



65TH INTERNATIONAL
FESTIVAL OF CREATIVITY

5 TRENDS FROM CANNES LIONS 2018





Introduction

As the dust settles on the 65th Cannes Lions Festival of Creativity, it's time to reflect on the key trends and learnings that emerged from adland's biggest gathering. With a jam-packed agenda featuring the biggest names in marketing as well as the latest tech start-ups and digital pioneers, it was a week of inspiration and insight.

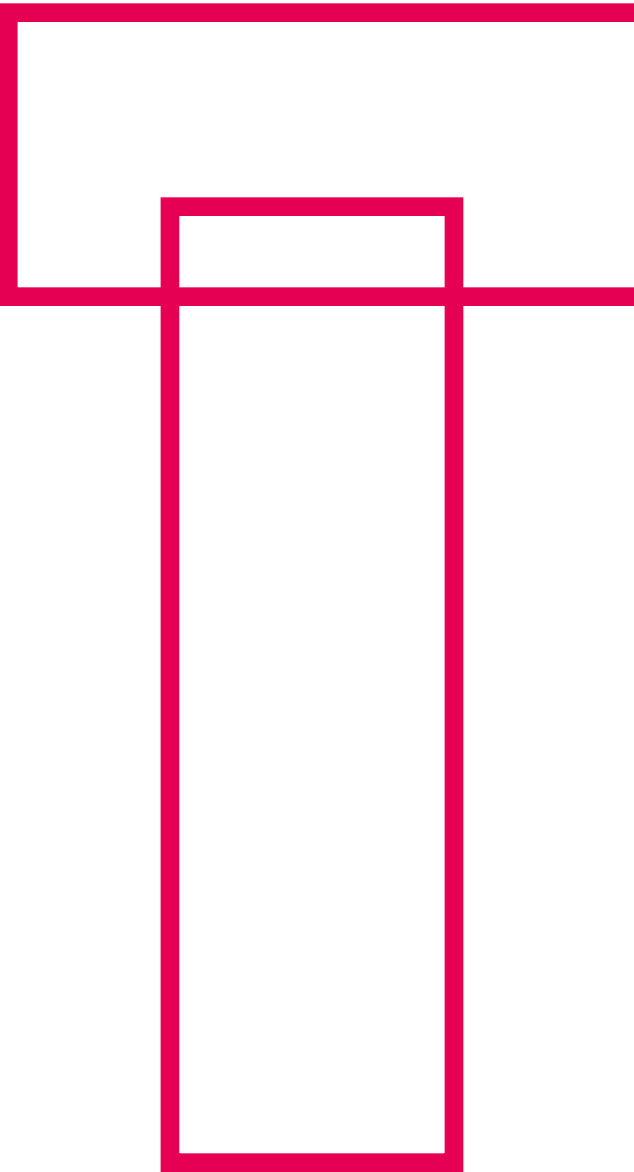
Complementing the main festival programming, MediaCom remained in its familiar home at the historic Martinez Hotel, hosting a specially curated programme of intimate fireside chats and panel sessions. These exclusive sessions were designed to add depth to some of the major themes discussed on the main

stages as well as revealing intriguing new perspectives. In this report, we share our summary of the key lessons, the work that epitomises their power, and the insights that will keep our teams and our client partners thinking long into the future.

5 TRENDS

FROM CANNES LIONS 2018

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Gender remains a hot topic

We've all heard damning statistics about equality of portrayal in advertising; it still doesn't exist. As research unveiled at Cannes in 2017, across 10 years of entries, men featured in campaigns four times more often than women; men spoke seven times as much as women; women were **48%** more likely to be shown in the kitchen, and men were **62%** more likely to be depicted as smart.

But pressure is building for real change.

One year on from the launch of the #unstereotype alliance and at a time when the #MeToo movement is forcing many to rethink their approach, a number of brands spoke openly about addressing inequality. Perhaps the most high-profile was Procter & Gamble's Chief Brand Officer Marc Pritchard, who explained 'sex sells' is an outdated concept in 2018.

