



# LION'S ROAR

LESSONS FROM CANNES

— 2018 —

# Contents

1	Day 1 Reflections	159	A Conversation with a Young Lion
39	Day 2 Reflections	165	Getting Schooled
72	Day 3 Reflections	169	For All In- <i>tents</i> and Purposes
104	Day 4 Reflections	173	A Survival Guide: Cannes Lions International Festival of Creativity
138	Day 5 Reflections		





# WKWSCI x Cannes Lions

## 2018

### Editor

Crystal Hong

### Copy Editor

Muhammad Syafiq

### Writers

Amanda Tan

Nicolette Koh

### Visuals

Crystal Hong

### Contributors

Freddy

Pei Shan Lee

Xu Qiyang

Tina He

Gwendelyn Gomez

Hoi Ying Lo

Tiffany Choo

### Instructor

Wong Pei Wen

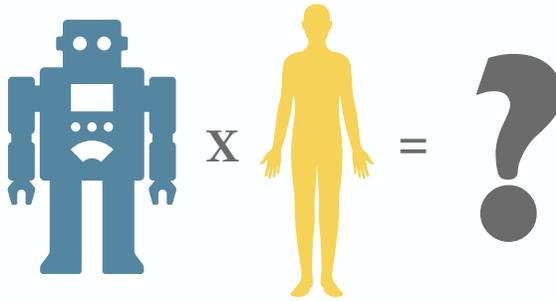
# ANDROIDS, AI, AND THE FUTURE OF HUMAN CREATIVITY

Hiroshi Ishiguro | Osaka University

Kyoko Yonezawa | Dentsu Inc.

Kei Wakabayashi | Blkswn Publishers

As the world watches as A.I. rapidly evolves, questions are arising about the dynamics between humanity and A.I., and where humanity will fit in, in the **future**.



The human pursuit of technological advancement persists for the sake of creating effective and efficient jobs. It would thus appear that the future of humanity would be to meet the human goal for survival, and the panel poses that technology can help us to achieve that.

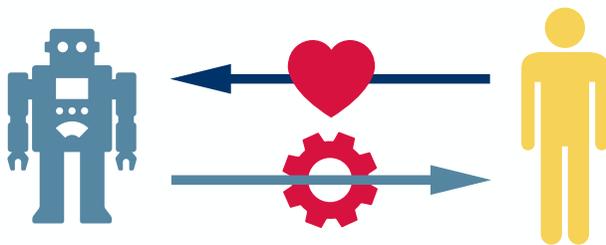
One school of thought is that technology has the potential to create an Eden where labour is eradicated. Yet, human labour is more than just a measure of productivity. There is a more *human* side to human labour — grit, humility, creativity.

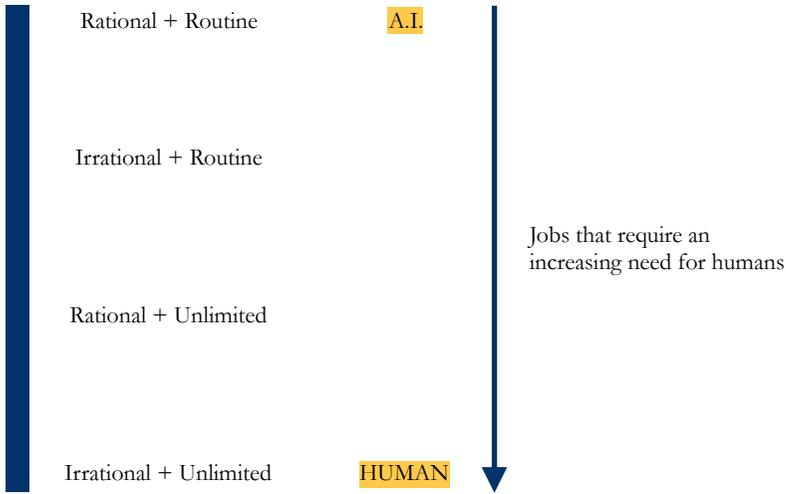
So what is labour and why do we work? One finds that it is not functionality or productivity that drives us to innovate — it is simply the desire to create. And one might consider that this is perhaps the very reason why people have built A.I. in the first place — simply for fun, rather than to serve as a tool for efficiency or functionality.

In considering the different qualities of human jobs, one finds that A.I. is good at routine jobs that require accuracy (rational + routine).

However, there are also jobs that require spontaneity — babysitting, bartending (Irrational + routine), and jobs that require a combination of human and A.I., i.e. detection of cancer cells (unlimited + rational).

And we should also consider that there are jobs that can only be completely done by humans (Unlimited + irrational).





We thus should refrain from discerning the value of humans based on productivity, and pitting their productivity against that of robots. Human beings can do what robots cannot — that is, self-reflection and the understanding of needs. This human capacity is what defines us, and we are restructuring the way humanity thinks — towards limitlessness.

In looking towards the future of tech and A.I., what we can see in the future of human creativity is the creation of new alliances, new communities, and new societies, and in so doing, restructuring humanity and restructuring creativity.

D

I

S

**CREATIVITY**

U

THE NEW MODEL  
FOR MARKETERS

P

T

I

V

E

Micheal Austin | BYD

Vineet Mehra | Ancestry.com

Emily Kraftman | Deliveroo

Doreen Wang | Kantar Millward Brown

In the past 10 years, 48 of the top 100 brands have been displaced. BrandZ, Ancestry.com and Deliveroo thus talk about how important it is for brands to be creative to survive.

And one of the greatest ways this manifests is through brand management. Strong brands generate superior shareholders' returns. Brand marketing is not a cost; it is the most important investment.

To be a well-known and loved brand, brands need to hold a key role in people's lives. There is thus a correlation between a brand being seen as most innovative and advertising expenditure. Cultural relevance and a global perception also has the ability to make a brand salient to a local audience.

Disruptive creativity also has the potential to accelerate brand growth. Brands not only need to solve the consumer's problems with creative solutions, it also needs to communicate the solution effectively.

**Ultimately, brands need to be bold enough to make hard decisions.**



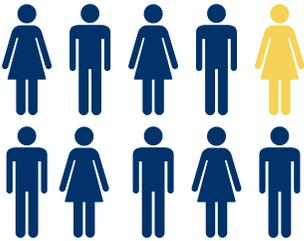
# FUTURE CONSUMER 2020

Andrea Bell | WGSN

From technological advancements to demographic shifts, WGSN uncovers the key drivers of tomorrow's consumers, reveal the new consumer tribes that we have to keep an eye on, and predict future trends according to these pillars: society, technology, environment, politics, industry, and creativity.

The brand posits that what is going to drive future consumerism is the movement from an *experience* economy into a *meaning* economy.

“**Context over content.**  
Millennials want action, not just storytelling.”



Globally, 9 in 10 millennials will switch brands or pay more for products that they believe is ethically in line with their beliefs. Because people develop sentimental connections with products, it is no longer enough to just assume people buy products based on their functionality but also what the brand stands for and if it coincides with the consumer's values. People are looking for meaning now more than ever.

New consumer voices such as ethnic identifiers are also voices of power. In a few years, the Muslim millennial is expected to force soft cultural trends and drive hard economics. Their projected market worth is **\$327 billion** by end of next year, which is more than US and UK combined.

In the US, it is predicted that half of the children born in the US will be multiracial or multi-ethnic, and by 2040, Caucasians will become the minority, thus giving rise to an untapped market and new consumer voice. There is a whole untapped market of Quinceañera.

This influx of diversity in populations requires brands to:

**research the different lifestyles  
of minority ethnicities and  
not discount these future  
consumers.**



## M-COMMERCE

will dominate, due to the emergence of 5G. As consumers expect shorter and shorter loading time on mobile, speed needs to be a forefront, not an afterthought for brands. 47% of consumers say they will leave a brand's website and go to a competitor if it did not load fast enough.

Crowd-based capitalism is on the rise as well. The sharing economy is here to stay, and is projected to reach \$335bn in worth by 2025. Brands need to strategically partner with these companies to survive. For example, New South Wales and Australia launched a startup accelerator in 2017. Hence, it is important for brands to understand that they can no longer afford to be an island.

The 'Localvists' Trend is also on the rise. Local cryptocurrency is a matter of interest as well. Trust in companies, brands and the government is decreasing.

Brands like Amazon, Facebook and Apple are researching on their own cryptocurrency and are more willing to invest time and money into local activities, local shops. Brands have to learn how to work with the hyper-local movement.

Experiences and products don't matter anymore but rather what is going give your consumer an *emotional stake*.

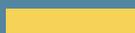
How

# KFC

used **creativity x technology**  
to transform its business

Chris Chen | Isobar

Steven Li | Yum China



In China, KFC is jokingly referred to as a Tech company disguised as a fried chicken shop.

A problem that plagues many brands in this day and age is this:

## how does a brand attract Millennials?

To answer this question, KFC and Isobar embarked on a digital transformation of the dining experience to re-attract the Millennials that they have fallen out of favour for them.

They started by going deep to uncover the truths surrounding Chinese Millennials in order to come up with innovative solutions, and they found that eating is a trendy social experience and that technology has changed their lifestyle significantly.



KFC thus mapped out the Consumer Experience (CX) journey and formulated solutions to address the pain points of consumers.

Isobar also talks about the problems that KFC faced and how they overcome the problems with creative solutions by partnering up with collaborators.

For example, knowing that consumers dislike long queues, KFC crafted a mobile ordering system where customers order on their phone and pick up their orders in KFC without having to wait.

I'M  
NOT  
SURE  
I'M  
RIGHT  
BUT  
WHO  
IS?

David Droga shares how he has come a long way from winning a Lions at 19, the decisions he made that made him who he is today, and attributes his success to the values he has always firmly held – staying true, taking risks and weaving in a touch of emotion. He talks about his life experiences and provides insights into the creative industry.

One thing he mentions is to put yourself out there — one ought to embrace criticism, take risks, and put in the effort — and at the end of the day, take the kind words of your loved ones with a pinch of salt.

Agencies often think that they have to portray themselves in a certain way or shapeshift to suit a client, but Droga’s advice is to

**“STOP PLAYING TO NOT LOSE,  
START PLAYING TO WIN”.**

He also talks about how a person should not allow themselves to stagnate, but rather, to thrust themselves into new environments, towards new opportunities, and to constantly think about how he can learn from and contribute to different markets. Ideas of creativity translate across borders of languages and being in the different market exposes you to different advertising formats and values.

The ideas you pitch should be from what you believe in, and who you are, and not what you think the client wants.

Great work also covers all cracks so one should always work hard to make sure that there are no loopholes in them.

Ultimately, Droga emphasises that it is important to find out what really satisfies you at the core of your heart, and to align yourself with the people you believe in. This allows you to align yourself with the vision of the agency, so that it resonates with you and what you want to do, because this will have a large impact on the work that you do and the work that you create.

What we do in this industry revolves around people's feelings. So you should always put yourself in someone else's shoes, and no matter how great the success you have achieved or how good you perceive yourself to be, it is always important to:

*stay humble and grounded.*

**JOANNA COLES IN  
CONVERSATION WITH  
WHITNEY WOLFE HERD**

Joanna Coles | Hearst  
Whitney Wolfe Herd | Bumble

Bumble CEO and Founder Whitney Wolfe Herd talks about how she picked herself up after an unhappy experience at her previous workplace and talks about how to retain a moral focus. With start-ups, it is very important to remember what the product's essence is.

Inspired by her own experience and those of women around her, Whitney focuses her entire product on:

female empowerment and uses this belief to drive her product forward, while not losing sight of her moral direction.

With a sincere and authentic brand mission, pushing her product forward is easy. Bumble's marketing first started by actually getting on the ground, really going door-to-door at college dorms to promote, attending college events, and talking to potential users one-on-one.

Herd also emphasises the importance of staying true to the product's belief and turning away business partners if their moral values do not align with the company's. This might be hard but it is the right thing to do to ensure the company's mission and product does not get eroded.

She also talks about focusing on your strengths and letting someone else worry about your weaknesses. Entrepreneurs do not have to do everything by themselves.

Micro-influencers also have a lot of power — they have small followings but high engagements and most importantly, trust with their followers. Herd noticed that women were using Bumble, originally a dating app, to make platonic friends. She noticed the trend, and with such a demand, created Bumble BFF, a platform for people to make friends.

**Listening to the consumers, noticing what they are doing and then reacting to that is also important.**

**K Y P  
N O A  
O U T  
W R I  
/ E  
N  
T  
S.**

**REALLY GET  
TO KNOW THEM.**

Savitri Basavaiah | Pfizer  
Kyle Ruddick | Helo Productions  
Dina Peck | Patients & Purpose

Recognising that almost everyone knows someone with or someone that has passed because of cancer, Helo Productions and Pfizer team up to tell the stories of everyday cancer survivors through moving films to help give people a sense of companionship and strike emotional chords.

It is important to take the time and effort to understand the thoughts, mind-sets, lifestyle choices, goals, fears and worries of your target group to really know how to best deliver what they want. People don't want long pages of description about the difficult moments they will have to face, they want a person who has been through it all to tell them that they're okay. Brands shouldn't be afraid to address difficult topics, as long as they do it with tact and sensitivity and let authenticity shine through what they produce.

Brands should be

**purposeful,**

and be

**relentless.**

Shortlisting those whose stories you decide to tell may also be difficult, so it's important to look at balancing between their incredible stories and how relatable they are. Do not dictate a storyline for the characters — in fact, embrace how you will never know exactly what the end product will be at the end of this project,

**and  
let  
the  
real  
people  
tell  
their  
real  
stories.**

**REWIRE**

YOUR  
BUSINESS  
WITH  
BLOCKCHAIN  
TO DRIVE  
NEW  
VALUE

Jason Kelley | IBM

Leading organisations and consortia across industries are rapidly unleashing the exponential business value of blockchain. It is thus important to explore creative ways blockchain is being applied across industries and across value chains.

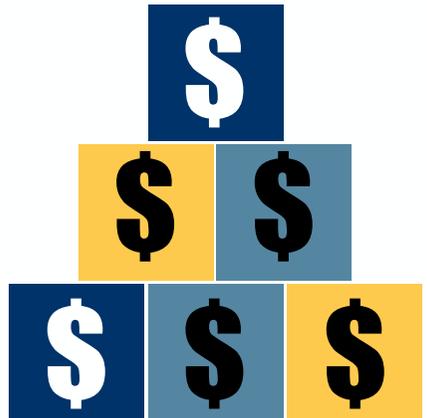
Blockchain is a system which specifically tracks every part from beginning to end. In fact, it is a proof of concept, value and incompetence.

