Creative 100

Lessons from the world's best creative campaigns

WARC RANKINGS

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Executive summary

This report analyses the world's most creative campaigns to uncover trends from the latest creative strategies, and brings together insights and opinion from the creators of award-winning ideas. Its basis is the Creative 100, an annual ranking of campaigns based on their performance in creative competitions from around the world.

By Amy Rodgers, Research Editor, WARC

Looking across the campaign write-ups and guest essays in this report, three trends emerge that are worthy of note

1. Purpose-led strategies evolve

The use of purpose as a driver for marketing strategies continues to be a regular feature of the top creative campaigns, and was central to the number one campaign, Palau Pledge. Purpose is becoming commonplace – many brands have concluded that they need to make a meaningful change – to do rather than just speak. In his article in Chapter Two, AMV BBDO's Executive Creative Director, Alex Grieve, writes of brands needing to be 'radically authentic'; about a brand knowing its purpose and then 'actually doing something to make it happen'.

In this year's Creative 100, several brands evolved their purposeful messaging, from driving awareness to encouraging consumers towards behavioural change. Palau Pledge is so interesting because it is a great example of how small behavioural nudges can change perceptions. This approach to purpose is a significant progression from the awareness-driving purpose work seen in the creative ranking in recent years.

Combining purpose with an element of participation has another result – it is arguably more likely to fuel PR coverage and conversation. Martin Beverley, adam&eveDDB's Executive Strategy Director, writes in his piece in Chapter Two about this conversation: that the levels of actual participation in these campaigns is arguably less important than the conversation the idea drives.

2. Casting customers

Directly involving customers in campaigns, whether to drive behavioural change, to generate PR coverage, or to drive brand engagement, is another theme that comes through in this year's Creative 100. This year's most creative brand, Burger King, had its customers dress up as clowns in a campaign that trolled its competitor's mascot, Ronald the Clown. Skittles cast one superfan as the star of its Super Bowl campaign, and Marmite asked their customers to take a DNA test.

For those that worked on Skittles, it was the counterintuitive nature of the campaign that they felt made it compelling, and this applies to a number of the top campaigns this year. Bringing customers into the ads means they become more than just ads; in the words of Martin Beverley, "many of the ideas on this list aren't just ads, they're acts – designed to impact popular culture and make a dent in the real world". Participation

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Executive Summary

elements can turn ads into acts, and in a low-attention economy, this approach has become an important way of gaining attention as the act of participation necessitates attention. The winning campaigns using this strategy only worked because consumers were willing to get involved in them.

3. Creativity across the experience

Rather than seeing a campaign as an entity existing on a single channel, this year some of the most awarded brands created experiences where the creative idea was woven into every element of the purchase journey, building customer executions across multiple channels to work at those moments. Working in surprising ways within and across media, weaving the creative idea throughout the experience, led to success for a number of top campaigns.

In her article for this report, Saatchi & Saatchi's Global Chief Creative Officer, Kate Stanners, discusses Budweiser's Tagwords and Tide's It's a Tide Ad as great examples of this. Tide used traditional media in an innovative way, hijacking the brand awareness generated by other ads, and turning it into awareness for Tide. And rather than create a series of separate ads, they created a 'choreographed brand experience'.

Paul Bichler, Executive Creative Director at Saatchi & Saatchi New York explained "We hacked advertising with advertising itself". Budweiser's Tagwords campaign also sought to play with consumers' assumptions about advertising in its category, and harnessed print and outdoor to drive the audience to online search. The audience's active participation was key to the idea's success, as it was for Tide. These brands created experiences for consumers, who then actively wanted to engage.

David Lubars, Chief Creative Officer of BBDO Worldwide (the top-ranked network in the Creative 100), sums some of these trends up nicely in his interview for this report. The growing focus on customer experience, he argues, means brands are thinking much more carefully about different points in the day they might need to reach consumers, or different mindsets they can target. Weaving experiences across these journeys gives a brand identity at a time when they are struggling for attention. The big creative idea is as important as ever, but the challenge for brands and their agencies is to make it work harder across the user journey.

> "Weaving experiences across these journeys gives a brand identity at a time when they are struggling for attention."

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Introduction to the rankings

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

The premise of the Creative 100 remains the same: to rank the 100 most awarded creative marketing ideas, and the agencies and brands associated with them.

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

- **Global:** Cannes Lions International Festival of Creativity, Clio Awards, D&AD, London International Awards (LIA), The One Show.
- **Regional:** Adfest, Dubai Lynx, El Ojo de Ibeoamérica, El Sol, Eurobest, Golden Drum, Loeries, Spikes Asia.

The methodology for how the rankings are compiled is explained on page 45 and in greater detail on the rankings site.

