

EUROPEAN
EXCELLENCE
AWARDS
2014

THE WINNERS

WINNER CATEGORIES

On the 4th December 2014 the most innovative and outstanding projects and campaigns in the field of PR were celebrated and honored with the European Excellence Awards in Paris. For the 8th time, the Communication Director, the magazine for corporate communications and public relations, hosted this unique event. With this booklet we wish to give the winners the opportunity to present their praiseworthy projects and campaigns.

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2. Newcomer Agency of the Year

Agency _____ beebop media



Hey there, we're beebop media from Hamburg, St.Pauli; an aspiring agency for digital brand development. Our, by now, 30-person team is devising cross-media campaigns for our customers using social and new media tools. What defines us? Predominantly our abundant growth over the last three years in combination with a steadily increasing budget, the quality of our work and our authentic company philosophy. This has made us from an underdog of the scene to a highly demanded full service agency.

WWW.VIMEO.COM/106789161

WWW.BEEBOP.DE

8. Finance

Organisation _____ AEGON HUNGARY
Project _____ **National Property Damage Prevention Program**
Agency _____ Uniomedia Communications and Branding Agency



Crossing two hurdles with one leap has never been an easy task. Our assignment called for defending a leading market position and increasing brand preference. We went with a 360o degree integrated PR communication campaign, with no marketing activities at all. We have come up with a campaign idea focusing on responsible consumer behavior & prevention, found highly credible endorsement partners and turned it into an amazingly successful campaign for the largest property insurer in Hungary, Aegon Hungary.

How did we do it?

The Hungarian property insurance market has become highly price sensitive during the economic recession. Aegon Hungary, the largest property insurer in the country, offers high quality insurances. But the shrinking consumer spending was thus a major challenge for the company. Although 86% of homeowners have encountered some sort of property damage, the Hungarian public lacks relevant and credible information on appropriate property protection measures and was less and less willing to spend on high quality insurance coverage. We believed that a responsible, preventive communication campaign is the tool that can be the most beneficial for the public and respond to the market challenge by further enhancing the image of the company. In recent years, many Hungarian homes suffered damages from floods and other natural disasters, so we identified an opportunity for Aegon Hungary to lead the discussion in the media on home protection and position itself as a “caring expert” in home insurance. The highly successful campaign idea was to create the „National Damage Prevention Program” a multi-partner program to address the issue of property protection and educate the population on how to avoid these very serious damages. We found highly credible partners to endorse the program. Their endorsement contributed greatly to the program’s success:

- Hungarian National Police
- National Crime Prevention Council,
- Nationwide Civil Self Defense Organization and
- Geophysical and Geodesy Institute of the Hungarian Academy of Sciences.

We created a 360o integrated campaign, in order to reach the population through a large number of channels. We launched the campaign with „The Big Property Test”: filled out by 17,000 people (an extremely good result taking into consideration that the Hungarian average research sample size is around 300-400 people). Through this we assessed the opinions and fears of the population towards property damage. The results showed that people perceive property damage as a real threat and consider their properties their most valuable asset, which we used to generate free media appearances and press materials. Thus after the launch we had constant PR presence, ranging from background discussions with leading journalists to press releases and interviews. To keep interest in the topic, we created „Property Damage Prevention Minutes”. Online presence was further strengthened by the „Transform tomorrow!” Facebook page. “10 minutes for our property” public forums were held in major shopping malls around the country. Aegon Hungary’s customers received a letter on how to protect their own assets and information leaflets with the results of the „The Big Property Test”.

Results

Our aim was to keep Aegon Hungary in its leading position and increase its brand preference. We positioned Aegon Hungary as a “caring” expert in the field of property insurance through a 360o degree integrated PR communication campaign. It is important to note, that Aegon Hungary does not have any marketing activity. The final numbers show incredible results: brand consideration doubled to 46% in 2014 year-end (vs. 28% in 2013), the impact on brand consideration jumped from 28% in 2013 to 46% in 2014, while brand preference grew from 10% in 2013 to 20% in 2014! In terms of direct impact, we had more than 400 articles discussing the topic of property damage. And about the reach: the final number was 49,173,316 people, which is almost five times the entire population of Hungary. The campaign proved to be so successful that the National Property Damage Prevention Program will continue in 2015!

WWW.KARMEGELÖZES.HU

9. Health

Organisation _____ Leckey

Project _____ **Launching the Firefly Upsee**

Agency _____ JPR



Launching the Firefly Upsee

The Firefly Upsee is a standing and walking harness for children who are wheelchair-bound and is manufactured by Northern Ireland based manufacturer Leckey. Belfast-based public relations agency JPR was tasked with launching the product to the international market. The communication objectives were to ensure high, international visibility, drive traffic to the firefly-friends.com website and generate sales through positive media coverage.

Our strategy was to make the story real, emotional and highly significant to our target media – this invention would actually help wheelchair-bound kids to walk! We hoped to capture key media’s interest through sharing real experiences, pushing the Upsee videos and ensuring the campaign was accompanied by strong, eye-catching photography.

Extensive research was carried out to identify key international parenting, lifestyle and health media as well as bloggers. We knew the secret to the success of the campaign’s international visibility was based on targeting key journalists, news outlets and bloggers.

The correct formulation of the story was critical – this wasn’t simply a story about a new product – it was also a story of a mother’s love and drive to enhance her disabled son’s life and make life better for other families.

Prior to the media launch, the JPR team identified and engaged with key media and they were invited to the media launch. Key special needs bloggers from the USA, Canada and the UK were also flown in to the launch. Two separate press releases - health and general news - were prepared, a media invitation issued and a leading press photographer was booked.

The media launch was content-rich with good interview opportunities with parents, the inventor Debby Elnatan and James Leckey, CEO of Leckey. The media launch was held at the Leckey factory in Northern Ireland and was well attended. Photographs and a press release were then distributed to our key list.

The launch generated extensive, positive coverage internationally. The Firefly Upsee began to feature as a trending story and was soon being translated into many different languages.

The story was on Mail Online within hours of the media launch

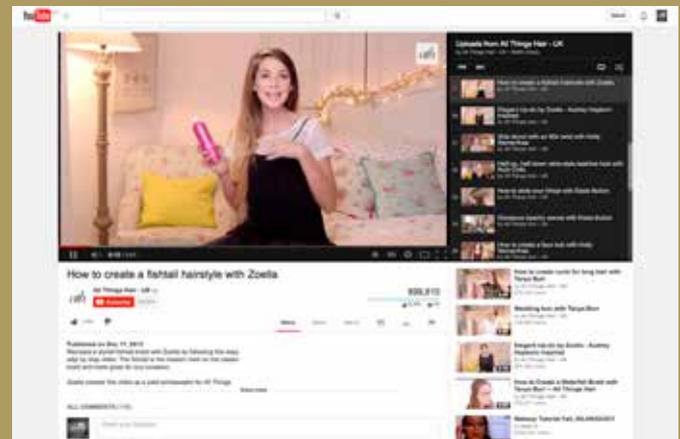
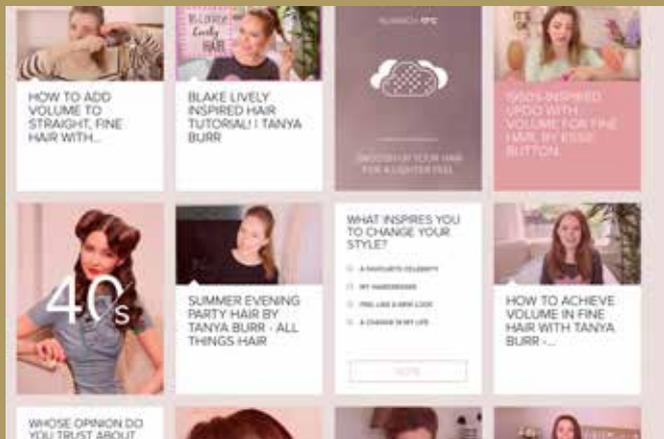
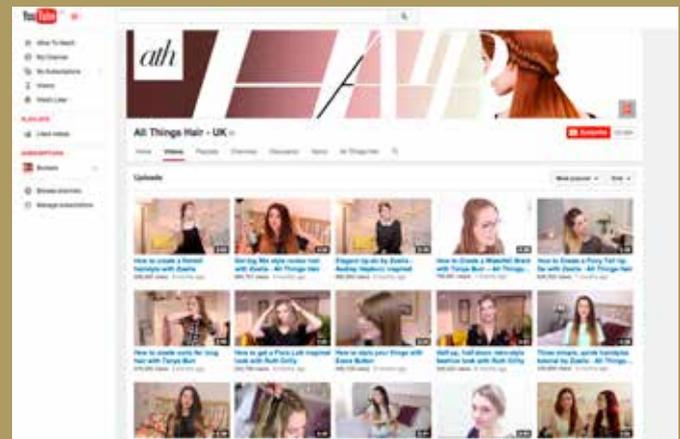
and, by 10 pm that evening, it had 10,000 shares. (That would grow to 498,000 within a week.) The photo of the parents walking with their children also started to go viral with celebrities tweeting it and thousands of conversations taking place about the Upsee. Even Ellen De Generes blogged about it. It was Craig Melvin’s ‘Invention of the Week’ on MSNBC. Radio and TV in the USA, RoI, Northern Ireland, UK, France, Germany, Turkey, Italy, USA and Brazil covered the Firefly Upsee. We stopped counting at 14,000 websites running the story. The Huffington Post ran with the headline: This Mom’s Invention Does More Than Help Kids with Disabilities Walk. It Lets Their Spirits Soar” and it was the most shared story on the Independent website the week of the launch.

The success of the PR campaign was evident, not only in terms of positive and extensive media coverage, but also in relation to sales and customer engagement. There was a massive increase to the Leckey website traffic following the launch - 189,000 visitors in March and 150,000 in April (compared to 15,000 in February). Within a day, there were 1,400 orders from all over the world. Interest in the Upsee was also reflected in an avalanche of registrations for the Upsee webinars; before the media launch there were only 500 registered. Following the launch, the webinars had an audience of 5,500. The campaign also positively affected the sales of other Firefly products. Since the Firefly Upsee’s launch in March last year, thousands of families are now benefiting from the product. Mothers and fathers across the world are sharing stories of their children walking for the first time, playing football with siblings and even walking down the aisle as a flower girl. An exceptional PR campaign for a life-enhancing invention.

