



# Media 100

Lessons from the world's best campaigns and  
companies for media innovation

**WARC**<sup>^</sup>  
RANKINGS

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# Executive summary

Media **100**

This report uncovers trends from the world's most awarded media strategies, and brings together insights and opinion from the creators of these award-winning ideas. Its basis is the WARC Media 100, an annual ranking of campaigns based on their performance in media competitions from around the world.

**Across the top 100 campaigns, four trends emerge that are worthy of note:**

**1. Location data is driving a new concept of creativity**

Data is now a universal currency, so it's not how much you've got that's the issue, but how you use it. Amrita Randhawa, Chief Executive Officer, Mindshare APAC, outlines the ways in which geo-location data, used properly, provides new ways to connect with consumers at a deeply emotional level.

The best work has nothing to do with stalking people around the internet, as Uniqlo proves by using data to drive people into brick-and-mortar stores. Similarly, Spotify demonstrates that data makes for great entertainment, and Argos shows that, by constantly refreshing your data, you can keep people engaged over a long-term campaign.

**2. The strongest campaigns have media at their core from the outset**

The best ideas rarely happen in isolation, but collaboration with

others isn't easy – there is no magic formula to make it happen. Campaigns in the WARC Media 100 demonstrate that by combining media, creative, and PR right from the start, you'll have the best chance of good results, but it's equally clear that each campaign has to find its own unique way of making collaboration work.

Matthew Mee, Global Chief Strategy Officer at MediaCom, has some tips for agencies. He says you don't need to be in the room together, you don't need a strong leader, and you don't even need to get along – but you do always need a collective sense of responsibility in order to build a successful collaboration.

**3. Media is unlocking new strategies for maximum impact**

Brands can't just buy eyeballs any more – they must work hard to earn consumers' attention.

The ranking includes a number of campaigns that use unorthodox media placement to generate attention. Lego hijacked Channel

4 for an evening, Procter & Gamble kept viewers guessing whether or not they were looking at a Tide ad, and Gillette surprised Orthodox Jewish worshippers on the Sabbath.

Chris Colter, Strategy Director for UM Sydney, describes how his agency's work on Dundee – Son of A Legend Returns Home literally left people asking for more: its fake trailer inspired a petition urging its makers to go ahead and create a full-length feature film to go with it.

#### **4. Out of home is innovating fast in response to digital competition**

Far from being left behind in the rush to digital, out of home has found a new lease of life as it adapts to the shifting media landscape. Outdoor media owners are proving their creative credentials and pushing boundaries to work with marketers and agencies and help them showcase brands in ever more unusual ways.

That might be through reactive, data-driven campaigns like Data vs. Car and the Highway Gallery for Louvre Abu Dhabi or physically



rebuilding billboards for O2's Oops, Volkswagen's Rammed with Confidence, and Netflix's Altered Carbon. These campaigns prove that out-of-home is successfully using its scale and impact to divert consumers' attention away from their screens.

**The best ideas rarely happen in isolation, but collaboration with others isn't easy – there is no magic formula to make it happen.**

# Introduction to the rankings

## Media 100

The WARC Media 100 is the successor to the media rankings in the Gunn Report, and is now part of WARC Rankings, which tracks the winners' lists from all the most important advertising award contests, globally. The results of media competitions are used to compile the Media 100, which ranks the best campaigns and companies in media from the 2018 show year.

The premise of the Media 100 remains the same: to rank the 100 most awarded campaigns for media excellence, and the agencies and brands associated with them.

For the first time, we are releasing the list of shows we track to compile the awards. This decision to be transparent was made with the continued independent status of the rankings in mind, and the show selection was made based on the results of a global industry poll. Shows included in the 2019 WARC Media 100 are:

🕒 **Global:** Adweek Media Plan of the Year, Cannes Lions International Festival of Creativity media categories), D&AD (media categories), Festival of Media (multiple shows), I-COM Data Creativity Awards, Internationalist Awards, M&M Awards, MMA Smarties (multiple shows), WARC Media Awards, World Media Awards.

