

CAN NES

2022 WRAP-UP



Contents

The Talks

0 1

Lions Winners

0 2

**Creativity in
the WPP Network**

0 3

**Partnering
with Ukraine**

0 4

Hi everyone, I hope you're well.

This year saw a welcome return to Cannes Lions and the festival was more engaging and vital than ever.

We were delighted to welcome so many friends back to our rooftop and to introduce them to EssenceMediacom. We are totally focused on building the world's first brand to performance media network and it was wonderful to be able to update so many people on our progress to date.

When the brightest minds in our industry get together, they highlight the areas where we all need to focus. This year we noticed five key themes: creativity, the rise of the metaverse and gaming, sustainability, developing culture and effectiveness.

In this report, our team of roving reporters provide the analysis that explains why all five areas should be on your must-do list. Naturally, our teams are ready to help guide you along your journey in all of them.

At the awards, we were delighted to win two Grand Prix prizes: firstly, the Media Grand Prix for our contribution to Sheba's Hope Reef for Mars Petcare, an account where MediaCom and Essence are already partners, and secondly for SK-II, which picked up the Brand Purpose Grand Prix at the WARC Effectiveness Awards as well as a Bronze Media Lion. Our successes played their part in ensuring WPP was named Most Creative Company at the Festival as well.

The next 12 months are going to be hugely exciting for us – as our separate agencies and then from next year as EssenceMediacom. There is much to do to ensure that we continue to identify the opportunities to make a difference and ensure that great media thinking is driving your growth now and in the future.

Nick Lawson





01

Cannes Lions | The talks

Our team of roving reporters tuned in to the Festival's many talks so we could share back with you the best of Cannes.

The Talks

P&G Present Creativity as a Force for Growth

By Sam Learmonth,
Global Art Director

Panel

Marc Pritchard,
Chief Brand Officer, P&G

As inflation increases and costs rise, bringing pressure to cut budgets, the question “what is the business case for creativity?” is increasingly being asked.

In some organisations, creativity can be perceived as a dispensable aspect of brand communications, a nice-to-have luxury that adds cost but doesn't create growth, but not at P&G.

Chief Brand Officer Marc Pritchard argues that not only is creativity a force for growth, but it should also be a force for good.

He laid out the three-rule formula that P&G uses to ensure that creativity also efficiently powers growth.

1. **Creativity must feel personal** – it's essential to root all creativity in our humanity, in real insights based on behaviours and emotional drivers.

Only when creativity has some personal value does it connect and maintain an important emotional value.

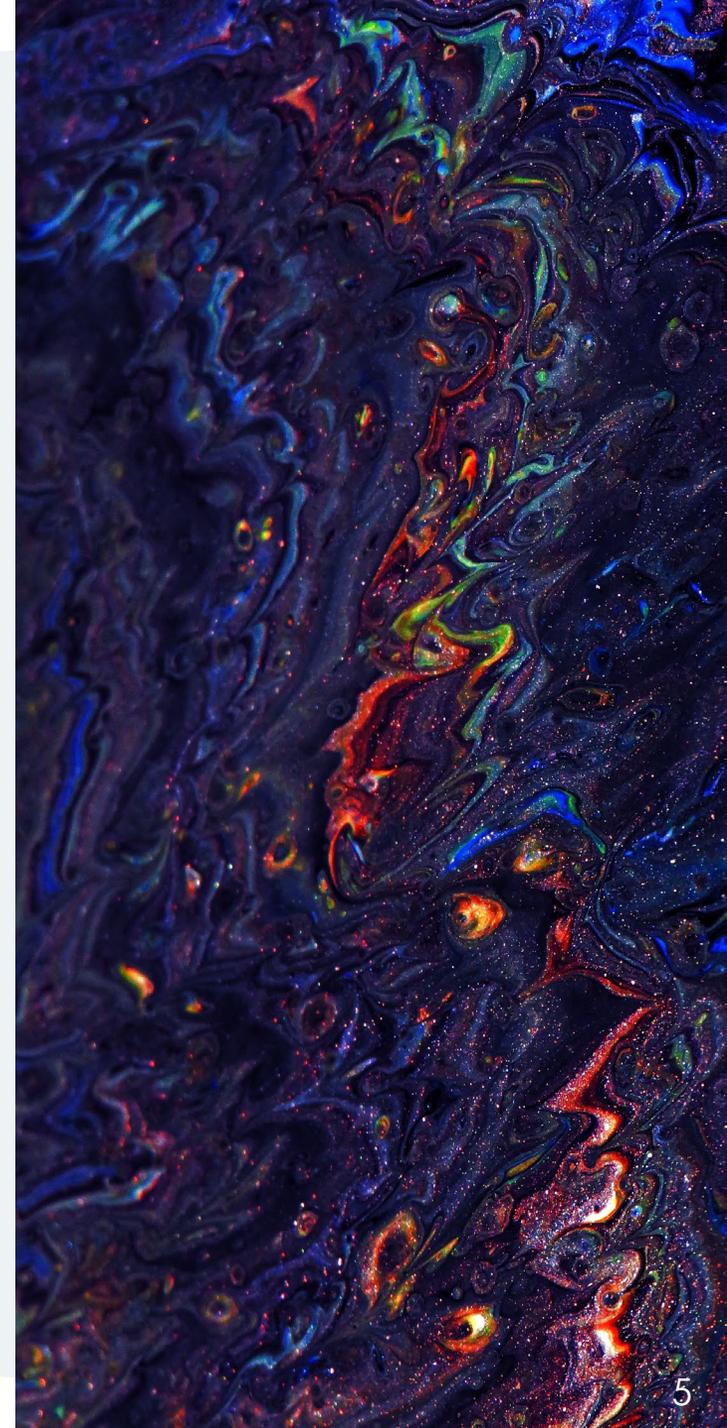
2. **The creativity must communicate performance.** It needs to retain a purpose and a promise of performance and effectiveness. It has to be both useful and interesting.

3. **The best and most effective creativity comes from building trusted partnerships.** This means connecting experts and specialists in a way that works towards a unified goal. In a way, this is a metaphor for creativity. Finding two or more ingredients that when combined with insight and expertise create a third, more powerful element.

A trusted partnership can mean a receptive and brave client combined with a creative and client-focused agency. It can mean any partner that brings their know-how to a relationship, with the attitude only together can they create something better.

Pritchard gives the example of P&G's work with NASA, helping to create fully degradable detergents that will clean clothes in the closed-loop water system on the International Space Station. This work has a larger purpose than simply keeping astronauts' 'whites whiter', it's hoped that this research will also help develop innovations for 'water-stressed' areas around the world.

Creativity as a force for growth has always been the fundamental purpose for creativity in advertising. But now, growth is not enough. It's incumbent on us all to ensure that it's also powering some good.



The Talks

The Creative Transformation of a Marketing Icon

By **Ken Wheaton**,
VP, Global Thought Leadership
and Editorial, Essence

Panel

Mark Read,
WPP, CEO

Manolo Arroyo,
Global CMO, Coca-Cola Company
Dawn Ostroff,
Chief Content and Advertising Business Officer, Spotify

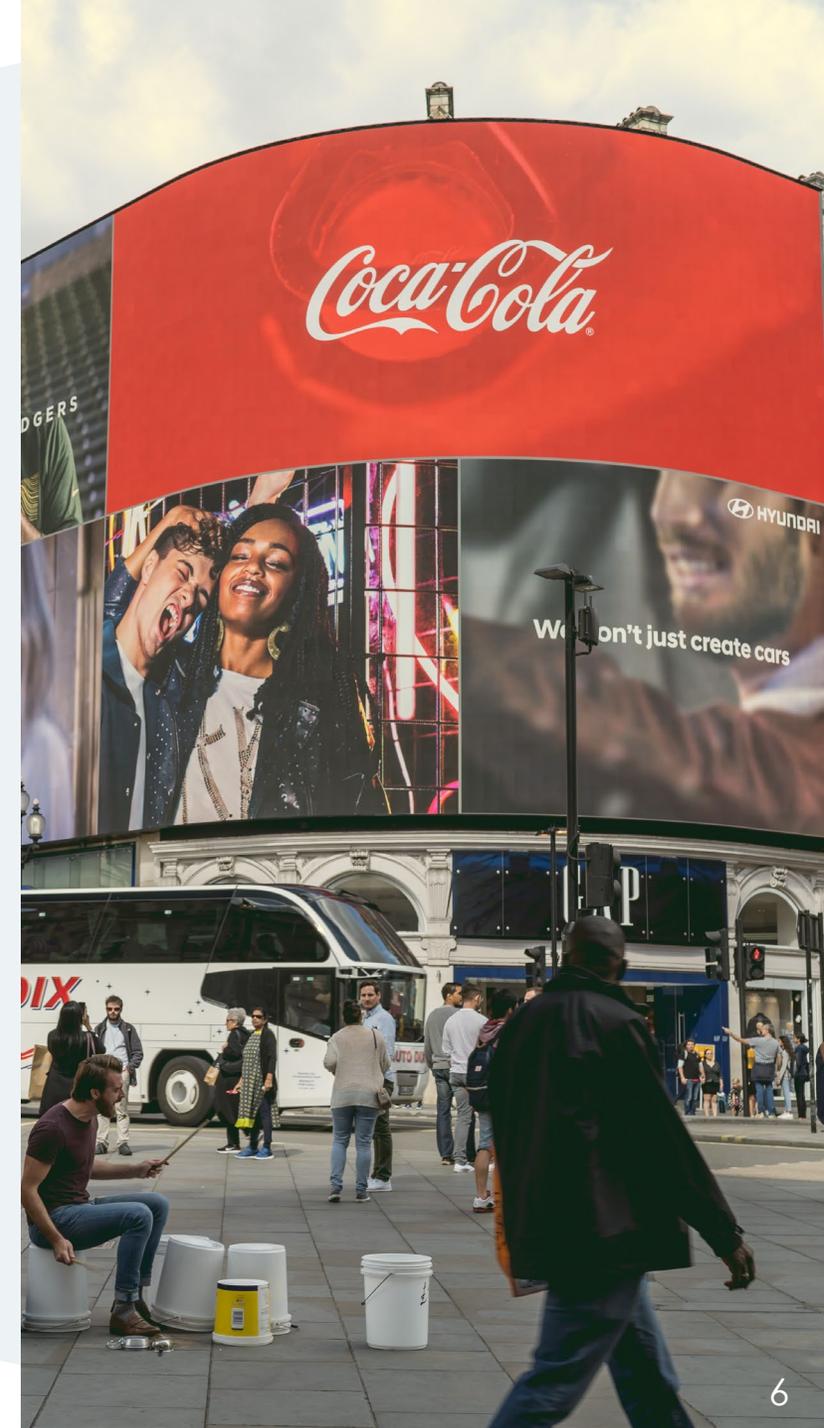
The Coca-Cola Company (TCCC) is driving one of the biggest marketing transformations in its storied history. After 136 years in business, this transformation is being driven by a massive shift in consumer behaviour. "We're seeing a shift in the kinds of products consumers want, their focus on sustainability and how they use media and engage with experiences. And all this changes how we must work to reach consumers," said TCCC's Global CMO, Manolo Arroyo, during a Cannes Lions mainstage discussion with WPP CEO, Mark Read moderated by the Spotify Chief Content & Advertising Business Officer, Dawn Ostroff. "At the beginning of 2020, we set a brave and bold new vision that focuses on how the power of marketing and innovation will shape the future of our company."