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

- **Telling stories across the campaign experience** – Kate Stanners, Chairwoman and Global Chief Creative Officer, Saatchi & Saatchi
- **The Wonder of What The F*ck** – Martin Beverly, Executive Strategy Director, adam&eveDDB
- **Purpose in action** – Alex Grieve, Executive Creative Director, AMV BBDO

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Creative 100

Chapter one:

Insights into the top five campaigns

Creative 100

Palau Pledge: A behavioural approach to purpose

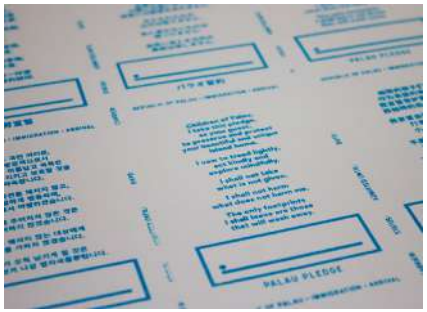
1. PALAU PLEDGE

Brand: Palau Legacy Project
Agency: Host/Havas Sydney
Country: Global

> Children of Palau, I take this pledge, as your guest, to preserve and protect your beautiful and unique island home. I vow to tread lightly, act kindly and explore mindfully. I shall not take what is not given. I shall not harm what does not harm me. The only footprints I shall leave are those that will wash away.

1. Palau Pledge: A behavioural approach to purpose

The Palau Legacy Project, a sustainable tourism marketing body, created an immigration policy for the island of Palau to protect the nation from environmental damage. A new visa stamp, signed by tourists, changed immigration laws, customs processes and tourist behaviour, permanently.



Challenge

With its turquoise waters and white sands, the Pacific island nation of Palau has become a popular travel destination. But its small population of 20,000 was taken by surprise when tourism numbers doubled between 2014 and 2015 to 160,000 visitors.

"This wasn't the only issue," says Laura Clarke, co-founder of the Palau Legacy Project. "Palau's visitor demographic also changed dramatically from primarily eco-conscious, high-value diving customers, to price-driven, package tour visitors. Many of these new travellers had never been outside of their own countries and cultures, so had little to no awareness of how to sustainably interact with Palau's fragile coral reefs and unique ecosystems."

The surge of tourism was causing damage to the country's natural environment, with travellers breaking coral, littering beaches and disturbing the islands' wildlife. But tourism accounts for 85% of Palau's GDP, so trying to restrict access to the country's holiday hotspots wasn't an option. How could the country's tiny population – outnumbered by tourists by eight to one – protect it from such a large number of visitors?

Joining forces with fellow residents Nicolle Fagan, Koskelin-Gibbons and Nanae Singeo, Clarke founded the Palau Legacy Project to help ignite positive change. "All four co-founders have a background in high-level global communications," says Clarke. "We knew that harnessing the creative power of our industry could help solve Palau's tourism challenges."

The team approached Host/Havas in Sydney who agreed to take on the project pro bono. "Our pitch to them was simple," says Clarke. "We have a whole country to save and no money to do it. Are you in?!"

Concept

Host/Havas briefed their entire creative department who came up with 47 different ideas to solve Palau's problem. Clarke and her team then presented their favourite three to the President of Palau, Tommy E. Remengesau Jr.

"We approached Palau's problem in the same way we would help a brand change customer behaviour," says Clarke. "We knew that roughly 80% of people wanted to do the

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1. Palau Pledge: A behavioural approach to purpose – continued

right thing in terms of protecting Palau, but we needed to give them the information and tools they required to make the right decisions. In this way, we could help Palau's enforcement resources focus on the 20% of people who were out to break the rules.

We also wanted to encourage people to 'self-select' Palau as a destination – the thinking being that if environmental and cultural protection was something that resonated with them, they were more likely to be the kinds of visitors who would treat Palau with respect."

The winning idea ticked all the boxes. The Palau Pledge is a new visa entry process that asks every visitor of Palau to make a formal promise to the country's children. The following is stamped onto a tourist's passport upon arrival for them to sign in the presence of an immigration officer:

Children of Palau, I take this pledge, as your guest, to preserve and protect your beautiful and unique island home. I vow to tread lightly, act kindly and explore mindfully. I shall not take what is not given. I shall not harm what does not harm me. The only footprints I shall leave are those that will wash away.

"President Remengesau is often heard citing the ancient proverb, 'We do not inherit this world from our ancestors, we borrow it from our children'," Clarke explains. "He immediately saw how the Palau Pledge was a modern interpretation of Palau's culture of conservation and could see how effective it could be. He also saw how it could be adapted for other regions in need of similar solutions."

Sadly tourism's changing demographics and overcrowding is causing problems in countries all over the world, even in mature markets like Europe and the US. "The Palau Pledge was designed with other markets in mind," says Clarke. "We always wanted it to be an adaptable, scalable strategy that could help other destinations deal with specific tourism-related issues."

