

“Why is knowing a lot about art, literature, science and having the names of every capital city on immediate recall valued more than, say, remembering the name of Phoebe’s twin sister in *Friends*, or who created *Batman*? One’s a sign of a genius, the other of a nerd. Or maybe that’s just our own hang-up?”



Co-editors
Danny Edwards
and Jamie Madge

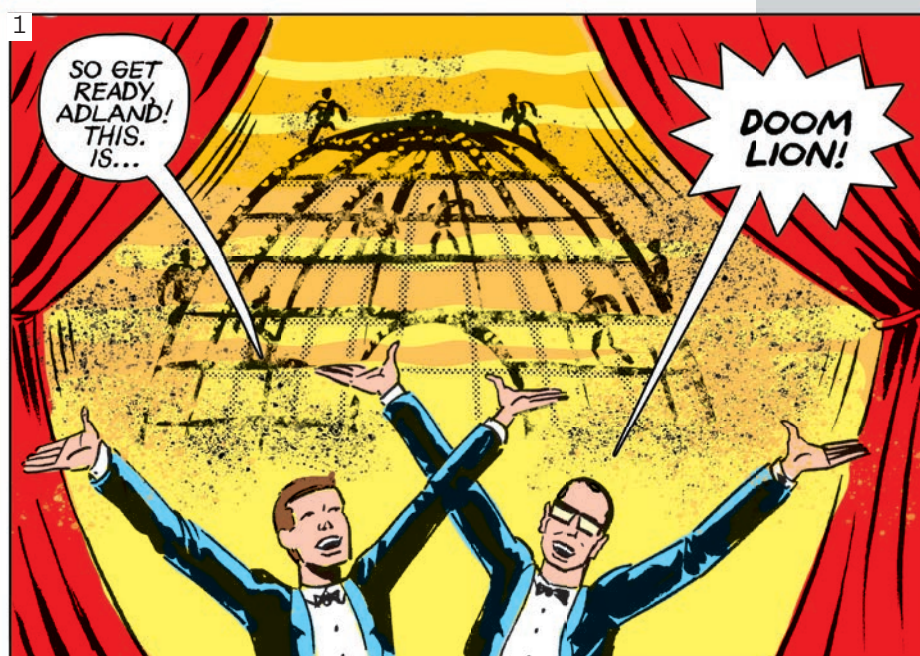
Some people have a healthy mistrust of polymaths. Someone who’s good at a lot of things can be, admittedly, extremely annoying. They might make you question your own life choices. Why is knowing a lot about art, literature, science and having the names of every capital city on immediate recall valued more than, say, remembering the name of Phoebe’s twin sister in *Friends*, or who created *Batman*? One’s a sign of a genius, the other of a nerd. Or maybe that’s just our own hang-up?

Sometimes polymaths are frowned upon in the advertising industry, too. Knowing a good amount about a lot of things is, for some, not as preferable as knowing everything about one thing, be that copywriting, art direction or any other element of the business.

The Cannes Lions festival used to be about one thing; at its inception in 1954 it was concentrated on that new-fangled platform, television advertising. Then, 38 years later, Press and Outdoor was introduced, then Cyber in 1998 followed by a whole host of categories that multiplied exponentially until, two years ago, the festival attempted to rein in the bewildering array of classifications and streamline their offering.

From agency complaints about clients invading their creative escapades on the Croisette to more recent grumblings of Big Tech muscling in on the action, the industry’s biggest gathering has frequently faced criticism, often – but not always – unwarranted. But the Lions’ expansion over the years to encompass an array of talent, insight and inspiration can only be a good thing, can’t it? The world, and therefore the industry itself, is too fragmented for Cannes to be myopic, and having access to people from varied fields and with a diverse range of skills and experience adds to the learning opportunities at the festival.