Essentially, there are 2 types of blockchain:

# 1 PUBLIC BLOCKCHAIN

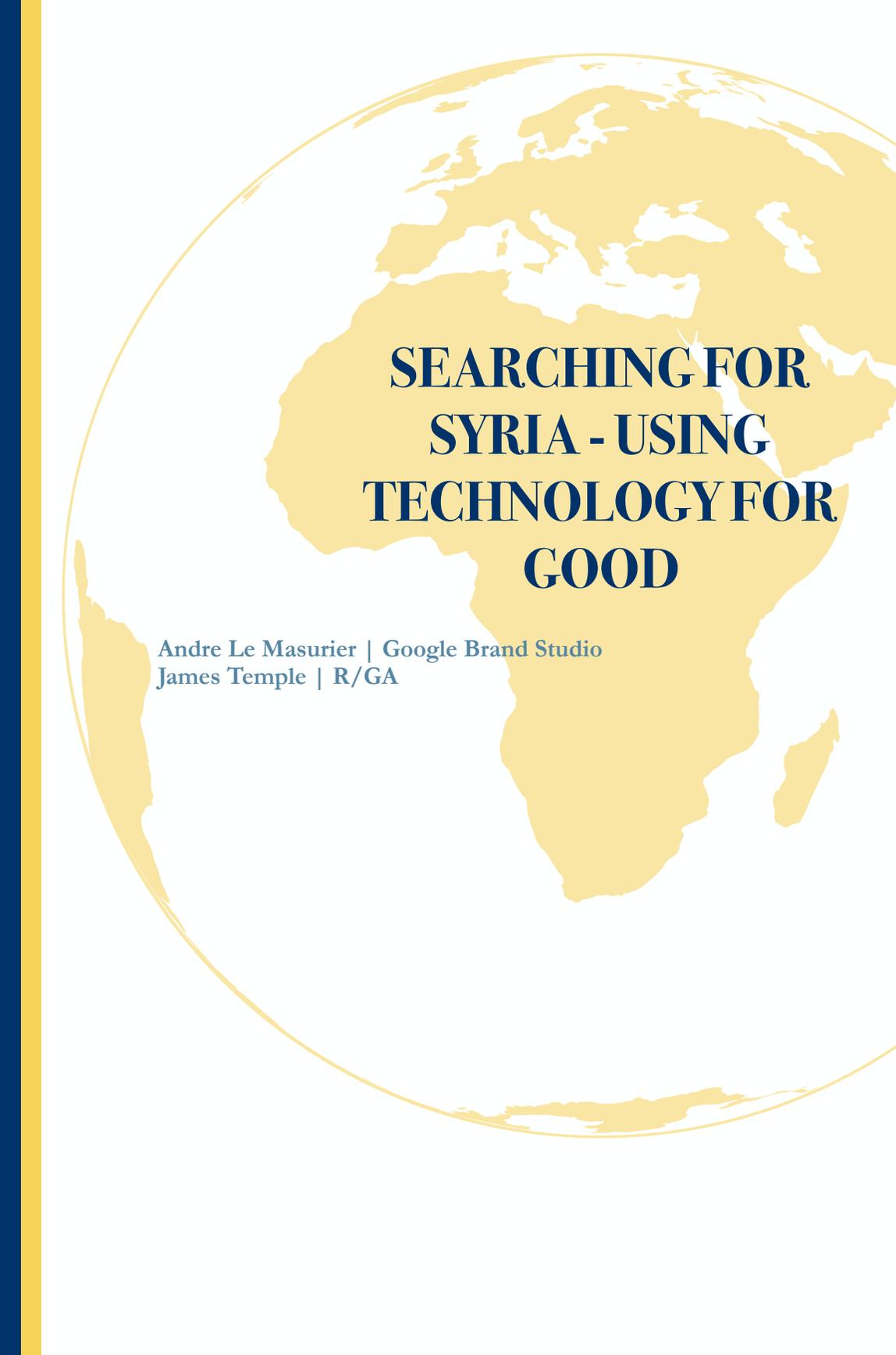
(e.g., cryptocurrency, which requires a long time by mining)

# 2 PERMISSIONED BLOCKCHAIN



Permissioned blockchain forges trust at the point of transaction as it gives access, overriding privacy issues, as well as visibility, to track the journey of a good precisely as it travels. As with the example of a shipping transaction, blockchain can come in to help track millions of container journeys and it is tamper-proof and extremely transparent. To liken it to advertising, the aforementioned containers are just like impressions.

Blockchain is thus a team sport which requires people to work together to succeed.



# SEARCHING FOR SYRIA - USING TECHNOLOGY FOR GOOD

Andre Le Masurier | Google Brand Studio  
James Temple | R/GA

One of the world's most talked about events — with 160 million Google searches — the Syrian refugee crisis, sparked an idea to help people understand what was going on in Syria, address the questions that people had about the crisis, as well as confront the many complexities, stereotypes and myths that were circulating, and thus provide a single storyline that was the closest to the truth. Google and R/GA partnered with UNHCR, which had the most data about what was happening on the ground in Syria, and worked to create *Searching for Syria*, a platform that was able to answer the most googled questions about Syrian refugee crisis, and explored how interactive experiences and technology can be used as a force for good.

We live in the golden age of possibility. Technology is opening up new doors, and creativity and technology must come together to solve problems and brands must look forward to new technological developments.

And yet, creators should also be careful to always focus on people, insights, and ideas — and not the tech.

**Tech for tech's sake is the  
death of creativity.**

It's no longer merely about the ability of a product, but how the product can contribute to people's lives in a more meaningful way.

Brands should stop interrupting and start helping. There are too many messages and ads crowding the digital space. There is a real need to create useful ads that enhance people's lives. Rather than just solely desiring to excel through disruption, brands should focus on adding value to the world. This can be done through inspiring, educating, transforming and helping people. It is easy to forget that we have the power to make a difference. Today, a brand's behaviour is advertising. What it does, the causes it champions, will have a resounding effect on its audiences.

In a world saturated by different perspectives and fake news, the most organic way to tell the right narrative is to get people on the ground to tell it. You're usually not the people you want to help, so you need to get outside and out on the ground to find out what's really happening, what people truly need, so that you don't fall into the trap of making something that doesn't actually help them, and instead provides the things you *thought* they needed. And that's where

## **Data is important.**

From what people are searching Google for, the big data shows what they are interested to know about and what questions they want answered. The small data involves understanding if the UI/UX of an interface is working for the brand story. The approach towards crafting a campaign must therefore be one that is meticulous, data-centric, beginning with storytelling and fast, relevant and digestible.

With the short attention span of mobile users nowadays, it is essential to organise the data into bite-sized, digestible chunks and present them using simple words and figures in order to retain the viewer's attention. The entire experience summarised the Syrian refugee crisis in four minutes.

And not to forget the issue of “empathy fatigue”; the complex and confusing nature of the issue at hand, the many different sources and points-of-view, and the contradicting messages, along with bias and fear, create a psychological barrier that needs to be broken down to re-engage the world. This is solved by data, understanding and effective communication.

The importance of placing this event in the context of the rest of the world, is that by showing people what the other top searches were alongside searches of Syria, people can see just how different the lives of the Syrian refugees are from the rest of the world.

Ultimately, regardless of what is being created, the most important thing to have is a **SHARED VISION** — often one where the lines are blurred — where there's no clear distinction between who's doing what,

**only that everyone is heading toward a shared goal.**

# THE DEATH OF MASCULINITY AND ITS IMPACT ON CREATIVITY

Michael Kimmel | Center for the Study of Men and Masculinity

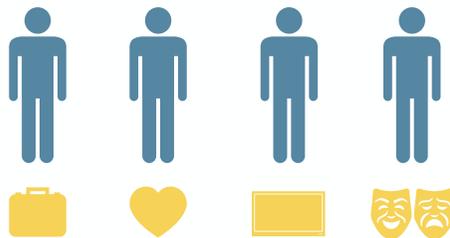
Faith Popcorn | Faith Popcorn's BrainReserve

Amy Nelson | The Riveter

Violet Chachki | Violet Chachki

Masculinity and what it means to be a man is changing. With gender equality becoming a more important topic in the industry, agencies are changing the way they frame their ideas while marketing products to men. There is a new definition of masculinity — gender roles are being redefined, men are no longer expected to be strong and brave and tough, but are instead celebrated for being themselves and being emotional. Brands are now shifting the focus to celebrating men for being men and helping to break gender roles.

And this is because men are redefining what it means to be a ‘man’. There is a gap being what it means to be a ‘man’ as defined by traditional media, and what men are actually like, what they’re doing, and what they truly are.



Gender is not innate, and gender-based advertising should be left behind. Media used to affect the consumer, but now the consumer is affecting brands.

As social changes occur, brands need to adapt a new approach to marketing based on masculinity, instead of forcing men into stereotypes, brands should start celebrating men for being who they are.



**UNBREAKABLE  
ENTERTAINMENT:  
A NEW WAY OF  
STORYTELLING**

Theodor Arhio | TBWA  
Jan Livingston | FOX Networks Group

In a time of viral content, where audiences are looking for inspiring, novel content, TBWA and Fox Networks Group partnered up to develop a new brand entertainment platform called Unbreakables, to deliver the inspiring content that people want, while providing brand safety, reach, and targeting at scale, providing important health information as well as inspirational stories.

As the advertising landscape evolves, brands also need to adapt if they want to remain in the consciousness of their audiences. By capitalising on micro-content, brands should turn airtime into brand storytelling time.

Studies found that a reduction in the frequency of an ad can lead to more brand impact on viewers, thus increasing viewer experience. Long-form ads may also not be as effective.

**“But most importantly,  
companies need to know their brands.”**

Ad agencies would do well to be paired with content makers because the difference between the two is that ads tell you to buy, but content creators tell people what the brand is about. The implications of collaborations are also novel and have the potential to produce things which are creative and new.

Data and consumer insights can also be used to create content or be creative. By analysing 172.4 million social media posts about cancer, TBWA found that in web searches and across social media, people were looking for inspiration just as much as they were information. This led to the creation of the new show Unbreakables.

Even though ads are about information, people crave hope.

And lastly, brands need to put their audiences first. By telling touching, audience-centred stories tailored with the right messaging, brands have the potential to reach the hearts of their viewers.





**WHY ARE  
HOLLYWOOD'S  
STORIES AND  
MARKETING  
MORE EFFECTIVE  
THAN OURS?**

Naila Fattouh | FP7/McCann Cairo  
Tahaab Rais | FP7/McCann MENA

In perusing the successes of Hollywood's storytelling techniques over the years and how they have marketed their films, one finds that there are many things we can learn from Hollywood in the advertising industry.

First,

**tonality is not limited simply to black or white.**

The use of audio and video can be used to create ironic contrasts. An example of this is in the use of harsher visuals accompanied by lighter audio to showcase the opening scene of a murder film by Quentin Tarantino, wherein the juxtaposition of provocative and sexy shots of girls against the use of light-hearted background music creates cognitive dissonance and thus is memorable.

The importance of the back story is also significant because back stories help to build characters and make them iconic and memorable to their audiences. And this use of characters can be extrapolated to advertising. For instance, the use of anti-heroes for brand ads as compared to the usual use of heroes and heroines can actually leave a bigger imprint on pop culture, despite our impression that heroes and heroines would work better for people.

There is thus a lot that we can learn from movies about earning attention and admiration. In the marketing done for Deadpool both before and after the movie was released, Deadpool remained relevant and intriguing to its audiences by employing innovative storytelling, such as how it had a trailer for the trailer, how it was marketed as a rom-com but turned out otherwise, how Deadpool as a character was personalised and used in PSAs, and even for festive occasions such as Christmas and Halloween.

It is thus vital for us to learn not only from the industry we are in when we are generating ideas but also from other industries, because

there are always new ideas and insights to be found and one can never know when they will come in handy.

# ADDICTED TO LIKES: CONSUMERS IN THE AGE OF AN

ATTENTION  
ATTENTION  
ARMAGEDDON  
ARMAGEDDON



Scott Hagedorn | Hearts & Science  
Tristan Harris | Center for Humane Technology

“Attention Maximisation” is the creation of environments specifically designed to lure users into an endless pursuit of content and validation — to the point of addiction. It’s a disturbing trend that threatens to break the current marketing model, destabilise democracy and damage humanity.

Mobile apps and social media platforms have found many ways to catch our attention and keep us coming back by specialising in the trading of an infinitely valuable currency:



The destabilising thing about social media is that these applications are built with the purpose to conquer the human psyche, to be addictive and to make it crave for the validation and acceptance that they may find hard to get in real life. User-engagement design in mobile technology has led to an increase in public health problems, mental health issues, and loneliness. Tapping into an individual’s innate need for social validation, the designer chooses how often he doses you with social validation, thus raising a generation of youths who are mentally sensitive. Based on what you click, the systems have already segmented you and decided for you the type of content that you ‘should’ see.

The power of social validation thus lies in its ability to provide a steady stream of affirmation, generating positive emotions and leaving people constantly coming back for more.

Social media is a “bottomless bowl” — by removing traditional stopping mechanisms, cues that signal for a person to stop doing something, mobile applications have learnt to do the exact opposite by keeping people hooked: autoplay. Social media has even managed to steal a lot of attention away from television. There used to be moral panic in the past when the TV was newly discovered but now it is on a whole different level. Smartphones are powerful supercomputers that are constantly pointed at the human brain, playing things that people want to see, and that are always steps ahead.



**THEN**



**NOW**

Social reality is a construct: it's entirely dependent on what people are conditioned to see, hear, and like, and this is scary because brands are beginning to have to the power to create their own social realities. This is a global issue — automated systems are steering the thoughts of 2.2 billion people. Internet-driven problems like fake news are even amplifying existing problems like ethnic tensions — having even the potential to spike a genocide.

Addiction is threatening the health and well-being of users all over the world. This means that those who paid for all of these to happen have the responsibility to protect the precious resource that is the human mind.

We have an opportunity to defund parts of the system, indicating the start of a sustainable movement to protect the generations of the future.

**BADASS LEADERS -**

AKONI

Akon | Akon Lighting Africa, Konvict Muzik  
JD Heyman | PEOPLE

Akon speaks of his inspiring past experiences and shares about his philanthropic endeavours in Africa.

His mind-set in philanthropy is to teach the locals how to fish — not just to give aid.

Sharing his incredibly empowering life story on how he started as a car thief and eventually getting locked up, then turning over a new leaf and becoming a superstar, Akon talks about the very experiences in jail that were the means of inspiration which birthed his meaningful songs and lyrics.

He said, “There’s no such thing as passion without money”.

Undeniably, Akon breaks a hard truth that money does make the world go round and that dreams can’t be built if they are not financed by money. He thus posits that it is important to ensure that one is stable financially, so that it allows you to freely pursue your dreams and passions.

Akon also shared about dabbling in cryptocurrency and his affection towards Africa, where he came from. Unafraid to embrace the changing economy, Akon brings a lesson about taking measured risks and even using it to do good.