Execution

The Palau Legacy Project introduced a new immigration policy with the pledge, stating that tourists could be fined up to $1m if they violate the country's strict environmental laws. It then created an ecosystem of ethical travel information to make sure all visitors were educated about correct behaviour, including an in-flight film shown on all incoming flights to Palau, a brochure inserted into passports, airport posters, signage around the island and a website containing an ethical tour guide.

To launch the new visa system, President Remengesau gave a live TV interview at the UN. The campaign also engaged influencers who encouraged their fans to take the pledge online, including Hollywood actor Leonardo DiCaprio, former US Secretary of State, John Kerry and the Rolling Stones.

To teach future generations of travellers to behave responsibly, the Palau Legacy Project worked with primary schools in Australia. Using the Palau Pledge as a case study, the schools are educating children about the importance of taking care of the natural world.

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1. Palau Pledge: A behavioural approach to purpose – continued

Results

The Palau Pledge is in place permanently as the official passport stamp of the country. The campaign garnered more than 2bn media impressions and the Palau Legacy Project has been approached by many other countries and organisations that want to administer similar schemes. Hawaii and New Zealand have already implemented pledges inspired by Palau.

"Most importantly, we have already seen an uptick in peer-to-peer enforcement of the Pledge principles in Palau and can actively see how it is helping protect Palau's environment and culture," says Clarke.

In 2018, Palau's government took the campaign a step further by passing the Responsible Tourism Education Act, which further embedded the Palau Pledge into Palauan law. It also introduced new initiatives such as banning single use plastic, prohibiting the use of sunscreens that are not "reef safe" and making businesses responsible for educating their customers on the principles of the Palau Pledge.

Lessons

Tap behaviours

Signing something makes people more likely to stick to a promise, according to 2011 study the Signature Effect by Keri L. Kettle and Gerald Häubl. That's because a signature acts as a "self-identity prime", encouraging people to personally identify with whatever it is they are signing. "The psychological significance of signing a Pledge in an official document like your passport cannot be underestimated when it comes to changing behaviour," says Clarke. The signature helped instill a sense of personal responsibility in Palau's visitors.

Be human

While the campaign needed to inform tourists about the strict environmental laws, the Palau Legacy Project chose to avoid using legislative language. Not only would this turn people off, but it would have jarred with the vibe of the islands. "It is not in line with Palauan culture to 'correct' a guest's behaviour – even when they are doing something harmful to the environment," explains Clarke. "The tone of the campaign needed to reflect Palau's warm, welcoming culture of hospitality and emotionally connect with people, engaging them towards the cause".

Empower your audience

The Palau Pledge gave tourists the awareness and tools they needed to help rather than hinder the environment. "Most people admit to feeling completely overwhelmed when they contemplate a huge global issue like climate change," says Clarke. "They think that they are powerless to make a difference or that it's the government or private sector's responsibility to do something. But we can create tools and solutions that individuals can use that do make a difference.

Our industry, more than any other, can empower people to take action in their own way toward preserving our planet. Cumulatively these actions add up to significant change and by communicating their impact back to the audience, more people will be inspired to take action. That's how real change happens."

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Creative 100

#Bloodnormal: Reframing a taboo

2. #BLOODNORMAL

Brand: Bodyform/Libresse
Agency: AMV BBDO, London
Country: Europe

> They decided to take positive representation of periods to its most extreme, and swap the strange, blue liquid traditionally representing period blood on ads, for actual, red period blood. "We wanted to harness the power of a mainstream brand saying, 'what's the big deal? Here it is'", says Lossgott. "We knew that could shift the paradigm".

Want the inside scoop on the winning cases and futher opinion from agency experts? Get in touch with us at warc.com/demo

Chapter two:

Three lessons from the WARC Creative 100

Telling stories across the user experience

A lot of the standout campaigns this year were not singular executions, they were ideas that seamlessly wove through different channels, with a sensitivity to the medium and context, writes Saatchi & Saatchi's Chairwoman & Global Chief Creative Officer, Kate Stanners.

Kate Stanners, Chairwoman & Global Chief Creative Officer at Saatchi & Saatchi.

The brilliant #Bloodnormal campaign for Bodyform, was at its heart a social idea. It was provocative, taking an advertising trope as the tension. In this case the fact that for years' commercials have demonstrated effectiveness of sanitary pads by using blue die instead of a blood red. From here grew a fantastic celebration, liberation and ultimately normalisation of women's periods. The film was powerful, energetic, witty and fun. It set the tone of the campaign, which then naturally popped up in social channels. It used influencers, designers and stylists to create amazing visual pieces. My personal favourites being the embroidered knickers and the giant blow up sanitary pad with wings. It was championing a cause and so rightly played in the channels where we could share and support it.

