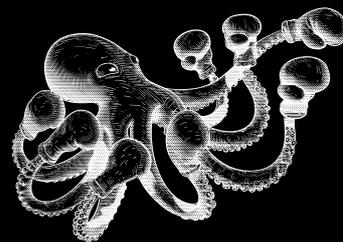




# Review of the Year: 2020

in partnership with



MULLENLOWE  
GROUP





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## Welcome to the Whitepaper



### A message from Jose Miguel Sokoloff

Global President, MullenLowe Group Creative Council

In 1969, the American Institute of Architects (AIA) began awarding its 25-Year Award to recognize buildings and structures that have set a precedent. The award is bestowed upon a building that has “stood the test of time for 25-35 years and continues to set standard of excellence for architectural design and significance”. The Rockefeller Center in New York was awarded the inaugural AIA Twenty-Five Year Award in 1969, and other winners include the Guggenheim Museum (1986), Broadgate Exchange House (2015), The Grand Louvre (2017) and the Sainsbury Wing at the National Gallery (2019). I think we can all agree that these buildings have ‘stood the test of time’ and are examples of ground-breaking work that will continue to influence architects for years.



This is what the Immortal Awards stands for.

Rather than awarding a raft of Grand Prix, Gold, Silver, Bronze and shortlists, Little Black Book recognises winners in one category: remarkable, everlasting work that the creative community will always come back to. Winners of the Immortal Awards are campaigns that are more than just talked about when they launch. Winners are campaigns that have longevity, that will be referenced and consulted, and will become a piece of advertising academia for years to come. That, to me, is the measure of great work.

This year, only four pieces of work were ‘Immortalised’. The most powerful campaigns that were awarded without any other consideration apart from the fact that it will stand the test of time. We will remember Burger King’s ‘Moldy Whopper, Nike’s ‘You Can’t Stop Us’, Body Form/Libresse’s ‘#WombStories’ and An Nahar Newspaper’s ‘The New National Anthem Edition’ for years to come. They’re examples of extremely brave work that approach problems in a very creative and interesting way and are pushing the boundaries of our industry to do something that’s never been done before. Plus, I think most of us on the judging panel can agree that it’s work we wish we created!

It’s also work that will inspire. Not only did the judging panel consider the winners ‘Immortal’, but I truly believe young creatives will see this work and come back to it again and again throughout their careers. I remember when I was starting my career and I saw ‘Surfer’ and it completely blew me away. It was my ‘Gold Standard’. I wanted to be able to write like that, use music like that and say something as powerful as they had. A young kid

today might think that work was good, but prefer something else, because this is the work they're growing up with. So, when they're judging the Immortal Awards in 10 years-time, they'll look back at the work we selected and think: 'Yeah, that was an inspiration to me'. We have a responsibility as a creative community to always protect the integrity of the thinking and the quality of the work. There is a lot of science going into advertising to make it as effective as possible, but if all our work was driven by science, it would all be the same. It's a different thing - something intangible and deeply human - that makes the best advertising float to the top of the pile, and that is what the Immortal Awards are trying to identify and preserve.

In the wise words of Yogi Berra: "It's impossible to get a conversation going, everyone is talking too much." By bringing the conversation right back to one redeeming factor, work that is going to endure the test of time, we can really have a conversation about the campaigns that are going to shape the industry for future generations to come.

## A message from The Immortal Awards Team



**Matt Cooper**  
Founder & CEO,  
Little Black Book



**Paul Monan**  
Awards Director  
The Immortal Awards

We're super excited to put out this first annual report on The Immortal Awards. These awards were launched just three years ago and are something we at Little Black Book are immensely proud of.

We set out to create a show that was smaller. In restricting the number of entries to just five per office, our members would enter only their very best work. We were inspired by Sir John Hegarty, who told us that no agency makes more than two pieces of great work in any year. Agencies are being presented with a million different ways to spend on award shows as budgets shrink and they are getting fed up. The Immortals Awards entries are free to them as part of their Little Black Book membership.

Our model was created to offer something different. It's hard to win, so it really means something. Removing all the cumbersome categories streamlines judging and gives it clarity. Many were calling on advertising awards to change and Covid forced that to happen. 2020 was a challenging year but we still wanted your creativity to shine - and through the Immortal Awards, it did.

Watching the jury discuss what makes work Immortal was a really special moment for us. To watch the jurors fight for what it meant to be Immortal - or not - and make tough calls, was amazing.

We are really only just starting with The Immortal Awards. We have lots of plans to roll out and the event will continue to evolve and move with the times. We aim to find the best ads from all over the planet, judge them locally so that they get the understanding they deserve and then bring them to the global stage. This gives them the opportunity to be judged fairly and get the global acclaim they deserve.

We promise you this: The Immortal Awards will always be really hard to win and you will never be able to flood it with too many entries. It will always be free for LBB members.

We hope that you find inspiration from our winners and we look forward to doing this all again this year.

## How does The Immortal Awards work?



The Immortal Awards is a global advertising award for the current world of advertising. The mandate is 'Easy to Enter, Free to Enter, Hard to Win'. As such, entry fees are included in Little Black Book membership and there are no confusing categories or chunky entrance fees.

Our juries are looking for work that is 'Immortal' and therefore each office is limited to a maximum of five entries. This ensures that only the very best creative work is entered, making it impossible to flood the competition with entries to ensure a win. It also creates a level playing field for all entrants, whether you are from a large network or company with multiple offices, or an independent outlet with one office. Additionally, work is judged as a whole package, rather than on its elements.

The world-class jury is not obliged to immortalise any work, so only the truly outstanding takes home a prize. However, every entry submitted is allocated points in LBB's League Table of Creativity, a transparent ranking of the world's creative companies. All entries are judged, the work celebrated and counted towards our members' overall standing. All entries are also visible on each member's LBB page.

The first stage of judging is regional, with a jury of creative powerhouses who understand the language and cultural nuance of their respective regions. They select the winners from their region, who move on to the global finals.

The Finalists from each region then compete against each other and are judged by an international jury composed of jurors from each of the regional juries. The global judging phase decides which - if any - work will be immortalised or receive a commendation.

The winning work is taken on a global roadshow for The Immortal Awards Showcase tour.





### Trends

It's fair to say that nothing had a bigger impact on the world in the previous year than the Coronavirus pandemic which, in turn, altered the way that our entire industry works - most likely forever.

With regards to this year's Immortal Awards, the window in which work was eligible for the 2020 competition was punctuated by global, government enforced lockdowns and therefore led to a body of work being entered that was both relatively unaffected by the virus - including many of the advertising calendar's landmark moments, like Christmas and the Super Bowl - and work created during 'the new normal'.

As production shut down in various locations worldwide, there was a surge in the use of animation, CGI and a reliance on the use of stock and pre-existing footage to combat the difficulties and inabilities to proceed with live action shoots. Nike's triumphant, split-screen You Can't Stop Us was a craft masterpiece forged with around 60% pre-existing footage and picked up one of just four Immortal Awards handed out this year.

The remaining three Immortals were handed out to projects that launched at the time, or before, the pandemic swept the world.

Many of the projects that received recognition from the final round jury benefitted from the relationship longevity between the client and their agency partners, demonstrating the power of long-term trust built between collaborative partners. AMV BDDO and Essity picked up their third consecutive Immortal Award for #wombstories, following on from Blood Normal in 2018 and Viva La Vulva in 2019. Other Immortal and Commendation winners, including Impact BBDO and Annahar, Wieden+Kennedy and Nike, and Droga5 New York and The New York Times, also received their awards as returning, long-standing partners.

The winners span all media formats in all territories, highlighting that there's not just one route to creative Immortality. Many of the projects that received recognition were addressing stigmas, breaking stereotypes and pushing through taboos.

The competition saw an increase in the number of entries from the Middle East and Latin America which coincides with the introduction of the regional competitions into this year's awards.

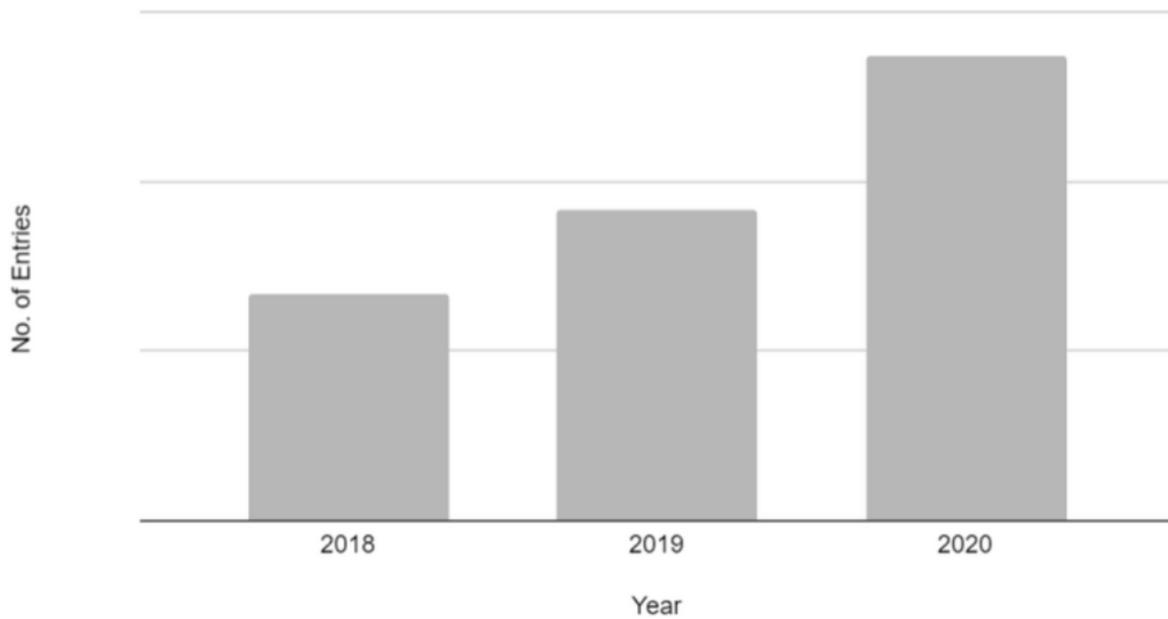
In turn, the Finalists were truly international, demonstrating a shift away from a North American and European heavy final round in previous years towards a much more balanced, vibrant and globally diverse final round in 2020. This included the first ever Immortal Award handed out in the Middle East, with Impact BBDO picking up an award for their The New National Anthem work for Annahar.

## Facts & Figures



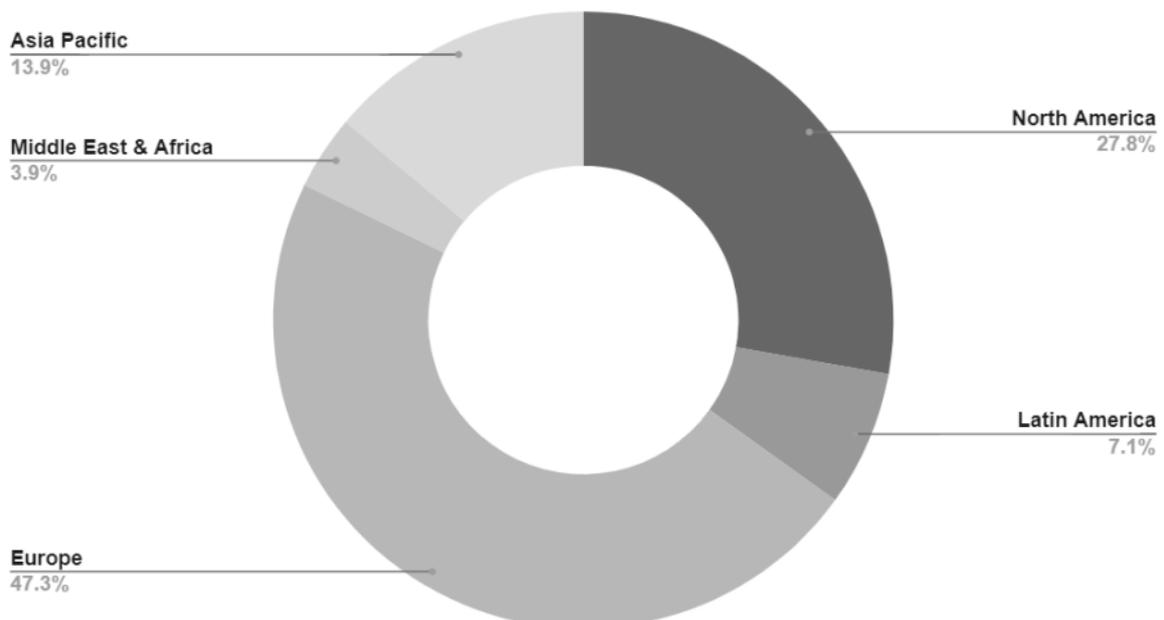
There was another huge uplift in the number of entries received, exceeding the 36% growth between our first two years of competition. We received 1372 entries, totalling a 50% increase in entries year on year.

### Number of Entries Year on Year



The work also came from more countries than ever. Submissions were made from 52 countries, up from 41 in 2019. The global shortlist contained work from each of our five regional competitions, covering 11 of those countries.

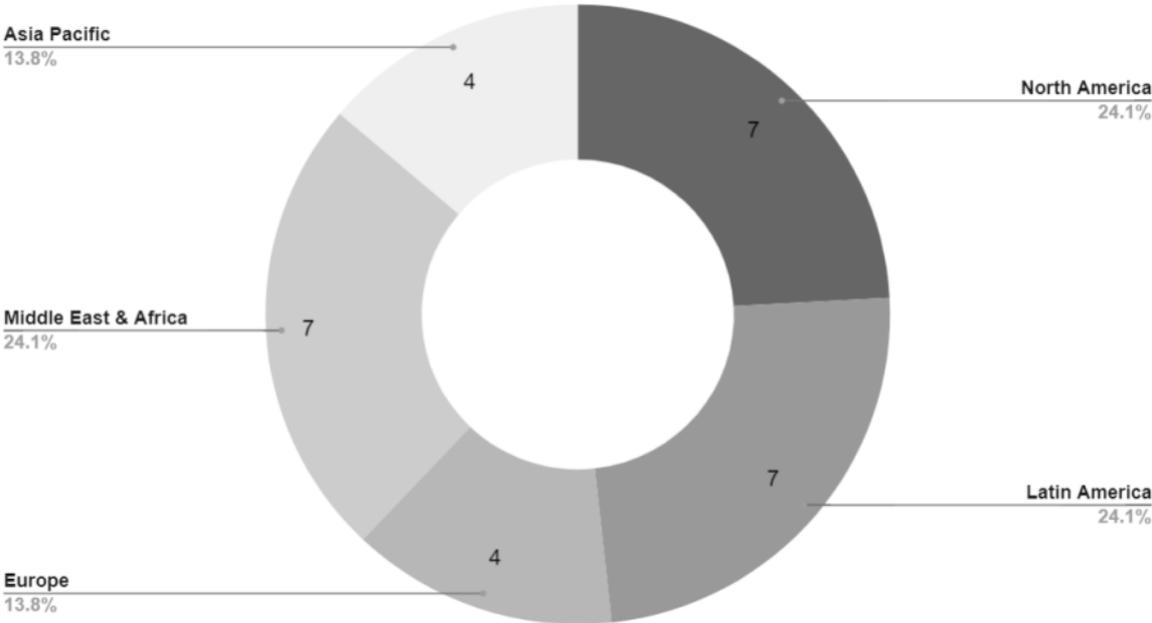
### Breakdown of Number of Entries by Region



For the first time ever, we held regional competitions - one each for North America, Latin America, Europe, Middle East & Africa and Asia Pacific. This allowed us to expand our juror pool as we went from one global jury to five regional juries, with 44 jurors from around the world judging this year.

