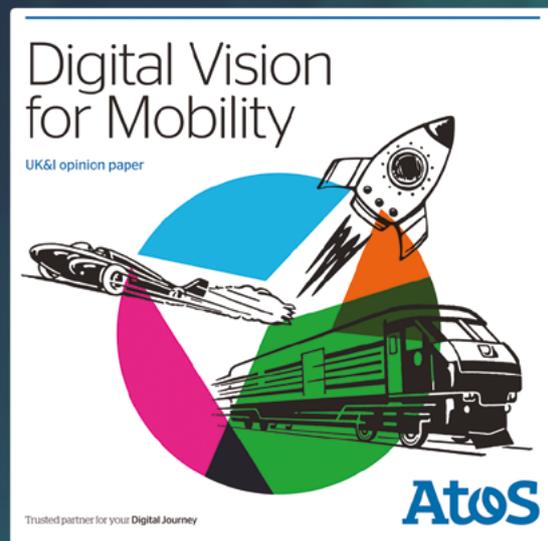
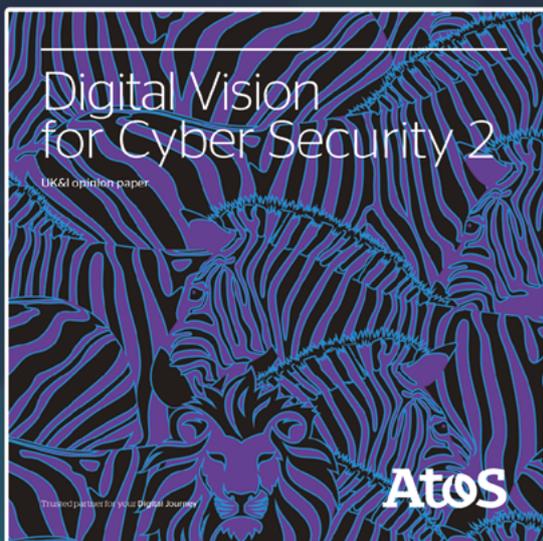
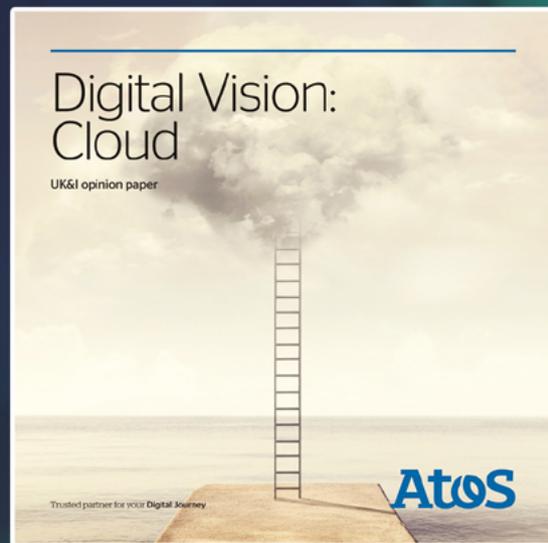
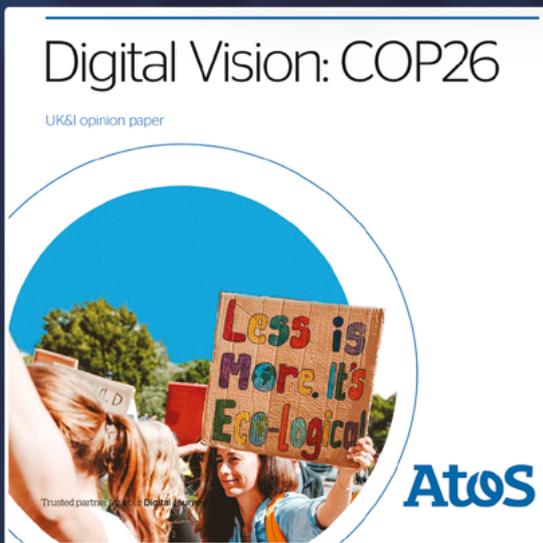


**LENS**  
**AWARDS**  
2022

**WINNERS BOOK**

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**Atos**

# Welcome



This is the second year for the Lens Awards. Last year I talked about the challenges of launching an awards programme during a pandemic. But our challenges were nothing compared with the challenges of those behind the work we celebrated; producing corporate video at a time when cameramen had only recently been allowed back out on location and senior management were reluctant to be filmed.

So it was with some trepidation we started accepting entries in the Lens Awards 2022.

We should not have worried. We saw an increase in entrants and an increase in entries - but it is the quality of the work we really celebrate. Across all categories it was as if a pent-up creativity, held hostage from the first year of lockdown, had been freely released. The work truly was spectacular and again bodes well for the role of corporate video in corporate communications.

**Andrew Thomas**  
**Publisher**  
*Communicate magazine*

- 5 Judges
- 8 Winners
  
- 10 Best video targeted to a general audience
- 11 Best video targeted to the investor audience
- 12 Best video targeted to the internal audience
- 13 Best use of video to promote the employer brand
- 14 Best use of video to assist reputation management
- 15 Best use of video to aid CSR
- 16 Best use of user-generated content
- 17 Best use of video with social media
- 18 Best video in a documentary style
- 19 Best live or experiential video
- 21 Best animation
- 22 Best creative execution
- 23 Best copy style or tone of voice
- 24 Best use of video as part of an integrated campaign
- 25 Best one-off campaign
- 27 Best long-term video strategy
- 28 Best use of video by a charity, NGO or NFP
- 28 Best use of video from the education sector
- 29 Best use of video from the engineering and manufacturing sector
- 30 Best use of video from the financial services sector
- 31 Best use of video from the food and beverage sector
- 31 Best use of video from the healthcare and pharmaceutical sector
- 32 Best use of video from the public sector
- 33 Best use of video from the technology, media and telecommunications sector
- 35 Best use of video from the transport and logistics sector
  
- 36 Corporate video of the year
- 38 Video production company of the year



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# JUDGES



**Simon Crofts**  
Client services director  
*Big Button*

Simon is an award-winning producer whose work has been recognised by the Royal Television Society, New York Festivals, EVCOM, and Cannes TV. He develops effective video strategy, creative, and content. Simon's work has achieved over 45m organic views, measurable ROI, improved sales performance, and significant increases in brand consideration for clients including Serco, Amazon, Xerox, Network Rail, Rackspace, SEGRO, RSSB and PensionBee. Simon has worked on global change comms projects, TV and cinema commercials, promo films and social media content.



**Ryan Curtis-Johnson**  
Director of communications  
*The Valuable 500*

Ryan started his career in the entertainment industry, leading to event management, film and video, and communications-related services. He has gained experience in the events and communications industry for over 12 years. In his current role as director of communications at the Valuable 500, Ryan is helping to drive the message of inclusivity for those with disabilities within the workplace. The Valuable 500's mission is to use the power of business to drive lasting change for the 1.3b people around the world, living with a disability. The global movement is putting disability on the business leadership agenda.



**Tiffany De Koninck**  
Creative content manager  
*Deloitte*

Tiffany is an award-winning content creator based in London. Originally trained as a translator, she has worked in a variety of communications roles and industries around the world. In her current role, Tiffany leads on creative content for Deloitte's priority campaigns, including climate, people and wellbeing. She is also part of the team behind The Green Room, the firm's much-loved podcast. Prior to starting at Deloitte, Tiffany was corporate communications advisor at RBC.



**Adam Fisher**  
Global head of press, financial services and insurance  
*Atos*

Adam has rich experience in dynamic commercial environments within sector-leading global enterprises. Adam has spent time at consumer companies including Tesco and Unilever where he led on many of the key corporate events of those organisations. At leading digital services provider, Atos, Adam has established a new global public relations and communications structure for the company's financial services and insurance industry offering, as well as retaining responsibility for media relations and external communications for Atos UK and Ireland.



