

# #WMxCANNES

KEY TAKEAWAYS 2019

17-21 JUNE 2019



# INTRO

The 65<sup>th</sup> Cannes Lions Festival of Creativity brought the creative communications industry together for a week in France to learn, network and be inspired.

Coming out of Cannes 2019, what did we think? First of all: **What a great year for the work.** After a few mixed years, insights and ideas have returned to the festival with a bang.

While some of the best work came from familiar territory: not-for-profit, fast food and soft drinks, other great ideas sprung up from further afield: pet nutrition, air fresheners, furniture design, trains and bookshops.

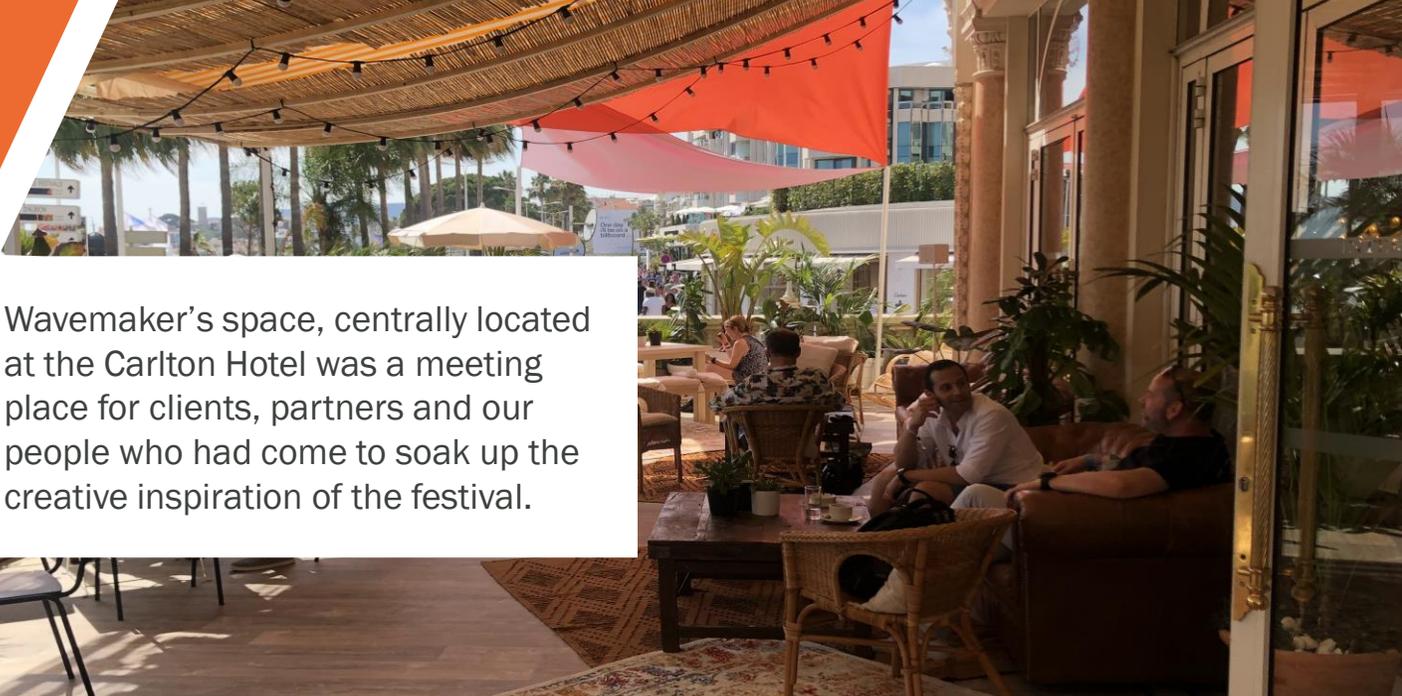
Here are our Wavemaker **top five themes** and the best work we've seen at Cannes this year. You'll find some of the winners and also some of the work you might not have heard so much about, but which we think is great.

All these campaigns demonstrate a clear and effective role in the consumer purchase journey, but also that friction and creative magic that makes you go 'wow'.