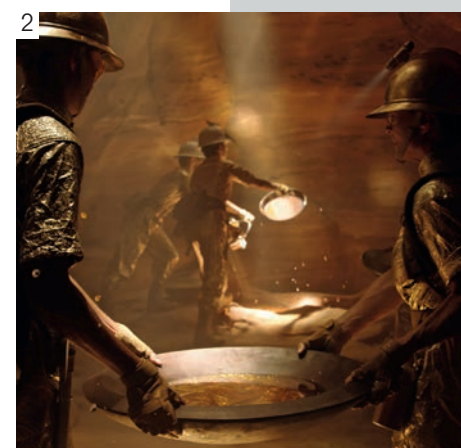
This year we’ve found that the diversity of the Festival of Creativity is reflected in the pages of our Cannes special. Directors Kim Gehrig [page 16] and Seb Edwards [page 22] are perfect examples of hard-won but richly deserved recognition. In the middle of their careers, their work is striking, skilled and representative of their individual approaches to filmmaking. We have long-standing experience in the shape of this



year’s Lion of St Mark recipients, Jeff Goodby and Rich Silverstein, who try to explain the reason their enduring partnership has been so successful [page 118]. Just beginning their journeys are the recent winners of the shots-supported Young Director Award, who discuss what effect winning at the YDA and being at Cannes has had on their nascent careers [page 60]. All interesting and insightful stuff, but it also doesn’t hurt to have a little fun sometimes, which is what we do in our fourth instalment of ComiCannes as our regular comic writing team, along with artist Benjamin Marra (who also created one of this year’s cover images), imagine a future Cannes category that is more destructive than creative.

So, with all that, plus an entire section devoted to the judges at – and work entered into – this year’s festival [page 46], an insight into the vast scope of Indian advertising [page 96], plus a whole lot more, it’s fair to say that the span of this year’s issue is broad enough to appeal to anyone with a passing interest in creativity, Ursula Buffay or the oeuvre of Bob Kane.

Danny Edwards & Jamie Madge
Co-Editors



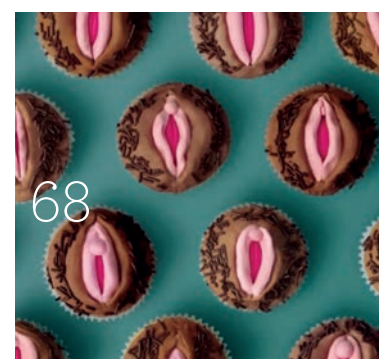
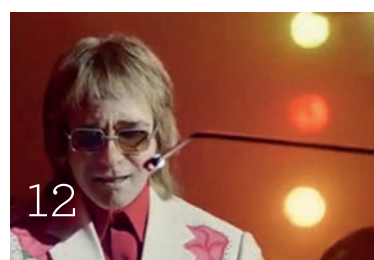
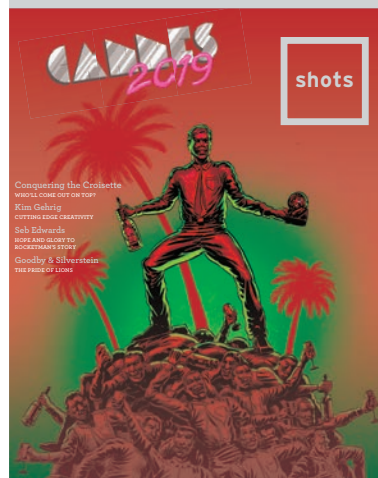
1 Celebrating the Doom Lion in the latest instalment of ComiCannes, created for shots by Benjamin Marra – page 39

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shots



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Cannes Special 2019
shots.net

shots 2019 / front cover

This issue has two cover stars: the woman of the moment Kim Gehrig, photographed by Ross McLennan, profiled on page 16; and Benjamin Marra's terrifying vision of the lengths a creative goes to conquer the Croisette. See his comic tale of the Doom Lion on page 39.