Akon also looks towards participating in politics in the near future. His spirit of idealism, action, and justice drives him to have an unwavering spirit to bring justice to the world, for the greater good. His heart towards benefitting people illustrates that when one can set their values and heart right, the success that he achieves can be enlarged and made into something even greater.

C I N E M A

STEPS UP  
TO “FEED  
OUR  
FUTURE”

Akon | Akon Lighting Africa, Konvict Muzik  
JD Heyman | PEOPLE

Creativity is about bravery, commitment, and finding the best way to reach consumers. The UN World Food Programme is also about bravery, commitment, and finding the best way to reach the starving. Their workplace is not Soho or Manhattan — it's Yemen, Syria and Somalia. This SAWA seminar is about how these two worlds interact using creativity to solve the Sustainable Development Goal — Zero Hunger.

It is important to start taking the understanding of how to market brands, and bringing it into the charity sector. The same advertising that is used to sell cars or soap can be the exact same skills channelled into helping the charity sector.

How advertising for a charity works is by building a brand whose story can reach out to the masses, such that the pressure for the government to make changes is from down-up.

It is thus important for charities to find a message that actually: (1) Touches the heart strings, and (2) Connects back to the audience sitting comfortably, creating a motivating force to give back.



The question then is this:

how do we build brand continuity while doing pro bono work involving different individuals and players who want to help?



Brand continuity should be built around a single thought, and it should run through every effort to build the brand and be extremely clear as to who the target audience is. For instance, in India, people suffer from malnutrition, but at the same time they also have a population of rich millennials. Thus, building the brand story and how it is designed can help shape and filter content such that it reaches the right eyes and ears.

C R E A T I V I T Y S

S P O T I F Y L N F G

X E U I N P L Z T B C

A M B A S S A D O R S

I R M Q T H E L T A E

T H E V N P Y M T D J

S O Z E T F A G E A O

A G E N C Y E K T D

Z T G W O P R L O F C

D B X Q T R L S T A D

~~R E S I S T A N C E~~

In exploring the idea of how music can be an effective medium to speak about social issues to large masses, one instance where this was the case was Trump's Muslim Travel Ban.

Through collaborations between six artists from the “banned” Muslim-majority nations with six American artists, Seth Farbman, Methal Hamadi, Sam Harris, and Paola Mendoza looked at how music can have the capacity to effect social change, based on the essence of music as a platform that allows people to freely express their emotions and vulnerability. This project is one that promotes inclusivity and intersectionality by driving cultural change.

The idea is that what comes before political change in society is cultural change. Because of their broad influence, artistes can use their positions in society to focus on issues that are important socially and politically so as to provide a voice that not every common man can have.

As said by Bertolt Brecht,

**“ART IS NOT A MIRROR  
TO REFLECT REALITY,  
BUT A HAMMER WITH  
WHICH TO SHAPE IT”.**

In essence, music and the arts have the capacity to create valuable opportunities for change.

And the fact is that music stands out as a medium because of the potential for shared personal experiences. This creates vulnerability and solidarity. At the heart of social change, apart from these artistes having a part to play in raising these issues through music as a platform, what is key is for people to understand the importance of listening, to really listen to the people around them and to what really matters.

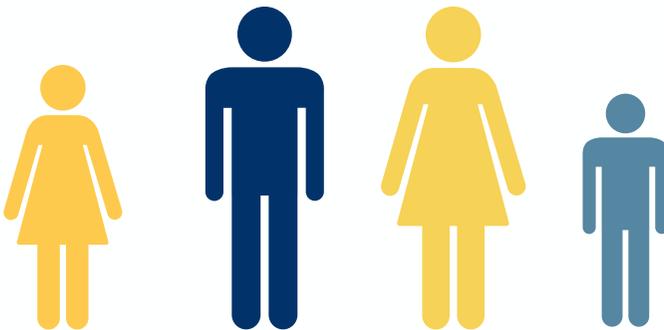
**CREATIVITY ON  
THE COUCH:  
WHAT  
PSYCHOANALYSIS  
TELLS US**



Mike Cooper | PHD Worldwide  
Oliver James | The School of Life

An obsession with data and technology has led to a reduced focus on creativity. Mike Cooper from PHD Worldwide and Oliver James from School of Life discuss how psychoanalysis shows how creative people think.

It is important to explore the different aspects of your psyche. This could lead to new discoveries and trains of thought. By writing down the different personas you have, and who you are in each role, e.g. friend, daughter/son, grandchild, etc., you can search for new personas or forgotten ones that could give you alternate perspectives.



In this manner, companies can also foster environments for optimising creativity. One example of this is allowing people to play around with irrelevant ideas and understanding that this boosts creativity. Companies should also be vigilant in spotting creatives in their employees — those perceived to be dull may actually have the most imaginative ideas. Studies also show that artists tend to have psychotic traits like making strange comments or expressing odd thoughts. This means that just because someone seems odd doesn't mean they are mentally ill — they could have unique skills.

A greater sense of abnormality as well as people who think differently should be included and even encouraged in advertising.

Spotting creatives is one thing; fostering a creative spirit is another.

This means creating safe spaces for people to be completely themselves. Allowing broad briefs and less restrictions provides challenges for creatives to flourish.



# FUTURE BRANDS

Carla Buzasi | WGSN  
Henry Davis | Glossier

# Glossier.



Glossier revolutionised the beauty industry by being one of the few brands that used e-commerce platforms, and by actually listening to people to find out what they want.

Glossier found that hyper-saturated marketing is not serving consumers in the way they want to be sold to. In this age where we are experiencing the ‘Zarafication’ of fashion and beauty, the only way to getting audiences what they want, is to ask them what they want.

Brands need to own their relationships with their consumers. The customer needs to be a part of the branding, product, and sales process. In terms of creativity, a brand should start way back in the beginning, and the customers should be involved in the process. For instance, to make a product that people relate to, brands need to ask questions that would attain and find out what people want.

Glossier gave the example of asking questions like:

*“If your cleanser was a celebrity, who would it be?”*

And they found that Emma Stone won by a landslide — giving the brand the insight that the consumer ideal was that of milky skin. Questions like these create a personal investment in the product with consumers. Brands thus have to talk to their customers, and treat them like they are in the know: consumers have a rich wealth of information, so brands shouldn’t talk to them like they are children.

Another way to reach consumers is through social media, which should be owned by the brand should they want to get to the customer. By disintermediating social media, brands ought to reach out to their audiences directly to capture both qualitative and quantitative conversation. Now, technology allows you to have conversations at scale.



Glossier also points out that its own brand — besides lacking constraints as a digital store, it also has no deadline from retailers, which allows them to make decisions based on what is best for the consumer.

For Glossier, this was doing random things that made people happy, not just trying to drive sales. One example of this can be seen in that a third of Glossier's retail space is a canyon room, which makes it a place for people to want to engage with the brand — so in essence, simply

---

by *not* wanting to sell, they ended up selling even more.

---

It is also important to move along with the shift in industry — e-commerce is growing and sticking to physical retail will make you fail. Brands should also keep their products streamlined — instead of catering to the fast-beauty trends, spend years on them, perfecting every one so you can appeal to consumers through genuine quality and customer satisfaction.

IS  
TECHNOLOGY  
THE

D  
O  
W  
N

OR

SAVIOUR OF  
CREATIVITY

F

A

L

L

Technological innovations of the last 10 years have irreversibly changed people's lives. It also has revolutionarily altered the communications industry. It is thus important for brands to understand how to leverage new technologies such as 5G and A.I. for campaigns in the future. YoungHee Lee and Malcolm Poynton shared about Samsung's technological advances and how Samsung moved from tech first to people first.

In recent years, three mega trends have surfaced:

1. Technology affects people empowerment, affecting deeply tied values — meaning things like titles and money are losing value

2. People demand that brands take a stand on issues. Consumers are 10x more likely to buy a product if the brand shares the same values as them

3. People see technology as a force for good, and are better informed and entertained than ever before.

In essence, people expect brands to use technology to connect with them. Technology is dramatically changing our industry and society. For instance, 5G will bring about faster connectivity. Transformation is at the intersection of brand, people and technology. It is crucial to hit the right spot which takes into account all three aspects.

In this regard, Samsung is working on providing more seamless connectivity through virtual reality. In the future, people will be able to attend conferences and meetings from the comfort of their homes.

Technology is also pointing to the potential of A.I. And while there is talk about A.I. replacing jobs in the future, A.I. is meant to assist people, not replace them.

It is thus important to spot trends and predict what's ahead. Some current trends include what personal empowerment consumers look to, and hence consumers can demand that brands take a stand. Data analysis and data science is also crucial in this coming day and age.

In essence, technology is here to improve our lives and create innovation.

We must learn to embrace and adapt to it.

TAKING  
RISKS  
AND  
BUILDING  
BRANDS

Lilly Singh | YouTube Content Creator, Entrepreneur, Actress, Author, Comedian  
Stephanie McMahon | WWE  
Bozoma St. John | Uber

In predominately male-dominated industries, Lilly Singh, Stephanie McMahon and Bozoma St. John discuss how they have built — and even rebuilt — their respective brands, the challenges they have had to overcome, and the lessons they have learnt along the way.

Lilly Singh stressed on authentic storytelling and connecting with the audience through her passion and beliefs, and empowering them to do good and become a better version of themselves.

She built her massive YouTube empire through her authentic re-enactment of her Indian parents, and by being bold enough to put the Indian-Canadian-girl concept out there. She talks about breaking the rules and not staying limited to the existing ideas out there or getting too comfortable with the status quo.

Bozoma talks about creating your own destiny and not undermining your worth. She talks about how no matter who someone is, they have a point and are here for a reason. She shares her experiences on asking for a promotion.

Lilly also shares on brand building, and how she says no to great opportunities she knows her brand is not ready for yet.

Strategy is planning and taking a step back to evaluate and having the discipline to wait when necessary.

Her aim is to build a brand that will last a long time.

Stephanie discusses her experiences taking over WWE from her father and how she used to micromanage people, which disappointed her father and led to bad business consequences. She says leaders need to take a step back and allow your team to make mistakes.

**“To be human is to be fallible”.**

She also talks about how you need to own and acknowledge your own mistakes. Mistakes are inevitable and what’s important is to never let it get you down but to really own it, admit it, move on and never repeat the same mistake again. People have a fear for making mistakes but mistakes can build us up as long as we take ownership of it.

Storytellers have more power than others. Stephanie shares an example of how WWE empowered the female audience by allowing women to fight in Abu Dhabi (with veils) and how they started the #givedivasachance campaign.

# UNFAKING IT – HOW IS KEEPING IT REAL

Mark Ardelius | Åkestam Holst  
Hanna Meijer | Åkestam Holst



Swedes love IKEA. It was there when the country made a transition from countryside to city, and was well-loved for providing beautiful, quality furniture for affordable prices. However, in recent years, IKEA's sales began to decline. People loved the brand a lot more than they liked the products, and so IKEA set out to change that.

**At the heart of it all,  
they chose to 'unfake'  
it, go real, and tell life  
stories that customers  
would previously not  
have associated with  
the brand.**

The brand sought to find out what it was that made people shop at IKEA, and their insight was that, unlike what consumers were telling them, it wasn't IKEA's brand image or the affordable prices, but rather, it was pride and status. Times were changing, and trends were moving away from functional materialism and extravagance, and towards the fulfilment of emotional needs.

IKEA has always been a large part of many Swedes' homes — such that the brand became integral to life's changing moments, and IKEA wanted people to know about it. IKEA realised that it was part of all those life-changing moments, the liminal spaces that existed in between transitions, and it thus aimed to place itself in the midst of these experiences as an essential partner in growing up.

It is thus important for brands to have a clear vision of what they want to achieve among their customers as it serves as a strong foundation for the kind of creative strategy that they would like to employ for their works. In this case,

IKEA's vision was to create a better everyday life for the many people through showing how their products are an emotional and natural part of peoples' lives, so as to increase product liking among consumers.

Authenticity and showing things that are not typically found in advertising is one way a brand can connect with consumers. It can help a brand stand out among all the other brands and advertising clutter, which helps to solve the issue advertisers face — how consumers are exposed to so many advertisements on a day to day basis where they barely remember any that they come across and what you want to achieve is to be the ad that leaves an impact on them such that they remember it. There are no limits to the kind of ads you can create if you are constantly thinking of ways to push boundaries across the different mediums available.

IKEA thus aimed to market their brand as being part of the

## life changing moments,

to show audiences that IKEA designed products to help people meet the challenges and changes of life.

**RATIONAL,  
EMOTIONAL  
AND...**

**SPIRITUAL?**

Carl Lentz | Hillsong Church

Casper ter Kuile | On Being Impact Lab

Tom Punch | VICE

Melanie Whelan | SoulCycle

The panel shared a unique perspective on how people are seeking a deeper and more spiritual connection with brands.

Even in a modern world so driven by technology and pragmatism, we're seeing that

80% of people continue to believe in cosmic power.

And 64% are looking for brands that enhance their soul.

But it's not all about religion. Many do not conform to religious structures, but are instead turning to things like yoga, gym class, or spin class for the same effect. Theoretically, these things can actually be considered "religious" because of the way people behave in these groups and communities, which are comparable to that of a church setting. For instance, these classes see leaders that guide them to connect with their inner being, as well as the element of congregating with people that share the same beliefs and finding spiritual relief.

True joy comes from being a part of a community you believe in and can trust. Brands should not be afraid of showing their flaws, and they need to learn to be more vulnerable with their consumers to engage in an authentic relationship.

Companies need to jump into the soul bandwagon and commit to helping people get comfortable, be encouraged, and to find a safe space.

**MADE  
IN**

**C**

**H**

Andrew Garrihy | Huawei

**I**

**N**

**A**

**CHANGING GLOBAL  
PERCEPTION OF  
CHINESE BRANDS**

As a Chinese brand, how do we engage and inspire European and global consumers? Huawei answers this question by challenging the preconceived beliefs and stigma attached to Chinese brands.

Huawei started 30 years ago with **only 3,500 USD**.

Today, the brand connects 1/3 of the world's population



and it is the first Chinese company to ship more than 100 million smartphones.

Its brand purpose is bringing digital to everyone — be it a home, person or organisation, to create a fully connected, intelligent world. The brand values collective wisdom and collaboration.

Now, what makes Huawei so different?

At the heart of its brand identity, Huawei has built three foundation pillars: first, a rotational roster of chairmen to ensure the constantly generation of new ideas. Next, the company is 99% employee owned because a privately, employee owned business gives the company more freedom to execute campaigns. Lastly, technology at the core of its brand.

For Huawei, finding its foot in the local European market means contributing to the community and constantly reinventing themselves to adapt to local culture.

