

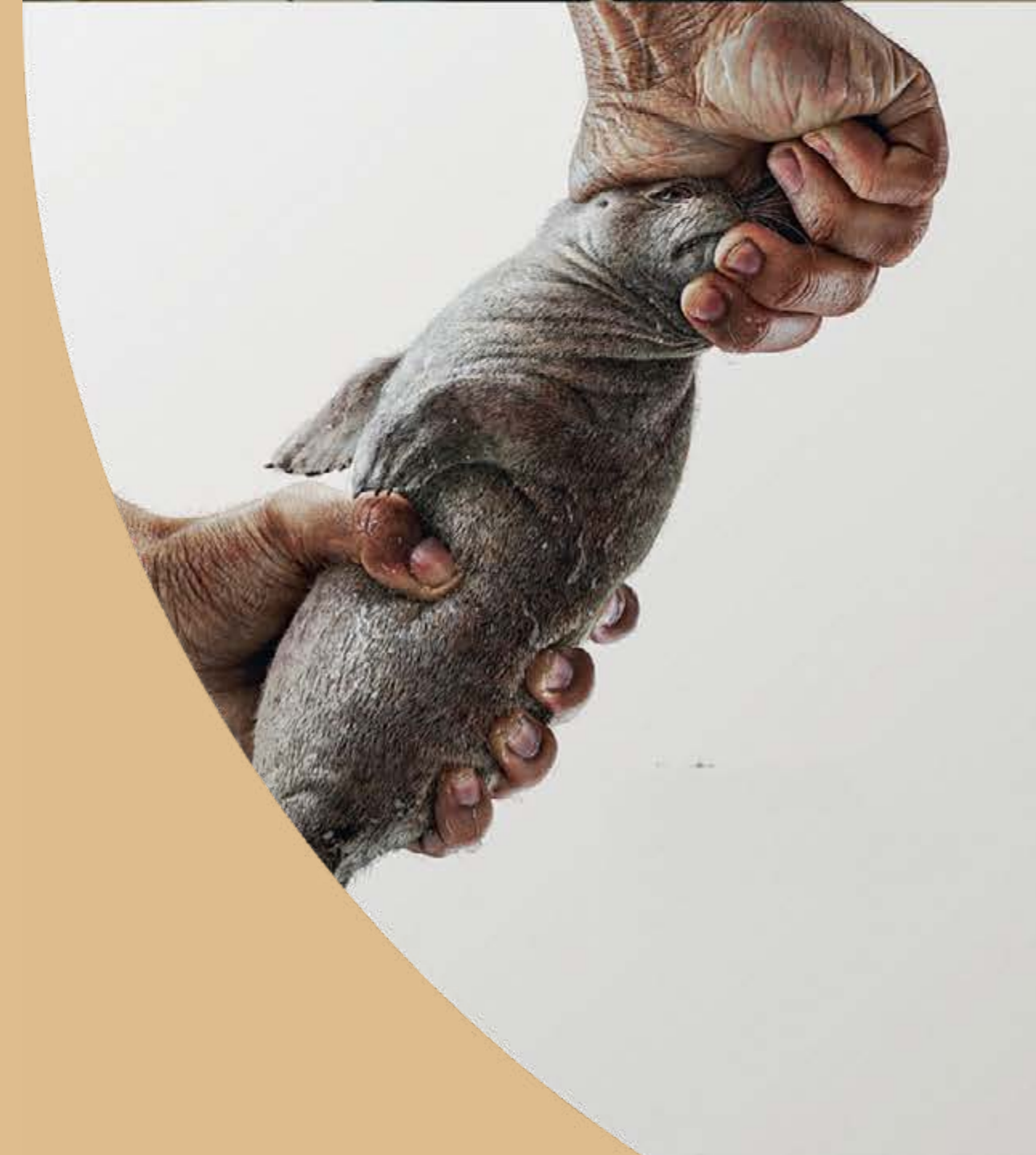


SPIKES ASIA CREATIVITY REPORT 2024

Lessons from the definitive benchmark for creative
excellence and effectiveness in Asia-Pacific



The world's greatest intelligence platform for creative excellence



Welcome to the Spikes Asia Creativity Report



The Spikes Asia Creativity Report is your guide to what won at Spikes Asia and why. You can read analyses from both winners and Jury Presidents, as well as a set of rankings shining a light on the region's

top-performing creative companies. Use this report as a benchmark for you and your teams to learn from the winning work.

This year's 16 Juries included 93 industry experts from across 18 markets in Asia. They worked tirelessly, contributing their vast collective expertise of the region in assessing the work. Thank you to all of our 2024 Jury members for devoting such considerable time and energy to judging.

And to anyone who was shortlisted or who won a Spikes Award, congratulations. Asia's huge diversity of markets is fertile ground for ground-breaking creativity, and the competition is intense. To be recognised by the Jury is a true hallmark of quality that sets the bar high for creativity.



Welcome to the Spikes Asia Creativity Report 2024, a showcase of the most impactful winning work and creative trends from across the region.

Spikes Asia, formerly known as the Asian

Advertising Awards, has celebrated the diversity of Asian creativity and the region's local cultural nuances since its launch in 1986. It's the region's oldest and most prestigious awards programme benchmarking excellence in creativity and effectiveness.

This year, the Jury handed out 276 Awards. Australia, which took home a total of 70 Awards, saw the highest number of Grands Prix at eight, including five Grands Prix for ['FitChix'](#), for Honest Eggs Co. Japan won 49 Spikes Awards, including six Grands Prix, of which three were for ['My Japan Railway'](#), for JR Group, in Industry Craft, Digital Craft and Direct. India, meanwhile, was the third most awarded market, with 29 awards, and New Zealand close, with 27 trophies. In its inaugural year, the Gaming Spikes Grand Prix was awarded to the Philippines for ['Unbranded Menu'](#), for McDonald's, entered by Leo Burnett, Manila.

Congratulations to all Spikes Asia winners, and thank you to our Juries for their passion, commitment and dedication.

Subscribers to [The Work](#) can see Spikes entries from 2016 to 2024, including all the winning and shortlisted work featured in this report.

www.spikes.asia

Table of contents

Welcome to the Spikes Asia Creativity Report 2

Table of contents 3

Spikes Asia 2024: The Grand Prix winners 4

The 2024 Grand Prix wins by market 5

Spikes Asia 2024: Trends from the winning work 15

Enhance and enable with AI..... 16

In action: Enable and enhance with AI.....17

Tackle Asia’s most urgent briefs 18

In action: Tackle Asia’s most urgent briefs..... 19

How it got made: ‘Shellmet’ 20

Build connections through culture 22

In action: Build connections through culture 23

How it got made: ‘Megh Santoor’ 24

Spotlight: Data smarts..... 26

Humour: The revival.....27

In action: Humour: The revival..... 28

Spotlight: Inclusion and equality..... 29

How it got made: ‘Sammakorn NOT Sanpakorn’ 30

How it got made: ‘Telstra NRL/AFL’ 31

Immersive entertainment..... 33

In action: Immersive entertainment..... 34

Spikes 2024: The rankings 36

Network of the Year 37

Asia-Pacific Agency of the Year 38

Media Network of the Year 39

Independent Agency of the Year.....40

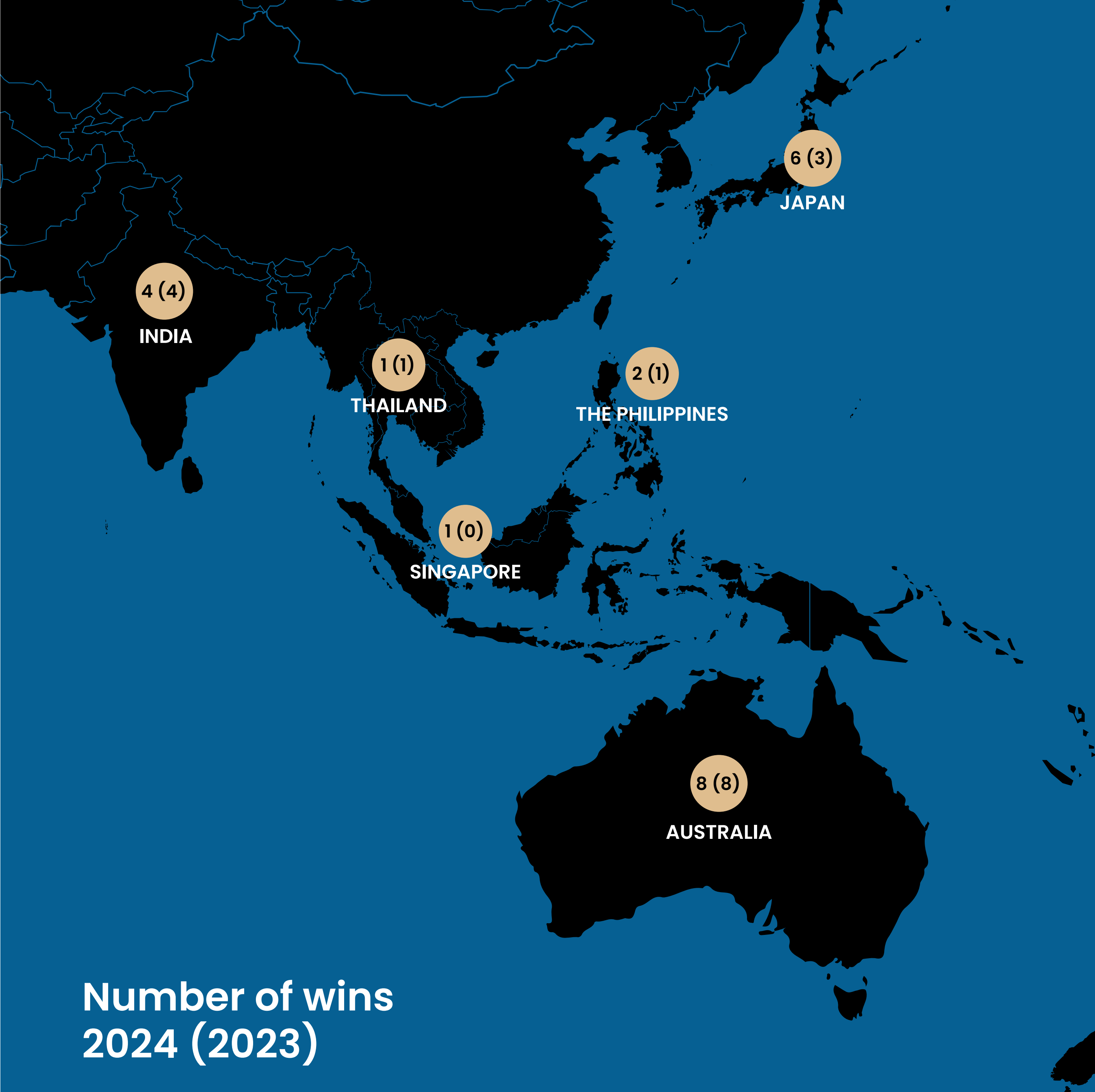
Strategy and Effectiveness Agency of the Year 41

Spikes Golden Palm..... 42

Agency of the Year by Market..... 43

SPIKES ASIA 2024:
**THE
GRAND
PRIX
WINNERS**





Number of wins
2024 (2023)

The 2024 Grand Prix winners by market

Australia matched its 2023 Grand Prix wins, with eight, the highest number to be won by a single market

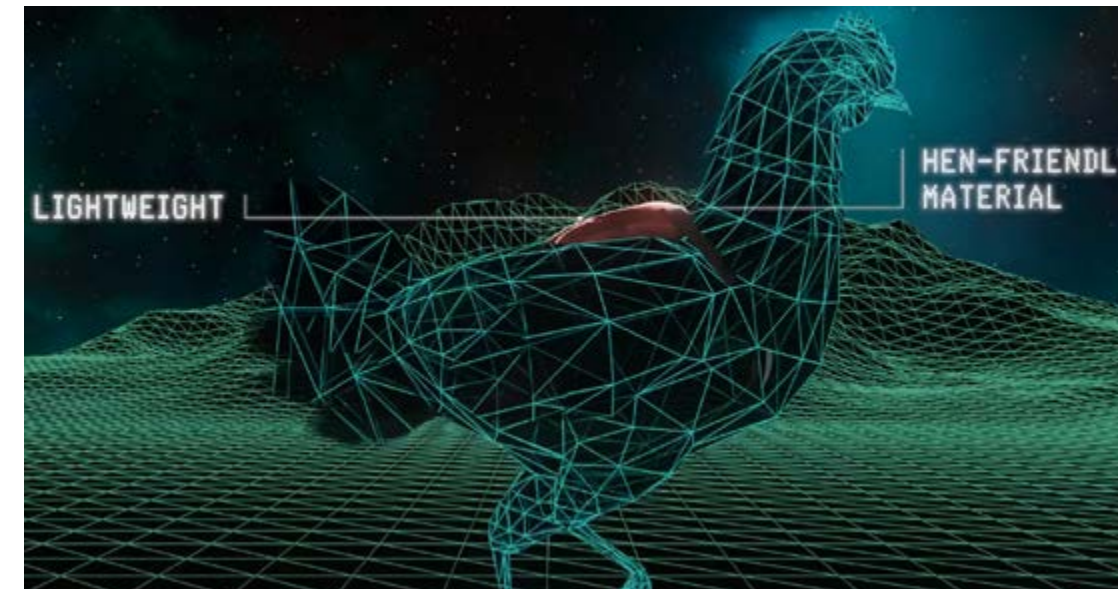
Japan took six Grands Prix, doubling its 2023 total (3)

India won four Grands Prix, also matching its 2023 Grand Prix wins

THE 2024 GRAND PRIX WINNERS

BRAND EXPERIENCE & ACTIVATION

FITCHIX | HONEST EGGS CO.



VML, MELBOURNE

A regenerative farm eggs brand fitted its chickens with wearable fitness devices to show how much its chickens move across fresh pasture. It printed their step counts directly onto the eggs, leading to a 40% increase in orders.

"FitChix considered the consumer journey from farm to table. It's an inspiration for brands to consider every point of interaction with the consumer to create a holistic experience."

Jury President
Valerie Madon
Chief Creative Officer, APAC | McCann Worldgroup

[FITCHIX](#)

CREATIVE COMMERCE

FITCHIX | HONEST EGGS CO.



