporate digital stream for the Royal Mail Group, creating a robust online external multi stakeholder platform. Neil is a founding member of the Intranet Benchmarking Forum and is a member of the Institute of Internal Communications.



Claire Baxter, digital communications manager, Petrofac

As digital communications manager for Petrofac, one of the world's leading oilfield service companies, Claire sets the direction for, and manages, the group's digital communications tools, including the corporate website, intranet and social media platforms. Within the last 12 months, Claire has managed the rebuild of Petrofac.com and launched an official Petrofac LinkedIn page; the success of which has led to Petrofac being named one of LinkedIn's top 20 most influential UK brands.



Bridget Beale, managing director of BIMA (British Interactive Media Association)

Bridget is managing director of BIMA, the industry body representing and connecting UK digital. Bridget joined BIMA in 2011, with responsibility across events and communications. She was appointed to lead the organisation's growth in January 2014. Prior to BIMA, Bridget worked in media relations for prominent human rights group Liberty and was a manager at regulatory body Standards for England.



Beth Brown, investor relations and communications executive, Taylor Wimpey

Beth is an investor relations and communications executive at Taylor Wimpey, working as part of the investor relations and communications team with both external and internal stakeholders. She has nearly a decade of investor relations experience working in-house, previously working at British Land and International Power before joining Taylor Wimpey in early 2014. Beth has focused on developing and delivering successful digital communications and corporate websites throughout this time.



Jonathan Clark, marketing director, blinkbox

Jonathan is marketing director at blinkbox movies, the Tesco owned entertainment service. He has more than 15 years of marketing experience in digital media and publishing companies; launching brands, creating products and developing deeper customer relationships. Jonathan has driven growth in both early stage startups and FTSE 100 organisations, including Bloom.fm, The Financial Times and Friends Reunited.



Stuart Duncan, head of digital marketing and special projects, Bauer Media

Stuart has spent 12 plus years working with major media organisations, creative and strategic agencies, and global FMCG brands. Recent achievements include re-developing the Radio Clyde brand directing a major culture and change programme across the Bauer brands in Scotland. Stuart also contributes to various charities, most notably spending eight days in a saddle across Central Africa for Macmillan Cancer Support.



Simon Gill, chief creative officer, DigitasLBI

Simon has overall responsibility for running DigitasLBI's UK creative team and making sure it delivers the best creative work for its clients. Simon has worked on almost all of DigitasLBI's recent award-winning campaigns. Simon co-founded one of the UK's first web agencies in 1995, designed the first internet fashion site, used web tech to revolutionise the Met Office, launched an innovative global payment network brand – all before 2001.



Anna Granholm-Brun, digital content strategist, Maersk

Anna is a digital content strategist for the global shipping and energy conglomerate, Maersk, in Copenhagen, Denmark. In her role, Anna works with the strategic development and implementation of Maersk's digital communication and branding initiatives across all paid, owned and earned digital channels to effectively increase qualified brand awareness, encourage engagement and enhance brand perception.



Chris Hamilton, head of social media, BBC News

Chris is a digital content and social media specialist. He started out as a reporter at the Press Association, before joining the BBC in 2000, where he's since filled a variety of senior roles in the news division. In 2011, he was appointed head of social media and user generated content, for which he sets strategy and operating guidance, provides editorial oversight and advocates for BBC News to the industry and public.



Adrian Harris, head of digital communications, Tesco

Adrian has been head of digital communications since August 2013. In this role, he oversees the key corporate affairs and internal and external digital channels as well as social media. Before that, he was digital communications manager at Tesco for two years and led a number of major initiatives, including the rollout of a global office intranet and creating a digital one-stop-shop for its 320,000 UK store colleagues.



Maria Harris, digital media manager, Tata Steel

Maria is the digital media manager for the European operations of Tata Steel. Working in the corporate communications team she is responsible for formulating, developing and implementing digital media strategy and governance. She has been running online communications for Tata Steel and its predecessor companies for 13 years. Over that time, she has overseen numerous digital transformation projects and was also heavily involved in the rebranding of Corus to Tata Steel.



Claire Hazle, head of digital, Marie Curie Cancer Care

Claire joined Marie Curie Cancer Care in May as the new head of digital. With over 15 years of experience in digital development and marketing, Claire is spearheading a significant business change programme that will transform how the charity engages with its supporters, patients, carers and health professionals. She leads a multi-disciplinary digital department and brings extensive experience to the role from a number of industries, including travel, not-for-profit and government.



Albert Hogan, head of digital strategy, NBC Universal

Albert has led the UK digital and social strategy on some of the most prolific and successful Hollywood film releases of recent years including Despicable Me, Fast & Furious, Les Misérables, the Wolf Of Wall Street and Ted. Prior to his role at Universal Pictures, Albert worked in the music industry at EMI Records and Disney, leading international digital and marketing strategy for artists including Miley Cyrus, Demi Lovato and Selena Gomez.



John Horsley, director, Digital Doughnut

John is chairman of Communitize Ltd., the company behind DigitalDoughnut.com. John is a member of the BIMA executive board and is the founder of the Digital Marketing group on LinkedIn, the 11th-biggest group on the platform. In 2009, FastCompany ranked John in the top 50 most influential people on the web. Digital Doughnut brings together the global digital community over information, training and events in the UK, US and Netherlands.

Meet the judges



Chris Hosker, social media specialist, Action for Children

Chris is the social media specialist for Action for Children, a leading UK-based charity that has worked in local communities to protect and support the young and vulnerable for 145 years. Drawing on a broad range of non-profit sector know-how, Chris drives data-backed social engagement at the corporate and community levels. He trains an offline workforce to get the best out of social and is helping to shape a corporate culture shift towards digital.



Edward Humphrey, digital director, British Film Institute

Edward joined the British Film Institute in 2013 as digital director and is responsible for all aspects of digital strategy, including distribution, content, products and industry policy. He has 15 years of experience in the digital entertainment sector, working across film and television in the UK, Europe and North America. Previously Edward held senior digital roles at Disney, ITV, Virgin Media and Zodiak Media.



Rob Jackson, client services director, World Television

Rob has spent the last six and a half years helping his clients integrate video communications and PR into the digital landscape, enabling both B2B and B2C communications. World Television have serviced BP, HSBC, Westfield and Audi with virtual news rooms, live streaming for consumer interaction and countless internal and external digital content platforms.



Dana Leeson, digital workplace architect, British Standards Institution (BSI)

With over 10 years of experience in the third sector with companies such as WWF-Canada and the Huntington Society of Canada, Dana has worked in various internal communications roles before becoming the global digital workplace architect at BSI. Dana is also the co-founder of The IC Crowd and is one quarter of the Intranetizen team.



Andrew Marcus, deputy head of communications, Museum of London

Andrew is deputy head of communications at the Museum of London responsible for the brand's PR, social media, and public affairs as well as overseeing marketing. He is focused on increasing footfall and awareness through integration. Andrew has previously worked at the Science Museum and Habitat as well as communications agencies Porter Novelli and Bell Pottinger. In 2012, Andrew was voted one of PR Week's top industry professionals aged under 29.



Mark McCarthy, communications director, BG Group

With close to 20 years of experience gained in both private and public sector, Mark is passionate about the role of communications in driving business delivery. As communications director for BG Group, Mark is responsible for global communications strategy and activation – this includes PR, employee engagement, digital communications and content. Over the past two years, Mark has focused on reinvigorating BG Group's approach to digital communications to improve engagement with employees and external stakeholders.