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What happened at The Carlton

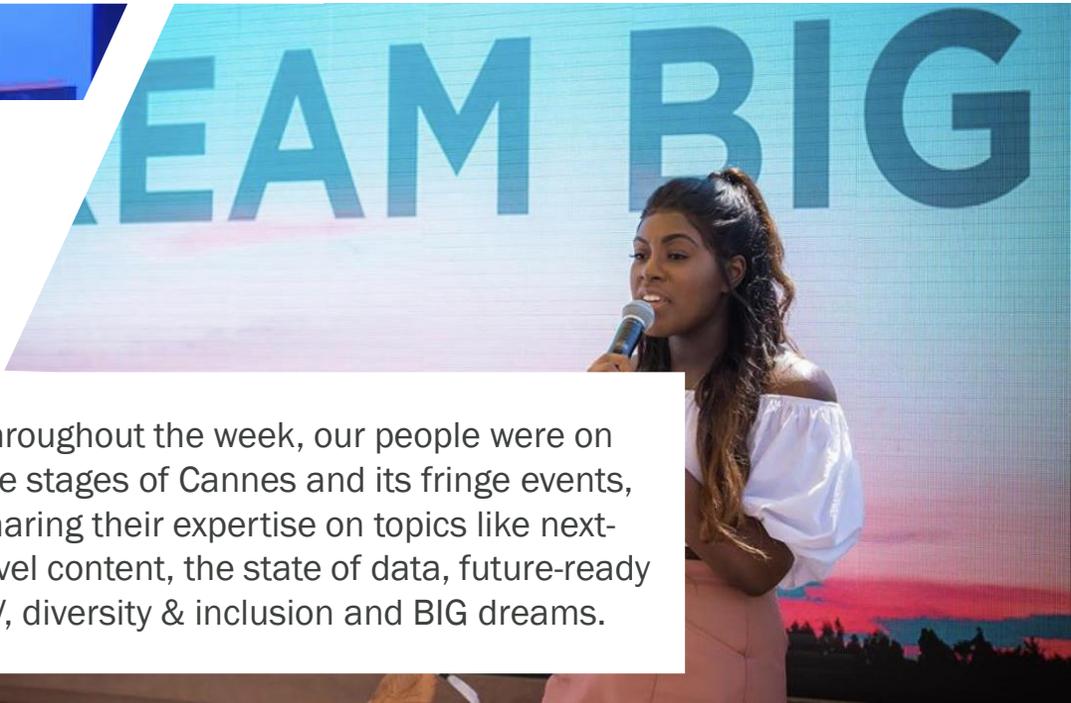


Wavemaker's space, centrally located at the Carlton Hotel was a meeting place for clients, partners and our people who had come to soak up the creative inspiration of the festival.



## WAVEMAKER

Wavemaker hosted roundtables and panels debating female creativity and connectivity, the power of seeing things differently and discussing the very best work from the Palais basement.



Throughout the week, our people were on the stages of Cannes and its fringe events, sharing their expertise on topics like next-level content, the state of data, future-ready TV, diversity & inclusion and BIG dreams.



**5**

**TRENDS**

AND WHY THEY MATTER TO YOU

# 1

## IDEAS IN THE ALGORITHM

It's easy to get over-excited by an algorithm in an award entry. We lost count of the entries which used machine learning to [insert complicated data procedure]...

But the data itself isn't the idea. It's how it's used and what it enables, and this year featured some really smart human ideas, powered and enabled by smart algorithms.

### **What this mean for brands**

Data is in the service of creativity: Identify the moments, the content and the triggers where your brand should be playing a role, and then see how smart use of data can help make a great idea happen.



## The work that inspired us

The Time We Have Left by Pernod Ricard liqueur brand Ruavieja in Spain drove a 52% sales increase by using an algorithm based on government statistics to show how long we have left to spend with the people we love – in hours and minutes. People discovered they only had limited time left with mothers, brothers, partners and friends. Then the brand funded bus tickets for people to reunite, making the most of that valuable time.

Monty's Wicket Warnings Foxtel, the Australian pay TV company, used an AI bot to predict cricket results. The system, named Monty, watched every single ball played by the Australian men's team in the last 18 months over 500,000 times to be able to predict when a wicket was expected (that's where the action is in cricket). Using new creative adaptations and bidding across dynamic display, pre-roll and digital outdoor, Fox Sport could prompt fans not to miss the live action as it happened – resulting in a double digit increase in sales.