VML, MELBOURNE

Australian farm eggs brand Honest Eggs Co. couldn't keep up with demand once it started to print the step count of its chickens on the eggs themselves – proof that the chickens had been roaming in fresh pasture and hadn't been squashed in cages. The transparency of Honest Eggs Co. led to a 25% increase in its sales revenue.

"A surprising and simple idea that made the difference at the last mile of sale. The stamp on the egg is a medium no one would've considered until this piece of work came along."

Jury President
Valerie Madon
Chief Creative Officer, APAC | McCann Worldgroup

[FITCHIX](#)

CREATIVE DATA

LAY'S SMART FARM | LAY'S



LEO BURNETT, MUMBAI

PepsiCo-owned snack brand Lay's partnered with smart farming app Cropin and four satellite agencies to help farmers in India. It combined remote sensing and satellite imagery to create an early-warning system for farmers accessible via their smartphones.

"The brand's commitment to harnessing technology and data to enhance farmers' crop production capabilities is impressive."

Jury President
Mandy Hou
Chief Digital Officer | EssenceMediacom, Mainland China

[LAY'S SMART FARM](#)

THE 2024 GRAND PRIX WINNERS

CREATIVE EFFECTIVENESS

THE LAST PERFORMANCE | PARTNERS LIFE



SPECIAL, AUCKLAND

Health and life insurance company Partners Life collaborated with crime show *The Brokenwood Mysteries*. It integrated with plots and showed murdered characters temporarily back to life. This prompted a 135% increase in visitors to its website and a 75% increase in leads.

"This proves that creativity can overcome the most demanding challenges in tough categories. It solves a difficult problem by defying conventional boundaries of media."

Jury President
Aditya Kanthy
CEO and Managing Director | DDB Mudra Group, India

[THE LAST PERFORMANCE](#)

CREATIVE STRATEGY

THE FIRST DIGITAL NATION | THE GOVERNMENT OF TUVALU



THE MONKEYS, PART OF ACCENTURE SONG, SYDNEY

The South Pacific Island of Tuvalu will become the world's first digital nation, ensuring its sovereignty and ability to govern when rising sea levels make it uninhabitable by 2050. This digital transformation process will allow Tuvalu to retain its identity and continue to function even after its physical land is gone.

"This showed the power of bold, brave, transformational thinking that can unlock incredible possibilities. It took a modern, progressive form yet is deeply moving, human and emotional."

Jury President
Aditya Kanthy
CEO and Managing Director | DDB Mudra Group, India

[THE FIRST DIGITAL NATION](#)

DESIGN

UNTANGLING THE POLITICS OF HAIR | STIR



FCB INDIA, GURUGRAM

Mahsa Amini died in police custody in Iran, aged 22, following her arrest because a strand of hair had escaped her hijab. Indian design magazine *STIR* created a photo essay and exhibition that showed how women's hair has historically been connected to the patriarchy. National coverage reached more than 100 million readers.

"Design is a force for changing reality, and this expands its possibilities. Its powerful imagery stirs people's emotions, sparks discussions and generates actions, propelling society forward."

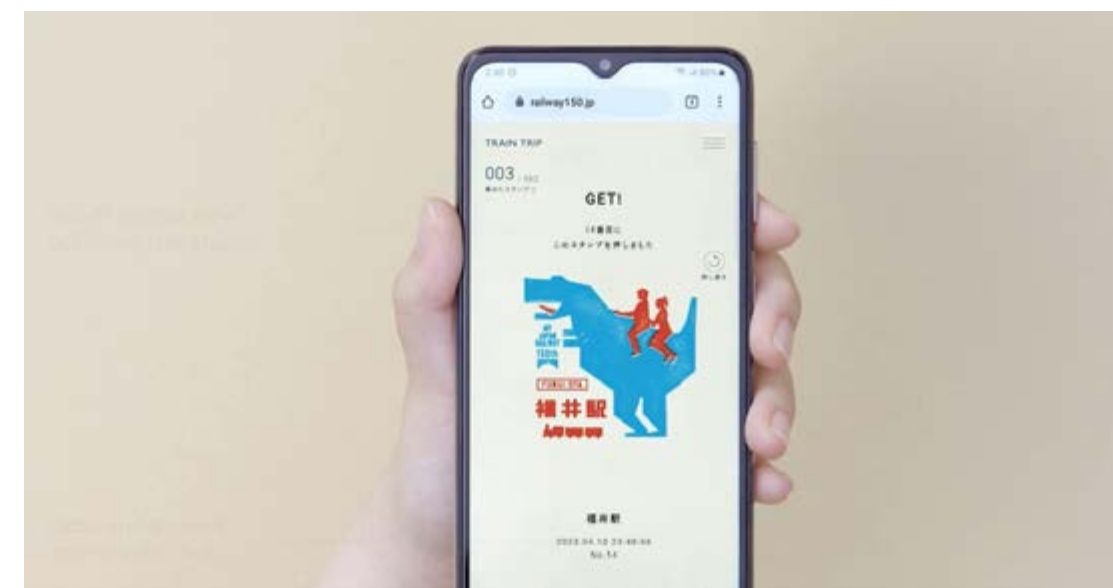
Jury President
Takahiro Hosoda
Chief Creative Officer | TBWA\HAKUHODO, Japan

[UNTANGLING THE POLITICS OF HAIR](#)

THE 2024 GRAND PRIX WINNERS

DIGITAL CRAFT

MY JAPAN RAILWAY | JR GROUP



DENTSU INC., TOKYO

To celebrate its 150th anniversary, Japan Railway converted train travellers into enthusiasts. It built a smartphone app, allowing passengers to collect stamps from stations and win prizes like stamp books and posters for the most dedicated travellers. The app accumulated over 1 million users.

"There was an analogue beauty in a digital environment that felt fresh. The whole experience, including website, UX and posters, was carefully organised and beautifully crafted."

Jury President
Jax Jung
Global Creative Director | Cheil Worldwide

[MY JAPAN RAILWAY](#)

DIRECT

MY JAPAN RAILWAY | JR GROUP



DENTSU INC., TOKYO

JR Group invited train passengers to participate in a nationwide treasure hunt that celebrated the joy of rail travel. Participants could collect stamps from stations and personalised maps and win prizes like stamp books and posters. More than 6.3m stamps have been collected so far.

"It discovered a creative way to engage with a specific target, making them stop, look at it and answer the call to action, and that brought great results."

Jury President
Alice Chou
Chief Creative Officer | Dentsu Creative, Taiwan

[MY JAPAN RAILWAY](#)

ENTERTAINMENT

PERFECT DAYS | PERFECT DAYS



MOUNT AND DENTSU INC., TOKYO

To promote the film *Perfect Days* that narrates 12 days in the life of Hirayama, a toilet cleaner in Tokyo, a digital scroll book revealed the untold story of the rest of Hirayama's year. The website, which aimed to amplify engagement and didn't require knowledge of the film's plot, attracted more than 280,000 users.

"By inviting audiences to uncover new dimensions of the narrative, a film can be enjoyed in an entirely fresh manner. This has pioneered a novel form of entertainment, demonstrating how creativity can involve the audience."

Jury President
Joey David-Tiempo
Founder and CEO | Octopus & Whale, Philippines

[PERFECT DAYS](#)

THE 2024 GRAND PRIX WINNERS

FILM

SAMMAKORN NOT SANPAKORN | SAMMAKORN



CHOOJAI AND FRIENDS, BANGKOK

To stop its audience from confusing it with the Thai Revenue Department Sanpakorn, housing developer Sammakorn created this comedic film that culminates in the protagonist yelling the company's name into the camera. The film garnered 7.6m views online and resulted in an 82.6% increase in brand search volume.

"Through the power of film, a challenging brief became five minutes of unexpected, engaging, hilarious brilliance."

Jury President
Tony Bradbourne
Founder | Special, New Zealand

[Read how it got made on page 30.](#)

[SAMMAKORN NOT SANPAKORN](#)

FILM CRAFT

TELSTRA NRL/AFL | TELSTRA



THE EDITORS, SYDNEY

Telecommunications company Telstra demonstrated its commitment to connectivity in regional Australia with this humorous film about a small community turning into footballers when their local team finds itself stranded and unable to play. It engaged audiences with playful stereotypes, tight editing and witty scripting.

"Every aspect of this was exquisite. The direction, casting and editing were all outstanding. It's a story that is watchable over and over again and you can't help but smile at the end."

Jury President
Rob Galluzzo
CEO | FINCH, Australia

[Read how it got made on page 31-32.](#)

[TELSTRA NRL/AFL](#)

GAMING

UNBRANDED MENU | MCDONALD'S



LEO BURNETT, MANILA

McDonald's gifted gamers real-life versions of their digital finds when they tagged in-game food as being from the Golden Arches. The fast food giant increased brand engagement by 140% and McDelivery sales by 35%.

"In an era saturated with passive content for gamers, this work stood out by involving the entire community, transforming them into brand ambassadors – without spending a lot of budget."

Jury President
Joey David-Tiempo
Founder and CEO | Octopus & Whale, Philippines

[UNBRANDED MENU](#)

THE 2024 GRAND PRIX WINNERS

GLASS: THE AWARD FOR CHANGE

RIGHT TO CARE | QUEZON CITY GENDER AND DEVELOPMENT COUNCIL



MULLENLOWE TREYNA, MAKATI CITY

The 'Right to Care' card gives LGBTQ+ partners in the Philippines the right to make decisions for each other in medical emergencies by granting them special power of attorney. Launched at the end of Pride Month, it led to 1462 registrations immediately after launch.

"We could see the immediate impact this had. We sometimes debate about whether creativity can save the world, and we felt this work could save a loved one."

Jury President
Valerie Madon
Chief Creative Officer, APAC | McCann Worldgroup

[RIGHT TO CARE](#)

GRAND PRIX FOR GOOD

SHIFT 20 INITIATIVE | SHIFT 20 INITIATIVE



SPECIAL, SYDNEY

Special partnered with the Dylan Alcott Foundation to normalise disability. Involving 13 brands, including Weet-Bix, McDonald's and Pantene, it saw disabled people replacing non-disabled characters in ads, representing the 20% of Australians who have a disability.

"This demonstrated the positive impact we can make as an industry and made us question why we're not being inclusive enough with the work we do with our clients. That's the power of an effective idea."

Jury President
Valerie Madon
Chief Creative Officer, APAC | McCann Worldgroup

[SHIFT 20 INITIATIVE](#)

HEALTHCARE

FITCHIX | HONEST EGGS CO.



VML, MELBOURNE

By attaching a pedometer to its chickens, Honest Eggs Co. showed its commitment to animal welfare, as well as bringing transparency at the point of sale to consumers buying eggs.

"This fused data and design, innovation and empathy, business thinking and community consciousness, as well as human health and animal health. We see it as a progressive piece of work."

Jury President
Lyndon Louis
Executive Creative Director | BrandCare Asia, India

[FITCHIX](#)

THE 2024 GRAND PRIX WINNERS

INDUSTRY CRAFT

MY JAPAN RAILWAY | JR GROUP



DENTSU INC., TOKYO

Japan Railway reignited enthusiasm for train travel by combining analogue and digital touchpoints. This nationwide treasure hunt prompted 68% of participants to travel to new destinations in the country.

"It proves the compelling power of craft to move people and business. It transformed everyday routines into completely new and exciting experiences that spread across Japan."

Jury President
Takahiro Hosoda
Chief Creative Officer | TBWA \ HAKUHODO, Japan

[MY JAPAN RAILWAY](#)

INNOVATION

SHELLMET | KOUSHI CHEMICAL INDUSTRY CO., LTD



TBWA \ HAKUHODO INC., TOKYO

Shellmet transforms fishery waste into helmets that protect workers and result in cleaner coastlines. This hard-wearing alternative to plastic is being rolled out in 34 countries and has seen interest from over 24 global brands.

"This demonstrated how to creatively introduce a new material with great potential to the public. It not only showcased the origins of the helmet but also its durability and potential uses in many fields."

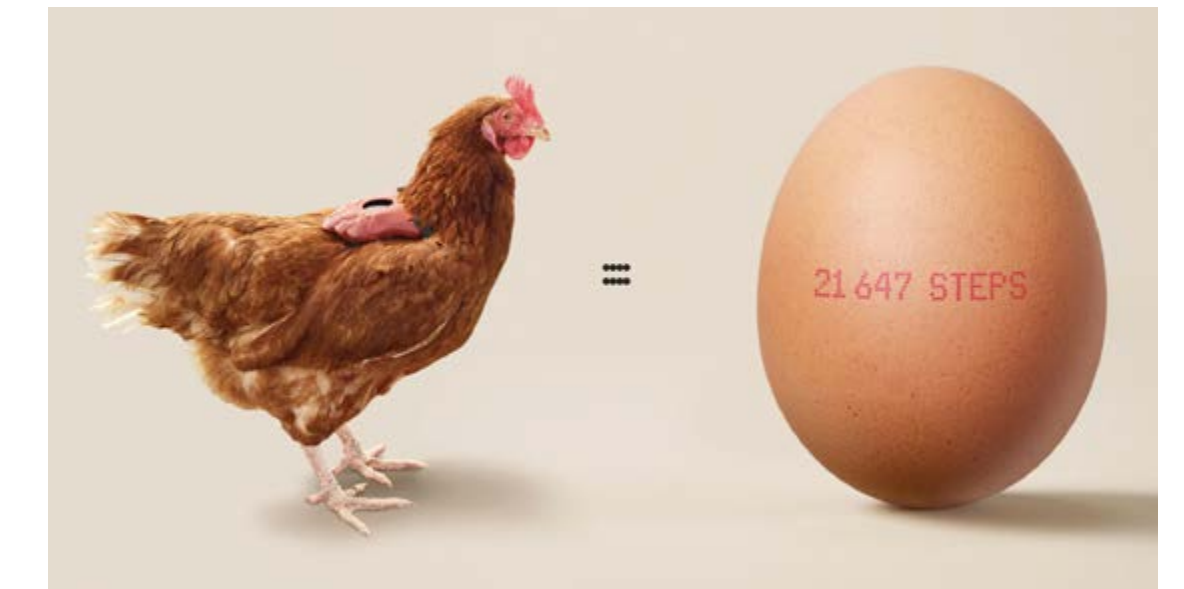
Jury President
Mandy Hou
Chief Digital Officer | EssenceMediacom, Mainland China

[Read how it got made on pages 20-21.](#)

[SHELLMET](#)

INTEGRATED

FITCHIX | HONEST EGGS CO.