**Steve Garvey**  
Founder  
*Moving Image News*

Steve helps brands achieve business results with the emotive power of film. He has over 30 years of experience in film and video as an agency head, producer and in-house comms director. Steve's business, Moving Image, is the independent hub for insights into brand video and corporate film, using data to analyse video, and sharing the results. Moving Image blends a unique understanding of brand video with an extensive database of film content and audience engagement.



**Scott Horsfield**  
Head of film  
*DRPG*

Scott has over 20 years of experience as a filmmaker, creative and storyteller. He has created brand, communications and marketing films for a variety of organisations, including Citibank, Visa, BMW, INEOS, Tesco and BT. Scott has won many industry awards, most notably the Grand prix at both Cannes Corporate and the New York TV & Film Festival. Scott was previously head of film at Media Zoo and now heads up the film team at DRPG, ranked number one by Televisual.

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# JUDGES



**Zander Mills**  
**Corporate communication manager**  
**South Yorkshire Fire & Rescue**

Zander has worked in public relations for more than 15 years, with 12 of those years spent within the fire and rescue service. He is currently corporate communication manager at South Yorkshire Fire & Rescue, where he leads an award-winning team delivering properly planned, measured behaviour change campaigns, several of which have video at its heart. Zander has previously been a national chair of FirePRO, which represents communicators working in the fire and rescue service and has been a member of the LGcomms Executive Committee for several years.



**Sheloia Nichols**  
**Head of content and channels**  
**Ministry of Justice UK**

Sheloia is an award-winning digital content director and storyteller. She has a background in commercial and documentary film production and over 13 years of industry experience working with global brands and international companies including HARBOR, Google, Vice, BBC, Freeda and Refinery29. Currently she is head of content and channels at the Ministry of Justice where she leads on digital innovation, overseeing a large team of digital content experts to deliver insight-driven, multi-channel communications that inspire audiences, increase engagement and build awareness.



**Andrew Soane**  
**Associate director, marketing strategy**  
**Accenture**

Andrew is a veteran of the advertising and marketing industry, having spent most of his career working agency-side. He has helped some of the world's biggest companies including bp, BT, EY, Phillip Morris International and Tesco, to develop and execute employer brand, attraction, and people communications strategies. Andrew joined Accenture in 2016, where he now leads social marketing strategy globally across client and candidate audiences. Andrew is passionate about storytelling and corporate video, in particular UGC, which enables brands to tell their story in an authentic way whilst creating an emotional connection between brand and audience.



**Mark Stephens**  
**Executive producer, storytelling**  
**Lloyds Banking Group**

Bringing over 20 years of experience in media, marketing, creative and strategy, Mark has worked with agencies and clients in the UK, Europe, and US. Mark has delivered strategic, advertising and communications solutions to brands including Ebay, Google, the Economist, ASOS, Sony, Citibank and L'Oréal. In his current role at Lloyds Banking Group, Mark launched an internal creative communications agency, 'Storytelling'. Consisting of producers, animators, filmmakers and motion graphics, the agency tells the corporate digital transformation story and its positive impact on colleagues, customers, and partners.



**Gemma Umney**  
**Head of communications**  
**Randstad**

Gemma is a communications expert at Randstad, a Fortune 500 company and global leader in the HR services industry. With extensive in-house and agency exposure, covering a multitude of brands, sectors and audiences, Gemma's experience touches on everything from compelling consumer-facing content to crafting measurable internal communications strategies. Alongside leading communications campaigns where engagement, performance, transformation and brand are key cornerstones, Gemma is also a champion for equality, diversity and inclusion.

# WINNERS

## BUSINESS PURPOSE/AUDIENCE

### Best video targeted to a general audience

**Gold – LNER**

Silver – GN Hearing and Hill+Knowlton Strategies

Bronze – DRPG

Highly commended – Bakkavor Group plc and three thirty studio

### Best video targeted to the investor audience

**Gold – Wellington Management and Big Button**

Silver – Close Brothers Asset Management and Lansons

Bronze – bp

### Best video targeted to the internal audience

**Gold – Standard Chartered and Instinctif Partners**

Silver – Anglo American

Silver – bp

Bronze – Lloyds Banking Group, Storytelling

Bronze – LNER

### Best use of video to promote the employer brand

**Gold – Redrow and DRPG**

Bronze – LNER

### Best use of video to assist reputation management

**Gold – GN Hearing and Hill+Knowlton Strategies**

Bronze – Givaudan and Lansons

### Best use of video to aid CSR

**Gold – Ikea and Edelman UK**

Silver – Philip Morris International

Bronze – LNER

Highly commended – Atos

## STYLE/CREATIVITY

### Best use of user-generated content

**Gold – GoCardless and Big Button**

Silver – LNER

Bronze – Anglo American

### Best use of video with social media

**Gold – United Nations World Food Programme and Hurricane**

Silver – LNER

Bronze – Atos

### Best video in a documentary style

**Gold – GN Hearing and Hill+Knowlton Strategies**

Silver – United Nations World Food Programme and Hurricane

Bronze – Anglo American

Highly commended – Lipton and Redwood BBDO

Highly commended – Virgin Media and Redwood BBDO

### Best live or experiential video

**Gold – bp and Float Productions**

Silver – Close Brothers Asset Management and Lansons

Silver – Dentsply Sirona

Bronze – LNER

Highly commended – Landsec and Bladonmore

### Best animation

**Gold – Barclays and Speak Media**

Silver – Sunlight and Next Rebel

Bronze – GreyList Trace Limited

### Best creative execution

**Gold – SEGRO and Big Button**

**Gold – Standard Chartered and Instinctif Partners**

Silver – Anglo American

Bronze – LNER

Bronze – Sunlight and Next Rebel

## STRATEGY

### Best copy style or tone of voice

**Gold – Anglo American**

### Best use of video as part of an integrated campaign

**Gold – LNER – Celebrating International**

**Women's Day 2021**

Silver – Anglo American

Silver – LNER – St Andrew's Day

Bronze – Givaudan and Lansons

### Best one-off campaign

**Gold – PRS for Music and Next Rebel**

### Best long-term video strategy

**Gold – Philip Morris International**

Silver – Anglo American

Bronze – LNER

## BEST USE OF VIDEO BY SECTOR

### Best use of video by a charity, NGO or NFP

**Gold – United Nations World Food Programme and Hurricane**

### Best use of video from the education sector

Silver – Merchant Taylors' School and Next Rebel

### Best use of video from the engineering and manufacturing sector

**Gold – ENVEA and Next Rebel**

### Best use of video from the financial services sector

**Gold – Standard Chartered and Instinctif Partners**

Silver – Barclays and Speak Media

Bronze – Lloyds Banking Group, Storytelling

Bronze – Lloyd's and LiteSwitch TV Ltd

**Best use of video from the food and beverage sector**

Silver – Deep RiverRock and Edelman Ireland  
Bronze – Bakkavor Group plc and three thirty studio

**Best use of video from the healthcare and pharmaceutical sector**

**Gold – Novartis Luxturna and Edelman France**  
Silver – GN Hearing and Hill+Knowlton Strategies

**Best use of video from the public sector**

**Gold – European Union Intellectual Property Office (EUIPO)**  
Silver – LNER  
Bronze – BMFSFJ Youth and Edelman Germany

**Best use of video from the technology, media and telecommunications sector**

**Gold – Microsoft and Edelman UK**  
Silver – Sunlight and Next Rebel  
Bronze – Atos

**Best use of video from the transport and logistics sector**

**Gold – East Midlands Railway and AV IT Media**  
Silver – LNER – In the driver's seat  
Bronze – LNER – Reassuring LNER customers and colleagues that their safety remains our priority

**Corporate video of the year**

**Standard Chartered and Instinctif Partners**

**Video production company of the year**

**Big Button**

## Best video targeted to a general audience

### **LNER**

#### *Gold*

During the pandemic, there was a sense of nostalgia for the everyday things that were no longer accessible, like train travel. To harness this feeling, LNER put people in the 'Driver's Seat' with an eponymous video series sharing a behind-the-scenes glimpse of the east coast mainline. Not only did it capture people's imaginations in the midst of lockdown, but it helped LNER maintain communications and a strong level of brand awareness as it prepared for the easing of restrictions.