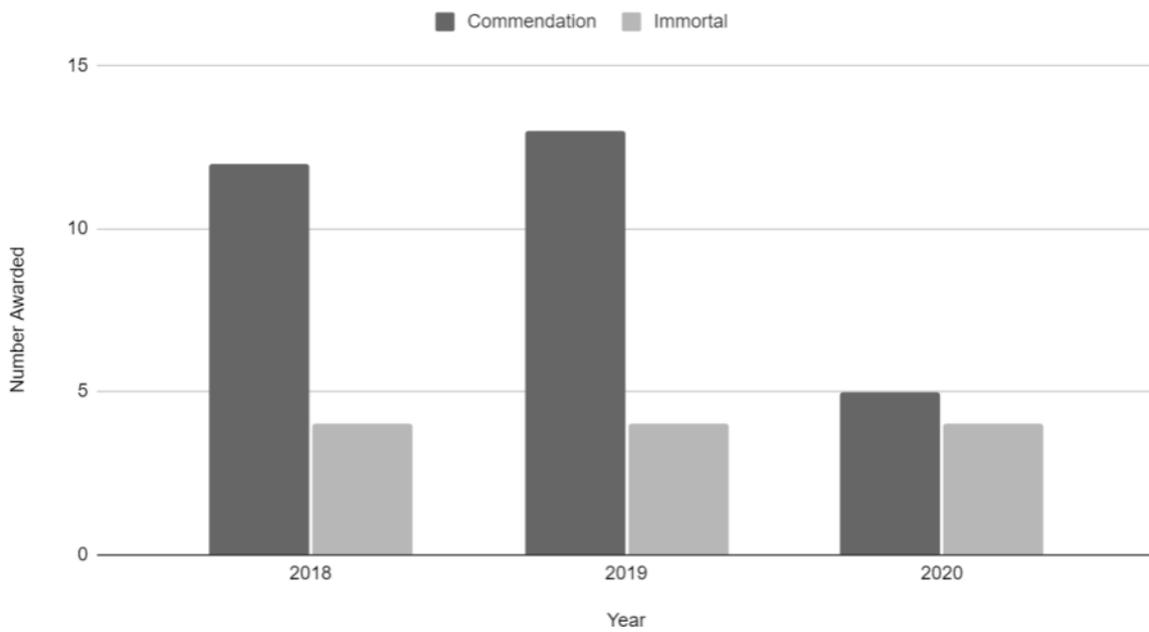
Our regional juries were tasked with selecting the Finalists from their respective region. Collectively, they selected 29 projects that received Finalist status and qualified for the global round of judging. Seven projects from each of North America, Latin America and Middle East & Africa were selected, alongside four from each of Europe and Asia Pacific.

No. of Finalists by Region



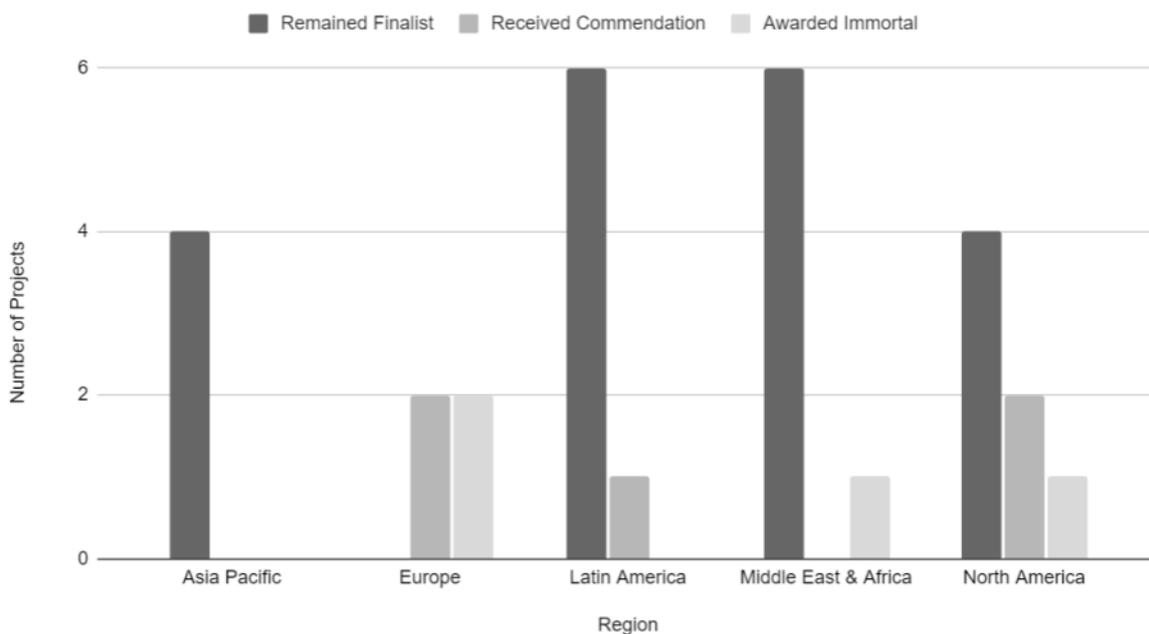
The number of Commendations dropped with the five handed out in 2020, down from 13 in 2019 (and 12 in 2018).

## Immortals Awarded and Commendations Received Year on Year



Yet again, four projects received Immortal Awards from our global jury. This is the same number of Immortal Awards that were handed out in 2018 and 2019, despite the increase in entries year on year. A project from the Middle East & Africa received an Immortal Award for the first time ever.

## Breakdown of Results from Final Round of Judging



# The 2020 Jury



**Abi Aquino**  
Chief Creative Officer  
MullenLowe Treyna,  
Asia Pacific



**Ali Rez**  
Regional Executive  
Creative Director  
Impact BBDO,  
Middle East & Africa



**Amy Carvajal**  
Chief Creative Officer  
Code and Theory,  
North America



**Ana Balarin**  
Executive Creative  
Director, Mother  
London, Europe



**Barry Greaves**  
Creative Director  
MPC Shanghai,  
Asia Pacific



**Bruno Bertelli**  
Global Chief  
Creative Officer  
Publicis Worldwide,  
Europe



**Carlos Andres Rodriguez**  
Chief Creative Officer  
Cheil Worldwide  
MullenLowe SSP3,  
Latin America



**Claudio Lima**  
Chief Creative Officer  
Cheil Worldwide  
Brazil, Latin America



**Chris Duffey**  
Senior Strategic  
Development Manager  
Adobe Design,  
North America



**David Kolbusz**  
Chief Creative Officer  
Droga5 London, Europe



**David Rubin**  
Chief Marketing Officer  
The New York Times,  
North America



**Diana Triana**  
General Creative  
Director  
McCann Colombia,  
Latin America



**Fernando Machado**  
Global Chief  
Marketing Officer  
Restaurant Brands  
International



**Fernando Campos**  
Partner & Chief Creative  
Officer, Santa Clara  
M&C Saatchi,  
Latin America



**Fura Johannesdottir**  
Chief Design Officer  
HUGE, Europe



**Gary Szabo**  
CEO  
Smoke & Mirrors  
Europe



**Joakim Borgström**  
Worldwide Chief  
Creative Officer  
BBH, Asia Pacific



**Joe Sciarrotta**  
Deputy Chief  
Creative Officer  
Ogilvy Worldwide  
North America



**Jose Miguel Sokoloff**  
Global President,  
MullenLowe Group  
Creative Council



**Juan Carlos Ortiz**  
President & CEO  
DDB Latina,  
Latin America



**Keegan Pinto**  
National Creative  
Director, FCB/ika  
Asia Pacific



**Kinney Edwards**  
Global Head of  
Creative, TikTok  
North America



**Laura Gregory**  
Founder  
Great Guns, Europe



**Lauren Connolly**  
Executive Vice President  
& Global Executive  
Creative Director, BBDO  
New York, North America



**Liz Taylor**  
Global Chief  
Creative Officer  
Leo Burnett  
North America



**Lora Schulson**  
Director of Production  
72andSunny  
NYC, North America



**Lottie Cooper**  
Managing Director  
of Integrated  
Advertising  
Framestore, Europe



**Luiz Sanches**  
Chairman & Chief  
Creative Officer  
AlmapBBDO,  
Latin America



**Makosha Maja-Rasethaba**  
Partner & Head of  
Strategy, M&C Saatchi  
Abel Johannesburg,  
Middle East & Africa



**Malcolm Poynton**  
Global Chief  
Creative Officer  
Cheil Worldwide  
Europe



**Owen Lee**  
Chief Creative Officer  
FCB Inferno  
Europe



**Paul Chan**  
Chief Creative Officer  
Cheil Hong Kong  
Asia Pacific



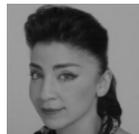
**Per Pedersen**  
Global Creative  
Chairman  
North America



**Perna Mehra**  
Head of Design &  
Creative Director  
MullenLowe MENA  
Middle East & Africa



**Ramzi Ibrahim**  
Executive Creative  
Director, Cheil  
Dubai, Middle East  
& Africa



**Samira Ansari**  
Executive Creative  
Director, FCB New York,  
North America



**Shayne Millington**  
Global Executive  
Creative Director  
McCann New York  
North America



**Tahaab Rais**  
Regional Head  
of Strategy  
FP7 McCann  
Middle East & Africa



**Tara Ford**  
Chief Creative Officer  
DDB Sydney  
Asia Pacific



**Tiffany Rolfe**  
EVP Chief  
Creative Officer  
R/GA, North America



**Toby Allen**  
Deputy Executive  
Creative Director  
AMV BBDO  
Europe



**Tony Liu**  
Chairman & Chief  
Creative Officer  
M&C Saatchi aeiou  
Asia Pacific



**Tseliso Rangaka**  
Group Executive  
Creative Director  
FCB Joburg  
Middle East & Africa



**Vicki Maguire**  
Chief Creative Officer  
Havas London  
Europe

## THE IMMORTAL AWARD WINNING PROJECTS

### Sing It, Sister. Why Newspaper Annahar Rewrote the Lebanese Anthem

Impact BBDO's work with Annahar is inspiring proof of the power of creativity to push social change in the most challenging circumstances, writes Laura Swinton

#### The New National Anthem Edition

For An Nahar Newspaper (Lebanon)

Submitted by: Impact BBDO

**CNN**  
"The revised anthem is a major win for Lebanese women in their fight for equality."

**BBC**  
"Modifying the anthem is a good step to equality."

**THE NEW NATIONAL ANTHEM EDITION**

**SITUATION**  
When Lebanon was plunged into its sixth revolution, the country leaped itself for the male-led violence that marked previous protests. In a country where women don't have equal rights and face massive underrepresentation in the government, for Annahar, Lebanon's leading newspaper aimed to empower women to lead the revolution, and avoid the violent outcomes of the past.

**THE CAMPAIGN**  
To urge Lebanese women to take the lead, we highlighted one glaring injustice - the absence of any mention of women in the National Anthem. We made the bold move of rewriting the anthem to include the mention of women, for the first time. Lebanese woke up to find the new anthem printed on the front page of Annahar - in an edition dedicated entirely to women.

**THE IMPACT**  
In a spontaneous move, women from across Lebanon gathered on the streets and sang the revised national anthem together, hilariously turning it into the chant of the revolution. A revolution which for the first time, was devoid of violence. The campaign gained international media coverage and became a national conversation, resulting in a 400% increase in female ministers in the new government. Members of the new cabinet meet on to enact a bill to change the anthem forever.

**#1 TRENDING TOPIC ON TWITTER**  
+745,000,000 MEDIA IMPRESSION

**BEST SELLING EDITION OF THE PAPER**

**400% INCREASE IN FEMALE MINISTERS IN THE NEW LEBANESE GOVERNMENT**

the guardian GULF NEWS ARABNEWS Reuters Daily Mail BUSINESS INSIDER LE FIGARO NEWS CNN NEWS INDEPENDENT YOUTUBE The Washington Post

النهار

In Lebanon, political and economic turmoil has become an unavoidable grind. Daily newspaper Annahar has made a point of not just passively reporting but making a stand on behalf of the people, actively holding the government to account.

In 2019, a new wave of anti-government protests kicked off. Normally, Lebanese revolutions have been male-led, violent affairs, but this time women were making their voices heard. With a female editor-in-chief, Nayla Tueni, at the helm, the newspaper and its agency Impact BBDO decided that it was vital that Annahar made a stand, supporting the women of Lebanon to drive a non-violent revolution, while also highlighting women's inequality in law.

On October 31, the paper lent its platform to the country's women. Singing proudly from the paper's front page was a new version of the country's national anthem, re-written to include the word 'women' for the first time. This new anthem sparked a powerful movement.

"The word 'women' was added to the anthem, changing the previous verse claiming Lebanon as 'the birthplace of men', putting both sexes on the same line and hence equalising them, in the most patriotic way, to be in-sync with our society," explains Joe Abou-Khaled, regional creative director at Impact BBDO in Beirut.

The idea was developed proactively by Impact BBDO and Annahar who have worked together for several years, and the relationship is less agency-client and more creative consultancy. The agency sees its role as adding 'the creative stretch' that nudges the paper to go that extra mile in achieving its goals of changing the country in unconventional ways.

Encouraging people to adopt the new lyrics, meant making them singable. That involved a careful, subtle bit of musical re-arrangement of the existing anthem. The agency collaborated with multi award-winning Lebanese composer and producer Jean-Marie Riachi and his company JMR Studios.

"The anthem was reorchestrated to add this extra note without disrupting the flow of the rhythm," says Joe. "We worked with composers to ensure that the musical flow of the beloved anthem would not be disrupted, and the word would fit seamlessly into the anthem - which it finally did."

The team hoped that by changing the language, they would also change the nature of revolution in the country, which has often been male-led and violent. But there was another element to the campaign too that went beyond the current political tensions. The team wanted to reframe women's status in a country where they do not have equal access to certain legal rights.

"Our objective was not only to change the violent course of the typical Lebanese revolution - which had been always led by men - but to also give an inspiring and motivating uplift to women's equality, so that they may lead what would be a peaceful revolution," says Joe. "Being a woman in Lebanon goes unnoticed by numerous entities and we wanted to change that by giving them a voice, in the loudest, most immortal and national way - by issuing a new and revised Lebanese anthem on the front page - by adding only one word."

Boomtown Productions was brought onboard to pull everything together in a short film that could demonstrate the impact of 'The New National Anthem Edition' and were tasked with making a film that did the magnitude of the idea justice without being overly mawkish.