VML, MELBOURNE

Honest Eggs Co. chickens sported wearable fitness devices to show how much they moved across fresh pasture. Their step count was then printed onto their eggs. Honest Eggs Co. created awareness and drove in-store traffic using social and OOH, resulting in a 493% increase in online conversation and a 25% increase in sales revenue.

"FitChix is an integrated idea that was difficult and brave to pull off. Every single element played a role, and the idea would not have been possible to realise without everything working together down to the production line."

Jury President
Valerie Madon
Chief Creative Officer, APAC | McCann Worldgroup

[FITCHIX](#)

THE 2024 GRAND PRIX WINNERS

MEDIA

NEWSPAPER FOR "LETTUCE PRESERVATION" | COOKDO®



DENTSU INC., TOKYO

To drive sales of its CookDo oyster sauce, Japanese food company Ajinomoto addressed the pain point of lettuce wilting in the fridge. Full-page newspaper ads featuring the faces of popular actors urged people to wrap the lettuce head inside to maintain its freshness. The novel ads helped the oyster sauce claw back market share and eliminate food waste.

"This reimagines the role of a newspaper ad in solving a brand challenge. It's fun to see how the team has implemented and extended the idea to create continued brand impact."

Jury President
Sepna Nemani
Chief Solutions Officer | Publicis Groupe, APAC

[NEWSPAPER FOR "LETTUCE PRESERVATION"](#)

MUSIC

MEGH SANTOOR | BROOKE BOND



OGILVY, MUMBAI

Brooke Bond-owned Taj Mahal tea created the world's largest environmentally powered interactive billboard. The activation brought the brand's association with Indian classical music to life by creating a musical instrument only the rain could play.

"It redefined the live music experience by spotlighting a brand promise, a distinctive cultural moment and an unexpected performer – rain. It's a showcase of human craft and ingenuity."

Jury President
Joey David-Tiempo
Founder and CEO | Octopus & Whale, Philippines

[Read how it got made on pages 24–25.](#)

[MEGH SANTOOR](#)

OUTDOOR

FITCHIX | HONEST EGGS CO.



VML, MELBOURNE

Honest Eggs Co. used its own chickens as witnesses to back up its 'free range' claim. It used step counters to showcase the freedom poultry enjoys in its farms – and saw stock applications increase by 222%.

"With chickens as special ambassadors, eggs themselves become the medium, akin to a new form of direct mail. It's so simple yet so integrated – it redefined the Outdoor category."

Jury President
Alice Chou
Chief Creative Officer | Dentsu Creative, Taiwan

[FITCHIX](#)

THE 2024 GRAND PRIX WINNERS

PR

CORRECT THE INTERNET | TEAM HEROINE



DDB NEW ZEALAND, AUCKLAND

Women's sports marketing consultancy Team Heroine created a tool so people could report search results that didn't include the achievements of women in sport. The tool has been supported by more than 50 global brands and the United Nations.

"This masterfully brings together different stakeholders to lend their credible voices. It also featured a technology collaboration to bring to life real and sustained positive change beyond the campaign itself."

Jury President
Emily Poon
President, Public Relations | Ogilvy, Asia

[CORRECT THE INTERNET](#)

PRINT & PUBLISHING

SEAL ALARM | TIMES OF INDIA GROUP



VML, MUMBAI

To encourage people to eliminate single-use plastic, newspaper *The Times of India* used the powerful imagery of a seal being opened like a plastic bottle.

"This uses an emotional visual metaphor to educate about the urgent need to reduce plastic consumption. It also encourages behavioural change by reminding us of the consequences of pollution."

Jury President
Guan Hin Tay
Creative Chairman | BBDO Singapore

[SEAL ALARM](#)

RADIO & AUDIO

GUIDE PLAY | HARMAN APAC



BLKJ HAVAS, SINGAPORE

Audio brand JBL used AI and machine learning to transform first-person shooter games for the 50 million people with sight loss worldwide. Using JBL Quantum headsets, it gave players who can't see an immersive sound experience instead.

"This was a game-changer that made gaming accessible to everyone. It moves towards a more inclusive gaming culture where everyone can participate, enjoy and contribute."

Jury President
Guan Hin Tay
Creative Chairman | BBDO Singapore

[GUIDE PLAY](#)

THE 2024 GRAND PRIX WINNERS

SOCIAL & INFLUENCER

CORRECT THE INTERNET | TEAM HEROINE



DDB NEW ZEALAND, AUCKLAND

An online tool to recognise the contribution of women athletes, 'Correct the Internet' invited people to send in examples of gender bias against sportswomen when they came across them. It's now part of UK/international government enquiries into misinformation to help change the future of the internet.

"The power of the message here shook us: this social piece really moved the Jury room, making us hope to see more impact from it on the internet in the years ahead."

Jury President
Jax Jung
Global Creative Director | Cheil Worldwide

[CORRECT THE INTERNET](#)

This is your moment.

There's a place for you at Cannes Lions 2024.

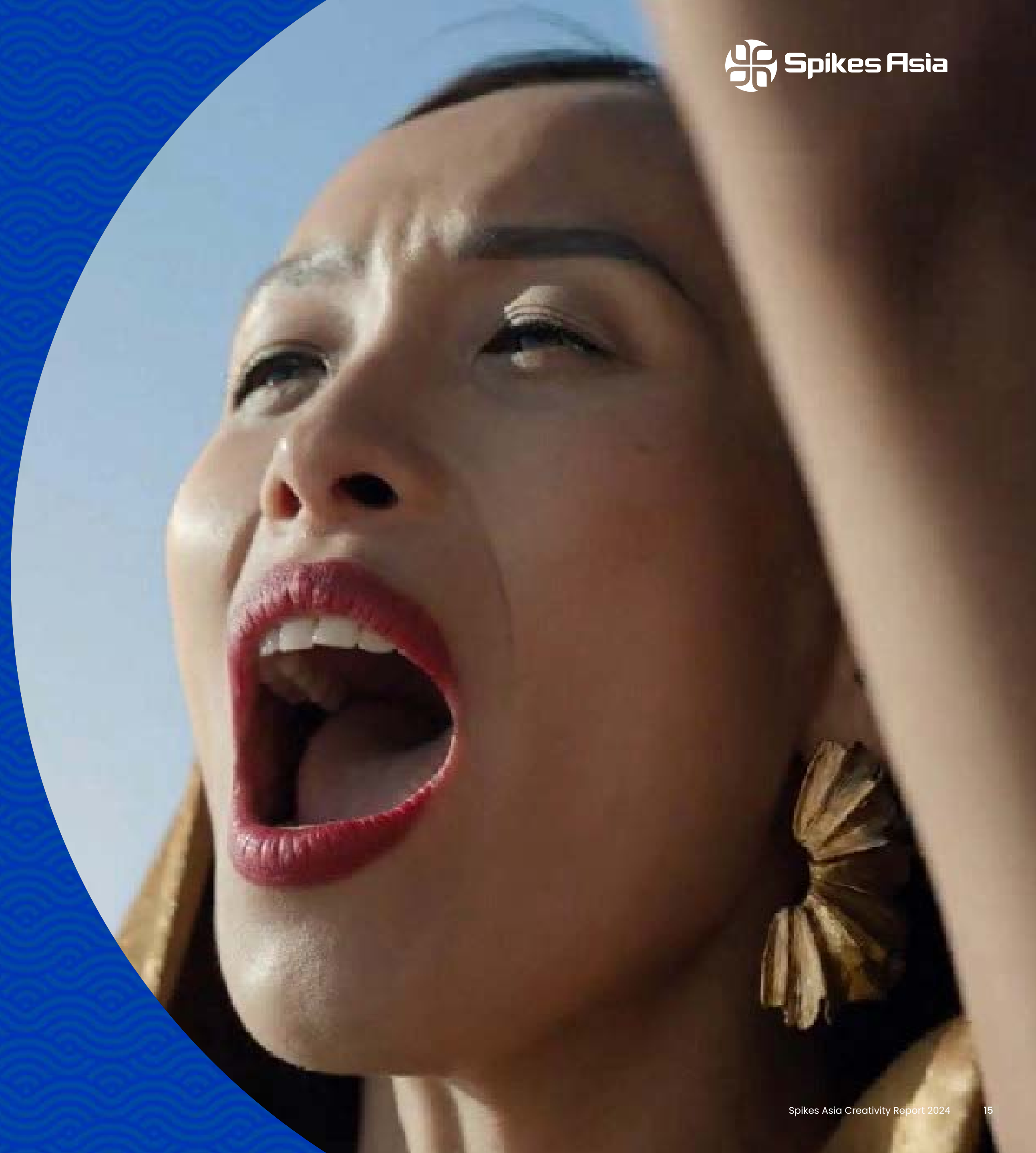
From academies to specialist passes, and our richest mix of Awards to date – it's never been easier or more rewarding to be part of the Festival.

Pick your pass today.

Enter the Awards before 11 April 2024.

Make history.

SPIKES ASIA 2024:
**TRENDS
FROM THE
WINNING
WORK**



Enhance and enable with AI

The number of companies using AI in the creative process is growing. This was evident among Spikes Asia entries, where AI entries more than doubled year on year, from 331 in 2023 to 672 in 2024 – representing a growth of 103%.

Yet the Spikes Asia Festival called for work using AI to continue to be guided by a human touch. Sir Martin Sorrell, Founder and Executive Chairman, S4Capital, speculated: “Agencies will increasingly become validators because you’ll need an independent third party to validate what the platforms and algorithms are implementing in the right way.”

AI can supercharge and personalise a creative concept, as seen in Cadbury’s [‘Shah Rukh Khan-My-Ad’](#). Winner of seven Spikes in 2023, the work by Ogilvy, Mumbai, returned in 2024 to take a Bronze in Creative Effectiveness. It enabled Indian retailers to have Bollywood film star Shah Rukh Khan starring in their ad and led to 35% growth for Cadbury Celebrations.

SHAH RUKH KHAN-MY-AD | CADBURY CELEBRATIONS



OGILVY, MUMBAI

BRONZE, CREATIVE EFFECTIVENESS SPIKES

Be intentional about social justice

AI facilitated progressive, original solutions to challenging briefs around inclusion, health and the righting of historical wrongs. [‘Heroes’ Belated Graduation](#) by DminusOne, Seoul, for South Korean food and beverage corporation Binggrae, recognised the contribution of 2596 Koreans who stood for independence in 1910–1945. AI deep learning and de-aging technologies restored pictures of the activists, enabling their descendants to receive a yearbook at their ‘graduation’. It took Silver in Brand Experience & Activation.

With [‘Guide Play’](#), audio brand JBL enabled people with sight loss to game through its Quantum headsets by using immersive sound. By BLKJ Havas in Singapore, it took the Grand Prix in Radio & Audio. Finally, [‘Meal Vision’](#) deploys AI to track and analyse eating behaviours to help figure out adjustments. This means that assistants at residential care homes can pre-empt issues around patient malnutrition. By Deloitte Digital in Melbourne, it was shortlisted in Innovation.

Revolutionise wellbeing strategies

AI played a key role in health and wellbeing initiatives in Spikes-winning and shortlisted work. [‘Undercover’](#), by Ogilvy, Hong Kong, for Women Helping Women Asia (WHWA) was shortlisted three times. WHWA trained its AI to recognise abusive verbal phrases. Use of these phrases triggers an app to start discreetly recording, arming women with evidence against their abusers.

[‘Dr. Dick Pic’](#), by BLKJ Havas, Singapore, for men’s health organisation HeHealth, found a workaround for men’s reluctance to be screened for sexually transmitted infections (STIs). It launched its HeHealth AI by scanning 2000 dick pics on dating sites, identifying 50 STIs. It won Silver in Social & Influencer.

And Colgate’s [‘A Million Logos’](#), by Ogilvy, Kuala Lumpur, fought ‘smile shame’ in Asia. A ‘smile generator’ AI tool enabled people with less-than-perfect teeth to create a personalised Colgate smile – based on the brand’s distinctive red-and-white logo – they could share. It took a Silver in Design and a Bronze in PR and Brand Experience & Activation.

Exploit the power of the human mind

AI continues to evolve and dominate headlines. But a handful of brands demonstrated the power of the human touch, tacitly showing the benefits of not being entirely reliant on algorithms and code. Beer brand Heineken continued its mission to champion women football fans. It developed an AI to take on world-renowned players in a quiz about the beautiful game. It turned out to be an elaborate ruse: the ‘AI’ was actually a team of women superfans. By BBH, Shanghai, [‘Heineken H*AI’](#) took Silver in Brand Experience & Activation.

Telco Vodafone took a Gold Media Spike for its [‘Vi Human Testing Network’](#), by Ogilvy, Mumbai, which used a human network of food delivery people to test out coverage as they dropped off meals. And Australian Organic Food Co.’s [‘Artificial Taste Testers’](#) appealed to virtual influencers to taste its food. When humans applied, it sent them free samples. The tongue-in-cheek integrated campaign achieved 12x the category engagement rate and saw Australian Organic Food Co. products being stocked in more than 60 new stores since launch. By CHEP Network, Sydney, it was shortlisted in Integrated.

In action:

Enhance and enable with AI

Tackle Asia's most urgent briefs

Human behaviour can be difficult to change. Yet now more than ever, the creative community is being called upon to use its powers of persuasion to help with some of the world's most urgent briefs, including sustainability and tackling bias.

This year's Spikes winners showed imaginative ways to challenge and shift mindsets. Maybelline's '[Through Their Eyes](#)', for instance, raised awareness about the disparity in experiences among genders in gaming.

Two prominent male players used voice-changing tech to disguise themselves as women in an online first-person shooter game. Following social and PR engagement, Maybelline achieved its highest-ever mascara market share in Australia: 51.93%. It intends to repeat the research to assess evidence of reduced harassment and long-term behaviour change. The work, by HERO, Prahran, took a Bronze in Brand Experience & Activation.