Views and engagement were excellent across external platforms, but the series also resonated with LNER's internal audience, fostering a sense of pride among the driver community. Judges loved the point of view in these videos. One said, "The first film made me want to watch more." Another judge added, "Incredibly simple concept, brilliantly executed with great results. Loved it."



### **GN Hearing and Hill+Knowlton Strategies**

#### *Silver*

In recognition of World Hearing Day, GN Hearing launched a documentary focusing on a hearing-impaired singer/songwriter whose life has been changed by GN Hearing's products. Judges thought the storytelling in this Hill+Knowlton-produced video was excellent, demonstrating proof of concept through the use of a personal narrative.



### **DRPG**

#### *Bronze*

Ahead of the Commonwealth Games in Birmingham in 2022, DRPG worked with Team GB's boxer Delicious Orie on a narrative about personal success and accomplishment against the backdrop of the West Midlands. "Really impressive visuals and a concept that has the message at its very heart, and wears it very much on its sleeve," said one judge.

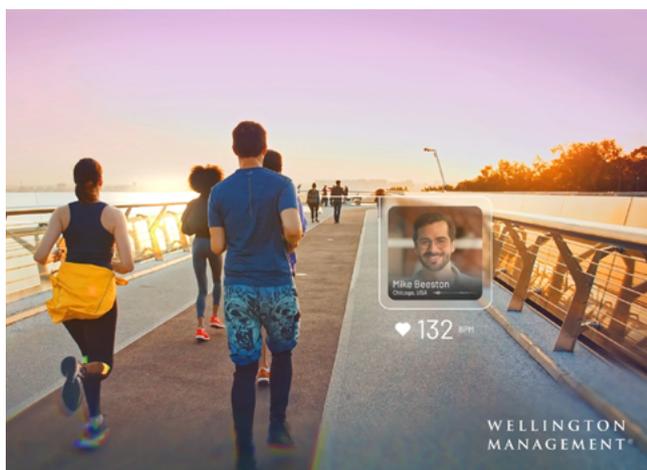


### **Bakkavor Group plc and three thirty studio**

#### *Highly commended*

To celebrate its key workers after their contributions during the pandemic, food purveyor Bakkavor Group worked with three thirty studio on a documentary that showcased the company's values in an authentic way.

## Best video targeted to the investor audience



### **Wellington Management and Big Button** *Gold*

To introduce Wellington Management to the metaverse, the investment firm turned to Big Button for a video suitable for an investor presentation. Not only did it have to ensure Wellington's positioning was clear, but it had to get people excited about technology in the corporate context. The video delivers a view of the future of technology in an accessible way.

Judges thought the engaging, immersive execution delivered for Wellington Management. "This painted a clear picture of the what and the how of the metaverse in a clear and visually engaging way on a low budget." Investors and clients loved it too; a response that has encouraged the company to use the video to engage external audiences as well.



### **Close Brothers Asset Management and Lansons** *Silver*

Close Brothers wanted its virtual conferences to deliver a higher impact for attendees. It worked with Lansons on a video event designed like a quality news broadcast. Not only did this allow the company to engage directly with investors on the small screen, but the autumn edition took on board the lessons from the spring iteration, improving the video output along the way.



### **bp** *Bronze*

For its AGM, bp used a punchy tone of voice and bright graphics to communicate key achievements and projects from the previous year. Judges thought the result was eye-catching and praised the animated graphic style for its ability to communicate clearly and simply.

## Best video targeted to the internal audience

### Standard Chartered and Instinctif Partners

*Gold*

Standard Chartered's 'Building our Future Together' film acknowledges the challenges posed by the pandemic while still recognising key achievements and initiatives undertaken by the company throughout 2020. Using scale models, 3D printed props and a unique editing style, the film blends corporate messaging with engaging visuals. Delivered alongside Instinctif Partners, the video crossed the screens of over two-thirds of Standard Chartered's workforce.

Judges thought the visual concept was unique, impactful and creative. One said, "I loved this. It was a great solution to create interesting sets using green screens and models." Others praised the important messaging, excellent results and stand out as a piece of internal communication.



### Anglo American

*Silver*

The 'FutureSmart Mining Reality' is a high-end documentary designed to unpack the complexity of technical innovation within mining for a non-engineering audience. It focuses on sustainable operations to explore every stage of mining. Judges thought the film was fascinating and praised the use of the content across channels and audiences.



### bp

*Silver*

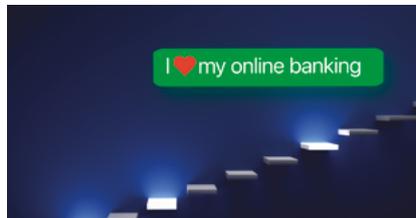
Not only did bp have to respond to the pandemic, but it also changed its corporate purpose and positioning to reflect the need for urgent action on climate change. Those motivations resulted in a quality highlights film that captured the attentions of the internal audience. "I loved the fast-paced style of the video and the playful editing," said one judge.



### Lloyds Banking Group, Storytelling

*Bronze*

To communicate to the wider business about the transformation of Lloyds Banking Group's digital products, a motion graphic video charted the timeline of the company's online banking app. Judges thought the approachable tone and engaging animation "took you on a journey to see how employees were part of the change."



### LNER

*Bronze*

Communicating the communications directorate's key achievements and challenges throughout the pandemic also resulted in the reunification of a geographically dispersed LNER comms team. The video "leaves you feeling positive and proud," according to one judge. While another added, "It got the message out there and helped to engage with its audience. Very human and emotive."



## Best use of video to promote the employer brand



### **Redrow and DRPG**

*Gold*

Redrow is a quality builder of new homes. But to raise its profile among the public and the trade – including potential partners and employees – it had to showcase its values. DRPG used a drone to film a single-shot video that depicted its positioning as a builder that provides for peoples' lives.

The popular video found a broad audience, particularly across YouTube and LinkedIn. Judges found it impressive across all criteria. "A high quality and engaging video with a high degree of technical execution resulting in high engagement," said one judge. Another said, "I loved this. It was innovative, engaging, beautifully shot, polished and authentic." The technical brilliance of the one-shot footage impressed the panel immensely.



### **LNER**

*Bronze*

As part of a drive to encourage more women to apply for train driver roles, LNER launched a video on International Women's Day 2021. It used its own female train drivers in the film to highlight their experiences, career paths and skillsets. Judges thought the drivers themselves were the standouts, complemented by beautiful photography and strong messaging.

## Best use of video to assist reputation management

### GN Hearing and Hill+Knowlton Strategies

#### Gold

On World Hearing Day, hearing aid company GN Hearing delivered a documentary focusing on the life of a hearing impaired singer/songwriter. The film showcased GN Hearing's products seamlessly and subtly while showcasing the film's subject's story throughout. The impactful video, by Hill+Knowlton Strategies, helped GN Hearing raise its profile while also building awareness of hearing impairment and the solutions available to affected individuals.

"I really felt immersed in a beautiful story and it was great to see the journey unfolding," said one judge. Another added, "An emotive film that helps to deliver a key message and helped to raise awareness." Others praised the editing, film quality, soundtrack and storytelling.