WWW.FIREFLYFRIENDS.COM/STORIES/CHARLOTTES-STORY
WWW.VIMEO.COM/101609441

10. Fashion and Beauty

Organisation _____ Unilever
 Project _____ **All Things Hair**
 Agency _____ Weber Shandwick



There are around one billion Google searches relating to hair care every month, but the hair care sector was missing a trick: no brand had invested in YouTube tutorials to help women with their hair.

Unilever grabbed the opportunity and brought all its hair care brands together for the first time to create All Things Hair. The YouTube channel of video styling tips from leading vloggers uses big data analysis of search terms and trend prediction to ensure content is relevant, useful and authentic.

The bold move paid off: Unilever now unequivocally owns hair-care on YouTube. All Things Hair has become the most-subscribed hair brand channel globally, with 269,000 subscribers. It's the most liked/shared channel globally after celebrity-endorsed channels, with 37 million channel views since launch.

Situation

From how to style your hair for a party, to caring for split ends, every month there are around one billion Google searches related to hair. But in 2014, only 15% of YouTube's hair and beauty content was made up of haircare videos – and 97% of those were posted by individual video bloggers, or vloggers.

Around 60% of beauty brands have now invested in video tutorials, but hair care brands were missing a trick. Unilever, whose leading hair care brands include Tresemmé, Toni&Guy, Alberto Balsam and Dove, grabbed the opportunity.

Unilever had never before run a global digital programme, and had never brought its hair care brands together in one marketing programme, but its bold plan was to create a credible YouTube channel with relevant hair care content and tips for consumers.

The ambition was huge: own hair care on YouTube.

Objective

- Create a credible channel with relevant content to engage 25-34 year old women with queries about hair care and styling
- Ultimately, sell more Unilever hair care products.

Strategy

The creative solution was All Things Hair: a cross-agency activation bringing Unilever's hair care brands together in one

place, working with trusted, popular YouTube hair care vloggers and up-and-coming talent to produce video tutorials.

Implementation

The team signed superstar vloggers Zoe Sugg and Tanya Burr, plus three others in the UK and a further 11 in Canada, six in the US and six in Brazil - who each film two styling tip videos each month.

How do we know we're responding to what women want to know, in real-time? That's where clever use of big data comes in. The vloggers are nimble enough to respond quickly to rising search terms, as well as trending topics, such as celebs' hair at awards ceremonies or holiday seasons. Sponsored posts on trending hair care search terms link to the All Things Hair YouTube channel.

An e-commerce facility was later added, enabling consumers to purchase the Unilever hair care products used in the video demonstrations.

Results

Unilever brought its hair care brands together for the first time for this content-based campaign and the pioneering move paid off: it now unequivocally owns hair on YouTube.

All Things Hair has become the 4th biggest of all UK brand channels (86% of all hair brand views) and the most-subscribed hair brand channel globally, with 269,000 subscribers. It's the most liked/shared channel globally after celebrity-endorsed channels, with 37 million channel views since launch.

We've created more than 440 videos to date, viewed by over 57 million people. The top-performing videos are achieving over 1 million views.

All Things Hair is also selling more Unilever products. In the first month of e-commerce going live, 7% of UK viewers went on to buy a product after watching a video and 19% clicked through to a retailer site.

All Things Hair is now live in the UK, Canada, US, Philippines and Brazil.

13. Science and Education

Organisation _____ TECHNOSEUM State Museum of
Technology in Mannheim

Project _____ **The Goethe Guerrilla Campaign**

Agency _____ Schleiner + Partner Kommunikation



Millions of media contacts – generated by the guerrilla action of one night. Young activists placard posters in all Goethe streets in the southern state of Germany during an October night in 2013. On the posters Goethe was shown with a notebook and the question „Would Goethe have written Faust III this way?“

The objective of this for a state museum highly unusual guerrilla action is to convey the full meaning of technological achievements and to pay at the same time attention to the dramatic shortage of technicians. Because the shortage of technicians threatens the innovative power of Germany. Associations and the media warn that it soon will cost the society billions of Euros. The Association of German Engineers has determined that already 100,000 engineering positions in Germany remain vacant because suitable candidates are missing.

The TECHNOSEUM State Museum of Technology in Mannheim does not have money for a major advertising campaign. Therefore, the lack of budget must be balanced with creativity and strategic approach. Basis of the PR campaign is a five-step strategy, consisting of:

- 1st development of the central message in the Goethe-motif.
- 2nd arouse attention through the guerrilla action.
- 3rd communicating the message through a press conference and subsequent PR work.
- 4th flanking through social media support and the acquisition of free advertisements.
- 5th reflexive communication through guest articles in specialized journals.

The Implementation: Young helpers placard Goethe posters in all Goethe streets of the state of Baden-Wuerttemberg in a nighttime guerrilla action. This work was reinforced through actions in social networks. The next morning a press conference in the TECHNOSEUM was held. Newspapers, radio, TV and internet media report about the unusual action. In social networks discussions are taking place. In newspapers and magazines, the Goethe motif is switched free of charge as a

pro-bono ad. In a subsequent phase, decision makers are addressed through guest articles in various specialized journals.

The Results:

- Large media attention despite small budget: more than 27 million media contacts.
- Newspapers across the country report on the action.
- Contributions in radio and TV are sent.
- In social networks discussions arise.
- Associations and companies get in touch with the TECHNOSEUM to find solutions together.

WWW.SCHLEINER.DE
WWW.TECHNOSEUM.DE

14. Travel and Tourism

Organisation _____ Lufthansa

Project _____ **Are you Klaus-Heidi?**

Agency _____ Burson-Marsteller and DDB



Lufthansa was one of five airlines on the highly contested route Stockholm-Berlin. The route was marked by fierce competition and price was at the center of communication. To step away from the price war DDB Stockholm and Burson-Marsteller launched the campaign “Are You Klaus-Heidi?” in the fall of 2013.

On the campaign site www.klaus-heidi.com Lufthansa presented their challenge to Swedes; legally change your name to Klaus-Heidi, a name fit for both males and females, and get the chance to win a whole new life in Berlin. A full year, all expenses paid. The prize included an apartment, German language lessons with a private tutor, a Lufthansa bike and a host of other great benefits.

The idea was to sell the dream of Berlin rather than the cheap Berlin. To use a super attractive prize, very well packaged in an easy and fast to understand plot that either made Swedes eager to change their name or at least spread the word about this strange challenge.

The target was to become top of mind for Berlin travelers, to get a minimum of one person to change his/her name to Klaus-Heidi and to create a broader interest and buzz, all without any bought media whatsoever. The campaign was only launched through Lufthansa’s own channels and via PR efforts in traditional and social media. The launch was prepared in detail but with an emphasis on a very flexible and fast reaction approach once the campaign was under way.

In the end, the results far exceeded expectations. 42 swedes legally changed their name to Klaus-Heidi and the campaign harnessed over 240 000 000 media impressions in 30 countries worldwide. The story was covered by major news sites around the world among them Huffington post, The Economist, Fox News, Bloomberg and many more beyond that. The campaign was one of the main traffic drivers to lufthansa.com during the campaign period.

On the 1st of January 2014 the winner, Klaus-Heidi Andersson from Fjugesta in Sweden, left Stockholm to kick start his new life in Berlin and end a campaign that literally changed the name of the game.

WWW.KLAUS-HEIDI.SE/EN/
WWW.VIMEO.COM/85526992

18. Associations

Organisation _____ Aktiv Against Cancer
Project _____ **Aktiv Against Cancer**
Agency _____ Trigger



Initial situation

The small Norwegian foundation Aktiv against cancer works to ensure that physical activity should be an integral part of cancer treatment.

Targets

Huge reach of the message about the importance of physical activity during and after cancer treatment 30% understanding of the core message Engagement in social media

Strategy

1 in 3 will get cancer in their lifetime. Research shows that physical activity has a positive impact on patients during and after cancer treatment, but common knowledge around this is low. Cancer is associated with pain, sorrow and death. It can be hard on one's confidence when the hair disappears and the body changes due to the treatment. A feeling of achievement or feeling attractive is not what people associate with cancer. We developed a revolutionary concept by going against the usual perception of cancer patients. Instead of focusing on sadness and fear the strategy was to focus on the positive changes physical activity can make to cancer patients. We wanted to prove that cancer doesn't have to kill your confidence – you can still feel sexy.

Implementation

We reproduced one of the world's sexiest music videos 'Call on me' by Eric Prydz with eight cancer patients. In addition to the video we produced a 'behind the scenes' video documentary. At the launch of the campaign we invited national TV to a closed premiere viewing where the press was invited to interview the cancer patients who appeared in the video. The following day we launched the campaign at a press event. The campaign was an immediate hit in national editorial and social channels. We triggered a wide debate and conservative voices were encouraged to join in ensuring a hot debate and engagement. Shortly after the launch the message was picked up by international media.

Result

- Reach: 30 mill (5 mill live in Norway)
- Earned media value: NOK 20 mill
- 43% increased understanding that physical activity should be part of cancer treatment
- Huge engagement in editorial and social media
- Almost 500.000 views on YouTube

WWW.AKTIVAGAINSTCANCER.ORG/AGAINST-GIVING-UP
WWW.YOUTUBE.COM/PLAYLIST?LIST=PLS35FKVYAP_CUVBA5KUTRYCW9BL81QV-C

19. Non-Governmental Organisations

Organisation _____ SOS Children's Villages
Project _____ **Little Boy Freezing**
Agency _____ Släger Kommunikasjon

Jury
Excellence
Award for
Best
Campaign



Background:

“Little Boy Freezing” is the story of a PR campaign that probably should never have happened. It all went down in three weeks, with very few people involved. This was something entirely different in numerous ways. It was a hidden camera production, which is rarely used by humanitarian organisations, as it is considered too risky. We didn’t show any statistics or pictures that would hammer home the messages related to the humanitarian situation for children in Syria – which is what most humanitarian campaigns would do. And we did not speak about the organization behind the campaign, but focused all our attention and storytelling on the person watching the campaign video. We wanted people to reflect on their own values and probable actions if they were in a similar situation, trying to get them to see and grasp the opportunity to make a difference, to act and donate. “Little Boy Freezing” broke several of the conventions for what a successful viral video should look like. Most notably, it is far too long. Still, it went global and broke all the records for a campaign video coming out of Norway. Sometimes you have to trust the fact that a good story told in a good way might be worth the extra minutes.