THROUGH THEIR EYES | MAYBELLINE



HERO, PRAHRAN

BRONZE, BRAND EXPERIENCE & ACTIVATION SPIKES

Use shock to unlock sustainable behaviours

Brands across Asia are moving beyond raising awareness about sustainability and turning their attention towards changing behaviour. Japanese start-up [AIZOME](#) developed a dyeing method that uses only water, plants and ultrasound to create less harmful textiles. To demonstrate its sustainability claims, it created a skincare product from the waste caused during its production process. By Serviceplan, Munich, it took Gold in Brand Experience & Activation, Silver in Healthcare and Bronze in Design and in Industry Craft.

[‘#UnplasticIndia’](#) by VML, Mumbai, for the *Times of India* (TOI) newspaper, used shocking images of wildlife being opened like a plastic bottle. Urging people to eliminate single-use plastic, TOI also ran coastal clear-ups and plastic collection drives. More than 500,000 Indians pledged to stop using single-use plastic. It took the Grand Prix in Print & Publishing and a Bronze in Design and in Industry Craft.

Innovation Grand Prix winner [‘Shellmet’](#) saw helmets being made from discarded scallop shells. A durable alternative to plastic, it’s now being rolled out to other countries and brands. By TBWA\HAKUHODO, Tokyo, for the Koushi Chemical Industry Co., it also took a Gold in Design and a Silver in PR.

Smash stereotypical portrayals of women

Behavioural change was at the heart of many initiatives designed to confront gender bias and drive change.

Laundry detergent Ariel’s [‘See Equal #ShareTheLoad’](#) initiative, by BBDO India, Mumbai, took a Bronze in Creative Effectiveness. It pushed up sales by 29% and demonstrated how it had changed attitudes towards household chores: in 2015, 79% of men believed that laundry is a woman’s job. This dropped to 26% in 2023. Ariel was also awarded a Gold and a Bronze in Creative Strategy for [‘See The Signs of ‘Silent Separation’ #ShareTheLoad’](#), by BBDO India, Mumbai, which encouraged couples to work together on chores.

A film using manga highlighted gender bias in Japan and was shortlisted in Film. By ADK, Tokyo, the Advertising Council Japan’s [‘Unconscious Bias’](#) is now being used in schools and at gender bias seminars. And LUX’s [‘Change The Angle’](#) saw the beauty brand highlight the objectifying shots of sportswomen, thanks to camera angles. The work, by VML, Singapore, led to South Africa’s biggest broadcaster adopting new guidelines and took a Bronze in Media.

Drive up donations

Brands challenged cultural taboos around organ and skin donations to drive up participation. [‘Paper Organs’](#), by Leo Burnett, Taipei, for the Taiwan Organ Sharing Registry and Patient Autonomy Promotion Center, increased the annual organ donation consent signing rate by 28%. Leveraging the traditional funeral custom of joss paper burning – where Taiwanese people believe that burning paper replicas of specific items provides them to people in the afterlife – the Center created paper replicas of organs, tackling resistance around organ donation. It took a Gold in Design and in Healthcare and a Bronze in Direct and in Brand Experience & Activation.

Transplant Australia’s [‘Second Chance Champions’](#), by Dentsu Creative, Sydney, was a documentary about the Perth World Transplant Games. This sports tournament featured athletes who had gone through an organ transplant and was broadcast on Apple TV and Paramount+ and on Australian network Channel 10 and its on-demand service 10Play. It increased donations by 60% and took a Bronze in Entertainment.

Finally, [‘Skins for Skin’](#), by Ogilvy, Singapore, for Vaseline helped save the lives of six people who needed skin grafts. It rewarded skin donations with skins from video games and took a Bronze in Social & Influencer.

In action:

Tackle Asia’s most urgent briefs

HOW IT GOT MADE

‘Shellmet’:
 “We went beyond simple recycling and developed meaningful products”

The **Shellmet team** (TBWA\HAKUHODO creative staff) explains how a waste product became an alternative to plastic.

What was the specific objective?

Scallops are the most consumed shellfish by the Japanese market. That means scallop shells are the most discarded seashells in Japan. The scallops of Sarufutsu village are popular both in Japan and overseas, and scallop fishing is the main economic pillar of the region. What to do with the shells produced during processing of scallops has been a major issue for many years, and until now, huge numbers of discarded shells had to be shipped overseas for disposal. However, in 2021, these exporters withdrew from the market business, leaving approximately 40,000 tonnes of discarded shells abandoned on the beaches of Sarufutsu village. Experts were concerned about soil and environmental contamination. We took on the challenge of turning waste scallop shells into a new resource.

How did you discover this solution?

Scallop fishers routinely wear helmets. In addition, Japan is prone to disasters such as earthquakes, so helmets are a standard safety found across all workplaces, public spaces, etc. We made helmets from the discarded scallop shells of Sarufutsu village.

We focused on the compounds found in the scallop shell, along with its design and structure. We learnt that shells are made of a highly versatile component called calcium carbonate, which is often used to strengthen the durability of concrete. We also came to understand more about the optimal safety design of shells – how they’re very strong structures that can survive the harsh natural environment. With these points as inspiration, we came up with the concept of turning shells that protect themselves into shells that protect human lives.

SHELLMET | KOUSHI CHEMICAL INDUSTRY CO., LTD.



TBWA\HAKUHODO INC., TOKYO

GRAND PRIX, INNOVATION SPIKES

HOW IT GOT MADE

“We believe that the creativity we provide to our clients can be applied not only to marketing but also to solve social issues”

The Shellmet can be destroyed and remade. How important was this?

There’s no point in producing more rubbish in the name of recycling. With this in mind, we aimed to go beyond simple recycling and develop meaningful products. Even after the Shellmet has finished its role, it continues to be reused as building materials and materials for new Shellmets, creating a never-ending ecocycle and promoting a sustainable society. Since the launch of Shellmet, we’ve received offers from over 20 brands – not just queries about Shellmet, but also about its raw material, Shellstic. Plans are underway to create a variety of products.

Where will you take it next?

Our vision is to use Shellstic as an alternative material to products currently made of plastic – for instance, smartphone cases, suitcases and buttons.

What lessons have you taken from this project?

Innovation often comes from primary industries such as Tesla, Apple and Amazon, but can’t advertising agencies be great innovators, too? We believe that the creativity that we provide to our clients, like our problem-solving and networking abilities, can be applied not only to marketing but also to solve social issues.

[SHELLMET](#)

SHELLMET | KOUSHI CHEMICAL INDUSTRY CO., LTD.



TBWA \ HAKUHODO INC., TOKYO

GRAND PRIX, INNOVATION SPIKES

Build connections through culture

“It’s not enough that brands are heard – they need to be part of the conversation, making and building connections with consumers.” So said Ada Lazaro, Regional Marketing Director, McDonald’s, Asia Business Unit, speaking at the Spikes Asia Festival in March.

Winning work showed how brands had understood culture and the nuances of different platforms and social memes – so they stood the best chance of connecting with audiences.

Brands used craft and culture to connect and tapped the power of music to influence emotions.

For instance, [‘Play It Safe’](#), by The Monkeys, Part of Accenture Song, Sydney, celebrated 50 years of the Sydney Opera House by bringing in Australian satirist and lyricist Tim Minchin to create an original song and music video celebrating the iconic landmark and its contribution to Australian creativity. The whistlestop tour of its place in Australian culture reached 1.8 billion people globally and took Gold in the Film Spikes and a Silver in both Entertainment and Music.

PLAY IT SAFE | SYDNEY OPERA HOUSE



THE MONKEYS, PART OF ACCENTURE SONG, SYDNEY

GOLD, FILM SPIKES

Triumph on TikTok

Winning work showed that using TikTok strategically by tapping into familiar memes can enhance brand messaging and drive engagement.

Take [‘My Parent is a TikToker’](#) for Thai chicken restaurant Five Star. To encourage young people to visit their families on Thai New Year, the work, by BBDO Bangkok, invited older family members to infiltrate their ‘For You pages’. It generated 13m views across all platforms, achieving a reach of 16 million. It took two Bronzes in the Film Spikes.

And [‘I’m Dying Inside’](#), by Howatson+Company, Sydney, for Modibodi periodwear was a six-week TikTok show targeting 18–25-year-olds. The period drama generated more than 12m views in four weeks, a 91.4% increase in brand engagement, a 44% increase in website traffic and a 75% increase in sales. It took Silver in Social & Influencer and a Bronze in Film and Entertainment.

Finally, [‘Movember Roman Empire’](#), by Dentsu Creative, Auckland, for Movember New Zealand, flipped a 2023 TikTok trend of women asking men how often they think about the Roman Empire. The aim? To persuade women to check in with their male friends and partners about their mental health. It contributed to a 13% spike in Movember registrations year on year and took a Bronze in Social & Influencer.

Use music to evoke emotion

Music packed a powerful punch in many pieces of winning work.

[‘A Train of Memories’](#), for Japanese railway company Sōtetsu, followed a father–daughter relationship over 12 years. It used an emotive song about the passing of time as its soundtrack that generated 1m plays on music streaming platforms (excluding Spotify). By SIX INC., Tokyo, it took eight Spikes, including a Gold in Film.

[‘Bagels by Benee’](#), by The Monkeys, Part of Accenture Song, Auckland, saw bank ASB promote its youth organisation Youthline with a song composed to reduce anxiety. Bagels targeted young New Zealanders who suffer from anxiety. It took a Gold in Music, a Silver in Entertainment and a Bronze in both Healthcare and Entertainment.

And Brooke Bond-owned Taj Mahal tea created an environmentally powered interactive billboard. [‘Megh Santoor’](#) brought the brand’s association with Indian classical music to life by creating a musical instrument only the rain could play. By Ogilvy, Mumbai, it took the Grand Prix in Music.

Explore cultural identity

Many winning pieces of work celebrated cultural identities across Asia. Local Japanese newspaper *Kobe Shimbun* ran an ad to celebrate the beauty of Himeji Castle, as well as its role in promoting peace for the last 400 years. The story of the castle was reproduced over a woodblock print and ran as a double-page ad in the newspaper. The ad doubled as a photo of the castle. By Dentsu Inc., Tokyo, [‘Beauty Born of Peace’](#) took a Gold and a Silver in Industry Craft, as well as a Bronze in Design.

[‘The Moving Canvas’](#) took a Gold in Film Craft. By VML, Mumbai, for automotive battery Exide, it brought together more than 50 Indigenous folk art styles from India’s diverse regions into one canvas. It then set this to an ethno-fusion track with instruments intrinsic to India and sung in 14 different regional dialects.

And McDonald’s in Indonesia leveraged the region’s love of Japanese culture to promote its Japanese menu. It launched a Japanese song, revealing only after it became a big hit that the lyrics of the song were all about specific menu items. Sales increased by 111%. [‘The Untranslated Ad’](#), by Leo Burnett, Jakarta, took a Bronze in Radio & Audio.

In action:

Build connections through culture

HOW IT GOT MADE

‘Megh Santoor’: “The rain was literally the maestro”

Harshad Rajadhyaksha, Kainaz Karmakar and **Sukesh Nayak**, Chief Creative Officers at Ogilvy India, Mumbai, explain how they joined the dots to create the world’s largest environmentally powered interactive billboard.

What was the business objective of Brooke Bond for this piece of work?

SKK: To increase brand love in Vijayawada, which is the key market for Taj Mahal tea. The brand suggested running an activation during the monsoon season as tea plays a huge role during this time. When it’s raining outside, everyone sits down with a hot cup of tea and looks out the window.

What is the brand’s background in the music world?

SN: This association goes back almost 30 years. Taj Mahal tea is one of the most high-end teas in India. Classical Indian music is also associated with the finer things in life. The man who was the first face of this brand, Ustad Zakir Hussain, won a Grammy this year.

HR: The relationship with music has always been a two-way street. For example, in Mumbai, the Taj Mahal Tea House has become a coveted destination for people to drink tea while enjoying performances that promote young and upcoming classical music talent.

We’re seeing solar being used to power billboards but not necessarily rain – where did the idea come from?

HR: This specific raaga, or symphony, is a version of Raag Megh Malhar, an ancient symphony that evokes the rain. That’s how we connected the monsoon season, an existing association with classical music and a hot cup of tea. All the ingredients came together.

Did you always know this would work?

KK: We had no idea. Hats off to our client, who made a huge investment without knowing the result. We have funny videos of the team trying to water the prototype to see if the mallets work. The art director was practically living in Vijayawada to make this happen.

HR: We faced various challenges. Rain itself makes a loud noise. We had to conceal amplifying speakers within the billboard so the sound of a heavy downpour wouldn’t drown out the sound of the notes. There were so many precise calculations, which is why it took about six months to perfect, reject and rebuild this.

SN: It was worth it. When it went live, you should’ve seen how it travelled. This was done for a market, but the brand love was pan-India. That’s the beauty of great work.

MEGH SANTOOR | BROOKE BOND



OGILVY, MUMBAI

GRAND PRIX, MUSIC SPIKES

HOW IT GOT MADE

“Go for the big, crazy idea”

How did you ensure that this could work in unpredictable weather conditions?

HR: This was very analogue in its connection to the rain, but extremely high-tech in the way the notes were formed. We brought in one of India’s most esteemed classical musicians, Taufiq Qureshi, who has a long-term partnership with the brand. He gathered a team of santoor players to digitise the notes, which were embedded in the strings.

In terms of the physics, there were spoons that received the rainwater. When the rain filled each spoon, the weight of the mallet would hit the string and emit the notes in a certain order. Unlike Western symphonies, Indian raagas have variations at play. Maestros can elongate them or add nuances. The musical expertise we brought in meant that whichever order the rain hit each mallet, it would play within a permissible bracket of the Megh Malhar. Each shower would sound slightly different. The rain was literally the maestro.

What did you learn from this?

KK: We must think outside what we think is possible. Go for the big, crazy idea.

SN: Over my career, many people have told me that advertising is an interruption. I definitely don’t want to be an interruption. I want to be a source of joy, and this is the kind of work that brings joy. If we create work that people look forward to, we’ll be incredibly successful.

HR: Great creativity can’t be achieved in a vacuum. Everyone brought in their own experience and expertise. It takes a village to raise a child.