For executive producer Shane Martin, getting involved was a no-brainer. "We wanted to be involved because we could see immediately what a powerful idea it was, a tangible practical activation that had real social impact and helped to spark change at an important

time in Lebanon's ongoing development. We have witnessed first-hand over the years how the Lebanese community has a great filmmaking aesthetic and also how very often the strongest and smartest people in the room are Lebanese women. It was wonderful to be part of an idea that put women and their marginalisation in a male dominated society front and centre, enabling women as one of the main drivers of social change in a country that has been beset by too many years of factional violence and division, usually led and perpetuated by men!"

On a practical level, the challenge was sourcing the right footage and editing the film in a succinct, non-sensationalist way. It was a true collaboration between Impact BBDO creatives George El Ten and Yasmina Boustani led by CCO Paul Shearer and Boomtown's editor Shelton Philipose and post supervisor Mannu Singh.

As you see in the film and in online coverage, the impact of the campaign was felt on the streets and in the halls of power. Following the release of the new anthem, women from across the country gathered in Beirut's Martyrs' Square, where they sang the new lyrics. 'The New National Anthem Edition' became a focal point of discussion on Lebanon's political TV shows and international news outlets like the BBC and CNN praised it. Beloved pop star Carole Samaha recorded a version of the anthem that was broadcast on radio and soon it was unavoidable.

That's not to say that the response to the new anthem was universally positive - but it's something that Joe says the team was ready for. "Some people were revolted by this idea of changing something as sanctified as the anthem," he says. "The backlash was mostly for the misunderstanding of the Arabic language - since it's broad and open for interpretation, some people believed that the word 'men' defined heroes and not the gender. However, we wanted to make a statement out of that, correct them, and also give 'women' their place in the most sacred hymn - The Lebanese National Anthem."

What happened next was incredible. Women's presence on the frontline of protests standing up against government corruption grew and the whole revolution earned the name 'The New National Anthem Edition' or 'Althawra Ounsa'. Female political representation in the government's cabinet increased 400% and Lebanon even made history by appointing its first woman Minister of Defence.

Inspired by the new lyrics that Annahar had published, the new cabinet tabled a bill to make the changes official. The bill is still awaiting action - it's a big ask, after all, and the current government is a caretaker government with limited power. 2020 has seen Lebanon's economic woes intensify and Covid-19 has proven to be an excruciating twist of the knife. Add to that, the devastating Beirut blast in August 2020, and clearly the country has a lot to deal with. The team hopes that the bill will soon be revisited. After all, women are going to be key to building a positive future for Lebanon.

That's why the juries responded so strongly to the campaign both in the regional Middle East and Africa heat and in the final global round of judging. The campaign has had a demonstrable impact on Lebanese society but also offers hope. Ramzi Ibrahim, creative director at Cheil Worldwide, has an intimate understanding of the pressures facing

Lebanon and so the piece landed particularly strongly for him. "As a Lebanese, the past few years (much longer actually) haven't been good to us, and when we thought that it couldn't get worse, 2020 happened. In a way, I think we jinxed it! So, the stories coming out of Lebanon that are all about change, and the suffocating need for it, left a personal mark on me," he says.

In the meantime, there are plenty of other issues for Annahar to address. The paper believes fervently in the power of creativity to enact change happen. In 2018 Annahar and Impact BBDO made a pointed statement with the release of 'The Blank Edition'. The country had gone months without a government and so the paper, in response, refused to print any news until warring parties got their act together - and indeed the campaign garnered public support and pressured the political establishment to put some of their differences aside.

On Valentine's Day 2021, Annahar and Impact BBDO created a 'Bloodline Edition', printed in ink mixed with Lebanese blood with a message of love and tribute to those who have lost their lives fighting for justice in Lebanon. The date marked the anniversary of the murder of prime minister Rafic Hariri in 2005. It's an issue close to the heart of Annahar's leadership - just 10 months after prime minister Hariri's assassination, the paper's then editor (and father of the current editor-in-chief) Gebran Tueni was killed in a car bomb explosion. Make no mistake, this isn't some soft bit of CSR. Annahar has real skin in the game.

"Annahar always believes in the printed medium alongside the online news and constantly seeks innovative ways to engage readers with its topics while promoting bold statements that can resonate positively in their minds," says Joe. "Journalism is at the heart of what they do and is directly linked to creativity where communication isn't only through words but it's in the art of how these words are conveyed."

## Credits

### Client

Advertiser: An-Nahar Newspaper

Managing Director: Emile Tabanji

Director: Charly Hatem

### Creative Agency

Editor: Rani Tannous

Creative Agency: Impact BBDO

Producer: Omar Frangieh

CEO: Dani Richa

Chief Creative Officer: Paul Shearer

### Production Company

Executive Creative Director: Ali Rez, Joe

Production Company: Boomtown Productions

Abou Khaled

Post Production: Mannu Singh

Creative Director: Georges El Ten,

Editor: Suresh Nair

Yasmina Boustani

Writer: Rohan Kodialbail

### Music

Designer: Ahmed Nawara

Music Company: JMR Studio

Art Director: Bijoy Purayil, Anthony Asmar

Composer: Jean-Marie Riachi

Strategist: Noor Hassanein

## THE IMMORTAL AWARD WINNING PROJECTS

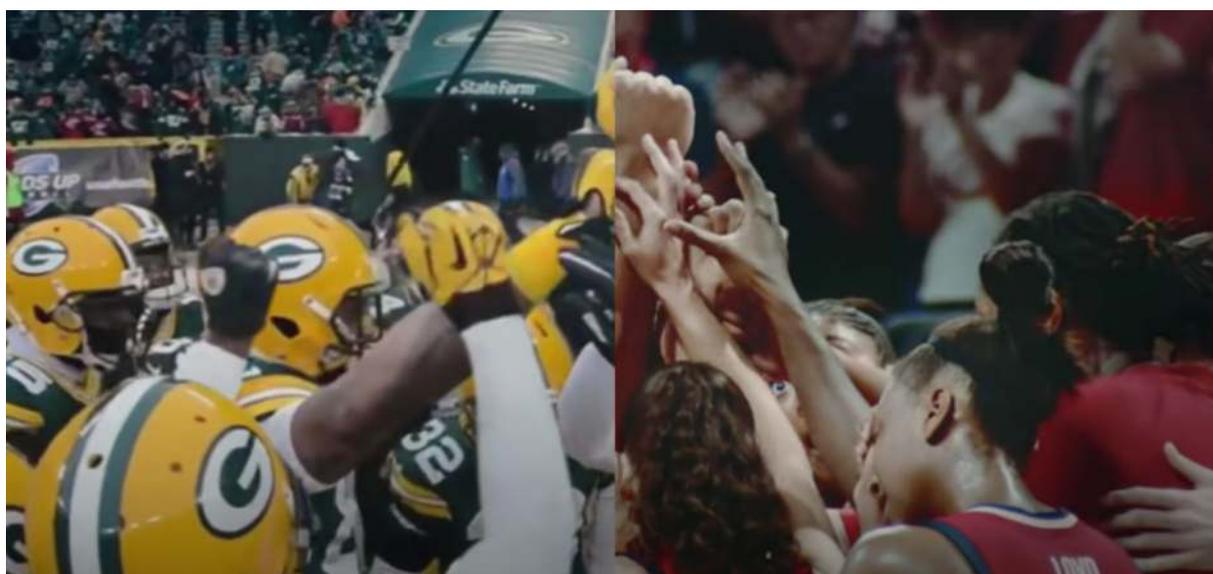
### The Story of a Nike Ad Made Backward and Inside-Out

A simple idea backed up with 'obsessive craft' meant You Can't Stop Us was a unanimous Immortal Award winner, writes Addison Capper

#### You Can't Stop Us

For: Nike (USA)

Submitted by: Pulse Films



Nike's 'You Can't Stop Us' is an exercise in elegant simplicity. The 90-second split-screen film was launched at the end of July 2020 to coincide with the NBA's return after the basketball league had been halted due to Covid-19. At its heart, it uses what looks like a straightforward editing trick to show how ingenuity and determination can overcome hardship and bring us together at a time of enforced separation. The spot's execution, however, was far from simple.

Created by long-standing Nike agency Wieden+Kennedy, 'You Can't Stop Us' was actually the third film of a campaign that Nike was running under the same name. At its heart, the film is about bringing people together. But it launched in July of 2020, deep enough into the Covid-19 pandemic for people to have grown extremely tired of brands' messages of togetherness, hope and "now more than ever". Nike's message was operating in a similar space, but the team at Wieden+Kennedy wanted to release something powerful, that would break through the noise and genuinely resonate. That cut-through would come from making something people really had not seen before. Creating something decent wasn't enough - it needed to be unique and wholly its own. And so, they decided on a novel visual technique, a kinetic, split-screen montage that paired athletes from different sports, matching their movements up seamlessly.



Relatively early on in the process, Wieden+Kennedy brought on board Pulse Films and director Oscar Hudson to help shape the idea and eventual film. Within 24 hours of finding out about the potential of the project, Davud Karbassioun, president of Pulse Films, and Oscar were in Portland, meeting with the team at Wieden+Kennedy - safely - and experimenting with how the film could eventually come together.

"I remember thinking that it was a simple but strong idea," Oscar says. "These being the best kind. I also felt that it managed to make something quite original out of a familiar visual format and it's that bit of originality that I always want to be present in anything I'm involved with.

"Sometimes when I receive ad scripts," he adds, "I sense that agencies are looking to me to bring the magic 'thing' that makes a script work, which I do enjoy trying to do, but in this instance the winning idea was on the page from the start. So, it was just about figuring out execution and settling on the tone. Which ultimately was all about leaning into the innate romance of disconnected clips naturally piecing together perfectly which meant avoiding overly conceited ideas for pairings, basically trying to make my hand as director invisible as possible."

The creative team at Wieden+Kennedy were keen to ensure that the film didn't turn out to be a montage without a story - despite the difficulty already involved in piecing each element of the spot together, the makers needed to avoid getting so sucked into the detail that they forgot about arc and impact. To achieve this, they started with the edit, usually one of the very last elements of filmmaking. Handled by Wieden+Kennedy's in-house editing company Joint and lead editors Peter Wiedensmith and Jessica Baclesse, this back-to-front method allowed the team to establish an emotional arc from the get-go and then work in the image pairings onto that. Initially the edit was a hodgepodge of all sorts of bits and pieces that acted as placeholders. Sketches, stock footage, pairs that the team knew they couldn't licence were gradually replaced as the final film began to emerge. "This was a film we had to make completely backward and inside out," says Oscar. "[It was]

a process designed to determine what moments we might need to shoot both clips for, or where we'd needed a half-clip to match an existing clip."

Viewers can be excused for thinking that the entire production involved no shooting at all - that it was a purely constructed of stock footage, seamlessly matched up in the edit room. Ideally, everyone involved wanted to use as much archival footage as possible, but this wasn't completely feasible due to things like licencing issues, the obvious need to feature Nike athletes, rival brands featuring in shots, and the small fact that they needed perfectly matching motions and camera angles. To locate usable found footage, a team of researchers worked tirelessly, trawling through thousands of shots. During that process, we are told, it became clear that it was impossible to stumble across pairs by chance - every single new idea for an action match had to be specifically briefed for.

"People don't realise but a chunk of it is shot," Davud says. "A lot of it is footage, but I would say 35-40% is filmed. I think that's what Oscar did brilliantly though - you can't really tell what's stock footage and what's not."



Shooting new material involved a "very technical and counterintuitive process" of shooting half-frames to fit to brief snatches of sports coverage, so both the nuance of the body action and camerawork - which was often a super-long lens and handheld - were predetermined and had to be perfectly repeated in the footage that Pulse and Oscar created. They would set up a precise moment of action, normally only three to four seconds long, and get the performers to repeat their movements over and over again, fine tuning their limb position and speeds as they went. "They had to become motion controlled actors basically," Oscar says.

VFX, which was handled by A52, also played a significant role in bringing the clips together. Sometimes the best VFX is the VFX that we don't even notice, and A52's work is both substantial and invisible. There are several pieces of footage that needed to have elements removed. For example, there's a shot of a girl running in a relay team, but the

original piece of footage included four other runners taking the focus away from the protagonist. They all had to be removed from this shot and several others. In order to achieve this, the team at A52 would trawl through all of the footage and isolate areas where they could reconstruct a shot's background before re-projecting it so that it had more shape and extra dimension. The relay runner would then be rotoscoped in, her body adjusted to match a rugby player from another shot, before stitching the plates together so that they flowed seamlessly into the other. Imagine that process, but over and over and over and over again. A52 spent over a thousand hours compositing everything.

During both the North American regional heat and the final global round of judging for the Immortal Awards, Nike 'You Can't Stop Us' was a unanimous and consistent frontrunner. "The combination of a human truth about being an athlete and some of the most outstanding craft I've seen makes 'You Can't Stop Us' from Nike a top candidate for Immortal status," says Per Pedersen, an Immortal Awards juror and founder and creative of by The Network. "Covid has made production harder but that didn't stop Wieden+Kennedy from crafting a masterpiece in the edit room. The result is a film that is shared and a conversation about the brand at a time where the Olympics and a lot of other Nike moments were cancelled."

Per's point about the film being shared - outside of our own ad industry bubbles - is backed up by an incredibly sweet message that Oscar received from his uncle not long after 'You Can't Stop Us' launched. "What's been nice with this one is that it seems to have broken out beyond the bubble of the commercials industry and has received some genuine love from people out in the real world who don't like or care about ads at all," he says. "My uncle sent the film to me saying 'check out this great ad!'. He had no idea I'd made it."

"I like to think we partnered with Wieden+Kennedy to make something that really captured a moment in time in a positive way," adds Davud. "Oscar and I have to tip our hat to the team around us on this. Wieden+Kennedy assembled an extraordinary group of talent, led obsessively by their super producer Katie McCain. Not least the editors from Joint, Peter Wiedensmith and Jessica Baclesse, whose meticulous skill, passion and dedication was the heart in guiding, shaping and making this obsessively crafted piece of film."

## **Credits**

### **Client**

Advertiser: Nike

### **Creative Agency**

Creative Agency: Wieden+Kennedy Portland

### **Production Company**

Production Company: Pulse Films  
Global President of Commercials &  
Branded: Davud Karbassioun  
Managing Director/EP: Hilary Rogers  
Executive Producer: Darren Foldes

Director: Oscar Hudson

Producer: Dennis Beier

Production Supervisor: Daniel Kalette

Assistant Prod Supervisor: Chazné Huckabee

Assistant Coordinator: Alex Simmons

Assistant Coordinator: Jonathan Hinton

Wardrobe Coordinator: Danielle Hamrick

1st AD: Phil Elins

2nd AD: Phil Goodrich

2nd 2nd AD: Shauna Frontera

Cinematographer: Logan Triplett

### **Offline**

Editors: Peter Wiedensmith & Jessica Baclesse



## #wombstories: Every Story is Unique, Normal and Deserves to Be Told

Libresse's animated cavalcade continues the brand's taboo-busting journey by normalising women's experiences, writes Natasha Patel

### #wombstories

For: Bodyform/Libresse (UK)

Submitted by: AMV BBDO, Trim Editing & 750mph



For the third year in a row, the team at AMV BBDO and Essity-owned female hygiene brand Libresse (known as Bodyform in the UK) have proved that they know what makes a standout Immortal campaign. In 2020, the award went to their visceral yet playful animated fiesta '#wombstories' campaign, directed by Golden Globe winner Nisha Ganatra.

