

**THE
ONE CLUB
FOR
CREATIVITY**



INSIGHTS REPORT
2024

THE INSIGHTS THAT DEFINED CREATIVE EXCELLENCE IN THE ONE SHOW 2024

WELCOME TO THE FIRST ONE SHOW INSIGHTS REPORT

This analysis dives into the discussions from the One Show Jury Rooms and 2024 winners, distilling it all into six industry-defining trends for the year ahead.

The insights within this report are based on responses from over 150 of this year's One Show jurors, as well as global entrant data.

The One Show has a rich legacy of honoring groundbreaking ideas, created by some of the most remarkable minds in creativity.

OUR MOST DIVERSE DATA SET EVER

THOUSANDS OF AGENCIES, NONPROFITS, CORPORATIONS, AND INDIVIDUALS FROM AROUND THE WORLD ENTERED.

OVER
20,000
TOTAL
SUBMISSIONS
IN 2024

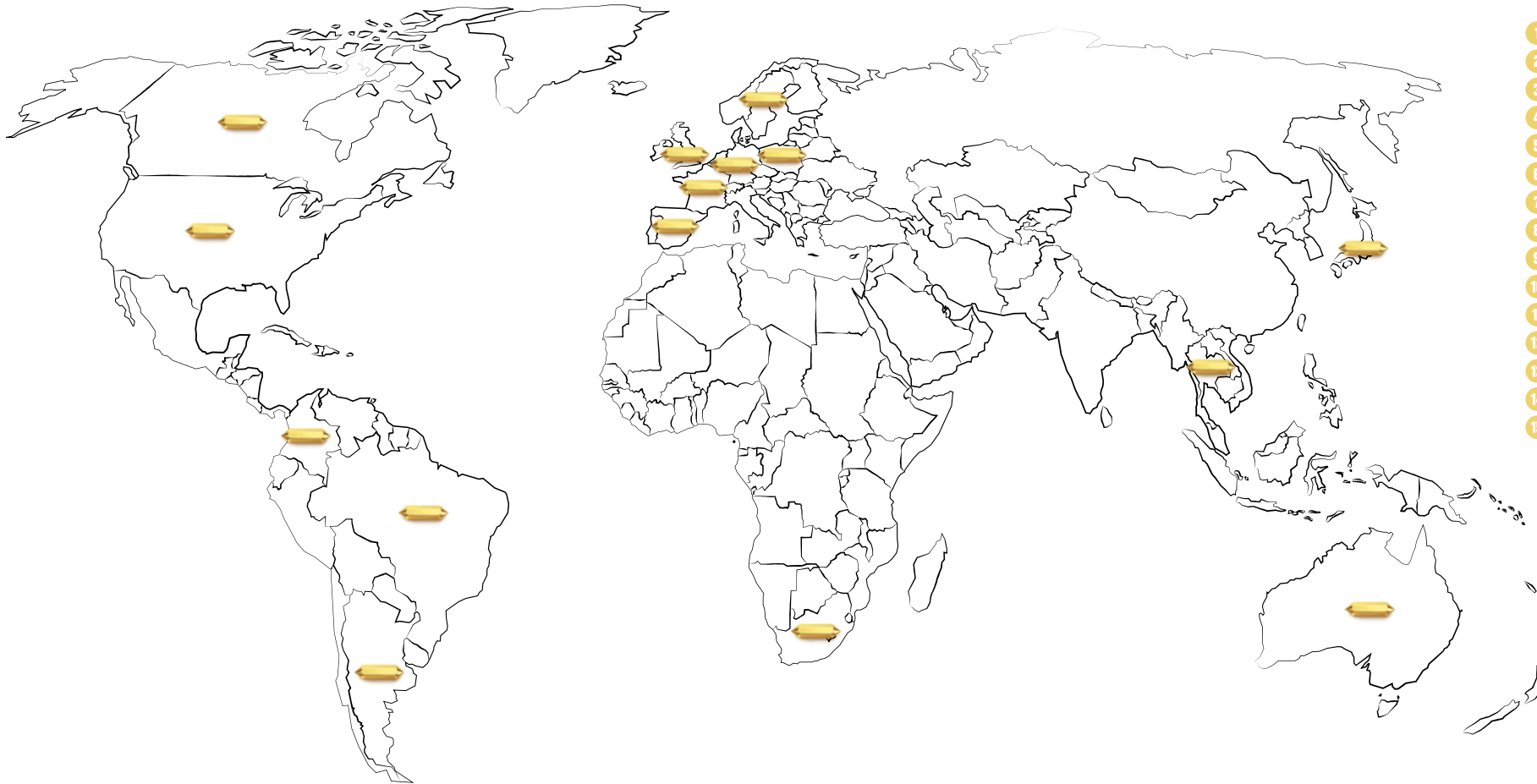
OUTSTANDING WORK
AWARDED ACROSS
24
DISCIPLINES

702
PENCILS AWARDED,
INCLUDING SPECIAL
AWARDS

65
COUNTRIES
REPRESENTED

THE 15 BEST PERFORMING COUNTRIES IN THE ONE SHOW 2024

2024 RANKING + CHANGE FROM 2023

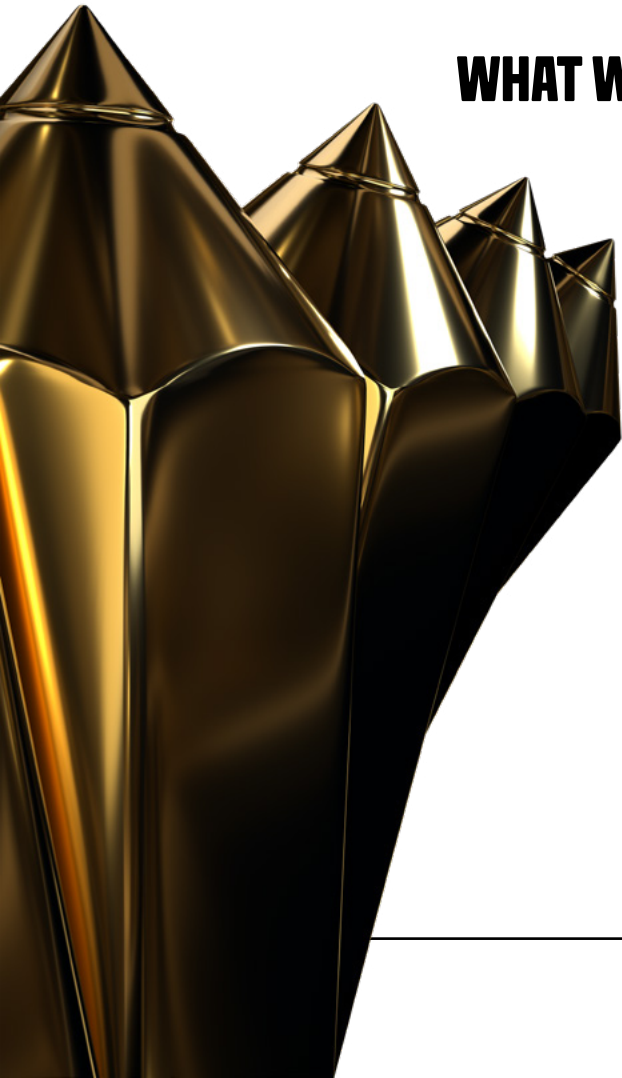


- 1 United States
- 2 Canada
- 3 France +1
- 4 United Kingdom -1
- 5 Australia +2
- 6 Germany -1
- 7 Japan +10
- 8 Brazil -2
- 9 Colombia +12
- 10 Argentina +9
- 11 Spain +2
- 12 Thailand -2
- 13 Poland +20
- 14 South Africa +11
- 15 Sweden -6

THE INSIGHTS IN SUMMARY

WHAT WE SAW ACROSS THE BOARD IN THE 2024 WINNERS

- A recognizable shift away from purpose: **the full palette of creative emotions were on show, from laughter to fear.**
- DE&I rose to the top. **33.83% of jurors surveyed noticed a major increase in inclusion and diversity in the work they evaluated.**
- More humor and joy: **One Show jurors said the work overall was more funny/cheerful/vibrant than in recent years.**
- Creative Use of Data was more integral to campaign ideas and execution in 2024.
- Brands showed up authentically, conveying truths and delivering messages with up-front honesty to connect with consumers.



JURY PREDICTIONS

FOR CREATIVE EXCELLENCE IN 2025

- Our juries are predicating a transition towards more ethical considerations when utilizing technology, especially concerning data privacy, AI and algorithmic bias.
- An increase in campaigns aligned to environmental, ethical and social responsibility is expected. **In 2024, 20% of all entries were either corporate social responsibility or non-profit work.** So what will 2025 bring?
- In an increasingly digital world, creative excellence will focus on aesthetics and functionality, incorporating new technologies with a discerning eye.