🕒 **Regional:** Dubai Lynx (media categories), El Ojo de Iberoamerica (media categories), El Sol (media categories), Eurobest (media categories), IAB Mixx Awards Europe, Loeries media categories), Spikes Asia (media categories), Tangrams (media categories).

🕒 **The methodology** for how the rankings are compiled is on page 25 and in greater detail on the rankings site.

We invited three global media executives to each take a closer look at trends that run through the top work in this year's Media 100. Our contributors are:

🕒 **Matthew Mee**, Global Chief Strategy Officer, MediaCom

🕒 **Amrita Randhawa**, Chief Executive Officer, Mindshare Greater China

🕒 **Chris Colter**, Strategy Director, UM Sydney

Media 100

## Chapter one:

# Insights into the top five campaigns



# I Don't Roll on Shabbos: An established brand in a surprising context

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## 1. I DON'T ROLL ON SHABBOS

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**Brand:** Gillette

**Agency:** MediaCom Connections Tel Aviv

**Country:** Israel

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“ We got as many different disciplines around the table as possible. It was difficult to organise, but it opened up a richer base of ideas. It pushed us to the limits and also helped us to get P&G on board with the more extreme suggestions.” ”

# 1. I Don't Roll on Shabbos: An established brand in a surprising context

Media 100

During the 24-hour Sabbath period, the Orthodox Jewish community are not allowed to work and are banned from applying deodorant – synagogues often become foul-smelling and sweaty. The problem provided Gillette with a unique opportunity to reach a three-million strong community in need of its 48-hour protection deodorant.

## Challenge

Orthodox Jews make up 30% of the Israeli population, but because they don't shave, the Gillette brand is almost unknown to them. As the deodorant market leader, Gillette was looking for new ways to grow its share, so MediaCom suggested targeting the untapped Orthodox community. This is not easily done, because Orthodox Jews rarely consume popular media – they have their own heavily censored media channels, so they are difficult to reach through the normal routes.



## Concept

The Gillette team had confidence in the product; they just needed to find a way to get the Orthodox community to sample the deodorant and convince them that it was worth the price premium. The decision was made to target synagogues during Shabbos prayers, where the temperature often reaches 40 degrees and crowded rooms produce famously unpleasant odours.

Any kind of work – including the application of deodorant – is forbidden on the Sabbath, so the target audience needed to be

persuaded to apply Gillette, which offers 48-hour protection, before the holy day began.

## Execution

Free Gillette samples were given out at synagogues, alongside competitor deodorant brands that were popular in the Orthodox community.

The sampling campaign was supported by a creative, six-week media plan that took over every specialist media channel used during Sabbath preparations: synagogue notice boards, candle-lighting

# 1. I Don't Roll on Shabbos: An established brand in a surprising context – continued

Media 100



schedules printed in orthodox newspapers, the sides of the vans carrying sirens that issued the call to prayer, and the last radio slot before Sabbath began.

The community wasn't used to seeing this many ads or being targeted with sampling, but Gilad Kat, Communications Planning Director at MediaCom Israel, is satisfied that they didn't feel bombarded. He said: "They accepted it, because it was all true, and it was based on real insights. There was an uncomfortable situation and Gillette had a solution for it – we know that Gillette really is the best 48-hour deodorant."

The result was that Gillette's share in the Orthodox community grew from 3% to 15%.

## Lessons

### Strength through collaboration

Right from the start, MediaCom met up every week with the client, the PR agency (Stern Ariely Saar), and the creative agency (Grey).

Kat said: "We got as many different disciplines around the table as possible. It was difficult to organise, but it opened up a richer base of ideas. It pushed us to the limits and also helped us to get P&G on board with the more extreme suggestions."