The situation: It was winter and the humanitarian situation in Syria was at its worst. Numerous organizations were addressing the issues in Syria. SOS Children’s Villages had just established SOS MAYDAY, a new mobile phone donation network. They challenged Släger to reach out to young adults to help keep Syrian children warm by donating through an SMS worth 11 Euro, enough to provide one freezing Syrian child with a warm jacket. As the original budgets for the campaign was only 8.500 Euro, we had no funds for paid media, and had to rely solely on PR and social media sharing. H.C Andersens “The Little Match Girl” inspired the idea behind the campaign. We wanted to see how normal Norwegians would react to a child freezing. Would they lend their jacket, get a blanket or help keep the child warm or would they mind their own business? We put up a hidden camera near a bus stop in Oslo, placed a freezing child on the bench and waited to see what happened. The goal was to make the viewer realize that children in Syria are just like children in Norway, and to create a situation the passers-by could not

ignore. Communication related to the issues in Syria was creating a sense of hopelessness, but we wanted to give each viewer a belief that they could actually make a difference. We built a value based identity pay-off and assigned it to the SOS MAYDAY network – “for people who act when crisis’ occurs”. That is what would unite our target audience – their core values. Discreet branding was key, so we didn’t reveal our logo until the last frame.

Distribution:

We negotiated an exclusive four-hour window with Aftenposten, the leading national daily in Norway. As the winter was ending in Syria, we actually had to launch during the winter Olympics, to get the campaign up and running. We pitched it to key media relations, and shared the video in social media through sponsors, ambassadors and friends. Our ambition was to generate a second wave of publicity in Norway by getting Huffington Post and other international media to share and cover the story. The response was immediate and it became clear that we had hit a nerve because „Little Boy Freezing“ suddenly went global. The next 72 hours featured “Little Boy Freezing” in news outlets on all five continents – across 28 languages in more than 74 countries.

Results:

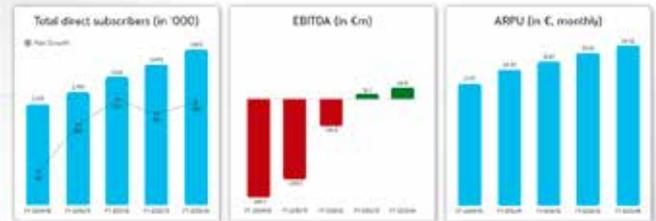
Over 26.000 people donated, generating almost 300.000 Euro and over 28.000 jackets. The video was viewed by at least 138 million, and the SOS MAYDAY network grew from 1800 to 28.000 people. The video also became the most shared commercial video in Norwegian history (500K). The campaign is one of the most successful brand building campaigns for SOS Children’s Villages globally. It has generated income and opportunities far beyond the SMS-donations, strengthening relations to existing stakeholders as well as initiating new relations that will be of long-term value.

“Little Boy Freezing” has inspired other organisations to be more innovative and bold in how they approach their campaigns and storytelling. And most importantly: it raised global awareness for the humanitarian situation in Syria.

21. Change Communication

Organisation _____ Sky Deutschland
 Project _____ **The Anatomy of a Turnaround**

Strong customer growth and increasing quality



Viewing diversity

GAME OF THRONES



The comprehensive “Turnaround” communication campaign, which was launched in 2010 and targeted toward all stakeholders in the company, has brought about a sustained improvement in Sky’s image. Today Sky is seen as a driver of innovation in the German TV market and a provider of premium programming.

The turnaround campaign

In 2009, Premiere’s image was badly damaged. The company wasn’t providing a convincing product offering, had only a small number of subscribers and had not earned a profit since its founding in 1990. Pay TV had the reputation of being a permanently unsuccessful business model in Germany.

A realignment came with the entry of a new principal stockholder. The News Corporation invested in Sky Deutschland, defined a turnaround strategy and changed structures, processes and responsibilities. The task of the Communications department was to prepare and conduct the communication of the company’s turnaround. Because the “Premiere” brand no longer inspired confidence, a companywide change process was launched in 2010, which envisaged the following goals for the planned four-year “Turnaround” communication campaign:

- a) Relaunch the “Premiere” brand as “Sky”
- b) Reposition content
- c) Develop a concise image of the company as an economical-successful, innovative provider of premium content with outstanding customer service.

In order to achieve the campaign goals, a three-part communication strategy was developed in 2010, which continues to serve as the basis for all communication measures today. Sky offers:

- a) High-quality exclusive programming
Sky provides a wide selection of high-quality and exclusive programs, including live sports, movies, series, documentaries, children’s programs and much more. Sky also offers a large selection of HD channels as well as an exclusive 3D channel. To ensure a continuous supply of high-quality entertainment, Sky invests selectively in new programming and the development of its HD channel portfolio.
- b) Cutting-edge innovations
Over the past few years Sky’s innovative products and services

have changed the way people watch TV while contributing to sustained business growth. Sky intends to continue investing in cutting-edge services and products in order to give customers more innovative ways to enjoy Sky, and to deliver an experience that is truly smart, seamless and social.

c) Outstanding customer service

At Sky, customer satisfaction is a top priority, with staff constantly working to improve the quality of service. This includes high-quality hardware and fast shipping, as well as better availability and well-trained customer service agents. The measures Sky has taken so far have already earned the company numerous awards and are a key contributor to Sky’s high level of customer satisfaction. Sky will keep investing in people, technology and processes to ensure that customers continue to receive the high-quality service they expect.

All communication measures had and have to revolve around these core messages.

At the start of the campaign, internal communication was expanded and a corporate philosophy (“Spirit of Sky”) was developed. The goal was to achieve a cultural shift and a new identity (“Team Spirit”). Ultimately, external communication was restructured. All already-existing communication channels were significantly expanded and new communication channels were opened. Now the Communications department consists of Corporate Communications, Consumer Communications, Public Affairs, Program Communications, Event Communications and Internal Communications. More than 50 people work in the Communications department and are dedicated to the reputation of Sky. Sky’s image has undergone significant change since the start of the “Turnaround” communication campaign. Today, Sky is seen as the innovation leader in the German TV market and as a provider of premium programming. Pay TV in Germany meets the needs of modern TV viewers and has adapted to the viewing habits of the younger generation. The goal of the communication campaign was achieved. One indication: While the number of subscribers increased by 54%, from 2.5m (2009) to 3.8m (6/2014), the churn rate decreased in the same period from 22% to 10%.

22. Internal Communication

Organisation _____ Heineken International
Project _____ Enjoy Responsibly Day



Moderation is Cool:

HEINEKEN's Global Enjoy Responsibly Day

As an industry leader, HEINEKEN has the responsibility and the opportunity to make moderation aspirational to their millions of consumers. To this end, they recognize that their 85,000 employees are their greatest advocates. On 4th September 2014, HEINEKEN held the first ever global Enjoy Responsibly Day to engage, educate and involve their employees to make responsible enjoyment the social norm inside and outside the business. Topics like underage-drinking, binge drinking and drunk driving are dangerous for our society, the beer industry and every one of us as an individual. HEINEKEN wants to pro-actively tackle alcohol abuse and its impact on communities globally. HEINEKEN tries to be a full dialogue partner to governments and NGO's in order to look for solutions that work.

On this journey, it is essential to equip and empower employees to be credible advocates for responsible enjoyment through engaging content and experiences which are locally relevant. Therefore, on Enjoy Responsibly Day HEINEKEN offered the framework to activate their operating companies worldwide. Through an engaging global activation each employee felt part of something bigger, something they can be proud of. Employees were encouraged to share their learnings with family and friends after this enriching experience.

The Global Internal Communications team mobilised the markets to activate the day by sharing the business case, best practices and inspiring ideas. The focus on a local level was chosen by the operating companies, depending on the most pressing local issue. Some examples include: The operating company in Mexico launched a campaign called NO TE HAGAS CÜEY to promote awareness of underage drinking at schools and on-trade, in Malaysia a campaign against drunk-driving included creative stickers promoting taking a taxi home, and in Ethiopia workshops were held on binge-drinking hosted by comedians and professionals. Others included TED-style talks; industry round-tables; drink-drive education and simulators; alcohol awareness sessions; guidance for parents; volunteering with partner NCOs and alcohol-free beer promotion.

In the pursuit to make moderation aspirational, Enjoy Responsibly Day also included elements from Heineken®'s global

Dance More Drink Slow (DMDS) campaign. All employees could make a pledge for moderation and feature in the music video of the remix from the campaign track Save My Night by world-famous DJ Armin van Buuren, which was shared on social media.

Global Internal Communications introduced an interactive digital wall where employees could join the global conversation by uploading comments and images. Digital postcards were made available globally to promote moderation to friends and family. Engaging videos featuring employees reporting from their operating company were shared internally and externally. The complete Enjoy Responsibly overview you can see here: <https://www.youtube.com/watch?v=8N3Rq4j-haQ>

In total 40,000 employees from 46 markets participated, 60,000 employees were reached with messaging and employees in 40 different countries joined the digital conversations. 87% of HEINEKEN employees believe that responsible consumption is critical for the future of the business and 84% believe that they have a personal role to play in encouraging responsible consumption. Enjoy Responsibly Day was also covered externally via social media, bloggers and press coverage.

[WWW.THEHEINEKENCOMPANY.COM/MEDIA/FEATURES/
ENJOY-RESPONSIBLY-DAY](http://WWW.THEHEINEKENCOMPANY.COM/MEDIA/FEATURES/ENJOY-RESPONSIBLY-DAY)

24. Launch

Organisation _____ Bolton Austria
Project _____ **The Mystery Scent Oasis**
Agency _____ Ketchum Publico



The Mystery Scent Oasis

A busy, constantly foul-smelly underground station isn't a great place to breathe deeply – which would make it perfect for launching a fresh and clean smelling deodorant: Borotalco. People might get the point: if this deodorant can transform the stench of Stephansplatz station into an aromatic oasis, imagine what it could do for me.