Similarly, the wonderful 'It's a Tide Ad' which took over the Super Bowl played on an advertising conceit: namely that all clothes worn in commercials are pristine, making every ad, a Tide ad. The idea was seeded at the start of the Super Bowl broadcast in the first ad break establishing the premise

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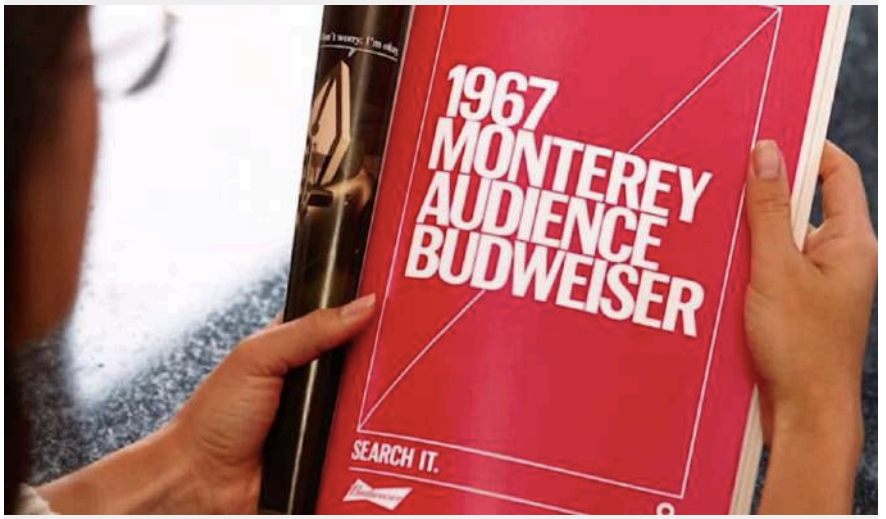
Telling stories across the user experience – continued

by spoofing your 'typical Super Bowl car ad' or beer ad, or shaving ad and highlighting the bright, white, stain-free clothes worn in all, finishing with the cheeky question: so does that make every ad a Tide ad? Then throughout the game they spoofed famous ads from Old Spice to Budweiser, making them all Tide ads. Every one was a gem, beautifully written and performed. A perfect Super Bowl takeover that spread onto social platforms. Even competitors had to post that they were Not a Tide Ad. This was a campaign that totally understood the context, channel and audience. Effortlessly winning the Super Bowl.

Then there was the brilliantly rebellious Budweiser TagWords campaign. Simple press and outdoor. Iconic typographical executions using the brand's red and white colours, with headlines written from words that when searched would display legendary rock and roll bands, with yes, a Budweiser in hand. The picture box giving the clue to take to your device. Search, drugs and rock and roll. The resulting campaign experience was one that broke all the rules of alcohol advertising and copyright. And that's the point, one channel leading to another platform to give us an interactive experience



that lasted far longer than the usual dwell time of a poster.

This to me, is modern storytelling. All three campaigns explored the possibilities of the channels they were in. Weaving from real physical spaces to virtual experiences creating more powerful and lasting connections with their audience. All three understood the brand's point of view, and the world it was playing in. Bodyform was campaigning, Tide was playing with the world's biggest TV advertising stage and Budweiser was hacking the system to break the rules. All three understood their audience and cultural context to perfection. Weaving their stories through different formats they enabled us to interact with them in a way that created a far deeper involvement. This for me is where the fun happens, between the lines and boundaries of the media plan.