The brand believes in finding out what their consumers want, such as a partnership with Leica lens to give consumers a proper telephoto lens on their phones. The brand also believes in knowing what your consumers are interested in, to pique their curiosity as seen in their Selfie to Self Expression exhibition — a photo exhibition in collaboration with Saatchi gallery, that explores diverse art through the central theme ‘Selfie’. Lastly, Huawei is unafraid to address difficult topics, and instead, uses it as an opportunity to spark a movement for social change.

By staying true to its brand purpose, Huawei engages in campaigns that aligns with these message in order to build a fully connected, intelligent world.

Their challenge is to extend what is humanly possible,  
and identify the opportunities where technology can step  
in to help us seamlessly overcome problems.

**A** campaign tactic Huawei endorses, is to engage new creators in various walks of life, i.e. in business, art, public service, tech and design.

---

These specific realms aren't random — they are in line with Huawei's target demography for its smartphones.

For example, Huawei's Reveal The Real You campaign was one that engaged creatives to take part in photography and reveal their personal connection with their community through art. Shortlisted winners received money that went into their own community, and the art and passion of creation was celebrated through a gallery showcase of the winner's work.

Through identification of these new passions points like music, art, photography, Huawei has built many successful campaigns. Photography, is where Huawei excelled with their Leica lens phone camera that became a breakthrough mobile device.

With innovation and technology at the heart and core of the brand, technology is yet another answer to how a brand can engage its audience and build one's brand story.

## **Huawei has developed a power of engaging consumers in an innovative way.**

For example, the technology developed in Huawei's mobile OS is fully able to control a driverless car that avoids danger intuitively. The brand ran a video campaign to show how a driverless car – fully controlled by its powerful mobile OS, managed to avoid a dog in its way. Through these campaign tactics, Huawei shows how innovation and creativity has been their main driving tool in the changing perceptions of consumers.



# FACEBOOK BLUEPRINT

X

# CANNES LIONS



| Maria Jimena Cos  
Head of Blueprint for In-person Training Delivery

Facebook has tracked the three shifts that are changing the mobile ad world to be:

- 1 The growth of video,
- 2 The shift to vertical videos and
- 3 The ads that match these behaviours.

The social media site has taken a video-first approach by offering the following functions to its users: ephemeral messaging (messages that disappear in 24 hours), feed video, stories and live broadcasting.

The brand showed how to build a video to match consumer watching habits. This can be by capturing attention quickly, building content for 15 seconds or less, designing for sound off but delighting with sound on, framing the visual story and building for vertical videos and more.

It is important to build ads for less than 15 seconds because it will then be eligible for all Facebook advertising placements, matching consumer attention on mobile and increasing completed messages.

FINDING  
MEANING IN  
CHINA'S  
POST-  
CONSUMERIST  
CULTURE

Laura Liang | DDB China Group  
Celia Shu | Sichuan Swellfun Co., LTD

Today's brands are still under the impression that China's consumers are still one-dimensional and easy to influence. However, this is not the case.

***THE CHINESE HAVE EVOLVED  
FROM MINDLESS BIG-BRAND  
LOVING SHOPPERS TO PEOPLE  
WHO WANT THEIR PURCHASES TO  
CELEBRATE INDIVIDUALITY.***

---

Influencers and internet trends have also drastically influenced the market.

The Western audience continually perceive China's market as one that is still very much stuck in the past. Conversely, in China, internet trends are one of the biggest market influencers — more so than anywhere else in the world.

Chinese consumers are still “blindly” chasing brands, but they have switched from chasing big branded goods like Gucci or Chanel to chasing brands that are trendy on social media.

They sometimes simply chase anything that is trendy or have appeared on influencers' social media. One example was when China's largest bottled drink company saw a huge dip in profit within a few months — all because of bubble tea. The exponential rise of the bubble tea trend happened despite the fact that bubble tea was three times more expensive than bottled tea.

It is also imperative to note that Chinese consumers are multi-dimensional, and millennials and Gen Z consumers want to buy brands that celebrate their individuality. This is a key point for brands to look out for.

The internet is influencing big brands like Supreme and Gucci. The most bizarre internet trends can become high fashion. One example is Peppa Pig, a cartoon character, which found itself shooting to fame on China's websites as a meme and also as an identity of millennials. Big brands soon caught up with the internet and Supreme, Louis Vuitton and Gucci soon started producing items with Peppa Pig designs —

***A CLEAR INDICATION OF THE  
POWER OF DEMAND CAUSED  
BY WEB TRENDS.***

# FOUNDERS' FORMULA: PIONEERING FOR PURPOSEFUL GROWTH



Richelieu Dennis | Sundial Brands  
Keith Weed | Unilever  
Guido Martinetti | Grom  
Jane Wurwand | Dermalogica

With over 100 years of progress and a raft of new founders of acquired brands still growing their businesses within Unilever, Keith Weed examines the business model of the future, and

## HOW HAVING ‘A FOUNDER’S MINDSET’ IS THE SECRET TO SUCCESS.

Firstly, brands must have a strong purpose statement. This purpose statement must resonate with the audience and be in line with their values and beliefs.

Secondly, brands must commit to quality and delivery. They must deliver purpose and profit, and never underestimate the power of trust. The founder of Unilever used to place a ‘money-back guarantee’ on his products because he understood the value of trust between the consumers and the brand. A brand without trust is just a product.

This is especially evident in ‘follower-fraud’ cases we see rampant in the industry, where influencers were discovered to have bought their followers. Brands must aim to build positive, trusting relationships with their followers.

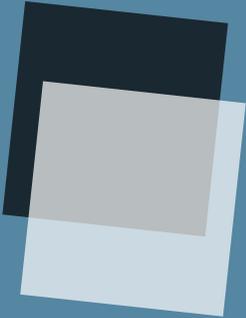
Lastly, it is also imperative to look for the pain in an industry you know well and answer these gaps by doing good work. For example, brands like Dermalogica and Sundial believe in the empowerment of women.

By helping these women become financially independent, it gives them more freedom to make their own decisions. These brands would invest in efforts to help these causes, and the loop closes with the participation of consumers who have the same views, supporting and staying loyal to these brands wholeheartedly.



# GIVING FILMMAKERS THE FINAL CUT: WHAT'S IN IT FOR BRANDS

Renato Fernandez | TBWA\Chiat\Day LA  
Rupert Maconick | Saville Productions  
Yogiraj Graham | Agency Inside  
Jody Raida | Lemonade



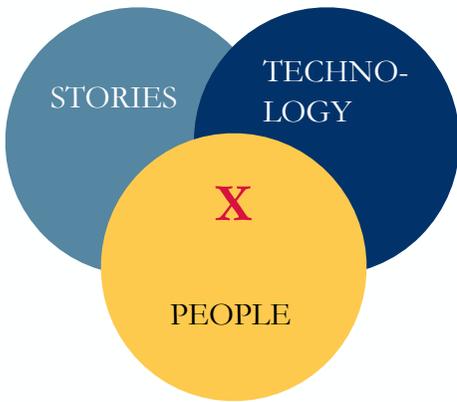
As audiences migrate to commercial-free streaming platforms, brands are starting to move away from interruptive content and into content that consumers actually want to see. This traditional ad model of interrupting a program to sell something is not working anymore.

This is because authenticity sells, and audiences can detect when a brand is being genuine.

Advertisers have always been taught that the brand has to be the hero, but now the climate is shifting, such that it has become more important to create content that audiences actually find palatable and authentic.

Being authentic does so much more for the brand-consumer relationship. All films and TV programmes are financed by brands, so what's important is how the brand interacts with its audiences.

Today, no audience would want to watch ads. Brands need to go beyond making ads and instead aim to connect with people through something human, through telling a story. The job of the storyteller is to mine stories: the brand's needs have to be coupled with a great story, which must have far-reaching implications far beyond just selling the product. Rather, the story has to be profound, moving and have ramifications far beyond itself.



The best pieces come from finding where people, their stories, and technology intersect — this is where the brand steps in as an organic, elegant part of that story.

The creative process of creating a good story also needs tending to. The advertising condition that people have all been used to, is micromanaging, when sometimes it's better not to. It is important for brands and filmmakers to work towards fostering a better working relationship with one another.

Brands can provide more space for filmmakers to work with, allow them to exercise greater creative control in the work that they produce which gives them room to do what they are good at.

**The ideal situation looks at empowering not just filmmakers, but creatives in general.**



For example, creative control should always solely remain in the hands of the most creative — the one creatively powering the entire project.

Advertising agencies have to remember their importance as mediators, because they understand their clients best and do need to step in sometimes to help the creative come up with good work.

Ultimately, it is for the brands to understand what is their soul and what they stand for, in order for good content creation to happen, which then allows them to leave an impact on consumers.

# HAS ADVERTISING LOST ITS SENSE OF HUMOUR?

Sonal Dabral | Ogilvy India  
Chaka Sobhani | Leo Burnett London  
John Mescall | McCann Worldgroup  
Emma Wilkie | The Gunn Report  
Malcolm Poynton | Cheil Worldwide



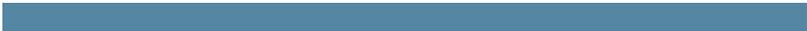
In a time where brands prize political correctness, people seem to be taking themselves too seriously, so much so that it has led to the death of humour.

Political correctness is not wrong, but when it becomes as intolerant as the social environment it is trying to correct, it stifles the brand and eliminates any possibility of humour.

The trap of purpose-led advertising is that it seems to hinder advertisers by causing them to feel like they need to make a difference with their ads, that humour is too flippant, too inappropriate, and might offend someone.

PEOPLE  
ARE  
WORRIED  
ABOUT  
GETTING  
IT  
WRONG

It is imperative to recognise humour as a craft. To create something that is genuinely funny, it requires time to hone the craft, but agencies are having less and less time to do that. People seem to think that there is a time and place for humour, but this doesn't have to be the case. There is often not a single subject matter that cannot be communicated with humour or some subset of it.



Ultimately, there is nothing more powerful than the truth, and humour can help us to speak the truth in a way that people can relate to and accept.



Humour is fundamental to humans in the way we understand the world around us — it is in the way we make connections and in the way we accept uncomfortable truths. Hence, it is important for brands to rethink and relook in the ways messages in advertising are crafted, to learn how to cleverly weave humour back into them again.

how can technology enhance human experience?



Debbie Weinstein | Youtube  
Marc Mathieu | Samsung

**HOW DO WE TAP INTO THE EVOLVING  
TECHNOLOGICAL LANDSCAPE TO  
CONNECT BETTER WITH CONSUMERS AND  
MILLENNIALS?**

First and foremost, the basic step is to find an insight. One example of an insight is that 1 in 3 teenagers want to be a Youtuber. Brands learn from these insights to answer demands.

Youtube and Google make the products that can't be made so people can do the things that can't be done. This humanises technology so people will use those products.

Secondly, it is crucial to put people at the centre. Youtube has done so by embracing and enhancing the lives of multiple directors and creators, empowering them to create their own piece of content and express their own voice on what they're passionate about.

Google has also adapted and adopted changes in the way how marketing is done. This is done by engaging more frequently in terms of ads because people are using Google sub-brands like Gmail, search and maps every day. Google is simply saying “I’m here, use me if you need me”, and not being aggressive in getting users to engage with its software.

Google is so successful because it’s a utility service; it provides an unrivalled value and usefulness in people’s lives. It engages with people multiple times on people’s terms.

The brand recognises the changing relationship people have with technology today. Attitudes about technology are increasingly about how it is “too much” and taking over our lives. Hence, Google made the application Thrive which teaches people to use technology moderately, gives feedback and creates digital wellness.

# HOW DATA IS REINVENTING THE FLATPACK EMPIRE

Daniel Bonner | Wunderman, WPP  
Claudia Willvonseder | IKEA Group  
Paul McGowan | Kantar Consulting, WPP



IKEA uses this idea of democratic design for its products; democratic design looks at five key areas — function, quality, low price, form and sustainability.

The brand seeks to improve the lives — not just through the furniture — of their consumers. They're doing this with the help of their most iconic asset — the flatpack. The ingenuity of IKEA's business model is how it makes use of flatpacking. This helps to save manufacturing and warehousing costs.

The brand understands that INNOVATION is

**1%** CREATIVITY and  
**99%** PERSPIRATION.

Likewise, with many other things, hard work is always important in getting to where we want to be. Coming up with new ideas required loads of work and IKEA achieved so with the help of technology.

Image recognition and artificial intelligence have allowed IKEA to measure its visual brand equity,



showing how brands can better make use of technology to support growth in the respective industries. Data has allowed IKEA to profile their audiences, turning them into 3-dimensional, scalable customers.

The insight they had was that behaviour and development were the second most talked about concerns of parents, and many of them were concerned about whether or not their child was engaging in sufficient creative playtime to aid in this development.

Thus, IKEA sought to be a space for creative ideas, and paired with the insight, the idea of the IKEA Toy Box was born. The flatpack, which has represented IKEA's innovative design and DIY spirit, took on a new meaning when Children's IKEA turns the cardboard packaging into a playground.



**R E I M A -  
G I N I N G  
T H E  
R E T A I L  
E X P E R -  
I E N C E**

Angela Ahrendts | Apple  
Tor Myhren | Apple

These days, conversations have been ongoing, circling the topic on how retail is dying. However, Angela Ahrendts, Senior VP of Apple Retail, prefers to see it as a phenomenon, where

**“digital is going to grow three times the size of retail”.**

For Apple, it is important to understand not simply the software of Apple, but also what happens in the store. Ultimately, there is an urgent need to focus on services and experiences in order to cope with the decline in the retail sector.

To do so, the brand strongly believes in giving back to the community to show that as a brand, you genuinely care about who is using your products, giving your business a human touch.

Apple has also learnt to be careful and smart about the hiring process, to make sure staff members are the best brand ambassadors. They are around to enrich the lives of consumers, thus, staff are trained to be experts to help consumers. They are encouraged to learn, constantly upgrade their skills and knowledge and share the knowledge.

Apple recognises that their staffs' job is not to sell — instead, their job is to establish human connection.



Through this recognition, the brand understands that there is no need to impose quotas on their staff.

It is notable that retail is shifting with the popularity of online shopping on the rise, but most of the buying still happens in physical stores. Stores are also mostly dedicating to experiential interactions. Thus, Apple has allocated a lot of space to places where consumers may listen to a talk, have a discussion and learn how to maximise the use of Apple's products.

Instead of viewing retail as ‘dying’, Apple looks at the trend as one that is evolving. Despite many saying retail is dead, Apple has not stopped opening and expanding its stores. Retail is not simply the act of purchase. Apple wants it to be about learning. Stores opened up the community for learning. Every day, every single hour in the world, there are programmes for people to attend and think about hosted by the brand.