This transformation journey prompted one of the biggest pitches in the history of marketing as TCCC sought to find a partner that could help them lead the industry and reinvent marketing, "We wanted a partner who shared our ambitious thinking and boundless approach," said Manolo. That's where WPP came in who have been on a transformation journey themselves.

Engaging and building relationships with consumers in new ways is key to the future of TCCC, "We're moving from traditional one-way communications to creating conversations. At The Coca-Cola Company, we define experiences as "occasions fuelled by passion points, moments when we can bring people together in creative ways through a mix of live physical events, digital experiences, new ways to engage with our products and always-on social connections," said Manolo.

Mark talked about how the definition of creativity is evolving and becoming more innovative, and the role of "creator" is constantly expanding, "There are new opportunities for brand partnerships whether it's with music platforms, technology companies, studios or individual creators. The next generation of consumers get their sense of belonging from their communities and now brands can build shared values-based relationships with younger audiences.

Music is a huge passion point for TCCC (and Manolo personally!) and this session celebrated the global launch of Coke Studio, a digital first, always-on platform that provides an opportunity for breakthrough artists to drive creative collaboration. "I would say our new focus now is to find new ways to bring these big ideas to life for our consumers and ways for them to experience our products where they can engage and co-create," said Manolo.



The Talks

Long-term creativity effectiveness: Building Fandoms with the Star Trek franchise

By **Sue Unerman**,
Chief Transformation Officer, UK

Panel

Patrick Stewart,
Actor

David Stapf,
President, CBS Studios

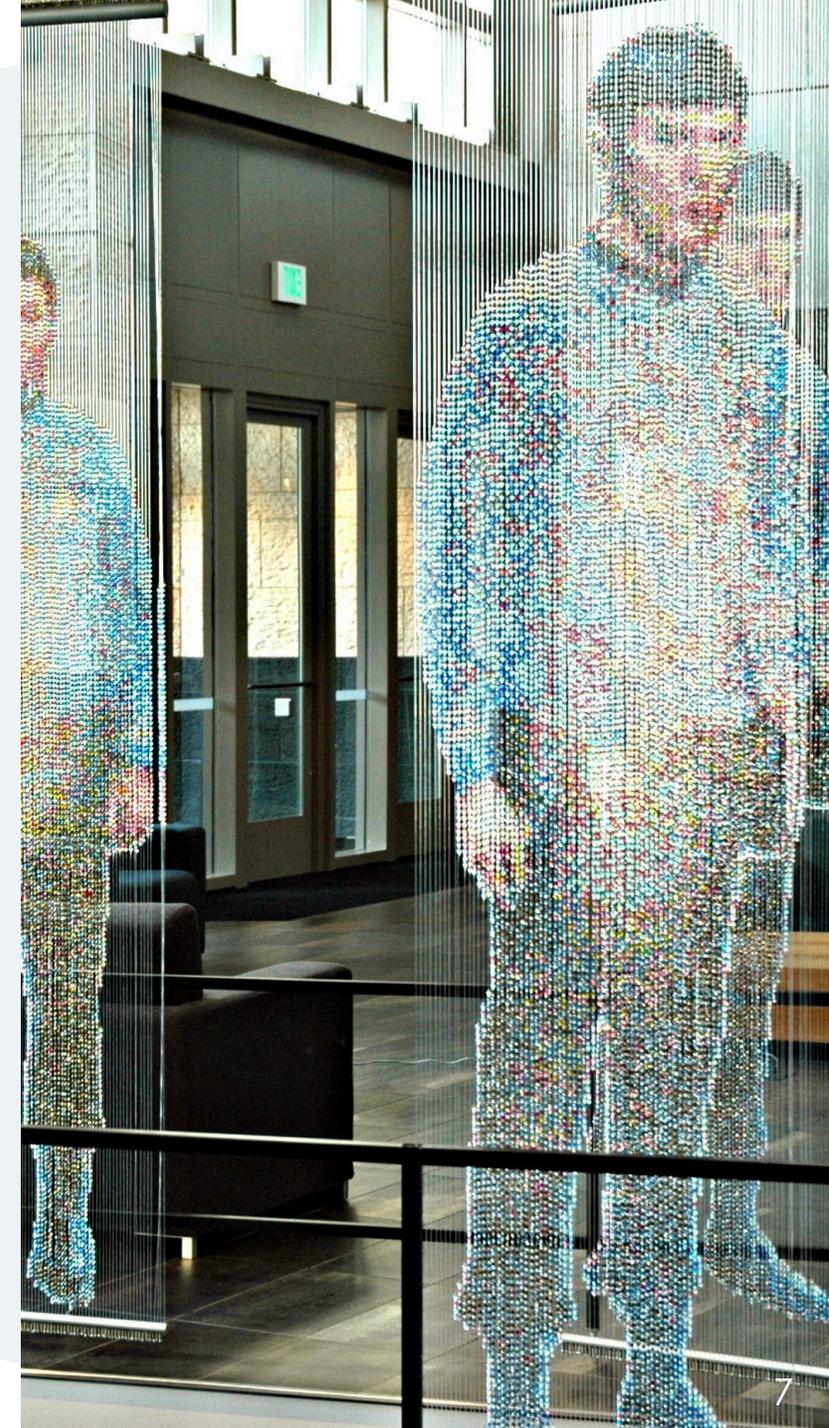
Vladimir Duthiers,
CBS News Correspondent

This was a standing-room-only session – there were plenty of Star Trek fans in the building and the presence of Captain Picard himself (the actor Patrick Stewart) ensured that there was huge excitement and lots of cheers.

Just as the Marvel Universe, thanks to the genius of Stan Lee, allows multiple stories to be told simultaneously that sometimes interact with each other – we see Spiderman having his own storyline and also joining the Avengers when needed – so the Star Trek franchise has been expanded and recreated from the core vision of Gene Roddenberry.

Stewart explained that when he was approached to return as Captain Picard, years after leaving the series, he initially only took the meeting to turn it down. When he learnt that this wasn't just a reboot but a new approach to the back story of the character, and his development, he signed up. There are now 11 shows on the Star Trek platform: Star Trek Discovery; Prodigy; Lower Decks; Picard; Strange New Worlds; Next Generation; Voyager; Deep Space 9, Enterprise, Animated and the original series.

Dip a foot in one world and you will be enticed into more. It's a great business model and a fantastic expansive story-telling franchise.



The Talks

Ryan Reynolds on Next Generation Storytelling

By **Kristina Zografova**,
Director Social and Programmatic

Panel

Ryan Reynolds,
Chief Creative Officer, MNTN/Maximum Effort

Wendy Clark,
Global CEO, Dentsu

In this talk, Ryan Reynolds and Wendy Clark discuss the factors that make a creative, successful and relevant campaign, a topic that never loses importance in our industry, an industry, in which Ryan Reynolds is actively involved as a co-founder of Maximum Effort, a production and marketing firm and as a Creative Officer at MNTN, an ad-tech company that focuses on performance marketing with Connected TV.

The work that Reynolds has done with and for brands, as well as in general can be connected by a few factors based on the back of successful storytelling. Clark summarised them in five points: speed and cultural context, humor, product front and center, authenticity over perfectionism, and fun with generosity.

"Culture is moving really quickly," remarked Reynolds as brands who insert themselves into the conversation, helps them become part of the conversation.

Reynolds warns that most brand campaigns take "nine to 12 months to launch, which is what might make it challenging to stay relevant in our fast-changing world." The question therefore is 'How can we move at least a bit faster'?

Importantly, humor and emotion travel the most virally. The two of them are the unicorn that everyone is looking for. With the heaviness of the global events in the past years, brands and ads should still aim to lighten the load of the world and bring some fun to their audience believes Reynolds.

Some marketers still are afraid to put products front and center in their campaigns – it is not necessary to hide the product that you are advertising, it can actually be refreshing and more effective to be upfront about it. An ad shouldn't leave you wondering what products it is for.

Building on the fast-paced culture context, brands can make more inroads by knowing that imperfection can be a source of perfection where sometimes "the enemy of creativity is too much time and too much money," states Reynolds.

Ending on the lighter note as the session did, the world is too serious, and humour is a great catalyst to land impact that adds value to people and brands.