Our “Smell It! Love It!” strategy, designed to set Borotalco apart from competitors, consisted of 3 elements: transformation, noses, and love.

For transformation, we needed a foul-smelling place, ideal for contrasting the odour normally found there with a fresh smelling mystery product. It would make Borotalco the talk of the town. For noses, we wanted to reach 250,000+ Austrians per day.

For love, we figured if Austrians smelled the transformation without knowing the fresh scent, the mystery would deepen, they'd miss it when it no longer freshened the station, and they'd seek it for themselves.

Together with Vienna Public Transport and a scent expert, we spread Borotalco's scent through Vienna's smelliest underground station's ventilation system for a week. Raising awareness with phrases on digital screens we drew attention toward the scent, without giving away what it was – creating conversations and assumptions among passengers. Media speculated about the mysterious scent. Four days after kick-off we revealed the secret by branding screens with the Borotalco logo, handing out samples and informing the media. For the rest of the week we distributed samples and the branded screens stayed live, turning the station into an official Borotalco Scent Oasis.

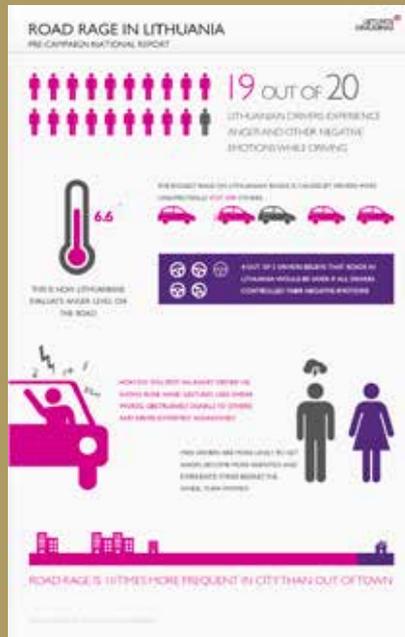
Interviewing passengers during the blind period, 90% noticed the scent, proving the impact it had on all platforms of the station. All of the interviewees liked what they smelt proving our “smell it – love it” strategy right. Editorial media articles, including Austria's two biggest print outlets, reached over 1.6 million Austrians in addition to 1.575.000 passengers, who got

into direct contact with the product. Borotalco gained 2% market share in the summer of 2014, reaching the complete annual objective in only three months.

WWW.BOROTALCO.AT

27. Corporate Social Responsibility

Organisation _____ Lietuvos draudimas
 Project _____ Zero Road Rage
 Agency _____ Integrity PR



Photos: pictures belong to Lietuvos draudimas

Zero Road Rage campaign in Lithuania

Lithuanian general non-life insurance market leader Lietuvos draudimas wanted to recharge its CSR activities on road traffic safety. Therefore, the company's communication partners Integrity PR developed a long-term flagship campaign that was called Zero road rage and was the first ever campaign in Lithuania on driver emotions and solving road rage issues.

Lietuvos draudimas conducted an extensive survey, showing that 95% of Lithuanian drivers face anger and other negative emotions on roads. Though being an acute problem, the topic has never been addressed before in Lithuania. Already half a year later, the Zero Road Rage campaign proved to be highly positive to both driver behavior and the public perception, and preference of Lietuvos draudimas.

The campaign had two main objectives: firstly, to change driver behavior and actually solve the issues of road rage, and, secondly, to link the campaign with Lietuvos draudimas. Therefore, the company chose a strategy of four substantial parts.

The first idea was to make changes in driving infrastructure by creating road signs to diminish road rage and organizing lectures of anger management in driving schools. In addition, the second idea was to secure high visibility of the campaign in the media with the dominance of Lietuvos draudimas. Furthermore, the campaign had to include strategic partnerships with state institutions and the largest national news portal DELFI. The last part included launching Lietuvos draudimas in social media to engage with the society.

The first thing Lietuvos draudimas did was a National report on road rage, which insights and academic research were used for constant stream of communication. Then, the company branded its own psychologist as a "road rage expert at Lietuvos draudimas". Regular communication of psychological aspects of road rage were used to ensure Lietuvos draudimas' presence in the media. Then, professional designers created the Zero Road Rage sign options and the public selected the winner design. In addition, state officials had to approve the road sign's corporate

color. „Turn on your smile“ road signs were built in 33 places in the country, in key city roads and highways reaching more than half of Lithuania's population

Lietuvos draudimas also conducted six pilot anger management lectures for beginners and driving instructors – 81% of the attendees would recommend such lectures for other beginners. With the Zero Road Rage campaign, Lietuvos draudimas' social media profile was launched and in 9 months, the company gathered the largest Facebook community in its segment.

The results were astonishing: 91% of drivers said the campaign increased their willingness to drive without anger. What is more, 35% of the respondents associate the campaign with Lietuvos draudimas and 24% admit it influences their insurance company choice. The campaign also had a viral effect: the Zero Road Rage sign became the symbol of positive emotions and is used by unrelated parties in social media profiles, schools or sold as a souvenir. This campaign was chosen as the Best PR Campaign 2014 in Lithuania.

Additional information: Zero Road rage campaign was started in September 2013 and was still ongoing at the end of 2014. The campaign team included Ingrida Zaltauskaite from Lietuvos draudimas as the Project Lead from the Client Company, and Raimondas Gelezevicius as the Project representative for the public and Zero Road Rage Ambassador of Lietuvos draudimas. From the Agency side the Campaign team consisted of Integrity PR Account Director Aistis Zabarauskas as the Strategic consultant and quality assurance officer, Senior Account Executive Zilvinas Bruzas as the Agency Account Lead and execution manager, and Account Executive Agne Danaite, responsible for the campaign execution.

[WWW.YOUTUBE.COM/
WATCH?V=I7H8A40T57A&FEATURE=YOUTU.BE](http://WWW.YOUTUBE.COM/WATCH?V=I7H8A40T57A&FEATURE=YOUTU.BE)

28. Event

Organisation _____ Cancerfonden
Project _____ **Play in the Shade**
Agency _____ Volontaire



In Sweden, the most dangerous form of skin cancer, Melanoma, has doubled over the last ten years. According to the Swedish Cancer Foundation, this is connected to the fact that many of the nation's inhabitants are careful in protecting their skin while on vacation, but tend to forget the dangers when at home. Simultaneously, Sweden has a cold and dark climate, making Swedes crave being in the sun as much as possible whenever given the chance. These conditions are one probable explanation to why ambitious prevention campaigns have failed in the past.

Our mission was to help the Swedish Cancer Foundation get the message across to the nation that the best way to reduce the risk of getting Melanoma is to stay out of the sun between 11 a.m. and 3 p.m.

We wanted to convey a positive message to reach an audience who is in denial of the risks of tanning. The message had to be different from traditional, fear-based governmental information. To achieve this, the creative idea had to be part of existing popular culture and adding to the zeitgeist (World Cup Soccer).

We invested the entire media budget in research and development to create the world's first shaded soccer court to be placed in any park. The lines are created by sunlight, making it visible only when the sunlight is harmful. The idea was documented and a video was released to Swedish and international media.

Play in the Shade got a 3-minute segment during Prime Time on Sweden's largest commercial news outlet, TV4. The idea then spread across the globe to more than 117 countries, across 150 different media outlets, creating a second wave of publicity nationally, securing the key messaging. The PR value alone has been measured to \$1.2 million. But most importantly, the Swedish Cancer Foundation has been asked by numerous other countries to bring Play in the Shade to them.

Right now, plans for significantly expanding the project during 2015 are being laid.

32. Annual Report

Organisation _____ Otto Group
 Project _____ **Otto Group Annual Report:
 The Way Ahead**
 Agency _____ Strichpunkt Agentur für visuelle
 Kommunikation



The Otto Group Annual Report 2013/14 follows the motto 'The Way Ahead' and focuses on the topics innovation and mobility, as the Group is in many senses moving towards its customers. The readers encounter individuals who are driving innovations, they get to know relevant markets and can take a look behind the scenes. The Report emphasises that Otto is a dynamic group of companies within which successful business ideas are transformed and novel business ideas are developed and promoted. The key message runs as a coherent thread through the Report: the Otto Group is innovative, mobile, international, close to its customers and moving ahead across all channels.

Sketches, notes and scribbles give the impression of a travel diary, both from a content and a layout perspective, thus forming a clear, new signature style for the company. The presentation of the Executive Board Members is one of the best examples of this.

The Annual Report is one of the Otto Group's key media. It appears annually in time for the Annual Financial Statements Press Conference. With its high-quality magazine section it not only addresses the financial sector but also journalists, business partners, employees and other stakeholders.

The project's objective is on the one hand to present the key figures for the financial year, and on the other hand, to provide lively and varied insights into the Group. The current Report's focus areas of Innovation and Mobility stem from the Group's strategy. The starting point for the Report was the mandate from the Supervisory Board and the Executive Board to give the Otto Group a public face by producing a personal publication, and thus to contribute to building the Group's public image.

This project produced a highly innovative Annual Report, which makes a major contribution to enhancing the Otto Group's reputation. 'The Otto Group is moving ahead': this message has been received loud and clear. The media and other stakeholders are getting to grips with the Otto Group in new ways, are becoming more observant and examining the numerous dynamic processes running within the Group more closely.

In parallel to the report, this year a corporate blog and an accompanying Twitter channel were launched. The reporting that followed the Press Conference highlighted the Annual Report, echoed the term 'The Way Ahead' and associated it with the Otto Group. Even greater positive recognition and feedback were actively given by the broader target group.

[WWW.OTTOGROUP.COM/EN/DIE-OTTO-GROUP/
GESCHAFTSBERICHT.PHP](http://WWW.OTTOGROUP.COM/EN/DIE-OTTO-GROUP/GESCHAFTSBERICHT.PHP)

WWW.OTTOGROUPUNTERWEGS.COM (CORPORATE BLOG,
ONLY IN GERMAN)

33. CSR Report

Organisation _____ OMV Petrom
 Project _____ **The power of stories**
 Agency _____ Webstyler



70% of Romanians are skeptical about the future of their country (IRES, 2013), making Romania one of the most pessimistic countries in the world. Even worse, they tend to believe they can't change their lives for the better, not to mention their country.