### Ideas come from anywhere

With more people on board, the possibilities opened up. Kat said: "One of the planners told her father about the project, and he mentioned the passage in the bible forbidding people from praying in an area of foul odour. We knew that if we added this biblical

commentary, people would pay attention. That idea in turn inspired the Japanese odour meter, which we brought into the synagogue to measure the smell and add scientific insight. It had to run on batteries and be activated just before the Sabbath began."



A photograph of three men in traditional Jewish attire, including kippot and tallitot, standing outdoors. The man in the center has a long white beard and is gesturing with his hands. The image is overlaid with a semi-transparent pink filter.

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## **Chapter two:**

# Three lessons from WARC Media 100

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## Three myths about collaboration (and how to get it right)

Today's marketing is about teamwork. The best ideas and their execution rarely happen in isolation. Matthew Mee, MediaCom's Global Chief Strategy Officer, explains the rules of collaboration.

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**Matthew Mee, Global  
Chief Strategy Officer, MediaCom**

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Right now, collaboration is hot. It's often cited by marketers as one major benefit of in-housing or having co-located teams working together away from their respective agency homes.

Proximity, it seems, is the magic ingredient to fostering collaboration. If we work more closely together, we will all spark off each other, act more collectively and create more inspired work. That's the theory, at least.

Unfortunately, it's simply one of the many fallacies that have sprung up about collaboration. To my mind, there are three big myths that need to be slain before we go on to explore what's really required.

The first is that you all need to be in the room together. We have all experienced the lack of focus in big workshops or the tendency for the loudest voices to drown out the most interesting, divergent thinking. The best collaboration is often one-to-one initially before it gets opened up, slowly, to more people. The phone, Skype, Facebook Messenger, WhatsApp: the channels for collaboration are almost endless. Collaboration is about proximity

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(mental as well as physical) rather than enforced contact.

The second myth is that you all need to get along. This is so not true because lots of playing nicely rarely sparks brilliant ideas. Like an oyster, you need a bit of grit to produce the pearl and encouraging a level of disagreement can be a good thing. Bringing together a diverse team tends to ensure that a wider range of perspectives can be brought to bear to the challenge.

For Lo Chingón Esté Aquí, a collaborative work for Cerveza Victoria, Mexico's oldest beer brand, that focused on the challenges faced by "Morenos" – Mexicans with brown skin – we worked with a diverse group. Each different perspective on

# Three myths about collaboration (and how to get it right) – continued

Media **100**

discrimination helped make the idea stronger because we were able to identify the common ground: making Mexicans feel proud of who they are.

The final big myth is that idea that collaboration requires a leader. In fact, the last thing collaboration needs is a dictator with a single minded-vision. What great collaboration demands is an organiser; brilliant project managers who can bring the threads together, as well as gently bang heads together when partners don't deliver on agreed promises.

Lo Chingón Está Aquí taught us that what's really needed is the leaving of egos at the door. We understood that different members of the team would take the lead at



different times during the campaign and that sometimes we would be at the back to help accomplish the bigger goal.

## Getting it right

The truth is that collaboration relies not so much on structure as mindset – primarily a collective sense of responsibility to create something good.

It also requires a great sense of inclusion, both within and outside the team. Every member of the group should feel able to contribute.

When we created the I Don't Roll On Shabbos campaign for Gillette in Israel, for example, which targeted the ultra-religious Orthodox community, our insight came from

a member of the team who was connected to that community.

Michal Bar-Tal, the PR manager spoke to her father about the campaign and he told her that the bible actually forbids praying in an area of foul odour, as it distracts the thoughts and causes the prayers to be ineffective. We immediately realised that we had stumbled upon our golden insight.

We recruited Judaism's rabbinical authority to raise awareness of the forgotten "foul odour" decree and then demonstrated the power of Gillette through an experiential side-by-side battle of synagogues. This campaign required collaboration (and cooperation) between people way outside of our agency.

Likewise, for Lo Chingón Está Aquí, the solution involved working with government agencies and other bodies to create measures to improve discrimination rules covering the advertising business.