### Givaudan and Lansons

#### Bronze

French government initiative Dialogues de l'inclusion et de la RSE spurred food and beverage company Givaudan to set out its sustainability commitments and strategy. By positioning itself in this way, Givaudan was able to reach key stakeholders and shift their mindsets about the company. Judges thought the tone was positive and the video was stylish and inspiring.



## Best use of video to aid CSR



### Ikea and Edelman UK

*Gold*

Instead of black Friday, Ikea worked with Edelman to launch #BuybackFriday. It marked the first time Ikea bought customers' used Ikea furniture back from them. The used pieces were then sold in stores, donated or recycled, eliminating waste to landfill. The resulting film not only raised awareness of Ikea's sustainability credentials, but positioned its furniture as long-lasting and durable.

The campaign generated a good deal of press, too. One judge called the film "magical," while another added, "fabulous campaign." The story of the Billy bookcase resonated with viewers, who had strong positive sentiments toward Ikea after viewing.



### Philip Morris International

*Silver*

To support its shift toward a smoke-free future, Philip Morris International delivered a series of films titled, 'Our world is not an ashtray.' The communication was designed to change behaviour in smokers around the world while engaging with complex issues around cigarette smoke. "A well-executed video with a concept that is thought-provoking," said one judge.



### LNER

*Bronze*

During the first lockdown, a 138% rise in children trespassing on rail lines was recorded. To encourage track safety, LNER delivered a sobering campaign using empty children's bedrooms to make an impact. "A really important piece of work," said one judge. Another added, "Inspiring initiative to create an unforgettable moment."

### Atos

*Highly commended*

Atos' digital campaign to support its COP26 climate strategy included a series of short, accessible social videos that found a broad audience.

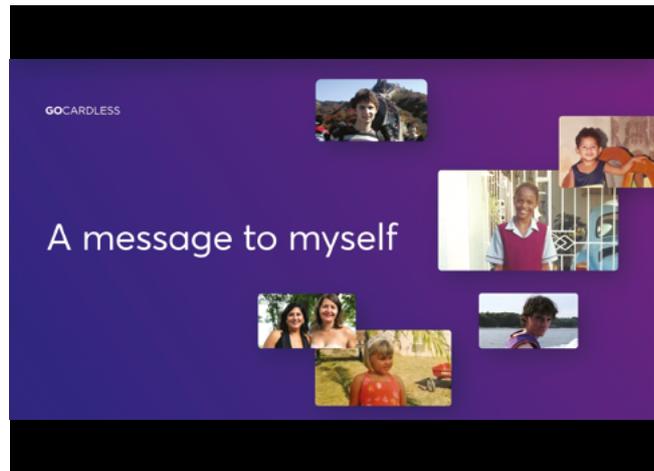
## Best use of user-generated content

### GoCardless and Big Button

*Gold*

In recognition of National Coming Out Day 2021, GoCardless' Pride group worked with Big Button to craft a short, impactful film to support people in their decisions. 'A Message to Myself' uses clips from GoCardless' own workforce reflecting on their own journeys to coming out interspersed with personal photos of their younger selves.

The result is watchable, personal and inspiring. GoCardless employees loved the personal stories of their colleagues and judges praised the authenticity of the film, with one adding, "Lovely film with very natural delivery and an authentic look and feel." Another praised it as an "emotional piece of storytelling."



### LNER

*Silver*

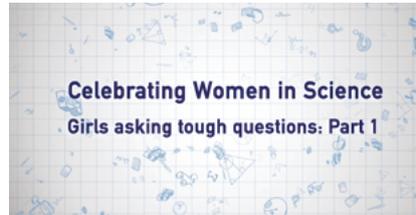
To promote the LNER Scotland route, the train company called upon employees to share their favourite parts of Scotland. The self-shot footage was integrated with drone imagery and archive material for a lively, fun and genuine result. "Great engagement," said one judge, with another adding, "A very genuine piece," and "good fun!"



### Anglo American

*Bronze*

To celebrate the UN's International Day of Women and Girls in Science, Anglo American created a video to spark inspiration for the next generation of STEM women. The video created a space for girls to ask questions about the industry and capture the power of education to shape the future of mining.



## Best use of video with social media



### United Nations World Food Programme and Hurricane Gold

As Gen Z comprised the target audience for the United Nations World Food Programme (WFP) and its partnership with EU Humanitarian Aid (Echo), all its video assets had to be social-first. Hurricane was brought on board to tell the story of food insecurity in Chad through the lens of local teen Abbas.

The relatable story and engaging visual style were complemented by a clear message and a call to action that resonated with a young audience. Encouraging people to share the message through a hashtag and video filter captured the imaginations of young people and resulted in a huge increase in followers across the WFP's social channels. "Beautifully executed," said one judge. "It achieved the desired results, and then some!" added another.



### LNER Silver

The LNER wanted to engage its public during a period of the pandemic in which travel was discouraged or impossible. Putting the camera in the driver's seat of its trains allowed regular travellers to get a rare glimpse of their journeys from a new perspective. "Their films were fun and engaging and secured strong traction on social media," said one judge.



### Atos Bronze

To communicate its sustainability strategy ahead of COP26, Atos released a series of short, social-formatted videos that highlighted key facts and messages from its 'Digital Vision: COP26.' Judges liked the social-first strategy, with one adding, "A good, purposeful piece of film which achieved engagement."

## Best video in a documentary style

### **GN Hearing and Hill+Knowlton Strategies**

*Gold*

GN Hearing's narrative documentary had multiple objectives. It had to raise awareness for the company's hearing aid products, improve understanding of hearing loss around World Hearing Day and align with the World Health Organisation's communications around hearing loss. And it delivered in style, with an emotive, engaging documentary alongside Hill+Knowlton Strategies.

Judges were impressed with the storytelling, film quality and impact. One judge said the film made them want to learn more about the product. Another said, "A high quality film that had a strong human and emotional element making for high-impact content."



### **United Nations World Food Programme and Hurricane**

*Silver*

With a social agenda and a social media-first strategy, the UN World Food Programme worked with Hurricane to raise awareness of food instability among a Gen Z audience. Judges thought the beautifully shot film resonated well with the target audience, with one adding, "A really well produced piece of filmmaking."



### **Anglo American**

*Bronze*

Anglo American's exploration of its Smart Mining techniques enabled experts in the field to share insights and knowledge with a broad audience. The well-crafted documentary delivered for the audience and for judges alike, who praised the animated graphics, production value and content.



### **Lipton and Redwood BBDO**

*Highly commended*

To take a stand against racism, Lipton worked with Redwood BBDO on a 17-minute documentary featuring 'quality connections' in a fractured world.

### **Virgin Media and Redwood BBDO**

*Highly commended*

In support of its sponsoring role of the BAFTAs, Virgin Media worked with Redwood BBDO on a documentary highlighting the essential role television played during the pandemic.

## Best live or experiential video



### **bp and Float Productions**

*Gold*

Uniting employees on both sides of the Atlantic, bp&me2 was a two-hour news broadcast delivered live from bp's London headquarters. The conversation – supported by Float Productions – focused on the company's internal culture, its people strategy and the changes the company was undergoing as a result of the pandemic and its own business transformation.

Employees were watching. Over 500 questions were sent in from the global audience over the course of the programme's run, inspiring two further events in the same fashion. Judges thought the interactive nature of the programme was a good decision and showed feedback from the first edition of the show was applied. "Really well produced," said one judge. Another added, "Very high production values, great presentation and well put together."



### **Close Brothers Asset Management and Lansons**

*Silver*

Close Brothers' Spring and Autumn Virtual Conferences benefitted from live news-style broadcasts, developed by Lansons. The format inspired investor participation and resulted in hundreds of registrations for each of the virtual events. The second event, one judge said benefitted from feedback and was even "sleeker, smarter and more engaging."