The Talks

A New Era of Creativity: Reintegrating Media and Creative

By **Sue Unerman**,
Chief Transformation Officer, UK

Panel

Stef Calcraff,
CEO, Creative Systems, MediaCom

Debbi Vandeven,
Global Chief Creative Officer, VMLY&R

Kinney Edwards,
Global Head of Creative Lab, TikTok

Malik Ducard,
Chief Content Officer Pinterest

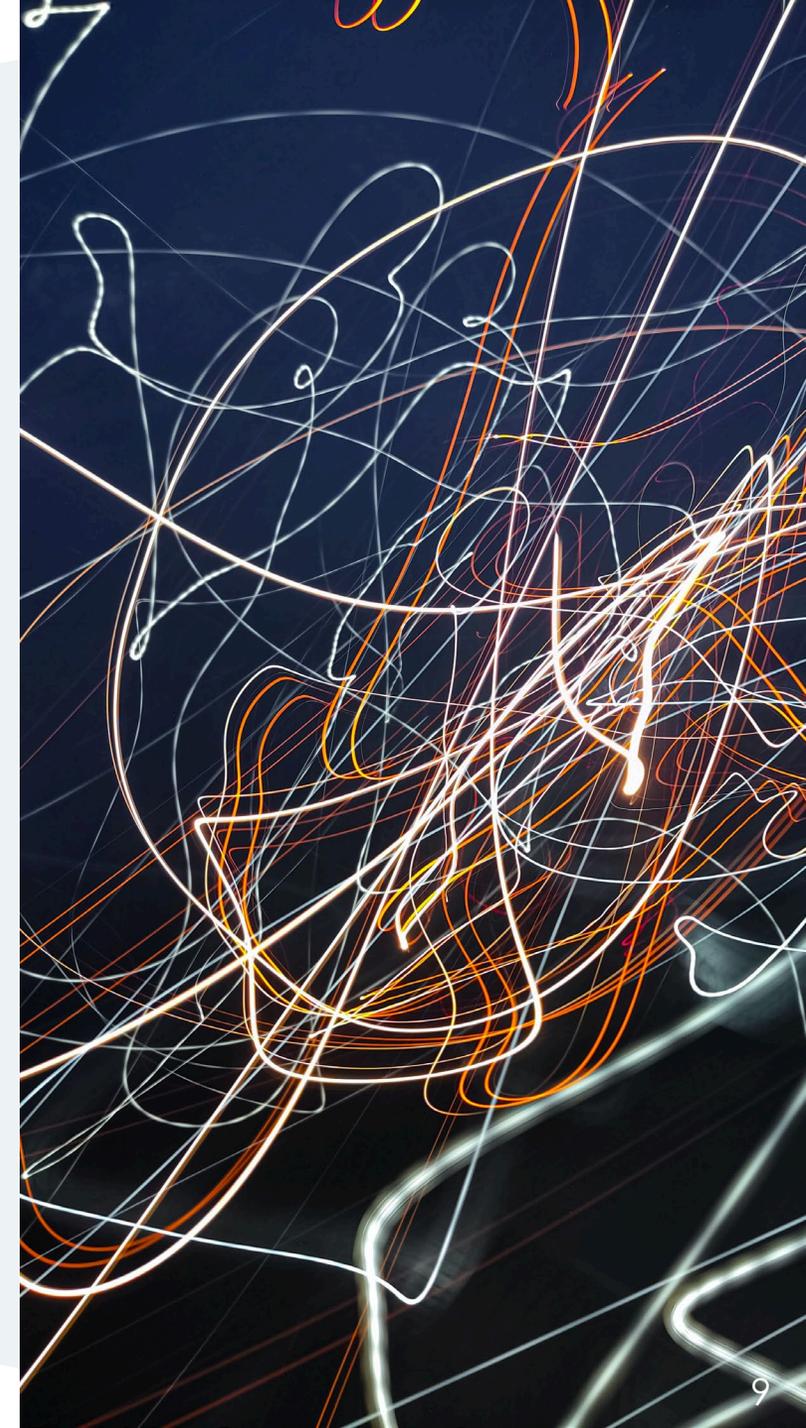
Richard Glasson,
Global CEO of Hogarth Worldwide

For years, agencies, brands, and platforms have hoped for a day in which new technologies, evolving agency capabilities, and marketplace pressures would break media and creative out of their silos and usher in a new era of effective creativity. In this session, the panel explored the coming media and creative singularity and some of the key shifts necessary to produce new forms of creative storytelling needed to thrive in today's super connected creative world.

1. Get Out of the Way - Let Go to Grow: We build the world around us and in it is increasingly created on our terms. The notion of 'People' as the drivers of all we do is superseding the old more abstract terms 'Consumers' or 'Users.' No more so than when it comes to the rise and rise of Creators and the Creator Economy . Not only as creative partners for brands but also critically as media partners too. To step into such partnerships provides much greater authenticity and relevance for people everywhere. And this extends far beyond the creator's own audiences. Brands need to have the confidence and self-awareness to let go and allow Creators to voice their authentic opinions and views about the brands they are partnering with.

2. There is Magic in the Middle – Bringing making and creating closer together: Bringing the creative process and making process much closer together brings new levels of responsiveness. As brands increasingly move from legacy, linear campaigns to an 'always on' flexible and ever-evolving model is when ideation, creation and making have to fully integrate. This in turn inspires far more fluid 'native' storytelling.

3. Make Your Brand Matter and Does Anyone Give a Damn about your work: The world around us - and all the opportunities to create relevance and meaning in our everyday lives - is far bigger than the world of advertising. With one of the biggest and most important drivers of all being the Power of Purpose. Or to put it another way, 'Making your Brand Matter.' People don't have the time or the inclination to bother with anything that is not relevant or interesting to them. And this increasingly means only watching legacy 'ads.' This is not to say there is no longer a role for 'ads.' But real meaning comes from building ideas that resonate and connect far beyond paid media to help people do more of what they care about or get more of what they need.



The Talks

Creative Effectiveness: What's Changed and Where Are We Headed

By **Ken Wheaton**,
VP, Global Thought Leadership
and Editorial, Essence

Panel

David Tiltman,
SVP of Content, WARC

Lucy Aitken,
Head of Content, LIONS Intelligence

As part of their week-long effort to “bring effectiveness to the heart of the festival of creativity,” WARC and LIONS Intelligence presented an analysis of trends found in a decade of Creative Effectiveness awards.

The top three lessons for brands, according to WARC’s David Tiltman and LIONS Intelligence’s Lucy Aitken are:

1. Invest in emotion
2. Embrace beautiful constraints
3. Involve the audience

“There is a strong correlation between emotion and effectiveness, a top creative strategy,” said Aitken.

A look at ten years’ worth of winners shows that emotional advertising has been on the rise since 2011, hitting a peak in 2017. Straightforward emotional appeal tied to branding has dipped a bit since then, but emotional appeals tied to a cause have gone up. Humour, meanwhile, has held steady throughout the decade, which might mean there’s an opportunity to pair humour and purpose.

Budget-tightening is the “beautiful constraint” referred to in Lesson Two. Since 2014 the percentage of campaigns with budgets of under one million dollars in the Creative Effectiveness awards has steadily increased. As budgets have gone down, there’s been a greater reliance on earned media, with campaigns designed specifically to garner PR and social-media value. To promote its Van Gogh exhibit, for example, the Art Institute of Chicago teamed up with Airbnb to rent out a replica of Van Gogh’s bedroom in the museum, which in turn garnered massive attention.

Tied to such strategies are attempts to involve the audience, Lesson Three from the study. The final example of the presentation, the award-winning effort for Ruavieja liqueur in Spain used an algorithm to show people how much time they had left with loved ones and encouraged them to spend more time together.

The ad was the most watched and shared in Spanish history. Almost a million people from 194 countries visited the website. Not only that, thousands of people shared their stories online, prompting the brand to use its media budget to pay for bus tickets so that people could get together in the spirit of the campaign.



The Talks

The Triple Jeopardy of Attention

By **James Barnett**,
Global Social and Content Manager

Panel

Karen Nelson-Field,
Founder & CEO, Amplified Intelligence

Peter Field,
Consultant & Author

Orlando Wood,
Chief Innovation Officer, System1 Group

Julian Douglas,
Vice Chairman, VCCP Partnership and International
CEO, President

Marketers have been struggling with the topic of attention for years. We're said to be in a crisis of creative effectiveness.

Using the concept of 'mental availability', the focus solely on performance marketing has compromised people's mental availability, whereas we should be working to build it up. For well-renowned advertising

professional Peter Field, "we have had a decade of performance marketing convincing leaders that the idea of broad beam and attention is outdated", and finding the balance is where the success lies.

The panel believe we are suffering from what they call the triple jeopardies, which are threatening advertising effectiveness:

1. Budget allocation to the sort of advertising that is not intended to build broad attention - they solely provide short term sales uplift.
2. Valuing and investing in advertising platforms according to their ability to build attention, which threatens the share of voice model.
3. Creating advertising that gains broad attention.

Building on these jeopardies, Karen Nelson-Field believes we've stopped measuring humans and now rely too heavily on meta data and device data, which is not a good way to measure human behaviour. The reality is humans switch between attention and inattention but inward facing data (like time in view) can't detect this.

The core area of concern should be how as marketers we're continuing to measure inward, not outward, and without attention brands can't grow.

Taking both Peter Field's points on performance marketing reliance and Karen's inward data concern, Wood says to understand attention we need to look at the brain. The issue as marketers is we've been spending too much time on narrow-beam attention (left side of the brain) such as the campaigns post-2006 that assumes an interest already in the brand.

Emotional response can be activated most often in the right brain but in the last 30 years that has become less common. We can see that right brain campaigns have been driving more effectiveness where they lodge into long-term memory, yet brands are still following a generic and well-followed trend.

Concluding the session, the biggest takeaway from the panel is: "If you want sales, salience and lasting effects, it's brand building advertising for broad beam attention on attention-rich media."

The Talks

Reimagining Search - Any Way, Anywhere

By **Kristina Zografova**,
Director Social & Programmatic

Panel

Pandu Nayak,
Google Fellow

Google's mission is to organize the world's information and make it accessible. It is a never-ending challenge as the amount of information is growing faster than ever. What is more, the queries keep on growing as well: "Every day, 15% of the searches we see at Google are ones that we've never seen before." said Nayak. With that comes continuously increasing consumer expectations of the quality of the results, as well as a responsibility to deliver reliable information from trustworthy sources.

The younger generations also expect search to be highly intuitive. This is also where Google is putting their focus – making it possible to "search in any way and anywhere." What does this mean? Search via voice, via camera, typing or a combination of these, but also searching for the information you might not think is searchable yet and in places, you didn't think to use search yet.