In conclusion, to cope with the changing retail landscape, Angela’s advice is to “be true to thyself” – by going back to your roots and figuring out how you want to project yourself.

At the end of the day, the things that you crave for — hope, validation, etc. — are all values that your consumers crave for as well.

To put it simply, we’re all human.

**WINNING  
ATTENTION IN A  
MULTI-PLATFORM  
CONTENT WORLD**



HP, Vox Media, R/GA, NBCU,  
Viacom and Twitter

In the age of technology, where brands can simply tap into the vast amount of data for instantaneous insights and feedback, it can be overwhelming. However, it is important to avoid panic over the trove of behavioural data — instead, focus on finding meaning in the data and how it guides us towards understanding consumers better.

Today, brands are being built in smaller spaces now, in a way that is mostly effective. Think 6-second video ads and YouTube pre-rolls. Another trend that is evident, is that the home of the content no longer matters. Consumers follow brands and will go to where the content lives.

Hence, it is important for brands to find a way to be of value to people, because brands represent value for people.

For example, we look at the way Nickelodeon was of value to kids, and MTV for millennials.

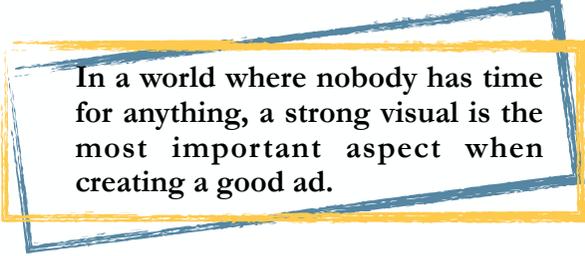
Moving forward, content will be more valuable than ever. Brands must continuously produce not only quality content, but content presented in a more effective manner. To break-through this barrier, brands must form strategic partnerships that will help further the brands' causes.



# A SHARING SESSION WITH TBWA SINGAPORE

Ara Hampartsoumian | Managing Director  
Gary Steele | Executive Creative Director

What is a good ad? A good ad is something that makes you think, or gives you a spark in your head. It should never be something that simply hands an idea over to you. Hence, to do so, the execution is crucial.



**In a world where nobody has time for anything, a strong visual is the most important aspect when creating a good ad.**

This means that the visual should explain it all.

In comparison, a copy should be kept simple. Less is more when it comes to copywriting, and copywriters should keep editing, whittling down sentences until it is distilled to a few simple words.

Keep immersing yourself in the world, old and new. Watch and listen to new ideas every day. There is a sea of resources available out there — websites or books, print or digital. Make it a habit to look up one or two resources every morning to add to your collection of ads you have come across.

Lastly, keep making and practising. A good idea only comes from a few hundreds.



# CAN MACHINE LEARNING MAKE US BETTER CREATIVES?

Karen Boswell | adam&eveDDB  
Ross Goodwin | Google  
Oscar Sharp | Film Director  
Cathy Pearl | Google

Storytelling requires traits we often think of as fundamentally human: empathy, creativity and the understanding of an audience's needs.

However, as Artificial Intelligence (AI) and Machine Learning becomes more commonplace, we now explore its role in storytelling and in making us better storytellers.

AI is essentially a clone of humans and is merely taking what humans know, what they have created, and reprogramming it through algorithms. Today, Machine Learning has the potential to improve creativity by helping users refine ideas. Machine Learning also aids in the creative process by helping us see ideas and patterns that were once not thought of — we've learnt things like how men are mentioned four times more than woman, or how “a young man in a small town” is the most repeated and used phrase after gathering learnings from movie databases.

Sun Spring, is the first ever movie written by the Machine Learning AI, Benjamin. This conception makes it arguable that perhaps, AI is truly taking over. However, despite the fact that AI can now be employed to ‘write’ screenplays, writing is also a function and outlet so fundamental to humans and we may never stop doing it on our end. AI may change the way we write and maybe, one day we will have a tool that allows us to write a chunk of text at once, but AI and Machine Learning will remain as a tool or an extension, and not in a position to take the lead from a real creative.

Beyond Machine Learning and AI emulating our writing, AI has also advanced towards voice technology with the technology like Alexa and Siri, it can be seen that we are diluting the importance of having a personal, human aspect about communication and interactions. However, as technology has advanced so rapidly, the rise of voice technology is also a means to an end by taking advantage of the fact that we already have learnt how to speak, and it’s easier to make the machines learn our language — it is the concept of cloning and copying and hence, AI and Machine Learning will not be the real creators.

Machine Learning may be seen as tricking humans' feelings and this is a perception that has gained far more traction than its real effects. When engaging a system that deploys machine learning, we are very much still talking, interacting and connecting with the humans and artistes who have created the output of this machine learning.

## HUMANISATION

Humanisation is therefore, rooted and involved in this very process of machine learning.

---

As humans, we follow our basal instincts to relate and understand ourselves and things. As a result, we have been anthropomorphising technology. In the future, there may be a new kind of language created just for us to talk about Machine Learning, where vocabulary used are not derogatory, so as to change the misconception that many people have towards Machine Learning and applications of it to our lives. This new vocabulary prevents us from confusing and misunderstanding our technology that would impede them from reaching their true potential.



**FCB'S "NEVER  
FINISHED" SERIES:  
WITH JENNIFER SEY,  
LEVI'S AND TARANA  
BURKE, "me too"**

Tarana Burke | 'me too.'  
Jennifer Sey | Levi Strauss & Co.  
Karin Onsager-Birch | FCB West

We have heard a lot about #metoo movement, and perhaps even had someone close to us, or within our social circles stepping forward to share their stories. But what exactly is the #metoo movement?

The #metoo movement is about removing the shame and isolation around sexual harassment, by giving victims a safe community to voice their stories. Most importantly, not everyone who says #metoo is obliged to share their stories on a public platform.

Through the creation of this community, victims are provided a safe outlet — an especially crucial aspect for empowerment. Before the #metoo movement, women who were victims of sexual harassment were constantly told that their versions of the story are not true — their voices invalidated.

Through traction of this #metoo movement, a community is gathered, formed and maintained. An exchange of empowerment and meaningful connections are made between people believing in the same cause and fighting for it.

#metoo #metoo #metoo #metoo #metoo

However, the successes of today's #metoo movement did not come over night. It is important to always be prepared whilst waiting for the right opportunity. Tarana Burke, Time's 2017 Person of the Year, has been an activist for this cause since 2006. Championing it for the past 12 years, Tanya poured her heart and soul into it.

It took one tweet in 2017, for this phrase to blow up and for the movement to gain as much recognition as it has today. Actress Alyssa Milano wrote a simple tweet in October 2017: "If you've been sexually harassed or assaulted write 'me too' as a reply to this tweet".

This phrase gained thousands of responses in one night, with replies from high profile celebrities like Jennifer Lawrence and Lady Gaga. It has since grown to become the #metoo movement we know a year on, today, and for years to come.

But this is not without the foundation Tanya has been laying for the past decade. With her efforts and dedication in this cause, the movement was ready to evolve and grow into something bigger as soon as the opportunity from this tweet came along in 2017. This breakthrough was achieved with hard work and dedication, and the #metoo movement continues to spread its ripples through our societies that empowers change.



**GOOGLE:  
HOW CAN  
TECHNOLOGY  
ENHANCE  
HUMAN  
EXPERIENCE?**

Marc Mathieu | Samsung Electronics America (SEA)  
Debbie Weinstein | YouTube Video Solutions

What are the biggest ripples in digital marketing? In today's age, brands are being built constantly as it engages its consumers on a level of micro-engagement, multiple times a day — on the latter's terms.

 When you put their needs at the center, you then meet these terms. 

Take a look at Google and let's think about Gmail, Google search, Google maps. It is rare to go through a day without its services. But at the end of the day, Google is never saying “use me” or “buy me” but rather, “I'm here, use me when you need me”. This is why when creating a relationship between brand and consumers, the key aspect in enticing consumers is through utility — selling by serving consumers' needs and not simply selling and marketing.

Samsung's vision is to inspire and empower people to use the brand's own technology to make their mark. Instead of talking about products, or its features, it is more about talking about the people and putting people at the center.

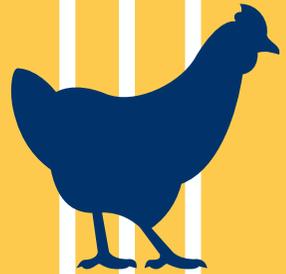
How did Samsung go about doing that? After understanding that some people actually feel that their dependence on technology is going overboard, the brand recognises that the digital wellbeing of its consumers is extremely important as well.

Samsung created an app management system — a digital wellbeing solution embedded into a device, allowing users to put their phones in flight mode and not be disturbed for as long as the user has chosen to. The system also gives users feedback on how they use an app and now, Apple has also launched a digital wellness solution: Screen Time.

Lastly, in order to do great work, Samsung Chief Marketing Officer Marc Matheiu has also shared that he would rather be fired for what he did, than what he failed to do.

**Do not be afraid to do things differently and to challenge the status quo.**

# HOW A CHICKEN SALESMAN PREDICTED THE FUTURE OF MODERN MEDIA



KFC / CANNES LIONS

Jason Bagley | Wieden+Kennedy  
George Felix | KFC  
Eric Baldwin | Wieden+Kennedy

An outdated brand can reinvent itself by simply sticking to the very elements that made it famous in the first place — red stripes, Colonel Sanders, signature catchphrase and its name on a bucket of Kentucky Fried Chicken. Injecting its iconic founder into the forefront of culture, KFC managed to turn itself into one of today's most talked-about modern marketers.

As a brand, KFC's biggest mistake was taking away the very elements that made KFC, KFC. In stripping these elements away, the brand experienced a plummet in consumer sales. Thus, it is very important to start branding everything — to look for every channel and make an impact, to build an ongoing story about the brand. For KFC, all its iconic colours and imagery were reinstated, the narrative of Colonel Sanders was woven countlessly and integrated with current trends. Hijacking a MMA championship, and staging a fight was just one of the many ways KFC stayed relevant by injecting itself in ongoing, trending conversations.

Next, it is also important for a brand to take everything as a blank slate, switch things up and create things that would resonate with your audience. With KFC's insight on their audience, they were able to create a campaign that brought lots of attention to themselves through a partnership with WWE.



Brands also have to give more than they take from the audience. This is what differentiates brands which are more successful from those which are less successful. Entertain and always surprise your consumer, by adding value to marketing efforts. KFC's cheeky move of following only 11 people with herbs and spices in their twitter handles is one such example. The brand waited 2 months for someone to discover, but it went viral swiftly and they received a lot of attention and media coverage without spending on advertising.

Advertising, in the eyes of KFC, comes with trial and error.

---

**Priding themselves on 'stupidity', the brand believes that it is not necessary to have to know everything about the industry to create an advertisement for it.**

---

KFC launched many campaigns that failed in terms of targeted reach and engagement, but these were used as lessons to better target their consumer base. There is no one guaranteed way for brands to always have a hit or be a hit among consumers, hence it is important to take a lot of swings and continuously think of new ideas to connect your brand to your audience.

To create these new ideas of connection and communication, technology is a tool to be employed for leverage in the advertising industry. KFC launched a game in collaboration with VR brand Oculus, and the application was the top downloaded game app in the week it was released.

Lastly, there is a shift in the way brands do their advertising in recent times, where brands are going for fewer, bigger and better campaigns.

Nonetheless, KFC is not of the brands that is a part of this shift. The brand believes that rolling out only a limited amount of advertisements per year could possibly be more hurtful to the brand, as the scrutiny and pressure for these advertisements to do well may leads brands to become more risk-averse. This stifles the creative industry, and fails to benefit consumers.

KFC has chosen to employ a

**“MORE-ER,  
BIGGER-ER & = BETTER-ER  
SMALLER-ER”**

strategy, with a recognition that not all advertisements are good advertisements — there are bad ones that fail too.

# HOW CAN CREATIVITY SAVE OUR OCEANS

Jeremy Darroch | Sky  
Simon Le Bon | Duran Duran  
Gail Gallie | Project Everyone  
Patricia Oliva | Evian  
Chris Gorell Barnes | Adjust Your Set  
Keith Weed | Unilever



As conversations revolving around plastic and its tremendous impact on our oceans increase, big corporations and NGOs are coming together to tackle this issue — with the goal of making our oceans healthy again. From altering the supply chain to reaching out to policy makers, plastic is a global crisis that needs to be addressed as a community.

Firstly, it is important to change the perception of plastic. Instead of demonising it or perceiving it as an unsolvable problem, people need to start thinking about plastic as a resource and understand that plastic should not be discarded after fulfilling its purpose for a single-use.

The first step is  
changing perceptions  
from plastic trash to



p l a s t i c  
**TREASURE:** 

Plastic should be valued, recycled, or repurposed because it is durable, resilient and waterproof.

The Circular Economy business model can help to solve this issue. This concept needs to be integrated into business operations by turning plastic waste into material that can be made into products which provides value to consumers. Besides reducing the amount of virgin plastic that is being produced, it's also about finding innovative ways to ensure that the plastic stays in the supply chain for a longer period of time, rather than only being single-use.

Next, it is also imperative for governments to care, step in and establish policies that address this issue. Governments can declare more protected marine areas, and allow the marine ecosystems to heal and regenerate itself. Without a healthy marine ecosystem, the health of our planet is doomed and oceans take 3-4 years to fully recover from exploitation. About 30% of the world's oceans should be turned into protected areas. In Britain, overseas territories have now been turned into marine protected areas. Governments can also set up a deposit scheme where consumers get part of their money back if they return their plastic packaging.



Apart from calling for policy makers to make a change, businesses too, need to step up to act on the plastic problem because they are the ones with the ability to enact quick, drastic changes. Consumers too, play a pivotal role in sending the right messages. Consumer behavioural changes where people care enough to create pressure, will elicit a response from government and companies to innovate and help solve the problem of plastic wastage.

Furthermore, it is also about reaching out to subsidiaries — it's not just those in power who can make a difference. For example, reaching out to fishermen who know the seas and have seen the ways in which the oceans are declining and integrating them into plans to protect oceans and reefs not only helps to engage local communities, but also maintains the perpetuity of their resources.

Start talking about the solutions as well as the problem. Communicate and rally support for ocean rescue initiatives through social following or corporate power. Build a community to achieve greater change.

**It is now time to take action and create momentum, because at the end of the day, people watch your feet, not your lips.**



# INSIDE THE JURY ROOM



---

Brand Experience and Activations Lions Jury

---

The jury discussed some of their favourite works, why and how they chose the awards to be given to the submitted work.

The Cannes Lions jury is made of people hailing from diverse cultures and this creates a pot filled with many different perspectives. Against this backdrop of a diverse juries, each piece of work connects differently with different members — each and every one of them will have their own unique takeaway.