Orlando Mowbray, digital marketing manager, HarperCollins Publishers

Orlando is digital marketing manager at HarperCollins Publishers. With over seven years of experience in digital, Orlando previously worked in the music industry for Universal Music's Island Records. Now at HarperCollins' nonfiction division, Orlando works on campaigns for big-brand authors including Mike Tyson, One Direction, Alan Partridge, Lorraine Pascale and Usain Bolt and in the past year has been nominated for industry awards for website and app development as well as author campaigns.



Sharon O'Dea, deputy head of digital communications, Standard Chartered

Sharon is deputy head of digital communications at global bank Standard Chartered. She previously worked in digital for a string of well-known public sector organisations, including delivering an award-winning intranet for the UK Parliament. She is one quarter of the team behind industry blog intranetizen.com, and co-founder of 300 Seconds, a series of lightning talks for women in digital.



Kati Price, digital media, Victoria & Albert Museum

Kati is head of digital media at the Victoria & Albert Museum where she oversees all digital activity, from the museum's websites, apps and social media to developing new digital products, services and experiences. Kati's 15 years of experience in the design industry experience spans both the commercial and the public sectors. She has worked for brands such as SCP and Vitsoe and charities such as the Sorrell Foundation and the Design Council.



Farhan Rehman, social media manager EMEA, Symantec Corporation

Since 2004, Farhan has been an entrepreneur who works with non-profits, startups, technology companies, digital agencies, social media agencies and has also held a variety of client based digital roles. With interests in psychology and group dynamics, coupled with the power of social media, he is regularly looking at innovative ways to leverage social channels to build deep resonance with his target audience.



Cola Richmond, senior consultant, Comprend

Cola is a senior consultant at digital corporate communications agency Comprend. On a day-to-day basis she manages the delivery of websites, intranets and social media activity for clients across the UK, Europe and Middle East. Originally from a Flash development background, Cola has 16 years of experience working with some of the UK's leading corporate comms agencies.



Jesse Ringham, digital communications manager, Tate

Jesse leads Tate's digital communication strategy and has directed Tate in reaching and converting a far broader customer range with a balance of creative innovation and use of data driven evidence. Jesse covers multiple areas at Tate's communications including digital income, digital communication, CRM, brand partnerships and content engagement strategies. Jesse consults for global retailers, digital leaders, publishers, financial institutions and regularly for leading cultural brands throughout the world.



Carolyn Royston, head of digital transformation, Historic Royal Palaces

Currently, head of digital transformation at Historic Royal Palaces, Carolyn's responsibilities include giving visible, credible leadership to an ambitious and wide-ranging five year programme of digital change. She is the key decision-maker for the delivery of the digital programme. Previously, she was head of digital media at Imperial War Museums where she was responsible for the strategic development, delivery and provision of all public-facing digital outputs.



Simon Thresh, senior manager, digital strategy, SABMiller

Simon joined SABMiller in July 2009, he leads digital strategy for corporate affairs focusing on the digital enablement of corporate communications and stakeholder engagement. He is responsible for the global intranet, SABMiller.com and the corporate social channels both internally and externally. Simon has a background in sustainability and corporate responsibility and was previously a senior partner at consultancy Acona Ltd (now Carnstone LLP).



Ben Wallace, director, drpdigitalmedia

An experienced creative individual with a wealth of knowledge and success in developing and executing award-winning design based technology projects, Ben has been in the communications industry for over 16 years. He specialises in the creation of digital solutions for B2B and B2C applications. Ben has a team comprising of 23 digital specialists, which are part of the larger drpgroup, a full service communications agency offering a range of solutions through strategic development.



Caroline Whyatt, head of digital experience, Royal Mail Group

Caroline has over 17 years of experience in the digital sector, originally designing user-friendly interfaces before the internet became mainstream. She has subsequently managed the launch of numerous websites including O2, BT and the British Government. Experience of both the agency world and client-side projects has led her to be a great advocate of design, user experience and SEO. She now heads digital experience for Royal Mail Group, where she is responsible for managing roymail.com.

Who won what

Deliverables

Best corporate website

Gold - BG Group and Addison Group

Gold - Interserve plc and Purestone

Silver - Tesco and Addison Group

Bronze - Royal Navy and E3

Highly commended - Lloyds Banking Group and DigitasLBI

Highly commended - Nutreco and eFocus

Best corporate app

Gold - Orange and E3

Silver - Turkcell Hesabim

Bronze - Brandtone and Beem

Highly commended - Arup and Wardour

Highly commended - Turkcell Platinum

Best use of mobile & portable devices

Silver - Barclays Bank plc

Bronze - PayPal and Purestone

Bronze - Sony and Isobar

Highly commended - Microsoft Xbox and UM London

Best use of digital to aid a CR campaign

Gold - Samsung Electronics

Silver - Aviva plc

Best digital rebrand

Gold - Turkcell and R/GA London

Silver - Royal Navy and E3

Bronze - Fliks.co.uk and Impero

Highly commended - Ooredoo and Havas Media Middle East

Highly commended - Tesco and Addison Group

Best use of online video

Gold - The King's Fund

Gold - Microsoft and UM London

Silver - Sony Mobile and DigitasLBI

Bronze - Danone Waters - Volvic and Kameleon Worldwide

Highly commended - NATS

Best corporate viral campaign

Gold - Beats by Dr. Dre and R/GA London

Silver - Xbox ('Keycode') and UM London

Bronze - Compassion in World Farming and Catsnake Film

Highly commended - Historic Scotland and Storm ID

Best digital communication as part of an integrated campaign

Gold - Beats By Dr. Dre and R/GA London

Silver - Microsoft Office 365 and UM London

Bronze - Marie Curie Cancer Care

Highly commended - 3M Scotch and Escapade

Highly commended - Xbox and UM London

Social media

Best use of existing social media platforms (small budget)

Gold - Philips and Emanate for OneVoiceConnect

Silver - Expedia Media Solutions

Bronze - DigitasLBI #RaveCave

Bronze - Museum of London and Bloom Worldwide

Highly commended - IKEA and iProspect

Highly commended - University of Cambridge Judge

Business School Executive Education and Touchpoint Digital

Best use of existing social media platforms (medium budget)