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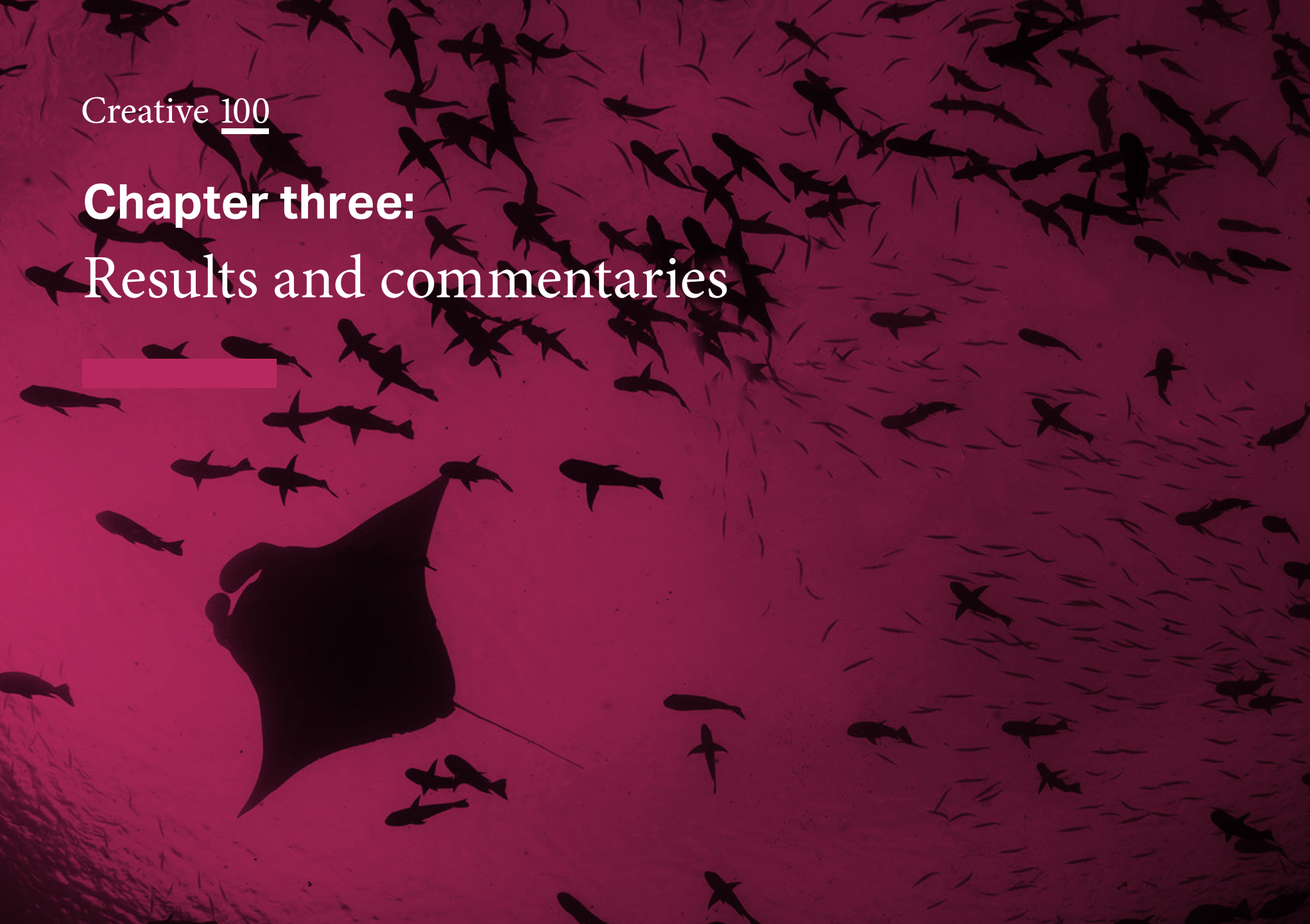

Creative 100

Chapter three:
Results and commentaries

Top campaigns

Top 10 marketing campaigns in the WARC Creative 100

	Campaign title	Brand	Primary agency	Product category	Location	Points
1	Palau Pledge	Palau Legacy Project	Host/Havas Sydney	Non-profit, public sector & education	Australia	250.3
2	#Bloodnormal	Bodyform/Libresse	AMV BBDO London	Toiletries & cosmetics	UK	199.5
3	Project Revoice	The ALS Association	BWM Dentsu Sydney	Non-profit, public sector & education	Australia	189.5
4	Exclusive the Rainbow	Skittles	DDB Chicago	Food	USA	175.6
5	It's a Tide Ad	Tide	Saatchi & Saatchi New York	Household & domestic	USA	154.8
6	Scary Clown Night	Burger King	LOLA MullenLowe Madrid	Retail	Spain	154.4
7	The Gene Project	Marmite	adam&eveDDB London	Food	UK	139.1
8	The Talk	Procter & Gamble	BBDO New York	Non-profit, public sector & education	USA	133.1
9	No Conditions Apply – Sindoor Khela	The Times of India	FCB Ulka Mumbai	Media & publishing	India	128.9
10	Go With The Fake	Diesel	Publicis New York / Publicis Milan	Retail	USA	125.9

View full rankings on **WARC Rankings**

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Top agencies for creativity

Top 10 creative agencies in the WARC Creative 100

Rank	Agency	Location	Points
1	BBDO	New York, USA	403.2
2	AMV BBDO	London, UK	295.9
3	adam&eveDDB	London, UK	291.0
4	LOLA MullenLowe	Madrid, Spain	280.3
5	McCann	New York, USA	258.6
6	Host/Havas	Sydney, Australia	204.9
7	McCann	London, UK	193.6
8	Colenso BBDO	Auckland, New Zealand	190.9
9	BWM Dentsu	Sydney, Australia	189.5
10	Saatchi & Saatchi	New York, USA	185.5

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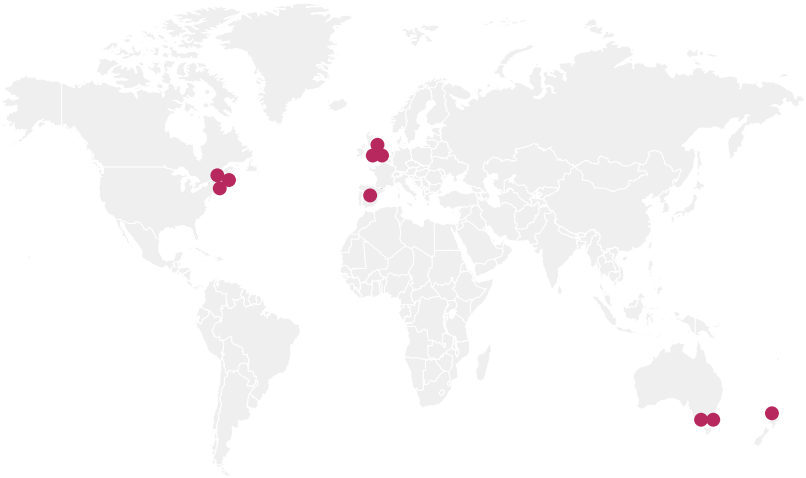