He highlighted an analysis by the Association of National Advertisers (ANA) covering 40,000 adverts, of which **20% portrayed women inaccurately** either through stereotyping, objectification or diminished character. "I don't

think sex sells. I think it might be just the opposite because these are negative and inaccurate portrayals," he explained.

Indeed, Pritchard made the business case for equality. "If you just take the pay gap," Pritchard revealed, "women are paid 20% less than men for exactly the same job, it's outrageous. If we close that gap McKinsey estimates that will add **\$28tn** to the world economy, that's purchasing power. That's good for growth. Advertising that is more gender equal has a 10% increase in trust rating and [delivers] a 26% increase in sales growth."

Pritchard went on to reveal P&G's aspiration to achieve 100% accurate and positive portrayals of women in advertising and media, supported by equal representation of women and men in its creative supply chain.

"We cannot fully empower women and girls without engaging boys and men."

MICHAEL KIMMEL
PROFESSOR OF SOCIOLOGY
AND GENDER STUDIES, SUNY

"We need to move past masculinity and femininity and think about just being a good human."

AMY NELSON
CEO, THE RIVETER

MEASURING GENDER EQUALITY

Many brands also brought data to the debate with the use of the ANA's new Gender Equality Measure (GEM) being used by some to track their performance and improvements in this area.

Entertainment conglomerate AT&T, for example, revealed a score of 106, higher than the 100 needed to demonstrate positive portrayal of women. The company's Chief Brand Officer, Fiona Carter, also backed up that statistic by revealing that the ads with GEM scores also delivered the best business results; a **17%** increase in brand recall, a **12%** lift in brand consideration and an **8%** rise in brand reputation.

Another brand using GEM is L'Oréal USA, which has integrated the metric into negotiations with media partners and networks. "We're ROI obsessed and we're using these scores to build into our measurement, to make sure that when we look at ROI we also look at it from a creative standpoint and how [it is] impacting our sales," Nadine McHugh, senior vice-president of omni media and creative solutions at L'Oréal, said.

Speaking in the MediaCom Suite, WPP UK Country Manager Karen Blackett backed the importance of working on gender and diversity internally. "You need to sort your own house first," she said.

32%
OF CMOs ARE
WOMEN

10%
OF COMMERCIALS
ARE PRODUCED BY
WOMEN

Source: ANA

“**There's a will to change, but a lack of knowledge to do it.**”

NISHMA ROBB

ADS MARKETING DIRECTOR, GOOGLE

CHANGING PERCEPTIONS OF GENDER

One campaign that eschews stereotypes of women is Libresse's [‘Blood Normal’](#), winner of the Grand Prix in the Glass Lions competition. This ad for the Swedish feminine hygiene brand boldly showed menstrual blood realistically – rather than use the more typical blue fluid – in a bid to smash taboos around periods and prompt positive cultural change.

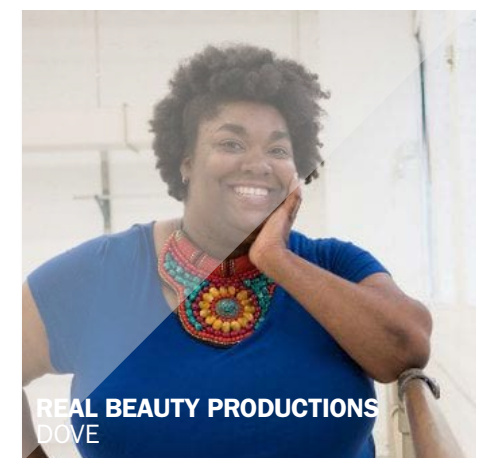
MediaCom's work for Whisper has highlighted similar challenges by educating mums and young girls about periods in India. The brand set up [#WingsToFly](#) menstruation camps to convince mums to prioritise spending on sanitary protection to ensure that their daughters didn't miss school on

the days when they had a period. The education programme and its activation via print, radio and social media reached two million people in Maharashtra and is now being extended to three more states, to reach a further 10 million.