Gold - Kellogg's Krave, Carat and Isobar

Silver - Twentieth Century Fox Home Entertainment and Way To Blue

Bronze - Carlsberg UK and DigitasLBI

Highly commended - Nectar and Freestyle Interactive

Best development of proprietary social media platforms

Gold - Autism West Midlands

Best development of proprietary social media tools

Gold - Commetric

Best community development

Gold - Autism West Midlands

Silver - element14

Bronze - NATS and MSLGROUP

Bronze - RenewableUK and Hill+Knowlton

Highly commended - Creativepool

Best use of digital to an internal audience

Best intranet

Gold - Healthwatch England

Silver - Dana Petroleum and Comprend

Bronze - International Personal Finance and Branded3

Best digital employee communication

Gold - Tesco and Mandarin Kite

Silver - Willis Group and Omobono

Bronze - Post Office and GR/DD & AB

Bronze - Roche Products Ltd and theblueballroomLtd

Highly commended - Associated British Foods and MSLGROUP

Highly commended - Brandtone and Beem

Best use of digital to an investment audience

Best online annual report

Gold - Legal & General and nexsar

Silver - Centrica plc and Addison Group

Silver - Standard Chartered Bank and MSLGROUP

Bronze - Tesco and Addison Group

Highly commended - BT and MSLGROUP

Best use of digital to aid media relations

Best online newsroom

Gold - adidas and TheNewsMarket

Silver - Centrica plc and Addison Group

Highly commended - Panasonic UK and mynewsdesk

Evaluation

Best evaluation strategy

Bronze - VimpelCom and Ex Libris MRA

Sector

Best use of digital in the charity, NGO or NFP sector

Gold - Marie Curie Cancer Care

Silver - Royal Navy and E3

Bronze - Team GB and Tamar

Bronze - UNICEF UK and IgnitionOne

Highly commended - Science Museum and Redweb

Best use of digital in the energy & utilities sector

Silver - RenewableUK and Hill+Knowlton

Highly commended - Peabody Energy

Best use of digital in the financial services sector

Gold - NatWest Intention and SapientNitro

Silver - NatWest Auto and SapientNitro

Bronze - City Index and Branded3

Highly commended - Barclays Bank plc

Highly commended - PayPal and Purestone

Best use of digital in the professional services sector

Gold - PA Consulting Group and Omobono

Silver - Foosle and Hill+Knowlton

Bronze - WYG and 9xb

Best use of digital in the technology, media & telecommunications sector

Gold - ITV Studios and Rawnnet

Gold - Turkcell and R/GA London

Silver - Google UK Ltd and R/GA London

Bronze - Warner Bros. and TH_NK

Highly commended - Xbox ('Keycode') and UM London

Best use of digital in the engineering & manufacturing sector

Gold - RS Components and Freestyle Interactive

Silver - Infineum International Ltd and Bray Leino

Highly commended - Arup and Wardour

Best use of digital in the food & beverage sector

Gold - Pepsi Max and AMVBDDO

Silver - Diageo Baileys and R/GA London

Bronze - Kellogg's Krave, Carat and Isobar

Highly commended - Brancott Estate Pioneers and Impero

Best use of digital in the retail sector

Gold - IKEA and iProspect

Silver - Philips and Emanate for OneVoiceConnect

Bronze - Bathstore and 9xb

Highly commended - Sainsbury's and AMVBDDO

Best use of digital in the travel & leisure sector

Gold - South African Tourism Board and UM London

Silver - Virgin Holidays Cruises and Branded3

Bronze - Emirates Airline and Havas Media Middle East

Bronze - The R&A and Storm ID

Highly commended - NATS and MSLGROUP

Highly commended - Tourism Ireland and iProspect

Best use of digital in the healthcare sector

Gold - AXA PPP healthcare and BOTTLE

Highly commended - skn and Tamar

Best use of digital in the property sector

Gold - Interserve plc and Purestone

Silver - Express Bi-folding Doors and 9xb

Bronze - Willmott Dixon and MadeByPi

Highly commended - Lend Lease and Kolab Digital

Best use of digital in the public sector

Gold - Royal Navy and E3

Bronze - The National Galleries of Scotland and Storm ID

Highly commended - The Scottish Government and Storm ID

Digital campaign of year

Royal Navy and E3

Digital agency of the year

R/GA London

DELIVERABLES

Best corporate website

Gold – BG Group and Addison Group

Gold – Interserve plc and Purestone

Silver – Tesco and Addison Group

Bronze – Royal Navy and E3

Highly commended – Lloyds Banking Group and DigitasLBi

Highly commended – Nutreco and eFocus

BG Group and Addison Group

BG Group, international oil and gas exploration, production and LNG company active in more than 20 countries, needed a new, content-led approach to digital corporate communications to better engage and communicate with its global audience.

With Addison Group, BG Group has created a new website that eases navigation through content and brings formerly disparate information together to form a coherent brand story. It also simultaneously employs a newsroom mindset and digital storytelling to transform a traditional corporate website into a unique and engaging experience for BG Group's audience.

In the first two months after the site had relaunched, all key metrics had significantly improved. Users spent 32.6% longer interacting with the site and user engagement with content increased by 14.8%. While loyalty increased dramatically, indicating that stakeholders were returning to the site. In addition to surpassing these performance metrics, the site was universally well received within BG Group. It generated much excitement about the potential of its new communications platform and galvanised internal content owners across the business. One of the judges says, "Given the complex nature of the business, BG Group has successfully used personal stories to drive engagement."



Interserve plc and Purestone

In a sector that had yet to embrace digital stakeholder communications, major international construction firm Interserve plc sought to revolutionise its online user experience. Enlisting Purestone to develop the new site, Interserve wanted to provide an intuitive and informative web experience for its 18 audience groups, particularly for investors. Purestone drew upon the human stories within Interserve's business in order to change perceptions of the company and avoid clichéd representations of the construction industry.

A Digital Impact judge says, "There was a clear understanding from the very beginning about the target personas and this was an excellent aspect of the research process. You can see that this detail paid off in the creation of the site and the results."

Purestone undertook extensive research into the needs and opinions of Interserve's employees, c-suite and investors and past external users of the website. It found that trying to cater to all users would dilute the message Interserve sought to communicate. Thus, Purestone focused on four main audience groups that allowed the site to bring Interserve's products, services and character to life. The responsive website was designed to allow users to create a custom brochure from the pages and information available on the corporate website.

The results were conclusive. The new website was a hit among stakeholders. Among other huge improvements in web analytics, the new site prompted a 234% increase in call to action conversion, reflecting the focus on customisable downloads and print brochures drawn from the online data.





Best corporate app

Gold – Orange and E3

Silver – Turkcell Hesabim

Bronze – Brandtone and Beem

Highly commended – Arup and Wardour

Highly commended – Turkcell Platinum

Maintaining the consistency of the Orange brand across 220 global territories is no mean feat. The global brand team requires constant access to the assets and brand guidelines that enable them to keep the Orange brand consistent the world over. As a result, Orange challenged E3 to create an easy-to-use resource to enable the telecom company to deliver brand consistency and high standards across its territories.

E3 created a mobile brand app, enabling the brand managers to get hold of key branding information while they're on the move – even in areas with poor internet coverage. The on-the-go app coexists alongside a brand website, providing the latest news and updates and allowing interaction with other members of the global branding team. As such, the design mirrors Orange's visual and verbal tone of voice.

The app currently has 6,300 filterable assets across the brand imagery and is increasing every day. Results show that all 29,023 Orange brand members have signed up to the app. One of the judges says, "Great results in terms of employee uptake and usage. Good use of cached data and push notifications to create a seamless experience in the absence of internet coverage."



Best use of digital to aid a CR campaign

Gold – Samsung Electronics

Silver – Aviva plc

Samsung Electronics, one of the world's leading technology companies, was seeking to change perceptions among South Korean consumers. It wanted to shift away from the reserved, detached images typically associated with the brand to one that was more focused on the user. Thus the 'Be the Parents' campaign was born. The campaign focused on the thousands of children seeking new parents through adoption.

What began as a simple fundraising campaign, became a massive communications tool with out of home adverts and a transactional poster in a subway station allowing passengers to donate their travel fare to kids seeking adoption. The campaign built emotional connections between donors and recipients by using Samsung's technologies and social channels to tell each child's story and transmit both money and messages to children from consumers. The offline campaign drew Samsung into association with social welfare organisations working in the adoption field.

One judge says the project was an "Innovative conception, [a] brave topic to tackle [and] well planned to target a wide audience."

Samsung Electronics used its technology and brand reputation to engage the general public about an issue of social welfare affecting 10,000 children awaiting adoption. It eased the transactional element between the concerned donor and the recipient through its online and advertising assets. The campaign was one of the largest online CSR campaigns in South Korea, yielding the equivalent of £93,219. Judges said the campaign was a good example of corporate social responsibility.



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Best use of online video

- Gold** – The King’s Fund
- Gold** – Microsoft and UM London
- Silver** – Sony Mobile and DigitasLBI
- Bronze** – Danone Waters – Volvic and Kameleon Worldwide
- Highly commended** – NATS

The King’s Fund

The King’s Fund, a health charity and think tank known for in-depth analysis and health policy research, created an advent calendar featuring 24, six-second Vines to spread important health and social care messages, boost web traffic and engage its audience on social media.