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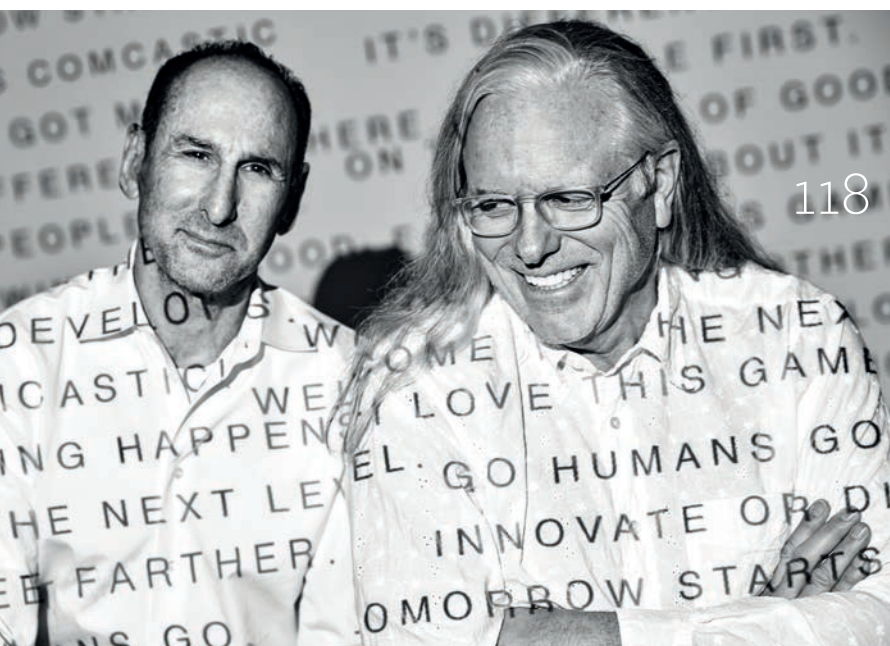
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With Source, shots and Slate, creatives have access to the smartest way to research, discover, manage and pitch business on one platform.

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With a specific focus on film, shots is a global platform dedicated to creativity in the advertising space with the aim of inspiring and informing brave creative thinkers and makers, enabling them to deliver world-leading content for global brands.

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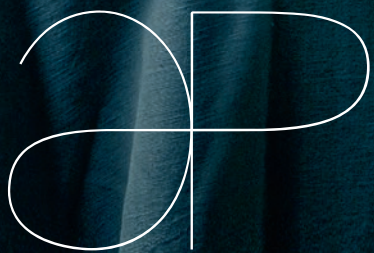
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Opening the shutter on reality

FILM / BRAZIL

The Hunt

The brouhaha around F/Nazca Saatchi & Saatchi's gripping docu-short – the film attracted a huge backlash in China due to its depiction of the deadly 1989 Tiananmen Square protests – has caused Leica to distance itself from the film, claiming it wasn't 'officially commissioned'.

Paying homage to “eyes around the world” – the photojournalists who risk their lives to document reality – *The Hunt* clocks in at almost five minutes and explores some of the most important moments from history to the present day. From photographers hiding from Chinese soldiers to capture footage of tanks rolling in to Tiananmen Square, to persuading an African warlord brandishing a gun that they're “only here to take the pictures”, each nail-biting scene places the viewer at the heart of the action.

“Rare are the films that allow immersion in concept and development like this,” say Stink Films Brazil duo Kid Burro (André H. Saito and Cesar Nery), who directed the stunningly crafted film. “We studied several photographers' stories for over a year, and the obstacles they had to overcome to achieve the most striking photos of their careers. Without the photographers' bravery and boldness, maybe many stories would have never become known around the world.” **SS**

Bearing down on an invisible killer

OUTDOOR / UK

Toxic Toby

Last year, a tatty teddy bear popped up on lamp posts around London, resembling any other roadside memorial. But passers-by got a shock when the critter started coughing. A shoo-in for metal in the Outdoor category, *Toxic Toby* (as the bear was named) is the brainchild of McCann London. The agency partnered with BreezoMeter, a company monitoring hyperlocal pollution in real time, to highlight the alarming statistic that each year over 9,000 people die prematurely from illnesses related to London's hazardous atmosphere.