Dove is also fighting the gender cause. Back in 2004, the cosmetics giant famously launched its ‘Real Beauty’ campaign, using real women in its advertising. But, according to its research, **69%** of women still say they don't see themselves reflected in advertising, television or movies. To further the cause, this year Dove looked behind the camera, creating [‘Dove Real Beauty Productions’](#), the first all-female advertising production company.

Other brands are working to help women fight harassment and escape impoverished lifestyles. Johnson & Johnson India's [‘Project Free Period’](#), for example, is a training programme designed to help women hone their vocational skills to escape the commercial sex trade.

Elsewhere, to highlight the level of hands-on harassment women in Brazil face in nightclubs, Schweppes created [‘The Dress for Respect’](#), a dress fitted with sensors that record every time the wearer is touched. Tying into its own “Character required” tagline, Schweppes has made the experiment into a video, to encourage men to rethink their behaviour.



New technology is helping brands cut through... and transform lives

In the digital age, creative thinking extends far beyond straplines and slogans, it exists at every step of the marketing process. These days, media strategists and mathematicians are under increasing pressure to use data and technology in **new ways** to get consumers talking, sharing, and – ultimately – buying.

As consumers become used to engaging with new tech like voice, virtual reality and recommendation engines powered by artificial intelligence, it sets the bar higher for every brand experience. As Malcolm Poyton, Global Chief Creative Officer at Cheil Worldwide explained in the Palais: “Consumers expect brands to use technology to connect with them because that’s how they are connected to the world.”

Often, however, brands simply use tech for the sake of using something new. One of the heartening themes of this year’s Cannes was the best campaigns used technology relevant to the insight or message.

MediaCom’s own Silver Lion-winning **‘BabyFace’** campaign for Gillette used the latest haptic technology to

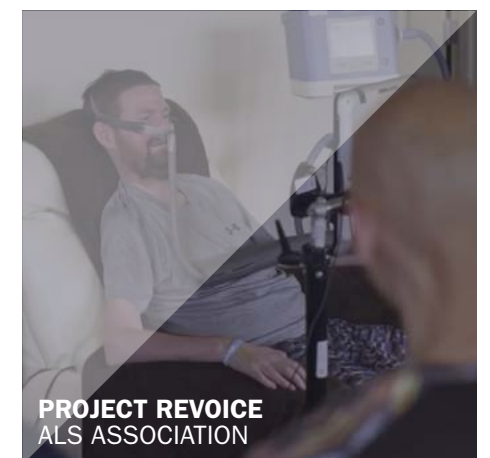
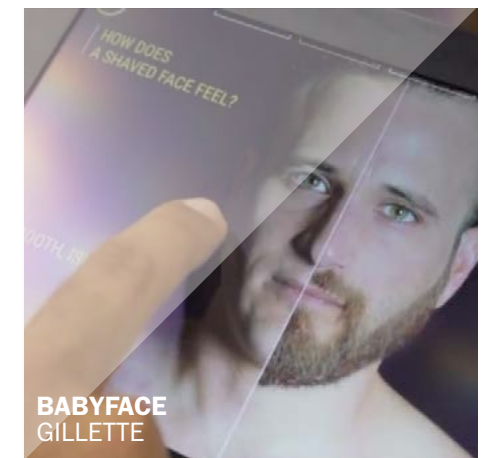
turn a tablet screen into a learning experience for new dads with beards. The technology enabled them to experience what facial hair feels like to a newborn but, critically, the message was also rooted in a clear insight about the importance of touch for building a bond with young babies.

The winner of the Grand Prix for Good took the ALS Association to new heights, following the success of its Ice Bucket Challenge from 2014. **‘Project Revoice’** enabled ALS sufferers who have lost the ability to speak, to recreate their own voice. The voice-cloning programme was promoted by Pat Quinn, the co-founder of the Ice Bucket Challenge, using footage showing him rebuilding his voice to make it sound as

authentic as possible. More than 100 patients a week are signing up to receive their own Revoice.

Technology isn’t just being applied to the consumer-facing ingredients of marketing. At this year’s Cannes Mediaocean announced a partnership with IBM to automate digital media buys in a way that’s designed to simplify the media finance supply chain by connecting marketers, agencies and suppliers on the same network.