The train business German Rail used a layered data strategy to create No Need to Fly, a direct challenge to their real competition, holiday flights abroad. An algorithm found photos of beautiful locations abroad and matched them with equally beautiful lookalike locations in Germany. Individuals looking for travel information on Facebook were served these comparisons as well as automated real time plane ticket price information – comparing the thousand-euro cost of a plane ticket with the 30-euro cost of a rail ticket. When you're actively searching for travel inspiration this is a timely and useful nudge, and it led to a 24% increase in sales revenue.



Tokyo, Japan: 1,064 Euros



St. Pauli, Germany: 19 Euros



Vancouver, Canada: 1,072 Euros



Hunsrueck, Germany: 19 Euros



Santos, Brazil: 1,154 Euros



Berlin, Germany: 19 Euros



# 2

## OPEN(ING) ACCESS

For some years, a strong percentage of the awarded campaigns at Cannes have been for charitable organisations or for brands proving purpose by doing good. This is of course to be admired; it is important that an industry, that delivers immediate impact on people's thoughts and behaviours, works hard to make the world a better place. The majority of this work focused on sustainability, diversity and equality issues.

In 2019, however, we saw an evolution with a large body of excellent work, entered across multiple categories, focusing on disability. Many of these campaigns are of particular interest because while they are designed to raise awareness, they are also utilitarian. The best of the campaigns harness technology to deliver accessibility – creating new objects that genuinely improve peoples' access to the world.





# 2

## What this means for brands

Accessibility is an important cause for brands to get behind, regardless of how it is done. Interestingly, however, many of the ideas in this category had focus on physical objects, created or made accessible thanks to new technology. There is clearly an opportunity for marketers to look at branded technology and content spaces in new ways. Perhaps it is time to move away from automatically prioritising screen-based solutions to harnessing technology to create physical objects?

## The work that inspired us

Launched across 11 countries, Huawei's [StorySign](#) helps deaf children learn to read by translating the words in children's books into sign language delivered by a friendly signing avatar.

The work, developed by FCB Inferno and Wavemaker, won 7 Lions, including 4 Golds in Mobile, Health & Wellness, Digital Craft and Brand Experience & Activation.

The brilliant [Thisables](#) campaign is a series of 3D printable add-ons for IKEA's most popular furniture designed to address different accessibility issues. The add-ons can be printed in-store or at home.

The Japan Para Table Tennis Association worked to build a series of [Para Ping Pong](#) tables that would help people to understand how disabled athletes experience the sport and appreciate the enormous amounts of skill and resilience needed to compete.



# 3

## GO WITH THE FLOW

Some of the best ideas in Cannes this year were built on a simple but powerful understanding of human (or dog!) behaviour, followed by finding a way to insert a brand in a natural, helpful way. This is going-with-the-flow of human behaviour, not trying to subvert it.

### What this means for brands

Sometimes disruption isn't the best way. Find ways to hack into your audience's everyday lives and go with the flow, rather than trying to create new behaviour. Look for the gaps in the purchase journey and the simple things which people do that might provide an opportunity.



## The work that inspired us

S.C. Johnson's room scent brand Glade faced a sales challenge as more household purchasing moved to online shopping. People don't typically buy room scent online; after all you want to smell it first. A new partnership with Walmart created one of the best contextual ideas we saw in Cannes – the first brand to monetise air. Glade created [Scent by Glade](#), filling the air pockets in Walmart's online delivery packaging with scent samples. The result? When people unpacked their Walmart deliveries, they popped the plastic packaging and caught the sweet smell of Glade room scent. And Glade caught an 83% sales uplift on Walmart.com.

Wrigley's [Extra Reminder](#) prompted busy and preoccupied people to think about chewing gum at 7-11 shopping tills in Australia.

Using sound as a behavioural nudge when people bought a product that could give them bad breath, the point of sale machine alerted them with a noisy 'BBBRR' rather than the usual 'PING' – while screens suggested the right flavour of gum depending on the product (from potato chips to onion dip). The result? More people thought to buy gum at point of sale, and the brand saw a 327% sales increase in participating stores.

VOO Telecom in Brussels decided to help at a moment of frustration with [Buffer Rage](#). Working with media and streaming services sites, they inserted a line of code into loading screens (the wheel of death!) – allowing VOO Telecom to provide a message after 1.5 seconds of waiting: VOO customers on fast internet never have to wait more than 1.5 seconds. By hijacking the buffer wheel, they presented a solution which reached 70% of their target audience at the exact moment when it mattered and saw a 20% increase in sales.