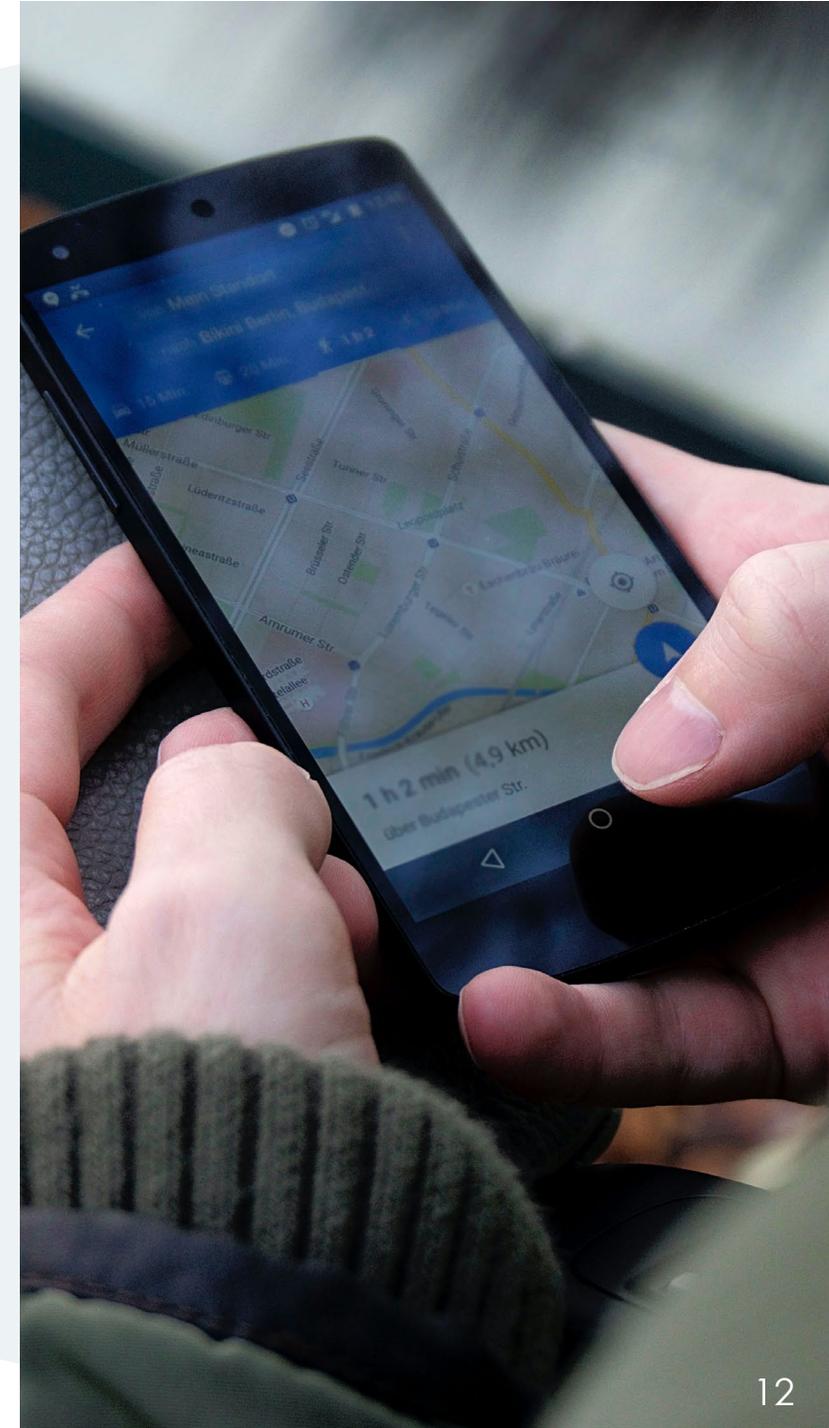
For example, did you know that you can "Hum to Search" (simply hum or whistle the melody to Google) and find out the name of the tune in your head?

This year, Google launched Multisearch: using text and images at the same time. With Multisearch, you can ask a question about an object in front of you or refine your search by colour, brand or a visual attribute. For example, you can take a photo of a stylish blue shirt and add the query "red" to find it in another colour.

An upcoming feature of Multisearch is Scene Exploration, which allows you to point your camera, scan and identify the objects in your view to then get information on them. For example, you can scan a cosmetics shelf in the supermarket and get ratings of the brands, and products, as well as info on whether individual products are suitable for your specific skin type. A feature that would open a new way for consumers to discover and connect with brands.

All this is made possible by Google's latest advancements in artificial intelligence, making it easier to search the world around us in new, more natural, more inclusive ways.

"Creators of all types, including brands and advertisers will continue to be important sources of both information and inspiration for people everywhere. It won't just be matching the right keywords, but about having the most helpful, visually rich useful information available that matches just what the searcher wants." Said Nayak to conclude the talk.



The Talks

But Are They Real? The Rise of Virtual Influencers

By **Vanessa Newkirk**,
Global Head of MAD Tech, Managing Partner

Panel

Joe McDonnell,
Head of Insight, WGSN

The world of virtual influencers is an exciting, new and innovative space; however, the influencer industry is not without its challenges:

Many consumers are more connected to avatars than real human beings due to erosion of trust across the influencer industry. From a brand perspective, consumers are finding the influencer content repetitive and low quality.

Influencer credibility is in decline and scams are more common. There's also been an evolution from static to dynamic in the influencer world that's being led by Gen Z with the emergence of Depop (turning "thrifters" into influencers) and more commerce platforms are emerging (e.g., BeReal, PopShopLive).

As influencer posts are increasing, engagement rates are falling. Algorithms are changing on

platforms making it harder for brands to break through and connect; along with the mental health crisis and awareness of the impact of social media on people.

All this is creating generational tension: just 9% of Gen Z say they want to stay on social media (WGSN) BUT 86% of us say we'd be an influencer if we had the chance.

The reaction is that Influencers are evolving into creators (creator economies) – less about audience reach and brand deals, more about engagement and content. This change is pronounced, The NYTimes moved their creator economy coverage from the Style Section to Business Section.

Enter, the birth of virtual influencers. A virtual influencer is computer created, they can be a fictional or digital copy of a real person (but they are not deep fakes). China is leading the way in this space: 65% of all Chinese gen Z consumers follow at least one virtual influencer.

The key thing to think about from a brand perspective is the narrative that your consumers can buy into, ensuring they have a story to follow and belief system they can engage with.

Brands also need to think about what platform you are hosting your influencer on and where is the opportunity to extend to other platforms (e.g., lives on TikTok or WeChat and has a shop on PopShop for merchandising).

An Influencer is for life not just a campaign so how do you evolve it? What's the backstory? What is the Diversity and Representation of your influencer?



The Talks

Brand building in the metaverse

By **Sam Learmonth**,
Global Art Director

Panel

Cassandra Napoli,
Senior Strategist, WGSN

The Metaverse is in the post 'big-bang' stage of creation. The explosion of opportunities and exponential development was reflected in Cassandra Napoli's dense half hour talk.

The metaverse is still more than a decade away from any level of maturity, and currently the main players are still basically centred around some form of gaming experience.

Napol contends there are 4 'C's of the metaverse, each of which ladders up and supports the next, providing clear rules of engagement for brands.

1) The Consumer: In some ways the consumer's perception of the metaverse mirrors that of brands – there is interest but there are also concerns about what it is, its purpose, navigation, security and safety. A mixture of gaming and new technology means most current consumers are Gen Z or Gen Alpha, making safety and security crucial elements in how we all develop it. Virtual worlds need to be diverse, inclusive and safe.

2) Community building: Brands will only be able to stand out in the metaverse by teaming up with the right communities and respecting the established rules of those spaces. Community building should be a priority.

3) Co-creation: Brands will need to empower users to co-create virtual experiences and products. The metaverse and the ways to engage with it are just developing, so brands should collaborate with established players with a developed audience.

4) Commerce: As it evolves and matures, the metaverse will increasingly present alternative economic opportunities, with new product possibilities, commerce capabilities and distribution channels. Ultimately, it will redefine ways to discover products, to make online sales conversions and to engage with brands. Monitor new sales opportunities and don't just regard it as a platform for new marketing opportunities.



The Talks

The NFT Revolution and What It Means For Brands

By Gavin Reeder,
Global Account & Digital Director

Panel

Gary Vaynerchuk

Chairman and CEO, VaynerX and VaynerMedia

Paris Hilton,

CEO, 11:11 Media

Swan Sit,

Board Director, Advisor, Creator

NFTs are usually associated with a combination of confusion, hyperbole, and cynicism. I'm no digital native, but for some time I've been struggling to get my head around them. Luckily for me, the meta power couple of Gary V and Paris Hilton teamed up to explain all.

First up, what is an NFT? An NFT is fundamentally a digital asset that you own. There's only one of them, you own it and blockchain technology knows you own it.