'#wombstories' bites back at a society that shames women and makes normal experiences taboo. The campaign touches upon the stages in life many females go through from their first period right through to menopause, using both live action and animation to depict the highs and lows of being female.

The starting point for AMV BBDO's joint ECDs Nadja Lossgott and Nick Hulley was Libresse's mission to break the taboos and stigmas that surround women's health. They explain: "The brief, at its simplest, was to continue to push against these taboos and misrepresentations, but this time dive even deeper under women's skin and embrace their intimate experiences more holistically: because our periods and what happens in our wombs is not just a biological or physiological thing, it is a complex emotional and human relationship that we have with our bodies."

Director Nisha Ganatra says she found the script “completely unique”, and was keen to get stuck in. “The breadth of women’s experiences that this one ad was communicating really inspired me. Plus, to be able to carry on the incredible artistic and taboo-breaking storytelling that had come before in this campaign was at the same time intimidating and inspiring.



“I wanted to make something really visceral and honest and to do justice to the beautiful and complicated stories our collective uteri hold,” says Nisha.

The team who worked on ‘#wombstories’ were mostly all familiar to each other. In particular, Nisha was overjoyed that Trim Editing’s Elise Butt, who cut Viva La Vulva was the editor for this campaign too. For Elise, the challenge this time round was to pull together many complex and diverse stories into a coherent whole. She adds: “Within the ad, we watch a miscarriage, a period-inducing sneeze, and menopausal hot flushes. The storyline is never simple. The piece integrates both these intimately difficult and hilariously real storylines through the use of live-action and animation, to create authentic portraits of womanhood; awkward, agonizing, and beautiful. Every story is unique, normal and deserves to be told.”

While the spot involves some tenderly directed live-action moments, it’s the animated segments that really capture the inner realities of being female. According to Nadja and Nick the idea to use animation was there from the very early stages of creative development. “Thinking of your womb being controlled by a lazy asshole of a being, or by a monster or an army of flame-throwers seemed way more fun, kooky and entertaining than real life. The idea that each mystical womb could look any way you wished inside or was inhabited by any type of oddball creature with a personality of its own made us laugh.

“But we also wanted the experience of the worst things you might go through, in pregnancy loss or a fertility journey, to be empathetic and tender. And give a voice to those who didn’t have the words. There was a poignancy in mimicking a feeling in a little gardener trying so hard to tend to a beautiful garden and growing a stunning plant, only to have it destroyed by something that was completely out of her control, being left in deafening silence. Just like life. Overall, we tried to find the delicate balance between storytelling, imagery and atmosphere.”

Framestore worked on the animated segments with Nisha, Nick and Nadja, with Framestore creative director Sharon Lock helping to guide them on the animation styles that work best with every different story. While Framestore is most famous for its CG animation, they oversaw a range of artists working on techniques like cell animation, claymation and even oil painting on glass.

The visuals for the campaign are certainly arresting, but sound was equally powerful. AMV’s Nadja and Nick explain that before choosing the track by Pumarosa, the team were torn between two. “We went back and forth but ultimately we knew we wanted modernity, we knew we wanted something new and fresh and emotional, that portrayed the experience in a way it hadn’t been heard or seen before. And that was how the dial landed where it did.”

Sound engineer Sam Ashwell of post-production audio company 750mph, who worked on the campaign, believes the combination of truth and emotion was a powerful way to engage viewers. He adds: “It’s a real pleasure and great fun to work with animation as it’s one of the purest forms of sound design; there’s no existing shoot sound or dialogue so you can create the world from scratch.”

With a message so important, the media strategy was key to making sure that as many women as possible could benefit. Planning director Alice Hadley at media agency Zenith said that the strategy involved a combination of broadcast and social comms in a video-led approach. “By doing this, we were able to give a platform to women to share their stories with confidence and showcase that we are more than our period. We have been delighted by the coverage and engagement received, which only fuels us further to continue delivering communication strategies that help our clients make bold, ground-breaking moves.”



Alice recalls the Blood Normal campaign, released in 2018, as a turning point for Libresse as it smashed stereotypes and challenged “media giants’ red tape”, closely followed by Viva La Vulva a year later. “[Libresse] are renowned for breaking taboos and we are so proud to partner with them on another ground-breaking campaign.”

‘#wombstories’ has run in more markets than previous Libresse campaigns – at last count it was 22 – and covers everywhere from Russia, to the Middle East, Latin America and Europe. By launching in more conservative markets such as Russia and the Middle East, the team have taken their notion of breaking taboos further. Essity’s global marketing and communications director Tanja Grubner explains that global research into stigmas around women’s intimate health revealed that 62% were unable to speak about experiences openly. While 40% found that their mental health was affected by not speaking openly about these topics and 54% of women want there to be more conversation about miscarriage, endometriosis and menopause.

Tanja explains that these findings have influenced the way the brand wants to be viewed by women: “When we started to brief the agency, we wanted to prove that brands can be more empathetic and listen more, by giving a voice to the unseen, unspoken and unknown truths about women’s bodies as the norm was to give women’s health the silence treatment.

“We wanted to push back against the assumption that there is one accepted biological timeline that women live by: start your period in adolescence, repeat with ‘a bit’ of pain, want a baby, get pregnant, have more periods, stop periods, fade into the menopausal background. Across the world people were ready to share their ‘#wombstories’, proving that we are helping to break the culture of silence. The campaign also turned women into brand advocates.”

Essity’s global brand communications manager Luciana de Azevedo Lara hopes that the campaign confronts the “damaging etiquette that women live with every day, one which dictates what they should and shouldn’t feel about their bodies”. By society not allowing women to talk about the highs and lows of their intimate health, the endless cycle of these taboo subjects can never be broken. She explains the effect this can have: “A silence exists around the experiences and choices women make, and these experiences are often complex and dealt with on a clinical or functional level, suppressing emotion or openness. These hidden and unspoken truths have consequences on women’s confidence and wellbeing, leading to shame and embarrassment, isolation, undiagnosed pains.

“We are giving women’s bodies, and the experiences they go through, a voice. We want to tell the stories of the unseen, unspoken and unknown to break down the taboos around women’s intimate lives,” says Luciana. “By encouraging people to share, we hope that we can learn from each other, empower our actions and overcome some of the challenges women face.”

#wombstories' is the third Libresse campaign to win an Immortal Award, and the relationship that's grown between the brand and the agency and regular collaborators is one of trust. That's given the team a sense of creative confidence to tackle taboos on behalf of women everywhere. And it's a journey that's far from over. As Tanja so succinctly puts it: "This lifelong bittersweet journey with our bodies is still considered something to shut up about. We at Libresse know that life is more complicated - because our vulvas, vaginas and uteruses don't just exist during menstruation and they're rarely simple. Thus, we will continue with proud taboo breaking until the work is done and there are no more secrets."

## Credits

### Client

Client: Essity  
Brand: Libresse

### Creative Agency

Creative Agency: AMV BBDO  
Chief Creative Officer: Alix Grieve  
Executive Creative Directors: Nadja Lossgott & Nicholas Hulley  
Creative Directors: Toby Allen & Jim Hilson  
TV Producer: Edwina Dennison  
Digital Producer: Lucia Fioraventi  
Art Production: Fiona Bailey  
Design: Mario Kerkstra  
Account Management: Sara Abaza, Sarah Hore-Lacy, Helen Limbrey, Sarah Douglas

### Production Company

Production Company: Chelsea Pictures  
Director: Nisha Ganatra  
Producer: Shanah Blevins  
Executive Producer: Lisa Mehling, Pat McGoldrick  
DOP: Natasha Braier

### Offline

Edit Company: Trim Editing  
Editor: Elise Butt

### Sound

Sound Design Studio: 750mph  
Sound Engineer: Sam Ashwell

### Music

Music: Priestess Shura Remix  
by Pumarosa Music

### Post Production

Post Production: Framestore  
Creative Director Animation: Sharon Lock  
@ Everyone Agency Animators: Roos Mattar, Kate Isobel Scott  
@ Strange Beast Animators: Haein Kim, Carine Khalife, Laura Jayne Hodkin  
@ Soja Animators: Salla Lehmus  
Animators: Annie Wong, Aylin Ohri, Meagan Elemans, Georgie Wilemore & Nella Addy  
Comp Lead: Tri Do  
Compositor: Simon Stoney  
Digital Matte Painting: Lee Matthews  
Flame: Tim Greenwood  
Colourist: Simon Bourne  
VFX Producer: Emma Cook  
Design Senior Producer: Niamh O'Donohoe  
Photographer: Adam Hinton

Strategists: Margaux Revol, Beatrice Farmelo, Bridget Angear

### PR

PR Agency: Ketchum

### Website

Agency: Poke

### Media

Media Agency: Zenith



## How Burger King's Moldy Whopper Went Off

This Immortal campaign demonstrates that when it comes to spoiling a burger too many cooks isn't a problem, writes Alex Reeves

### Moldy Whopper

For: Burger King (Romania, Spain, USA, Sweden)

Submitted by: Publicis Romania



Sometimes great marketing ideas are so right that they hang, suspended in the ether, surrounding a brand, just waiting to be grabbed and made real. That is true of the idea that ended up materialising as the Immortal Award-winning 'Moldy Whopper' campaign for Burger King. It was so right that three different agencies, spread across four different countries (DAVID, INGO and Publicis's Spain and Romania offices), pitched it to their flame-grilling client: taking the iconic Whopper sandwich and depicting it as it goes mouldy to demonstrate the fact that it contains no preservatives.

As Pancho Cassis, partner and global chief creative officer of DAVID, says: "This idea started in pop culture and ended up there too." He attributes its success to the fact that it was something already in the zeitgeist, thanks to the preservative-filled sandwiches of BK's competitor. "We all had in the back of our heads that nasty cheeseburger that never rotted."

The Whopper DAY 28

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THE BEAUTY OF NO ARTIFICIAL PRESERVATIVES

While the central idea was simple, making it real was anything but. In 2016, DAVID Miami was the first agency to pitch the idea of a campaign proudly flaunting a deteriorating burger. Back then, remembers Fernando Machado, Burger King's global chief marketing officer, the restaurant company was still starting its journey to remove artificial preservatives and other ingredients from its products. "So, despite the fact that we really liked the idea, we preferred to place it on our parking lot until we made more progress regarding our ingredients."

The next time Fernando heard the idea was September 2019, when INGO in Sweden presented a version of it. It was originally concocted as the answer to a brief for BK Scandinavia. The INGO team had presented it first to Iwo Zakowski, BK Scandinavia's general manager, and then in Miami to Fernando. "It was one of a few ideas that we presented for that brief," says Björn Ståhl, INGO executive creative director. "We all saw the potential immediately." He remembers how Fernando said he loved it, even though it was "against every rule of food advertising."

"It was a helpful coincidence because it reignited our desire to pursue it," Fernando says. "And now we are in a much better place when it comes to removing artificial preservatives from the products. So, we started producing it."

He asked if DAVID and INGO could cooperate on it. Since both agencies are Ogilvy, knew each other and got along well, they grabbed the opportunity and dove straight into pre-production.

Next, Publicis Groupe in Romania and Spain entered the mix. During one of their creative events in Mexico City, Fernando had given the Publicis attendees a presentation about 'Being Bold', alongside some briefs, including one about 'Real Food'.

A few months after, Publicis Spain CCO Eduardo Marques remembers presenting a batch of ideas responding to Fernando's briefs. "The very first one was the 'Moldy Whopper'," he says. "I think that the moment you receive a briefing about Real Food, with no preservatives, your mind takes you instantly to a burger deteriorating. Especially as there are so many videos on the web showing the competitor's burger intact after five, 10, 15 years, because of its artificial preservatives."

Fernando was encouraged when he heard this idea pitched to him for the third time, putting it down to the fact that "our key partner agencies know our brand by heart and understand what we are looking for when it comes to our strategy." He liked the particular angle that Publicis had approached the mould-positive idea from, so, instead of dismissing it, he decided to ask his creative partners to collaborate.

"We were not only showing a mouldy burger, but the beauty of it," says Eduardo, explaining the unique flavour of Publicis' approach; "to say that a world without preservatives is more beautiful indeed. That angle brought us into the idea, and the three agencies worked together putting effort into every single detail, each one giving their best to make the work a great piece." After the disappointment of finding out the idea was already being executed by other agencies, he says the feeling of being allowed to contribute to the project was "the most beautiful feeling on earth."

The team at DAVID were equally happy to enter into this global, holding company-spanning partnership between WPP and Publicis. "In the end, every new addition made the idea better," Pancho says, "and we were all crazy to make it happen the best way possible."

A great idea needs great execution to match. Jorg Riommi, Publicis Groupe's central and eastern Europe CCO delves into the detail of the execution. "The idea, to a certain degree, is very simple and intuitive if you want: real food rots because it's not made of plastic or of some other weird preservatives that keep it looking the same for years," he says. "But that's only the starting point of this idea. The layer of drama and beauty adds some magic: the conceptual twist of saying mould is not a disgusting thing necessarily if it comes from the food being finally clean and preservative free. Mould is actually welcome, mouldy is even beautiful if you look at it from this angle. Let's show that in all its splendour and epic-ness. That's the key."

The biggest challenge, according to Björn, was encouraging real mould to grow that could look beautiful. Solving this problem took "lots and lots of experimenting before it turned out as the images we used," he says. "Most people seem to think it's just about putting a burger in a box and waiting. Well, it isn't."

"Mould grows in a very inconsistent way. We had to work for several months, with different samples, to be able to showcase the beauty of something which is usually considered undesirable. I never thought I would become a specialist in mould, but that was required to make this one happen."

They weren't going to cheat it - Fernando was clear that the mould needed to be 100% real and natural. It took several months before they finally found their 'model'. This experimentation was a global endeavour, says Eduardo. "We had burgers going mouldy all over the world: in Argentina, Spain, Sweden, Miami, and even crossing from Finland to go mouldy in Latvia. Mould behaves differently according to its climate and surroundings."

It was Sweden that fostered the most beautiful-looking mould. The time lapse 'master burger' was kept under a dark lid in a studio, photographed periodically across 35 days. At times the master burger 'failed' - that is to say, the mould turned hairy or the burger turned completely black - so in those situations the team swapped in a back-up burger that had been kept in identical conditions.

The campaign ran first in Sweden and Denmark, in print, outdoor, TV and cinemas. Other countries then gradually picked it up as each had its burgers upgraded to remove preservatives - from France to Mexico and Brazil. It continued travelling the world from February until the end of 2020, as more and more Whoppers became potential havens for mould.