### **Dentsply Sirona**

*Silver*

Dentsply Sirona's DS Chat live event was deployed to address employee concerns during the Covid-19 pandemic. It has swiftly become a permanent channel for internal communications, generating over 16,000 views and 2,000 participants per episode. "Incredible engagement," said one judge, as others praised the engaging programming and employee participation.



### **LNER**

*Bronze*

To deliver its annual employee recognition awards during the pandemic, the LNER transformed its event into a virtual news broadcast. It saw 1,748 active participants during the event with a massive increase in employee engagement over the previous year's iteration. "Looked really fun," said one judge. Another praised the "excellent concept and event."

### **Landsec and Bladonmore**

*Highly commended*

Landsec transformed its traditional face-to-face or television conversations into video with the support of Bladonmore to communicate with key stakeholders throughout the pandemic.



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## Best animation

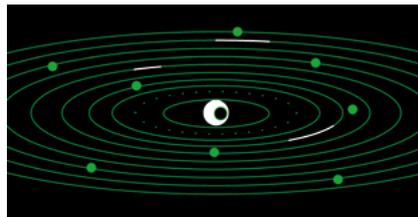


### **Barclays and Speak Media**

*Gold*

To communicate its innovative positioning to the public, Barclays worked with Speak Media on a short animation that deployed simple graphics, engaging camera work and dynamic messaging to make an impact. It had to communicate with financial services' laypeople and experts, alike.

The result is cheerful, accessible and social-friendly. Judges thought the strategy of delivering simple animation alongside easy-to-understand messaging was clever. One said, "A great animation with real personality. Wonderful use of sound design and colour." Another added, "The simple graphics worked well when coupled with the transitions and sound effects."



### **Sunlight and Next Rebel**

*Silver*

Sunlight and Next Rebel had to communicate complex, technical information around computing infrastructure. To do so, it used a clear, engaging animation style that kept users involved and delivered simple messaging along the way. One judge called it "a beautiful piece of animation with clear explanation."



### **GreyList Trace Limited**

*Bronze*

GreyList Trace wanted a film about cyber security that avoided the visual and verbal tropes common in the industry. Instead, it used a stripped back style and engaging graphics to tell a tech-driven story. "A captivating film, beautifully aligned with music bringing to life a complex subject."

# Best creative execution

## SEGRO and Big Button

Gold

Property company SEGRO has a strong tradition of creative corporate filmmaking. This year, working with Big Button, it wanted to communicate its purpose and positioning to investors. Delivered in the style of Fantasia's 'Sorcerer's Apprentice,' the result is a truly mesmerising tour of SEGRO's spaces and the magic that can happen within them.

Judges loved the outstanding creativity, fantastic editing and polished production. The film is a rollicking tour of manufacturing, warehousing and logistical spaces, bringing SEGRO's role in the supply chain to life in an entertaining and incredibly watchable way.

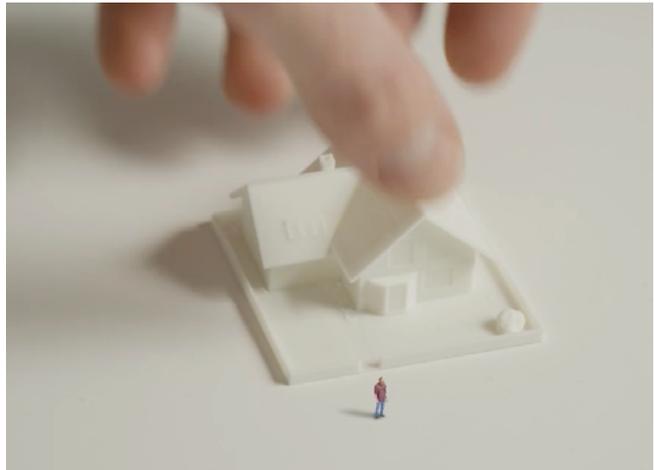


## Standard Chartered and Instinctif Partners

Gold

What could have been a simple talking heads-style video for Standard Chartered's annual end-of-year film turned into something quite different. Instinctif Partners developed a creative style using models, 3D-printed props and unique animation to create a unique world for Standard Chartered.

The film made a huge impact on the company's global workforce. It also resonated with judges who thought the unique creative strategy – in spite of logistical challenges – was an incredible feat. "A great production," said one. Another added, "A journey of triumph!"



## Anglo American

Silver

Anglo American's Smart Mining video used stunning graphics and animation to showcase the reality of the mining industry. Judges thought the array of creative devices helped the film stand out, with one adding, "A good use of creative design to convey a complex story."



## LNER

Bronze

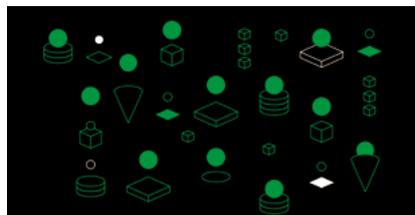
To make an impact around the launch of its Class 800 Azuma trains on the east coast route out of King's Cross, LNER put footage of its trains in the same frame as equivalent shots of toys and products from Yorkshire's National Railway Museum's shop. Judges called this "a smart and cute, creative idea," with one adding, "Visually really charming."



## Sunlight and Next Rebel

Bronze

Computing infrastructure company Sunlight had to communicate about technical issues in a non-technical way. It worked with Next Rebel on a simplified animated story that demystifies the world of digital infrastructure. "Very strong and engaging graphics," said one judge. "It achieved making the invisible, visible."



## Best copy style or tone of voice



### **Anglo American** *Gold*

Anglo American's video strategy involved using one flagship piece of video across multiple channels. To do so, it had to ensure the content was understandable and interesting, while also able to be broken up into smaller segments. To achieve this, it worked with presenter Kev Geoghegan on a tone of voice that was warm, informal and relaxed.

While communicating about difficult and complex subjects, Geoghegan connected Anglo American's operations with its sustainable commitments and the needs of the local community. As a result, judges were impressed with the planning and creative delivery of the films.

## Best use of video as part of an integrated campaign

### **LNER – Celebrating International Women’s Day 2021** *Gold*

To celebrate International Women’s Day 2021, LNER wanted to focus on the contributions of women in the railway industry. One of its primary objectives is to see a 40% increase in the amount of women applying for train driver roles by 2025. Through film, it highlighted the women already working on the railways by exploring their careers and expertise.

The compelling personal stories communicated the key message that ‘anyone can drive.’ It made waves with judges too, who thought the objective was well-aligned with the creative strategy. “A simple, yet sweet video that helped to start a conversation,” said one judge. “It gave an insight into perceptions [around train driving] and broke down stigmas.”



### **Anglo American** *Silver*

Anglo American’s video of the Woodsmith Mine helped launch a new content channel for the internal audience. As a result, a series of films targeted at Anglo American’s employees was then produced. Employees loved the videos and written communications, generating a good amount of engagement with the content.



### **LNER – St Andrew’s Day** *Silver*

For its St Andrew’s Day activation, LNER delivered a video featuring its Scottish staff sharing what they love most about Scotland, set to a bagpipe rendition of Avicii’s ‘Wake Me Up.’ The film was part of a wider marketing campaign encouraging merchandise sales of Scottish products. Judges thought the film was relevant and was a good use of user-generated content.



### **Givaudan and Lansons** *Bronze*

Givaudan’s sustainability mission was explored in a campaign focusing on the younger generation. Featuring children’s art and issues relevant to Givaudan’s local communities, the campaign was a big success internally and more broadly. “I liked the strong narrative and compelling creative,” said one judge. Another said, “I liked how different perspectives came together in one video campaign.”