The top 10 creative agencies were from five cities, in five different countries, and spread across three continents. Seven networks were represented, BBDO Worldwide being the most successful with three agencies. The top three agencies have all topped the table in the past but only seven of the top 10 have ranked in the table in a previous year.

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Agencies commentary

The top 50 agencies came from a total of 21 different countries vs. 20 last year. The USA was the most represented with 13 agencies in the table, followed by Brazil, Spain and the UK, all with four agencies.

There are only six agencies in the world that have demonstrated the highest level of consistency and excellence in creativity, and have been ranked in the top 50 agencies for the last 15 years in a row, with three of them in the top three ranks of this year's table.

Those six agencies are: AlmapBBDO São Paulo, AMV BBDO London, BBDO New York, adam&eveDDB London, Dentsu Tokyo and Wieden+Kennedy Portland.

The top three in detail

In first place, BBDO New York was the most awarded agency of the year for the third time, having been the top agency twice in the Gunn Report.

It created a number of award winning campaigns but the most successful was for Procter & Gamble: The Talk. This P&G branding campaign was 8th in the top 100 campaigns, and further campaigns by the agency for Downtown Records (Live Looper) and Bacardi (Music Liberates Music) joined it in 14th and 73rd. Campaigns for AT&T, Foot Locker, Lowe's, Macy's Sandy Hook Promise and Snickers added to BBDO New York's points.

2nd place was taken by AMV BBDO in a successful year which saw it climb from 20th. It was responsible for the highly successful #Bloodnormal campaign, and one other campaign in the Top 100: Trash Isles in 22nd. Work for Guinness also contributed to its total.

Climbing one spot into third was four-time winner of the agencies ranking, adam&eveDDB. It had two campaigns in the top 100: The Gene Project for Marmite in 7th, and More Than a Game for Fifa in 30th. Further work for Calm, Cybersmile, Red Cross, John Lewis & Partners and John Smiths added to its tally.

Other points of note

- The UK and US dominate the agency ranking with six of the top 10 agencies shared between the two countries.
- There were two newcomers to the top 50 that landed straight into the top 10: LOLA MullenLowe Madrid and new agency Host/ Havas Sydney ranked in 4th and 6th respectively.
- There were no independent agencies in the top 10. The highest ranked independent agency this year was Jung von Matt Hamburg, in 13th place.

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Top agency networks and holding companies

Top agency networks in the WARC Creative 100

Rank	Agency	Holding company	Points
1	BBDO Worldwide	Omnicom Group	1700.5
2	DDB Worldwide	Omnicom Group	1028.7
3	McCann Worldgroup	Interpublic Group	1027.9
4	Ogilvy	WPP	991.0
5	TBWA Worldwide	Omnicom Group	590.8
6	MullenLowe Group	Interpublic Group	452.5
7	Dentsu Aegis Network	Dentsu	392.0
8	VMLY&R	WPP	365.5
9	FCB	Interpublic Group	337.2
10	Grey Group	WPP	336.0

Top 10 holding companies in the WARC Creative 100

Rank	Holding company	Points
1	Omnicom Group	3494.1
2	WPP	2206.1
3	Interpublic Group	2009.7
4	Publicis Groupe	832.9
5	Dentsu	468.6
6	Havas Group	314.4
7	Hakuhodo DY Group	214.9
8	Accenture	126.6
9	MDC Partners	83.5
10	BlueFocus	82.2

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Agency networks / holding companies commentary

Of the top 50 networks, 16 are independent, 10 belong to WPP, six to Omnicom, five to Interpublic Group, five to Publicis Groupe, two to Dentsu, two to MDC Partners and one each to BlueFocus, Chime, Hakuhodo DY Group and Havas Group.

This year the top two networks are part of Omnicom Group. Last year's number one retained its top spot; BBDO Worldwide has now been the most awarded network in the Creative 100 (previously Gunn Report) for the 13th year in a row, with 28 different agencies contributing to their total. It had five agencies in the top 50 (including the 1st and 2nd ranked agencies) and was responsible for 11 of the top 100 campaign ideas. These included 2nd placed #Bloodnormal for Bodyform by AMV BBDO and 8th placed The Talk for Procter & Gamble by BBDO New York.

DDB Worldwide moved back up to their regular 2nd place ranking this year. adam&eveDDB in London continues to be their best performing agency, ranking 3rd, but DDB offices in Chicago, Auckland and Madrid also made the top 50 table with a further 21 offices contributing.