AI WILL EVOLVE

AI WAS EVERYWHERE ACROSS THIS YEAR'S WINNERS, BUT TOO OFTEN, IT SERVED AS THE CREATIVE IDEA ITSELF AND NOT A TOOL TO ENHANCE HUMAN-CENTERED CREATIVITY.

Still in its infancy, yet now a well-used tool within brands and agency teams, the industry is only just scratching the surface of AI's potential, and we can expect to see more sophisticated applications and ideas in the next five years, creating more immersive, interactive, and inclusive, experiences.

But can it ever replace human creativity? The jury is still out, but *our juries* think not, as the cream of human creativity will always rise to the top.

One Show jurors sent a clarion call: AI could backpedal progress on accessibility and inclusivity if diversity is not front-and-center of the development of new tools.

The solution? **Ensure AI-focused projects are executed by diverse teams, representative of the communities they serve.**

"TECHNOLOGY IS DRIVING CREATIVITY. IT'S IMPORTANT TO MAKE SURE THE TECHNOLOGY IS IN SERVICE, THE IDEA VERSUS JUST THE IDEA. IS IT STILL SELLING A PRODUCT OR BUILDING A BRAND? WE NEED TO BE CAREFUL ABOUT BEING WOWED BY THE TECH. IT MUST SERVE THE IDEA, AND THE IDEA MUST BE COMPELLING."

Branded Entertainment Jury President
Susan Credle
Chair, **FCB**/Creative Advisor, **IPG** and
One Club Board of Directors member



BRAVE BRAND HUMOR

A BIG SWING TOWARDS BRAVER BRAND HUMOR

COMEDY HAS MADE ITS GRAND RETURN IN 2024.

PENCIL-WINNING WORK SPOTLIGHTED HOW BRANDS ARE TAKING BRAVE STEPS TO BE FRANK, HONEST AND UPFRONT, DELIVERING 'LOVE IT OR HATE IT' MARMITE-STYLE SPOTS, AND HUMOR WITH GUTS.

In a world that's battling polycrisis and polarization, brands are entertaining consumers with courageous comedy.

When asked about the general tone of the work they evaluated, **43% of One Show jurors said the work overall**

was more funny/cheerful/vibrant than in recent years, and it crossed disciplines from branded entertainment to mobile, playing with comedic tricks like cynical storytelling, satire, dark irony and self-deprecation.

TAKEAWAYS:

- To combat dark times, brands are going light. The uptick in humor signals the need for more joy and connection in the world.
- Creativity can go further. Jurors observed there is room for more provocative and daring work and “entries that would make the judges nervous.”
- Digital platforms and apps are encouraged to use humor to entertain customers and move user experience beyond simple functionality.

LEARNINGS:

- For humor to hit the right note, brands must leverage it delicately, but authentically, always with a brilliant idea at its core.
- Comedy must be paired with brand insight to really cut through to consumers.

"**WE SAW WORK THAT MADE US LAUGH!** BRANDS WEREN'T AFRAID TO BE PROVOCATIVE, AND TELL HIGHLY ENTERTAINING STORIES. GREAT MARKETING HAS ALWAYS HAD THE POWER TO MAKE US FEEL SOMETHING - **THIS YEAR HUMOR STOOD OUT.**"

Branded Entertainment Jury President
Geoff Edwards
Managing Director Creative **GALE**



Watch an [interview](#) with Geoff Edwards and One Club Board of Directors member **Susan Credle** to find out what piqued their interest inside the jury room.



PAPA CANAL+

Dark humor is delivered with a sharp comedic script in French short film *Papa* for **Canal+** by **BETC Paris**. As the main partner of the **Clermont Short Film Festival**, Canal+ released *Papa* as a short film of its own, winning two Gold Pencils in Film & Video, including for Use of Humor and a Bronze in Moving Image Craft & Production.

[View the case film](#)

Credits

Papa
Client: CANAL+
Agency: BETC Paris
+ CALESON / Paris
+ HERCULES / Paris
+ MOPART / Paris



BABY SCAN



MARMITE

Comedy is cemented in real life in *Baby Scan*, the multi-Pencil-winning work for **Marmite** by **adam&eveDDB**. Partnering with a pre-natal scanning clinic, they launched a nationwide experiment to determine whether expectant mothers were having a Marmite loving, or hating baby, with hilarious results.

View the case film

Credits

- Baby Scan
- Client: Marmite
- Agency: adam&eveDDB / London
- + King Henry Studios / London
- + Absolute Post / London
- + Biscuit Filmworks UK / London





PROGRESSIVE INSURANCE

Blending satire and parody with witty dialogue, the latest **Progressive Insurance** spot taps into the universal truth that many of us fear turning into our parents (that's backed up by psychological research!). Featuring popular returning character, *Dr. Rick*, it picked up a Gold Pencil for Use of Humor in Film & Video and a Bronze in TV, VOD, & Online.

[View the case film](#)

Credits

Dr. Rick
 Client: Progressive Insurance
 Agency: Arnold Worldwide / Boston
 + Progressive Insurance / Cleveland
 + Moxie Picture / Los Angeles





AN UNNECESSARY LOVE STORY LAZADA

This moving and emotionally resonant film by e-commerce company **Lazada**, blends long-form storytelling with the infectious appeal of Thai humor. Wowing the judges with clever casting and script writing, *An Unnecessary Love Story* won a Gold Pencil and Best of Discipline award in Brand-Side / In-House for Thailand.

View the case film

Credits

An Unnecessary Love Story
Client: Lazada
Agency: Lazada



HYPER- PERSONALIZATION

CONNECTIVITY IN THE HYPER-PERSONALIZED AGE

BRANDS, AND THEIR FANS, HAVE NEVER BEEN CLOSER.

COMPANIES KNOW MORE ABOUT THEIR AUDIENCES THAN EVER BEFORE, THROUGH THE RISE OF DIRECT-TO-CONSUMER SALES, IN-APP INTERACTIONS AND SOCIAL CONVERSATIONS.

Pencil-winning work showed how brands are harvesting new depths of data to target consumers on more micro levels than ever before. As AI is increasingly used to facilitate more meaningful connections, and social media further connects brands with consumers, creative work is increasingly becoming a two-way dialogue. Standout

campaigns showed how brand experiences can be highly shareable and user-generated, and the use of data analytics and visualization tools to support targeting and personalization were common themes. **Mobile Jury President, Kevin Mulroy, Mischief ECD and Partner** stated, *“It’s what our entire industry is moving toward.”*

TAKEAWAYS:

- AI is increasingly becoming a tool for shared content creation, and is pushing the boundaries of mass participation campaigns.
- Collaboration between agencies, brands and their customers is essential for work to go viral.
- Advertising, supported by data and emerging tech, is evolving from a one-way, traditional approach to two-way and interactive.

LEARNINGS:

- Brands must prepare for the next challenge in personalization: Data privacy.
- As brands own more data and relationships with consumers, what will the role for agencies be?
- Brands and agencies should prepare to engage consumers who might withdraw from social networks into closed online communities.

"I WOULDN'T BE SURPRISED IF THAT'S WHERE THE WORK WENT IN THE FUTURE, WHERE **THE INTERSECTION OF PRODUCT ADVERTISING + SOCIAL CONVERSATIONS START TO TAKE CENTER STAGE AHEAD OF TRADITIONAL MEDIA.**"

Brand-Side / In-House Jury Member
Lauren Hodges
Creative Director, **Chobani**



Hear from **Kevin Mulroy**, Interactive Online & Mobile Jury President and **Mischief** ECD and Partner, and One Club Board of Directors member and **GUT** Co-Founder and Creative Chairman **Anselmo Ramos**, as they dissect the discussion from inside the jury room in this [interview](#).



MICHAEL CeraVe

CeraVe SKINCARE

Immersive work with a social-first approach, the *Michael CeraVe* campaign used the month leading up to the Super Bowl to spread a conspiracy theory that stemmed from social listening, inviting *everyone* to participate in a memorable prank-like experience, only to be debunked at the game. It won a swath of Pencils across One Show categories this year.