We knew that 70% of Morenos experience racial discrimination, and they are never featured in advertising. So, we helped Cerveza

Victoria start a movement to bring attention to this injustice, lobbying the Mexican Association of Advertising Agencies to push for industry-level quotas.

Inclusion around great ideas often means working far beyond the immediate club of advertising capabilities and even technology partners, and that requires a different approach (as well as the determination to ensure that the idea stays at the core of the outcome).

Ultimately, the key to successful collaboration is not about process. It's about being open to ideas, and most importantly, it's about knowing when to take a risk; a risk that may take you out of your comfort zone in terms of your own capability, your usual way of working and the kind of work that you're creating.

Both Shabbos and Lo Chingón involved risks for us as an agency and for our clients, who were investing money and effort behind creating something new that could only happen through collaboration.

When you get it right the results speak for themselves.



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## **Chapter three:** Results and commentaries

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# Top campaigns for media

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## Top 10 campaigns in the WARC Media 100

Rank	Campaign title	Brand	Primary agency	Product category	Location	Points
1	I Don't Roll On Shabbos	Gillette	MediaCom Connections Tel Aviv	Toiletries & cosmetics	Israel	126.7
2	Data vs. Car	VIA Rail	Touché! Montreal	Transport & tourism	Canada	91.3
3	The Awesome Is Here	Cerveza Victoria	MediaCom Mexico City	Alcoholic drinks	Mexico	83.6
4	Oops	O2	Havas Media London	Telecoms & utilities	UK	71.5
5	Beer Bottle Sand	DB Export	PHD Auckland	Alcoholic drinks	New Zealand	70.6
6	The Wentworth Rat	Foxtel	Mindshare Sydney	Media & publishing	Australia	70.2
7	The App That Made Milk Cartons Sing!	Québec Milk Producers	Touché! Montreal	Soft drinks	Canada	66.5
8	BabyFace	Gillette	MediaCom Connections Tel Aviv / Grey Tel Aviv	Toiletries & cosmetics	Israel	61.7
9	Dundee – The Son Of A Legend Returns Home	Tourism Australia	UM New York / UM Sydney	Transport & tourism	Australia	61.0
10	Aussie News Today	Tourism Australia	UM Sydney	Transport & tourism	Australia	59.2

View full rankings on [WARC Rankings](#)

# Top agencies for media

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## Top 10 agencies in the WARC Media 100

Rank	Agency	Location	Points
1	MediaCom Connections	Tel Aviv, Israel	201.7
2	Touché!	Montreal, Canada	194.0
3	Mindshare	Shanghai, China	186.0
4	UM	Sydney, Australia	182.7
5	MediaCom	London, UK	150.4
6	MediaCom	Mexico City, Mexico	140.8
7	Havas Media	London, UK	136.9
8	PHD	Auckland, New Zealand	112.4
9	Mindshare	Mumbai, India	104.4
10	UM	New York, USA	104.1

View full rankings on [WARC Rankings](#)



The top 10 media agencies were from nine different cities, in nine different countries, and spread across four continents. Only the UK had more than one agency in the top 10; MediaCom London and Havas Media London. Five networks were represented, MediaCom being the most successful with three agencies. Only four of the top 10 made the top 10 last year, and two were new entrants to the top 50.

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# Agencies commentary

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The top 50 agencies came from a total of 19 different countries vs. 16 last year. The USA was the most represented with nine agencies in the table, followed by the UK with six and Australia and Brazil with five each.

## The top three in detail

In first place, MediaCom Connections Israel was the most awarded agency in media competitions for the first time. It created three campaigns for P&G-owned brands in the top 100, including the top campaign, I Don't Roll On Shabbos, for Gillette. A second campaign for the Gillette brand, BabyFace, ranked 8th, and a third for Pantene, Beautiful Lengths, came in in 41st. Campaigns for Fairy, Always and Ariel added to MediaCom Connections' points.