OMV Petrom is one of the largest companies in Romania, making it a legitimate change agent. Its community development platform (Andrei's Country) is a collection of programs through which ordinary citizens can improve the life of their communities. But, in order to take action, they first need to overcome their pessimism. The company's CSR report had to be an inspiration tool and a mindset changer.

When opening the report, each user is greeted by an optimism-meter: a simple slider easily moveable showing user's optimism level. Same slider shows up again at the end of each project story, asking the reader to tell again how optimistic he/she feels after reading it. The cumulated difference in all the users' optimism levels (before vs after reading the stories) is shown by a live graph in the report homepage.

The report helped increase taraluiandrei.ro's traffic by 398% and the pages/session by 103.96% during the first month after launch. The readers' level of optimism has increased by an average of 19% in 2 weeks only, after reading the stories. Optimism directly translated into action: community projects competition submitting raised by 42% in the same month of CSR Report launch!

34. Company Brochure

Organisation _____ Arts University Bournemouth
Project _____ **House of Cards Prospectus**



In a digital age, brochures are becoming anachronistic – information is being served more efficiently online. Arts University Bournemouth reinvented the traditional information heavy prospectus as an inspirational brand piece designed to start conversations and be shared online – marketing for cynical but creatively driven 16 year olds.

Historically, and in line with many Universities, AUB brand values sat within an internal communications framework/Strategic Plan, and recruitment communications were dominated by product information.

Our starting point was to write an AUB brand manifesto and use this as the key text in the prospectus. We also wanted to create a piece that demonstrated and celebrated our culture of making something that was more than a publication.

The AUB House of Cards prospectus was developed in tandem with AUB alumni design agency Bond and Coyne and produced to support the commencement of the 2013/14 recruitment cycle in Spring 2012.

Bespoke ‘documentary style’ photography by an AUB alumnus was undertaken and simple provocative text and a URL added to encourage questions which could be answered online or at events.

The AUB culture of collaboration, between staff and students on different courses is built on the foundation of the single campus where every studio space sits cheek by jowl with the next. But each individual student’s experience of the AUB will be unique. As they develop their practice and skills they will find the right collaborations, the right partnerships and the right inspiration for them to develop their talent. Our pack of cards can be as interlinked as many of the courses at the AUB. By making use of three-dimensional qualities the cards offered, we aimed to reinforce the idea that one campus could support many connections.

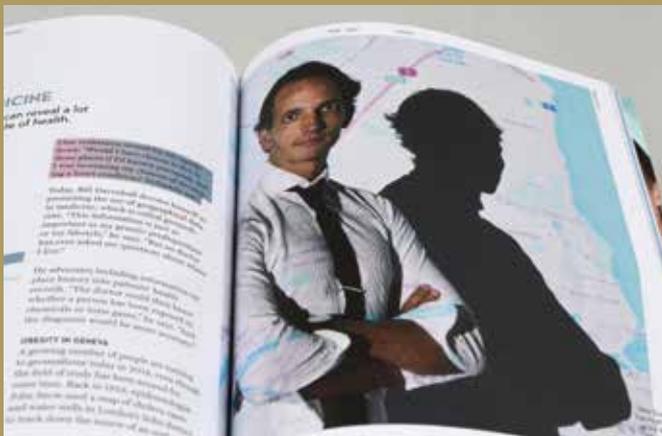
The interactive nature of the Prospectus lead to prospective students creating pieces from the cards at home, UCAS Fairs and

Open Days and sharing it across social media – from towering bridges to origami inspired animals.

There is no stronger brand statement to make, than to challenge the traditional communication medium of the prospectus; to shape its evolution so that it is a true representation of core values and beliefs. This has led to 35% growth for Open Days and +17% year on year rise in applications.

36. External Publication

Organisation _____ Lausanne University Hospital
 Project _____ **Magazine In Vivo**
 Agency _____ Largenetwork



The history of medicine and healthcare is one of ever-denser networks and partnerships. Landmark discoveries of important new treatments owe a great deal to the breaking-down of boundaries between previously compartmentalised professions. It is IN VIVO's ambition to offer you an insight into the extraordinary richness of Lake Geneva's "Health Valley", where the Lausanne University Hospital plays a prominent role, but also to bring to the attention of a lay audience the advances made by the world-leading universities and research institutions with which our hospital works.

IN VIVO is published three times a year. In between publications, you can visit this website, where you will find all the latest news as well as back issues in electronic format.

38. Corporate Film and Video

Organisation _____ KUKA

Project _____ **The Duel: Timo Boll vs. KUKA Robot**

Agency _____ Sassenbach Advertising



For the Grand Opening of the very first KUKA production plant in China, we created an impressive duel between the German table tennis legend and brand ambassador Timo Boll and a KUKA robot. By January 2015, the different video clips had generated more than 10 million clicks on Youtube and Youku and were heavily discussed in forums, blogs, and the media all around the world.

Our client KUKA is one of the leading manufacturers of industrial robots. In order to expand business in China, KUKA built its own plant in Shanghai. The KUKA Grand Opening was celebrated with a big opening event.

We used the Grand Opening not only as an opportunity to communicate the new KUKA presence in China, but also to increase the brand awareness of KUKA in the Chinese market significantly.

Therefore, we signed Timo Boll as brand ambassador for KUKA China. The German table tennis pro has an enormous fan base in the Chinese market. However, he should not only act as the new face of KUKA, but also challenge a KUKA robot to a table tennis match. The first sports duel between a human being and a robot should ensure attention around the event.

We orchestrated the duel between Timo Boll and the extremely fast KUKA KR AGILUS in a minute-long, aesthetically converted film match. In the course of the film, the KUKA robot seems to take the lead, until Timo Boll goes ahead and finally wins the match. The final sequence shows Boll fighting not only against one KUKA robot, but against five.

The results were fantastic: By January 2015, the teaser – as a short version of the duel – had generated more than 1.9 million clicks and was intensely discussed in forums. Even news programs showed sequences. The long version of the clip had gained more than 8 million clicks on YouTube and Youku.

Check out the duel at <https://www.youtube.com/watch?v=tII-JME8-au8>

The story continues: A new duel is yet to come. Check back regularly for exciting new videos at our landing page www.kuka-timoboll.com (from January 2015).

40. Blog

Organisation _____ Maersk Oil
 Project _____ Freedom with responsibility

The screenshot shows the Maersk Oil corporate website. At the top, there is a navigation bar with the Maersk Oil logo and menu items: Home, Locations, People, Oil & Refining, Storage and products, Fuel Transformation, Tools, and Board/Investor. Below the navigation bar, there is a 'Blog corner' section featuring a 'Test why to try?' article by a woman. To the right, there is a 'Top stories' section with a featured article titled 'Evolution of energy business in Norway' and a sub-article 'Partnering for a new community'. Below this, there are sections for 'Ask your CEO', 'CSR newsletter', and 'Building big ideas'. At the bottom, there is a 'Follow us on' section with social media icons and a 'Group Subscribers' section.

This screenshot shows a blog post from Maersk Oil Insights titled 'Living With Uncertainty'. The post features a portrait of a woman with long brown hair. The text discusses the challenges of living with uncertainty in the energy sector, mentioning the need for resilience and the importance of staying informed. The background of the post shows an offshore oil rig at sea.

This screenshot shows a blog post from Maersk Oil Insights titled 'Diversity, Divergence, & Differences'. The post features a photo of two men in orange safety gear looking at a tablet. The text emphasizes the importance of diversity and inclusion in the workplace, stating that 'Diversity of thought is incredibly valuable for us' and mentioning 'Stephan Zwaan'. The background of the post shows an offshore oil rig at sea.

Our internal blog corner has penetrated the organisation with its high level of transparency and authenticity and by bringing hard core business issues into the limelight. Employees at all levels are engaged in the commentary and each new blog is eagerly anticipated. The ‘talk’ in the corridors is now online and people are empowered to contribute. The CEO takes the channel seriously and supports employee openness.

Situation:

Senior leaders felt that there was a lot of talk and speculation in the corridors and also that good ideas and useful input was possibly blocked at the middle management layer. An honest channel was needed where employees could feel ‘safe’ raising issues and providing feedback while respecting company values.

Target:

To have an open authentic communication channel that people would trust.

Strategy:

The blog should not be top down communication but rather sought to dig out those quiet hidden voices that never get a chance to share their opinion. There should be diversity among bloggers - discipline, location, gender, and not least, thought. Blog contributions would be largely unedited – only grammar - to give bloggers freedom to develop their own identity and style. A blog policy was developed citing company values.

Result:

The blog corner is the most popular space on the company intranet and now the blogs are being discussed in the corridor which is a positive change. The pool of bloggers quickly grew from 6 to 20 regular bloggers as everyone wants to blog and the readership shows that the majority of the organisation is engaged in the dialogue. One significant benefit is that the quality and relevance of the blogs is so high that they resonate beyond an internal audience; many internal blogs are therefore distributed externally on the company website and social media channels.

Before the refresh Roche.com was a classical corporate website – one-way communication with lots of text and little captivating content. After the refresh users found a responsive website, with consolidated and storified content, modern design, much better user guidance and appropriately approached target groups.

Targets

In 2013 Roche.com decided to initiate a refresh to evolve from a classical corporate website to modern-day web communication. The most important objectives of this project were to improve user guidance and experience, consolidation of contents, revision of target group accesses, responsive design and a content re-work, away from announcements toward gripping, innovative and engaging stories.

Strategy

The following strategic goals were defined:

1. The website must be fully responsive
2. All sections should be refreshed to fit the new look and feel, which included content consolidation, realignment of target groups and contents, development of innovative storytelling formats and appropriate staging of important communication topics.

Highlights

These refreshes already created a large number of new formats, target group accesses and contents. Some of the highlights are:

- **Topic Hubs:**

Provide easy access to important contents for specific target groups independently from their hierarchical position in the information architecture, either using intelligent or curated tagging.

- **Storify important topics**

For the new responsive grid a highly flexible ‚story‘ template was developed. It provides state-of-the-art features such as parallax effect, inPage navigation, slideshows etc. to allow for easy creation of storified contents around important and interesting topics.

- **Access to healthcare**

The worldwide access to healthcare is a key strategic topic for Roche. The feature “Access to healthcare” shows the many facets of this problem (financial, educational etc.) and how Roche is making headway in this area.