The 3D-printed bear was equipped with animatronics that allowed it to turn its head

CANNES YOU DIG IT!

A tatty teddy, some fabulous front bottoms, a glass of water and the Rocketman himself are just some of the treats appearing in the work *shots* fancies for the Cannes podium this year



1/2/3 *The Hunt*

4/5 *WeTransfer*, Shahmaran

6 *Toxic Toby*

Love, power and oppression

MUSIC VIDEO / UK

WeTransfer Shahmaran

Three years in the making, this ambitious project from Ghanaian director Emmanuel Adjei and Dutch-Iranian singer Sevdaliza, commissioned by file-sharing platform WeTransfer, is a cinematic feast. It explores big themes – love, power and oppression – from the opening scene: sweating slaves haul a gigantic silver spaceship across the desert, its keel carving through the cracked sand like some enormous galleon. The film, featuring Paul Ozgur Nsc's sublime cinematography, often feels more like a gallery exhibit than a promo – unsurprising, given Adjei's background in fine art. It's rich in symbolism and every viewing yields a different interpretation. “I think it's not for me to say what people should take away from the film; the audience will have different ways of understanding it,” says Adjei. “But the broader story tells us of a continued cycle of oppression.” **SS**

from side to side and cough, with each wheeze triggered by live air quality data. It also tweeted at local politicians, urging them to take action to reduce pollution.

“The problem with pollution is that you can't see it, so it's easy to disregard as we go about our business,” explain creatives James Crosby and Will Cottam. “But *Toxic Toby* puts pollution and its harmful effects right in front of people's eyes, with something they can't ignore. Teaming up with BreezoMeter's live, location-based pollution data allowed us to be reactive and target the worst offending areas to spread an important message.” **SS**

The sound of interrogating the role of advertising

EXPERIENTIAL / US

Skittles Skittles Commercial:
The Broadway Musical



For once, someone saying “This definitely was a bad idea,” in a creative meeting is actually a good sign. Along with *Advertising Ruins Everything* and *This Might Have Been A Bad Idea* it was the title of a song in this year’s Skittles Super Bowl execution from DDB: *Skittles Commercial: The Broadway Musical* – a 30-minute live show performed on stage off Broadway in New York, in front of 1,500 paying audience members.

Written by Pulitzer-finalist playwright Will Eno and led by *Dexter’s* Michael C. Hall, the show took “an absurdly self-reflective look at consumerism and the ever increasing pervasiveness of brand advertising in our lives”.

We chatted to Ari Weiss, North American Chief Creative Officer at DDB and Patrick Milling-Smith, Co-Founder of SMUGGLER, which produced both the show and the accompanying promotional films, to find out how such an audacious idea came to fruition.

Can you talk us through the early stages of the project?

AW We were obviously haunted by the success of last year’s campaign, and that fear always drives you to push yourself out of your comfort zone. When we did a post-mortem on last year’s effort, the only thing we wished we had done differently was make the game day activation more visible.

Skittles is all about disrupting the everyday. Brands, especially ones targeted at our demographic, keep trying to create content their fans seek out. We wanted to see if we could make something bigger than a 30-second commercial and if we could create content that people would actually pay up to \$200 a ticket to go see. We figured, in true Skittles fashion, this should be a self-reflective interrogation of the role

“We figured, in true Skittles fashion, this should be a self-reflective interrogation of the role advertising plays on the biggest marketing day of the year.”



advertising plays on the biggest marketing day of the year. And we’d place it on Broadway because that’s the least commercial, most Skittles place to have that conversation.

Once the idea had been locked in, what were the first steps? Did anyone on the team have any Broadway experience?

AW We had no Broadway experience whatsoever. Our first step was to reach out to Patrick Milling-Smith at SMUGGLER. Patrick and I have worked together many times, and every time we got together, he would nonchalantly remind me that he had won eight Tony awards for producing the musical *Once*. We needed both an advertising expert and a Broadway expert and nobody knows these two worlds better.