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# 4

## CULTURE HACKS

You can have a good idea without an insight, but you can't have a **great** idea without an insight. Some of our Cannes 2019 favourites tapped into a real understanding of culture and sub-culture. Some brands used it to align with a particular culture, some to comment on a cultural norm and some just to have fun.

### **What this means for brands**

Many brands have a multi-market presence, but all brands can steal advantage by being super locally relevant. What cultural norms exist in your markets, what sub- or micro-cultures could you engage with? Will you align, subvert or have some fun?



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When I look at this Grand Prix, I see culture-shifting creativity in spades; it takes an object of degradation and turns it into something beautiful.

Jaime Robinson, Glass Jury Chair & Joan Creative CCO – about The Last Ever Issue

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### The work that inspired us

In Romania, Coca-Cola decided to bring some positivity to a nation of pessimists by creating Coke bottles that were **half full** from the middle to the top. The bottles symbolised the ‘glass half full’ view of life and featured positive stories and facts about Romania printed on the back of each. Romanians were asked to share their optimism, and you could personalise the bottles with affirmative messages as gifts. Packaging brilliance.

With **Air Max Graffiti Store**, Nike tapped in to the sub culture of graffiti street art for the launch of their new sneakers in Sao Paolo, Brazil, by transforming city walls into e-comms stores. Graffiti artists updated their pictures so they featured the new Air Max designs, and then Nike dropped 10 limited pre-sale editions which could only be accessed by unlocking the purchase at the graffiti wall itself via geo-location technology.

In Poland, Wavemaker and VMLY&R brought three brands together to create **The Last Ever Issue**, a powerful statement about gender equality. For 27 years, *Your Weekend*, one of Poland’s longest running and most read adult magazines, reduced women to sex objects. When the magazine was put up for sale, Gazeta.pl, MasterCard and BNP Paribas bought it – and closed it down. The very last issue featured female role models and inspiring stories of female empowerment.

The Last Ever Issue was awarded the prestigious **Glass Lion for Change Grand Prix**.



# 5

## LISTEN UP

One of the big talking points at last year's Cannes Festival was the fast-growing importance of audio, and everyone expected 2019 to hold a large body of work that would be pushing traditional creative approaches to the medium. This did not come to pass and the amount of genuinely innovative audio based work was notable for its absence.

### What this means for brands

It feels as if we are still exploring the possibilities offered by audio, and there is a huge opportunity for brands to stand out by focusing on sound and exploring new and innovative ways to use the medium. We'd love to join you in exploring possibilities and testing new approaches.



# 5

## **The work that inspired us**

There were nevertheless a small number of entries that demonstrated interesting thinking in the sound space. Some of these are of course using Amazon, Google and Apple platforms, but we also see genuinely creative thinking around audio contexts as well as using sound as an output from data-driven ideas.

In [The War Siren Test](#), Amnesty International raised national awareness of the crisis in Yemen by streaming sounds from the war there across radio stations during the two minutes that the Swiss national air raid warning sirens are tested annually. A hugely powerful use of audio as context.