- **Our pipeline**

The Roche product pipeline is one of the most important assets of the Roche.com. It informs and educates various target groups about the research projects done at Roche and the progress they make with it.

- **Biochemical pathways:**

The Biochemical Pathways Wall Charts have enjoyed worldwide popularity as a standard reference for nearly 50 years. The charts can now finally be accessed as an interactive online service with additional features and – despite being a special interest topic – rate as one of the Top30 pages of Roche.com

The process

A mobile first approach for the implementation process was chosen to provide the best UX possible on all devices. The entire framework is modular guaranteeing an efficient extensibility and further development in the years to come, using current web standards and refraining completely from using browser plugins.

The refresh-process of Roche.com is still ongoing to date. So far the website has been switched to a responsive layout and 5 of 7 website sections have been refreshed.

The success of the new responsive layout was immediate: The number of mobile phone visits increased by 96.5 % in 2013.

Tablet visits increased by 85 % in 2013.

Furthermore the refreshed Roche.com/about section using the new story template was highlighted by Bowen Craggs in BC Tip 1099 Roche: Standing out with ‘About’

“‘About Roche’ has broken with convention by borrowing its responsive, scrollable design from the latest media and tablet friendly sites [...]. One aim of ‘About us’ pages is to convey an image of the company, especially for potential jobseekers, and can be seen as an adjunct of the Careers section. In this case, the modern design manages to convey a ‘we are not afraid to be different’ message that jobseekers, especially recent university graduates, are likely to find appealing.”

WWW.ROCHE.COM/INDEX.HTM

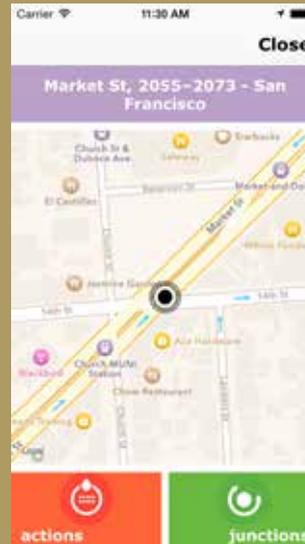
WWW.ROCHE.COM/ABOUT.HTM

44. Mobile Communication and Social Apps

Organisation _____ Novartis

Project _____ **The First Navigation and supportive
tools for Blind patients**

Agency _____ Ar Works, Giovanni Luca Ciaffoni



Differentiating colors, knowing the currencies in front of the cashier, reading, knowing directions and many of our daily interactions are taken for granted. Those interactions are very hard for visually impaired individuals and even impossible in some cases.

ViaOpta Apps were created to help all types of visually impaired individuals in their day to day interactions. As part of its work for those suffering from various eye diseases such as Age-related Macular Degeneration, the Novartis Ophthalmology team identified a need from those who were visually impaired or suffering from blindness to have tools which could assist them in their day to day lives. One of the key identified needs was mobility. Differentiating colors, knowing the currencies in front of the cashier, reading, knowing directions and many of our daily interactions are taken for granted. But these interactions are very hard for those who are visually impaired, and even impossible in some cases.

A smartphone application seemed like an ideal solution. The main objective of the campaign is to help patients gain independence and provide them with an app with genuine added value. The Ophthalmology team and Novartis as a whole are committed to innovating for patients, and the development of the app was a way to fulfill that commitment. Other objectives include showing leadership in ophthalmology and differentiation from other Pharma companies by developing an app that put patient solutions first.

We involved nine countries in the development of both apps, ensuring optimal understanding of their customers' and patients' needs. The team involved the AMD Alliance international group to capture patient insights and feedback, to ensure that the application was tailored to meet the needs of the visually impaired. In addition, the patients tested both final apps.

The apps are being promoted both internally and externally. Externally they are being promoted by Novartis owned social media and paid promotion of the app. They are also being promoted to physicians who can recommend them to patients, and partner groups in many countries such as the AMD alliance are promoting the app via their own channels.

The apps reached 10,000 downloads and 1,000 downloads in their first week alone, which is the highest number ever for a pharmaceutical app. The app was also named app of the week on Pocket MD.

49. Portugal

Organisation _____ L'Oréal
Project _____ **Healthy Sun Time**
Agency _____ Lift Consulting



In 2014, Garnier Ambre Solaire decided to raise awareness among the Portuguese for the importance of protecting the skin from solar radiation and prevent skin cancer. The penetration of sunscreens in Portugal is among the lowest of Europe and, also being one of the countries with higher levels of sun exposure, there is still a long way to go in education for sun protection and prevention for skin cancer.

Garnier considers that sunscreen brands should have an important role in informing and alerting consumers about the dangers of an incorrect and excessive sun exposure. This education should ideally start at childhood, so the strategy adopted on this project focused on children as the main target and as a communication vehicle to their surroundings.

Garnier launched “Healthy Sun Time” – a campaign that impacted half a million children in the 1st cycle of Basic Education by educating for skin health and conveying a positive message on a correct sun exposure. With the purpose of educating children about the subject, Garnier held a contest in which the schools that participate had to design a sundial made of recycled materials.

The project credibility was supported by the partnership with relevant institutional entities such as the Portuguese League Against Cancer and the Ministry of Education, which were constituted spokespersons for this project.

The objectives of the project were to strengthening L’Oréal and Portuguese League Against Cancer partnership, contributing to conscious the population about skin cancer and to positioning Garnier Ambre Solaire as the leader in skin health concern, by investing on research and development of products to help protecting the skin; Furthermore, we tried to promote brand awareness among its stakeholders, namely children and impacting indirectly their parents and school community.

This campaign was implemented in three stages: launch, engagement with schools and results disclosure. Through these phases, this project involved media relations, contact with dif-

ferent stakeholders, graphic supports development, event preparation and coordination, media training, sending information to the press, interviews promotion, contents production, relationship with schools, video production, amongst other actions.

This project achieved great awareness, releasing 52 news items (an almost 500,000.00 Euro AVE): 15 TV (some of which involved presence in studio), 1 radio, 12 press and 24 online.

Besides the media, it directly impacted half a million children, from 6 to 10 years old, whose messages reached their families.

Because “Healthy Sun Time” was worked under different perspectives and approaches, several types of media covered the project – health, general, lifestyle – and the number of people impacted got boosted, generating an estimated audience of 10 million people!

51. Germany

Organisation _____ Momondo

Project _____ **Oh yes, we are daredevils! How
Momondo got Germany laughing and
listening**

Agency _____ LEWIS PR



momondo.de



The journey of momondo and LEWIS began in August 2013. The metasearch engine momondo operates in a crowded marketplace. Back then it was up against more established travel sites, such as Skyscanner and Swoodo. When entering the German market, momondo challenged LEWIS to develop a campaign that would help them gain market share and visitor traffic. A different approach was necessary to gain media attention. The team focused on a storytelling approach, positioning momondo as a thought-leader in the industry. Unusual surveys were conducted, aimed at raising eyebrows, smiles and coverage. Over 175 million viewers were reached and traffic to website was boosted by 23%.

Key objectives were to gain traffic to the website, brand awareness through positioning momondo as alternative meta search engine to consumers, who want to explore the world on their own. Also building relationships with key national media and achieving mentions in the same articles as competitors were important goals.

The strategy for achieving this was using data-driven stories to gain media attention. momondo and LEWIS focused on unusual and humorous angles to stand out from competitors. The texts played with common prejudices about German travel behaviour and showed that most of them are not true from a research perspective. Also visual assets were created for the media to drive traffic back to the site.

momondo implemented this strategy with a big international survey in twelve countries. As all countries got the same questions, this enabled LEWIS to compare the results and draw interesting comparisons among the nationalities from it. Topics were e.g. food and drink on vacation, city breaks and fashion.

LEWIS also leveraged the news value of popular national events like the “Oktoberfest”, which created unexpected results about what people would like to change at the event.

Out of this material LEWIS created quirky pitches for the media, which included headlines like “No Tennis Socks: German’s

lead fashion stakes on holiday” and “Oktoberfest: Childcare and non-German breweries wanted”. Additionally, the team used photography series about travel topics and elevated the German country manager as a ‘go-to’ spokesperson.

Key results of the campaign during the first contract period from August 2013 to July 2014 included over 670 million people reached. LEWIS secured more than 600 pieces of coverage in national targets including key media like Bild, Welt, T-Online, Handelsblatt, Hamburger Abendblatt, Berliner Morgenpost, tz, yahoo.de and Focus. The agency overachieved regarding all KPIs set by momondo, e.g. the campaign reached more than 56 million users per month, while the target was 35 million. LEWIS established strong relationships with the German press agency dpa and the key spokesperson, which now gets requests by journalists for comments.

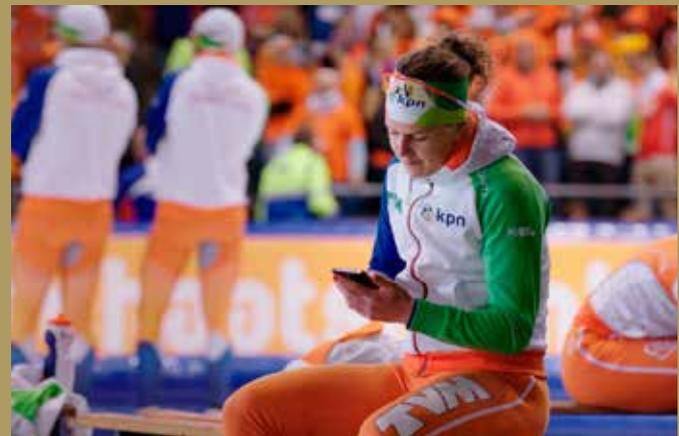
The first episode of momondo and LEWIS travelling together was very successful and they will continue with a lot more interesting activities and topics.

53. Belgium, Netherlands, Luxembourg

Organisation _____ KPN

Project _____ **Olympic speed skating campaign
2014**

Agency _____ House of Sports



The challenge: make KPN visible as the authentic sponsor and fan of the Dutch speed skating was the goal of this winter campaign in the Olympic season 2013 – 2014. Four years of skating sponsorship came together during the Olympic Winter games in Sochi in a unique overall integrated campaign for KPN. An integrated campaign with focus on the KPN brand, our sponsorship, our customers in both the consumer and business market aligned through all marketing and sales channels within KPN peaks at the Coolest Ice Rink of Amsterdam @ The Olympic Stadium.