MEGH SANTOOR | BROOKE BOND



OGILVY, MUMBAI

GRAND PRIX, MUSIC SPIKES

With thanks to:

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Unilever client team: Shiva Krishnamurthy, Madhura Prabhudesai, Aditi Kapoor

[MEGH SANTOOR](#)

SPOTLIGHT:

Data smarts

Winner of five Grands Prix, [‘FitChix’](#) showed how to use a simple piece of data – the step count of a chicken – to educate, inform and create a competitive advantage. And [‘Lay’s Smart Farm’](#) showed how to make data accessible to help Indian farmers preempt problems. These three pieces of work also showed how data-driven creativity can grab attention and drive results.

DREAMS DECODED | COWAY



GREY, PETALING JAYA

SHORTLISTED, CREATIVE DATA SPIKES

To improve the quality of Malaysians’ sleep, Coway, a water and air-purifying brand, invited people to share their dreams and bedtime rituals. This coincided with Coway extending its range into air conditioners, massage chairs and mattresses.

Coway used the data set to generate personalised insights and artworks. Some 5278 dreams were submitted, and 83% of those who shared bought a Coway product. The initiative achieved a return on investment of 627%, and Coway is using the data to bolster its expertise on sleep for future product development.

[DREAMS DECODED](#)

DOMESTIC VIOLENCE DATA VISUALIZATION. NOW YOU SEE. | KAZFEM (SCHITAETSYA PROJECT)



SCHITAETSYA PROJECT, ALMATY

BRONZE, DIGITAL CRAFT SPIKES

Schitaetsya, an initiative to raise awareness of domestic violence in Kazakhstan, used injuries inflicted on women as a result of domestic violence as the basis for shocking data visualisation graphics.

The images reached 86,049 people, generating 9133 shares. It led to a 20% rise in followers in two weeks.

[DOMESTIC VIOLENCE DATA VISUALIZATION. NOW YOU SEE.](#)

RIP CURL VIRTUAL PRO | RIP CURL



VML, SYDNEY

BRONZE, DIRECT SPIKES

Surfing gear company Rip Curl launched a data-driven surfing tournament with unwitting participants. It collected data from 1671 surfers worldwide who wore Rip Curl watches and judged their prowess using metrics such as top speed and longest wave. And it generated personalised data visualisations, tailored to each surfer’s unique data set, which could be shared on social platforms.

It also spawned a global leaderboard and became an annual fixture in the surfing calendar. It reached 14 million people globally and prompted a 220% rise in people using the Search GPS device regularly and a 36% increase in Search GPS Watch sales.

[RIP CURL VIRTUAL PRO](#)

Humour: The revival

"Humour is alive and well. From Thailand to Australia, Japan to New Zealand, and almost every country in between, across retail, telco to even real estate, we saw some incredibly funny and inventive work. If you want to create work that cuts through, making an audience smile or laugh out loud is no bad place to start." Tony Bradbourne, Founder of Special, New Zealand, and this year's Film Jury President, summed it up.

Winning work demonstrated how a light touch, satire and spinning a flaw into a feature can engage new audiences and increase profit margins.

For example, '[Telstra NRL/AFL](#)', by The Monkeys, Sydney, and edited by The Editors, also in Sydney, leant into Australian stereotypes to create a film that playfully reflected the community it sought to engage. It was awarded the Grand Prix in Film Craft and a Gold and Silver in Film.

TELSTRA NRL/AFL | TELSTRA



THE EDITORS, SYDNEY

GRAND PRIX, FILM CRAFT SPIKES

In action:

Humour: The revival

Deploy comedy to tackle serious issues

Mental health, household chores and food waste reduction aren't traditional territory for comedy. But this year's winning work showed how a 'silly' approach can help make difficult issues more accessible.

To make sure the first bouquet men receive isn't at their funeral, New Zealand beer brand Yeastie Boys and VML, Auckland, created the ['Blokequet'](#). The beer gained nationwide distribution and was awarded Gold in Creative Commerce. And Unilever-owned Vim created a fake dishwashing product specifically for men to spark a conversation around gender bias in India. ['Vim Black. Fake Product. Unreal Impact.'](#), by Lowe Lintas, Mumbai, was shortlisted in PR.

Finally, to combat food waste, Ajinomoto-owned oyster sauce brand CookDo designed full-page newspaper ads that can help lettuce last longer in the fridge. ['Newspaper for "Lettuce Preservation"'](#), by Dentsu Inc., Tokyo, took the Grand Prix in Media.

Use humour to drive a brand message

Winning work used humour to drive brand messaging. Home entertainment challenger brand PRISM+ demonstrated its commitment to getting its customers ['As Close as You Can Get'](#) with authentic casting and a memorable storyline. By MullenLowe Singapore, it won a Bronze in Film.

Australian beer brand Victoria Bitter took advantage of a controversial umpire decision in cricket that had British fans outraged by creating a new beer. Playfully named ['England Bitter'](#), the work by The Monkeys, Part of Accenture Song, Melbourne, underlined the beer's unmissable provenance and was awarded a Gold in Social & Influencer.

And insurance brand Partners Life used a light touch to sell life insurance, the ultimate grudge purchase. ['The Last Performance'](#) by Special, Auckland, used dead characters on a popular television series as spokespeople for life insurance. The humorous hijack led to a 75% increase in leads and won the Grand Prix in Creative Effectiveness.

Turn a flaw into a feature

Rather than viewing flaws as negatives, brands like Buick used humour to turn them into a feature. When fans flagged that the car brand's new logo looked like nail clippers, it launched ['Buick Nail Clippers'](#). The work, by Ogilvy, Shanghai, won Silver in PR.

['Sammakorn NOT Sanpakorn'](#) addressed the public's confusion regarding its name with a viral film that increased its brand search volume by 82.6%. The work, by Choojai and Friends, Bangkok, was awarded the Film Grand Prix.

Australian beer brand, Matilda Bay, playfully embraced its second-rate status to appeal to an audience already loyal to other brands. ['Second Favourite Beer'](#) awarded its customers with merch for their favourite beer brands, leading to a 48% uplift in orders by stockists. The work, by Howatson+Company, Sydney, was shortlisted in Direct, Creative Commerce and Brand Experience & Activation.

SPOTLIGHT:

Inclusion and equality

Brands reflected diverse communities, showing the benefits of an inclusive approach.

SHIFT 20 INITIATIVE | SHIFT 20 INITIATIVE



SPECIAL, SYDNEY

SPIKES ASIA GRAND PRIX FOR GOOD

Aiming to normalise disability, Special partnered with advocacy organisation the Dylan Alcott Foundation on the 'Shift 20 Initiative'.

This saw disabled people replacing non-disabled characters in ads, showing how to represent the 20% of Australians who have a disability. It led to 'The Unignorable Ad Break' involving advertisers such as Uber, Oral-B and Virgin Australia.

In the first three weeks, the work saw a 78% uplift in recall of disability representation in participating brands. It was awarded the Grand Prix for Good.

[SHIFT 20 INITIATIVE](#)

UNTANGLING THE POLITICS OF HAIR | STIR



FCB INDIA, GURUGRAM

GRAND PRIX, DESIGN SPIKES

A visible strand of hair beneath Mahsa Amini's hijab led to the 22-year-old being arrested by the Iranian morality police – and dying while in custody.

Following her death, global digital magazine *STIR* created 'Untangling the Politics of Hair', a photo essay and exhibition that showed how the patriarchy has historically used women's hair to control and subjugate them.

National coverage reached more than 100 million readers. It took the Design Grand Prix.

[UNTANGLING THE POLITICS OF HAIR](#)

OPEN ALL AGES | MUNICIPALITY OF SHANGHAI



OGILVY, SHANGHAI

GOLD, OUTDOOR SPIKES

Shanghai, known for its lively nightlife, is also an ageing metropolis with over 5.4 million older residents who often find themselves excluded from social and entertainment opportunities.

'Open All Ages', by Ogilvy, Shanghai, for the Municipality of Shanghai, addressed this by transforming nightlife venues into morning spaces for older people.

Over 1700 venues participated, providing new social spaces for more than 250,000 older residents. It was awarded Gold in Outdoor.

[OPEN ALL AGES](#)

HOW IT GOT MADE

‘Sammakorn NOT Sanpakorn’:
“Instead of jumping straight into the thinking process, we dug into the insights”

Phairat Uaphadunglert, Creative Director, and **Chavanon Tantisiriseranee**, Copywriter at Choojai and Friends, Bangkok, explain how a simple insight became a crazy comedy.

What was the brief?

PU: It seemed like an ordinary brief, an awareness campaign to get people to remember the brand name. Instead of jumping straight into the thinking process, we dug into the insights. We wanted to find out why the client thought this campaign was necessary.

So we interviewed them and found out that when people hear ‘Sammakorn’ they think about other things, not the real estate company. After interviewing management, we spoke to the employees in the company, to find out if they’ve noticed this pain point too. They told us some really interesting stories. One employee said when she told her parents that she worked at Sammakorn, they asked her about government official benefits. Another said that every year in March during tax season, a lot of people ask her about tax filing.

We thought there was something interesting about this insight. To make sure, we also interviewed customers. And the results aligned: when the target audience hears ‘Sammakorn’, they think about taxes.

The Jury praised this piece for its use of humour and how well it translates across markets. Was this intentional?

CT: The whole film is about a Thai word, so we weren’t sure if it would translate. But I think the structure of the script is easy to understand and easy to connect with the story.

Tell us about how you cast for this film. How important was finding the right lead actress?

PU: We had to find someone that could play up the drama and the sadness but still make it funny. As soon as we found this actress, we knew she was the one. The client wasn’t sure about our choice at first, but in the end, they believed in us and went with our choice.

CT: At first the client wanted a stereotypically beautiful actress, but we convinced them that the script needed someone who can play sad in a comedic way.

SAMMAKORN NOT SANPAKORN | SAMMAKORN



CHOOJAI AND FRIENDS, BANGKOK

GRAND PRIX, FILM SPIKES

[SAMMAKORN NOT SANPAKORN](#)

HOW IT GOT MADE

‘Telstra NRL/AFL’:
“I don’t feel like you’re doing your job if you can’t say ‘I think it’s worth exploring an idea here’”

Jack Hutchings, Editor at The Editors, Sydney, discusses the craft behind the comedy.

What was the brief?

The brief was to make a short film that showed a small country town coming together to save the day. Mark [Molloy, Director, Exit Films] wanted a fun, engaging story, ideally with as many laughs as possible. A film that showed the spirit of what it’s like to live in a community that celebrates footy, mateship and ‘being there for the team’.

Mark’s probably the only commercial director I’ve worked with who will send a script document before the shoot to his team and get input from other sources. We had a chat about some of the scenes he wanted to flesh out, and I said our lead character could say ‘Forfeit...my arse!’ – and he laughed and said, ‘I’m going to get that.’ He did, and it made it into the final edit. I was super proud of that.

How much freedom did you have?

I usually start a day behind the shoot, so I’m assembling as we’re shooting. I think we had a three-minute film at the end of this period.

In terms of freedom within the edit suite, I don’t feel like you’re doing the job properly if you can’t say ‘give me a few minutes, I think it’s worth exploring an idea here’. Sometimes the idea explored is not right at all, but it can spark a further concept or thought that can unlock something useful. That’s why I love film editing – it’s so fluid and a constant source of discovery.

Telstra is a big client with a pretty iconic lineup of previous TV ads. Was this daunting?

They’re a large client, but my recent experience working with them was encouraging. I’d done a job maybe nine months prior, and the head chief marketing officer was very trusting. I knew if we could deliver what Mark wanted, we’d be in with a good shot of having a great reaction.

We didn’t second-guess any client concerns other than to have a version with a landline telephone and one with our hero on a mobile phone, as a client-friendly alternative. It wasn’t really a hill to die on, but Mark and I preferred the older phone as it was more ‘old-school country’, but the client ultimately went with the mobile phone – and that’s fair enough. That’s a larger slice of their business as a telco!

TELSTRA NRL/AFL | TELSTRA



THE EDITORS, SYDNEY

GRAND PRIX, FILM CRAFT SPIKES

HOW IT GOT MADE

“We got such great reactions showing people the two-minute cut. We didn’t feel like it dragged. We’d finessed it and felt like it could handle this duration”

The Jurors praised this piece for its use of humour. What part did the editing play in this?

We spent a lot of time refining the comedy beats and overall flow of the spot. It was a fun process and continually evolved. We swapped out takes, tried alternate lines, reordered scenes and played with reprises and alternate endings. We also tried more than 200 pieces of music on it – that was brutal.

There were multiple edits. Why did you decide to enter this one into Spikes?

We got such great reactions showing people the two-minute cut. We didn’t feel like it dragged. We’d finessed it and felt like it could handle this duration. The other cutdown edits were all good, but we couldn’t get every character in.

We ended up having an A and a B version of the 60-second cut, so we could rotate the cast and scenes, featuring the same sort of start and ending, with different middle sections of who joins the rag-tag team. Credit to [Editor] Grace O’Connell from The Editors, Sydney, for those. She started a few days into the edit and took our two-minute work in progress and made a bunch of 60-second cuts. The challenge here was that there was a constant rippling of changes she’d have to ripple through her two edits as we progressed.

What are you most proud of with regard to this project?

I think probably the humour, helping to craft our lead’s performance and the performances of the Aussie misfit team. Also, it was fun to write a very small line in it, and just generally I enjoyed the team spirit of the project. Huge thanks to Exit Films, the whole Editors team, The Monkeys, Part of Accenture Song, and most of all Mark Molloy for the quality hang-out cutting time.

TELSTRA NRL/AFL | TELSTRA



THE EDITORS, SYDNEY

GRAND PRIX, FILM CRAFT SPIKES

[TELSTRA NRL/AFL](#)

Immersive entertainment

Gamification, technology and craft were used to involve audiences in engaging brand-led experiences.

The Entertainment Grand Prix, from Mount and Dentsu Inc., Tokyo, promoted the film *Perfect Days* by adding a new dimension to the narrative. While the movie featured 12 days of main character Hirayama's life, a digital scroll experience revealed the remaining 353 days of the year.

The format of '[Perfect Days](#)' was interactive and ever-changing: each website visit revealed a new time period, with different sounds and designs.

Some 280,000 users engaged with the website, helping the film reach ¥750m (circ. £3.9m) in the Japanese box office by the end of January 2024.