When Fernando first presented 'Moldy Whopper' to his boss Daniel Schwartz, executive chairman of RBI, Daniel's response was, "Oh, my God, that's really scary. It's probably going to work!" It turns out, despite the doubters who worried that mould was too gross to sell burgers, it actually did work. Within a month, the campaign had achieved around 8.4 billion organic media impressions. Research from YouGov also revealed that the campaign reached a level of awareness 50% higher even than BK's 2019 Super Bowl campaign. And it wasn't just driving awareness. YouGov also found that "consideration to visitation" rates increased by 22.8%.

In the 2020 Immortal Awards jury, praise for the campaign was unanimous. "Bravery remains the marker of a great idea. For Burger King to allow people [to see] their product literally rot in front of their eyes is simple, bold and iconic," said Owen Lee, CCO of FCB Inferno. Global president of MullenLowe Group Creative Council and MullenLowe Group UK CCO Jose Miguel Sokoloff agreed: "'Moldy Whopper' is one of the bravest things that has been done in advertising in a long time."

It's also bigger than just selling burgers and winning advertising gongs. "I am really happy that the campaign and BK wrote the agenda for the fast-food industry and that this will hopefully affect the food that we put into our bodies," says Björn.

Jorg is proud of the collaborative effort. "Getting all partners together without egos but collaborating for the greater good of the cause - cleaner food. The fast-food industry is now a bit more exposed, and a bit more conscious. And the advertising industry is a bit less political and protective and a bit more collaborative beyond the usual boundaries. In the end, it's all about ideas, it doesn't matter where they come from. And great ideas bring everyone together."

## Credits

### Client

Advertiser: Burger King

### Creative Agency

Creative Agency: Publicis Romania /  
Publicis Spain / David Miami /  
INGO Sweden  
Art Director: Ivan Monteiro,  
Max Hultberg, Camilo Jiménez,  
Sergio Takahata  
Copywriter/Writer: Pablo Murube,  
Magnus Ivansson  
Strategist: Simon Stefansson  
Executive Creative Director: Pablo Dachevsky,  
Bjorn Stahl  
Group Creative Director: Fernando Pellizzaro  
Jean Zamprogno  
Chief Creative Officer: Eduardo Marques,  
Jorg Riommi, Pancho Cassis, Bruno Bertelli  
Photographer: Pål A Allan, Erik Ögneloo  
Executive Producer: Carlos Torres,  
Ryan Schinman  
Creative Team: Åsa Eklund,  
Alexander Lundvall, Stefan Kindgren,  
Anna Lindblad, Viktor Kumlin, Kalle Dahlberg,

Jean-Claude Soret  
Account Team: Rickard Allstrin,  
Mia Melani, Stefane Rosa

### Production Company

Production Company: Colony Stockholm  
Director: Markus Ahlm  
Producer: Markus Ahlm,  
Jenny Steggo, Lena Von der Burg

### Music

Music Company: MOKOH Music Berlin /  
Mayflower  
Music Supervisor / Intro Composer:  
Maria Moritz, Stephan Moritz /  
MOKOH Music Berlin  
Director: Danny Simon / Mayflower  
Co-Founder: Ryan Schinman / Mayflower  
Composer: Stephan Moritz /  
MOKOH Music Berlin

### Sound

Sound Designer: Erik Lindahl,  
Quint Starkie

## THE 2020 COMMENDATION RECIPIENTS



Alongside the four Immortal Award winning projects are five projects that our jury deemed worthy of receiving a Commendation. Here, their creators give insight into each of the Commendation winning entries.

### The Long Goodbye

For: Riz Ahmed (UK)

Submitted by: Somesuch & Final Cut London



“Aneil Karia's ‘The Long Goodbye’ is a short film set in an imagined far-right nightmare of Britain for Riz Ahmed. A visceral experience, whilst ‘The Long Goodbye’ is propelled by Ahmed’s physical presence on-screen and that piercing rap/monologue he delivers at the end, it’s also a testament to the immersive filmmaking style of Karia, that injects everything he makes with a sense of urgency and intensity. An important film for modern times.”

Somesuch

“‘The Long Goodbye’ is a disturbing and tragically believable vision of a dystopian future, one horrifyingly too close to comfort. In it a British Asian family are preparing for a traditional wedding ceremony before being violently attacked and rounded up by gun wielding militia.

“The film accompanies the album of the same name by Riz Ahmed, described as a ‘break up album’ it describes the end of a ‘toxic and abusive’ relationship with Britain. Karia spoke vividly to me about Riz and his own very personal hopes for this film and I felt the enormous weight of responsibility to bring this important story to life in a very visceral, unflinching way. It needed to be an uncomfortable, upsetting watch. I’m very proud of this work and think that ultimately we created an incredibly prescient film which seems to be taking on more significance by the day.” Amanda James, editor, Final Cut

“It feels clear to me that this does very much feel grounded in reality, the reality of people’s fears, the reality of where we’re at. What we’ve seen today goes through my head every day. It goes through the heads of all of my loved ones every day, and the heads of all of my friends who find themselves in a similar position of being broken up with by the country they live in.” Riz Ahmed, artist

## Credits

### Client

Advertiser: Riz Ahmed  
Production Company  
Production Company: Somesuch  
Director: Aneil Karia  
Producer: Tom Gardner

### Edit

Offline Edit: Final Cut London  
Offline Edit Assistant: Josh Chadwick  
Offline Edit Producer: Nikki Porter

### Post Production/VFX

Post Production Company: Time Based Arts  
Colourist: Simone Grattarola

### Music

Music Company: Riz Ahmed  
Performed by: Riz Ahmed  
Written by: Riz Ahmed, Tom Calvert, Jay Sean  
Courtesy of Mongrel

## Silence The Critics

Brand (Country): IKEA (UK)

Submitted by: Mother, Electric Theatre Collective, Whitehouse Post, Wake The Town



"The world was a very different place in November of 2019 when IKEA released their first ever UK holiday advert. 'Silence the Critics' was born from the common feeling, that along with the seasonal joys, a lot of us feel a looming sense of dread when it comes to hosting others." Sarah Green, marketing manager, IKEA UK and Ireland

“When a brand as iconic as IKEA wants to enter the Christmas advert battleground (the UK’s equivalent of the Super Bowl), you know you have to do something that’s going to stand out from the crowd.

“We started by unearthing a startling insight: one in three people feel their home isn’t up to hosting guests over the festive period. A feeling only compounded by ads showing idyllic festive get-togethers. We decided to tackle home shame - and Christmas advertising - head on. With an original grime track and a gang of household ornaments with attitude - silencing the home shame critics, with the help of some simple IKEA solutions. Creating a credible, authentic grime track was absolutely key, so we asked grime pioneer and legend D Double E to co-write and perform the track. Luckily for us, he said yes.

“Grime is a UK urban music genre from whose lyrics typically feature scathing and witty insults intended to embarrass and put down rival rappers. It has never before featured on a mainstream advert and, according to The Guardian, this was the moment that ‘brought grime to the masses.’” Thom Whitaker, creative director at Mother

“‘Silence the Critics’ was one of those creative opportunities we could not pass up on. The creative from Mother was spot on as they took a familiar situation an audience can relate to and turned it on it's head, to create a new kind of modern Christmas commercial.

“The fear that most house-proud people experience (especially at Christmas), that their house isn’t guest worthy, was brought to life by trash-talking ornaments who represented the haters in the host's head. Mother stepped it up a notch and decided these ornaments should rap along to a grime track, embracing a genre of music that has been historically overlooked in not only adland but popular culture. When we saw the script, we knew it was right up our street.

“We created all the characters in 3D and ensured they looked photoreal. We studied exactly how a ceramic snail-shaped cruet set or a plastic dinosaur should move, and gave them different personalities by applying unique animation to each. We finessed the lip sync to match D double E’s genius lyrics and comped them seamlessly to the scene.

“We are mega proud of our collaboration with Mother, Tom Kuntz and the team at MJZ.”  
Electric Theatre Collective

“While hosting others may not be our focus right now, the smart and unsentimental ad continues to resonate. Featuring bespoke music by legendary grime artist D Double E, the idea of everyday objects mocking us to freshen our spaces is something we can certainly all relate to, if not for the benefit of others, for ourselves this year.” Whitehouse Post

## Credits

### Agency

Creative Agency: Droga5 NY  
Creative Chairman: David Droga  
Co-Chief Creative Officer: Tim Gordon  
Co-Chief Creative Director: Felix Richter  
Group Creative Director: Laurie Howell,  
Toby Treyer- Evans  
Copywriter: Ben Brown  
Art Director: Jackie Moran  
Associate Director of Film Production:  
Ruben Mercadal  
Senior Producer, Film: Forrest Holt,  
Brandon Chen

Associate Producer, Film: Connor Hagan  
Director of Business Affairs: Dan Simonetti  
Senior Business Affairs Manager: Ann-Marie Turbitt  
Senior Music Supervisor: Mike Ladman  
Group Strategy Director: Nick Maschmeyer  
Senior Strategist: Carmen VonPatterson  
Communications Strategy Director: Hillary Fink  
Group Account Director: Alex Woods  
Account Supervisor: Tehjal Suri  
Associate Account Manager: Vanessa Foinquinos  
Senior Project Manager: Theresa Ganchoire  
Project Manager: Amanda Cohen

### #Askfor24

For: Institutional / Corner Magazine (Brazil)

Submitted by: MullenLowe Brasil

**#AskFor24**

**STRUCTURAL HOMOPHOBIA.**  
*The number 24 represents the deer in a Brazilian gambling game, an animal associated with gay men. This homophobic stigma makes the 24 jerseys be ignored by clubs and players, not being registered in national football competitions.*

**THE MOVEMENT**  
*For more 24 jerseys on the field and less prejudice, Corner Magazine launched the hashtag #AskFor24. A request that started a spontaneous movement in the Brazilian sports media, generated a massive debate on social networks and that is increasingly making clubs and players wear the number 24.*

**Corner.**

*"An important movement against homophobia in a country with terrifying numbers."*

**ESPN**

*"Ask For 24: a campaign to break a taboo."*

**france football**

*"Movement unveils cultural homophobia."*

**LGBTQ NATION**

**THE MOVEMENT AGAINST A TABOO THAT PLACED HOMOPHOBIA AT THE HEART OF FOOTBALL CONVERSATIONS IN BRAZIL.**

**32 million** ORGANIC IMPRESSIONS ON TWITTER

**R\$ 41 million** OF DEBATES ON TV AGAINST HOMOPHOBIA

Media partners: FOX, L'EQUIPE, Sun, The New York Times, REUTERS, CORRIERE DELLA SERA, IHUFFPOSTI, ALDÍA, yahoof, TORCEDORES.COM, DAILYNEWS, INDEPENDENT, GLOBOESPORTE.COM, ESTADÃO, SPORTS, FOLHA DE SÃO PAULO, UOL, ESPORTE INTEGRAL, GAZETA, ebi, Agôra, METROPOLIS.

"In an information-saturated world, it is rare when a campaign can do more than simply draw attention to a message. Regarding the case '#AskFor24', we reached the cultural level by touching on such a deeply-seated prejudice. And more than that, the movement was able to break an old taboo and give a new meaning to the number 24 in the context of football. We are very proud of this achievement" Eduardo Salles, ECD, MullenLowe Brasil

## Credits

### Client

Advertiser: Corner Magazine

### Creative Agency

Creative Agency: MullenLowe Brasil

Art Directors: Daniele Chiarantini,  
Victor Toyofuku

Copywriters: Henrique Louzada,  
Ludmilla Florêncio, Yohannã Ioshua

Executive Creative Director: Eduardo Salles

Creative Directors: Eduardo Salles, Andre Havt

Content/Influencers: Ludmilla Florêncio

Photographer: Denis Sitta

Audiovisual Production: Denis Sitta,

Elias Neves, Douglas Dimitrov

Graphic Producer: Mauricio Gessulli

### Digital Agency

Digital Agency: MullenLowe Brasil

## Life Needs Truth

For: The New York Times (US)

Submitted by: Droga5 New York, Somesuch, Trim Editing & Soundtree



"'Life Needs Truth' celebrates Times journalism as part of the fabric of life and for covering the defining issues of our time—with daily news and podcasts to health and cooking to technology and home. The film itself is a five-verse poem about life, built with words lifted from Times reporting. It is a groundbreaking film that puts the rhythm of the poem into the viewer's head without words or narration, reflecting the relationship the people have with the Times when they read it. As these images, words and sound come together, we capture the energy and breadth of the reporting and make people feel that for every part of our chaotic and upended lives, there is a piece of journalism to help bring clarity and guidance to it." Ben Brown, copywriter, Droga5

"I am obsessed with the news, in particular the journalism in the New York Times, so when Droga5 approached me to work with them on this film I was instantly inspired. The idea of creating a piece of film that could somehow capture the 'feeling' of the New York Times and the way it touches our lives was exciting. I also love archival footage and photo journalism so the opportunity to delve into their archive was special and endless." Kim Gehrig, director, Somesuch

"We were excited and inspired to get involved in this important, ambitious and provocative piece by director Kim Gehrig, and a phenomenal Droga5 team. Working to fulfil a poetic film about the idea of representing 'truth' - musically, sonically and through telling a story in a unique and deeply current way - was a challenge we at Soundtree relished.

"Kim always gives us the creative license to reach far out and in. With this collaboration we were able to push and explore boundaries and concepts because the film had so many possible paths and avenues it could pursue. We all wanted to put a stamp on this opportunity, whilst wanting to be both brave and clear. Working with Makaya McCravan's 'Requests' and composing new music around and beyond it became our action plan, having taken a while to figure out the right tone for this delicate and deeply relevant piece.

"The film was all made during lockdown and the Soundtree team of Peter, Luke, Luis, Neil and Graham all worked seamlessly together and with all our collaborators to allow the flow of the project to come together and find its right place in early and challenging covid times." Soundtree Music

## Credits

### Client

Client: The New York Times  
EVP & Chief Operating Officer:  
Meredith Kopit Levien  
Chief Marketing Officer:  
David Rubin  
SVP, Marketing: Amy Weisenbach  
Director, Brand Strategy:  
Iain Newton  
Director, Brand Marketing:  
Lyndsay De Carolis  
Executive Creative Director,  
Marketing: Laura Forde  
Creative Director, Brand  
Marketing: Stina Smith  
Associate Creative Director,  
Brand Marketing: Taylor Gandossy  
Managing Director, Marketing  
& Brand Insights: Brenna King Schleifer  
Senior Project Manager: Blair Ecton

### Edit

Edit Company: Trim / Cosmo Street  
Editor: Tom Lindsay  
Assistant Editor: Jacques Simon  
Assistant Editor: Ben Elkaim  
Assistant Editor: Josh Manno  
Assistant Editor: Alex Morales  
Offline Producer: Anne Lai  
Offline Producer: Noreen Khan

### Production

Production Company: Somesuch  
Director: Kim Gehrig  
EP: Nicky Barnes  
Producer: Saul Germaine  
Typography: Fraser Muggeridge

### Sound

Sound Design & Mix Studio: Wave Studios  
Sound Designer/Mixer: Aaron Reynolds  
Executive Producer: Vicky Ferraro

## Music

"Requests" by Makaya McCraven.  
Courtesy of International Anthem Recording Co.  
Composed by Makaya McCraven,  
Matt Ulery, Marquis Hill, and Tony Barba.  
Additional music arranged by Luke Fabia  
& Peter Raeburn for Soundtree Music  
Additional Sound by Soundtree Music  
Music Production Company: Soundtree Music

## Post Production

Post Production: Method Studios  
Executive Producer: Bennett Lieber  
Flame Artist: Warren Paleos  
VFX Producer: Kristin Engdahl  
Colour: Electric Theatre Collective  
Colourist: Luke Morrison  
Colour Producer: Oliver Whitworth  
Colour Assistants: Andi Chu  
& Ollie Thompson

Intro Animation Animator: Matt Eller

## The Look

For: Procter & Gamble (USA)

Submitted by: Barking Owl



"Every once in a while, a piece of work comes to you that's so powerful and outstanding, you want to dive right in. When Geoff Edwards, partner at Saturday Morning, came in to speak with us about this P&G project and its origins, we were so deeply moved and we knew it would be an honour to be a part of something so special. The project contains relatable moments that have been experienced by each creative on the project. It's profoundly personal.