## Best one-off campaign

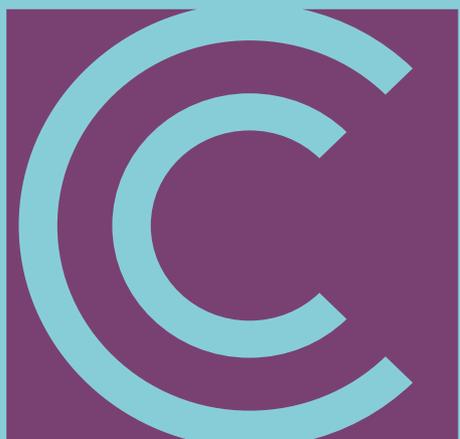


### **PRS for Music and Next Rebel**

*Gold*

Music licensing company PRS needed its members to vote in order to make key changes in the organisation's governance model. It worked with Next Rebel to develop a film that would engage members in the topic and ensure their enthusiasm carried over into the voting period.

The complex governance issues were addressed through animation, helping explain things to viewers in an understandable way. Next Rebel integrated a cast of diverse characters with visual cues related to the music industry to ensure engagement throughout. Not only did people watch the films, but engagement levels were well above benchmark averages on Facebook, Twitter and LinkedIn.



# Corporate Content Awards Europe

## OUR WIDE RANGE OF CATEGORIES INCLUDE

**Best content campaign to assist  
with corporate positioning**

**Best use of video**

**Best corporate blog**

**Best user-generated content**

The Corporate Content Awards is the only awards event in Europe to benchmark and reward corporate storytelling and the use of narrative to call corporate audiences, across owned, earned and bought media.

[corporatecontentawards.com/europe-awards](http://corporatecontentawards.com/europe-awards)

## Best long-term video strategy



### **Philip Morris International** *Gold*

Philip Morris International has been on a business transformation odyssey, shifting from smoking products to a smoke-free future. This has affected not only its product development, marketing and R&D, but also a long-term education programme for smokers. To achieve this, it has deployed a campaign called 'Unsmoke stories.' The personal stories showcase the ways in which, and reasons behind, how people have stopped smoking.

A huge global viewership has inspired over 18m 'unsmoke actions' around the world to date. One judge called this "a really genuine and authentic way to go about capturing people's views and ideas." Another praised it as "a direct piece of video content helping to deliver a message clearly. It puts purpose first."



### **Anglo American** *Silver*

To raise Anglo American's profile through video, the Smart Mining series features a single hero video that has then been broken up and repurposed across multiple channels. Delivered both internally and externally, it is well on its way to changing perceptions about the company. "This suite of evergreen content boosts longevity," said one judge.



### **LNER** *Bronze*

In a real celebration of the first Azuma service running out of Edinburgh Waverley station, the LNER has delivered a fly-on-the-wall video of the exciting moment. Featuring bagpipes, interviews and railway staff in their element, the video has helped the LNER boost media coverage and raise its profile as the east coast mainline leader.

## Best use of video by a charity, NGO or NFP

### United Nations World Food Programme and Hurricane Gold

The United Nations World Food Programme (WFP) and EU Humanitarian Aid (Echo) united to tell the story of world hunger to a Gen Z audience. Not only did the content have to resonate with a social media audience wary of corporate messaging, but it had to spur action and conversation around the impact of climate change on hunger.

Hurricane delivered with force, crafting a visually appealing, short narrative that inspired young people to act. The WFP saw its followers increase as people engaged with the content. Judges said the film was “beautifully shot with a strong subject and a clear objective,” and “a really well-produced piece of filmmaking.”



## Best use of video from the education sector

### Merchant Taylors' School and Next Rebel Silver

Merchant Taylors' School wanted to communicate with prospective students and their parents about its bursary schemes and raise vital funds. The school worked with Next Rebel to produce an animated film that shared these emotive and personal narratives anonymously. The content resonated with audiences and achieved over double the target number of donations, enabling the funds to support 10 student bursaries.



## Best use of video from the engineering and manufacturing sector



### **ENVEA and Next Rebel**

#### *Gold*

Emissions monitoring engineering firm ENVEA worked with Next Rebel to better communicate the purpose and use of its product suite to an industrial audience. Next Rebel created a clear hierarchy to the video series, ensuring viewers wouldn't be lost as to which film to engage with first.

The animated style helped ENVEA communicate complex engineering subjects with ease. Not only did users engage with the videos, but they helped change the digital customer journey. The result was a more direct path to product pages and purchase after watching the films.

# Best use of video from the financial services sector

## Standard Chartered and Instinctif Partners

*Gold*

Standard Chartered's 'Building our Future Together' film literally built and animated a physical model crafted from 3D printed props and sculpted landscapes all filmed at home during the Covid-19 lockdowns. The resulting film is informative and visually engaging as it marries this unique filming style with corporate leaders sharing their insights from the past year.

"The concept showcases Standard Chartered's scale in a fresh and contemporary way," said one judge. Others agreed that it stood out as a unique player in the decor, delivering a stunning visual style with impressive results. "A fantastically creative film," said one judge. "Even more impressive considering when it was produced."



## Barclays and Speak Media

*Silver*

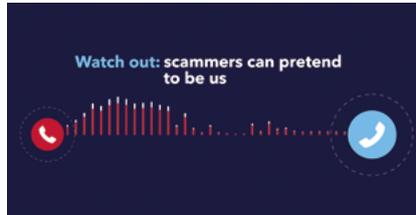
Barclays worked with Speak Media to communicate about the innovative changes the bank is making. Its film series makes innovation accessible to a broad audience. Judges thought the film's human feel was relevant and digestible. One added, "The film feels authentic, upbeat and positive."



## Lloyds Banking Group, Storytelling

*Bronze*

To educate people about scams and fraud, Lloyds Banking Group delivered a fly-on-the-wall style film that explored fraudulent behaviour. This simple strategy clearly communicated the hallmarks of dodgy dealings. "A good use of animation to show how something is easily misperceived. This video helps to get the message across," said one judge.



## Lloyd's and LiteSwitch TV Ltd

*Bronze*

Lloyd's insurance market worked with LiteSwitch TV on a film showcasing its response to Covid-19 in a positive, informative way. The film used VR tech to create a virtual underwriting room for brokers and underwriters in London. The 'Virtual Room' successfully raised awareness of the new simplified system, with over 750 users and support from 40 companies.



## Best use of video from the food and beverage sector



### **Deep RiverRock and Edelman Ireland** *Silver*

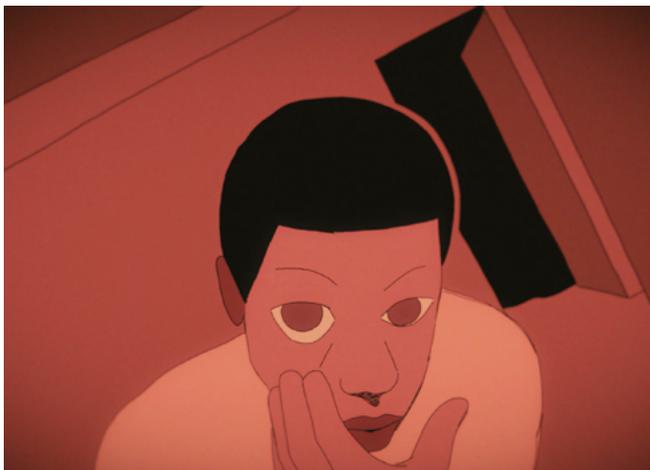
To tell the story of Deep RiverRock's entirely recycled and recyclable packaging – a first for Ireland – the water company worked with Edelman Ireland on a funny, catchy TV advertisement that showcased the brand's new positioning. The ad reached huge audiences and communicated a shining sense of positivity and optimism.