In this category of brand experience and activations, the jury were looking for work that isn't a one-off experience.



Pieces that managed to stand out are work that showcased meaning and what the brand truly represents.

The jury also acknowledged that works from this year showcased brands supporting different causes and this is lauded. However, work that makes people laugh is still missing and this is an important cause.

Now, what is worthy of a gold lion? Diesel took home the gold lion with its campaign 'Go With The Fake' as it showed retail in a different manner by launching a campaign targeted at the counterfeit culture pervading the fashion industry. With 'Diesel', it opened a conversation about what is real and fake and also highlighted importance and value of establishing a strong branding.

If all that makes a gold lion, what are the qualities of a Grand Prix campaign?

Apple takes home the Grand Prix with its educational and community driven sessions, Today at Apple. The campaign promoted Apple in a way that weaved in its software into hardware, by conducting information, learning, engaging sessions at its retail stores. The software, represented by these sessions and the hardware, are the Apple's very own retail stores.

The campaign was an overall great expression of the brand value and experience, encompassing Apple's shift from a focus on its hardware, to people in a brilliant way.

ONE   
CHAMPIONSHIP  
POWER  
WORKOUT WITH  
ANGELA LEE

Cannes Lions & ONE Championship

Atomweight World Champion Angela Lee taught a martial-arts workout class where participants learnt fighting stances, basic moves and how to manoeuvre the ground. Here are 5 key takeaways:

### **1. Always keep bouncing on your feet.**

This is to prevent the creation of inertia when your opponent takes a swing at you. The momentum from this movement teaches you to not allow yourself to stagnate, and to always be prepared to quickly respond to whatever comes hurtling at you.

### **2. Go against convention.**

Don't be afraid about making moves that go against the norm or conventions. For example, a move at shoulder level can take an opponent by surprise if you were to execute it at knee level. Switch things up to keep it interesting.

### **3. Discipline? That's your call.**

There will be people more serious about the work than others, and it's up to you to decide the level of discipline you hold when you approach any task.

### **4. Hard work makes the dream work.**

It is never easy getting to the level where everyone recognises your efforts. Everything you embark on requires hard work.

### **5. Establishing connections**

It is important to connect with people and create meaningful relationships. The first step is to find out what you have in common with someone and build on it from there.





**SEX, DRUGS, ROCK 'N'  
ROLL, & ADVERTISING**

Andrew Robertson | BBDO  
Worldwide

# Advertising is a business of emotion.

Today's consumers are people who operate on and are driven by instincts and basic urges. Thus, emotional appeals have the capacity to build stronger businesses and drive profit.

The human brain differs from that of other animals due to one key structure — the cortex, which is essential for problem solving, planning, and other complexities. In humans, a lot of the decisions we make as well as many of our behavioural traits are triggered and driven by emotion.

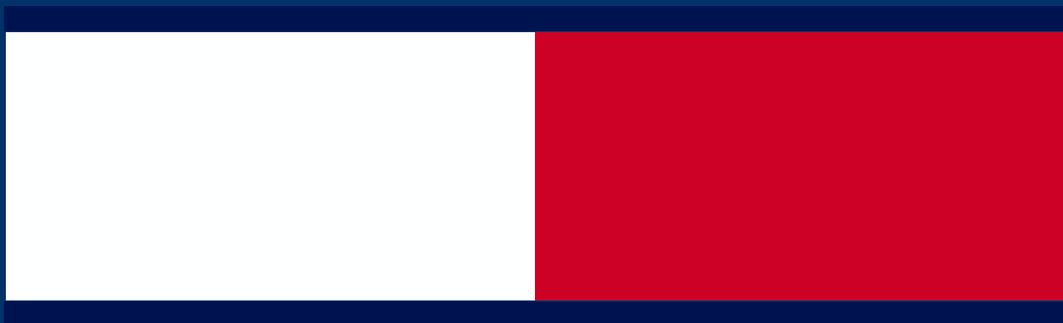
Through emotional storytelling, brands can stimulate consumers' feelings of empathy, sadness or happiness. Storytelling, releases chemicals in the brain, and different reactions towards advertising interacts with a different portion of the human brain. The stimulation of the neurotransmitters dopamine — the chemical that aids in happiness and sense of self, and oxytocin which activates a sense of belonging, create emotions that can be stimulated by storytelling.

If brands are able to leverage on and capture consumers' emotions by associating their brand with positive emotions, consumers are more likely to have a better image of the brand. This means that using good storytelling in advertising has the capacity to stimulate our brains in a way that makes a brand memorable, likeable, and even addictive.

— The right kind of advertising message is one that stimulates arousal, creates emotions, and sends the right message. —

In turn, this helps brands stand out, be noticed, and remain relevant. Hence, advertising that triggers an emotional arousal from its target audience tend to fare better than advertising that fails to engage this aspect.

# THE FEARLESS INTERVIEW WITH TOMMY HILFIGER'S AVERY BAKER



---

Avery Baker | Tommy Hilfiger Charles Day | The Lookinglass

In this session, Charles Day interviewed Avery Baker on how she is unlocking \$6 billion global business and what she has learnt about herself along the way.

Avery Baker started out as a simple fan of Tommy Hilfiger. Turning her dreams into reality, this day, she is the brand's Chief Brand Officer.

With every journey in life, it is important to start from the bottom and climb up as Avery did. Starting out with an entry-level job in Tommy, her passion and tenacity empowered her to grow her career, allowing her to rise to where she is now.

But to stand out, she highlights the importance of having creativity —

thinking out of the box and thinking differently,  
being different from the other players in the industry.

With this mind-set, she spearheaded the “see now, buy now” approach Tommy Hilfiger adopted in their business model. The approach allowed people attending the Tommy Hilfiger fashion show to buy something off the runway immediately after seeing it. This resulted in a massive boom to the business, increased app installations and has continue subsequent launches at the brand’s global fashion collections.

The brand took this as a learning opportunity gaining an insight about their consumers.



**Tommy understood that delivering the highly sought-after taste of instant gratification is profitable.**

With this knowledge, Avery realised it is important to close the gap between the visibility of a fashion show and the moment of purchase.

This moment of thinking out of the box and differently, reinvented fashion runways and fashion e-commerce, mostly importantly the Tommy Hilfiger brand.



Hip-hop is now the most popular genre for the first time since Nielsen started measuring music consumption in the United States. As the genre continues to grow, it becomes increasingly important to have an open dialogue with brands about the ever-evolving culture of hip-hop and how it's impacting the way consumers act, think and buy. Hip Hop has been shaping culture and communities, brands and advertisers need to know that.



Hip-hop takes the space of the beaten path; it has become a vehicle for opinions, a catalyst for change, and a whole culture that is about defying all odds.

Take all of its principles and apply it to marketing, and you might be able to reach the masses as effectively as the most popular rappers do now.

An album can be launched in different ways, employing various release strategies — everything is a new opportunity to create different connections to the audience. There are no true boundaries and this same strategy can be adopted by brands, where advertising can hop onto an infinite amount of opportunities.

Hip-hop artists and brands want culture, connection, conversation and creation with fans and consumers. Thus, there is a responsibility to have credibility no matter what is being done. Picking and standing behind your own immersive storytelling is achieved by being true and honest, and that is how a brand should be — honest and true to its DNA. For consumers, this experience is a chance for them to create and share their own meaningful stories

Consumers react two ways to advertisements, they either hate it or love it with fierce passion. It is important to pick which side you would like to be on and stick to it.

---

Tell your story by talking about the outrageous or unpopular opinions, share past experiences, align your name with relevant brands, carefully pick who's on your team and give back to the community.

---

Brands today, have the opportunity to start working with creatives that have more than just a story to tell. They are people who are passionate about their art and are constantly creating and pushing boundaries of what has already been done. Within the hip-hop culture, streetwear has been a prominent subset where fashion has established itself as a pillar. We see the collaboration of Louis Vuitton and Supreme, Adidas and Kanye — it shows how brands can tap into a wide arena of audiences. Through such collaborations, an upscale luxury fashion brand LV has increased its relevance to consumers who were once thought to be unreachable or classified to be of a lower demography. Adidas, through its collaboration with hip-hop icon Kanye West, cemented itself as a leading streetwear brand.

The same way fans follow artists that embody the same values and represents their personal culture, today's consumer buy to support brands that align with their ideals.

Brands have to give consumers something to be passionate about. It is tough to be in the market and have market share if you don't stand for things that your consumers care about. Beyond selling a product or service, brands have close this circle of support within the community by doing good and supporting them to continuously build this two-way relationship between the brand and its consumers.

# CAN WE REDEFINE FEMININITY WITH CREATIVITY?

Katy Alonzo | Droga5

Michelle Lee | Allure

Issa Rae | Cover Girl Ambassador, Writer, Actress

Ukonwa Ojo | CoverGirl



Droga 5 and Covergirl discussed ways creators can challenge conventional assumptions about the expression of femininity, and push the boundaries of creativity by giving women the power to define it.

Women can define femininity and to do so they have to value the traits of femininity as we do with masculinity. For example, the keywords related to femininity are: gentle, vulnerable. The keywords related to masculinity are: brave, strong, independent. We have to value both.

Droga5's approach to marketing beauty: Instead of looking of the very obvious stereotypes, what are the harmful ideas that hide in plain sight? By putting all the competitors up on the wall, they realised that the messages are the same and the models look the same as well.

---

By identifying where everyone else is similar, they can message and reach consumers differently.

---

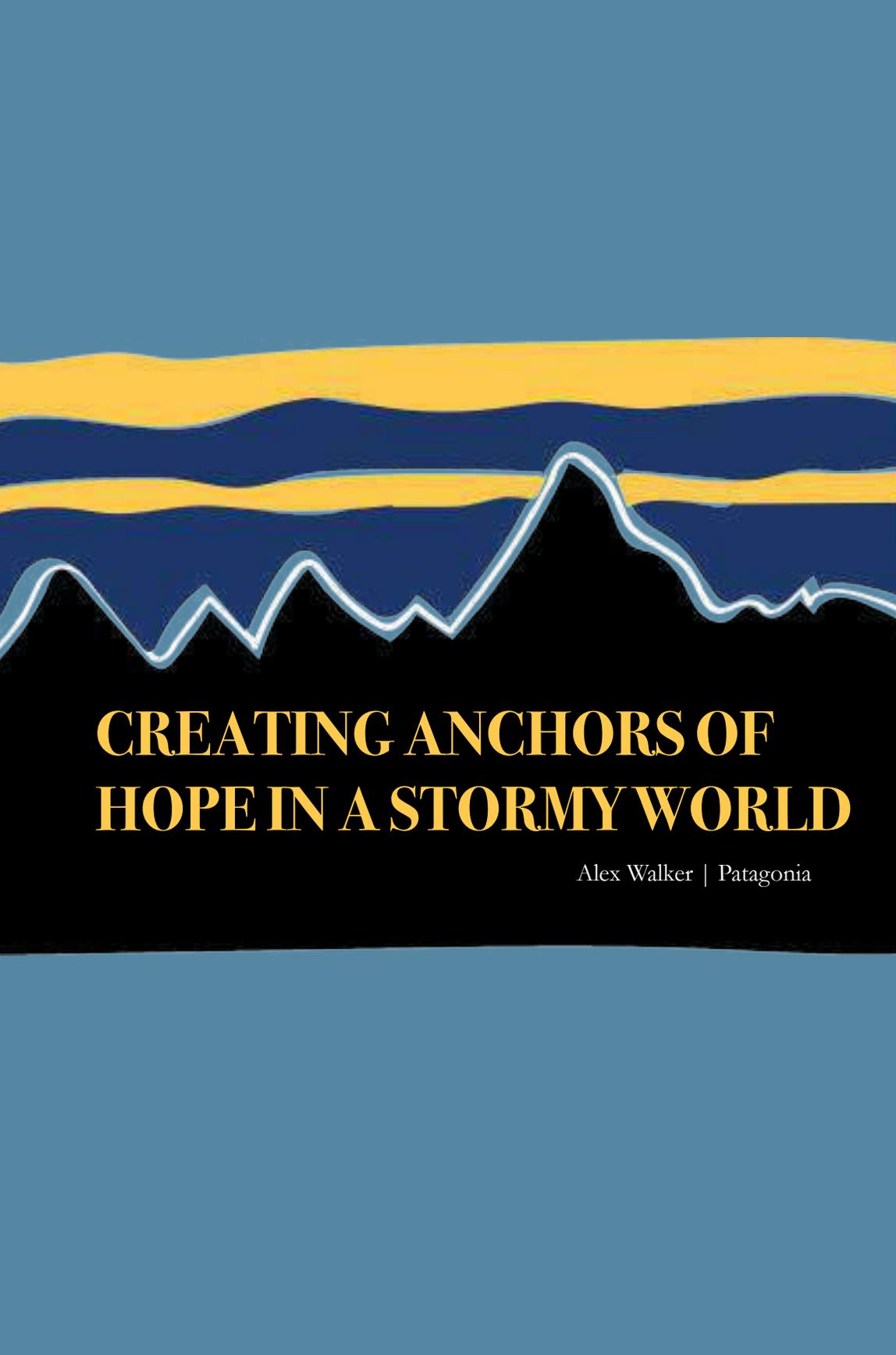
If you listen to the consumer, you will realise women don't wear makeup for other people. Beauty has negative and narrow associations, but Covergirl and Droga5 are to change the messaging: how to celebrate her, with positive messages.

There are cultural differences in how we view femininity and masculinity. There isn't a more feminine act than putting on makeup but beauty and makeup has always been at odds with femininity because makeup is seen as a subservient service, a performance of femininity for men.

We never talk about hyper-masculine things like sports and cars, like it is frivolous. The way beauty products are marketed is always by product attributes, like 99% volume. But for many, makeup is more than just a cosmetic product, it is almost like an armour, giving its users super powers.



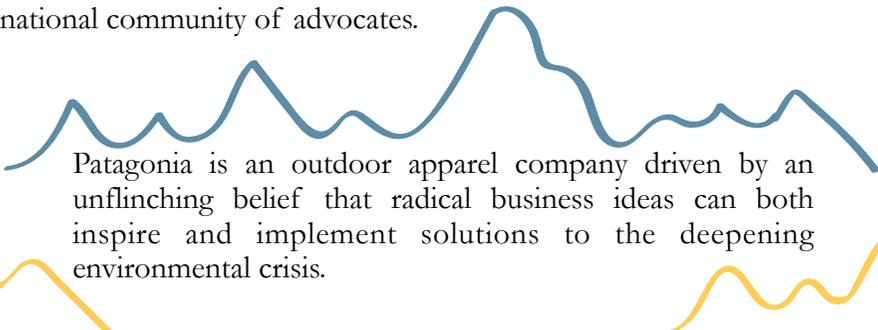
Hence, when the advertising is not true to the consumer's experience, it is up to the creatives to love the products as much as the consumers do and deliver it that way.