McCann Worldgroup were the highest placed network for Interpublic Group in 3rd place, by a very narrow margin behind DDB of less than a point. The network had five agencies in the top 50, led by McCann New York in 5th, followed by McCann London, McCann Madrid, McCann Bucharest and Mercado McCann Buenos Aires.

Other points of note

- No Publicis Groupe agencies made the top 10 for the first time ever. Leo Burnett has consistently been in the top 10 agency networks list since 1999, but with its points continuing to be impacted by the holding company's decision to stop entering awards for a year, the network slipped down to 20th this year.
- Wieden+Kennedy was again the highest ranked independent network, in 13th place down from last year's 10th. Cheil was the second-placed independent network, improving on its ranking by one place into 14th this year.

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Top advertisers and brands

Top 10 advertisers in the WARC Creative 100

Rank	Advertiser	Location	Points
1	Mars	USA	478.2
2	Restaurant Brands International	USA	391.6
3	Procter & Gamble	USA	306.9
4	Nike	USA	232.3
5	Samsung	South Korea	218.4
6	Volkswagen Group	Germany	218.2
7	Unilever	Netherlands / UK	213.0
8	Essity	Sweden	204.0
9	Palau Legacy Project	Australia	200.0
10	IKEA	Sweden	198.7

Top 10 brands in the WARC Creative 100

Rank	Brand	Sector	Points
1	Burger King	Retail	391.6
2	Nike	Clothing & accessories	208.2
3	Pedigree	Household & domestic	200.1
4	Palau Legacy Project	Non-profit, public sector and education	200.0
5	Bodyform/Libresse	Toiletries & cosmetics	199.5
6	IKEA	Retail	198.7
7	The ALS Association	Non-profit, public sector and education	189.5
8	Diesel	Clothing & accessories	177.7
9	Skittles	Food	177.6
10	McDonald's	Retail	170.9

View full rankings on **WARC Rankings**

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Advertisers and brands commentary

Of the top 50 advertisers, 24 have their headquarters in the USA, 5 in Germany, 3 in Australia, 2 from India, Netherlands/UK, Sweden and the UK and 1 each from Belgium, Brazil, Canada, China, Colombia, Denmark, France, Guatemala, Italy and Romania.

Nike lost its first place to Burger King this year after a very strong showing from the food retailer. The fast food chain had three campaigns in the top 100, with a further 11 contributing to their total. Restaurant Brands International, Burger King's owner, was 2nd in the top advertiser ranking through Burger King's performance alone.

Last year's top brand, Nike, moved down to 2nd place this year. The brand had two campaigns in the top 100, and Nike's advertiser points (the sum of all the Nike-owned brands) put it into 4th this year – one place down on last year, with 14 campaigns contributing points to its total.

Third place in the brand rankings went to Pedigree, with its owner, Mars, taking the top rank on the advertiser table. Pedigree had two campaigns in the top 100, both by Colenso BBDO Auckland, and a further three campaigns contributed to its total, including the 4th ranked campaign, Exclusive the Rainbow, for Skittles. Mars' advertiser points were added to by three other brands: 5 Gum, Snickers and Whiskas.

In the advertiser rankings, Procter & Gamble took 3rd place. With two campaigns in the top 10, for Tide and Procter & Gamble itself, the advertiser accumulated points from a further three campaigns outside the top 100 to push its ranking up one place on last year's 4th.

Other points of note

- There were an unusual number of new entrants to the top 50 brands this year. Palau Legacy Project entered in 4th place, and a second non-profit brand, The ALS Association, entered in 7th.
- Skittles entered the top 50 for the first time since 2012, in 9th, and Diesel for the first time ever, in 8th.
- A weaker than usual performance by Volkswagen meant the automotive advertiser fell from 1st to 6th this year.
- There were two new entrants to the top 10 this year: Essity, owner of Bodyform/Libresse and creator of the 2nd placed #Bloodnormal campaign, and Palau Legacy Project, driven into 9th through their winning campaign, Palau Pledge.
- 14 different industry sectors were represented in the top 50 brands table - 8 in non-profit/public sector/education, 7 in retail, and 6 in technology and electronics.