### **Bakkavor Group plc and three thirty studio** *Bronze*

Bakkavor Group worked with three thirty to communicate with key stakeholders throughout the pandemic. The authentic, earnest video was a hit with employees and investors the world over. Reaching a broad audience, Bakkavor was able to share the story of its key workers and their vital role in keeping the food industry moving during Covid-19.

## Best use of video from the healthcare and pharmaceutical sector



### **Novartis Luxturna and Edelman France** *Gold*

Rare congenital disease, inherited retinal dystrophy, affects only a small percentage of the French population. But, without swift action, blindness can result. To raise awareness of the condition – and thereby promote people to recognise symptoms and act quickly to limit damaged vision – Novartis Luxturna worked with Edelman France on a film titled, 'The boy who couldn't see the stars.'

The first-person animated film was delivered in a music video style to resonate with teens. Launched on Rare Disease Day, the campaign made an impact, with 17.5% of viewers watching the film to the end. The content set a new tone for healthcare communications in France, inspiring thousands of viewers across the country.



### **GN Hearing and Hill+Knowlton Strategies** *Silver*

GN Hearing's impactful and emotional narrative story of hearing loss has impressed judges throughout the programme. The work, carried out with Hill+Knowlton Strategies, linked a first-hand account of hearing loss with GN Hearing's groundbreaking technology in a seamless and engaging way.

## Best use of video from the public sector

### European Union Intellectual Property Office (EUIPO)

*Gold*

The European Union Intellectual Property Office (EUIPO) wanted to show what a world without creativity would look like. In its film *IPdential*, a dystopian landscape emerges in which all movies are simply called, 'The movie,' and all songs, 'The song.' The simple, dramatic landscape provides a good primer into the value of intellectual property protections, a topic which young audiences understand less. Bringing it home for digital natives, the film uses concepts like isolation, monotony and drudgery as a foil for the modern world's creative nature.

The memorable concept is shareable and impactful. It provides a clear motivation for understanding and respecting IP while also celebrating the joys of creativity and indicating more subtly the role the EUIPO plays in supporting creativity.



### LNER

*Silver*

One of LNER's most popular films, footage from the driver's seat helped the company engage with its social media audience even during Covid-19 lockdowns when travel was all but impossible. Judges thought the strategy was excellent and the content watchable, effective and informative.



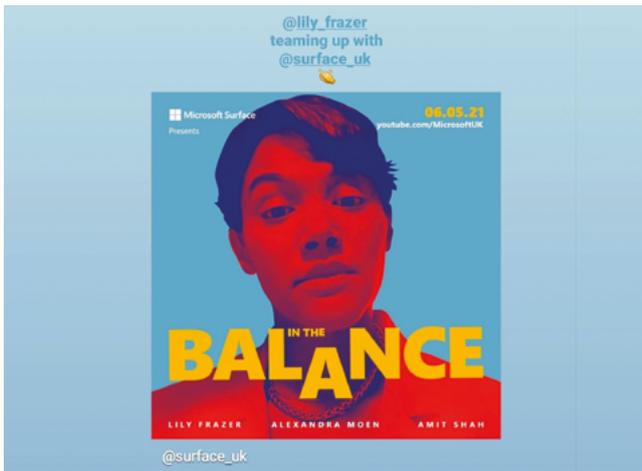
### BMFSFJ Youth and Edelman Germany

*Bronze*

Inspiring people to take action against violence targeted at women, the German Ministry for Family Affairs, Senior Citizens, Women and Youth launched the 'Stronger Than Violence' campaign alongside Edelman. The personal storytelling made an impact on social and traditional media, alike. Judges called it "harrowing," "confronting," and "compelling."



# Best use of video from the technology, media and telecommunications sector

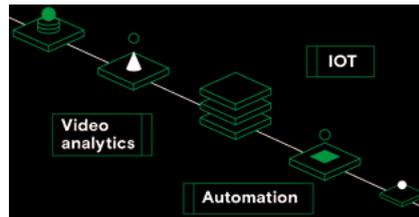


## Microsoft and Edelman UK

*Gold*

To launch its latest Surface proposition, the Surface Duo, Microsoft unveiled a series of films following a harried family working and studying from home. Through the content, the Surface Duo provides a lifeline for the family, meanwhile showcasing all the varied values the product can offer. Released during the pandemic, the campaign struck a chord with the many UK families stuck inside with only technology for support.

Edelman UK's campaign delivered great results for Microsoft, while also providing creative storytelling and clear messaging along the way. "Outstanding storytelling and creativity," said one judge. Another added, "This is a campaign that is creative and incredibly relatable to so many consumers."



## Sunlight and Next Rebel

*Silver*

Sunlight's complicated positioning powering digital infrastructure needed a creative outlet to ensure maximum understanding. Next Rebel delivered with an animated video that clarified the company's role in keeping the digital lights on. Judges thought the messaging was clear and effective, resulting in a broad reach.



## Atos

*Bronze*

To define its Digital Vision: COP26, Atos released a campaign abundant with social videos that discussed the impact of climate change and how the company is supporting a decarbonised future. The results spoke for themselves with tens of thousands of views across owned channels and social media.

The background features several abstract geometric shapes in a vibrant green color. These include solid triangles of various sizes and orientations, as well as thin white outlines of triangles and polygons. The shapes are scattered across the black background, creating a dynamic and modern aesthetic.

# DIGITAL IMPACT AWARDS EUROPE

The Digital Impact Awards sets the industry-wide benchmark in digital stakeholder engagement. The event honours the best corporate digital communications work in Europe.

[digitalimpactawards.com/europe/](https://digitalimpactawards.com/europe/)

## Best use of video from the transport and logistics sector



### **East Midlands Railway and AV IT Media** *Gold*

To celebrate the role of high speed trains in shaping Britain's modern railway and recognise the thousands of employees who have kept the trains running for nearly 50 years, East Midlands Railway worked with AV IT Media on a film tribute. 'End of the Line' used both scripted and authentic conversations with employees in a long-form documentary recognising the retirement of the high speed train model.

Judges thought this project was a standout in its sector, with excellent research and production leading the way, and making an impact with its passionate audience. "I have never been a particular lover of modes of transport, but this was a great piece of work that kept me engaged from the beginning to the end," said one judge.



### **LNER – In the driver's seat** *Silver*

The LNER's 'Driver's seat' film helped engage with the company's audience even while they were stuck at home due to pandemic restrictions. The fun videos had a unique point of view and delivered engaging, effective communications at a difficult time.



### **LNER – Reassuring LNER customers and colleagues that their safety remains our priority** *Bronze*

As the railways came back to life during the pandemic, LNER had to communicate about its hygiene and safety practices to reassure customers about the security of the transport network. This serious matter was handled capably and confidently, delivering a broad reach through earned media across the country.