Second place was taken by Touché! Montreal, which climbed from 9th place last year through campaigns with VIA Rail, ranked 2nd, and Québec Milk Producers, in 7th. Work for brands including Sport Chek, Sports Experts and Alliance de l'Industrie Touristique du Québec contributed to the agency's total

Climbing two spots into third was Mindshare Shanghai: one of two Mindshare agencies in the top 10. The agency was responsible for four campaigns in the top 100, including one for KFC that just missed the

top 10, in 11th, and two for clothes brand, Uniqlo. Further points for Nike and Doritos added to Mindshare Shanghai's total.

## Other points of note

- ⊗ The UK is the only country to have more than one agency in the top 10.
- ⊗ There were two newcomers to the top 50 that landed straight into the top 10. The top agency – MediaCom Connections Israel, and 7th placed Havas Media.
- ⊗ There were no independent agencies in the top 10. The highest placed independent agency in the rankings was Gameset Warsaw, in 24th.

# Top agency networks and holding companies

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## Top 10 agency networks in the WARC Media 100

Rank	Network	Holding company	Points
1	MediaCom	WPP	905.6
2	PHD Worldwide	Omnicom Group	899.3
3	Mindshare Worldwide	WPP	705.8
4	IPG Mediabrands	Interpublic Group	685.1
5	OMD Worldwide	Omnicom Group	377.9
6	Havas Media Group	Havas Group	332.3
7	VMLY&R	WPP	210.6
8	BBDO Worldwide	Omnicom Group	180.6
9	Dentsu Aegis Network	Dentsu	174.9
10	Wavemaker	WPP	155.4

## Top 10 holding companies in the WARC Media 100

Rank	Holding company	Points
1	WPP	2472.5
2	Omnicom Group	1774.3
3	Interpublic Group	1018.6
4	Havas Group	408.4
5	Publicis Groupe	329.7
6	Dentsu	190.1
7	Hakuhodo DY Group	31.6
8	Accenture	10.0
9	Chime	7.4
10	The&Partnership	5.1

View full rankings on [WARC Rankings](#)

WPP is the most successful media holding company of the year, ranked clearly in first place, and claiming four of the top ten campaigns.

The UK-based group owns the most awarded network, MediaCom, which was responsible for the top campaign of the year (Gillette Israel's Don't Roll on Shabbos) and also worked with AB InBev on The Awesome is Here for Cerveza Victoria in Mexico. WPP has three other networks ranked in the top ten: Mindshare Worldwide at number three, VMLY&R at number seven, and GroupM at number 10.

This is the second year in a row that MediaCom has ranked top of the networks for media, with PHD narrowing the gap behind in second to only six points.

Omnicom is the second-placed media holding company after a strong performance, helped by three particularly innovative campaigns from the second ranked network, PHD Worldwide. In Canada, Touché PHD gave us Data vs Car for VIA

Rail, which was the second-placed campaign overall, as well as The App That Made Milk Cartons Sing in seventh place. PHD in New Zealand executed the Beer Bottle Sand for Heineken's DB Export, which turned beer drinking into an opportunity to save the planet. Omnicom's OMD was the fifth ranked media network.

Interpublic Group is the third biggest holding company in the world, and the third most successful in the rankings. The holding company's top-placed network was IPG Mediabrands, which entered the top 10 in 4th having been missing from the top 50 last year. The network's UM and Initiative agencies drove the rise, with the best-performing campaign, Dundee: The Son of a Legend Returns Home, from UM for Tourism Australia at number nine. The campaign was based around the Super Bowl and therefore had a big profile in the US and around the world.

In fourth place, Havas Group is punching above its weight, beating its bigger French rival, Publicis Groupe (which had no campaigns in

the top ten) into fifth place. Havas' standout campaign was Oops for O2, which pushed media boundaries to display images of shattered phone screens in innovative spaces.

Also making a notable appearance among the top holding companies is The&Partnership, which is technically independent (although 49% owned by WPP) and takes the number ten position, thanks to the success of its hard working 80 Days of Argos campaign, which involved placing strategically selected ads every day for 80 days, buying space by the day instead of in a block.