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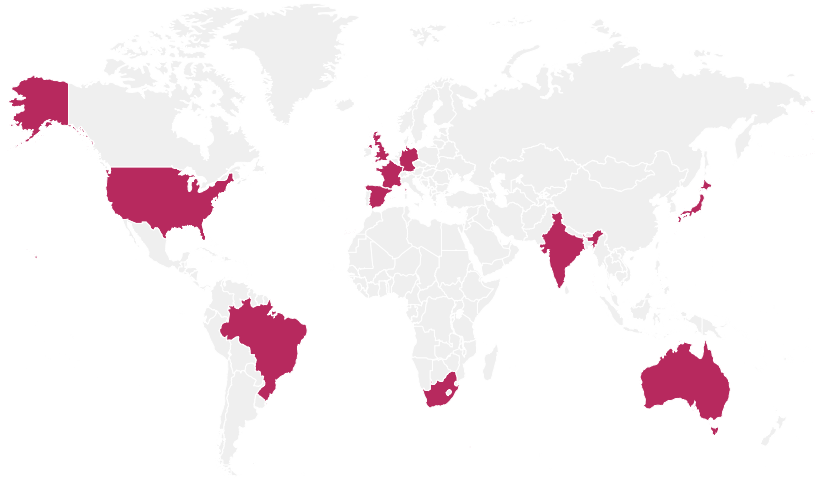
Top countries in creativity

Top 10 countries in the WARC Creative 100

Rank	Country	Points
1	USA	2988.6
2	UK	1241.8
3	Australia	971.7
4	Brazil	698.4
5	Spain	687.6
6	Germany	633.5
7	India	405.3
8	France	380.8
9	South Africa	336.9
10	Japan	320.1

View full rankings on **WARC Rankings**



The USA continues to top the table for creativity - ahead by more than 1,500 points. 68 different countries registered points this year, and **31 different countries were represented in the top 100 campaigns**. This is up from 26 countries last year as size continues to be no barrier to creativity.

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Countries commentary

15 countries continue to have made the top countries ranking for all 20 years of the ranking: Argentina, Australia, Brazil, Canada, France, Germany, Japan, New Zealand, South Africa, Spain, Sweden, Thailand, Netherlands, UK and USA.

Seven of the creative top ten countries were also in the top ten for ad market size, according to WARC adspend data:

1. USA (also 1st in market size)
2. UK (4th in market size)
4. Brazil (8th)
6. Germany (6th)
7. India (5th)
8. France (10th)
10. Japan (3rd)

Not present in the top 10 were two of the biggest ad spend markets; China (2nd for adspend) and Russia (7th), which came 28th and 21st respectively in the rankings.

The US continues to be the top country for creativity by a big margin. 80 US agencies registered points with 13 agencies in the top 50 table, and 23 agencies working on campaigns in the top 100. With almost a third of the top 100 campaigns originating in the USA, it was the most represented country in the creative rankings.

Retaining its second place in the country rankings, the UK produced 10 of the top 100 campaigns including 2nd placed #Bloodnormal by AMV BBDO. Twenty-four agencies from the UK registered points, with four of them making the top 50 table and three in the top 10.

Australia continues to punch above its weight in award shows versus its adspend. It retained its third place with 29 agencies registering points and three of those in the top 50 table. The top ranked campaign idea originated in Australia; Host/Havas Sydney's work for the Palau Legacy Project was the most awarded creative work of the year in the Creative 100.

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WARC Creative 100: 2019 winners' quotes

Creative 100

"What makes me most proud of topping the first WARC Creative 100 is that it's not just one agency or campaign. It's multiple agencies delivering work for multiple clients across multiple forms and platforms."
David Lubars, Chief Creative Officer, BBDO Worldwide

"The fact that such a human solution, created with the absolute dedication and passion to improve the world that our children will inherit has been ranked the number one campaign in the world, says something really good about what our industry values and has the power to achieve. I'm infinitely grateful to the incredible team, clients and country who made this happen."
Seamus Higgins, Executive Creative Director, Host/Havas Sydney

"At Burger King we believe creativity can be a competitive advantage. Doing things differently, standing out, and becoming part of pop culture definitely help strengthen our brand and our business. Our marketing teams and agency partners are honoured to receive this recognition from WARC."
Fernando Machado, Global Chief Marketing Officer, Burger King

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Methodology

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

How we built the rankings

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

- **The global survey of industry executives.** The survey used to select the competitions included was also used to gauge which of the competitions selected are viewed as the most prestigious or rigorous. Winners at the most-cited awards schemes are given extra weighting in the final rankings.

- **The level of 'potential' competition.** In theory, competitions or categories that are open to a wider 'pool' of campaigns will be harder to win than competitions that limit the size of the pool. So, for example, a global competition will usually be harder to win than a single-market competition. Or a category that is open to all types of marketing activity will be harder to win than a category that is only open to, say, digital marketing campaigns.

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

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

Once the scores for campaigns have been calculated, it is possible to assign points to the organisations behind them – both on the client and agency side. This allows WARC Rankings to build rankings of individual agencies, agency networks, agency holding companies, brands and advertisers.

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

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

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More from WARC Rankings

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

- **WARC Creative 100** – the world's most creative advertising ideas (formerly the Gunn Report, which has run every year since 1999).
- **WARC Effective 100** – the world's best advertising based on performance in strategy and effectiveness awards (formerly the WARC 100, which has run every year since 2014).
- **WARC Media 100** – the world's best advertising based on performance in media and planning awards (formerly part of the Gunn Report, and published as a separate ranking for the first time in 2018).

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

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