With a minuscule budget of £150 for props and a tripod, the in-house communications team at The King’s Fund executed a campaign in which each Vine changed in narrative and subject matter and a variety of techniques were employed to capture the attention of return visitors to the website, such as stop animation (day two) and featured tweets from the external audience (day 12).

As the world’s first Vine advent calendar, it delivered on its objectives, including driving traffic to the site with over 91,800 unique visitors to the site in December, 50% more than the previous year. The project received widespread praise on social media and allowed staff to interact directly with a new, engaged audience, establishing The King’s Fund as an eminent digital innovator in its sector. One of the judges praised the project saying it was a “Highly original, low budget campaign...the most innovative, ground up entry I saw.”



Microsoft and UM London

Microsoft designed Office 365 as a cloud-based productivity tool to allow people to ‘Work from Anywhere.’ However, Microsoft had to face an uncomfortable truth: Apple and Google were perceived as the more innovative technology brands. Microsoft recognised that it needed to reposition itself as a thought-leader in the area of future work, a significant hurdle to the brand being accepted as a go-to provider of technology solutions for today’s changing world.

Working with RSA and Microsoft’s chief envisioning officer, David Coplin, on the topic of ‘reimagining work,’ a talk was presented in front of 100 Royal Society for the Arts fellows and business leaders. The audio was given to Cognitive Media which turned the words into pieces of animated art, choosing video for its ability to let a narrative carry a complex concept in an appealing and accessible way.

As a result the animation helped visualise the themes Microsoft wanted to communicate. One judge says, “A very strong entry, creating positive connections to the Microsoft brand and reputation. Very subtle, but powerful piece of work.” Its success is evident in the viewing figures. The campaign secured over 500,000 views, over three years of total viewing time and 1,700 shares. The response outstripped any previous record for a commercial video Microsoft had ever created in the UK.

DELIVERABLES

Best digital rebrand

Gold – Turkcell and R/GA London

Silver – Royal Navy and E3

Bronze – Fliks.co.uk and Impero

Highly commended – Ooredoo and Havas Media Middle East

Highly commended – Tesco and Addison Group

The telecommunications industry is both rife with competition and customer dissatisfaction. Turkcell, the leading mobile provider in Turkey with 35 million customers, had found its brand had become complacent and was not gaining traction with new audiences. In a crowded sector, Turkcell saw the opportunity for disruption.

The rebrand, carried out by R/GA London, focused not only on a revamp of Turkcell's digital assets, but a true repositioning of the Turkcell brand. The new web design unified Turkcell's hundreds of products and services into a single hub that catered to the consumer. By allowing for customisable elements and clarifying the most complex portion of any telecom provider's website – the tariffs – R/GA changed the way Turkcell communicated with its digital audience and thereby make the relationship between the brand and the consumer more personable and warm.

A judge says, "Stand out winner in this category for me. Socialising the relationship with your mobile provider and creating an ongoing interactive experience makes this a simply fantastic piece of work."

With mobile traffic up by 200% and mobile sales up by 100%, the digital rebrand is a statistical success. However, it has also increased Turkcell's transparency and enhanced trust among consumers.



Best corporate viral campaign

Gold – Beats by Dr. Dre and R/GA London

Silver – Xbox ('Keycode') and UM London

Bronze – Compassion in World Farming and Catsnake Film

Highly commended – Historic Scotland and Storm ID

As one of the world's most recognised audio icons, Beats by Dr. Dre has fostered a personal and authentic connection with its brand by discovering a powerful voice that resonates with its target audience.

To accompany the launch of the new Pills mini speakers, Beats along with R/GA London, fashioned anthropomorphised 'spokesproducts.' to create an analogy between its young customers and the Pills speakers through content, sponsorship activity and celebrity involvement. The content created during the campaign spurred social conversation among young people which allowed the campaign to effectively run itself.

Complemented by the voice acting of Chris Rock and Eminem behind the Pills characters, reacting to real-time pop culture moments across TV and social media platforms, including Miley Cyrus' infamous twerking at the MTV VMAs, the Pills spokesproducts ensured cultural relevance on a global scale for the Pills and Beats by Dr. Dre brands.

One Digital Impact Awards judge says the campaign was well executed, adding, "The content is right on brand, authentic, full of humour and very likeable and shareable. The results of the campaign are also very strong and it is great to see a link back to sales in the entry."

The ensuing 68.2, impressions and 42% increase in tweets mentioning Pills represented a good deal of the conversation around the VMAs. The continued conversation cemented the brand's position as the best in wireless speaker sales.



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Best digital communication as part of an integrated campaign

Gold – Beats By Dr. Dre and R/GA London

Silver – Microsoft Office 365 and UM London

Bronze – Marie Curie Cancer Care

Highly commended – 3M Scotch and Escapade

Highly commended – Xbox and UM London

The marketing of wireless speakers is not only competitive, but largely faceless. Beats by Dr. Dre had experience as a disruptor in the consumer tech sector through the brand development of its now massive Beats headphones. Achieving similar cut-through with a finicky youth audience would require a believable, yet inherently cool campaign. The Pills 'spokesproducts' drew upon celebrity personas and current events to capitalise on youth interest in music and pop culture. Tweets poured in about the spokesproducts, particularly surrounding live events. Tweets expressing desire for Pills speakers rose 42% year-on-year, resulting in a 222% increase in pre-Christmas sales.

The campaign's effectiveness was achieved as a result of an integrated approach to brand, online and offline marketing, social media and consistency with the Beats brand. Bringing celebrities into the brand imbued Pills with a sense of desirability. The tradition of disruption begun by Beats continued with the Pills campaign as it became an important part of the social conversation during and after major pop culture events. The 'small but loud' strapline allowed for consistency of messaging across all channels and platforms.

One judge notes, "Irreverent, fun and impactful, this campaign shows great knowledge of the target audience; by putting technology to clever use, it also managed to increase its impact by designing to be incredibly responsive to real time events. The fact that the characters ended up being made into merchandise shows the impact it had on the target audience."

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Best use of existing social media platforms (small budget)

- Gold** – Philips and Emarate for OneVoiceConnect
- Silver** – Expedia Media Solutions
- Bronze** – DigitasLBi #RaveCave
- Bronze** – Museum of London and Bloom Worldwide
- Highly commended** – IKEA and iProspect
- Highly commended** – University of Cambridge Judge Business School Executive Education and Touchpoint Digital

Philips Sonicare created its very own 'Oreo moment' using Twitter to tactically capitalise on a competitor blunder- stealing not just a share of voice but also share of market – resulting in a 373% increase in sales.

After a mismanaged Colgate promotional event resulted in disappointed customers venting on Twitter, Philips swooped in offering Colgate #brushswap consumers a chance to swap their toothbrush for a Sonicare. Through Twitter, Philips Sonicare was able to rapidly target its key audience as it could reach an audience already engaged in dental hygiene and electric toothbrush products. Following the competition launch, many followers praised Sonicare's proactive response and shared the news with the wider media community.

Reacting within four hours of initial tweets, the competition received 1,199 entries and reached 464,432 consumers in 48 hours. This led to Boots' best Sonicare sales day ever, as the chemist sold out of Philips Sonicare products in only 48 hours.

One of the judges says, "This entry stood out as an example of the power of social media to have a conversation with the consumer, understand their needs and deliver against tight timelines and budgets." The campaign marked one of Philips first successful brand hijacks, conceived and executed with results in mind, as opposed to affecting a gratuitous hit on a competitor.



Best use of existing social media platforms (medium budget)

- Gold** – Kellogg's Krave, Carat and Isobar
- Silver** – Twentieth Century Fox Home Entertainment and Way To Blue
- Bronze** – Carlsberg UK and DigitasLBi
- Highly commended** – Nectar and Freestyle Interactive

Carat and Isobar were tasked with making Kellogg's Krave the favourite brand of every teenager over the summer period. In order to do this, the agencies advised Kellogg's to look to its audience's heroes.