On a strategic level, KPN wants to give existing customers more advantage (that they wouldn't get from a competitor): from extra services to experiencing Dutch (professional) skating. These combined strategic considerations gave KPN the basic idea to become the main sponsor of the Netherlands' Coolest Ice rink in Amsterdam: an official 400m Speed skating track put in the Olympic Stadium. Over 80.000 loyal KPN customers (consumer) were given free tickets to experience (professional) skating at The Netherlands' Coolest Ice rink in the Olympic Stadium in Amsterdam. Furthermore, we handed over 10.000 free tickets to loyal customers (business) to experience the KPN's "Dutch National Championships Allround and Sprint" and handed over 250.000 pairs of 'KPN smartphone gloves' from across the country to support skating fans in general. Customers and relations of KPN were 'always ahead of the game and beat the rest of the Dutch people during the Olympic Winter games in 2014.

Our results:

1. 70% of the target audience recognized the campaign and 80% of the recognizers knew the core message correctly.
2. All expressions of sympathy scored well above KPI: TV commercial scores on „sympathy for the KPN brand“ significantly higher than the average KPN commercials (61% versus 50%).
3. The campaign contributes to increase the KPN brand values, including by:
 - KPN is 'personal', from 20% to 25%
 - KPN is 'helpful', from 32% to 39%
 - KPN is 'authentic', from 35% to 44%
 - KPN is 'sympathetic', from 22% to 30%

Source: Research mindshare

4. KPN is the most famous sponsor of the Dutch skating / KNSB despite an ad-free Olympics (less visibility skinsuit and boarding) and the visibility of other Olympic sponsors. This has led to media value of 13.7 million euros (TV, print, online and social) and a sponsor awareness of 54%.

5. Our sponsor awareness, both in the consumer and in the business market, was the highest ever by the integrated campaign and activation of The Netherlands' Coolest Ice Rink.

6. The integrated campaign achieved an extra traffic boost of 9%. This is an increase in store traffic and online traffic via www.kpn.com. In addition, the campaign also resulted in an increase in the number of customers that sales staff approaches (through the call centers of KPN). This represents an additional traffic boost sales of over 9 million turnover. This percentage is higher than in previous years (2012 and 2013).

7. Our brand consideration, the percentage of consumers that consider to buy KPN products, clearly shows a continuous upward trend: skate fans consider the KPN brand significantly more than other brands.

8. Clear significant increase of NPS* by customers that are interested in skating: customers interested in skating give KPN a higher NPS (are more loyal to KPN).

Facts: Coolest Ice Rink Amsterdam

1. KPN, with an awareness of 74% among visitors, has been very visible as the main sponsor of The Coolest Job in the Netherlands compared to other sponsors.

2. More than half of all invited customers (56% in consumer and 91% in the corporate market) have opted for a visit to The Netherlands' Coolest Ice Rink. In the evaluations customers in the consumer market gave KPN an NPS of +8 (positive difference* +5) and in the business market with an NPS* of +24 (positive difference* of +9).

3. 98% of the visiting customers rate their visit to The Netherlands' Coolest Ice Rink as a (very) positive and would come again when invited.

Less than 5% 'no show' at the box office of The Netherlands' Coolest Ice Rink.

54. Norway, Sweden, Finland, Denmark, Iceland

Organisation _____ Falu Rödfärg
 xProject _____ **The Moonhouse**
 Agency _____ Rippler Communications

PROBLEM
 In 2014, Falu Rödårg - the original producer of the Swedish pop song became 250 years. But how can a local anniversary turn into global news and take the brand 250 years into the future?

SOLUTION
 In 2008, Mikael Gärnberg started a sharing art project together with Sweden's space club - to put a red house on the Moon. 2008, the world economy and the project hit a brick wall. Today, the digital revolution has opened up new ways to realize projects. We utilized this change to increase online activity through The Moonhouse by having Falu Rödårg create a global crowdfunding campaign to finance the project.

RESULT
 Reach: 900 000 000 people
 Media value: 441 500 000
 ROAS: 2000 %

Final goal
15 000 000 USD
The Moonhouse on the Moon
 includes:
 - Payload ticket with Astrobotic
 - Ground Operations
 - HD pictures of The Moonhouse on the Moon

Stretch goal 3
The Moonhouse and payload complete
5 000 000 USD
 includes:
 - Color proof testing
 - Environment testing
 - Functional testing in 1/6 g (Moon gravity)
 - Functional testing in Thermal Vacuum
 - Launch campaign
 - Verified Payload mounted on launch vehicle and ready for launch

Stretch goal 2
Research Prototype
- Proof of concept
1 000 000 USD
 includes:
 - Functional prototypes of placement mechanism and deploying house
 - Functional tests in moon landscape

Stretch goal 1
Prototype 1
250 000 USD
 includes:
 - Integrating existing solutions into a functional deploying house prototype

Since 1764 Swedes have painted their houses with the red paint that today is part of the Swedish cultural heritage. The paint is unique and uses raw material from the UNESCO world heritage Falu Mine. The event is a big milestone for the company and the local community. How can the anniversary of 2014 and the history of the brand be used to take the brand another 250 years into the future? To move the anniversary to something bigger, the strategy was to find a context that could integrate with Falu Rödfärgs anniversary, yet still bear relevance to people all around the world. In the planning process we found Swedish artist Mikael Genberg - known for his art-installations with the red house with white corners as centrepiece. In 2008, due to the financial crisis, he put his most daring project on hold – the vision of a red house on the moon.

By integrating the anniversary with Genbergs project we created the concept “from the mine to the Moon”. The digital revolution has since 2008 created new ways to fund projects. Instead of reaching out to business leaders and politicians, like Genberg had done earlier, we created a campaign everyone could access – by utilizing the growing crowdfunding phenomenon. This enabled us to let anyone become a part of the first art project on the Moon – The Moonhouse.

The staggering goal (15 million USD) would be a challenge out of this world. Therefore we utilized the astronomic goal and the ambitious crowdfunding campaign as communicative tools for raising awareness about the project and Falu Rödfärgs 250-year anniversary. We revived the project by gathering the key participants, signed a contract with the US Space Tech Company Astrobotics to bring the house to the Moon and built our own crowdfunding platform. The platform was set up as a hub for curated content and reinvented the story about the first art project on the Moon. We focused on key elements such as visuals and shorter films, created a detailed plan for the launch and plotted out activities that would last throughout the campaign period of 6 months. All activities during the campaign were communicated through the hub and spread through press and social media channels. In order to hype the launch, we leaked information to key target media in Sweden and globally. The campaign launched at a press conference held in UNESCO

world heritage Falu Mine and instantly made global headlines. A press kit focusing on photos, visuals and a film about the project was sent out to key target journalists and bloggers after the press conference. The integrated campaign used several communicative platforms targeted to different stakeholders: On Twitter, people got a chance to ask questions where Sweden’s first astronaut Christer Fuglesang supported the project as an ambassador and spokesperson. On Facebook, we communicated curated content and project updates. On Instagram, we focused on a competition with one of Sweden’s largest Instagram profiles, @wisslaren. We launched a 40 days Kickstarter campaign integrated with the hub at the end of the campaign period to keep momentum.

An Oculus Rift VR-app gave people a chance to experience The Moonhouse on the Moon during the Press Conference and events. We also partnered with www.bungalo.com who rented out The Moonhouse on their site.

Results

The campaign became global news with over 200 articles and has been featured in Yahoo News, HuffingtonPost, The Guardian, Space.com, The Telegraph, The Boston Globe, Gizmodo, The ShanDong Weekly, The Hindu, CnBeta, Cnet, Big Think, Dagens Nyheter, Brasil Post, NBC, Inquisitr etc. 95% of the articles included pictures from the press-kit and 60% of the articles had the 6 minute video embedded. The 40-minute press conference was live broadcasted simultaneously by Aftonbladet TV (Sweden’s largest web-TV station), TV4 (Sweden’s biggest TV-channel) and Space.com.

The campaign had a total reach of 900 million people around the world leading up to a media value of 33 million EUR and a ROI of 2000% making The Moonhouse a milestone in the 250-year history of Falu Rödfärg.

WWW.VIMEO.COM/108337141
WWW.THEMOONHOUSE.COM/EN

56. Poland, Russia, Ukraine

Organisation _____ Projekt Test
Project _____ **Generation Minus – free from HIV**
Agency _____ Partner of Promotion



Beata Sadowska (famous presenter & author)
with her Partner and son



Weronika Kucikiewicz (famous actress) with her son



Anna Wandzikowska
(famous presenter & author) future mom



Sylwia Gruchala (sport women) with her daughter

In Poland HIV prevention is a taboo subject. Every year in Poland there are about 70 – 100 births diagnosed with HIV. Currently only 10% of pregnant women carry out test for HIV, and only 3% said that the doctor informed them of the need to perform the test. In the United States and the European Union risk of birth of the child by a woman infected with HIV is approx. 3%, while in Poland it can be up to 50%, which is comparable with the countries of Africa. Getting tested while pregnancy should be obvious but unfortunately in Poland it is not. That is why the “Project Test – Generation minus” was created.

Thanks to the „Project Test – Generation Minus” the situation has changed. The campaign goal was to fight the taboo of HIV testing in Poland and encourage mothers and future mothers to prevent children from HIV by getting tested while pregnancy. Direct result of campaign: number of women getting tested increased for over 80%. Why it's so important? Appropriately early detection of infection of the mother, makes it possible to deliver treatment and prevent child from HIV.

The question was: who will convince the women that getting tested for HIV is nothing to be ashamed of? The answer was simple: it needed to be well-known celebrities and opinion leaders, moms and future moms, who will loudly speak about testing. In order to build campaign awareness we provided media with unique, lifestyle content. Through a unique content which stands out in the crowd we wanted to encourage women in Poland to get tested.

We convinced 12 popular celebrities (actresses, singers, famous presenters and sportswomen) to support the project on a pro bono basis. We organized photo shooting presenting beauty of motherhood, emotions & unusual bond between the mother and a child. We created a special edition of an exclusive calendar with celebrities, photographed in the various stages of motherhood. The calendar was released with a national, lifestyle magazine “Flesz”.