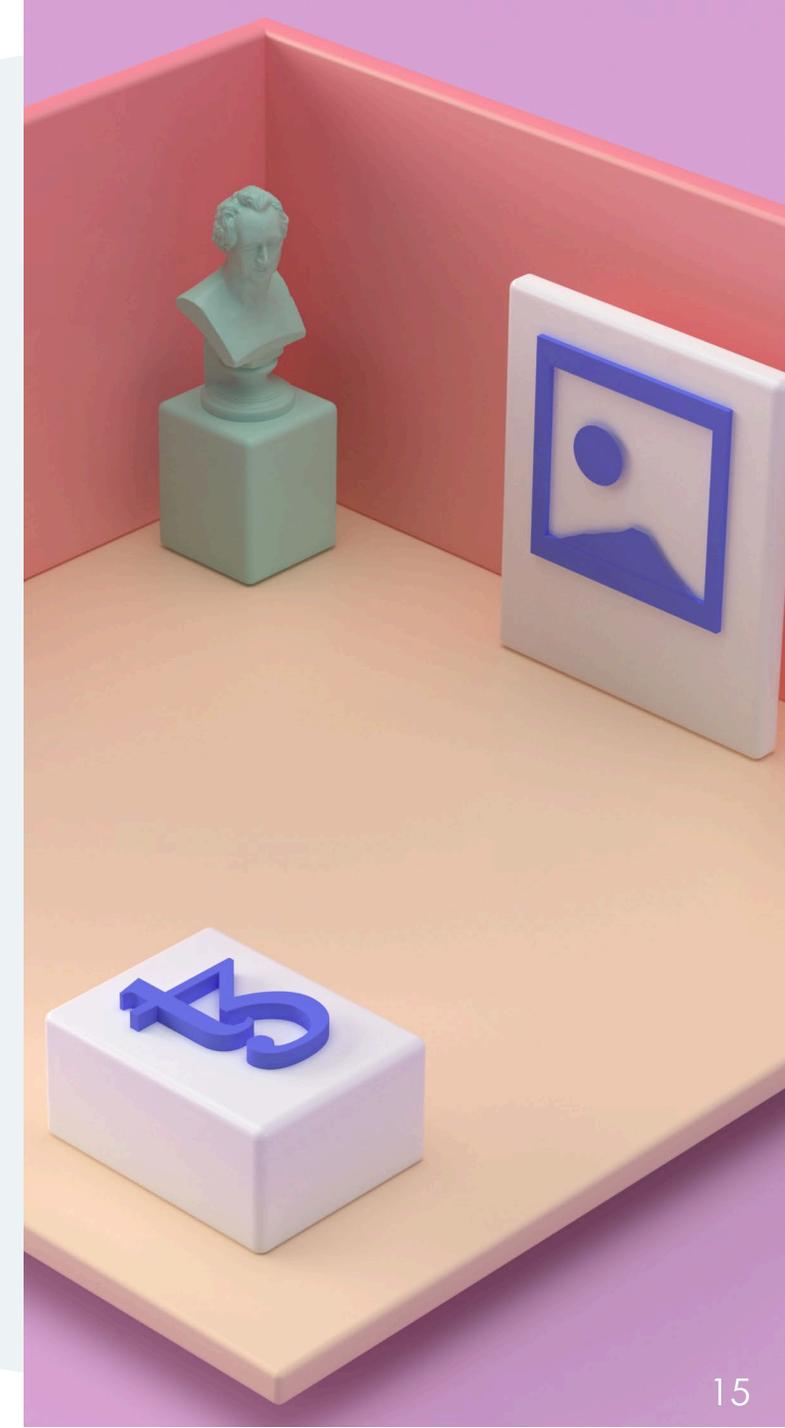
Gary V explains "the biggest reason people struggle with what an NFT is because we bring our internet brain to blockchain".

His point being that blockchain will be the foundational technology that will create a totally different digital world. A much more immersive world where metaverses exist and where people can express themselves through how they show up and what communities they belong to. What people's avatar wears, what they own and where they live, will all be expressed through the digital assets we own.

What does this mean for brands? There are some obvious opportunities for certain aspirational brands whom collectability is already part of their DNA. They can use NFTs to build greater relevance, depth and find new ways to serve their community. The benefit to more functional brands is less clear.

However, nobody knows where NFTs will go in five or 10 years' time. What they are being used for now almost certainly isn't what they'll be used for in 10 years. "Right now, NFTs are about collectability, with a little bit of utility. In the future they will be about utility, with a little bit of collectability," says Gary V.

So much of the foundations and consumer applications of blockchain will be built in the next five years, and this is where the opportunities for brands will be. Brands need to shed their cynicism, have an open mind, and look for the opportunities. Despite the confusion and cynicism, NFTs are likely to be a transformative technology.



The Talks

The future of brands and gaming

By **Vanessa Newkirk**,
Global Head of MAD Tech, Managing Partner

Panel

Fernando Machado,
Chief Marketing Officer Activision, Blizzard

Pelle Sjoenell,
Chief Creative Officer Activision, Blizzard

Activision helped to define the early gaming industry back in the '70s and continues to influence it today.

In the 21st century, games and the gaming industry have evolved a lot since the early days playing with friends in the basement. Now, people become friends because they play games together. Gaming is a very social and shared experience- and the following insights around the experience help guide where and how brands can integrate themselves in meaningful ways.

Gaming is about winning! It's hard to win in life- but in games, you get that satisfaction often. This creates an opportunity for brands to bring that experience forward for people.

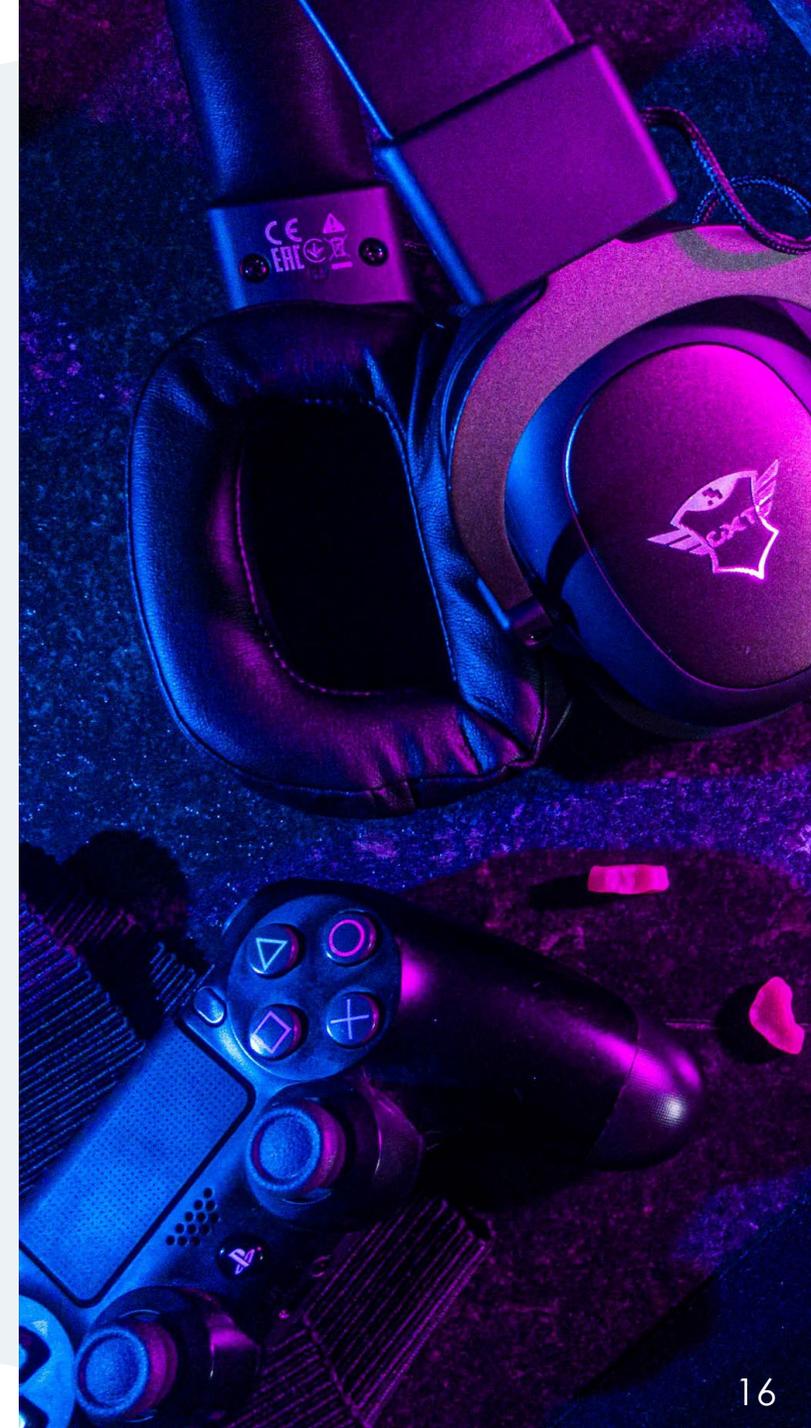
It's an identity: In games, you get to define who/what you are. Players pick avatars that express who/what they want to be and often spend time and money on accessories for their characters. Brands have an opportunity to “play” in this space by aligning their brand within games.

Games are all about collaboration: Games have real, long-lasting fandom (Call of Duty is 22 years old!) and there is a whole selection of people who just watch games as entertainment (think Twitch). Brands can help enable this either through viewing and/or providing tips/tricks to players.

Progression is the reward: The feeling of progression- moving forward up- is dopamine for gamers. We don't have this control in real life but in games you know what you need to do to get to the next level. By enabling and/or aligning with these moments, brands integrate within positive experiences for players.

Games allow for exploration: Players explore other worlds and the fantasy of going places and seeing new dimensions through games. While this experience may be virtually created, it creates real memories for people.

The gaming world is about blurring the lines: Brands should think about how they can bring the real world into the game and the game into the real world. In the Tony Hawk skate game, a brand created “scratch boards” where players grind their skateboards in game, to unveil prizes. So, think of gaming as the ultimate creative space for your brand- with the right insights and alignments.