PERFECT DAYS | PERFECT DAYS



MOUNT AND DENTSU INC., TOKYO

GRAND PRIX, ENTERTAINMENT SPIKES

In action: Immersive entertainment

Create ongoing experiences

Successful brands swapped one-off experiences for ongoing opportunities for engagement. [‘My Japan Railway’](#) turned Japan’s railway network into a giant board game by creating a collectible stamp for each station. By JR Group and Dentsu Inc., Tokyo, it attracted more than 1 million app users and won three Grands Prix: Digital Craft, Industry Craft and Direct.

Instead of focusing on one video game, McDonald’s [‘Unbranded Menu’](#) invited gamers to claim fast food lookalikes across the gaming multiverse. By rewarding gamers with real versions of their digital finds, it increased brand engagement by 140%. By Leo Burnett, Manila, it won the Gaming Grand Prix.

Meanwhile, SEKIMILK and VML Ogilvy Japan, Tokyo, printed weekly manga stories on milk bottles to encourage kids to get their calcium. As the bottles emptied, the comics were revealed – persuading 95% of children in the Gifu Prefecture to finish their milk. [‘Milk Manga’](#) took six Spikes, including a Silver in Direct and in Media.

Delight with demos

Winning product demos took a bold, audience-first approach. The [‘Try Galaxy Fold Experience’](#), by Cheil Worldwide, Seoul, turned pairs of iPhones into a product demo for Samsung’s foldable model. More than 50% of users were more likely to consider buying Galaxy products after the experience, which won Gold in Brand Experience & Activation. And Apple battled back with [‘ETA’](#), via TBWA\Korea, Seoul. This collaboration with K-pop group NewJeans saw the band’s new music video being filmed on the iPhone, resulting in a product demo that gathered more than 60m views. It won Bronze in Music.

Meanwhile, Bronze Film Craft winner [‘A Bit Precarious’](#) demonstrated the durability of New Zealand brand Macpac’s outdoor gear through a cliffhanger moment. Created by The Sweetshop, Sydney, and The Monkeys, Part of Accenture Song, Melbourne, the ad dangled three hikers from the edge of a cliff to prove that a Macpac jacket can ‘weather anything’.

Telcos: Tap into entertainment

Telecommunications brands tapped into entertainment to forge deeper relationships with audiences. A joyful film from Telstra, Exit Films and The Monkeys, Part of Accenture Song, Sydney, reinforced the mobile network’s commitment to connectivity in regional Australia. [‘This is Footy Country’](#) played on the relationship between local football clubs and their communities through a host of home-grown characters, winning Gold in Film and Film Craft.

Another piece from Telstra and The Monkeys, [‘Hello Christmas’](#), won Bronze in Brand Experience & Activation. This festive campaign educated young Australians about free public phones by turning the booths into a direct line to Santa. And Skinny Mobile saw a 34% rise in acquisitions year on year following [‘Skinny Phone It In’](#), a low-budget push inviting New Zealanders to record radio ads via their mobile phones. By Colenso BBDO, Auckland, it won Gold in Creative Effectiveness and Silver in Creative Strategy.

HOW IT GOT MADE

**‘Perfect Days’:
“We needed to meticulously craft every aspect of the website”**

Jeong-ho Im, CEO/Director, Mount, explains how an immersive website created an original world to promote the film *Perfect Days*.

How did you come up with the idea to show the rest of Hirayama’s year?

We centred our story around the routine Hirayama so dearly loves – this was a natural decision. We also depicted incidents from Hirayama’s life that weren’t featured in the movie so the content could be enjoyed by anyone, whether they’d seen the film or not.

How did you create the additional content and keep the website sticky so users would keep returning?

We enticed users back to the website by uploading and promoting new content like interviews with director Wim Wenders and actors Kôji Yakusho and Min Tanaka. We also designed the website to produce different ambient noises – rain, thunder, a child playing a piano – whenever a user returns to the website. All elements on the website change as the user interacts with them, ensuring that no two moments spent on the website will be the same – and encouraging repeat visits.

This appealed both to people thinking of seeing the film and those who’d already seen it. How did you manage that?

Although we depicted the everyday routine of the protagonist, we did it in a way that avoided any specific details from the movie. This way, we created anticipation for the movie among those who’d not seen it. For those who had,

PERFECT DAYS | PERFECT DAYS



MOUNT AND DENTSU INC., TOKYO

GRAND PRIX, ENTERTAINMENT SPIKES

experiencing the content allowed them to revisit the sounds, images and routine elements depicted in the movie, but with new details that weren’t in it.

Did you encounter any obstacles? If so, how did you overcome them?

Our biggest challenge was replicating the film’s slow, quiet portrayal of everyday life and subtle emotions in a digital format – a medium better suited to easily digestible content that can quickly capture users’ interest. To keep users on the site, we had to meticulously craft every aspect so that users would intuitively understand that there was something real and palpable about the content. There was a lot of trial and error testing different kinds of text and sound design so we could create a completely original world within the confines of a small screen.

[PERFECT DAYS](#)

SPIKES ASIA 2024: THE RANKINGS

NETWORK OF THE YEAR: DENTSU

dentsu was crowned Network of the Year. It was behind [‘My Japan Railway’](#), which took three Grands Prix. It also won the Media Grand Prix for [‘Newspaper for “Lettuce Preservation”](#). For CookDo’s oyster sauce, it printed actors’ faces on newspaper ads to encourage people to wrap up lettuce heads so they would last longer in the fridge. It helped CookDo become the number 1 oyster sauce in Japan.

VML came in second place. It won five Grands Prix for [‘FitChix’](#), including Creative Commerce and Healthcare. It also took Gold in PR for [‘Pollution Pencils’](#), which turned toxic particles into pencils for students to raise awareness about air pollution in Indian schools.

Accenture Song, which took the Creative Strategy Grand Prix for [‘The First Digital Nation’](#), came third. Its work for New Zealand bank ASB, [‘Bagels by Bennee’](#), took Gold in Music. This song, designed to reduce anxiety, targeted 15–24-year-olds and promoted ASB’s youth organisation Youthline.

“Our transformative creativity that moves people, business and society is commonly embedded in the diverse winning cases. This is recognition that dentsu’s value is global, and not limited to Japan.”

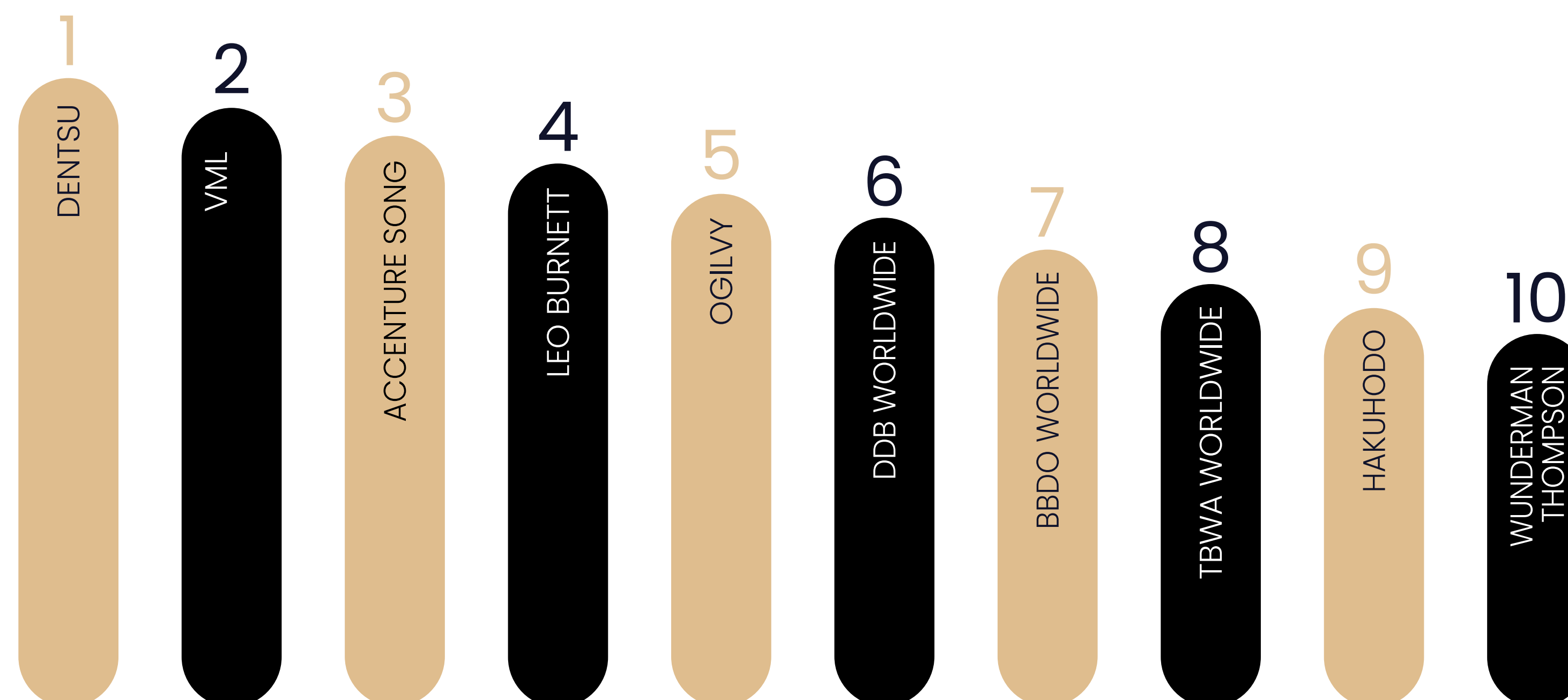
Yasuharu Sasaki
Global Chief Creative Officer
dentsu

NEWSPAPER FOR “LETTUCE PRESERVATION” | COOKDO®



DENTSU INC., TOKYO

GRAND PRIX, MEDIA SPIKES



ASIA-PACIFIC AGENCY OF THE YEAR: DENTSU INC., TOKYO

Dentsu Inc., Tokyo, won Asia-Pacific Agency of the Year. Aside from its multiple Grand Prix wins for [‘My Japan Railway’](#), it took Gold in Industry Craft for [‘Beauty Born of Peace’](#). This double-page newspaper ad told the story of Himeji Castle that, in 400 years, had never been affected by war.

VML, Melbourne, came second. Its work for Honest Eggs Co., [‘FitChix’](#), printed chickens’ step counts on their eggs. It won five Grands Prix, including in Outdoor and Integrated.

In third place came **The Monkeys, Part of Accenture Song, Sydney**. Among its wins was a Bronze in Creative Strategy for [‘The Great Outdoors’](#), which used humour to call out Australian campers’ obsession with beer.

“While the economic situation in Japan is still challenging, this award proves that our mission to empower our clients’ businesses with creativity at the core is truly working.”

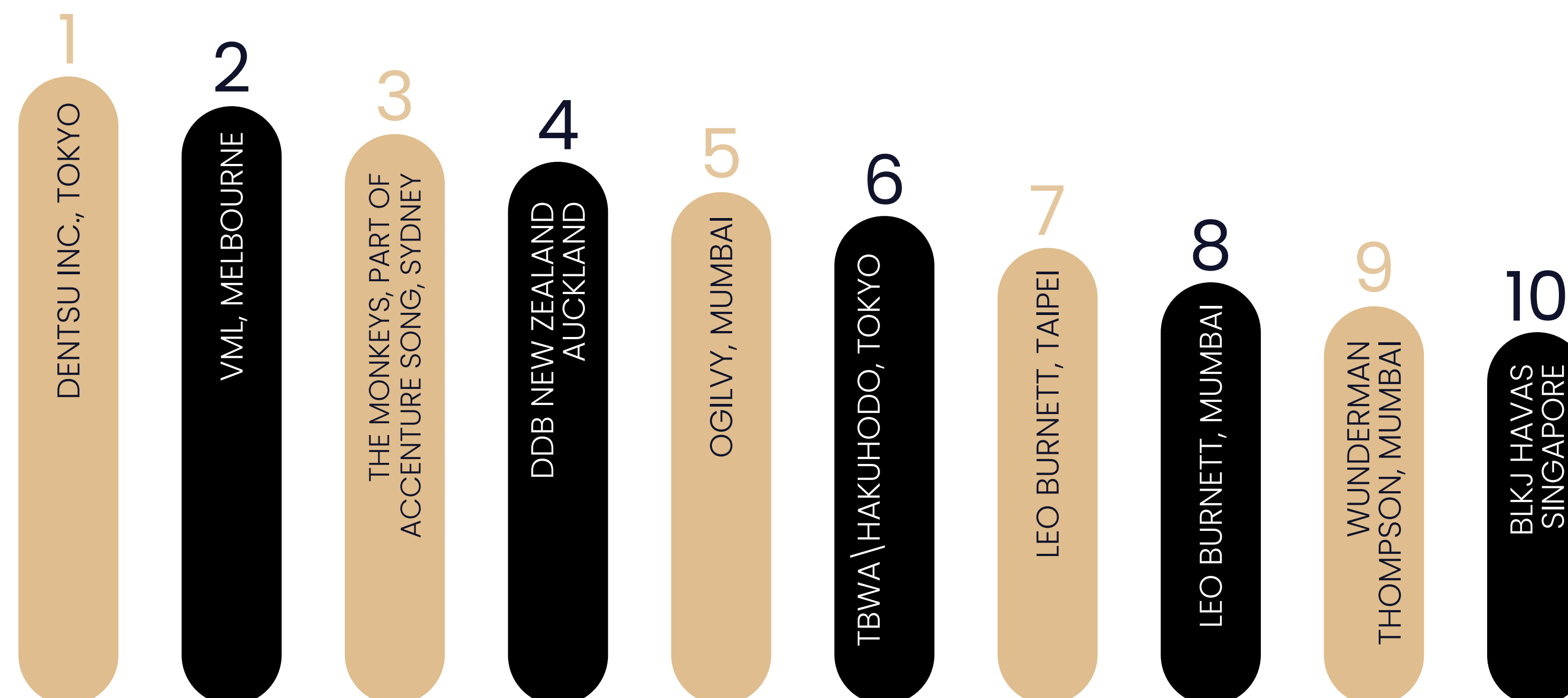
Yasuharu Sasaki
Global Chief Creative Officer
dentsu

BEAUTY BORN OF PEACE | HIMEJI CASTLE



DENTSU INC., TOKYO

GOLD, INDUSTRY CRAFT SPIKES



MEDIA NETWORK OF THE YEAR: MINDSHARE

Mindshare took Media Network of the Year. It worked on Gold Media winner [‘FitChix’](#), as well as [‘IKEA Skip Ads That Save Time’](#), which took a Bronze in Media. That used YouTube’s ‘skip’ button to show Indian customers how much time they could save by using its organising solutions.