## Other points of note

- ⌚ The MediaCom agencies contributed to work on 16 of the top 100 campaigns, including three of the top 10.
- ⌚ Newly created network, VMLY&R, entered the ranking in 7th; an improvement on Y&R's 23rd place last year.

# Top advertisers and brands

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## Top 10 advertisers in the WARC Media 100

Rank	Advertiser	Location	Points
1	Procter & Gamble	USA	365.4
2	Unilever	Netherlands/UK	364.1
3	Anheuser-Busch InBev	Belgium	225.0
4	21st Century Fox	USA	150.6
5	Volkswagen Group	Germany	142.2
6	Mars	USA	136.8
7	GlaxoSmithKline	UK	132.2
8	Tourism Australia	Australia	120.3
9	AT&T	USA	119.5
10	PepsiCo	USA	116.0

## Top 10 brands in the WARC Media 100

Rank	Brand	Sector	Points
1	Gillette	Toiletries & cosmetics	191.7
2	Tourism Australia	Transport & tourism	120.3
3	McDonald's	Retail	104.7
4	Cerveza Victoria	Alcoholic drinks	91.6
5	VIA Rail	Transport & tourism	91.3
6	Foxtel	Media & publishing	88.8
7	KFC	Retail	87.4
8	Uniqlo	Retail	86.1
9	Québec Milk Producers	Soft drinks	74.5
10	O2	Telecoms & utilities	71.5

View full rankings on [WARC Rankings](#)

FMCG brands are still the leading advertisers when it comes to successful media campaigns, with Procter & Gamble and Unilever out ahead, while Mars and GlaxoSmithKline also feature in the top ten.

Procter & Gamble is the world's biggest marketer, and, appropriately, its Gillette brand was the top advertiser this year, jumping from 9th to 1st, boosted by two campaigns for the brand from MediaCom Israel which both made the top ten. The first, I Don't Roll on Shabbos, for Gillette's premium deodorant, successfully targeted the untapped Orthodox Jewish

community, who were unfamiliar with the brand because they don't shave. The second Gillette campaign persuaded new dads to change the habits of a lifetime and become clean-shaven, in order to connect better with their babies.

Big global corporations don't dominate the entire top ten, however. Two smaller marketers – both Canadian – made it into the

list, thanks to clearly innovative campaigns that went down well with awards judges. Canadian VIA Rail's Data vs. Car targeted drivers at exactly the moment when they wished they had taken the train; while Québec Milk Producers brought together the top five milk brands in the country and created an app that made their milk cartons sing.

Tourism Australia is also punching above its weight on the global stage, and comes in as the third most successful advertiser. The impact of its Dundee: The Son Of A Legend Returns Home campaign was amplified globally because the work was based around one of the world's biggest live TV events: the Super Bowl in the US.

The rest of the top ten marketers are all global giants, but, like Procter & Gamble and Gillette's work from Israel, their most successful campaigns weren't always from the most obvious territories. Anheuser-Busch InBev, for example, made it to number two in the brand rankings with a lot of help from a campaign

that addressed racial tension in Mexico for a local beer, Cerveza Victoria.

Marketers based in the USA account for nine of the top 20 advertisers: Procter & Gamble, 21st Century Fox, Mars, AT&T, PepsiCo, The Coca-Cola Company, McDonald's, News Corp and Yum! Brands, owner of KFC. No other country has even two in the top 20: the UK has GlaxoSmithKline and the Netherlands has Heineken, but they share Unilever between them.

## Other points of note

- ⊗ Gillette was one of only two brands to retain top-10 ranks this year.
- ⊗ The gap between the two top advertisers, P&G and Unilever, was less than two points.
- ⊗ Volkswagen Group made the biggest climb up the advertiser ranking, from 29th last year to 5th this year.