# CREATING ANCHORS OF HOPE IN A STORMY WORLD

Alex Walker | Patagonia

In an age where environmentalism has caught on as the new trendy in-thing, apparel brand Patagonia stands out with its unapologetic, almost radical take on environmental protection. Alex Weller, Patagonia's Marketing Director for Europe shines a light on the disruptive model behind Patagonia's communications strategy and the ways in which the brand engages with its international community of advocates.



Patagonia is an outdoor apparel company driven by an unflinching belief that radical business ideas can both inspire and implement solutions to the deepening environmental crisis.

Its unconventional and bold campaigns includes giving away 100% of Black Friday sales to environmental causes, repairing people's clothes for free, and buying an ad in the New York Times telling people: "Don't Buy This Jacket".

To help the environment and its consumers, Patagonia crafts its products with high quality materials, making things that last. This is so consumers would consume less and there will be less waste generated. It is also important to give back to the community. If there is a gap where efforts from the government or organisations are supposed to fill, brands and creatives can step up, and it attracts consumers whose values are in-line.

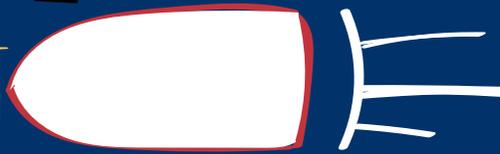
Despite being a fashion brand that produces clothes, Patagonia does not try to fuel fashion, it isn't trying to be fashionable. In order to do so, Patagonia has gone up the production line, straight to the roots, to mitigate the problem. Instead of using Neoprene, a material that is non-renewable, the brand has created a new material that is environmentally friendly.

As a brand and an organisation, Patagonia has the capacity to call for widespread change, so their solution is looking beyond just the individual level, but also targeting businesses and getting them to change the direction of their investments, turning them away from purchasing assets that destroy the environment, and instead encouraging sustainable ventures.



**PARKLAND  
SURVIVORS:  
THE REAL  
AND RAW  
POWER OF**

**CONVICTION**



Nicholas Carlson | Global Editor In Chief of Insider Inc  
Madison Leal | Parkland Survivor  
Kai Koerber | Parkland Survivor  
Sam Zeif | Parkland Survivor

Talking about their life-changing experiences, Parkland survivors talked about how their experiences pushed them to craft their own campaigns and advocated for companies to cut ties with the NRA.

Motivated purely by the belief that no one else should live through what they have been through, the survivors felt that it was a triggering moment for them to stand up and make a change.

Companies have the moral obligation to check who they are working with, whose money they are receiving, and what that indirectly implies.

Speaking with conviction throughout the whole session, the survivors were extremely passionate seeing as how they survived such a tragic ordeal. This doesn't mean that everyone should live through a horrifying event to enact change. Everyone is capable of spurring change by believing in the cause and making their voice heard.

**PUTTING CRAFT AT THE HEART OF**

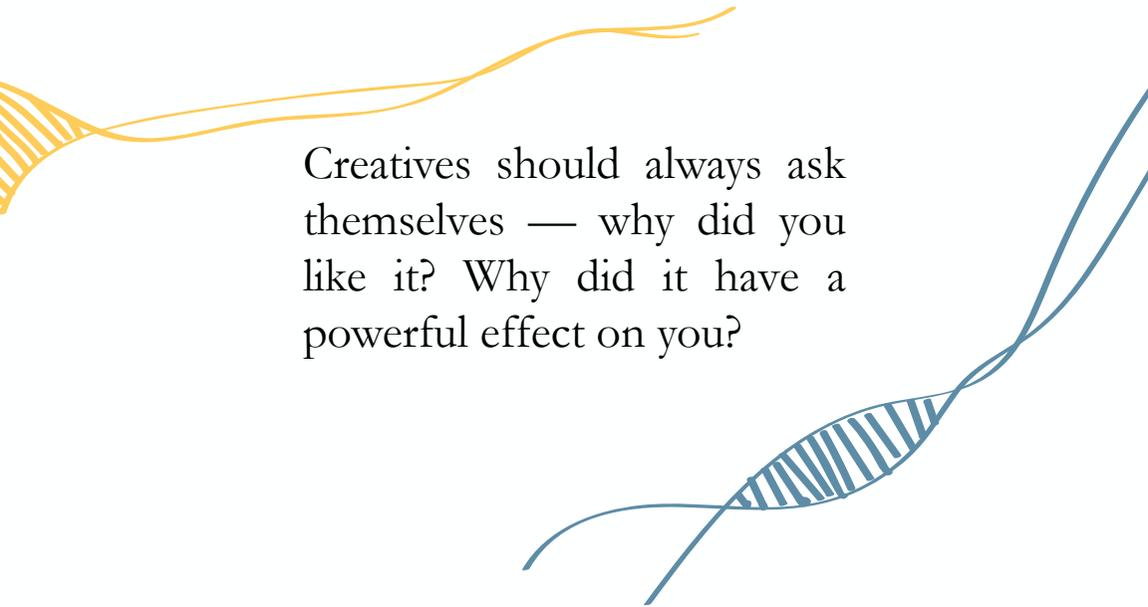


**WORK**

Trevor Robinson OBE | Quiet Storm

Quiet Storm was set-up in 1995 as the first ever agency to write, direct and produce its own work. Trevor Robinson shares his experience setting up Quiet Storm and dissected the techniques used in his favourite Lion winning work to demonstrate why craft is so important.

Trevor uses old films as inspiration and a source of his creativity genius. It is important to immerse oneself in the art of producing good work — in Trevor's case it is films that capture his attention.

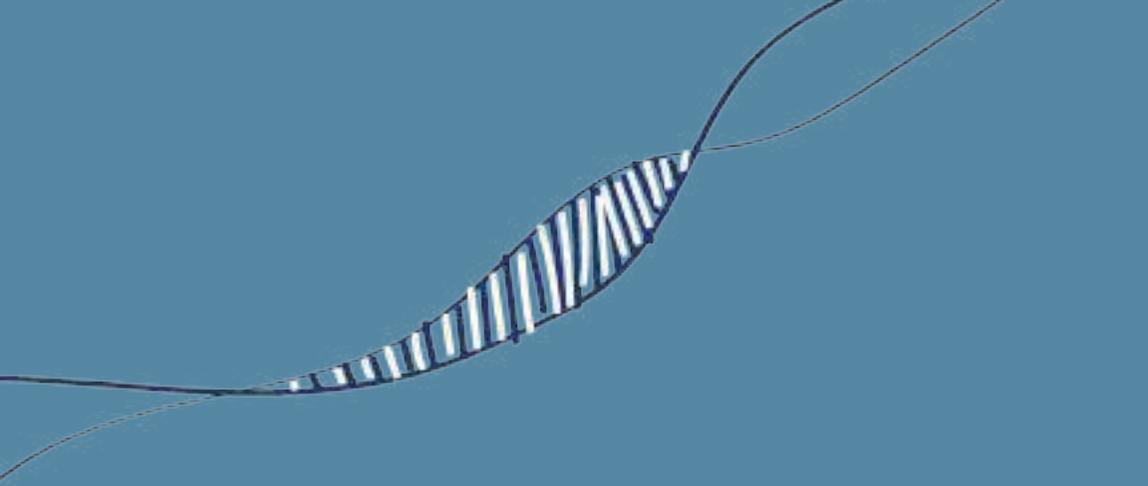


Creatives should always ask themselves — why did you like it? Why did it have a powerful effect on you?

He shared the ways in which many film directors utilise beautifully crafted picture and sound to appeal to their audiences and explains the importance of ads doing the same. Directors often use sharp juxtaposition between the music and the picture, because music has the ability to create and shape emotion. For example in *Reservoir Dogs* (Tarantino, 1992), the use of cheery music in the killer's scene, as well as its jarring movement from presence to absence in the movie, draws you in and accentuates the absolutely horrifying nature of the scene.

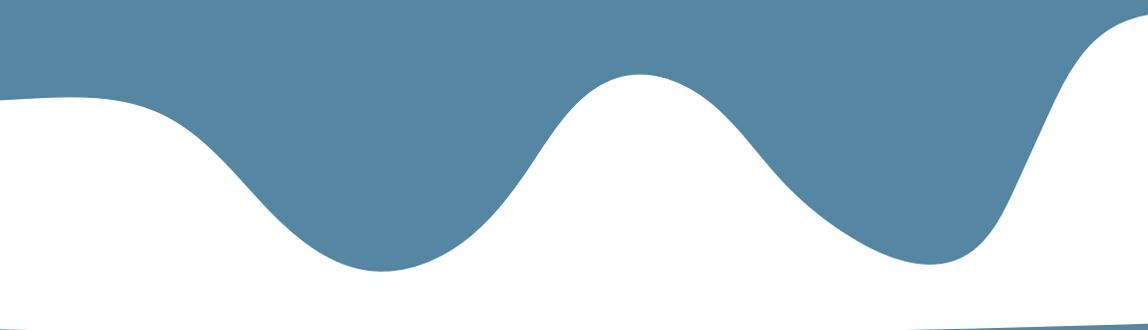
Trevor concluded by saying that understanding your craft means finding creative ways to present an idea.

**Execution is just as important as a great idea. It is also worth investing in beautifully crafted work because the artistry has the ability to captivate.**



# RADICAL NEUROSCIENCE MAKING US RETHINK CREATIVITY, INNOVATION AND EMPATHY

Joel Salinas | Harvard Medical School/Massachusetts  
General Hospital Department of Neurology  
Portrait XO | Portrait XO

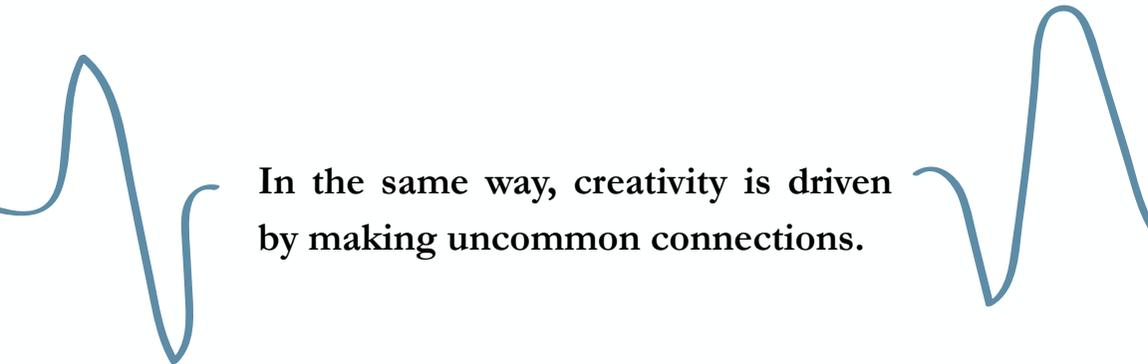


Discover how to apply the latest updates in brain science which are revolutionising how we create compelling experiences and how you can better connect with your audience. Known as “synesthesia”, their unique forms of sensory perception include tasting sounds, literally feeling what someone else is feeling by sight, and more. Through this mind-blowing, multisensory experience, they combine art, music, science, and technology to reveal how we can use these neuroscientific insights to change the world around us.

The latest updates in brain science are revolutionising how we create compelling experiences and how marketers can better connect with their audiences.

Understanding sensory perception and how different people perceive things in different ways thus have the potential to help us better grasp the human experience, and perhaps even teach us a thing or two about empathy.

Synaesthesia is the blending of senses — it develops early in age and runs in the family. Most people filter out conscious thoughts from the subconscious (this is called cognitive inhibition), but in synaesthetic people there is little filter. Hence, more concepts pour forward from the subconscious and changes the perception of reality. Synaesthetic people can hear high-pitched sounds when tasting a lemon, see a colour when they look at individual alphabets, and other seemingly unrelated experiences.



**In the same way, creativity is driven by making uncommon connections.**

By understanding how synesthetes see the world in a completely different way, we may also be able to have a peek into how we may think creatively.

Synaesthesia actually occurs because there is less pruning of connections at a young age, which is how the senses end up being connected together, and it actually also means that everyone was a synesthete at some point, they just grew out of it.

Even if you're not a synesthete, by allowing one's sense to blend and work together (such as how both taste and smell contribute to the enjoyment of food), it can improve cognition, help people to reconcile how others see the world, as well as build trust and emotional connections.

# REDEFINING MISS AMERICA IN THE AGE OF #metoo



Gretchen Carlson | Miss America Organisation  
Leslie Sims | Y&R  
Meredith Kopit Levien | The New York Times

For decades, beauty pageants like Miss America have featured stunning ladies in beautiful dresses, racy bikinis and body-hugging swimsuits. However, this changed in the age of #metoo. Miss America's recent decision to remove the swimsuit element of the competition was met with a lot of backlash. Y&R and Miss America shared about the move and what companies can do in the face of #metoo.

Miss America is working with Y&R to redefine the 97-year-old competition, and change the view that women are objects instead of their own individual identity. Miss America should be an identity for young American girls to look up to, one who is smart, talented, kind, and also physically attractive. One important change in the right direction includes calling the women in the competition "candidates" instead of "contestants".

**CANDIDATES**  **CONTESTANTS**

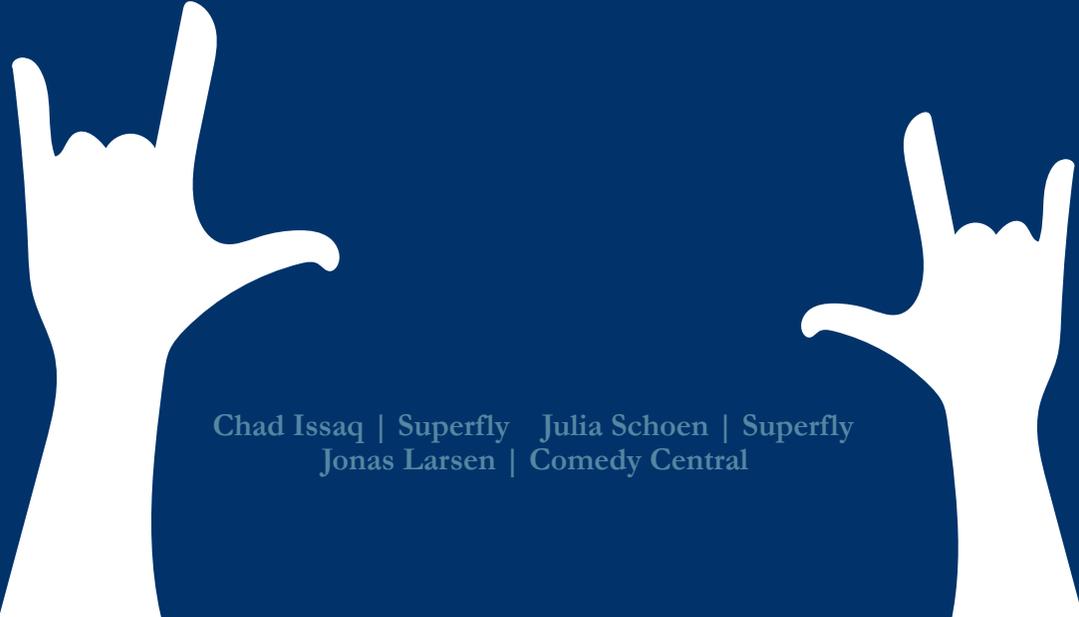
Female consumers are now looking for brands that celebrate women and empower women, and brands need to align themselves with these new values simply because it is right and it would attract a new age of females.