View the case film

Credits

Michael CeraVe

Client: CeraVe Skincare

Agency: Ogilvy PR / New York





DON'T DELETE MENU WENDY'S

DON'T DELETE MENU

UNEXPECTED OFFERS THAT MADE PEOPLE THINK TWICE BEFORE DELETING US

ARGENTINA RANKS #1 GLOBALLY ON APP DELETION WITH A 51.4% RATE

WE INTERRUPTED THE DELETING PROCESS BY CUSTOMIZING THE APP'S SHORTCUT MENU

1 ANYONE WANTING TO DELETE OUR APP NEEDED TO USE HAPTIC TOUCH: TAPPING AND HOLDING THE APP ICON ON THEIR SMARTPHONE

2 WE INTERRUPTED THE USERS BY CUSTOMIZING THE SHORTCUT MENU AND ADDING AN UNEXPECTED OFFER TO CHANGE THEIR MIND

3 PEOPLE COULD ADD DIRECTLY TO BASKET AND DISCOVER NEW OFFERS EVERY WEEK

APP USAGE **+138%** | DROP RATE **-14%** | DOWNLOADS **36%** | SALES **+12%** | THE GAP BETWEEN DOWNLOADS AND DELETION WAS **THE BIGGEST IN HISTORY**

Wendy's *Don't Delete Menu* was driven by the insight that Argentina ranks #1 globally on App deletion with a 51.4% drop rate. By customizing the Wendy's app shortcut menu, the agency added unexpected food offers to keep consumers coming back for more, and won multiple Pencils in the process.

View the case film

Credits

Don't Delete Menu
 Client: Wendy's
 Agency: VML / Buenos Aires
 + VML / New York City



DOORDASH-ALL-THE-ADS

DOORDASH

DoorDash proved it was more than just a food delivery service by offering people everywhere the chance to win the stuff shown during the Super Bowl LVIII ads with a promo deal that had to be cracked. This unique play on mass interaction by **Wieden+Kennedy Portland**, spotlighted how social and digital can drive viral collaboration, winning a multitude of Pencils across categories in 2024.

View the case film

Credits

DOORDASH-ALL-THE-ADS
 Client: DoorDash
 Agency: Wieden+Kennedy / Portland
 + Superette, the Creative Studio at DoorDash / San Francisco
 + Lord Danger
 + Modern Logic



ACCESSIBLE TECH

AN INCLUSIVE FUTURE FOR ALL

BRANDS ARE HARNESSING AR, MACHINE-LEARNING AND INCREASINGLY AI, TO IMPROVE ACCESSIBILITY.

CREATIVITY'S LIFE-CHANGING POTENTIAL IS SHOWCASED IN THE PROCESS.

Stepping-up to address societal biases, companies and agencies are utilizing emerging tech to develop inclusive solutions for underrepresented communities, as Pencil and Best in Discipline winners clearly showed. Campaigns are being executed in partnership with nonprofits, academics, technologists and communities to employ expertise. **Within the body of One Show winning work evaluated, 33.83% of jurors surveyed noticed a major increase in inclusion and diversity, while 30.08% noticed a minor increase.**

TAKEAWAYS:

- Winners spotlighted how digital innovation is creating a more even playing field for marginalized communities.
- Tech can help us record and preserve cultural heritage in an increasingly digitized world.
- AR, machine learning and AI are supporting the production of more interactive experiences that can benefit excluded communities.

“Technology and data are used as a means of access. That could be access to information, to cultural preservation, or transparency.” **Creative Use of Data + Technology Jury President, Kaleeta McDade, Global Chief Experience Design Officer, VML explains.**

Catch this [interview](#) with Kaleeta McDade and One Club Board of Directors member and **COLLINS** Co-Founder **Brian Collins** on how technology is shaping our industry.

LEARNINGS

- As technological advancements accelerate, brands must help to make its benefits accessible to all.
- To ensure the work is authentic, creatives can work collaboratively with communities to tell their stories.
- Jurors sent a siren call this year: accessibility and inclusion must be embedded into the planning phase of tech-driven projects, to ensure diverse communities are represented.

"CAMPAIGNS HAVE SHOWN A REMARKABLE ABILITY TO RESONATE WITH DIVERSE AUDIENCES, ENCOMPASSING VARIOUS AGE GROUPS, AS WELL AS INDIVIDUALS WITH DISABILITIES. MOREOVER, THEY ADDRESS GENDER INEQUALITIES AND DIVERSITIES, REFLECTING AN INCLUSIVE APPROACH TO TECHNOLOGICAL INNOVATION."

Creative Use of Data + Technology Jury Member
Julie Jihyun Kang
CEO & Managing Partner, **Serviceplan Korea**





ADLaM MICROSOFT

Microsoft helped the nomadic Fulani people of West Africa to preserve a dying language - Pulaar - by making it available on Microsoft 365 globally, and increased access to its product for this marginalized community. *ADLaM - an Alphabet to Preserve a Culture* won Best of Discipline awards in Creative Use of Technology, Cultural Driver, and IP & Product Design, as well as multiple metal crossing categories.

[View the case film](#)

Credits

ADLaM
Client: Microsoft
Agency: McCann New York



MICHELOB ULTRA

Basketball has always presented a unique challenge to the blind and visually impaired community, so **FCB New York** developed Dreamcaster. Using haptic feedback, spatial audio and AI-powered braille they made it possible for a blind person to commentate on a NBA game, for beer brand **Michelob ULTRA**. The multi-pencil work took home Best of Discipline awards in Interactive & Mobile Craft Music & Sound Craft, and Radio & Audio.

[View the case film](#)

Credits

Dreamcaster
 Client: AB InBev, Michelob ULTRA
 Agency: FCB New York
 + AB InBev, Michelob ULTRA / New York
 + 456 Studios / New York





5G HELMET AT&T

To change the game for deaf and hard of hearing American football players, **AT&T** created the world's first 5G-connected football helmet, in collaboration with the Gallaudet University football team. Combining AT&T's 5G connectivity with augmented reality, the helmet projects real-time information onto the player's view via a built-in visor, giving them the same access to critical game data as hearing players. It won multiple Merits, Bronze and Gold Pencils across IP & Product Design and Creative Use of Technology.

[View the case film](#)

Credits

5G Helmet
Client: AT&T
Agency: Translation
+ AT&T
+ Gallaudet University
+ Love Song



SPEED OF CULTURE

RAPIDLY RESPONDING TO CULTURAL TRENDS

MORE THAN EVER, ADVERTISING HAS ITS FINGER ON THE PULSE OF POPULAR CULTURE.

THANKS TO TIKTOK, SNAPCHAT AND YOUTUBE, CULTURE NOW MOVES AT BREAKNECK SPEED.

Pencil-winning campaigns showed how agile brands are responding to the zeitgeist and quickly jumping on cultural moments with hacks and stunts that go viral (as work in the new Content at the Speed of Culture category clearly showed). Using the gamut of tools and channels available, creative work is cutting through with impact to reach target communities. As advertising seeks to be

unskippable in a content-cluttered landscape, branded content is evolving and it's gaining momentum, as brands confidently find their voice among popular culture. **2024 saw a 154% year-on-year increase in brand-side/in-house entries.** As **Judy John, One Club Board of Directors member and Edelman CCO** said, *"The best work needs to live in culture."*

TAKEAWAYS:

- Data and emerging tech are supporting brands to respond to culture with speed.
- Branded content does not interrupt consumers, but meets them where they are through pure entertainment.
- Branded Entertainment is more global than ever. Juries judged reviewed entries from Thailand, India, France, Australia, South Africa and diverse parts of the world that were inspiring, brilliant and strategic.

LEARNINGS:

- The best work clearly solves a business challenge for the brand.
- It's not all about speed. Brands can use clever writing and direction to develop longer-form narratives that create powerful cultural value - **The Chase for Carrera**, for **TAG Heuer** with Ryan Gosling exemplifies this.
- Social moments can now be as impactful as traditional advertising.

"I LOVED HOW BRANDS WERE ABLE TO BE NIMBLE AND RESPOND TO CULTURE. WHEREAS IN THE PAST, AN IDEA MAY HAVE JUST BEEN A SOCIAL POST, WE'RE NOW SEEING FULL-SCALE PRODUCTION OF SIMPLE, CLEVER, CULTURALLY-RELEVANT IDEAS."

Direct Marketing Jury Member
Katie Edmondson
Creative Director, R/GA



Watch Public Relations Jury President and **Edelman UK CCO Emma de la Fosse**; and One Club Board of Directors member and fellow Edelman CCO **Judy John**, talk about PR, brands and culture in this [interview](#).



BANNED BOOK CLUB

DIGITAL PUBLIC LIBRARY OF AMERICA

Responding to the cultural challenge of book banning in the US that has silenced Black, brown and LGBTQIA+ voices, **FCB Chicago** worked with **Digital Public Library of America** to combine geolocation data, with the leading sources of banned book data. A database was created so any banned book that was added, was then digitally made instantly available in US libraries facing book bans. Banned Book Club won Gold, Silver and Bronze Pencils across Experiential & Immersive, Integrated / Omnichannel, Social Media and Design, as well as a Best of Non-Profit and Fusion Pencil.