The Talks

Future Gazers: Sustainability in the Metaverse, Media, Brand Accountability and Luxury

By **Sue Unerman**,
Chief Transformation Officer, UK

Panel

Neda Whitney

SVP, Head of Marketing, Christie's

Mark Curtis,

Head of Innovation & Thought Leadership, Accenture
Song

Ellie Bamford

SVP, Global Head of Media, R/GA

Scarlett Sieber

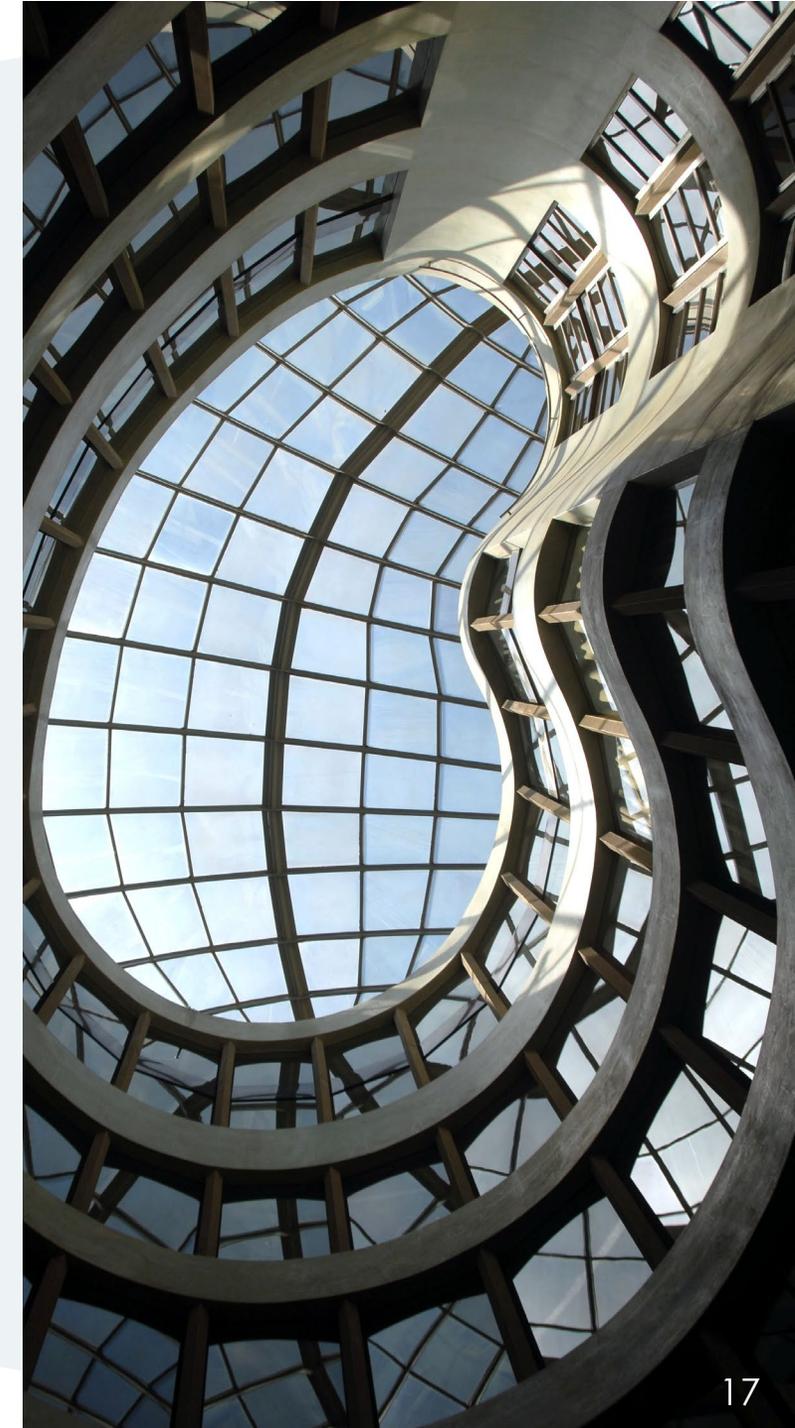
Chief Strategy and Growth Officer, Money 20/20

This was one of several sessions from this year's Cannes that touched on the Metaverse.

Collectively they changed my mind, allowing me to see the potential for it to be a viable medium, a very different medium and even a force for good.

The key topics discussed in this session were:

1. **The shift in social:** the growth of the creator economy; the scrutiny on brands; and the movements to make social more inclusive for differently able people.
2. **The role of the metaverse in driving empathy:** Showing climate change in the metaverse at Davos had more impact because it was an immersive experience, for example. Its role in education could be profound, for instance the creation of a Favela to demonstrate to those in the first world what the lived experiences of children brought up in poverty are like. Commercially, the metaverse also has potential to reduce development time for NPD and the risk of failure in innovation.
3. **The luxury sector:** Selling NFTs and cryptocurrency in this category have already created diversified revenue streams and widened participation. Traditional auctioneer Christies has undergone a significant business transformation and has sold more than \$150m of NFTs in 2022. They appeal, of course, to people who want to own something that no-one else can have, to people who value the 'badge' of uniqueness, exclusivity and being ahead of the game.



The Talks

It's Not the Time to Pat Ourselves on the Back

By Ken Wheaton,
VP, Global Thought Leadership & Editorial,
Essence

Panel

Munroe Bergdorf,
Transgender Icon

June Sarpong,
Director of Creative Diversity, BBC

"Diversity, inclusion and representation is not the destination, it's the starting point," says model, activist and transgender icon Munroe Bergdorf toward the end of the "It's Not the Time to Pat Ourselves on the Back" presentation.

It was clear that there was already much work to do when June Sarpong polled those in attendance on a variety of DEI topics. The percentage of the audience that had never cast a person with a disability, was 70%. Less than a quarter were people of colour and 57% had never worked with a fully diverse creative team. That reflects what's on screen. In 2021, female characters were less likely to be shown as having an occupation and less likely to be shown with authority.

The share of LGBTQI+ characters in creative work in 2021 was 2%. The same was true for disability, with 2% of ads in 2021 featuring a person with a disability.

It wasn't all doom and gloom, however. Interspersed throughout the presentation were recent inclusivity efforts from brands including Dove, Maltesers, M&Ms, Guinness and others.

While these campaigns might sometimes seem like drops in the ocean, Bergdorf said that: "Showing the world how it is and the validation that people get from that can quite literally change how people see themselves, how they see the world, how they see each other."

"If empathy isn't your thing, if money's your thing, it's good business," Bergdorf added, citing a world that is "getting queerer and browner".

That's not to say that brands taking such stands makes everyone happy. Cadbury, for example, faced a "homophobic fury" after featuring two men kissing in one of its ads.

"That noise may be loud," said Bergdorf, "but it's often not coming from the general consensus... Pile-ons and bot farms don't actually involve a lot of people, but can have a real significant presence and noise." Her advice to brands? "Block out the noise and know what you stand for." Ultimately, she added, "Brands can say something, survive, thrive and be on the right side of history."



The Talks

FCB Presents 5 Years Later - 'Me Too.' in 2022

By Felix Clements,
Senior Executive, Global Marketing

Panel

Tarana Burke,
Founder, Me Too

Susan Cradle,
Global Chief Creative Officer & Chair, FCB

Me Too is not #MeToo. Me Too was founded in the early 2000s focusing on healing and action on sexual violence. Founder Tarana grew the organisation community by community, until the #hashtag came along in 2017. The hashtag amplified the fact that the same gaps exist around sexual violence globally as they do around racial disparities.

To combat this, Tarana runs more than just programmes. Me Too is a movement that aims to shift the way people think and do, one that's designed for all survivors of sexual violence, not just women. The goal is survivor justice.

Susan says brands are caught between purpose and cause marketing but purpose should be what drives you every day and what you want to accomplish. Tarana's core purpose is rooted in liberation for oppressed people.

Young people especially find such liberation a tricky subject, which is why pop culture has proven to be a great help to connect the message of triumph over trauma.

Making that real can't focus on salacious headlines, it needs to be about the day-day oppression, moving away from court cases, for example. That means resisting campaigns that look back and reduce the movement to headlines must be a priority.

This is not about a checklist, it's about real lives and making a difference by helping survivors realise life gets better and you're not alone.

The real white space for brands is to work on this narrative and partnerships can help tell the real story.



A stylized, blue-toned illustration of a lion's head, rendered in a graphic, almost woodcut-like style. The lion is facing right, with its mane and facial features defined by bold, curved lines. The background of the slide features a light blue gradient with a subtle pattern of these lion heads.

02

Cannes Lions | Winners

Have a look at the innovation and creativity that scooped us two Grand Prix awards and four Bronze Lions, while also celebrating some of our favourite winning campaigns from the WPP network.

Hope Reef

Sheba

MediaCom, AMV BBDO, Google
and other agency partners

GRAND PRIX

We restored a coral reef in Indonesia to demonstrate Sheba's goal of going above and beyond when it comes to sourcing sustainable ingredients for the world's most-loved cat food.

In line with parent company Mars' sustainability goals, Sheba has pledged to make a difference by going beyond just sourcing sustainable ingredients to actively restoring ocean health - to ensure the cats of the future can still enjoy fish.

Working with Mars Petcare and our agency colleagues, including those at AMV BBDO, Google & Freuds, we spread a message of hope. We would show the world that coral reefs can be restored and that it's possible to reverse the trend of environmental degradation with passion and endeavour.

On an atoll destroyed by bombing off the coast of Sulawesi in Indonesia we built Hope Reef. When viewed from the air it spelled out the word HOPE at such scale it was captured by satellites and incorporated into Google Earth, Maps and StreetView.

Publicised globally because coral reefs are a critical part of the marine ecosystem, the project not only conveyed the importance of going above and