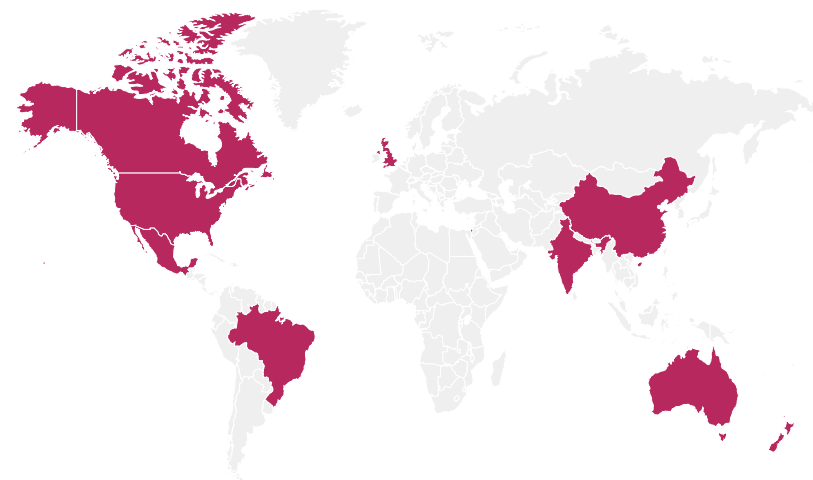
# Top countries for media

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## Top 10 countries in the WARC Media 100

Rank	Country	Points
1	USA	1288.6
2	UK	816.8
3	Australia	518.1
4	Brazil	403.9
5	Canada	386.9
6	China	349.4
7	India	338.4
8	New Zealand	257.4
9	Israel	237.1
10	Mexico	231.0

View full rankings on [WARC Rankings](#)



The USA continues to top the table for media – ahead by more than 400 points. 53 different countries registered points this year, and 19 different countries were represented in the top 100 campaigns.

The USA dominates the media rankings this year, earning around 50% more points overall than the second-placed country, the UK. It's the sheer size of the US market and the number of awards won that keep the USA on top, although many of its points come from work on US brands that is carried out in other countries.

There were no top ten campaigns that originated in the US itself – the country's highest-ranking work was down at number 19, with the BeIN Bed campaign for BeIN Sports. However, the USA serves as a base for many of WARC's most successful marketers, including Procter & Gamble, 21st Century Fox, Mars, PepsiCo, Coca-Cola and McDonald's.

Second-placed UK produced more standout work this year, particularly OOps for O2, which used the horror of a cracked screen as a device to

persuade customers to sign up for contracts and upgrade their phones. Other UK winners in the top 20 campaigns include 80 Days of Argos and Tesco's Food Love Stories.

Australia, which came third, also had three campaigns by three local marketers in the top 20: Wentworth Rat for Newscorp's Foxtel, Dundee: Son of a Legend Returns Home for the Australian Tourist Board, and the Palau Pledge.

Canada has two top ten winners, Data vs. Car and The App That Made Milk Cartons Sing, which helped the

country to earn fifth place overall, just ahead of China, which had a relatively modest showing given the size of the market. Israel's ninth position, on the other hand, is impressive given that the country has a population of less than nine million.

Looking at the top 50 agencies divided by region, Asia-Pacific is the dominant force, with 13 agencies on the list. In Asia-Pacific, Australia is the best performing country, closely followed by India.

North America and Europe are on equal footing, with 11 agencies each. The US dominates North America with nine entries in the top 50, while the UK dominates Europe with seven – only Poland (twice), Germany, and Russia also made it onto the list to represent the region.

Ten of the agencies in the top 50 come from Latin America, half of which are Brazilian, while the Middle East has five entries – two from Israel, two from UAE and one from Turkey.

## Other points of note

- ⌚ The top three countries remain unchanged on the previous two years of the rankings, with the US on top.
- ⌚ Within the top 10, three countries were new entrants to the top 50 this year: New Zealand, Israel and Mexico.