View the case film

Credits

Banned Book Club
 Client: Digital Public Library of America
 Agency: FCB Chicago
 + 456 Studios / Chicago
 + Current Global / Chicago



DUOLINGO LOVE LANGUAGE



Duolingo leveraged the rising popularity of dating shows to drive brand awareness through a one-of-a-kind April Fools' stunt. Partnering with streaming service **Peacock**, Duolingo promoted a fake reality TV dating show that brought singles together in one house. The catch? They didn't speak the same language. Two Gold Pencils were awarded in Brand-Side / In-House for Brand Partnerships and Branded Content.

Brand-Side / In-House jury member, Lauren Hodges, Creative Director, Chobani, added, *"Duolingo managed to cut through that traditional barrier with a spot-on reel that encapsulated its organic reach and non-traditional placements. More brands should do this. Move beyond the traditional."*

[View the case film](#)

Credits

Love Language
 Client: Duolingo
 Agency: Duolingo / Pittsburgh
 + Peacock / New York



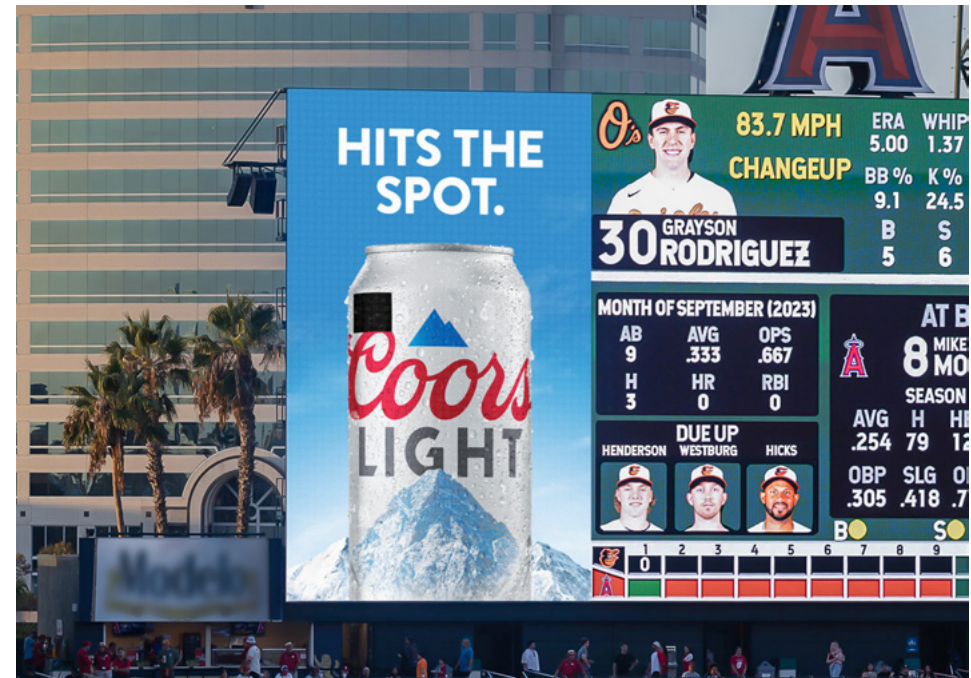
COORS LIGHTS OUT COORS LIGHT

A social-led stunt that went viral overnight, Coors Light hacked its way into becoming the beer of baseball by jumping on player **Shohei Ohtani's** foul ball incident and turning it into unofficial sports sponsorship. It made **Coors Light** the most sought after beer in Japan, Ohtani's home country, and took Best in Discipline in Out of Home, alongside multiple Pencils in 2024.

View the case film

Credits

Coors Lights Out
 Client: Coors Light
 Agency: Rethink /
 Toronto/Montreal/Vancouver
 + Coors Light



EFFECTIVE TECH

IT'S DRIVING BRAND RESULTS

TECH-LED CAMPAIGNS ARE COMING OF AGE TO DEMONSTRATE EFFECTIVENESS.

DATA AND TECH ARE NO LONGER JUST ABOUT DRIVING BUZZ; ONE SHOW WINNERS SHOWED HOW IT CAN BE UTILIZED TO DRIVE DEMONSTRABLE RESULTS.

Emerging tech was used thoughtfully to increase reach and tailor campaigns to segmented audiences and diverse cultural contexts. The idea, the insight and the brand were driving the use of technology, so campaigns delivered

growth and brand affinity. One Show entries demonstrated that technology and data are now integrated into the lives of consumers and businesses across industries, offering functional solutions to everyday problems.

TAKEAWAYS

- Data-driven creativity is showing its potential to prove tangible value.
- Buzz is no longer enough for tech-focused campaigns, creativity has to deliver results. As one judge said, “Just because there’s a buzz doesn’t mean it’s effective.”

LEARNINGS

- The creative use of data and technology will expand, enabling more personalized campaigns.
- Gamification of branded experiences is where tech is headed and brands can tap into new trends in gaming to reach new audiences, particularly younger demographics.

"IF THE LAST FEW YEARS HAVE SEEN TECH AS A SHINY NEW OBJECT, **THIS YEAR THE JURORS OBSERVED MORE OF A REFINED MATURITY IN THE USE OF TECH,** WITH INSIGHT, IDEAS AND BRANDS SHAPING THE USE OF TECHNOLOGY IN AWARD-WINNING ENTRIES."

Creative Effectiveness Jury Member
Nina Jünemann
CSO, GGH MullenLowe.





THE ARTOIS PROBABILITY

ABINBEV/ STELLA ARTOIS

In-depth data gathering and interpretation drove *The Artois Probability*, an interactive campaign that raised brand awareness and showcased a beer brand's heritage. **GUT** and **AB InBev/Stella Artois** used targeting to reach art and beer lovers everywhere, winning a Bronze in Interactive, Online & Mobile, a Silver in Out of Home.

[View the case film](#)

Credits

The Artois Probability
 Client: AB InBev/ Stella Artois
 Agency: GUT / Buenos Aires
 + AB InBev/Stella Artois / Buenos Aires
 + Genosha / Buenos Aires
 + Ketama Collective / Buenos Aires





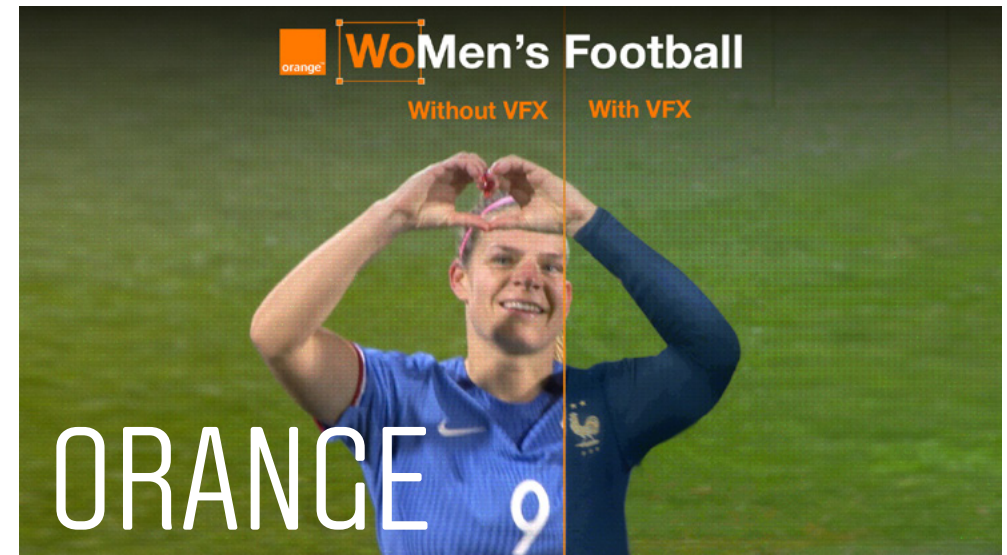
WoMEN'S FOOTBALL

Deepfake tech tackled the prejudice around the perceived lack of technical skills in women's football in the World Cup lead up. The *WoMen's Football* spot, by telco **Orange**, a committed partner of football, combated biases and went viral in just days, successfully fueling debate. This standout campaign by **Marcel Paris**, took home 2 Best of Discipline awards, and Best of Show for the entire festival.