Pilots with Unilever, Kimberly-Clark Corp., Pfizer, and Kellogg will test the system but the technology also has applications for consumer privacy, where it could be used to deliver more ethical use of consumer data.



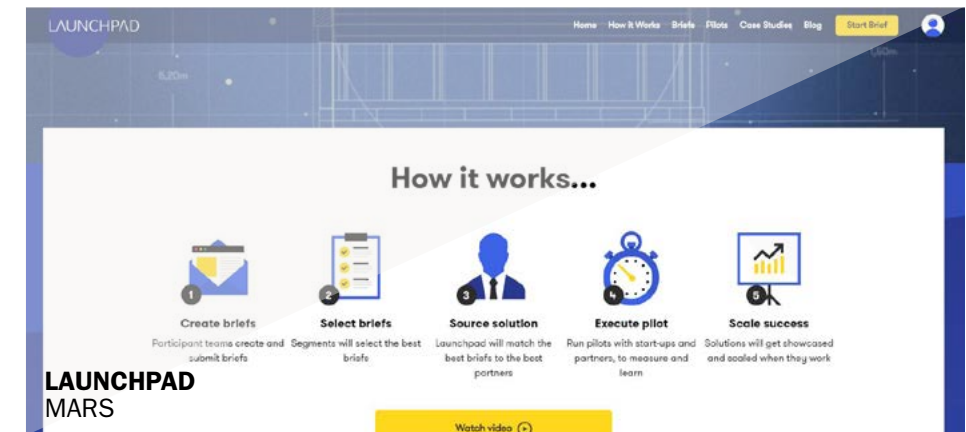
KEEPING PACE WITH TECH

The world is always full of new technologies, of course, and to fully exploit them, brands need to innovate. That can be challenging, which is why it pays to have a formalised innovation programme.

As Mars CMO Andrew Clarke told guests in the MediaCom Suite, his company has created [‘Launchpad’](#), a programme which helps it partner with technology start-ups and work in new, agile ways. As a partner in the project, MediaCom helps Mars select the right tech partners and understand how to best apply new technology to solve brand challenges.

“The smart guys, they don’t say retail is dying. They say digital is going to grow at three times the rate of physical, but in the next five years 75% of the people will shop online but 75% of the business will still be done in physical stores. So retail’s not going away, retail’s not dying, but it has to evolve, it has to continue to move and I think it has to serve a bigger purpose than just selling.”

ANGELA AHRENDTS
SENIOR VICE PRESIDENT
OF RETAIL, APPLE



APPLYING TECH

On stage in the Palais, we heard how a number of brands are using technology for good, too. As Matt Brittin, President of EMEA Business and Operations at Google explained, advances in the technology – and the data it allows brands to collect – can help those brands provide better, more tailored experiences for everyone. “If we can use fewer data points to identify more accurately what you are saying,” he said, “we can use less expensive devices and less data to give to poorer people the same services as we can give the richest people. I think that’s really transformational.”

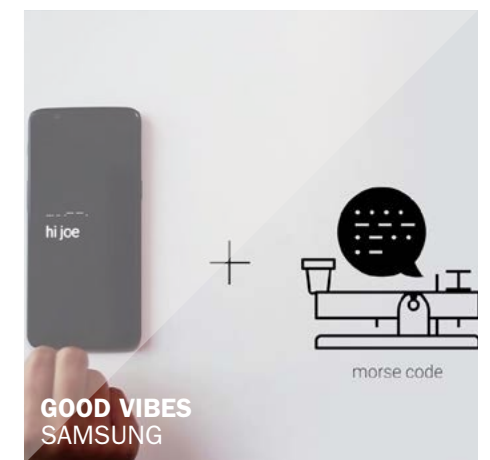
One example of a brand already doing this is Samsung. Speaking in the Palais, CMO Younghee Lee explained how

the company’s ‘Good Vibes’ campaign is helping deafblind children interact with the world and communicate via Morse code using an app. The company also highlighted its ‘A moon for all mankind’ efforts, which involved the company teaming up with NASA to offer virtual reality training for space missions in order to celebrate the 50th anniversary of the first lunar landing.