## Corporate video of the year



### **Standard Chartered and Instinctif Partners**

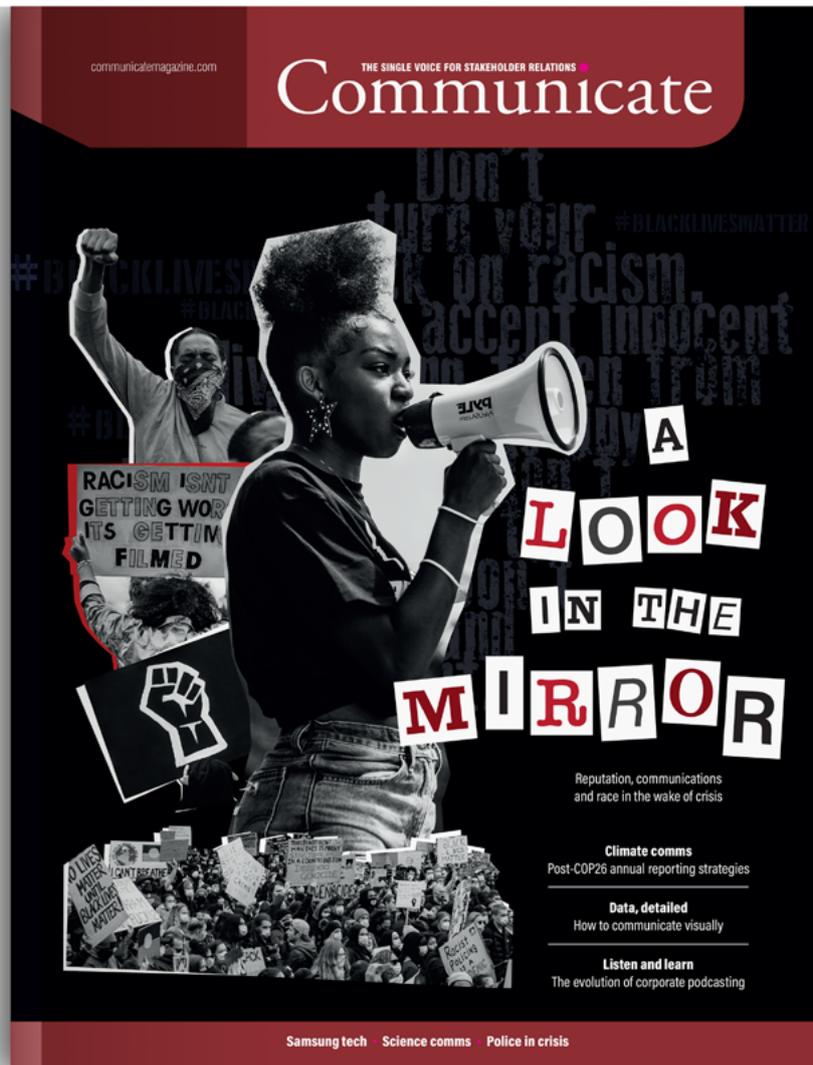
#### *Winner*

When the world shut down due to the Covid-19 pandemic, banking never stopped. Standard Chartered's annual end-of-year film had to carry on, despite the challenging landscape posed by the UK's national lockdowns. Rising to the challenge, Instinctif Partners developed a unique creative strategy that avoided the stale, floating head style prominent during the work from home era.

Instead, the video brings to life the bank's activities over the preceding year through animated models and props, integrating leadership messaging without becoming visually dull. Not only was the style compelling and utterly unique, the production team was working in isolation from their own homes throughout the process.

The challenges, however, did not affect the quality of the film, which judges have consistently praised. Standard Chartered employees loved it too, as most took to the screens to watch the film. "I loved the innovation both in terms of the metaphor and in making a conceptual piece," said one judge. Another said, "A stunning look and feel. Very impressive considering the circumstances!" Its creativity, strategy and messaging make it a clear winner of the 'Corporate video of the year' award.

# The single voice for stakeholder relations



To see your work or insights featured in Communicate magazine, email Molly at [molly.james@cravenhillpublishing.com](mailto:molly.james@cravenhillpublishing.com)

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## Video production company of the year



### **Big Button** *Winner*

Big Button achieved gold in every category in which it competed. Whether it was introducing the metaverse to an investment audience, sharing the stories of LGBT+ employees in the financial services industry or bringing property to life in a rollicking, musical way, Big Button has set the benchmark for corporate filmmaking.

Investment management firm Wellington delivered an exploration of the metaverse that judges called “slick” and “immersive.” It was able to educate viewers as the relevance of the metaverse to the investment landscape. For GoCardless, celebrating National Coming Out Day allowed employees to share their own experiences of coming out in an authentic, personal and touching film. The user-generated approach made an impact on judges too who loved the natural delivery and emotion expressed in the film.

Big Button’s work for SEGRO was delivered, for the second year running, through a Fantasia-inspired piece that delivers a memorable and utterly entrancing view of commercial property. Dancing lights, mesmerising machinery and friendly forklift drivers showcase SEGRO’s purpose in a unique way.

Judges have been impressed with each of Big Button’s projects this year, awarding it with golds across every category entered; a worthy recipient of the ‘Video production company of the year’ commendation.



**Experts in video  
for Corporate  
Communication**

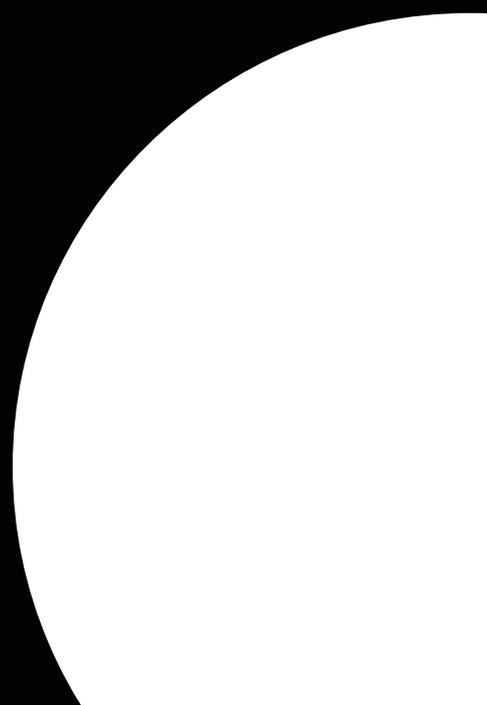
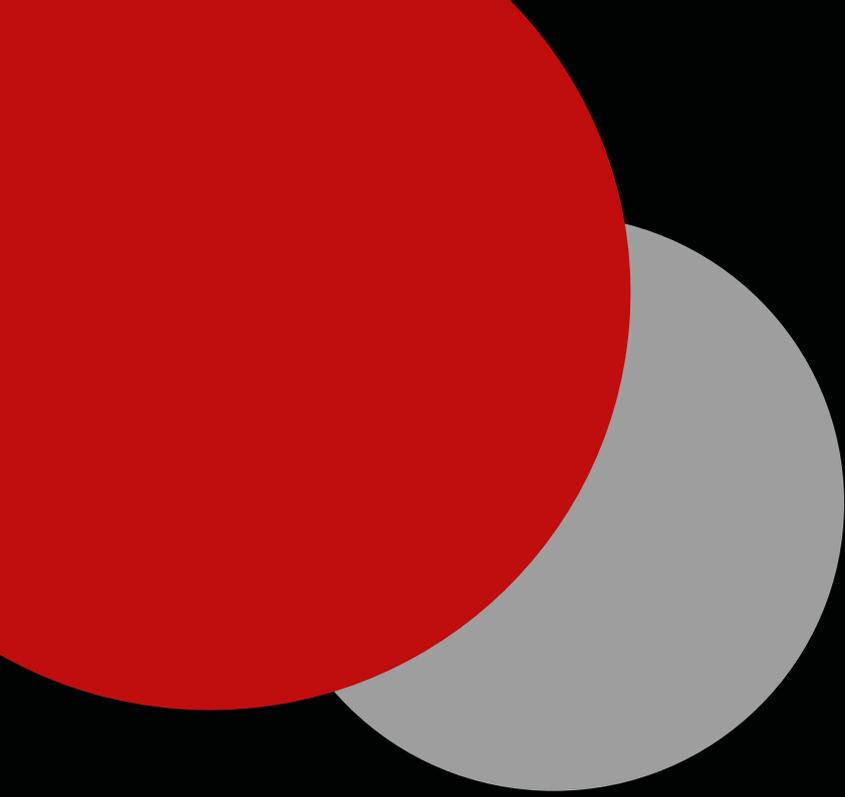
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The logo for the Lens Awards. It features a large red circle on the left, with the word "LENS" in white, bold, sans-serif font to its right. Below "LENS" is the word "AWARDS" in a larger, white, bold, sans-serif font. The red circle partially overlaps the letter "L" in "LENS".

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