View the case film

Credits

WoMen's Football
 Client: Orange
 Agency: Marcel / Paris
 + Les Artisans du Film / Paris
 + Prodigious / Paris





ADIDAS BREAKS DOWN BARRIERS IN MAINSTREAM SPORT
Forbes

A PUSH FOR INCLUSIVITY
CBS

RUNNER 321 OPENS UP A WORLD OF OPPORTUNITY
Herald

INCREASING VISIBILITY FOR NEURODIVERGENT ATHLETES
msn

INSIGHT
Mainstream sports are filled with iconic numbers: Jordan's 23, Messi's 10, Babe Ruth's 41, etc. But what if some of the people wearing those numbers look like you? For people with Down syndrome, there was no iconic number in sport to represent them.

IDEA
The 321 is a number that represents the chromosome that causes Down syndrome. Neuro 21, launched in the world's most accessible sport - running. We called on races to reserve bib 321 to create a space for the community so they could see what's possible and show the world.

RESULTS
ALL 6 WORLD MAJOR MARATHONS ADDED A RUNNER 321

INCLUDING MARATHONS SPONSORED BY OUR COMPETITORS

269M EARNED IMPRESSIONS
278 RACES ADDED RUNNER 321 AND COORDINATED
252 RACES ADDED RUNNER 321 AND COORDINATED

THE FIRST ICONIC NUMBER IN SPORTS FOR PEOPLE WITH DOWN SYNDROME

THE SOCIAL MOVEMENT
Adidas discovered that athletes with Down syndrome who could never reserve bib 321 for a neurodivergent athlete, even prior to creating change. Athletes across all ages and abilities reserved bib 321 for their neurodivergent athlete. From the start of the newly signed triathlete's debut out.

THE TOOLKIT
Our creative team designed a social activation plan for Runner 321 to reach over 200 million runners. Our first goal was to secure the bib 321 and related graphics to sign up to become a Runner 321 at a local marathon in their city.

Forbes CBS BARSTOOL SPORTS FOX NEWS OPERA NEWS yahoo! Muse Herald NBC abc AdAge msn impossible is nothing

RUNNER 321 ADIDAS

To increase representation in mainstream sports, **adidas** and **FCB Canada** focused on visibility raising, supporting neurodivergent runners to compete in the world's biggest marathons. They called the organizers of the largest events - including four that were sponsored by **Nike**, **Asics** and **New Balance** - to reserve a bib marked 321 (a number representing trisomy 21 for people with Down syndrome) for a neurodivergent athlete who qualified. *Runner 321* won Best of Discipline for Creative Effectiveness.

View the case film

Credits

- Runner 321
- Client: adidas
- Agency: FCB Canada / Toronto
- + adidas
- + Current Global
- + Suneeva / Toronto

PARED-BACK CRAFT

THE POWER OF SIMPLICITY

SIMPLE CRAFT THAT ISN'T OVER-ENGINEERED, BUT FOCUSES ON THE FUNDAMENTALS:

SCRIPT, LIGHTING, TYPOGRAPHY, BEAUTIFULLY DELIVERED CINEMATOGRAPHY AND DESIGN SHONE THROUGH ACROSS MULTIPLE ONE SHOW WINNERS.

Creative work showed that avoiding complexity and paring back can lead to beautiful results. Work that rose to the top invested in time and craftsmanship, and it didn't need a big budget attached. Simplicity, care and attention to detail were noted within tech-driven campaigns too.

Brand-Side / In-House Jury President, Rapha Abreu, VP, Global Design, The Coca-Cola Company said, *"The actual human mind and craftsmanship is what makes an idea excellent or not. Not a tool, not a piece of technology."*

TAKEAWAYS:

- Great craft is collectable, sharable and timeless: *My Japan Railway*, by **Dentsu Inc. Tokyo** illustrates this perfectly.
- The *Unavailable Drop*, for Kazakhstan NGO The Teplo Foundation, won a Creative Effectiveness Merit through the power of a single garment.
- Iceland's Design merit-winning *New Gen Energy*, for **Olgerdin** highlighted simple rebranding to increase product differentiation.

LEARNINGS:

- As technological outputs become more ambitious, the ability to deliver ideas with simplicity will become evermore important.
- By blending analogue and digital disciplines, brands can utilize the fundamentals of traditional craft, and make the work applicable to the digitized world.
- Incredible examples of VFX and SFX from Asia stood out, such as *Play Has No Limits feat. King Gnu* by **SIX Inc.** for **PlayStation**.

"CRAFTSMANSHIP HAS TO BE ACHIEVED TODAY WITH A LOT OF THOUGHT AND A LOT OF CARE, AND OF COURSE I THINK HUMAN BEINGS SHOULD BE IN CHARGE OF IT."

Design Jury President
John C. Jay
President of Global Creative **Uniqlo/Fast Retailing Inc.**



Catch this interview on judging Design at The One Show 2024 with John C. Jay and **Pum Lefebure**, One Club Board of Directors Vice -Chair and Co-Founder of **Design Army**, [here](#).



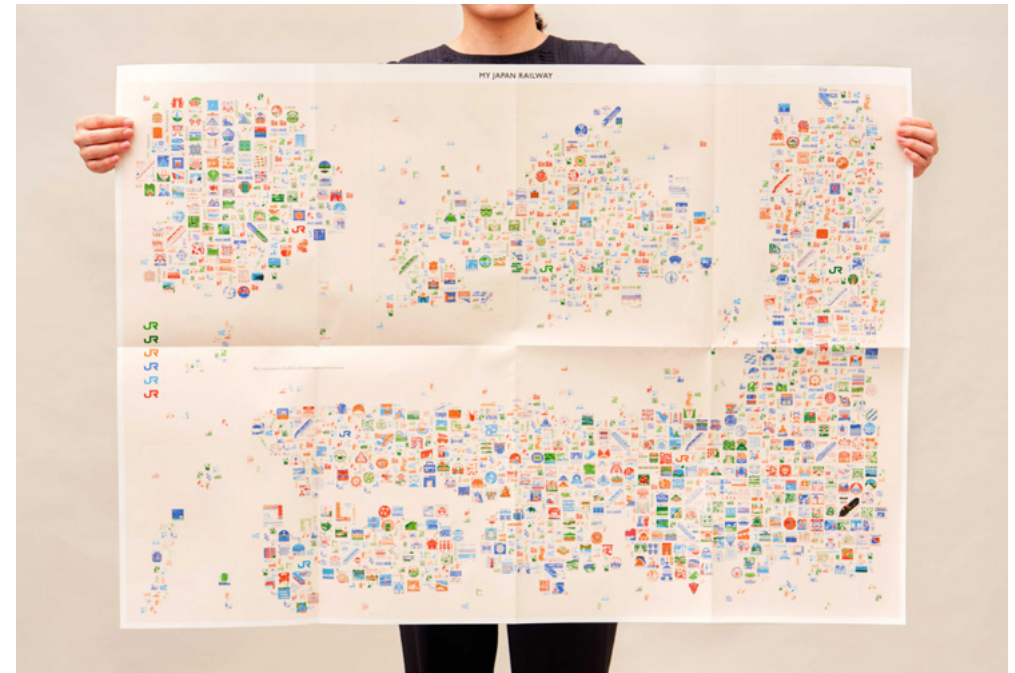
MY JAPAN RAILWAY JR GROUP

Dentsu Inc. Tokyo produced impeccably crafted woodcut-style stamps for over 900 stations nationwide for **Japan Railway's** 150th Anniversary Campaign. An accompanying web app for collecting the stamps on a smartphone created an online offline experience and in a campaign participant survey, 71% said, *"It made traveling around Japan by train more fun"*. *My Japan Railway* won Best of Discipline in Design.

View the case film

Credits

My Japan Railway
CLIENT: JR GROUP
AGENCY: Dentsu Inc. / Tokyo





PLAY IT SAFE SYDNEY OPERA HOUSE

Stripped back to the bones of beautiful craft, *Play It Safe*, a film recording of an original song written in collaboration with Australian musician, lyricist, comedian and songwriter **Tim Minchin**, pays homage to the **Sydney Opera House** on its 50th anniversary. It won Best of Discipline Moving Image Craft and Branded Entertainment.