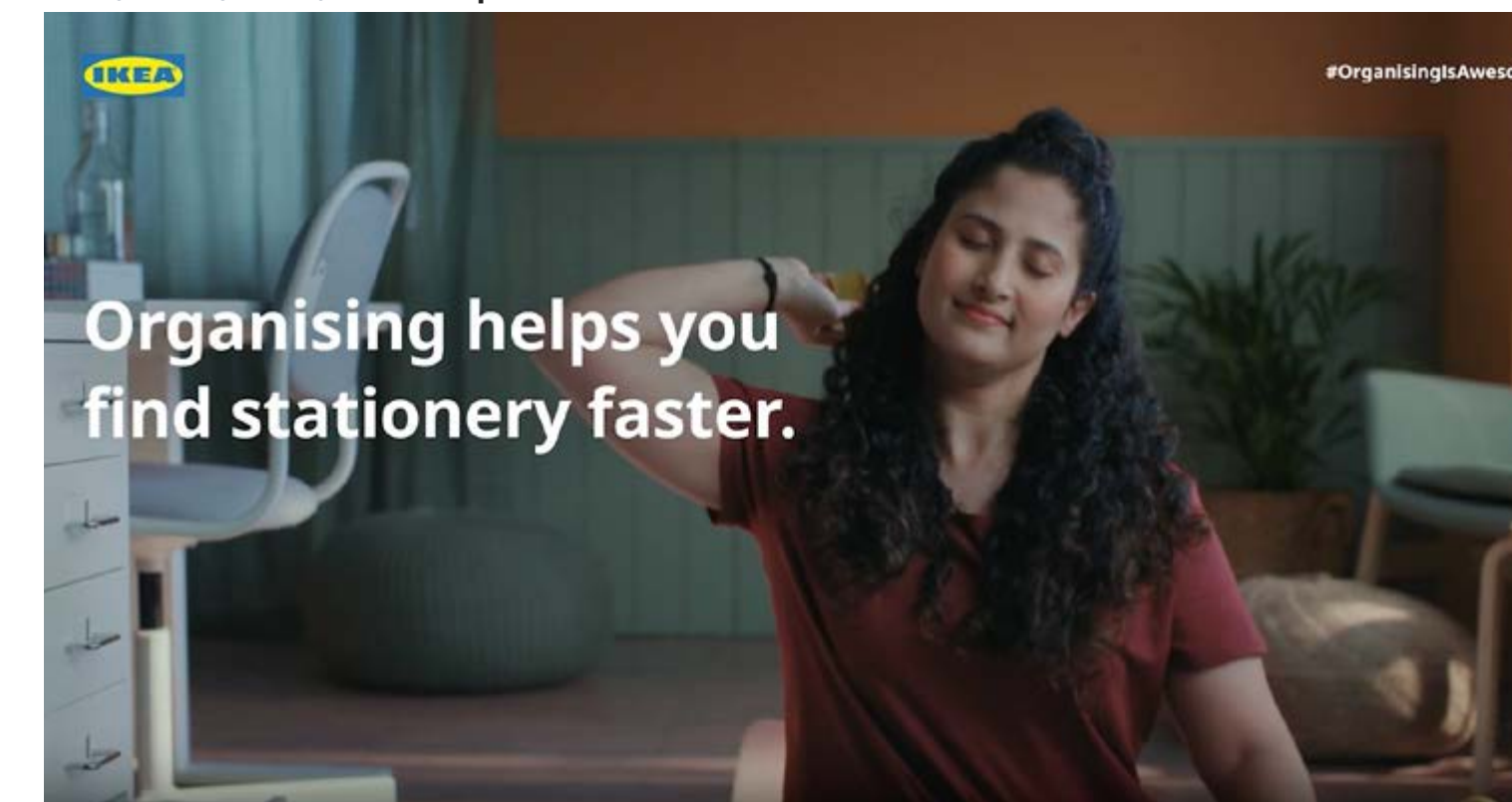
Wavemaker came in second place. Its work for Vodafone Idea, [‘Vi Human Network Testing Network’](#), used Dabbawala, a lunch delivery service, to test Vi’s signal throughout Mumbai. It took a Gold in Media.

Starcom came third. It won a Silver in Media for [‘Mom’s Bed’](#), a piece for McDonald’s. This demonstrated the cramped conditions that the guardians of sick children must endure in South Korea’s hospitals.

“Not a day goes by when I am not impressed by the people in our group and network. And our amazing clients enable us to think beyond the brief, push boundaries and set the bar high. But Asia never sleeps: our desire for bigger thinking, ideas and results keeps going.”

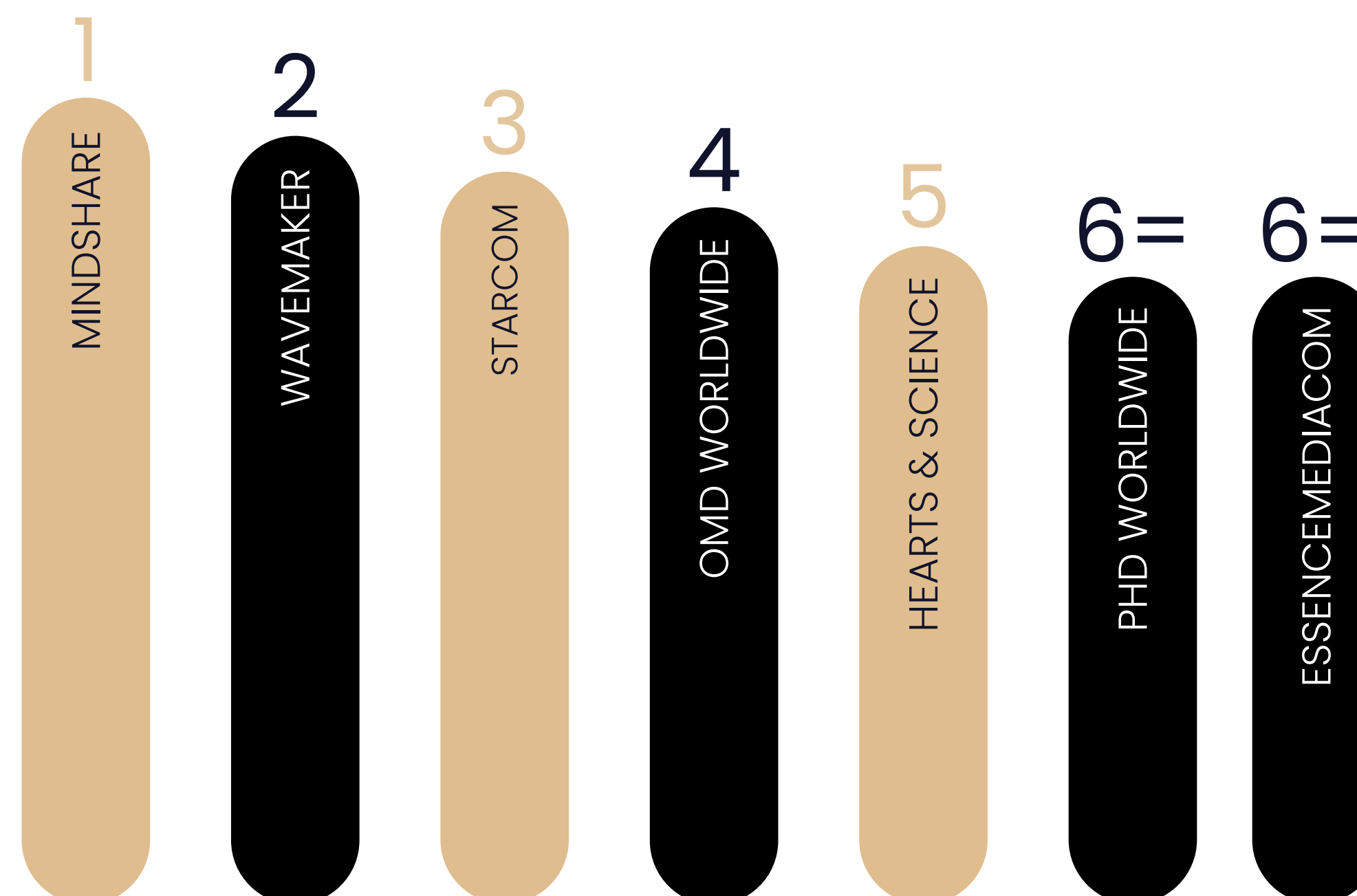
Helen McRae
CEO
Mindshare Asia Pacific

IKEA SKIP ADS THAT SAVE TIME | IKEA



LEO BURNETT, MUMBAI

BRONZE, MEDIA SPIKES



INDEPENDENT AGENCY OF THE YEAR: SPECIAL, SYDNEY

Special, Sydney, won Independent Agency of the Year. It was behind [‘Shift 20 Initiative’](#), which saw some of Australia’s biggest brands reshoot their most famous ads with disabled actors. It won four Spikes, including the Grand Prix for Good. Special, Sydney, also took Silver in Film for [‘Get Almost Anything Anything 2.0’](#) for Uber Eats – a humorous ad involving a *Bridgerton* actor ordering a 19th-century gentleman on Uber Eats to show that the app is not just for food.

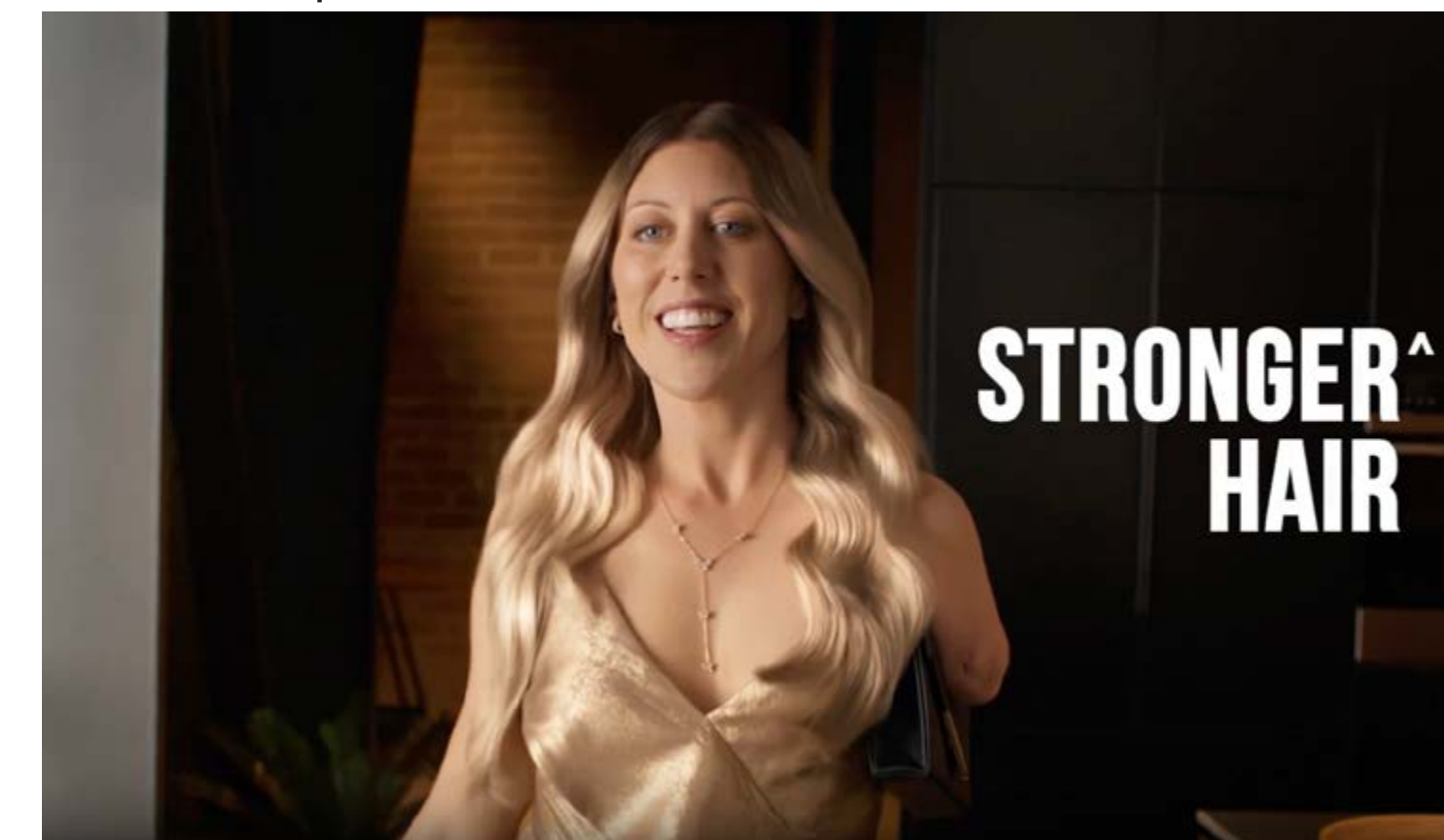
Choojai and Friends, Bangkok, came second. It won two Awards, including the Film Grand Prix, for [‘Sammakorn NOT Sanpakorn’](#), which took a common pain point – customers confusing housing company Sammakorn with the Thai Revenue Department, Sanpakorn – and turned it into an awareness campaign.

In third place came **Special, Auckland**. It took the Creative Effectiveness Grand Prix for [‘The Last Performance’](#), which used a popular murder mystery show to persuade viewers to buy life insurance. The brand saw a 75% increase in direct leads.

“We’re incredibly proud of winning Independent Agency of the Year because it’s a summary of our efforts: you win things like this when your output is not about any one client but doing great work across the board. And about putting out work that doesn’t just change a brand’s path, but the industry’s path as well.”