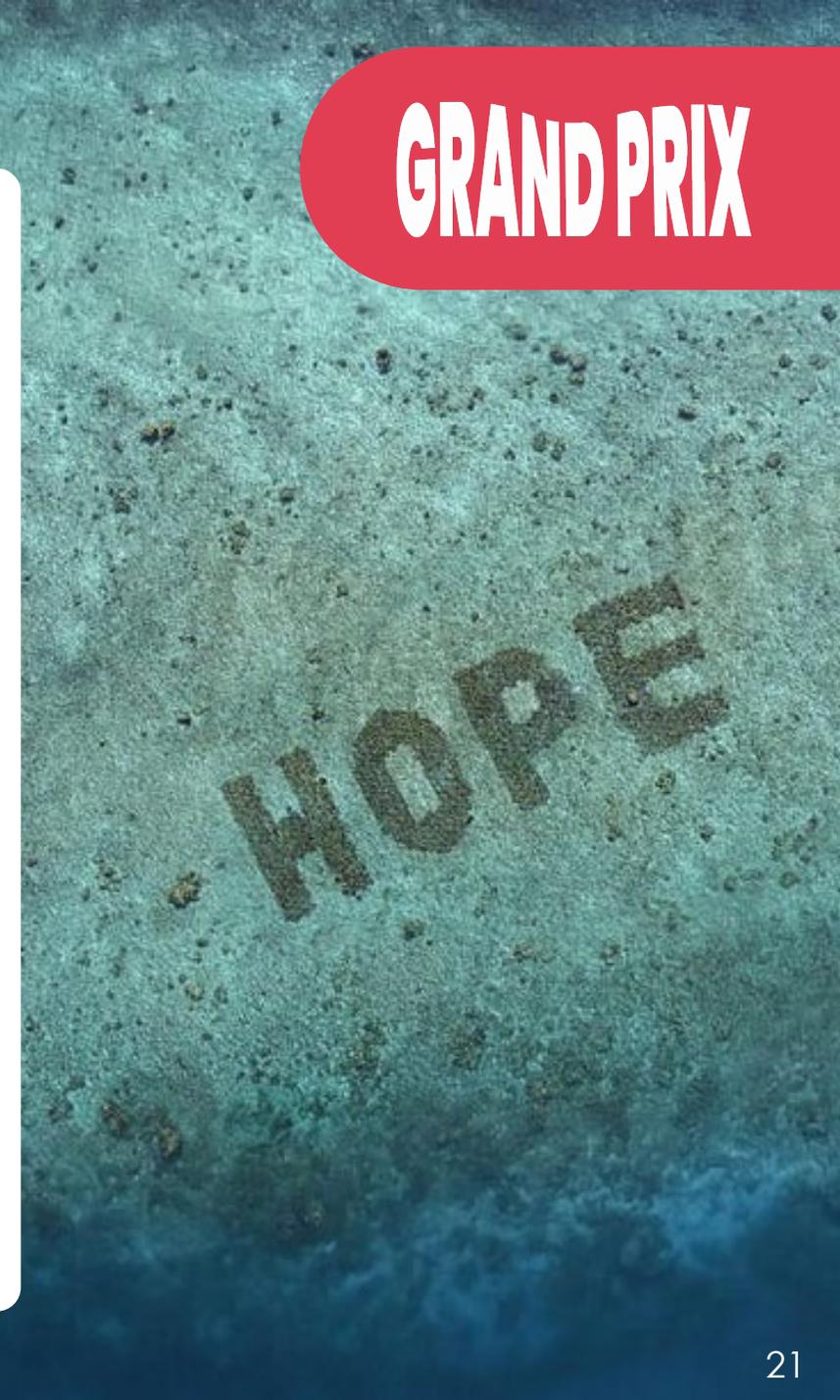
beyond to restore ocean health but also brought the issue of cat food sustainability to the fore.

We invited the world to play a part in coral reef restoration via our monetised YouTube channel. We promoted Hope Reef using high-impact and mass-reach online video and social partners, in addition to fame driving OOH placements in select cities to showcase the visual beauty of the reef.

Over 1 million people have explored Hope Reef on Google Maps and Sheba's "Reef Star" System has been adopted by 5 more countries, with 40,000 sqm of reef regrown so far. With 20 million views, our YouTube 'Channel That Grows Coral' has raised enough funds for a new crowdfunded reef.

Global PR coverage resulted in 2.5billion earned impressions across major titles including BBC, Forbes and National Geographic and drove a 276% increase in positive social conversations about reef restoration.

Our high-impact paid media campaign across 11 markets to date has helped to grow brand awareness by +17% and purchase intent by +14%. And with an ROI of 308%, it's proof you can build business value while making a meaningful difference.



Liquid Billboard

adidas

Havas and Jack
Morton Worldwide

GRAND PRIX

adidas created the world's first swimmable billboard in Dubai, encouraging every woman in the city to dive in and become ambassadors for its new inclusive swimwear collection.

Adidas wants more women to embrace the waters, regardless of their shape, ability, or religion, and benefit from the mental and physical benefits that come with it.

The sports brand first invited women to swim back in June when it brought out 'Beyond the Surface' - a film that featured a poem from a spoken word poet and sports inclusivity activist Asma Albadawi.

Now, to get more women to test the waters, it has erected a liquid billboard in Dubai. Billed as a 'first-of-its-kind stunt, the 5-meter-high

swimming pool holds 11,500 gallons of water (163 bathtubs). Ladies who visited Dubai's popular beach are invited to take a leap of faith and dive 'beyond the surface'.

The stunt ignited a conversation around body positivity and the new inclusive swimwear collection, that rippled through the region and out to global media – from Vogue and Contagious, to Glamour and Mashable – with 295m total reach and \$1.35m of earned media in 60+ countries across six continents.

The unique concept triggered an emotional connection to adidas' drive for change – helping make swimming more inclusive and creating more space for women in sport.



Real Tone

Google

T Brand Studio, New York,
Wieden+Kennedy Portland and Gut

GRAND PRIX

Google's Real Tone software uses imaging technology which ensures that mobile cameras can accurately capture different skin tones.

Historically, camera technology hasn't represented darker skin tones. Camera and image technology have centred light skin—a bias that has crept into many of our products even today.

The ad, which used Real Tone to promote the launch of the Google Pixel 6 smartphone, begins with poorly shot images of people with a variety of skin tones while different narrators explain the issues that they have had with camera technology.

The camera is designed to render photos more equitably for people of colour by capturing nuances in skin tone.

To share it, Google created films that told nuanced stories around the world. Spread across social channels, editorial partnerships, and in a collaboration with NYT advertising.

If you want to build something for someone, you will always do a better job of that if you do it with them.

The ad had resulted in an 86% increase in searches for the Google Pixel 6, a 400% increase in Google Store traffic, was ranked the number one Super Bowl spot on News Week and saw over 1,000 publications.



Versus SK-II

MediaCom and WPP

Bringing together world-renowned filmmakers, animators, musicians and content creators, SK-II tackled social pressures impacting women.

When the Olympics were rescheduled to 2021, SK-II had to adapt to new circumstances and a changed world. Expectations on women were even more intense as parents had to manage juggling working from home with home schooling their kids. SK-II had to help women stand up to the external pressures they experience every day, that had become more intense during COVID-19.

We would help women to feel empowered and highlight that life's destiny can be a choice, not just by chance. We'd do this by sharing the inspiring stories of women who had faced huge pressure and still succeeded.

To make it truly relevant to the brand and its Japanese origins, we would combine animation with real film, creating content that would spark conversations around social pressures on women.

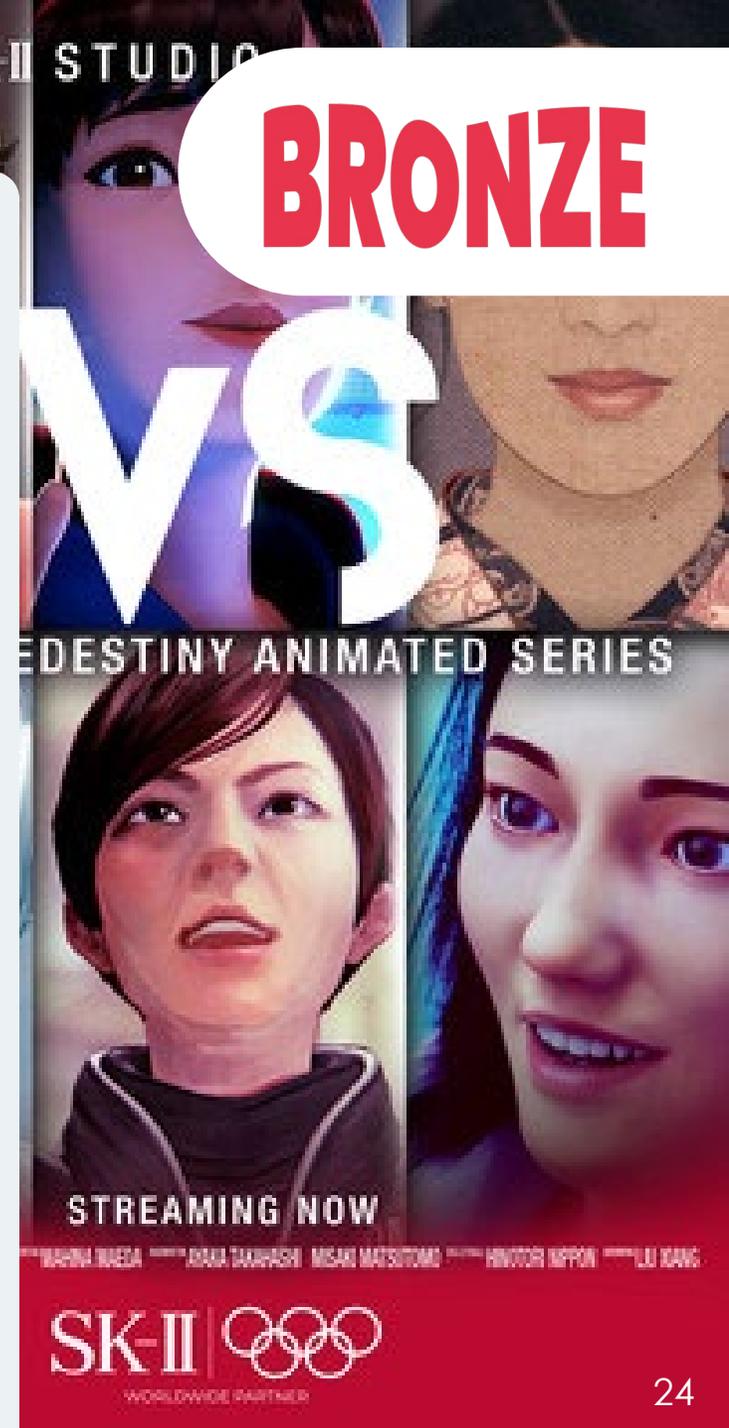
Our #CHANGEDESTINY message would be brought to life in the form of a "kaiju" - a giant monster or beast in Japanese, with each "kaiju" representing an inner personal demon each athlete must defeat to move forward and pursue their destiny.

To launch our film's anthology, we created a series of movie premier style events for our six films featuring American gymnast Simone Biles, Chinese swimmer Liu Xiaing, Japanese American Surfer Mahina, Japanese table tennis star Ishikawa and Japan's badminton duo Reki and Miyuki. The Japanese women's volleyball team featured in our final film.