"Micro-racism is a subject that people rarely talk about, but people carry this subconscious bias and might not even realise it. We wanted to be a part of a project that brings this subject to the forefront, challenges you to look at your own behaviour, and enables people of colour to feel seen and have these very real, everyday experiences validated.

"It was impactful, and not just because we believe it to be, but because we received notes from people who felt moved and compelled to change their awareness and behaviour as a result of viewing the piece. All of these reasons not only make it Immortal, but something that is truly impactful." Kelly Bayett, CD / partner, Barking Owl

## Credits

### Client

Client: Procter & Gamble

Creative Agency: Saturday Morning

Production Company: Stink Films

Director: Anthony Mandler

Edit Company: Cabin Editing

Colourist: Company 3 NY

Music & Sound: Barking Owl

Sound Designer: Morgan Johnson

Mixer: AJ Murillo

Creative Director: Kelly Bayett

Producer: Hannah Alter

## THE FINALISTS



A total of 29 projects from around the world made it through from the regional competitions to complete the global shortlist. Nine of those projects received either an Immortal Award or a Commendation.

- The Asia Pacific jury put four Finalists through.
- The European jury put four Finalists through with all four receiving an award. Two received Immortal Awards and two received Commendations.
- The Latin American jury put seven Finalists through. One received a Commendation.
- The Middle East & African jury put seven Finalists through. One received an Immortal Award.
- The North American jury put seven Finalists through. One received an Immortal Award and two received Commendations.

Here, the remaining 20 projects that made the global shortlist are described by their creators.

## ASIA PACIFIC

Mr Humfreez

For: ANZ Bank

Submitted by: TBWA\Auckland



"We feel lucky to call New Zealand home. But the climate here is harsher than we'd like to admit, and our homes aren't built to suit. 50% of all Kiwi homes are too cold and damp. The Kiwi culture of 'toughing it out' over winter only makes things worse. One in six Kiwis suffer from respiratory diseases, especially children. To address this, ANZ Bank set up their Healthy Homes Initiative, offering \$100 million in interest free loans for insulation and heating. To encourage families to take us up on the offer, we set out to engage and educate a younger generation of Kiwis.

"From the outset, 'Mr Humfreez' was designed with the youngest members of the household in mind. It's a scientifically calibrated instrument that can be read by someone not yet old enough to read. It doesn't just provide information but evokes an emotional response. It's a world first that shows how smart sustainable technology can be. It has helped a big, cold bank become a warm, fuzzy part of Kiwi households. Ultimately, what makes Humfreez immortal is his role as an educational tool in the classroom, so the next generation can breathe easier." Shane Bradnick, CCO, TBWA\Auckland

## The Burnt Christmas Tree

For: Red Cross Australia

Submitted by: DDB Sydney



"The 'Burnt Christmas Tree' was an urgent project. With Australia ablaze at the start of summer in 2019, the skies were black with smoke and a foreboding atmosphere hung over the entire nation. It was a scary time and it was in stark contrast to the Christmas spirit we'd all been anticipating. Watching the devastation from the city, it was hard not to feel a bit helpless.

“So, our creative department rallied, putting together dozens of ideas to drive donations. The Burnt Christmas Tree just stood out so clearly. It was incredibly simple, but perfectly captured the despair that all Australians were feeling at the time.

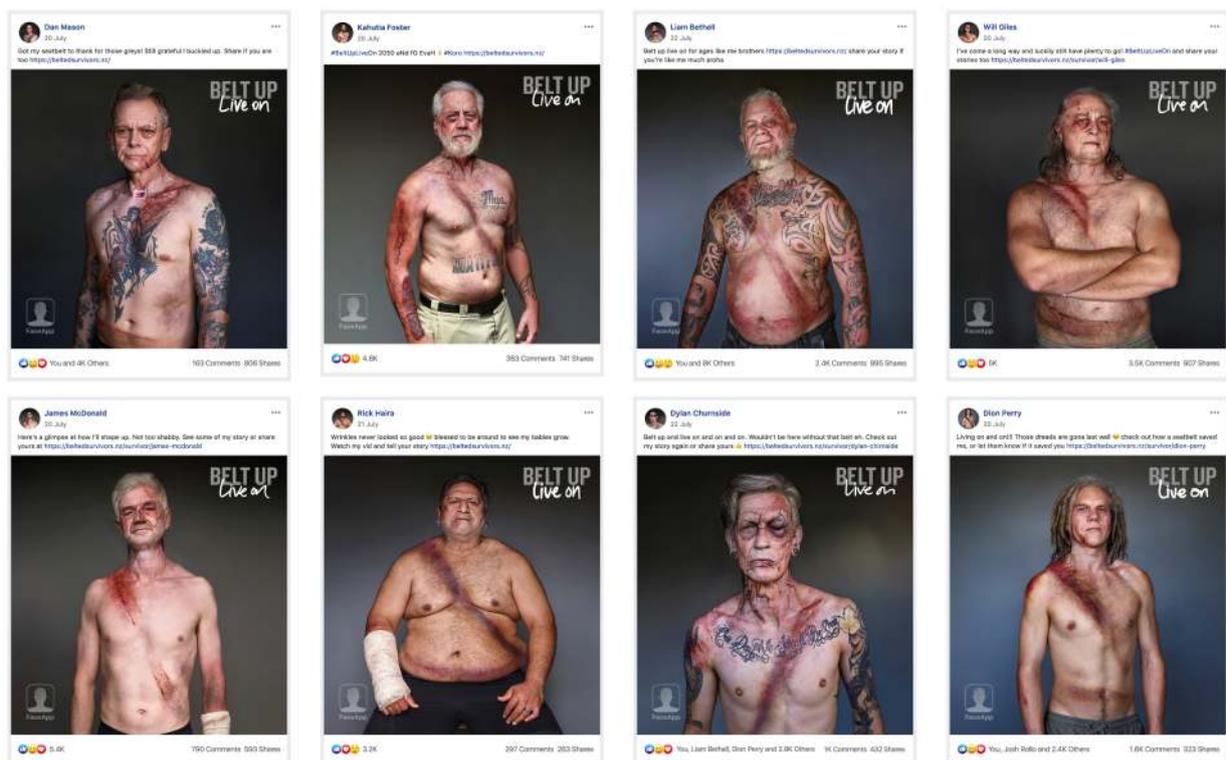
“Amazingly, the ‘Burnt Christmas Tree’ was conceived and launched in Sydney’s CBD in just two weeks. The craft was immaculate and the team was unstoppable. It was a genuinely special process to be a part of, both for the experience, and the monumental fundraising campaign it went on to launch for the Red Cross.

“Immortal is a big word, but what I can say is the ‘Burnt Christmas Tree’ profoundly captured a moment in time for the Australian people - one of horror and helplessness, at what was supposed to be the best time of year.” Matt Chandler, deputy ECD, DDB Sydney

## Belted Survivors

For. Waka Kotahi NZ Transport Agency

Submitted by: Clemenger BBDO



“Live hard. Crash harder. Staunch young males make up the majority of New Zealand’s unrestrained crash fatalities. They reckon seatbelts are for kids, the elderly, the weak. Seatbelts needed a tough new image. Real crash survivors proudly wore their seatbelt wounds as badges of honour, turning the visceral signs of a crash into powerful symbols of survival. And proving there’s nothing soft about a seatbelt.

“The boys’ pics hit eyes and feeds everywhere. Knowing these guys lean into gnarly shit, the survivors displayed their graphic marks of survival where they’d hit our audience hardest:

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“The boys’ pics hit eyes and feeds everywhere. Knowing these guys lean into gnarly shit, the survivors displayed their graphic marks of survival where they’d hit our audience hardest: outside pubs; through VICE; on their own feeds. Their ten stories recruited hundreds more, inspiring Belted Survivors everywhere to share images of their own seatbelt marks - and challenging their mates to make the right call too.

“Belted Survivors’ hit our audience hard and fast; shifting 74% of their attitudes towards seatbelts in the process. The campaign’s power and impact came from the confronting, undeniable, in-your-face proof told through the voices of real young men in our audience. It sets up a new ongoing platform through which to show the raw power of seatbelts - by heroing the stories that would never be told without one.” Clemenger BBDO

## Australian Open Ambush

For: UberEats

Submitted by: Special Group Australia



“This campaign was a difficult second album for both the agency and UberEats. Year one of the brand’s Australian Open creative ambush was hugely impactful as it caught the entire country by surprise by making spectators believe they were watching the tennis only to discover it was actually UberEats campaign creative. The only limitation here was after each trick was revealed, it was repeated again and throughout the tournament.

“This campaign was a difficult second album for both the agency and UberEats. Year one of the brand’s Australian Open creative ambush was hugely impactful as it caught the entire country by surprise by making spectators believe they were watching the tennis only to discover it was actually UberEats campaign creative. The only limitation here was after each trick was revealed, it was repeated again and throughout the tournament.

“Together we thought this year we could improve on our previous effort to make any moment across the entire tournament fair game for some playful and creative hijacking. We managed to never repeat ourselves – and also paid homage to the recent Kim and Sharon commercial with a series of cameos from Shaz as the clumsy ball girl.

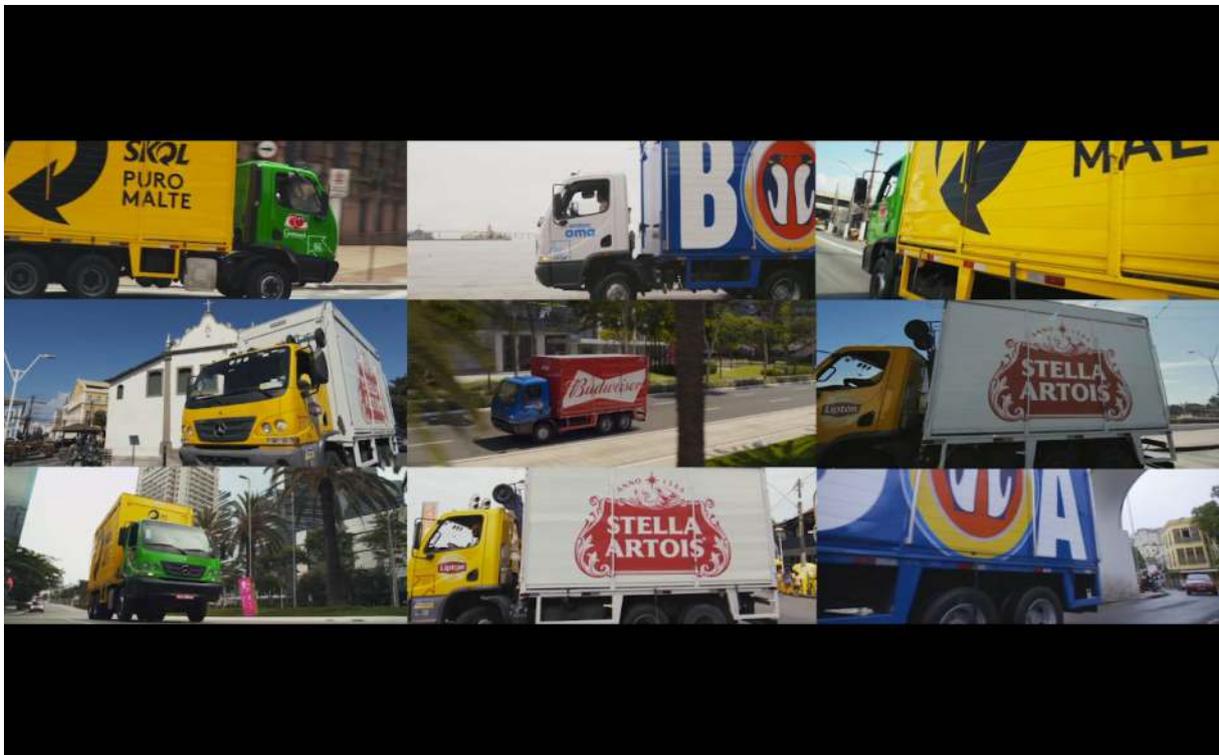
“While the entire campaign was infinitely harder to pull off, it actually made people engage with the campaign on an even bigger and better scale than year one.” Julian Schreiber, partner & CCO, Special Group Australia.

## LATIN AMERICA

### Responsible Billboard

For: Ab InBev

Submitted by: Africa



“Brazil is a continental country where five thousand people die in traffic related incidents annually, with 65% of cases involving drink-driving. Many awareness campaigns are created,

“Brazil is a continental country where five thousand people die in traffic related incidents annually, with 65% of cases involving drink-driving. Many awareness campaigns are created, but few to none are able to cover areas far from large centres where most accidents happen. ‘Responsible Billboard’ was created in order to raise awareness of this serious problem in large Brazilian centres with emphasis on the more deprived areas in the world’s fifth largest country.

“At a cost almost close to zero (the trucks had to be painted anyway) we painted our trucks showing our non-alcoholic brands as well as the direct awareness message. We started with Brazil’s largest mainstream party, the Carnival, and have continued on the streets and highways throughout the entire country.

“For one to get a sense of the magnitude of the campaign, we travelled one million kilometres across Brazil with hundreds of trucks together with the largest distribution fleet in the country.

“Immortal ideas are the simpler and stronger ones. Are timeless. ‘Responsible Billboard’ has all these elements, it brings a very simple, strong and direct idea: If you drink, don’t drive.”  
Pedro Bullos and Erico Braga, Africa

## The Beer Cap Project

For: Aguila

Submitted by: MullenLowe SSP3



“There are two main reasons we think ‘The Beer Cap Project’ is an extraordinary solution for the binge drinking problem. First of all, we love the simplicity of the idea: it puts the product in the centre as an enabler of the change of behaviour. Not many ideas do that. Second of all, the scalability of the idea: every single beer brand in the world has bottlecaps on their products, so every single one of them can be part of the solution. Even though we needed some allies to make this a reality, we think the BCP is a solution that can solve a problem for the whole global alcohol industry”. Carlos Andrés Rodríguez, chief creative officer, MullenLowe SSP3, and Miguel Merino, marketing director for Aguila, ABInBev

## Sparkling

For: Navarro Correas

Submitted by: Ponce Buenos Aires



“Sparkling wines are always around when there’s something to celebrate. Pop! So when in 2019 Navarro Correas became the official sponsor of the Palermo Polo Open, the number-one polo championship in the world, while celebrating we asked ourselves... what if there’s someone who doesn’t wait for things to happen and turns every single opportunity into a celebration? Well, besides the fun and with a business perspective, it would really help to fight product seasonality.