“ Since founding MediaCom Connections Israel four years ago, we have been fortunate enough to work with brilliant clients, partners and iconic brands to create the kind of campaigns that have made a huge impact on our country's cultural fabric. Of all the accolades we have won, this achievement will be a moment none of us forget. But it couldn't have happened without the hard work and fantastic collaboration between P&G and MediaCom teams who deserve this recognition. I am deeply thankful to each and every one of them. ”

*Yaron Farizon, Managing Director, MediaCom Connections Israel*

“ To be named the number one media network in the WARC Media 100 ranking for the second year running is incredible. And having the number one campaign from the number one agency in the same report is truly the icing on the cake. Key to our network's success is our passionate and dedicated people working hand-in-hand with our courageous clients. With eight of our agencies recognised in the top 50, this passion really makes the difference; it means so much to all of our 8,000 MediaCommers across the globe. ”

*Stephen Allan, Worldwide Chairman & CEO, MediaCom*

The WARC Media 100 is the successor to the media rankings in the Gunn Report, and is now part of WARC Rankings, which tracks the winners' lists from all the most important advertising award contests, globally. The results of media competitions are used to compile the Media 100, which is built on a rigorous methodology, used consistently across the competitions we track.

## How we built the rankings

We ran a global survey of industry executives, asking which media competitions they prioritise, based on their perception of the competition's rigour and prestige. This poll was used to compile the list of shows tracked for the ranking. Campaigns that won awards in those competitions were awarded points based on the level of award they won (Gold, Silver, Bronze etc). Those points are then weighted according to the standing of each competition in the global marketing industry. The calculation includes data from:

- ② **The global survey of industry executives.** The survey used to select the competitions included was also used to gauge which of the competitions selected are viewed as the most prestigious or rigorous. Winners at the most-cited awards schemes are given extra weighting in the final rankings.
- ② **The level of 'potential' competition.** In theory, competitions or categories that are open to a wider 'pool' of campaigns will be harder to win

than competitions that limit the size of the pool. So, for example, a global competition will usually be harder to win than a single-market competition. Or a category that is open to all types of marketing activity will be harder to win than a category that is only open to, say, digital marketing campaigns.

To reflect this, WARC Rankings takes into account how much of the global advertising market each competition represents. It is able to do this using WARC's comprehensive adspend data resources, which include analysis by channel and by geography.

For each competition category in which a campaign wins, its Award Points are multiplied by the competition category weighting to produce a score. For example, if a campaign wins a Silver in a competition category with a weighting of 3, it will score 12 (4 Award Points x 3 weighting).

Once the scores for campaigns have been calculated, it is possible to assign points to the organisations behind them – both

on the client and agency side. This allows WARC Rankings to build rankings of individual agencies, agency networks, agency holding companies, brands and advertisers.

These rankings reflect the points generated from all campaigns in the database, not just the top 100 campaigns in the Media 100. As with campaign scores, there is a cap of 20 Award Points that a brand or agency can win from a single campaign in a single competition.

Grand Prix wins are exempt from this cap. As with campaign scores, all Award Points are multiplied by the relevant competition category weighting to produce the scores for agencies and brands. There is a cap of 200 points that a brand or agency can win from a single campaign across all competitions. We have also collated information on the agencies behind the campaigns (including, where they have been listed, contributing agencies).

# More from WARC Rankings

WARC Rankings are the global index of excellence in creativity, effectiveness and media. They identify the most awarded and applauded ideas in the world and their creators. They consist of:

② **WARC Creative 100** – the world's most creative advertising ideas (formerly the Gunn 100, which has run every year since 1999).

② **WARC Effective 100** – the world's best advertising based on performance in strategy and effectiveness awards (formerly the WARC 100, which has run every year since 2014).

② **WARC Media 100** – the world's best advertising based on performance in media and planning awards (formerly part of the Gunn Report, and published as a separate ranking for the first time in 2018).

As well as the full rankings, subscription to WARC Rankings includes access to a searchable library of more than 5,000 creative campaigns (both from WARC Rankings and its predecessor, Gunn Report).

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