Perhaps one of the best uses of new technology, however, was **‘Lucy’**, a voice-activated nurse trialled in the Prince of Wales Hospital in Sydney, Australia. When the patient asks for help, the smart speaker called D.ASSIST relays the information on a screen at the nurse station and to individual nurses’ mobile devices.

“**The numbers are clear. Users are going digital, and brands are also going digital. And that is an incredible opportunity for us to enable new connections; to reinvent advertising, and to think of new levels of engagement. I’m excited about this future together. Our ability to innovate and to build the next generation of media.**”

SUSAN WOJCICKI
CEO, YOUTUBE



Diversity matters... in your ads

Consumers expect the ads they see to reflect the world they live in. That sounds pretty basic, but for some groups the world they see on public media channels is very different to the life they live. Failure to address this issue has led to movements such as #oscarssowhite and #oscarssomale demanding change.

To do this, however, brands don't just need to share the right messages with the right people at the right times, they need to make these messages multicultural, too.

As P&G's Marc Pritchard said at Cannes: "The days of general audience and general marketing are gone and that is a good thing. People want to see themselves, and to see brands with points of view – that is what is going to connect." He stressed: "If you are not doing multicultural marketing, particularly in a place like America, you're not doing marketing."

Certainly, P&G's ad campaigns in the US are increasingly focussed on promoting diversity and equality. One ad that stands out is ['The Talk'](#), a Grand Prix winner in the Film Lions. As part of the company's

'My Black is Beautiful' initiative, a group started in 2006 'to spark a broader dialogue about black beauty', the ad shows successive generations of black parents warning their children about the racial bias and the prejudices they may face growing up.

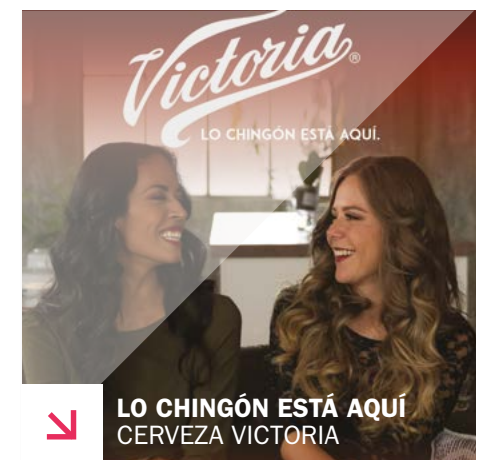
Another Cannes entry focussed on multicultural marketing was MediaCom's ['Lo Chingón Está Aquí'](#) by beer brand Cerveza Victoria. Eighty per cent of Mexicans are 'Morenos' – with brown skin. They are the native people of Mexico, but they're never shown in ads. Cerveza Victoria took a stand by featuring Morenos for the first time, reminding the nation that "not all beauty is white". It was Mexico's most shared video of 2017 and even prompted a government body to encourage more brands to cast Morenos.

“**It's everyone's responsibility to give people role models.**”

JUNE SARPONG
BROADCASTER



THE TALK
P&G



LO CHINGÓN ESTÁ AQUÍ
CERVEZA VICTORIA

CULTURAL UNDERSTANDING

Multicultural marketing is key to helping brands connect with consumers everywhere, and as Ian Forrester, Global SVP of Insight & Solutions at Unruly, told the audience at the MediaCom suite, it's important that brands understand the subtleties between how consumers from different societies think and feel.

Advertising influences behaviour when evokes emotions, and as Forrester explained “cultural differences mean [these] emotional triggers vary market by market.” Knowing how to flex campaign creative market by market can make all the difference to a brand's success.

One campaign rooted in deep cultural insight is MediaCom's ['I Don't Roll on Shabbos'](#), a Silver and Bronze Lion winner for Gillette. Success

required a keen insight into the motivations and media consumption of the Orthodox Jewish community, while also persuading them why they needed to pay a premium for Gillette deodorant.