“That was exactly what Sparkling, the unapologetic polo horse, did for the brand. A five-minute mockumentary told the story of this bon vivant, since the day he was born until his farewell match, that set him free to enjoy his true passion: having fun. First released as a teaser trailer and finally showcased during the opening day, it got to be a milestone in the tournament and in pop culture as well.

“In other words, it became evidence that when you seek never-ending fun, immortality is what you get.” Hernan Ponce, Ponce Buenos Aires

# Anti-Bullying Skin

For: Samsung & Fortnite

Submitted by: Cheil Brasil

“The Anti-Bullying Skin idea’ came from a trend, not a great one, but one that needed attention. We saw that some kids were facing online bullying, just because they did not have the same in-game ‘skins’ as others. So as Samsung was launching its new Fortnite skin, the first that could be donated, we decided to rebrand it here in Brazil and use it to fight bullying. To do this we brought together both clients, Samsung and Fortnite and recruited some of the biggest gamers in Brazil to stimulate everyone to get their brand new skins and donate to people that did not have one. An initiative that was a success during the live streams and really attracted attention to the issue, while also providing a solution.” Claudio Lima, CCO, Cheil Brasil

## It's Between You

For: Whatsapp

Submitted by: AlmapBBDO



"This was the first WhatsApp advertising campaign worldwide. And much more than just telling a story, we decided to tell a real one, which happened several times in Brazil: a private relationship of friendship between two rivals of samba schools. And how only WhatsApp could provide that. To tell this story, we went further: we decided to shoot it in samba school communities in Rio de Janeiro and have as actors only people who lived in a samba community as well. Casting and a location 100% compatible with the subject. More than a tv spot, we created a short film that shows the human side of people who live for samba and the other side of the famous parade that everyone knows. The private side." Pedro Corbett, creative director, AlmapBBDO, Brazil

## Run. For. Life.

For: Red Cross

Submitted by: Arnold Worldwide



“Although it’s a world-renowned organization, people are often unaware of what the Red Cross does on a local level. People are losing sight of the Red Cross’s vital work around the world, perceiving the Red Cross as only helping victims of fires or organizing blood donations. To solve this problem, we needed to remind people, simply and powerfully, that the Red Cross provides relief for more extensive, global issues.

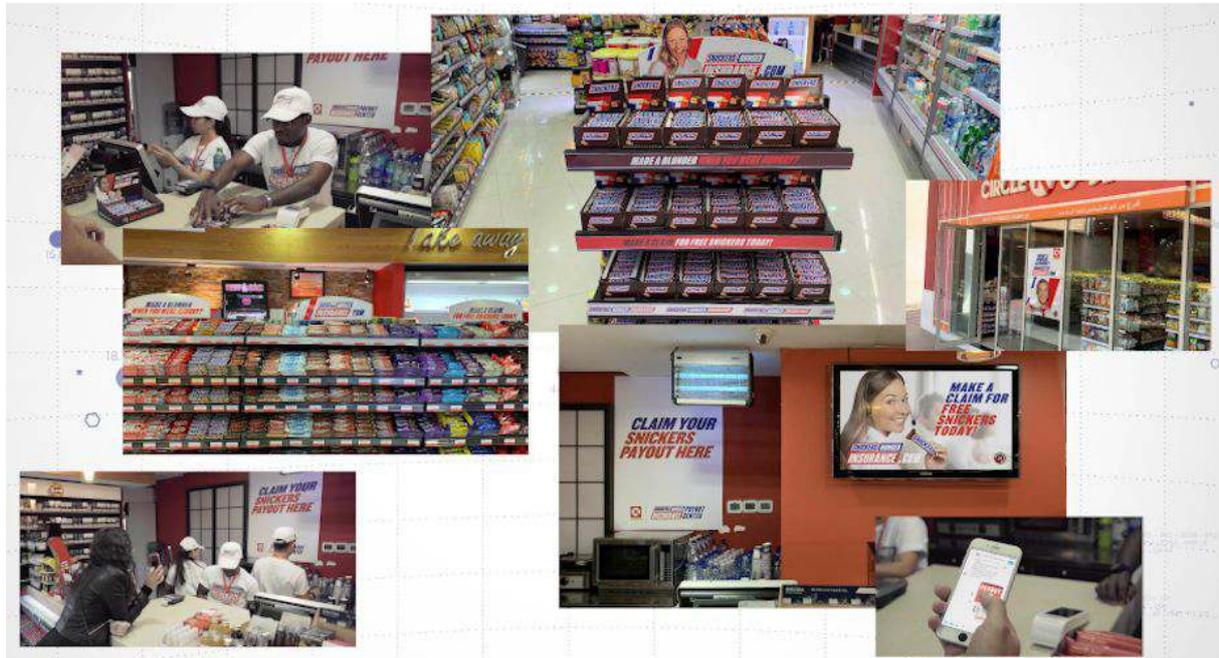
“To communicate this, we created a print and poster campaign conveying a simple and powerful insight: When human crises occur, and everyone runs away, the Red Cross runs toward. ‘Run. For. Life’ connects emotionally with the audience to exhibit how the Red Cross is the first to respond and save lives when everyone is running to save their own.” Icaro Doria, former US chief creative officer, Arnold Worldwide

## MIDDLE EAST & AFRICA

### Hunger Insurance

For: Snickers

Submitted by: Impact BBDO



"The Snickers You're Not You When You're Hungry campaign has already proven to be immortal, running now for more than 10 years. But this poses a challenge in itself - how do you ensure that the campaign remains fresh and unpredictable year after year, and finds new ways to communicate the brand promise? How do you maintain the campaign's immortality, and build on it?"

"Hunger Insurance is a first-of-its-kind ad campaign, in that it isn't really like an ad campaign. It's an insurance policy. And that too a first-of-its-kind insurance policy that pays you back in Snickers bars for the blunders you make when you're hungry, delivered with a novel application of the use of data and AI."

"Because of course, as we have demonstrated over the years, we understand that you're not you when you're hungry."

"There's an immortal human truth in this campaign: we all make blunders when we get hungry, but who wouldn't want to be protected for it with delicious Snickers bars as a payout?" Ali Rez, regional executive creative director, Impact BBDO

## Nike x Stussy

For: Shelflife

Submitted by: Massif Media



"In the last couple years I'd worked on a few campaigns for local fashion retailers. I'd begun to ponder the tone of most fashion advertising. Why couldn't it be concept-based? Why couldn't it be funny? How about an engaging, stylish, darkly amusing tale where the clothes were integrated seamlessly...being key to the plot? No one needs to see more ads of people posing against a graffiti wall, holding flares or staring humourlessly into camera.

"The resulting Shelflife Nike x Stussy film I created encompasses this headspace. Myself and the client are very proud to have struck a chord with consumers by bucking the trend of rapid cutting, flash frames and shifting formats and creating a piece of communication that is slower, aesthetically bold, hypnotic... and funny, in a smart, off-beat way.

"I always wanted the clothing to be vital to the storytelling; key to the humour, key to the idea - but in a playful way, it's very meta. The clothing completes the jokes, threads the narrative together. It was a challenge to make it all feel seamless and singular. It's fresh, disruptive in the category, a fine balancing act....and therefore deserves to be Immortal!" Marc Sidelsky, writer/director, Massif Media

# The Zikrayat Playlist

For: Alzheimer's Association Lebanon

Submitted by: Cheil UAE

**Bring Back Their Memories**

**PROBLEM**  
Alzheimer's disease affects thousands of Lebanese, making them anxious of their surroundings and loved ones.

**IDEA**  
The AAL reached out to raise awareness that symptoms can be improved with music.

**OPPORTUNITY**  
Studies show that the brain areas linked to musical memory remain largely undamaged.

It's an automated feature that allowed family members and caregivers to generate the right playlist for their ailing loved ones based on the patient's date of birth. Each playlist contained the most popular songs from that patient's youth, to trigger happy memories.

**"ZIKRAYAT" PLAYLIST**  
(en) Memories Playlist

App home screen banner    2nd page highlighting AAL    Page to fill in year of birth    The Zikrayat Playlist

**\$0 MEDIA SPEND    206,283 USER IMPRESSIONS    62,015 REACH**

Zikrayat Playlist provided patients and families with precious moments spent with less anxiety and more joy, while raising awareness to the constant power of music.

ALZHEIMER'S    anghami

"In creating 'The Zikrayat Playlist', the Alzheimer's Association Lebanon and Cheil UAE created a natural and organic Alzheimer's disease management tool that lived on a massive and free music streaming platform. Anghami.

"Its value is in its simplicity, accessibility and impact. It's a model for music streaming platforms to adopt and make available for their millions of users; the ability to automatically generate hit music playlists that are relevant to Alzheimer's patients based on their date of birth and origin (is this case, the Arab world), to help trigger memories and reduce their stress.

"It's stunning that this automated tool didn't exist before that, making use of the power of music in helping the people who need it on a free and mass scale. Doing that for an association, with whom we've had a long history, was personally satisfying because we were able to achieve exactly what they wanted to achieve; being there to support and help out sufferers, their families and caretakers." Ramzi Ibrahim, creative director, Cheil Worldwide Dubai

# As Far As We Go

For: Almosafer

Submitted by: FP7 McCann Riyadh

*How far does the spirit of Ramadan travel?*  
**As far as we go**

During Ramadan 2019, the Middle East's Superbowl, in a world that's divided between "us" and "them", Almosafer, a travel site from Saudi Arabia became famous for challenging Ramadan and doing something no Arab brand has done before. And in turn, it won Ramadan 2019 and grew its business and market share vs flying.com and Booking.com who were market leaders.

**الأسافر**  
**Almosafer**

**\$100,000 TOTAL BUDGET**  
**+350% FLIGHT BOOKINGS**  
**+41% HOTEL BOOKINGS**  
**+44% MARKET SHARE**  
(LOWEST COST SECOND - 7th)

**Communicate**

**Arabia**

**ASP FEED**

**Stable**

**C42**

**ARV NEWS**

An online film showed a Saudi girl taking the spirit of Ramadan to someone who never experienced Ramadan, with a meaningful message.

Through the app, people customized Ramadan greetings, that we promoted worldwide.

We enabled children from the region to send Ramadan gifts to children from other religions around the world, and to world leaders (hoping they'd see them).

The unexpected and moving story was shared regionally and globally, as was the spirit of Ramadan.

TV and media platforms gave Almosafer free air time to show the film.

It was rated the best Ramadan campaign of 2019, worldwide.

"A Saudi travel brand's inspiring campaign."

"A travel campaign that brings cultures together."

"Almosafer, a Saudi travel brand won Ramadan 2019"

"Showing what we, Ramadan marketers, can learn from Christmas"

"Taking the spirit of Ramadan to an unexpected destination."

"Highlighting the beauty of Ramadan"

"The Middle East always does a decent job of marketing brands during Ramadan. But, unlike Christmas, it has never done a good job of marketing Ramadan to the world. With 'As Far as We Go', in today's divided and divisive world, we didn't just market during Ramadan, we marketed Ramadan to the world.

"The biggest challenge was to have a brand in the Middle East (a Saudi brand!), believe in an idea that brought Santa Claus (a symbol of Christmas) into Ramadan (the holy month in Islam). We heard a lot of scepticism when we discussed the idea amongst industry kin, marketers and media, as they felt it'd be offensive and lead to divisive opinions. Many stated it was blasphemous and they'd never do it. But, we're glad Almosafer chose to make such a meaningful statement and the results justified their faith in the idea. People have loved it and it hasn't been divisive. In fact, it is being touted as one of the best Ramadan ads ever, globally. Watching the entire industry applaud it during its three Gold wins at the Effies was a beautiful moment. It transcended agency rivalries too." Tahaab Rais, regional head of strategy, FP7 McCann

# Astronomical Sales

For: Mastercard

Submitted by: FP7 McCann Dubai

MASTERCARD PRESENTS  
ASTRONOMICAL SALES  
A LIVE BILLBOARD IN THE SKY

**DUBAI ACTION GROUP**  
"Looking at the sky, the opportunity is related to the hearts of the people and to the faith."  
MEMBER OF EMIRATIS GROUP

**noon**  
"Unique for noon and for e-commerce in this cosmopolitan region."  
CEO AT NOON.COM

**GULF NEWS**  
"First ever logo in the sky."

"A campaign with deep connection to astronomy in the region."

"It's not every day that nature decides to support a brand."

The **SIGHT SALE** of the century

As the sun diminishes, prices also diminish, reaching discounts of **97%**.

6:30AM 0% 2199<sup>00</sup> 30% 1539<sup>00</sup> 60% 659<sup>00</sup> 90% 659<sup>00</sup> 30% 1539<sup>00</sup> 0% 2199<sup>00</sup> 8:30AM

At the precise moment the Mastercard logo was formed, priceless rewards were released.

**CONTEXT**  
The winter Christmas, on 6:30 am, Mastercard held a unique sale tied directly to the eclipse. The region hadn't seen a similar eclipse for 312 years, making this the ideal opportunity to capitalize on the opportunity to be seen. Since astronomical eclipses are important here in the region, weaving the buzzing conversations to be not only about the sight of the century, but also the sale of the century.

**IDEA**  
During the eclipse, 97% of the sun would disappear. For this reason, 97% of the price would disappear on a range of products sold by the region's biggest online retailer, noon.com. When the eclipse started, so did the sale. And as the sun diminished, so did the price, reaching discounts of 97%, and returning gradually to full price. For those who purchased at the exact moment the eclipse formed the Mastercard logo, priceless prizes were awarded.

**RESULTS**  
In a first with phenomenon for this cash-on-delivery region, with **18,000 new Mastercards registered** products selling out in minutes and exposure in national and international publications.

First ever logo in the sky

"Most brands have, at some point, claimed to launch 'the sale of the century'. But with 'Astronomical Sales', Mastercard was actually telling the truth. In fact, it took 172 years for the earth to present this perfect promotional opportunity wherein the Mastercard logo was painted in the sky.

"During the eclipse, 97% of the sun disappeared. For this reason, 97% of the price disappeared on a range of products sold by the region's biggest online retailer, noon.com. When the eclipse started, so did the sale. As the sun diminished, so did prices on the website (noon.com), reaching discounts of 97%, and returning gradually to full price. And to those who purchased at the exact moment the eclipse formed the Mastercard logo, priceless prizes were awarded.

"The promotion, that took place in a majority 'cash-on-delivery' online market space, saw upwards of 18 000 Mastercards registered on noon.com, and 'Astronomical Sales' registered phenomenal results, even though the promotion ran from 6:30 to 8:30 am on 26 December - a period known to most retailers as dead season." Fouad Abdel Malak, regional executive creative director, FP7 McCann

# Blood Unity

For: Donner Sang Compter

Submitted by: FP7 McCann Dubai

**PROBLEM**  
In Lebanon, there is no central blood bank, very little public awareness of where to donate or, and a high percentage of patients and their families are desperate to try turn to social media to find a way to get their blood.