[View the case film](#)

Credits

- Play It Safe
- Client: Sydney Opera House
- Agency: Revolver x Somesuch / Sydney
- + The Monkeys, part of Accenture Song / Sydney
- + Revolver / Sydney
- + Somesuch / London





THE BEAUTIFUL FAIL

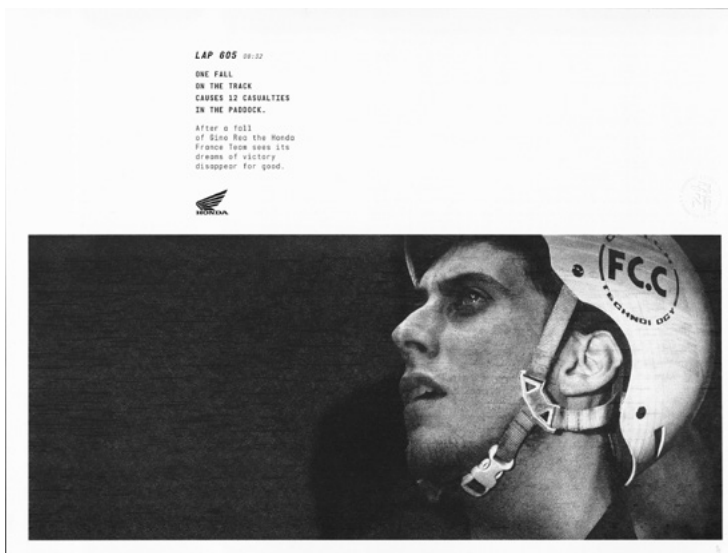
HONDA MOTO FRANCE

In *The Beautiful Fail*, **Honda Moto France** tells the story of its defeat at the iconic *24 Hours of Le Mans* endurance motorcycle race, using 24 screen-printed images made from the actual bike's engine oil. This craft-focused campaign by **DDB Paris** won three Pencils in Out of Home and one Silver in Print & Promotional.

View the case film

Credits

The Beautiful Fail
 Client: Honda Moto France
 Agency: DDB Paris



DISCIPLINES DECONSTRUCTED

A JURY-BY-JURY ANALYSIS OF
THE ONE SHOW 2024

CREATIVE USE OF DATA + TECHNOLOGY



Jury President
Kaleeta McDade
Global Chief Experience Design Officer, VML

WHAT IS IT?

Creative Use of Data recognizes work in which the gathering, interpretation, and/or display of data is integral in defining or communicating the brand's message.

Creative Use of Technology recognizes work for which technology plays an integral role in defining or communicating the brand's message.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

With “technology” in the discipline’s name, this jury was definitely expecting to see AI in the mix, although some judges were hoping to see it used more thoughtfully. They felt that too many submissions presented AI as the “idea” behind the entry, rather than as a tool to use. In line with this, “generative AI abuse” was a term mentioned by more than one judge concerned with an over-reliance on the technology.

OBSERVABLE TRENDS

Beyond the emergence of AI, judges noticed an increased use of data visualization, allowing audiences to better gauge and understand their relationships with respective brands.

WHAT THE FUTURE HOLDS

As creatives become more accustomed to working with AI and other technologies, some judges believe that they will need to address how to use these tools ethically.

A WORD FROM THE JURY

“Data analytics and visualization tools allowed campaigns to be more targeted, effective, and personalized. Using AI to accomplish various tasks is becoming a trend that enables creative leaders to experiment with fresh ideas and push the boundaries of possibilities. However, some campaigns relied too heavily on technology, leading to less originality and a lack of human touch.”

Creative Use Of Data & Technology Jury Member

Muhammad Nafeezul Bari

Head of Digital Transformation & Innovation

Adcomm Limited



Jury President
John C. Jay
President of Global Creative Uniqlo/Fast Retailing Inc.

WHAT IS IT?

Design recognizes the art and practice of planning and projecting ideas and experiences with visual and textual content.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Design is one of the only disciplines in The One Show that allows and encourages physical submissions, and the jury was pleasantly surprised to see — and feel — so many tangible pieces of work. Well-crafted physical posters, illustrations, and packaging tended to draw their attention more than digital representations of the same.

Like other juries, the Design jury anticipated seeing entries that incorporated generative AI. Their anticipation was rewarded, although opinions regarding its effective use varied.

OBSERVABLE TRENDS

The Design jury found that many of the submissions suggested a resurgence of craftsmanship and attention to detail. They found an increasing emphasis on user-centered design, sustainability, and interdisciplinary collaboration. Humor appeared to be making a comeback as a tool for engagement and memorability, and the jury noticed a marked increase in diverse and inclusive representation, with some noting a shift away from tokenistic inclusion.

WHAT THE FUTURE HOLDS

Despite the ascendancy of AI and other technologies, many judges felt that there is still a bright future for more traditional design mediums, particularly for those who explore more non-Western aesthetics.

A WORD FROM THE JURY

“There’s a trend reflecting the chaotic nature of social media, with its rapid pace and overwhelming mix of images, text, colors, sounds, and dynamic logos — all aiming to grab attention. It’s refreshing to see designers who choose restraint, focusing on connecting with human emotions beyond mere entertainment or trending styles.”

Design Jury Member

Israel Diaz

Founder + Chief Alchemist

Sunday+Night

DIRECT MARKETING



Jury President
Ari Weiss
Founder & Creative Chairman, Quality Experience

WHAT IS IT?

Direct Marketing recognizes communications to a clear target group, with a call to action, and defined results.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Technology has made it easier than ever to hyper-target messages, which should be a boon to those whose focus is direct marketing. This jury was surprised to see an incredible array of different uses of emerging technologies, even if some of the creative outcomes missed the mark.

One aspect that some judges were sadly not surprised to see was “gimmicky” entries ostensibly created to do good in the world but seemed more geared towards winning awards.

OBSERVABLE TRENDS

The Direct Marketing jury noticed that a considerable portion of the entries were more lighthearted and humorous than usual, and even brands and subjects that have traditionally been dark and somber were presented in more optimistic ways. The jury also observed a notable increase in diversity and inclusion within the entries, although there is still room for improvement in representing people with disabilities.

WHAT THE FUTURE HOLDS

Some judges predict a shift towards more genuine brand engagement with audiences, and anticipate more innovative uses of data in the coming years.

A WORD FROM THE JURY

“I was pleasantly surprised that some of the most interesting ideas did not involve rocket science. Projects do not need to be extremely complex; the best ones had a very clear insight and just followed that idea through from beginning to end across all touch points.”

Direct Marketing Jury Member

Gilbertson Cuffy

VP, Marketing Promotions

Illumination

FILM & VIDEO

Jury President
Jason Campbell
Chief Creative Officer, Translation



WHAT IS IT?

Film & Video recognizes advertising in the form of commercial spots that aired on television, in cinemas, or online.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

While American submissions dominated this discipline, the Film jury was happy to see some very interesting work coming from the Middle East and Africa. Some film judges were also pleasantly surprised to see fewer case study videos than expected, which allowed for the work to speak for itself.

One of the biggest, most predictable laments among some of the Film judges was the number of cause-awareness campaigns that offer few solutions.

OBSERVABLE TRENDS

Some Film judges noted that it appears increasingly difficult to craft snappy sub-60-second work that can stand up to longer film pieces. The 30-second commercial isn't dead, but it seems like agencies and brands would rather tell longer stories.

WHAT THE FUTURE HOLDS

Like other juries, the judges in the Film jury felt that AI will play a much larger role in the years to come, with some pondering the effects it will have on art directors and copywriters.

A WORD FROM THE JURY

This year, I felt there was an appreciation for work that was more authentic, that wasn't trying to be something it was not. The best work wasn't trying to solve a world issue it had no business trying to solve, and was just proud to be an 'ad.' The business problems were obvious and the solutions were creative, which are the two ingredients for magic."

Film & Video Jury Member

Jordan Doucette

President + CCO

Dentsu Creative

GAMING



Jury President
Francine Li
Former Global Head of Marketing, Riot Games

WHAT IS IT?

Gaming recognizes interactive experiences that use gameplay to entertain, inform, and create community.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

The gaming world is a relatively new ecosystem for brands to play in, and this year's jury was surprised to see how quickly industry creatives are embracing these platforms. Unfortunately, they were afraid that a number of entries would only be scratching the surface of what could be done.

OBSERVABLE TRENDS

"...and then we did X in Fortnite!" Many judges observed that the popular online battle royale game seemed to be the default playground for brands — even when the connection appeared tenuous at best.

WHAT THE FUTURE HOLDS

While today it seems like brands are still unsure of the myriad of possibilities that lie within the gaming world, our jury is pretty optimistic about the next few years. Some judges are confident that AI will allow more opportunities to play in this discipline.

A WORD FROM THE JURY

“One of the things I felt was missing was brands using gaming to reach a more mature target audience. It always amazes me that brands have not yet taken advantage of the platform to creatively meet the high percentage of older people in their target audience who are playing mobile games.”

Gaming Jury Member

Naor Itzhak

Senior Creative Director

Playtika

INTEGRATED / OMNICHANNEL + EXPERIENTIAL & IMMERSIVE



Jury President
Danilo Boer
Global Creative Partner, FCB Global

WHAT IS IT?

Integrated / Omnichannel recognizes creative concepts and messaging unified across multi-channel campaigns.