The campaign leveraged the fact that Orthodox Jews can't work on the Sabbath, a restriction that also stops them from applying deodorant. In Israel's hot climate that makes for smelly prayer sessions (something that Gillette's longer lasting power could improve).

The team found biblical reference for tackling malodour in order to make prayers more effective, and targeted the community via synagogue noticeboards, a synagogue smell test and other local media channels.

“We all like to talk about purposeful brands, and purpose is found when the mission of a company interacts with a societal value. My invitation is to go deeper than purpose. Let's find meaning. Meaning happens when your personal passion interacts with a company vision, and that company vision interacts with society. Let's make diversity an anchor part of our meaning in life.”

ANTONIO LUCIO

GLOBAL CHIEF MARKETING AND COMMUNICATIONS OFFICER, HP



Diversity matters... in your company

Did you know that companies that are more gender diverse are **22%** more likely to succeed? Or that ethnically diverse companies are **35%** more likely to get results? Many companies are starting to understand this, which is why they are increasingly focussed on providing opportunities for all, opening doors for people from non-traditional academic backgrounds as well as ensuring they have a representative team internally and in their partner agencies.

Ensuring diversity at a time when data and digital are changing the roles of the marketing department – and the skills needed to successfully understand how data, technology and marketing is driving business outcomes – is no easy task. That’s because two separate areas need to be addressed; the diversity of skills and ensuring that the team truly reflects the target audience.

Speaking at The Palais, Mastercard CMO Raja Rajamannar addressed the challenges of recruiting the right talent. It’s hard finding a candidate who “understands all of these things and still wants to come and join a company which is considered to be traditional, relatively speaking. That’s the thing which we are still battling,” he explained.

HP CMO Antonio Lucia is one of those seeking to change the type of skills in the marketing team; that means more engineers, more data analysts and mobile experts. “It has changed the profile [of marketers] but it has also placed a burden in terms of the capabilities we need to develop internally for our more experienced, high-profile leaders,” he says. “Today, I spend about 40% of my time dealing with people, the development and capability of data issues. Our industry has changed so much that the success of the company will be predicated on the quality of people we hire.”

Another company expanding the skillset of its marketing team is L’Oréal, where Chief Digital Officer Lubomira Rochet has hired 2,000 experts as well as upskilling almost

20,000 staff members. “We are starting to see cross-functional moves – people coming from digital backgrounds and going on to be general manager of a country, and people being traditional marketers starting to have digital positions. That speaks volumes.”

Speaking at the MediaCom Suite’s own panel session on diversity, Google’s Nishma Robb, Ads Marketing Director, highlighted the challenge the company faces in recruiting women on the technical side, which is still very male dominated. “From a very young age, girls are put off,” she said, highlighting the fact that the solution required wide social action. “If we focus on girls, that’s not enough. We need to talk to parents and schools.”

“**You know your product, you know who you are; it’s you. We will never compromise the brand, the product, what we stand for, who we are; this is it, if you don’t like it, it’s not for you. We went forward with a statement that said ‘Dermalogica. Perfect for some. Not for everyone.’”**

JANE WURWAND
FOUNDER, DERMALOGICA

“**Now companies realise there is a benefit in diversity. But they don’t know how to diversify.”**

JUNE SARPONG
BROADCASTER

Nothing matters if people don't trust your brand

Marketers often speak a lot about building 'brand love'. But to get consumers to start loving your brand you first need to win their trust. To do that, you must convince them that you are authentic and sincere in what you say. Get it wrong and consumers will not only ignore your messages, they'll actively avoid your brand, too.

One campaign that got the balance right is Tesco's '[Food Love Stories](#)', the Media Lions Grand Prix winner. To build its food quality credentials and celebrate the passion that goes into the meals we love, Tesco invited shoppers to share their favourite recipes and the stories behind them. By turning food shopping from a functional activity into an emotional purchase, perceptions of Tesco have improved and increased sales.

In recent years, one way brands have attempted to build this trust and authenticity is by working with social influencers (or 'creators' as many now call themselves). These

are people already trusted by communities of followers and seen as being open and honest. But finding the right influencers isn't easy.