The partners created the 'Tweet While U Eat campaign,' a creative idea that placed Krave at the heart of a number of fun challenges and tasks. #TWUE involved daily challenges set by @KraveUnleashed, with the incentive of exclusive Alton Towers Resort prizes including a ticket giveaway for new ride the Smiler.

To place #TWUE credibly into the social space, Krave partnered with some of the UK's hottest video bloggers, to create a piece of branded video content every week for 14 weeks. These videos showed the intrepid heroes and heroines tackling the Krave challenges head-on, resulting in funny, engaging and highly sharable video content, which was amplified further in the media.

The activity, together with in-store promotions, contributed to a 32% sales uplift during the campaign period, with a Twitter reach of 7.9m, altogether, generating nearly 38 years of viewing time in total. One judge praises the entry, "By far the stand out entry in this category, brilliant use of vloggers, well executed. The results simply speak for themselves an exemplar of best practice."

SOCIAL MEDIA

Best development of proprietary social media platforms

Gold – Autism West Midlands

Autism affects 1.1% of the UK's population and leaves about 42% of those affected feeling lonely or depressed. Autism West Midlands exists to build connections and support families and individuals affected by autism. To reach those who don't receive traditional support, Autism West Midlands developed a social network, called Connect, to encourage conversation and the sharing of experiences in a safe, inclusive environment.

One judge says, "The entry is very clear about its objectives around developing a social platform for the autism community. The targets were attainable, and was delivered both within the timescale and kept to budget. Connect very clearly aligns with the charity's mission, as a way of offering peer support and advice for people affected by autism."

Autism West Midlands had found that its mainstream social media followers wanted to use the channels for discussion, advice and expertise sharing. Connect was developed to cater to this desire but also ensured terms and conditions and the user experience were conducive to those with communications difficulties, like many in the autism community. Trial phases with a targeted audience showed a strong desire for a mobile app and shed light on the types of conversations users were having through Connect.

With a low initial budget, Connect has been a hit with users, earning 837 users and 1,065 e-learning sign ups in just the first two months. Judges lauded Connect for its ability to achieve the charity's objectives while catering to an unmet need by its target audience.



Best development of proprietary social media tools

Gold – Commetric

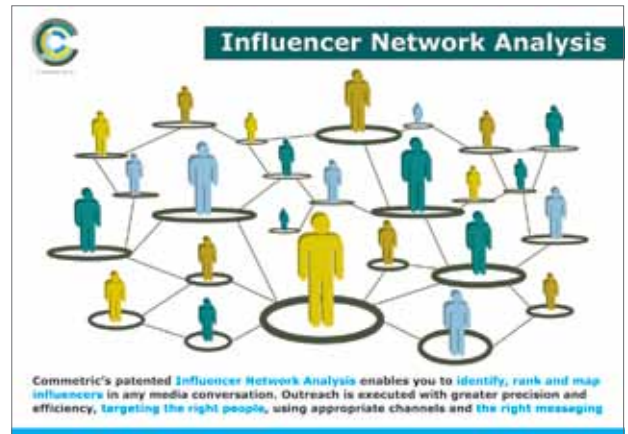
Commetric, a media evaluation agency, responded to the rapidly changing market and relaunched its Influencer Network Analysis (INA) tool, with a series of upgrades in 2013.

INA is Commetric's proprietary and patented tool that identifies key influencers around a specific topic or issue in social media. It also ranks how influential they are to the specific debate and how they are interlinked.

The objective of the 2013 improvements to Commetric's INA platform was to augment the back-end system to allow for greater volumes of input data, faster processing and increased integration of outputs (network maps) into bespoke, online client interface.

Commetric migrated its INA system from Microsoft Silverlight to HTML5. This meant that users did not need to download the Silverlight technology prior to use, which is often a barrier to use in multinational organisations with IT or download restrictions. One of the judges says Commetric's INA tool is a "A very impressive looking tool that appears to deliver on a primary need of a wide range of potential clients."

As a result of the new technology, the reports were more efficient to produce, with a smaller file size, which made them more shareable within client organisations. This enabled Commetric to work on more major, multimarket INA studies in 2013.





Best community development

Gold – Autism West Midlands

Silver – element14

Bronze – NATS and MSLGROUP

Bronze – RenewableUK and Hill+Knowlton

Highly commended – Creativepool

Autism West Midlands sought to create a platform in which members of the autism community could connect with others and discuss their experiences and stories, as well as ask for advice and support from their peers. Working with Birmingham City Council with funding from the Department for Education, Autism West Midlands accomplished this by launching Connect, the UK's first free online social network for people with autism, their families and professionals.

One of the judges praises Connect's success thus far, "For nearly 1,000 members to have migrated onto Connect, and stayed to engage with other users, is testament of its utility to the target audience."

Unlike other social networks, Connect offers site guides and comprehensive explanations of how to use it in a safe manner. Conversation tools are built into the platform, allowing users to ask questions and offer advice to others, fostering a sense of community from an otherwise isolating online world. It also provides a plethora of information and visual resources, aimed specifically at those with communication difficulties. Users themselves build the site from the ground up, thus, Connect fosters new skills and engenders a self-belief that can be transferred into many aspects of life.

After just two months of operation, the project has quickly grown into a vibrant online forum, uniting the autism community in the West Midlands for the first time.

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Best intranet

Gold – Healthwatch England

Silver – Dana Petroleum and Comprend

Bronze – International Personal Finance and Branded3

Healthwatch England, the consumer champion for health and social care in England, aspires to have an impact on and to successfully improve health and care services. Local Healthwatch branches needed to be able to learn from each other by sharing best practice and useful resources. However, there was no formal relationship between the different bodies.

Healthwatch decided to introduce a social intranet, to enable users to capture conversations that were happening on an ad hoc basis and ensure the intelligence being shared through informal networks would be amplified to everyone. It also introduced an integrated social networking platform, Yammer, to provide a collaborative space for users to easily, share, network and keep up to date.

The judges note that the intranet is a radical solution to the unification of Healthwatch branches across the country. One of the judges says it was a “Nice solution for a small organisation on a limited budget. Very innovative for the sector, with a good use of user research.”

In the months since its launch, Healthwatch has more than doubled the number of registrations from 350 to 765, and has seen an increase of 4,000% in messages posted. In addition, almost eight times as many files have been shared year-on-year.



Best digital employee communication

Gold – Tesco and Mandarin Kite

Silver – Willis Group and Omobono

Bronze – Post Office and GR/DD & AB

Bronze – Roche Products Ltd and theblueballroomltd

Highly commended – Associated British Foods and MSLGROUP

Highly commended – Brandtone and Beem

Health and safety is an area of concern for any grocery retailer. If spills or hazards aren't dealt with promptly, they can cause serious injury and cost millions of pounds in claims and reputation damage.

Tesco asked Mandarin Kite to develop a campaign that would cut through the clutter of communication in stores, capture the imagination of colleagues and encourage them to tackle the key causes of slipping and tripping accidents.

As a result Mandarin Kite launched, 'Kill Spill,' a cartoon character developed to front the campaign, giving the campaign a strong, colourful visual identity. The bright colours and engaging content generated an immediate buzz, which was then followed up with the introduction of the 'Kill Spill Challenge' – a competition to find the store with the best safety record. The information generated by the challenge was then posted to a dedicated microsite, linked to Tesco's intranet.