Experiential & Immersive recognizes temporary or permanent brand experiences utilizing physical and/or digital environments to connect people to a brand.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

One of the notable surprises for this particular jury was the wealth of famous brands going with big bold ideas, including brands that are normally more creatively reserved. Judges were also quite pleased to see that AI didn't play as dominant a role as they were expecting; as one judge said, "AI didn't have the chokehold I expected it to. It felt like teams resisted the bandwagon, unless it actually added something to the idea."

OBSERVABLE TRENDS

Humor appears to be on the rise, although the “funny dial” has yet to be cranked up to the days of the early 2000s, according to the judges. There also appears to be a trend to springboard off of instances of culture, creating work with impressive turnarounds in order to catch the moment. Diversity still appears to be goals worth striving for, although some judges fear that clients may be getting cold feet when it comes to bravely showing their commitment to inclusivity.

WHAT THE FUTURE HOLDS

As other juries have opined, AI is here to stay, but the judges in this jury have high hopes that we will quickly move out of a “gimmicky” phase and start seriously using the technology as tool that creatives can use to execute their amazing ideas.

A WORD FROM THE JURY

“It’s nice to see that purpose-driven work has changed costume. Commerce can be made by doing stuff that matters and is relevant to people and their lives while still being funny, provocative, or simply beautiful. I’m glad that the tear-jerking efforts for the sake of case studies have gone down to nearly zero.”

Integrated/Omnichannel + Experiential & Immersive Jury Member

Hanna Stenwall

Executive Creative Director

INGO Stockholm

INTERACTIVE, ONLINE & MOBILE + INTERACTIVE & MOBILE CRAFT

Jury President
Kevin Mulroy

Executive Creative Director + Partner, Mischief @ No Fixed Address



WHAT IS IT?

Interactive, Online & Mobile recognizes advertising communicated through digital channels including websites, mobile applications, and other digital media.

Interactive & Mobile Craft recognizes the specialized skills demonstrated in online, mobile, and other digital channels.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Interactive advertising has come a long way from banner ads, and the jury was excited to see an ever-growing number of ways to communicate in a digital world. Unfortunately, some of the judges were concerned that many so-called “online” entries didn’t take advantage of this, and were simply videos that could easily be TV or cinema pieces that happened to be played in a digital space.

OBSERVABLE TRENDS

The jury was grateful to see that “sadvertising” for particular causes was on the wane in this discipline, with many entries embracing humor, energy, and even defiance.

While diversity is certainly on the rise, some judges noted that a considerable number of submissions didn’t just feature underrepresented segments of society, but were about those very segments; entries with LGBTQ casts tended to be for LGBTQ issues, and ones with people with disabilities were often about those disabilities.

WHAT THE FUTURE HOLDS

Great design has become the price of admission for doing well in this discipline, and so future Pencil winners will need to become more adept at embracing technologies in a thoughtful manner. Some judges believe that we will see more AR, mixed reality and spatial design among the winners over the coming years.

A WORD FROM THE JURY

“There is a misguided belief that this category is ideal for fast and cheap solutions. The body of work we judged proves otherwise. The biggest global brands, that are also making the most impactful work, are investing heavily in production. They’re creating work that is crafted with time and care. That is both a surprise and a comfort.”

Interactive, Online & Mobile + Interactive & Mobile Craft Jury Member

Avish Gordhan

Chief Creative Officer

Saatchi & Saatchi Australia

IP & PRODUCT DESIGN



Jury President
Heather Boesch
Executive Director, Retail & Consumer Products, IDEO

WHAT IS IT?

IP & Product Design recognizes new digital or physical products by a brand as part of integrated advertising and communications campaigns.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Unfortunately, a number of the judges were disappointed by submissions that appeared to be one-off promotional pieces rather than true, in-the-market products.

In strong contrast to many of the other juries, the IP & Product Design judges were surprised to see few entries with a strong spotlight on AI. What AI was seen in this discipline seemed to be measured; there were very few entries that appeared to be using the technology frivolously.

OBSERVABLE TRENDS

‘Sustainability’ was the name of the game in this discipline, as the judges found that several submissions prioritized their eco-conscious nature. Some judges noted that scalability also seemed to be on the minds of the entrants, as some submissions detailed how their ideas could be made even bigger.

Like other juries, the IP & Product Design judges noticed and were appreciative of a trend towards more lighthearted messaging, even in verticals that often go dark and somber. They were also pleased to see numerous products geared towards underrepresented audiences, such as transgendered individuals and people with disabilities.

WHAT THE FUTURE HOLDS

As technology expands, the IP & Product Design jury has high hopes in seeing more innovative wearable products, as well as products that further merge the physical and digital worlds.

A WORD FROM THE JURY

“Solutions and ideas were more lighthearted and positive than in previous years, even for big, significant causes and purposes. This proves there is no need to over-dramatize a serious situation to address it.”

IP & Product Design Jury Member

Sergio Sharek

Associate Creative Director

the community

MOVING IMAGE CRAFT & PRODUCTION



Jury President
Nina Aldering
Director, Cadence Films

WHAT IS IT?

Moving Image Craft & Production recognizes the specialized skills demonstrated in the creation and production of branded content videos and commercial spots.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Before the Moving Image Craft & Production jury even got to work, they anticipated seeing lots of big brands with bigger budgets emphasizing craft. They were surprised to see that, beyond perennial Pencil-winner Apple and other tech industry darlings, not many global brands really stood out. If there was a consistent message to future entrants in this discipline, it would be, “Beat Apple!”

OBSERVABLE TRENDS

Like other One Show juries, most judges commented on a trend towards upbeat, humorous work, even for categories that are traditionally more serious. Judges were also pleased to see even more diversity and inclusion within the entries.

WHAT THE FUTURE HOLDS

With a jury room filled with producers and directors, many of the side conversations revolved around how AI would impact their industries. Some judges felt that it would drastically change the various roles within their companies, while others saw it as a welcome tool that would help with more tedious production tasks. Some judges even saw AI as a way to level the global playing field within competitions so often dominated by North American and European films.

Outside of technological concerns, many of the judges believe that the humor pendulum is just beginning to swing toward funnier work and that the next few years will see an even higher percentage of entries that don't take themselves so seriously.

A WORD FROM THE JURY

“In the midst of the threat posed by AI, there were many films that inspired, amazed, made us laugh, and brought tears through the craftsmanship of humans.”

Moving Image Craft & Production Jury Member

Kazuhide Adachi

Creative Director

Dentsu

OUT OF HOME + PRINT & PROMOTIONAL



Jury President
Pancho Cassis
Global Chief Creative Officer & Partner, DAVID

WHAT IS IT?

Out of Home recognizes advertising in public spaces, delivered via physical or digital mediums.

Print & Promotional recognizes advertising communicated through printed publications and other physical collateral.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

To an industry cynic, award shows are where agencies pour their efforts and trophy dreams into tear-jerking PSAs. With that in mind, it was a great surprise to the Out of Home + Print/Promotional jury to find a significant number of submissions being created for big brands to sell products and services.

OBSERVABLE TRENDS

As mentioned earlier, brands appeared to be back in the business of selling, but even when they created more purpose-driven work, some judges felt that the brands were far more discerning about which causes they authentically support.

As with other disciplines, the judges had to contend with the emergence of AI and found it to be hit-or-miss among the submissions. There was quite a bit of experimentation, but some entries proudly touted the fact that AI was involved in their creation when judges felt that it was to their detriment.

WHAT THE FUTURE HOLDS

Print may not be dead, but some judges fear that agencies and brands will not be putting their boldest thinking into this medium. Instead, traditional print will serve as a springboard for digital activations — the place to put the QR code that will lead to more interactive mediums.

That said, many judges believe that there is still a bright future for out-of-home work, with billboards and posters taking lessons from the latest digital memes.

A WORD FROM THE JURY

"It felt like brands were making an effort to be more discerning about what causes they supported, and whether or not the causes were authentic to their own purpose/product. I observed a lot of brands doing more than just "raising awareness," and actually creating tangible change."

Out of Home + Print & Promotional Jury Member

Natasha Cirisano

Design Director

72andSunny

PUBLIC RELATIONS

Jury President
Emma De La Fosse
Chief Creative Officer, Edelman UK



WHAT IS IT?

Public Relations recognizes campaigns, programs and tactics that actively engage consumers/audiences and demonstrate the highest levels of strategic planning, creativity and business results. It focuses on building and preserving the trust and understanding between brands or organizations and their public/audiences by using strategic conversation at the service of an objective.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

While it was less of a surprise for those who work in public relations, the judges nonetheless remarked on how far the industry has come in regards to incorporating PR into campaigns. Gone are the days of “just PR it!” Instead, advances in data-collecting has greatly helped in garnering earned media.