Not only do you need to find people whose messages fit your brand's agenda; you also need to find people who are playing an honest game. These days, too many influencers are 'buying' followers in a bid to increase their attractiveness to brands.

“**My brand is myself, I've been working on this brand since the day I was born... it's not an act... I don't need a team to explain it to me.**”

CONAN O'BRIEN

TELEVISION HOST, COMEDIAN,
WRITER AND PRODUCER

THE CHALLENGES OF INFLUENCERS

Speaking in the Palais, Unilever CMO Keith Weed tackled the challenge of building brand trust by announcing that his company would no longer work with influencers who buy followers. While clear about the value of the content influencers produce, Weed was adamant that once trust is compromised the whole system will collapse.

“The market gets undermined if people don’t trust the amount of followers someone has,” he explained. “If you’re engaging with someone’s recommendation because you think ‘they’ve got X many followers, so they know what

they’re talking about’, but those followers have been bought, or even worse are bots, that’s deceiving.”

Recognising the need for greater transparency, Instagram Head of Business Jim Squires underlined his company’s commitment to having a ‘people-first’ ecosystem that applies to these influencers or ‘creators’. Speaking in the Palais, he said: “Creators want support to make a living doing what they do best and then marketers are seeing the value of those creators.”

“We’re focussed first on the people side, so what we’ve done is enable everybody to tag content because

we want transparency for people for whatever money is changing hands. When the creator tags the content, the marketer gets insights about how many people viewed that and how they are interacting with the best content.”

“**We’ve all learned how to do something from YouTube videos. Whether it’s hair and makeup, how to play a musical instrument, or how to fix your washing machine, and when you do that, you’re learning from someone like you, at the moment you need it. I think that access to information, knowledge and education is hugely transformational.”**

MATT BRITTIN

PRESIDENT EMEA BUSINESS
AND OPERATIONS, GOOGLE

USING INFLUENCERS CORRECTLY

Celebrity influencers represent partnership opportunities for brands. As Diageo CMO Syl Saller explained, her brand prioritises big-name influencers over more personable or ‘real’ social media stars. Right now, the company works with David Beckham to promote its Haig Club whiskey brand and partners with Sean Diddy Combes in the US on vodka brand Ciroc.

Of the latter, Saller revealed: “It’s not just an influencer relationship. Diddy creates marketing, he is responsible for the marketing of that brand.

He makes a lot of the really critical choices in terms of the comms that the consumer might see. Of course, we have the final say, but we are really using his knowledge.”

Beyond the big names though, Diageo is keen on harnessing the hundreds and thousands of mixologists it works with around the world. As Saller continued, the company is “working with people who are truly into drinks and bartending and using them in a truly naturally symbiotic relationship”.



“**A brand without trust is just a product, and today a brand is even more important and still core to all we do in the industry and building brands.”**