As a big reveal we organized The Night of the Red Ribbon '13 which was carried out together with the celebration of the World

AIDS Day. During the Gala the vernissage of ambassadors' photos took place.

The communication of the campaign was aimed at: press, Internet, TV, radio & social media. As a direct result of the campaign the number of women getting tested increased for over 80%. The average value of released clippings amounted to 340 000 Euro.

WWW.FACEBOOK.COM/PROJEKTTTEST
WWW.PROJEKTTTEST.PL/

57. Hungary, Czech Republic, Slovakia

Organisation _____ Milka
xProject _____ Turns the toughest tender
Agency _____ PR.Konektor



Idea & successes

Punkers, motorcyclists, tattoo artists, rappers, football hooligans, untraditional mothers, Krav Maga fighters, female body fitness competitors and Milka chocolate? We say about these types of subcultures that they are the spice of society and they break the boundaries set by the system. Still we often imagine them according to the prejudices created by our surroundings, media or close acquaintances.

The aim of the project “Turns the toughest tender” is to discuss subcultures and prejudices that are often held against them and to show that the tougher-looking subcultures can also have a tender side. And Milka helps to bring this tender side out of everyone.

Initial situation

Milka had decided to complement the relaunch of big chocolate bars with Milka thermocups with exchangeable designs. Our aim was to present the brand new claim “Turns the toughest tender” that is shown on the big Milka bars while to simultaneously connect it with the thermocup.

Targets

The aim of the campaign was to open the topic of prejudice and to put Milka into the role of a brand that brings out everyone’s tender side.

Strategy

In order to originally fulfill the claim “Turns the toughest tender” we have asked subcultures that are seen as tough by the society to cooperate with us. We have then presented the representatives we have chosen to the public through their life stories and interviews. The aim of the project was to show that even a tough-looking tattoo artist or punk can have a softer side and it isn’t right to judge others only by their appearance. Thanks to their variety we managed to reach all types of media for free, because of the interest generated by the campaign.

Implementation

We have presented tough subcultures to the public through their cup designs and in addition we have created an application for

the users, where they can create their own designs and through them express who they truly are.

The content hub of the entire project was a microsite, where an exclusive content in form of interviews with representatives of subcultures, comments of specialists and media outputs were collected. We have presented the serious topic of fighting against prejudice in a humorous and for the public interesting form – a viral video from the Prague underground. In addition, a controversial “tough” celebrity, who helped present the project also in social-tabloid media, got involved in the campaign.

Result

All opinion leaders from communities took part in the project for free. We managed to have more than 71 outputs across all types of media including 4 national TV stations in which advertising is not allowed – and Milka was there for the 1st time. Total audience was over 20 million (CZ has 10 M inhabitants). The video shot in the subway station was played over 696 000 times on Youtube and other media channels. Users created more than 7400 designs of Milka thermo mug covers, they were sold out with their Milka big tablet purchases and over 22 000 voted in the application. We managed to raise discussion about the “tenderness” in several community media. Milka Big Taste was heavily discussed and invoked a lot of emotion. Total reach of all posts on Facebook was over 2 million users. Milka tablets sales increased +34% compared with the plan for this period. Big Milka tablets awakened tenderness in the toughest and thus proved their unique benefit to consumers.

Timeframe: 08.2014 - 09.2014

Employees:

1. Social media consultant/Project manager

1 PR consultant

1 Account executive

More employees of the agency participating in subordinate tasks

WWW.YOUTUBE.COM/WATCH?V=P0KRK5PV40K

58. Bulgaria, Romania, Croatia, Slovenia, Serbia, Montenegro, Bosnia-Herzegovina

Organisation _____ Our Premature Children Foundation
and AbbVie Bulgaria
Project _____ **The biggest heroes are the youngest
ones**
Agency _____ Chapter 4 Bulgaria



One out of 10 children is born premature. In the different regions in Bulgaria the premature rate is between 11 and 18%. Yet prematurity is a topic no one wants to talk about and few people are aware of it. Thus the main goal was to start a process of awareness, commitment and involvement. People need to understand how hard the struggle for life of premature babies is and how precious their lives are. Moreover, each of us may be affected by this problem.

The key message is “The biggest heroes are the youngest ones”. The campaign sign is two palms with spread fingers, showing that 1 out of 10 children is born premature. It is included in all materials: video clips, radio spots, posters and outdoor materials. The campaign materials and visions communicate the message that premature babies are small and vulnerable, but can grow up to be strong and successful.

“Our Premature Children” Foundation, supported by AbbVie Bulgaria, conducted an awareness campaign named “The biggest heroes are the youngest ones”.

The idea of premature children being the real heroes of our society was heart felt by a large group of people, companies and media, who supported the cause on good will. 5 of the biggest national TV channels broadcasted campaign video clips pro bono. 42 media partners and lot of suppliers believed in the cause of spreading awareness about premature babies. Key neonatologists and various specialists discussed the extremely sensitive prematurity topic. Parents of premature infants, psychologists and representatives of “Our Premature Children” Foundation showed the difficulties accompanying the birth and growing of premature infants. The huge media interest on the topic engaged various audiences.

Celebrities were touched by the cause and the shocking statistic and supported the campaign pro bono by becoming Ambassadors and spreading awareness. They promoted the understanding that the struggle for life is more important than any other achievement:

Rumyana Neykova–Olympic champion awarded with the title “Athlete of the year” several times, one of the most popular and beloved Bulgarian athletes.

Nicky Kanchev–journalist, radio and TV host. He is well known for supporting charity causes on socially important issues and is

popular in Bulgaria.

Petar Bakardzhiev–reporter and TV host of sports emissions on bTV Media Group – one of the three biggest national TV channels.

“The biggest heroes are the youngest one” campaign has 4 main events:

Opening press conference: Olympic champion Rumyana Neykova and popular TV host Nicky Kanchev gave an official start of the awareness campaign. “Our Premature Children” Foundation explained the campaign goals, marked key upcoming initiatives and presented videos in which the campaign ambassadors show their support and appeal for social empathy.

“The biggest heroes are the youngest ones” March: In the biggest park of Sofia a March in support of premature babies was conducted. Different sport activities and art workshops engaged the public and provoked them to learn about difficulties that premature babies are facing.

World Children’s Day celebration: Children and parents celebrated together Children’s Day enjoying free makeup for children, balloons and original handmade items and sweets. At the special photo corner visitors took photos showing their support with the campaign sign: two palms with spread fingers.

Appreciation media event: The achieved results were presented to media and the Foundation gave special appreciation plaque to all stakeholders – media partners, campaign ambassadors, key neonatologists and the Facebook ambassador, to show them gratitude and appreciation of their support, namely raising awareness and engagement.

“The biggest heroes are the youngest ones” campaign raised successfully awareness in the Bulgarian society, which is visible through the actual results we achieved:

1500 TV broadcasts

1000 radio broadcasts

200 PR publications

3.600.000 banner impressions

600.000 viewers of metro posters

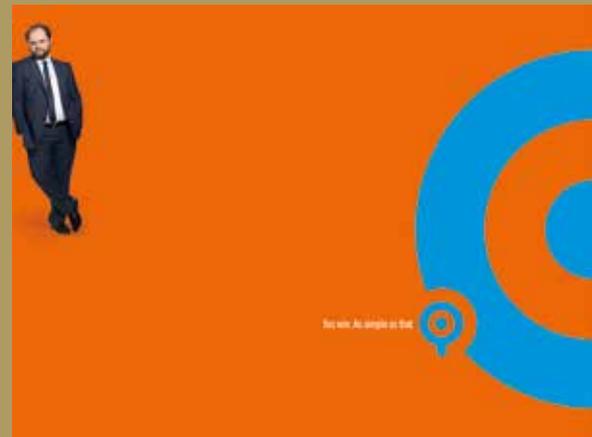
1.500.000 viewers of billboards and city lights

15.000 new followers, 25.000 likes, 1000 comments and 4500 shares on the Facebook fan page „PrematureBC”

59. Greece, Cyprus

Organisation _____ WIND Hellas Telecommunications
 Project _____ **WIND Hellas Telecommunications**
 Agency _____ McCann-Erickson Athens

| | O RELAUNCH | |
|-------------------|-------------|-----------------------------|
| | BEFORE | AFTER |
| LOGO | | |
| SLOGAN | LOOKING FOR | You win. As simple as that. |
| OUR BRAND | | |
| IMAGE MESSAGE | | |
| PRODUCT PLACEMENT | | |



Q card has always been a brand with a very distinct identity. For the last 11 years, Q used a specific & unconventional approach for its communication with focus on economy, simplicity & humor. Since 2012, Q started showing decline in terms of revenue & limited credentials regarding its brand image. It was time for a big change: A Relaunch Campaign to bring Q back into life & revive its core essence.

The new campaign had to fulfill a difficult task: live up to the Q legacy while introducing an entirely new brand character that would enhance brand values and bring business growth. At the same time, we had to ensure that the new campaign would not alienate Q existing customer base.

The goal was to create something fresh, simple, attractive and as much differentiated from competition as possible, in order to achieve the maximum impact.

Therefore, we designed and applied an entire brand makeover that was boosted via a strong 360o media mix.

How we did it:

- A unique product proposition was created: Q provides BO-NUS upon top-up: with 10 Euro top-up, you get 500MB & 1000' air time FOR FREE.
- A new color brand ID was introduced: it was blue. Now it's orange
- Three clear-cut values were established: simplicity, honesty, economy
- One man show: we used an unconventional communication approach where a talented Greek actor talks directly on camera about the product
- The product is the hero: the ad begins with the product offer; then, the fun part comes along
- Media plan in 2 waves (March-April 2014 & July-August 2014) in order to build awareness and increase coverage

Within 6 months, the Campaign demonstrated brilliant results in terms of business and brand metrics. These results actually showed that Q from a “faded” brand became fresher, relevant and attractive to more people.

This has led to a successful fresh start for the brand and all it actually took was a talented actor, a hard-sell product offer and a highly engaged cross functional team to make it happen!

WWW.MYQ.GR

WWW.YOUTUBE.COM/CHANNEL/UCZCYK67MSG_KTWVEX-VV_KG

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