The content has kept employees involved and created a sense of competition and pride within stores. Consequently, awareness has rocketed, and an October survey showed 85% of store colleagues could recall the Kill Spill character and relate it to health and safety. Accidents in store have already fallen by 10% year-on-year – with a forecast to reduce them by as much as 20% over the whole year. One judge describes the work as “An excellent campaign which was well executed.”

INVESTMENT AUDIENCE

Best online annual report

Gold – Legal & General and nexsar

Silver – Centrica plc and Addison Group

Silver – Standard Chartered Bank and MSLGROUP

Bronze – Tesco and Addison Group

Highly commended – BT and MSLGROUP

Online annual reports have become one of the linchpins of corporate communications. If executed well, an online annual report can make the most of the digital platform and serve as an instrumental tool for investors, journalists and stakeholders. Legal & General plc, worked with nexsar to develop an online annual report using state-of-the-art technology.

Legal & General decided to provide its complete annual report – as opposed to selected sections – in the form of a responsive website and as an iPad app. The responsive website adapts itself to smartphone devices and shows the information in an optimised way to give the user a great mobile experience, while the iPad app also works offline.

Besides a strong search function, nexsar focused on the fast read section of the report in order to simplify and improve accessibility, as well as make the top-level navigation more appealing. One of the judges notes the search function as one of the platforms successes, "Wow! Very bold to go for a Google-esque 'search' landing page, but it works well in driving visitors to the information they require immediately."

Overall, the report communicates in a transparent and engaging way, while the interactive features and feedback options are perfect for intensifying stakeholder contact by involving them with the story.



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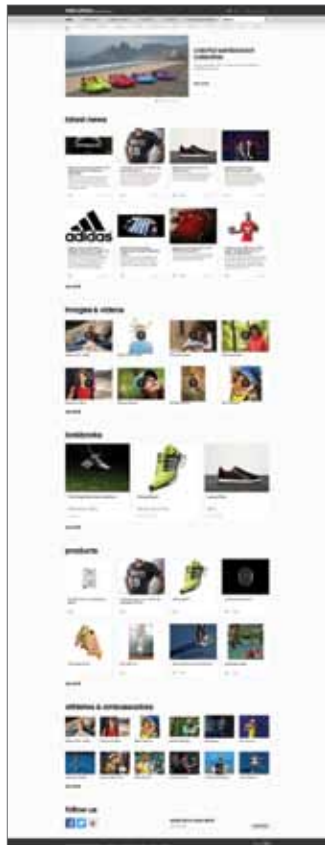
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Best online newsroom

Gold – adidas and TheNewsMarket

Silver – Centrica plc and Addison Group

Highly commended – Panasonic UK and mynewsdesk

More brands are creating video to tell a story or engage an audience. As a forward-thinking, digitally focused brand, adidas wanted to create an interactive, social media-friendly, designated newsroom for their fans, media, customers and influencers.

With TheNewsMarket, adidas designed and built its online global newsroom. With 18 different country sites, the portal exhibits responsive design, is optimised for mobile, tablet and desktop and has deep integration of social channels, allowing users to easily navigate and download multimedia content from across the adidas brand.

The judges were unanimous in their praise for the newsroom for its visually appealing, rich functionality. One judge says the adidas newsroom featured "A striking visual design, with easily navigable content. I can see this being a real boon for a time-pressed journalist or blogger."

The site reached more than 75 countries within its first three months. TheNewsMarket achieved over 16,000 downloads of multimedia content, and an average of 20,000 unique visitors to the site's core news portal, the News Stream.

Primarily, this News Stream was instrumental in the amplification of the launch campaign for Brazuca, the official match ball and the 'All in or Nothing' 2014 FIFA World Cup Brazil campaign. The result earned media coverage across traditional, online and social channels, which helped to increase coverage and strengthen media relations in local markets.

SECTOR

Best use of digital in the charity, NGO or NFP sector

Gold – Marie Curie Cancer Care

Silver – Royal Navy and E3

Bronze – Team GB and Tamar

Bronze – UNICEF UK and IgnitionOne

Highly commended – Science Museum and Redweb



Marie Curie Cancer Care is a UK charity providing specialist care, free of charge to people suffering terminal illnesses and their families. To continue this care and support, the charity relies on the donations made by the public through street collections manned by volunteers. However, it was faced with challenge of an inefficient, manual volunteer sign-up process.

To address this issue, Marie Curie Cancer Care launched a programme to digitise street collection recruitment and the subsequent management procedure. The simplified sign-up programme marks a significant digital change for the charity using Agile rather than a traditional waterfall approach to project management. The improved three-step process captures minimal data, does not require registration and features search logic and Google mapping to return the user's five nearest collection spots. This digital shift has seen an immediate return, with supporter recruitment up 50% on the predicted target.

One of the judges says, "Charity fundraisers will be looking to this project as an alternative to an outdated process. I like that the UX is deliberately simplified, allowing the user to concentrate on practicalities like locations and timings." In communicating with the people who have supported Marie Curie in the past, the charity has been able to address communication and sign-up issues through a simplified and effective service.

Best use of digital in the financial services sector

Gold – NatWest Intention and SapientNitro

Silver – NatWest Auto and SapientNitro

Bronze – City Index and Branded3

Highly commended – Barclays Bank plc

Highly commended – PayPal and Purestone



Buying a home in the UK is a decision fraught with uncertainty, especially due to the tightening of lending criteria since the start of the financial crisis. As a result, many people often believe they won't be accepted for a mortgage.

To combat this problem, NatWest and SapientNitro, developed 'Intention to Lend' (ITL) to deliver on the bank's customer promise of 'Helpful Banking.' With ITL, home buyers can quickly access an indicative lending decision about their mortgage eligibility and how much they can borrow. It's available 24/7 and provides an immediate agreement decision in principle so consumers aren't restricted to banking hours. With this tool, consumers have the comfort of knowing they have an agreement in principle for a mortgage before they begin house hunting, driving incremental mortgages for NatWest as well as significant cost savings.

Since the launch, over 32,000 customers have been given a positive decision, with a lending potential of £5bn. Additionally, the automated process has saved NatWest over 9,000 man hours in processing mortgage applications, resulting in savings of over £500,000 per year.

One of the judges praises the scheme, "It reduces processing costs AND makes buying decisions easier for customers, increasing conversion. I particularly like the way that this works on mobile, in real time – with a really positive impact on customer experience."

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Best use of digital in the professional services sector

Gold – PA Consulting Group and Omobono

Silver – Foosle and Hill+Knowlton

Bronze – WYG and 9xb

PA Consulting Group, a global management consultancy firm, wanted to highlight its seven decades of heritage to celebrate its 70th birthday and engage its stakeholders for the first time through digital. With only £35,000 to work with, PA Consulting Group and Omobono wanted to highlight the innovative nature at the heart of PA Consulting Group as a point of differentiation from its competitors. Research had shown that customers were not clear on what PA Consulting Group had to offer and employees thought existing marketing and digital assets failed to tell the whole story.

Judges say the microsite was effective at achieving its objectives and were pleased with the visual, interactive design. One judge points out that the content featured on the platform also helped PA Consulting Group change the way in which it was perceived by its stakeholders.

Omobono developed a desktop and mobile interface that had an app-like feel to allow for consultants to easily show clients PA Consulting Group's products and services. Omobono used large-scale photos and a good deal of interactivity to allow the microsite to stand out from a saturated marketplace. A halved bounce rate and increased page views were key statistics for the website's success. However, one of the core objectives at the outset was to create a 'wow' factor among users. Positive tweets and feedback demonstrated success in that respect.