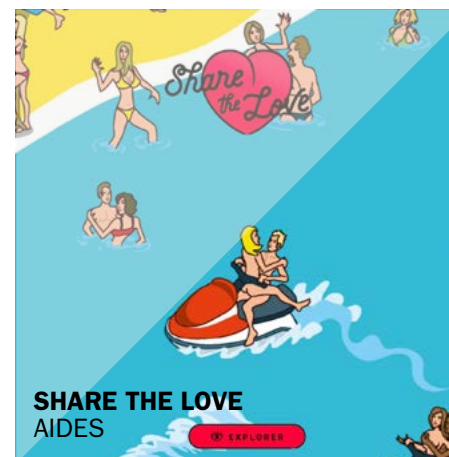
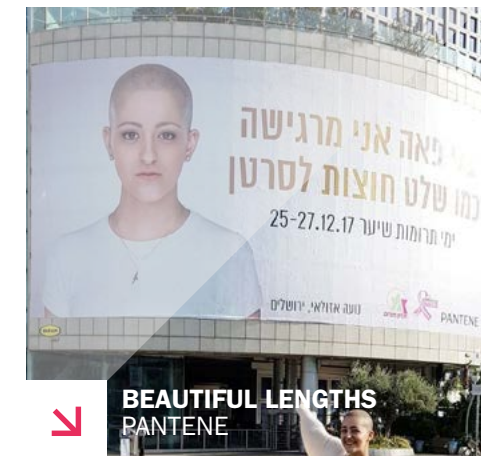
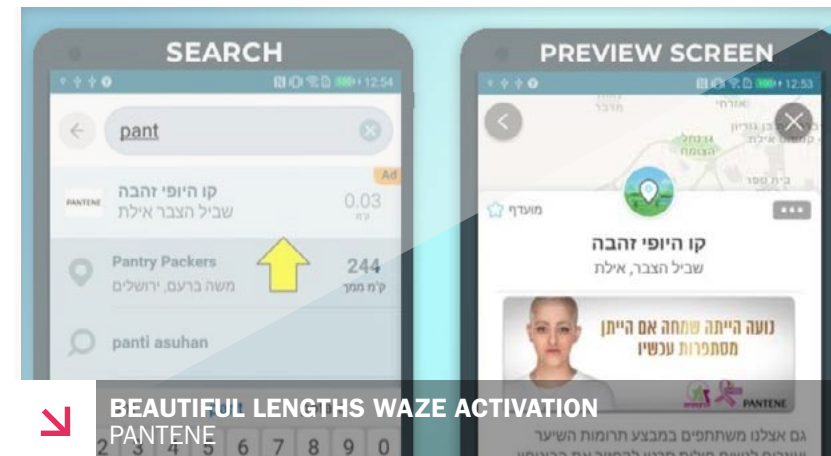
KEITH WEED

CHIEF MARKETING AND COMMUNICATIONS OFFICER,
UNILEVER

BUILDING TRUST

In France, non-profit organisation AIDES played with the idea of fake influencers to raise awareness of HIV. First, AIDES asked celebrities to tweet a picture of a couple having sex. As users retweeted, they triggered a response from a mysterious influencer: Henry Ian Vernon. The twist? Henry Ian Vernon was a bot programmed to share a larger version of the image every time someone used #Sharethelove. The next day, AIDES revealed Henry Ian Vernon's identity – HIV – by sending a 'virus' tweet to users. The message: By **'sharing the love'** without thinking, they had put themselves in danger.

MediaCom's **'Beautiful Lengths'** campaign for Pantene worked with one influencer in a more traditional way. Beautiful Lengths is a charity that allows people to donate hair to be converted into wigs for cancer sufferers. These sufferers feel like walking billboards for the disease. So, in Israel, Pantene made their suffering personal – with billboards. Front and centre of the campaign was a brave woman, Noa Azoulay, who spoke to Israelis directly with impressive results.





MediaCom wins at Cannes Lions 2018

MediaCom was named Media Network of the Year at the 2018 Cannes Lions Festival. The agency's work for Tesco in the UK landed the Grand Prix for Excellence in Media Planning, while campaigns for P&G's Gillette in Israel added two Silver Lions and a Bronze Lion. The agency also received eight shortlist nominations, making MediaCom the most decorated media agency in the competition.

The Grand Prix campaign, Tesco's '[Food Love Stories](#)', enabled the retail giant to turn food shopping

from a functional to an emotional purchase. The fully-integrated campaign delivered a 53% improvement in quality scores, making 'Food Love Stories' Tesco's most effective campaign ever.

MediaCom Israel picked up three Lions for its work with P&G's Gillette. The '[BabyFace](#)' campaign picked up a Silver Lion by encouraging new dads to build strong physical bonds with their children by shaving their scratchy beards. Another campaign, '[I Don't Roll on Shabbos](#)',

grabbed both Silver and Bronze for persuading members of the country's Orthodox community to buy and use deodorant on the Jewish day of rest. 'I Don't Roll on Shabbos' boosted Gillette's share of the Orthodox deodorant market from 3% to 15%.

The result continues MediaCom's amazing success at global award ceremonies, having also been named Agency Network of the Year by Festival of Media Global earlier this year, and topping the [Gunn Media 100](#), published by WARC.

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