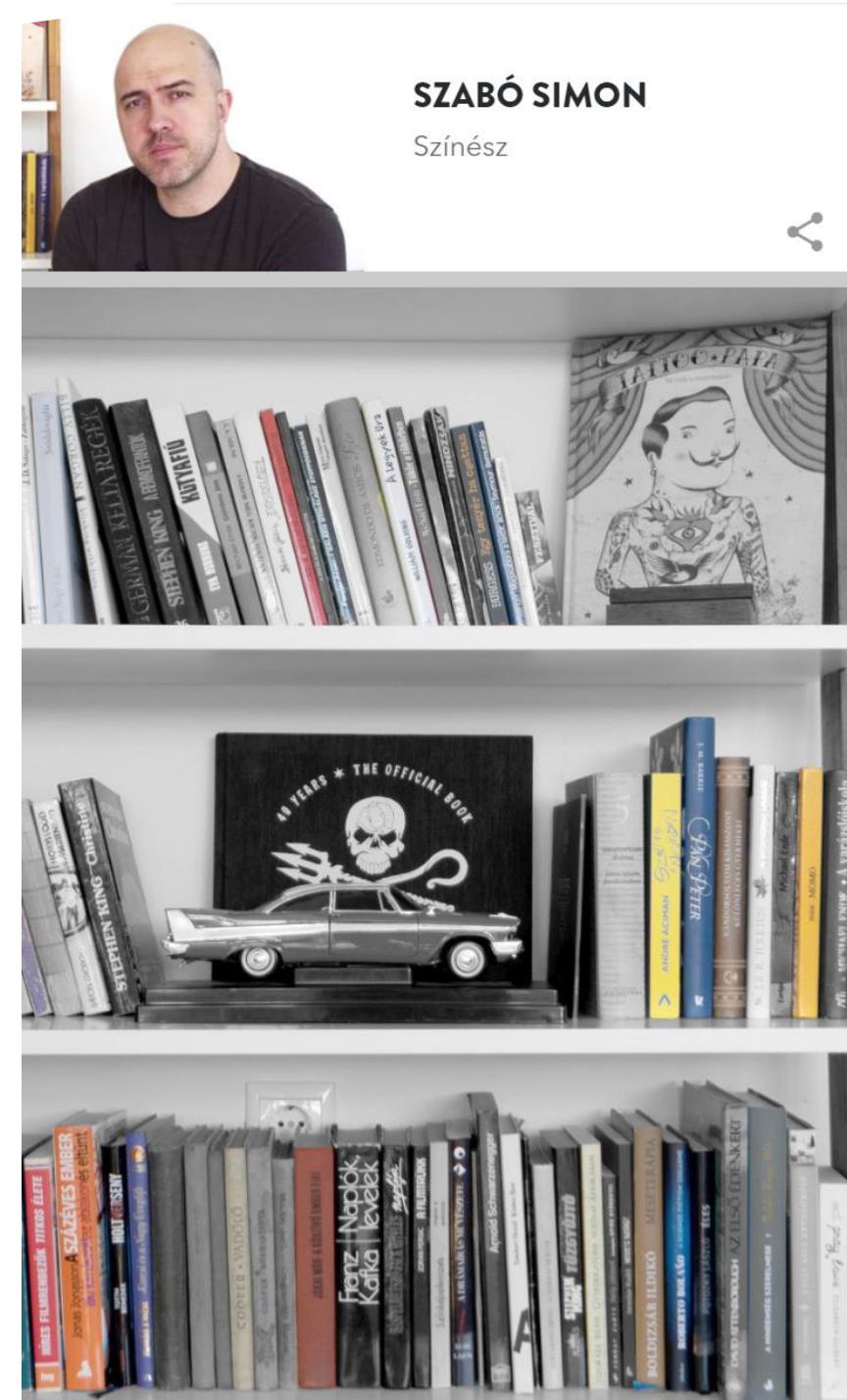
Chevrolet's [Road Rage Radio](#) in Dubai reduces traffic accidents during Ramadan by altering radio station playlists in real-time and according to the weight of traffic on the road. Stations aired more relaxing music with lower beats per minute when an algorithm analysing average traffic speeds predicted higher likelihood of accidents.

In [My Carer](#), the Alzheimer's Society have built an Alexa app that delivers continual reminders and so helps someone suffering from Alzheimer's remember to take medication, have lunch or keep diary appointments. It will also assist them step by step until a task is complete.

# BEFORE WE GO

It would be remiss not to mention one of our favourite entries into this year's festival: Wavemaker Hungary's [Open Shelves](#) work for Budapest's last independent bookstore, The Writers' Shop. The case was awarded two Bronze Lions in Media and in Social & Influencer.

In a category dominated by the all-powerful digital players, the team in Hungary created an online retail presence that felt personal, compelling and totally authentic. They encouraged local writers, artists, musicians and journalists to photograph their own bookshelves and post them on social media. They then made them shoppable and placed them on the shop site and across digital channels. A wonderful idea which resulted in a sales increase of 910%.



SZABÓ SIMON

Színész

**Lubomira Rochet**  
**Chief Digital Officer**  
**L'Oréal**



Our era calls for new leadership skills. After the intelligence quotient and the emotional quotient, it is time for a new Q, the 3LQ; Listening, Learning, Loving.

Fans were disengaging so I had to rock every boat possible: Go big or go home. Now we're the fastest growing sport on social media.

**Ellie Norman**  
**Director of Marketing & Communication**  
**Formula 1**



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The definition of loyalty has changed. People are more loyal to the experience than they are to a brand.



**Karima Zmerli**  
Chief Data Sciences Officer  
Wavemaker US



**Lindsey Pattison**  
Chief Client Officer  
WPP

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Go and do something that makes you feel scared.



**THANK YOU!**

**#WMxCANNES**

**See You  
Next Year**



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