The "VS" series was released worldwide on May 1, 2021, with a global premiere in Hainan, China, together with the debut of an immersive social retail pop-up store in Sanya's Haitang Bay Duty Free Shopping Centre Haikou, in partnership with China Duty Free Group.

SK-II's had its most successful campaign ever, amassing 1.4bn views globally, with overwhelmingly positive consumer sentiment (99%) and outstanding engagement.

Globally we achieved Gold with total SK-II sales up by a value of 11%.



This is Ramadan

Tesco

MediaCom, DOOH.com,
BBH, The Unmistakables,
Mediamonks and Kinetic

BRONZE

Running during the month of Ramadan in April, Tesco's campaign highlights Iftar, the evening meal that signifies the end of the daily fast

Every year, 4 million British Muslims observe Ramadan. A major Muslim community cultural moment, however, their experiences are largely absent or misrepresented - 67% of Muslims feel portrayed in a negative light in British media (Source: The Unmistakables).

During lockdown, Tesco's Food Love Stories Ramadan execution, "Not Quite Aunty's Sumac Chicken" was a huge success with Muslim communities.

This year, with the return of in-person Iftar celebrations, Tesco sought to help the UK's Muslim community feel understood and seen during Ramadan.

Food and drink play a central role in Ramadan, with many fasting from sunrise to sunset. But the nature of fasting is often ignored or misunderstood. We uncovered a frustration with food advertising unknowingly tempting Muslims to break their fast early rather than supporting them.

Food accounts for most of Tesco's revenue, so removal from its advertising was unthinkable. But that's exactly what we did. Through using digital outdoor technology, Tesco supported Muslims across the UK, honouring fasting with a spread of empty plates, only filling with food once the sun set.

Two creative executions were used: fasting & non-fasting, with non-fasting gradually displaying at sunset and breaking of fast. We ensured strict attention to detail when planning the location of each site, covering areas of high Muslim populations, including not near any restaurants or alcohol shops. Accuracy was respectfully critical with DOOH.com technology activating at each site - our ads faced east and would change at sunset time, capturing the sun setting behind them.

With zero paid media beyond the four sites, we achieved +275% uplift of Tesco and Ramadan mentions. Muslim and wider public applause: Net Sentiment Score: 13, (vs +12 of Tesco's Christmas 2021 launch), plus amazing feedback: "This is the first time in four decades that we've ever had this level of representation" - Tazeen Dhunna, Content Creator.



The Tiny Pocket

Aspirin

ALMAPBBDO, BBDO
Worldwide and OMD

Bayer reframed those tiny jeans pockets to remind consumers about the importance of always having an Aspirin on hand.

In a recent survey conducted with IPEC on how Brazilians see self-care, 75% of respondents said they are frequently in pain, with headaches being the second most common complaint. In the fast-paced world, there's no reason to feel pain that keeps us from moving forward in our daily lives when there is Aspirin.

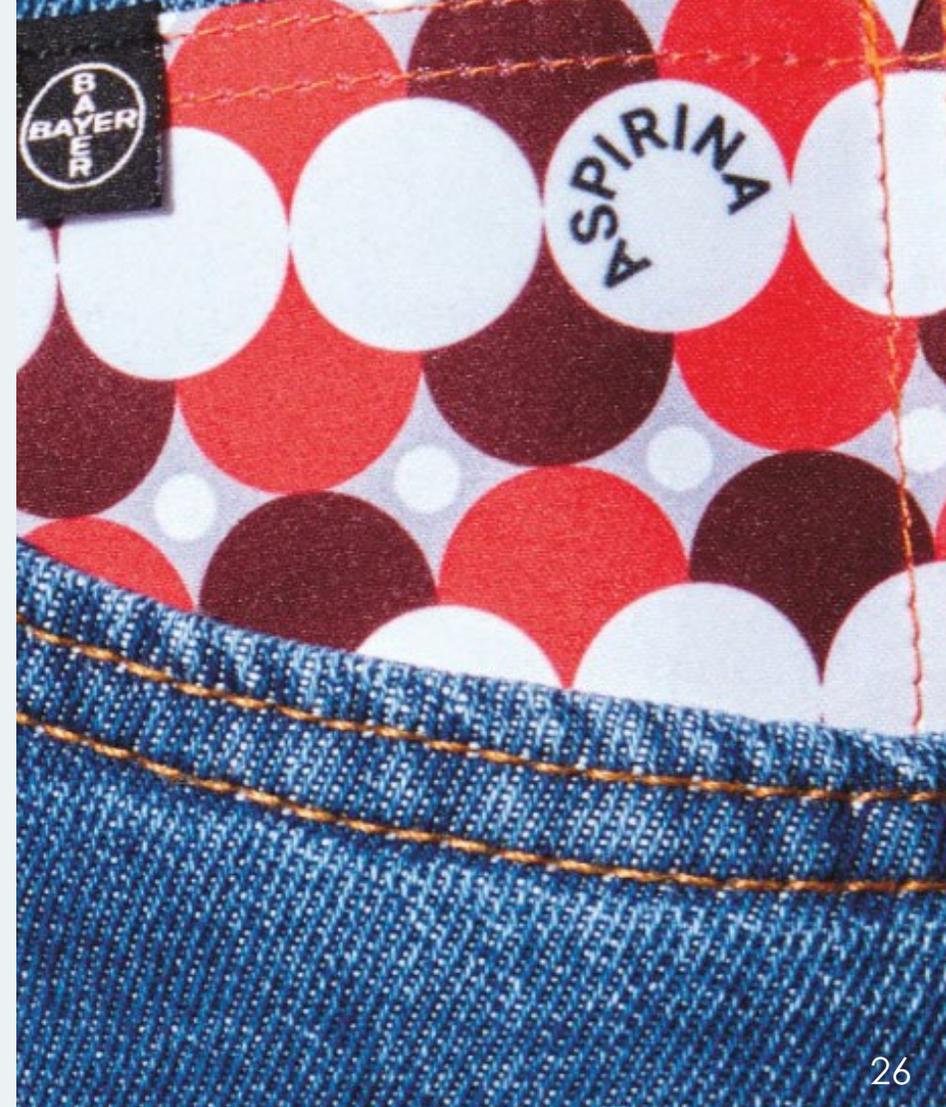
An insight came from the question: "Why do jeans have a tiny pocket?" The compartment, which arose with the pants in the Wild West and was originally used to store pocket watches, has been without a purpose for over a century, but remains a part of the design to this day.

So, Bayer targeted a younger audience while also finding ways to use that tiny pocket in your jeans creating custom jeans with eight different colorful pockets where Gen Z can store aspirin.

For this group, Bayer wants to position aspirin as a self-care necessity to have on hand in case a headache, muscle pain or something more severe strikes.

The move was supported by three Brazilian fashion brands – Amapô, Lilly Sarti, and Oriba – and includes a limited-edition line of pants with eight different patterns on the mini-pocket to highlight its new function and remind people about Bayer Aspirin.

BRONZE





03

Creativity in the WPP Network

Creativity in the WPP network

Grand Prix: Pharma – VMLY&R

I Will Always Be Me:

Motor neurone disease (MND) is a terminal illness. But before it takes your life, it takes your voice.

Voice banking can help those with MND create a digital copy of their voice, so they can continue sounding like themselves even after losing the ability to speak.

Unfortunately, only 12% of those with MND have used this technology because they find the process difficult and impersonal.

Working with best-selling author Jill Twiss and Illustrator Nicolas Stevenson to create a story that people with MND can read to their loved ones to share what they are going through.

As they read, the system seamlessly banks their voice. All the syllables needed to create an accurate copy of their voice are contained in the story.

The work was created in partnership with the Motor Neurone Disease Association and Rolls-Royce.

More than 72% of those recently diagnosed with MND are now using *I Will Always Be Me* to bank their voice.

Titanium – Ogilvy

Shah Rukh Khan My Ad:

The pandemic has had a crippling effect on the economy, particularly smaller businesses. Big brands, with their deep pockets and ad spends are more equipped to fight back, but local businesses and stores do not have that luxury.

Ogilvy India and Cadbury Celebrations worked together to lend a helping hand to small businesses struggling during the pandemic with last year's *Not A Cadbury Ad*.

The data-driven campaign is back, this time using machine learning to create advertisements that doubled as ads for Cadbury and thousands of local businesses—featuring Bollywood star Shah Rukh Khan.

The AI generative technology creates a digital avatar of Shah Rukh Khan by recreating his face and voice, one for each of the four types of shop in the Cadbury distribution network: fashion, footwear, general and electronics.

The local store owners were also given a platform to create and share their own versions of Shah Rukh Khan-My-Ad where he promotes their individual stores.





04

Partnering with Ukraine

Partnering with Ukraine

WPP partners with Ukrainian Government to support economic recovery.

New pro bono campaign will send global message that Ukraine is open for business

WPP and the Ukrainian Government announced a partnership to attract investment into Ukraine and help rebuild its economy.

Oleksandr Tkachenko, Minister of Culture and Information Policy of Ukraine, discussed the forthcoming pro bono campaign in a session with WPP CEO Mark Read at the Cannes Lions International Festival of Creativity.

WPP agencies from Ukraine, Poland and Czech Republic will work with the Minister and his government colleagues on 'Advantage Ukraine' to demonstrate that Ukraine is open for business. The initiative will target business leaders within the region and across the world to encourage inward investment to support the economic recovery of the country.

The wider programme will showcase the variety of talent and expertise in Ukraine across sectors including agriculture, technology, education and the creative industries and its huge potential for commercial investment.

Minister Oleksandr Tkachenko said:

"I'm pleased to announce our partnership with WPP on our new Advantage Ukraine initiative that will create the right conditions for inward investment and create attractive opportunities for visionary business leaders and investors. We want the world to know that Ukraine is still open for business and has the potential to be a key cultural and digital technology European hub."

Mark Read, CEO of WPP, said:

"We are very proud to be able to support Ukraine directly through this campaign. Creativity has the power not only to solve commercial problems but to address some of the biggest issues we face. WPP's partnership with the Ukrainian Government will aim to do both – underlining the enormous commercial potential of the country while supporting the economic recovery essential to rebuilding Ukrainian social and cultural life and ensuring a positive future for its citizens."