Best use of digital in the engineering & manufacturing sector

Gold – RS Components and Freestyle Interactive

Silver – Infineum International Ltd and Bray Leino

Highly commended – Arup and Wardour

RS Components, a leading distributor of electronic, electrical and industrial components, asked Freestyle Interactive to help put DesignSpark Mechanical, its free-to-use, professional-quality, 3D computer-aided design (CAD) software into the hands of engineers across the world.

The challenge was to market the software in an already saturated marketplace while fostering authentic, long-term relationships with RS Components' customers. However, Freestyle knew that because something is free doesn't necessarily mean instant uptake by consumers, especially considering the perceived barriers of price, the necessity for specialised training and the low adoption rate of 3D design software.

The 'Gift of Invention' integrated campaign was conceived, focusing on a live-streamed, 48-hour design event, which brought together 25 of the world's leading designers to use DesignSpark Mechanical to create a life-changing invention.

To make sure interest in DesignSpark Mechanical didn't wane towards the end of the campaign, they launched a specific customer challenge, which was promoted through social channels, maintaining audience engagement with dedicated community management, guest blogs and regular content seeding.

One of the judges says RS Components and Freestyle Interactive had "Really solid thinking throughout, great creativity and well planned implementation. Great to see B2C tactics used to great effect in the B2B sector." The results were spectacular with over one million website hits, more than 150,000 product downloads and a 46% increase in Twitter followers.

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Best use of digital in the technology, media & telecommunications sector

- Gold** – ITV Studios and Rawnet
- Gold** – Turkcell and R/GA London
- Silver** – Google UK Ltd and R/GA London
- Bronze** – Warner Bros. and TH_NK
- Highly commended** – Xbox ('Keycode') and UM London

ITV Studios and Rawnet

ITV Studios Global Entertainment pitched a catalogue of over 4,000 programmes to international television buyers, and exhibits twice a year at the world's biggest television and content events – MIPCOM and MIPTV.

Previously, ITV Studios had two separate systems to manage its online web presence and offline auditioning software at exhibits, which was proving inefficient. Its challenge to Rawnet was to create an innovative solution to combine the two and give networks the full ITV sales experience year round. Rawnet took it one step further; creating an integrated super-system that used emerging technologies to tackle live event and video content distribution needs.

The HTML 5 MIP APP allows salespeople to prepare for each meeting through the website, all sales data and activity is then synced back to the custom-built, centralised CRM and meeting platform for later analysis through the overhauled website. Using a local server, sales can now access the entire ITV Studios program catalogue without having to take any attention away from the buyer.

ITV Studios' content now stands out from its competition and has a memorable impact using the new, innovative technology. The MIP app has helped ITV Studios drastically increase their website traffic, with page views up by almost 200% and client registration increased by 1,300 new accounts.



Turkcell and R/GA London

Turkish telecom leader, Turkcell, has long held a majority market share. Its 35m customers, however, received an inconsistent and complex digital offer that didn't match Turkcell's brand promise. The company sought to boost its online sales and self-service in order to increase long-term customer loyalty. Along with R/GA London, it took the role of the disruptor in launching a digital rebrand.

R/GA focused on increasing business efficiency, lowering operational costs and providing better support to users when repositioning Turkcell's digital offer. To determine what would change and how, R/GA undertook a comprehensive research programme to better understand the former website and its pitfalls and successes. The new site was designed to provide a better online experience, which R/GA achieved by flattening the user interface, a process which thereby eliminated complex pages with confusing content.

By changing the way Turkcell communicates with its customers, it has increased transparency and trust and thereby set a benchmark for digital communications in the Turkish telecommunications market. Judges pointed to the Turkcell app's 1m downloads on the App Store as an indication of the rebrand's success. One judge says, "This online platform relaunch was clearly a huge success. The increase in traffic, app downloads and device sales show a clear impact on the brand. This clever platform relaunch connected with people on a level that resonates with them. The personalised profiles are inspired and genuinely useful to customers. The site aesthetic itself is clean, modern and functional and position the brand well within the space."



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Best use of digital in the food & beverage sector

Gold – Pepsi Max and AMVBBDO

Silver – Diageo Baileys and R/GA London

Bronze – Kellogg's Krave, Carat and Isobar

Highly commended – Brancott Estate Pioneers and Impero

Pepsi Max wanted to increase awareness in the UK and create a buzz around its brand with the millennial audience, while simultaneously promoting the relatively unknown product benefit that Pepsi Max has a full cola taste but with zero sugar.

With a clear communications strategy to create content and experiences to act as social currency between friends, Pepsi Max, along with AMVBBDO launched the 'Unbelievable' campaign, which debuted with a series of 'unbelievable' films on Pepsi's YouTube channel.

Stuntman Damien Walter boldly attempted to run a loop-the-loop, while the comical videos of the augmented reality 'unbelievable' bus shelter had its audience in stitches. A tiger running through the street, a UFO invasion and a mass of balloons carrying away an innocent individual, evocative of a scene from Up, all featured on the bus shelter in place of traditional, static advertising, leaving the public laughing, bemused or simply shocked.

With over 80 pieces of PR coverage and an estimated reach of over 700 million, the success of the scheme was unprecedented. The videos received over 20 million views in just two months, a total of nearly half a million minutes worth of viewing. The YouTube channel became the third biggest UK brand channel (up from 100 pre-campaign), growing 1,000% to 44,000 subscribers.



Best use of digital in the retail sector

Gold – IKEA and iProspect

Silver – Philips and Emanate for OneVoiceConnect

Bronze – Bathstore and 9xb

Highly commended – Sainsbury's and AMVBBDO

IKEA's Cardiff store had a simple objective: to acquire new customers and connect with existing ones to increase sales. Faced with a small budget and limited time, IKEA turned to social media with the help of iProspect.

Social media can be a powerful tool, but where retailers have typically struggled is in turning social engagement into in-store sales. In 2013, IKEA bucked this trend by using a new type of geo-responsive demographic tracking, combined with Facebook profiling, to serve targeted ads.

The campaign which became known as 'Hercules' – stronger than it looks – brought data together in a new way to target users with pinpoint accuracy, and track them from social to in-store sale. One judge says the campaign was "Well thought out and executed with a great use of data to drive sales. A clear winner."

The Facebook campaign served 1.4m impressions during December 2013 and January 2014. With a budget of just over £3,000, it demonstrably brought extra visitors to IKEA Cardiff. Geo-targeted Facebook ads drove a 31% increase in footfall among 22-25 year olds and an 11% increase in visits from 26-35 year olds. The overall ROI was 6:1, resulting in an additional £20,000 in revenue for the local Cardiff store. The judges lauded the campaign's innovation and results.

SECTOR

Best use of digital in the travel & leisure sector

Gold – South African Tourism Board and UM London

Silver – Virgin Holidays Cruises and Branded3

Bronze – Emirates Airline and Havas Media Middle East

Bronze – The R&A and Storm ID

Highly commended – NATS and MSLGROUP

Highly commended – Tourism Ireland and iProspect

Despite outstanding natural beauty and a thriving cultural and artistic community, many rule out South Africa from their list of potential long-haul holiday destinations due to enduring negative associations and a somewhat predictable list of activities.

In order to address this problem, South African Tourism along with UM London and Guardian Labs created a multi-digital platform partnership to educate and inspire potential travellers by showing a side to the country travellers had never seen before.

The result was an immersive, interactive website comprising five passion points: adventure, fashion and design, food and wine, arts and music and nature. An interactive map, video content, a new swipe-style homepage and travel advice made the portal not only exciting but directive and supportive. It changed perceptions of the country by allowing consumers to get a feel for locals and being surprised by what South Africa had to offer them.

One of the judges says the campaign featured "Some impressive results that go beyond simple web traffic stats. The campaign was highly targeted and didn't need any gimmicks or whistles and bells to do what it set out to achieve." These efforts resulted in a 173% increase in consideration and a 103% increase in favourability.