In one of the more amusing observations, the Public Relations jury was surprised at the sheer number of case study videos featuring late night TV host Jimmy Fallon — a bit puzzling for the non-American judges who weren’t familiar with the celebrity.

OBSERVABLE TRENDS

Real-time reactivity is becoming increasingly important to the industry, and the Public Relations jury certainly noticed this in a number of entries. Some judges feel that this is becoming the norm, as it allowing the consumer to participate in and even lead the conversation.

One of the trends that some PR judges were disheartened to see was apparent backtracking from recent gains in inclusion and diversity. They sensed that some brands were reluctant to appear “controversial” in a polarized landscape.

Judges also noticed that, among the best work at least, there appears to be more long-term PR thinking, rather than one-off stunts that are forgotten within days.

WHAT THE FUTURE HOLDS

Overall, the judges believe that public relations is on exciting trajectory, moving away from the “press release as afterthought” way of doing things to being front and center in the creative strategy. Technological advancements will lead to even more data-driven, hyper-targeted campaigns.

A WORD FROM THE JURY

“In my opinion, the creative work we reviewed clearly reflects how public relations has evolved from a largely one-way, traditional media-centric approach to a two-way, interactive, user-experience-focused approach in a digital environment that is increasingly interconnected.”

Public Relations Jury Member

Lourdes Sanchez

Head of Reputation Officer, Marketing & Digital

FCB Mexico

RADIO & AUDIO-FIRST



Jury President
Joji Jacob
Cofounder & Creative Partner, BLKJ Havas

WHAT IS IT?

Radio & Audio-First recognizes advertising in the form of audio-based content such as broadcast or online commercial spots and podcasts.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Some judges were surprised to see a significant number of submissions that stuck to very traditional radio formats, with one judge remarking that they wouldn't be out of place 20 years ago. A few judges liked this simplicity, while others felt that they got lost amongst the entries that were really pushing the technological envelope.

OBSERVABLE TRENDS

Much like other One Show juries, the judges in this discipline saw numerous submissions that dipped their toes into the AI pool, with mixed results. The jury commended them for quickly adopting new technology, but felt that some entries seemed more like experiments than authentically creative-driven ideas.

Humor is on the rise, particularly in more traditional radio formats. Some judges observed that brands aren't afraid to be funny on the radio, but entries using other audio-first formats tended to be more serious, purpose-driven work.

WHAT THE FUTURE HOLDS

While the jury felt that there is still magic to be found in radio and other audio formats, particularly when it comes to humor and storytelling, they were concerned agencies and brands will be chasing the next shiny piece of technology.

A WORD FROM THE JURY

“Many of the audio-first ideas that were not radio were truly inventive and inspiring. I wish there were many more of those entries, but perhaps agencies and creatives only saw the word ‘radio’ and thought that category was not a good fit.”

Radio & Audio-First Jury Member

Haywood Watkins III

Group Creative Director

Droga5

SOCIAL MEDIA

Jury President
Shannon Washington
Global CCO, gotham



WHAT IS IT?

Social Media recognizes work that has been created specifically for distribution on social media channels, leveraging the platforms' power to communicate a brand's message and interact with its targeted audience.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

Social media is often perceived as a place for snappy, bite-sized material, and the jury was amazed to see how many submissions broke out of that box with truly engaging long-form content.

One of the biggest challenges the Social Media jury faced was separating work that was clearly made for social media from entries that just so happened to go viral on social media.

OBSERVABLE TRENDS

Social media allows brands the opportunity to react and respond quickly to world events, and the judges felt that a number of submissions demonstrated just how important it is to take advantage of this aspect of the medium. Some judges were concerned that the desire to move quickly could come at the expense of craft.

WHAT THE FUTURE HOLDS

The Social Media jury found it difficult to look into the future, as the medium itself is evolving at a breakneck pace. That said, some judges believe that we will see more collaboration in the years to come, with agencies working more closely with content creators and influencers to develop creative.

A WORD FROM THE JURY

“There are always brands who make brave decisions with what they’ll allow in marketing, but the number of entries this year that pulled zero punches and trusted their audiences to responsibly engage in delicate conversations was striking and inspiring.”

Social Media Jury Member

Leah Alfonso

Group Creative Director

dotdotdash

FUSION PENCIL



Jury President
Keka Morelle
CCO Latam, Ogilvy

WHAT IS IT?

The **Fusion Pencil** celebrates diversity, equity and inclusion, both in the content of the work and in the make-up of the teams who created it.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

The Fusion Pencil jury was excited to see more intersectionality within the work than they were expecting. Unfortunately the jury felt that too many submissions merely highlighted social issues without a strong call to action — an all too common refrain among cause-related work.

Some of the judges remarked that they would have liked to have seen more local and regional examples of inclusivity. They'd knew they would be seeing lots of American work, but were curious to see work done for more racially homogenous regions.

OBSERVABLE TRENDS

The jury noticed a significant uptick in work that goes beyond race and sexuality. People with disabilities are increasingly visible within the entries, and neurodiversity is taking a more prominent spot.

WHAT THE FUTURE HOLDS

Sadly, a number of judges fear that DEI as a concept is becoming increasingly polarizing and political, and brands may lose their appetite to engage. Brands that do continue to champion diversity, however, will have more data at their fingertips, and improved AI capabilities.

A WORD FROM THE JURY

“The thought and intentionality around the work was impressive. Just about every piece of work had a clear and distinct POV on inclusion and representation which I appreciated and didn't really expect. I was assuming some would have just 'dialed it in.’”

Fusion Pencil Jury Member

Marc Wilson

EVP, Executive Director of Strategic Inclusion

FCB Chicago

GREEN PENCIL



Jury President
Mikki Brunner
Worldwide ECD, Garnier, Publicis Conseil

WHAT IS IT?

The **Green Pencil** recognizes work that made a measurable environmental impact, including but not limited to awareness in messaging, product design and eco-friendly production techniques.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

The environment is a global issue, and Green Pencil judges were pleased to see thought-provoking submissions from all over the world, not just the US.

Some of the judges felt that too many submissions failed to offer any evidence that their campaigns were doing anything but raising awareness of issues that most people already know exist. They were looking for more quantifiable impact, but found it lacking.

OBSERVABLE TRENDS

Judges were happy to see humor implemented in several entries, serving as a Trojan horse to slip in very serious topics in a manner that may be better received.

A few judges commented on the sameness of case study videos. As one judge wryly asked, “Why does every video begin with images of the world on fire?”

WHAT THE FUTURE HOLDS

This was one of the few juries where AI-generated work wasn't a major topic of conversation, Some judges did muse that while they weren't fans of seeing AI used to make ads, they anticipate that the technology will definitely be useful in actually solving the environmental issues that the Green Pencil spotlights.

A WORD FROM THE JURY

“Environmental concerns are rightfully high on many brands agendas but there was limited evidence brands were playing in this space for the long-term. Awareness-driving initiatives are great, but the time for simply observing the problem has well and truly passed.”

Green Pencil Jury Member
Kimberlee Wells
CEO
TBWA Australia

SUSTAINABLE DEVELOPMENT GOALS PENCIL



Jury President
Nick Garrett

Global Lead Partner - Marketing & Commerce, Deloitte Digital

WHAT IS IT?

The **Sustainable Development Goals Pencil** recognizes scalable ideas that may be implemented by others to create a more sustainable world, based on the 17 goals within the **United Nations Department of Economic and Social Affairs**.

WHAT WAS SURPRISING, WHAT WAS PREDICTABLE

As is often the case with cause-related work, judges were disappointed when ideas stopped at ‘awareness’ and didn’t direct their audience to any solutions.

OBSERVABLE TRENDS

While the UN’s 17 Sustainable Development Goals cover a vast array of issues, the judges found that the majority of this year’s submissions highlighted environmental concerns that would be equally at home under the Green Pencil discipline.

Many of this year’s top winners demonstrated scalability, with ideas that could be replicated all over the world.

WHAT THE FUTURE HOLDS

The SDG Pencil jury didn't offer any predictions, but they did share their concerns, expressing that the only way forward is to steer away from awareness campaigns and move towards ones that not only change individual behaviour but can also transform businesses.

A WORD FROM THE JURY

"We are starting to see big moments of business transformation through creative thinking and problem-solving. This is our industry's end game and category high ground and we need to see more work of this nature and scale and celebrate the winners more loudly."

SDG Pencil Jury President

Nick Garrett

Global Lead Partner - Marketing & Commerce

Deloitte Digital

**THE
ONE CLUB
FOR
CREATIVITY**



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