Miss America is more than just its swimsuit segment, which takes up 10 minutes in the 2-hour long programme, and critics of its removal should not be fixated on that. Instead, the segment will be replaced by another segment which is more interactive and allows the audience to get to know the participant better.

Advertising agencies have the responsibility to help brands realign themselves in the age of social change, and brands, especially Miss America which deals with the portrayal of women, should stand up in the age of #metoo.



**THE  
FESTIVALISATION  
OF THINGS AND BRANDS**



Chad Issaq | Superfly    Julia Schoen | Superfly  
Jonas Larsen | Comedy Central

Brands are exploring organising festivals and events to attract more consumers and to attract them in herds. For example, Comedy Central organised Clusterfest, a festival for comedy, where people gather to have fun. Attractions include South Park, Seinfeld, Paddy's Irish Pub from "It's Always Sunny in Philadelphia", and various other comedians.

A growing trend for brands, festivals are able to reach out to consumers behind the screen especially in the dying age of traditional TV. Shows like Southpark created an entire interactive tent where festival go-ers can play games and interact with characters in the show, bringing the show to life. By having a festival, there is an intense concentration of brands and greater interaction with the audience. The audience is able to directly feedback to the brands what's good and what's not, as well as play a part in deciding the programming and the flow of events, giving consumers greater ownership.

Audiences are experience seekers, and going to such festivals allow them to mingle with people like themselves, enhancing their experience as comedy fans. Unique experiences and social media attention also hype up these festivals, as people share about the festival on social media and make those who are absent feel FOMO (Fear Of Missing Out).



**Festivals are also big money-earners, and they satisfy both the needs of the community as well the creative vision of the brand, creating a whole narrated experience.**



**FEATURE  
ARTICLES**

# a conversation with a young lion.

*Freddy | Grey Group | Singapore Representative for the Young  
Lions Competition (Digital Category) | WKWSCI alumnus*



Tl;dr. That's what I thought when I saw an initial draft of this article. "Seriously, Freddy, who cares?" questioned the cynical voice in my head. "So... a listicle?" I suggested. "Really? You're on Cracked.com too much."

There was an awkward pause. The voice had a point.

"Why don't you interview me?" I asked. The voice sighed loudly, "You do realise you would be conducting an imaginary interview with yourself?"

I was getting frustrated. "Wow, you're such a Cynical Cindy."



I get a name? I'm on board. So what motivated you to join the competition?

Oh? Cool.... So everything started when my colleague asked if I wanted to participate in the Cannes Young Lions competition. My first reaction was internally asking, "What is that?"

Wait, you do work in advertising, right?

Yes. From the 5-month internship I did in school, my first job, and now my second job, it has always been advertising. Social media, to be precise.

So despite having spent 2 years in the industry back then, you somehow had never heard of the competition?

To be fair, I had heard of the Lions. But I did not know they had a competition for professionals under 30. So she told me that she was eyeing the digital category. She said it would be a good experience. I said yes.

How was the competition?

We received the brief late at night on Friday and the physical submission Monday morning. We spent the first 24 hours brainstorming and the next 24 hours creating the boards.



Was the 48-hour time limit the most challenging part of it?

No. Every team has the same time constraint, so it was fair. It was only 24 hours in Cannes. The main problem was originality. Many of the ideas we thought of had been done before. In the end, we picked an idea my partner suggested very early on.

Why did you think you and your partner win?

I don't know, but one of the judges in a video that played before the winner announcement said the winning idea had a lot of heart. Honestly, we were completely surprised we won, especially because it was the first time we both participated in it.



And then both of you represented Singapore in Cannes, right? No pressure, of course.

Yes, which was exciting and terrifying at the same time. Before the competition in Singapore, we did prepare by looking at past winners. But we had a more intensive preparation for Cannes, looking at numerous award-winning creative boards and case videos and getting trained by great people in the agency who were willing to spend time for us.



How nice of them! So how did all the preparation help you in Cannes?

We came up with less ideas that have been done before, it was more about which idea was more original and tackled the brief better. What we were not prepared for was having to present the idea in front of the judges, which was something they just added this year.



You had 48 hours in Singapore but only 24 hours in Cannes. How did you two tackle it?

We finished the briefing at about 7pm. We had dinner, went back to research separately in our hotel rooms, and then regrouped to discuss until late. We then regrouped in the morning to iron out the idea over breakfast and spent the rest of the day on the creative board.



How did it go? Did you make Singapore proud?

Unfortunately, we did not bring home anything. We did get to the second round of the presentation, which was for the top 9 teams. We asked one of the judges for feedback after the winners announcement. She said our idea was well-liked and gave us some feedback.

What was your takeaway from this whole experience?

The competition made me appreciate how much can be done in 24 or 48 hours. It also highlights the value of being able to perform under pressure, a crucial skill in this industry. But another amazing part of this experience was to soak in the creative atmosphere in Cannes, which made me love this industry even more. Listening to the inspiring talks and being surrounded by the award-winning ads were a dream come true.





Any words of advice for budding creatives?

There's this story about a ceramics teacher who divided the class into two groups: one graded based on quantity and the other quality. Guess what, the group who made the best work was the one graded based on quantity. So don't wait for the perfect client with the perfect brief to come along.

IF YOU WANT TO  
BE GOOD, KEEP  
CREATING

3:30 PM ✓

It was my first day at the Roger Hatchuel Academy (RHA), located within the Cannes Lions School Campus. A part of me still couldn't believe that I was attending class by Long Beach in Cannes, France.

# GET- TING

# SCHOOLED



*Tiffany Choo | Student Representative at the Roger Hatchuel Academy (RHA)*

As I looked up from my seat and scanned my surroundings — I noticed that I was one out of the only four Asians in a class made up of 38 young adults from 26 different countries. Little did I know that the coming week was going to catapult me into an environment that would challenge my creativity, leadership capabilities, communication and pitching skills.

There were four academies located within the Cannes Lions School Campus: The Young Media Academy, The Young Creative Academy, The Young Marketers Academy and of course, the Roger Hatchuel Academy.



This year, the RHA partnered with Google's Creative Campus and as academy students, we got to kick off our mornings with "breakfasts at Google Beach" where we listened to insightful talks by Google's senior management. We learnt things ranging from the importance of diversity in the creative industry, to what's essential for Growth Marketing, to how to build upon the Brand and Reputation of a company — all while we sat on beanbags, sipped on our free-flow juices and enjoyed breakfast ranging from pastries to granola yoghurt to fruits.

Not to mention that it was pretty mind-blowing that our "teachers" ranged from the CMO of YouTube, to the presidents of various departments from Business Operations to the different forms of Marketing and that we got to interact with them in such an informal and relaxed setting.

These sessions weren't just the sit-and-listen type though, we also got a chance to try out Google's Tilt Brush — a tool which allows users to paint in 3-dimensional virtual space, using materials that would otherwise be impossible for us to use in real life, such as fire or stars.

During the times that we weren't with Google by the beach, we would be back at the Cannes Lions School Campus for our lessons. Well, we called them "Academy Sessions", where we had guest speakers who were industry leaders from various companies ranging from LEGO, to Leo Burnett, to BBC World News, just to name a few.

On our second last day at Cannes, we were given the chance to participate in 8-minute “lightning” career chats with members of Google’s leadership team.

Each student was assigned two leaders, depending on a questionnaire that we had to fill up prior to the session which included questions that would identify our personality traits and goals for the future.

Personally, I’ve always wanted to find out how I could bridge my field of studies in Communications with creating a positive social impact through the work that I produce.

Hence, they paired me up with Mr. Marvin Chow, Vice-President of Global Marketing at Google and Mr. Simon Khan, Chief Marketing Officer of Asia Pacific at Google; who both have had experiences in contributing to social change in addition to their roles at Google.



Within the RHA, students were split into groups of five or six to tackle a brief within 48 hours and present it during our last day at Cannes to a panel of jurors. The three jurors who judged our work were: Sam Saunders, Chief Creation Officer of SSYNC; Polina Zabrodskaya, Creative Director of Publicis London; and Danielle Trivisonno-Hawley, CCO of Americas, POSSIBLE.

After we were done with our final presentations, students of all four academies proceeded to the main atrium where our graduation would commence and our tutors would present us with our certificates of completion.

All in all, the experiences I had at the Roger Hatchuel Academy and Google Creative Campus were nothing short of amazing and inspirational.

It's a place where you really get to meet talented individuals from all over the world and immerse yourself in a diverse, creative environment. It's a place where everyone is open to learning more from each other and it's probably the easiest place and time to strike up a conversation with industry leaders as well.

Even the academy students, some of them were already so accomplished despite having yet to graduate, which really fuelled my inspiration on what we could achieve as young creatives moving forward.

Our parting mission from the academy was to create an industry that reflected what we saw in the RHA classroom — a diverse group of talents coming together to create amazing content. This is something each and everyone of us can do by contributing our unique talents and skills to the creative industry.

The Cannes Lions School Campus is *the* place to be if you are an aspiring creative that wants to expand your network and learn from industry leaders. I truly encourage all students who are thinking of signing up for Wee Kim Wee's Cannes programme, to just go for it.

Because that little push might just be, quite literally,



**YOUR TICKET TO A WHOLE NEW  
WORLD OF OPPORTUNITIES**

for all in-tents  
and  
purposes.



Festivities, free food,  
and fun things to do  
from inside the tents  
at the Cannes Lions  
Festival of Creativity.



*Amanda Tan Yan*



One of the most unexpected of findings walking along the pier where large brands had set up shop at the festival was to be offered a gun by a nice-looking lady with a very clean smile.

English print and design company MOO was one of the many brands that had taken the opportunity to showcase themselves at the Cannes Lions Festival of Creativity,

drawing crowds to an interactive office-themed installation where one could win prizes if they could take down cleverly placed targets hidden within the completely whitewashed office with a paint-filled water gun. The simple idea culminated in an eye-catching, colour-splashed room that complemented MOO's youthful, fun-loving, and spontaneous brand persona.

A major presence at the festival was definitely the powerhouse Google, whose idea of a good time constituted of beach volleyball, a photo-booth that took .gifs instead of photos, and design-it-yourself Google caps. Google also hosted an impressive lineup of experts who provided invaluable insights into the current global technological landscape and upcoming technological advancements. And of course they also provided the best free coconut ice cream.



And speaking of free food, it seemed no festival tent could be complete without it. From frozen rosé slushies to a full-course breakfast, the festival overflowed with generous helpings of pastries, salads, and rosé wine. In particular, CNN's larders seemed almost bottomless as their mini-bar served streams of hungry festival-goers, and always with a charming, "Don't worry about it. It's on CNN."



Web-based brands like Waze, Whalar, and Fiverr also made themselves known at the festival, bringing with them an arsenal of VR headsets, free skateboards, and alcoholic juices.

Another tech-giant at the festival was Facebook, whose beachside tent boasted an elegant yacht reserved for private meetings, an actual badge-making machine, and a large poster-printing press. Daily talks and activities were conducted to teach participants how to better engage with their online audiences, which included a workshop on how brands could create better Instagram stories. One could also design and take home his own poster, create emoji-themed badges, or simply visit the food table for a juice and a wholesome breakfast. The brand even brought with

them an art installation, where participants could watch an enigmatic multimedia short film creatively conceptualised with just light and a room full of mirrors.

In this regard, while it might be said that the tents may not have been the main attraction at the festival, the excitement, hype, and life they brought made them an indispensable part of the experience and the essence of the Cannes Lions Festival of Creativity.

# A Survival Guide: Cannes Lions International Festival of Creativity

*Nicolette Koh*

So you're all packed and ready for a life at the French Riviera for the next one week or so, but you're not really sure what to expect or how to go about planning your days? This guide — call it your bible, will turn you into a meek cub to a roaring lion, ready to explore the festival, and its festivities!



### 1. Downloading The Cannes Lions App

Forget Instagram, this is your go-to app to plan your time here in Cannes.

The moment you receive the email that says the application is up and running, it is your cue to download this application. Through this application, you have an overview of the venue, timing, content of the talks. It is important to give it an in-depth scroll to know what is in store for you — the more you know the better, 'like' the talks you are interested in, and plan your schedule in advance.

### 2. Coordinating Schedules

The festival has more to offer than you can bite, to maximise your time, we recommend running through the talks you would like to attend with your peers to minimise clashes. Think of yourselves as pieces of sponge — ready to soak up all the knowledge the festival has to share. Planning to go for different talks, at same timing, allows you to do individual learning, but remember to convene at the end of the day for a session of sharing — over a glass of rosé!

### 3. Camping for your favourite talks

Talks are scattered across the Palais and apart from the two largest theatres — Debussy and Lumiere, seats are quite limited. Sometimes, popular talks may be hosted in smaller locations and it is important to recognise this. Should you be in this situation, and there is a particular brand or person you just *have* to hear from, our simple hack is to queue and attend the talk before the one you are eyeing, and hold your fort (don't leave your seat) during the intermission.



#### 4. Knowing the short-cuts

We always want good seats but so does everyone else. Keep your Cannes Lions Whatsapp chat updated on your location, progress of queues, or saved seats for one another — if its possible. Keep a look out for each other, but remain polite, civic and kind to other people you meet who are also here to learn and share at the festival. Initially, Palais could be a maze to you, but by your second or third day, shortcuts, lifts or even *cleaner* toilets are easily recognisable — help each other out by sharing these information with your peers.



#### 5. Allocating time to view works, or attending jury sessions

The Palais' basement is a location host to all the winning entries and the computers are free to use for browsing works — allocate some time out of your schedule to observe the work in close detail. It is hard to cover everything with the limited time you have, we recommend picking at least two categories you are keen on to focus and browse the entries. Next, apart from talks from big brands and agencies, widen your horizon by attending the Cannes jury sessions where you witness real pitching and judging taking place right in front of your eyes.

There is so much more to Cannes for it to be squeezed into a simple guide — but we hope this helps you plan your days, and to ultimately take the biggest bite out of the golden opportunity!