**IDEA**  
The Day of Ashura is commemorated on the day that Imam Hussein was martyred, being a day when Muslims in Lebanon commemorate the death by spilling blood.

So, in partnership with Donner Sang Compter, we diverted those who were spilling their blood to our blood donation drive instead, encouraging them to donate blood instead of spilling it.

**We turned bloodletting into blood giving.**

**DESIGN**  
We took a visual identity based on the Islamic calligraphy and the Arabic word for unity, 'وحدان' (Unity). This word is often used to convey a sense of unity and community.

The logo design incorporated the Arabic word 'وحدان' (Unity) and the Arabic word for blood, 'دم' (Blood). The design is a combination of the Arabic word for unity and the Arabic word for blood, creating a visual metaphor for the campaign's message.

The use of the Arabic word 'وحدان' (Unity) was also used to create a sense of community and unity among the people of Lebanon.

**655 Blood Units** (100% more than usual)  
**400%** more than a standard 3 day blood donation drive.

**These blood units could save 1965 lives, compared to 360 from usual 3 day blood donation drives.**

What was even more important was the support of religious leaders and the blessing from religious leaders that encouraged the change in behaviour. Being this nation to be a model for the rest of the world, Lebanon's first national Blood Bank.

**BLOOD UNITY**

**DSC**

“Donner Sang Compter (DSC) is the biggest Lebanese NGO that promotes voluntary blood donation. But, in Lebanon, donated blood is never enough. Compounded by the fact that there is no central blood bank and political strife, patients in Lebanon are forced to turn to social media in desperation.

“Donner Sang Compter wanted to create awareness about the importance of giving blood and wanted to encourage people to do so, but the big challenge was to break through on a low budget, in a cluttered media landscape and a politically and religiously-charged, war-stricken country.

“We chose the Day of Ashura to launch our campaign – it’s a day of public mourning when Shia Muslims in Lebanon commemorate the death of Imam Hussein by spilling their blood in public. We used this occasion to divert crowds of the faithful to DSC blood donation stations and mobile vans under the title of ‘Blood Unity’, actively encouraging them to donate their blood instead of spilling it.

“The campaign saved many lives and reduced the number of participants in this archaic and outdated tradition from 1000s to less than 800. For the first time in history, a blood donation campaign gained religious support from the nation’s top religious clerics, who

actively urged their followers on social media to donate their blood. The campaign went on to be covered by Christian and Muslim channels, wherein everyone put aside their differences for a change, to help lay the foundations for the nation's first ever National Blood Bank." Fouad Abdel Malak, regional executive creative director, FP7 McCann

## NORTH AMERICA

### Jif vs Gif

For: Jif

Submitted by: Publicis New York



"To celebrate the 100th season of the NFL, we didn't just make an epic film featuring over 30 of the biggest players and influencers in the world. A film that was shot over 10 production days spanning two months. No, our film, 'The Next 100' went one step further, ending LIVE on the field of Super Bowl LIV in front of 62,000 fans in the stands and 100 million people watching across the globe. A Super Bowl first, our film seamlessly transitioned to live television broadcast for the last :30 as Bunchie Young - the internet sensation and star of our film along with 32 kids cast from across the country - delivered the actual Super Bowl LIV game ball to the referee to kick off the game. We created a media frenzy, we captured America's hearts and we moved the needle for the NFL, it's work we're proud to have been a part of." Zach Hilder , group creative director, 72andSunny

## Back to School Essentials

For: Sandy Hook Promise

Submitted by: BBDO New York



"It's an incredible honour to work with Sandy Hook Promise. The parents and families in this incredible organisation suffered an unthinkable tragedy, but turned it into a mission to protect the lives of kids everywhere. We're all inspired by that, and feel a responsibility to deliver smart, provocative and effective work for them. We hope this work is immortal because it HAS been so effective. It received an astonishing 3.9 billion media impressions, was tweeted by 11 of the presidential candidates, and found common ground between people on both sides of the gun debate." BBDO New York

# Swipe Night

For: Tinder

Submitted by: 72andSunny LA

“‘Swipe Night’ is a first-of-its-kind interactive miniseries produced and engineered to live solely inside the Tinder app, giving users a completely new way to match. It was a dream project for 72 because we were handed a pretty run-of-the-mill problem (brand relevance) and answered it with a completely lateral solution—a game-changing hybrid of dating, entertainment, marketing and technology that ultimately reached more young people than a brand campaign ever could. And that’s why ‘Swipe Night’ is immortal; its ‘entertainment with purpose’ model has literally changed the way Tinder goes to market, and moreover how they look at their own product dev roadmap. The best part, however, was the seamless integration of our teams across 72 and Tinder and our shared spirit of curiosity, innovation and passion for creating something with a stack of benefits for our audience: a fun experience, meeting new people, and conversation starters that briefly broke the internet (let’s just say, we hope you didn’t cover for Graham). We’ve never worked harder nor had more fun than while building ‘Swipe Night’ brick by brick, and watching it unfold swipe by swipe.

“PS: While the pandemic put some bigger plans on ice, ‘Swipe Night’ was recently re-released to great success around the world, driving even higher engagement here in the US than in 2019.” Matt Murphy, executive creative director / partner, 72andSunny

## The League Table of Creativity



### What drives our League Table of Creativity?

Little Black Book's mission is to celebrate creativity -always. Our League Table of Creativity is driven by points scored from the Immortal Awards. Since LBB works with the best creative companies in the world, the best work from around the globe is entered.

Launched in 2018, our free-to-view league table has grown, and will continue to grow as the points scored amass across time.

You can see every entry, the companies that have entered and are credited on them, and the networks these companies come from, in a ranked order. It's a system that can be filtered by region and country, by company type and discipline, and by year.

The league table shows how many points each company has earned, and from how many entries - demonstrating not just the total number of points won but the quality of those points.

Our calculations and scoring systems are completely transparent and Little Black Book members are able to track their ranking year-on-year.

We have built this in order to create a level playing field across creative companies. This is not an award you can win by volume as each office is limited to a maximum of five entries.

### So how does it work?

Each entry receives an average score out of 10 during the online judging stage. The average score out of 10 is then multiplied by 100 to establish the number of points that entry has earned for the league table.

Every entrant company receives points for the entries they make, and any credited Little Black Book member companies receive points for that entry too.

Entries that are awarded Finalist status in their respective regional judging session and qualify for the global round of judging get a set score depending on how they are awarded in the final round.

The breakdown of points awarded are as follows:

Immortal                    10000

Commendation            5000

Finalist                    1500

Everything else Average Score out of 10 x 100 (eg 6.7 x 10 = 670)

If you made two entries and are credited on a further five entries submitted by other companies, then your 'No. of Entries' will be seven. Please note the table fluctuates throughout the year as we add credits. We want to make sure that everyone involved in the creative process is celebrated.

## Top Networks

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	BBDO	31920	McCann	38560	BBDO	45120	BBDO	106880
2	DDB	24290	FCB	37150	McCann	44310	McCann	98050
3	McCann	15180	DDB	31440	Publicis	20070	DDB	68220
4	Leo Burnett	14420	BBDO	29840	MullenLowe	19230	FCB	63590
5	Accenture Interactive	14150	TBWA	16960	FCB	14330	Accenture Interactive	45110
6	TBWA	13240	Accenture Interactive	16920	Accenture Interactive	14040	TBWA	40390
7	FCB	12110	Publicis	10390	M&C Saatchi	12660	Publicis	39260
8	Saatchi & Saatchi	11610	VMLY&R	9730	DDB	12490	MullenLowe	34960
9	Wunderman Thompson	10840	MullenLowe	9400	Havas	10470	Leo Burnett	24720
10	Dentsu	10130	Wunderman Thompson	8230	TBWA	10190	Cheil Worldwide	22720

## Top Agencies

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	AMV BBDO	15430	McCann New York	22740	AMV BBDO	13040	AMV BBDO	42040
2	Wieden+Kennedy London	10530	AMV BBDO	13570	Impact BBDO	11500	McCann New York	29010
3	DDB North America	10000	Droga5 New York	10000	Publicis Romania	10000	Droga5 New York	26040
4	Saatchi & Saatchi New York	10000	adam&eveDBB	8110	Droga5 New York	7980	adam&eveDBB	19230
5	Droga5 New York	8060	FCB Chicago	6800	Mother London	7070	Mother London	17130
6	adam&eveDDB	7460	VMLY&R North America	6300	MullenLowe Brasil	5340	DDB North America	16630
7	Mother London	6970	FCB Inferno	6260	BBDO New York	5030	Wieden+Kennedy London	16110
8	R/GA New York	5670	TBWA/ChiatDay NY	6100	McCann New York	4770	Impact BBDO	13460
9	CHE Proximity	5630	DDB North America	6000	Leo Burnett Chicago	4360	BBH London	11090
10	TBWA Worldwide	5600	FCB New York	5370	72andSunny LA	4330	BBDO New York	11030

## Top Production Companies

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	MJZ	18200	Hungry Man US	20000	Pulse Films US	10570	Somesuch UK	39940
2	Somesuch UK	13300	Somesuch UK	17740	Chelsea Pictures	10000	MJZ	24680
3	Rattling Stick	12240	Furlined	10670	Somesuch UK	8900	Hungry Man US	21770
4	Revolve/Will O'Rourke	11400	SMUGGLER	8130	Somesuch US	7060	Revolver/Will O'Rourke	19860
5	Riff Raff Films	10570	O Positive	7800	SMUGGLER	6830	Rattling Stick	15020
6	Finch Sydney	8100	PRETTYBIRD US	7470	PRETTYBIRD US	5860	Finch Sydney	15010
7	Caviar	6270	Academy Films	7060	Revolver/Will O'Rourke	5460	SMUGGLER	14960
8	Darling Films	5000	DOG EAT DOG	5960	Pulse Films UK	3780	Riff Raff Films	14730
9	Paulus	5000	Hungry Man UK	5510	Riff Raff Films	3190	PRETTYBIRD US	14260
10	Craft	4710	Aardman	5000	Partizan USA	3100	Caviar	13220

## Top Post Production Companies

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	Mill London	21900	Company 3 New York	21700	Company 3 New York	19720	Company 3 New York	58520
2	Company 3 New York	17100	Time Based Arts	14020	Electric Theatre Collective	19590	Mill London	37850
3	Framestore London	13960	MPC London	13840	Framestore London	15390	MPC London	37440
4	Mill New York	13040	Significant Others New York	10000	MPC London	10960	Time Based Arts	36820
5	Time Based Arts	12860	Electric Theatre Collective	8100	Time Based Arts	9940	Framestore London	35930
6	MPC London	12640	Blacksmith	7800	Method Studios	8970	Electric Theatre Collective	32500
7	Mill LA	11570	Mill London	7670	Mill London	8280	Mill New York	25240
8	Alter Ego	6840	Mill New York	6700	Mill LA	7160	Mill LA	23530
9	Fin Design + Effects	5530	Framestore London	6580	MPC LA	6510	Alter Ego	17530
10	Framestore LA	5430	Alter Ego	5790	Company 3 LA	6640	Blacksmith	15540

## Top Edit Companies

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	WORK London	17440	Final Cut New York	11040	Trim Editing	21530	Trim Editing	40290
2	Final Cut London	14440	The Assembly Rooms	7170	Final Cut London	12320	Final Cut London	32370
3	Trim Editing	13960	Rooster	6160	Cosmo Street	7890	WORK London	22720
4	ARC EDIT	6530	Final Cut London	5610	Whitehouse Post UK	6970	Final Cut New York	14950
5	Final Cut Los Angeles	6330	Trim Editing	4800	STITCH London	4210	The Assembly Rooms	13870
6	STITCH London	4370	Cut+Run	4570	The Assembly Rooms	4200	ARC EDIT	13330
7	Whitehouse Post UK	3500	WORK New York	4300	tenthree	3800	Whitehouse Post UK	12280
8	Cut+Run	3270	ARC EDIT	3500	Cut+Run	3510	STITCH London	12020
9	Rooster	2700	STITCH London	3440	The Editors	3370	Rooster	11530
10	Whitehouse Post US	2600	Marshall Street Editors	2890	Final Cut New York	3340	Cut+Run	11350

## Top Music & Sound Companies

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	750mph	28560	750mph	17730	750mph	23410	750mph	69700
2	Heard City	15600	JSM Music	14810	MOKOH Music	10000	Factory Studios	33010
3	Felt Music	11500	Factory Studios	12330	Soundtree	9850	Heard City	29330
4	Factory Studios	11240	Soundtree	11860	Factory Studios	9440	Soundtree	22910
5	Personal Music	10000	Wave Studios NY	10000	Barking Owl	6930	Wave Studios London	19010
6	Grand Central Recording Studios	9440	Heard City	8300	Wave Studios NY	6500	Grand Central Recording Studios	18190
7	Wave Studios London	7190	Mcasso	6770	Wake The Town	6370	JSM Music	16940
8	Radford Music	5000	Grayson Music	6330	Wave Studios London	5960	Wave Studios NY	16500
9	Yessian Music	4210	Wave Studios London	5860	Heard City	5430	Felt Music	12500
10	Jungle Studios	3140	String and Tins	5460	String and Tins	5070	String and Tins	12500

## Top Countries

Rank	2018	Points	2019	Points	2020	Points	All-Time	Points
1	UK	218620	UK	119150	UK	211340	UK	629110
2	USA	132460	USA	188000	USA	178140	USA	498600
3	Australia	56720	Australia	28110	Australia	29690	Australia	114520
4	Canada	21570	Canada	25300	Germany	22530	Canada	64610
5	Germany	17440	Netherlands	16860	UAE	21580	Germany	49480
6	Ukraine	12000	Ireland	12890	Brazil	19450	Netherlands	45920
7	Spain	11910	France	11320	Netherlands	19200	Ireland	37410
8	New Zealand	10540	Ukraine	10770	Ireland	18050	Spain	36550
9	France	10010	Germany	9510	Canada	17740	France	35010
10	Netherlands	9860	Spain	8370	Spain	16270	Brazil	29670

## ACKNOWLEDGEMENTS



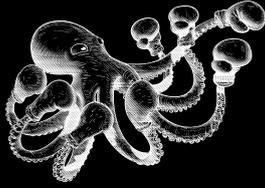
Firstly, a very special thank you to MullenLowe Group for their support on this project. Jose Miguel and the team are wonderful advocates of celebrating global creativity and a genuine delight to work with.

Thank you to our judges, whose time, effort and dedication narrowed our record number of entries down to the winners featured in this whitepaper.

Thank you to Absolute Post, Adobe, Astream, Blind Pig, Chesterfield, Cinelab, Gramercy Park Studios, Okay Studio, Tag, Whitehouse Post, Woodblock and 23/32 Films, our Immortal Awards partners, who allow us to keep this free to enter and host our judging days and showcases.

Thanks, of course, to each and every company that has ever entered the Immortal Awards. Seeing your incredible work is a joy and, quite simply, without your submissions we would have no competition.

And finally, thank you to the entire Little Black Book crew for their passion, knowledge and sheer hard work over the past three years. We couldn't do this without you.



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