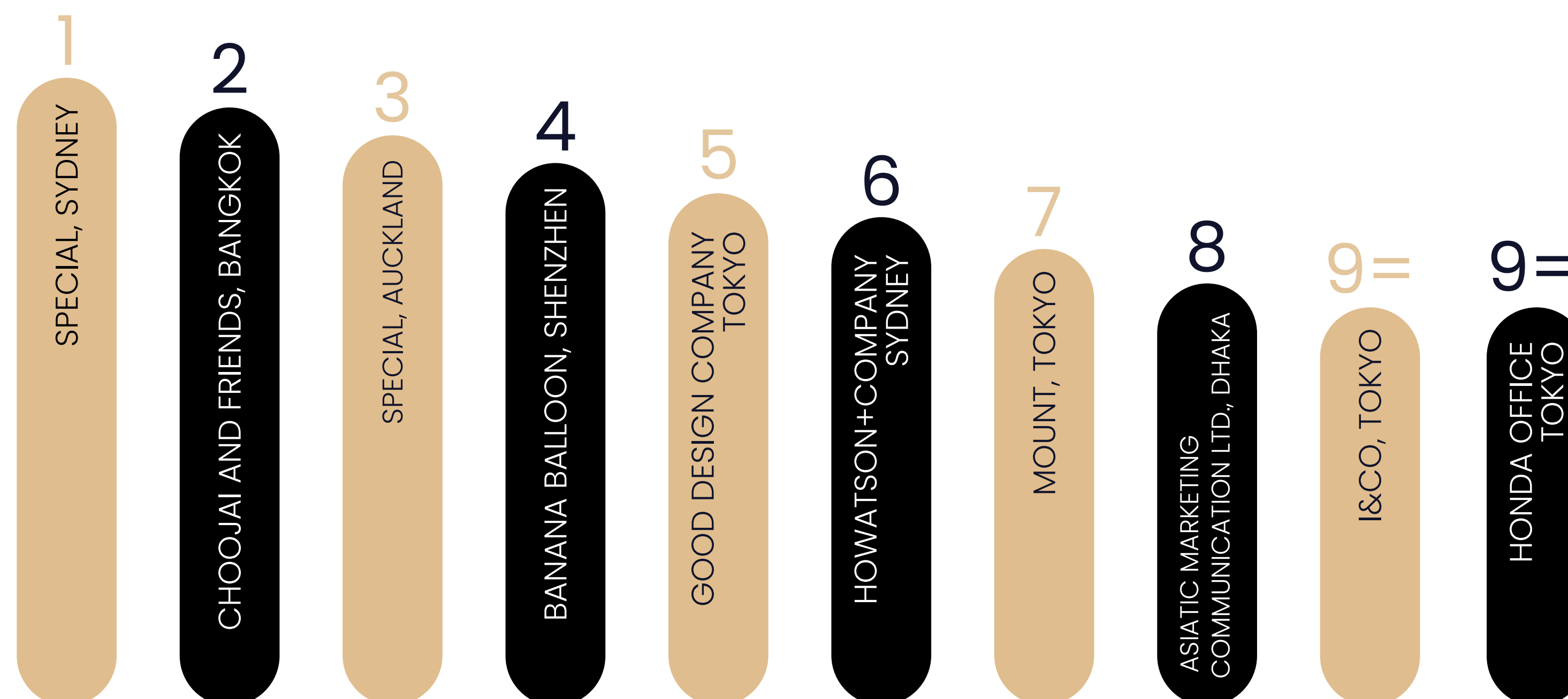
Julian Schreiber
Partner and Chief Creative Officer
Special Australia

SHIFT 20 INITIATIVE | SHIFT 20 INITIATIVE



SPECIAL, SYDNEY

SPIKES ASIA GRAND PRIX FOR GOOD



STRATEGY AND EFFECTIVENESS AGENCY OF THE YEAR: THE MONKEYS, PART OF ACCENTURE SONG

“Our purpose is to make ideas happen that provoke cultural impact, emotional response, and behavioural change as it’s the best strategy for effectiveness. Everyone at the agency, from strategy to production and creative to content, lives this purpose on behalf of every client.”

Tara Ford
Chief Creative Officer
The Monkeys, Part of Accenture Song

UN-AUSTRALIA | MEAT & LIVESTOCK AUSTRALIA



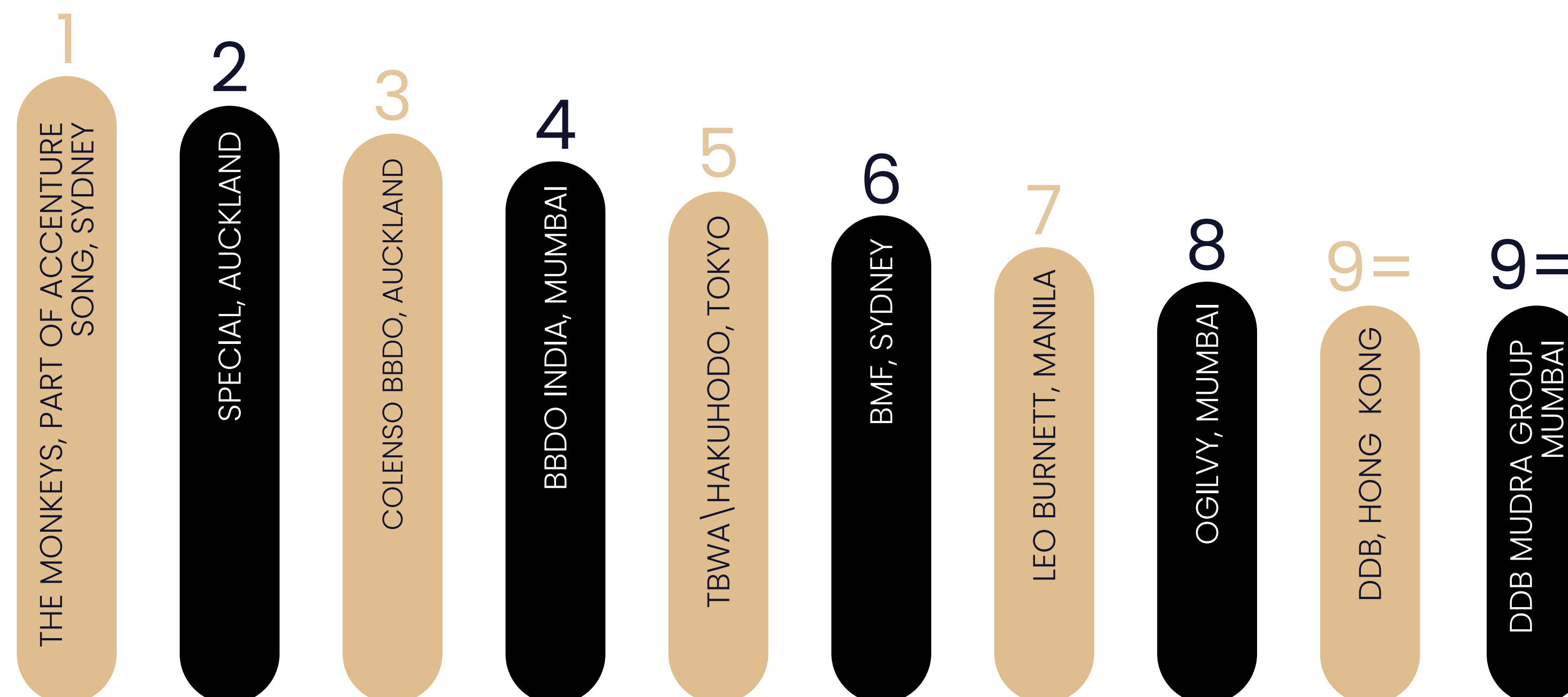
THE MONKEYS, PART OF ACCENTURE SONG, SYDNEY

SILVER, CREATIVE STRATEGY SPIKES

Sydney-based **The Monkeys, Part of Accenture Song**, won Strategy and Effectiveness Agency of the Year for the third time. Its wins included the Creative Strategy Grand Prix for [‘The First Digital Nation’](#), as well as a Silver in Creative Strategy for [‘Un-Australia’](#), which poked fun at the overuse of a politically charged word. The Meat & Livestock Australia ad saw Australians branded as ‘un-Australian’ for a variety of absurd reasons, including a love for lamb BBQs – and led to a more than 11.9m views and a 12% uptick in sales.

Special, Auckland, winner of the Creative Effectiveness Grand Prix for [‘The Last Performance’](#), was in second place. This saw an insurance brand leveraging the popularity of a TV series to attract new customers – leading to a 135% increase in website traffic.

In third place came **Colenso BBDO, Auckland**. Its work for Skinny, [‘Skinny Phone It In’](#), which invited regular New Zealanders to record radio ads for the telco, led to a 34% year-on-year increase in acquisitions. It took a Gold in Creative Effectiveness and a Silver in Creative Strategy.



SPIKES GOLDEN PALM: EXIT FILMS, AUSTRALIA

The Spikes Golden Palm for 2024 went to **Exit Films, Australia**. Its work for Telstra, '[Telstra NRL/AFL](#)', won multiple Spikes, including the Film Craft Grand Prix.

Revolver, Australia, was in second place. Among its wins was '[Everybody Has a Thing](#)', which repurposed a popular song from *The Sound of Music* to celebrate the diversity of eBay's customers.

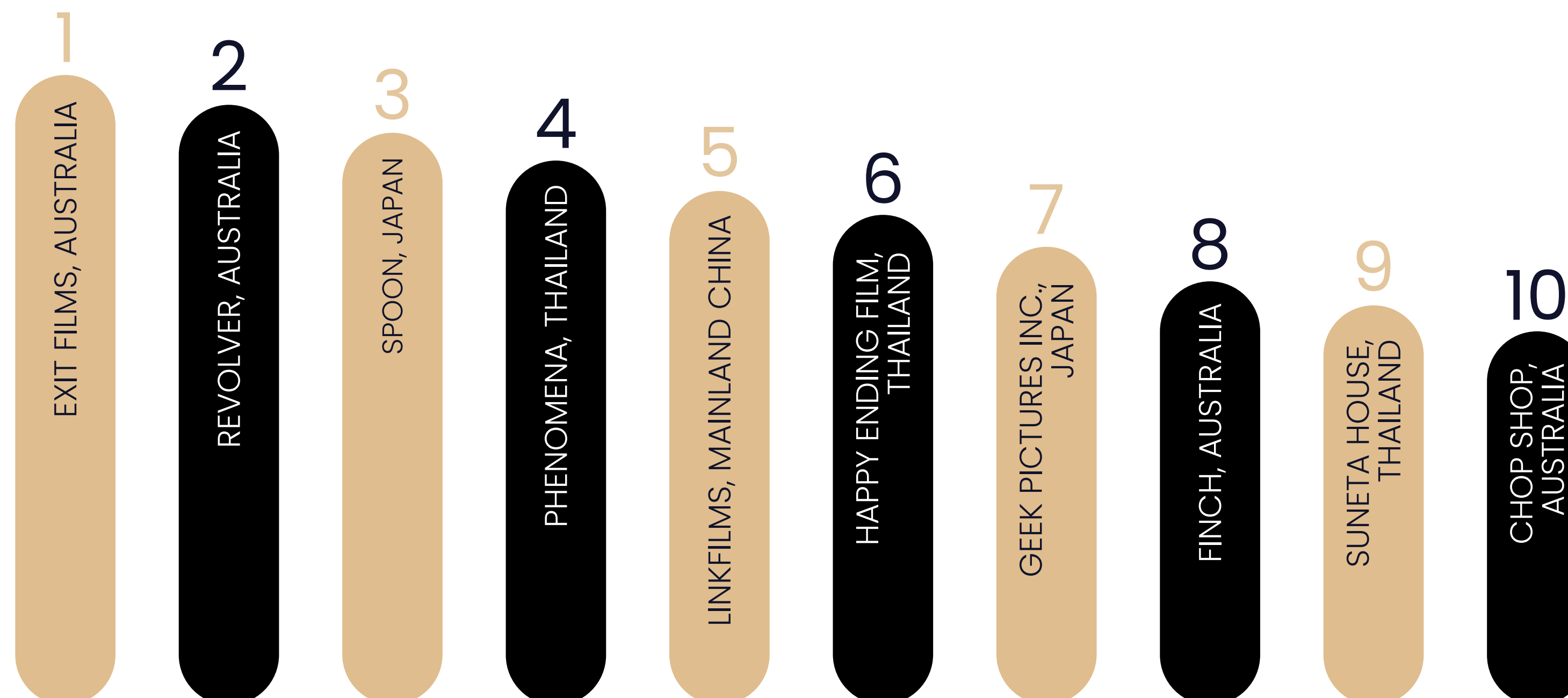
Finally, **Spoon, Japan**, came third. Its work with SIX INC., Tokyo, tracked a father-daughter relationship across 12 years through their daily commute. '[A Train of Memories](#)' took Gold in Film and Silver in Film Craft.

TELSTRA NRL/AFL | TELSTRA



THE EDITORS, SYDNEY

GRAND PRIX, FILM CRAFT SPIKES



AGENCY OF THE YEAR BY MARKET

The Agency of the Year by Market Award is given to the agency from an individual market that obtains the most points overall for entries in the 2024 Spikes Asia Awards.

For a market to qualify for Agency of the Year by Market, there must be a minimum of five different entrant companies from that market.

For an agency to qualify to be awarded or placed in Agency of the Year by Market, they must obtain a minimum of 15 points.

In 2024, 12 agencies have been awarded the top rank in their market.

The chart shows these agencies listed alphabetically.

BLKJ HAVAS,
SINGAPORE, SINGAPORE

CHEIL WORLDWIDE,
SEOUL, SOUTH KOREA

CHOOJAI AND FRIENDS,
BANGKOK, THAILAND

DDB NEW ZEALAND,
AUCKLAND, NEW ZEALAND

LEO BURNETT,
MUMBAI, INDIA

DENTSU INC.,
TOKYO, JAPAN

LEO BURNETT,
MANILA, PHILIPPINES

LEO BURNETT,
TAIPEI, TAIWAN

OGILVY,
KUALA LUMPUR, MALAYSIA

OGILVY,
MUMBAI, INDIA

OGILVY,
SHANGHAI, MAINLAND CHINA

VML,
MELBOURNE, AUSTRALIA

PROJECT HUMANITY | WITH ALS



DENTSU INC., TOKYO

SILVER, DIGITAL CRAFT SPIKES



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