Best use of digital in the healthcare sector

Gold – AXA PPP healthcare and BOTTLE

Highly commended – skn and Tamar

AXA PPP healthcare (AXA) wanted to boost awareness of its expertise in cancer treatment and care while communicating the vital importance of early detection in bowel cancer, the UK's second-most prevalent type of cancer.

AXA and BOTTLE used multiple digital and traditional channels in an integrated manner to get people talking about detection and to overcome the inherent embarrassment factor when it comes to bowel cancer symptoms.

The creative strategy involved a day-long Twitter event during which users were encouraged to tweet @axapphealth using the #bodytalking hashtag with embarrassing body #fail stories, the best of which were selected to be live-drawn by an illustrator and tweeted back. The three best stories were then selected and quickly developed into a quirky animated video communicating the five signs of bowel cancer.

The campaign resulted in a Twitter reach of over 4.5m people, 38,000 plus video views, national media coverage and a 40% increase in visitors to the Bowel Cancer UK website. The judges were pleased with the amazing impact it had on Bowel Cancer awareness and the use of humour to engage with users. One of the judges says, "This entry is innovative in conception, particularly in asking an illustrator to bring tweeted stories to life, in real-time!"





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SECTOR

Best use of digital in the property sector

Gold – Interserve plc and Purestone

Silver – Express Bi-folding Doors and 9xb

Bronze – Willmott Dixon and MadeByPi

Highly commended – Lend Lease and Kolab Digital

The property sector has, in recent years, seen many companies change their approaches in digital to differentiate themselves from competitors. Interserve plc, which straddles the construction and property sectors, changed its digital communications strategy to both differentiate itself and to become a leader in global construction digital communications.

With 75,000 employees worldwide and 18 defined stakeholder groups, the new corporate website would have to create a character for the brand without alienating any of the relevant audience groups. Purestone focused on the human element of the property sector as a means of telling Interserve's story. It sought to give business development teams a means by which to begin conversations using digital tools and humanise Interserve's brand. One of the judges says, "This is a good example of how sometimes just starting over can be a great idea. A great case for how much benefit can come from focusing on SEO and SEM."

The resulting immersive approach was a leader in the sector as it was conscious of design, usability and user experience. It catered to what users in general needed from a property website, in that digital brochures could be collated from Interserve.com's various webpages.



Best use of digital in the public sector

Gold – Royal Navy and E3

Bronze – The National Galleries of Scotland and Storm ID

Highly commended – The Scottish Government and Storm ID

As a vital source of storytelling and driving recruitment, the Royal Navy's website wasn't performing well enough in the fast-changing digital landscape. It needed to better engage with its diverse audiences, notably the digital savvy millennials the Royal Navy sees as its future recruits.

E3 worked with the Royal Navy to create a distinctive rebrand of its website, offering stimulating content to connect with young recruits. It uses a mix of full-bleed still and moving imagery, clean typography and a 'naval' colour palette.

One of the judges notes there are many organisations that struggle to tell their offline story, online and the Royal Navy has done a fine job at showing how this can be done. Another says that this strong entry demonstrates good understanding of the challenges and objectives faced by the Royal Navy.

The content-first, responsive website focuses on telling the Royal Navy's story through bite-sized, shareable written and visual content in an immersive and informative manner, creating a vital point of difference between itself and other Armed Forces websites.

In just six months, site views went up by 69% and video views by 59%. Engagement through Facebook increased by 4% - a phenomenal rise given the industry average is 0.5% and, crucially, it spurred a renewed interest in terms of recruitment with online applications up 46%.



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Digital campaign of the year

Royal Navy and E3



Recruitment to the British armed forces is still suffering from the drastic cuts made to all branches of the military last year. The plan to reduce numbers has been coupled with the government's plan to recruit 35,000 reservists by 2018, a target it is not yet on track to meet. Thus, the communications efforts of all branches of the armed forces have had to change their strategies in order to draw in new career soldiers, airmen and seamen as well as reservists. The Royal Navy, which has also experienced a lower recruitment rate than that of the Army in the past few years, chose to rebrand its digital communications to better meet the needs and expectations of today's prospective recruits.

With the assistance of independent British digital media consultancy E3, the Royal Navy has changed the way in which it communicates. Its new website highlights the aspects of a naval career that would appear to Millennials in a digitally-elegant way. The rebrand aimed to realign the Royal Navy's digital brand with its verbal and visual identity to encourage exploration throughout the site. One judge highlights the high standard of digital design, saying, "What a pleasure to review this website – rich in imagery and video content and incredibly easy to navigate. The mobile experience is super as well – key strong messaging and again great depth of rich media."

E3 undertook research into the life of a naval recruit and the Navy's purpose and role in Britain. This resulted in a website that tells a story about the Royal Navy as an organisation and inspires users to learn more. Engaging video content and easily consumable and shareable

information yielded significant results. The website tells users exactly what impact the Royal Navy has on its recruits, its seamen, their families and communities and on Britain's role in the global landscape.

Not only did site views increase by 69%, but the recruitment page on the new site was ranked in the top three most engaging and impactful career websites by the Times Top 100 Graduate Recruitment Awards. The interactive careers page allows users to input information about themselves and thereby engage with the roles available to them in the Royal Navy. Applications made through the site increased by 46% and resulted in an increase in the quality of applicants, as reported by the Royal Navy.

Another judge says, "I loved the overall design and attention to design details all throughout the site. There is a nice synergy throughout the site as well as the other digital properties that are connected, and it is clear that they did research on their target audience in concerns to the way they have laid it out and connected the different areas of the site. Very intuitive, great flow, and the results say it all. There are many companies today which are struggling to tell their offline story, online, and I think that the Royal Navy has done a fine job at showing how this can be done."

The Royal Navy and E3 took home a gold in the 'Best use of digital in the public sector' category, a silver in the charity sector, a bronze in 'Best corporate website' and a silver in 'Best digital rebrand.' More than worthy of this year's 'Digital campaign of the year,' this is this year's most successful all-around entry and was successful both in the eyes of its users and the Digital Impact Awards judges.

Digital agency of the year R/GA London



What began life as a San Francisco-based video production company has since morphed through the heyday of the advertising age to become one of the most successful digital marketing and advertising firms worldwide. R/GA London, the winner of three previous Digital Impact Awards, has taken home six awards this evening. Nominated in as many categories, R/GA is the most successful agency represented by Digital Impact Award winners in 2014.

The digitally-focused firm has 13 offices overseas and boasts a headline roster of clients. Its London branch is a perennial award-winner and has produced some of this year's most iconic work. In tonight's Digital Impact Awards, R/GA notched gold awards in 'Best digital rebrand' (Turkcell), 'Best corporate viral campaign' (Beats by Dr. Dre), 'Best digital communication as part of an integrated campaign' (Beats by Dr. Dre), 'Best use of digital in the media, telecoms & technology sector' (Turkcell) and takes home two silver awards, one in the TMT sector (Google UK) and the other in 'Best use of digital in the food and beverage sector' (Diageo Baileys). Its work with Beats by Dr. Dre has shown a depth of knowledge within a brand that helped the Pills campaign achieve the success it did both commercially and in this year's awards and Turkcell's digital revival marks a change in the company's customer relations.

Judges say about some of its best work this evening, "Awesome. Creative way to bring product benefits to life," and "I thought the campaign was excellent: really innovative and smart." Its other entries were lauded by judges for their ability to meet objectives, to learn from research and stakeholder input and to determine a clear ROI. Yet all of that is complemented by a unique, creative and innovative approach to digital communication that make R/GA the standout winner in most of its categories, and thus, tonight's 'Digital agency of the year.'