PM-S Ari had the idea to try and put on a musical early last year and we sat down together to discuss the feasibility of it in August. Putting on a Broadway show is not the simplest of endeavours at the best of times and I think our initial

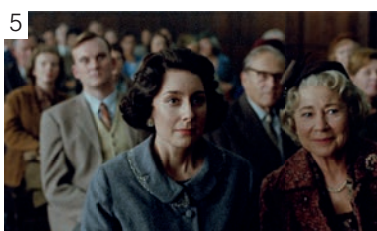
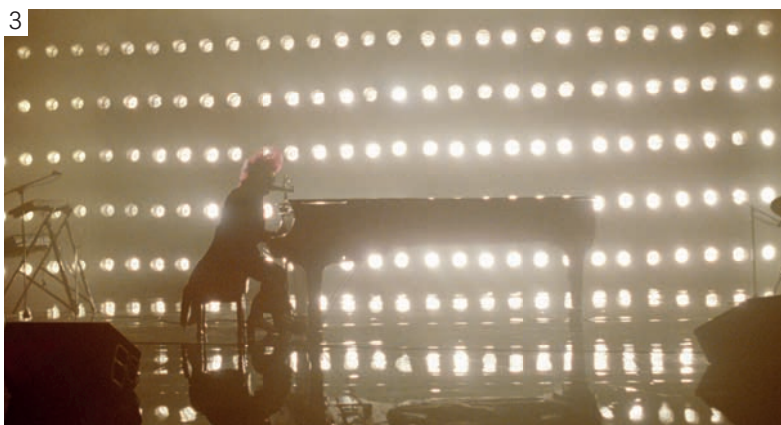
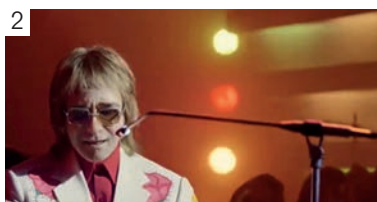
conversation was pretty focused on all the reasons it would be next to impossible to get up.

AW Once SMUGGLER was on board, Patrick introduced us to Will Eno. Will has a way of interrogating the usual and making it seem very unusual, which is exactly what Skittles is all about. And his plays are absolute genius. He was the perfect match.

PM-S We called him up and he was instantly intrigued and came in for a meeting. Nathaniel [Lawlor, copywriter on the campaign] talked him through the outline of the idea and Will spent the remainder of the meeting telling Ari and Nathaniel how strong their premise was and then telling them why they didn’t need to hire him.

How did you feel before the show?

PM-S Very tense. Thankfully, the show was excellent. It was a true joy to see all the pieces, the intention, talent, craft and creative expression all hit the right notes at the right time in the right place. It was really a highlight for us. **JM**



1/2/3/4/5 John Lewis,
The Boy and The Piano

6/7/8/9 Gillette, *We Believe*

Rocketman's first lift-off

TV COMMERCIAL / UK

John Lewis

The Boy and the Piano

Each year, as we approach the festive season and Britain's advertising industry gears up for its now-traditional 'Super Bowl of the UK' – also known, more universally, as Christmas – talk always focusses on one particular campaign for one particular store.

John Lewis has fired the unofficial starter gun on Christmas celebrations since 2011's *The Long Wait* seared itself on the nation's consciousness. Each year since then, both the industry and public alike have held their breath in anticipation of what adam&eveDDB London will serve up. And each year, despite the occasional, cynical cries of "they can't pull it off again, surely" or "that overtly emotional stuff is, like, so over", the brand smashes it out of the park while simultaneously hitting us right in the feels.

And so to 2018, and the first appearance of a celebrity in a John Lewis

Christmas spot – namely, Sir Elton John. Called *The Boy and the Piano*, the ad told the music icon's life story in reverse. At the start of the two-and-a-half minute film we see the famous singer sitting at a piano, playing one of his most beloved tracks, *Your Song*, while reminiscing about key moments in his life. We travel with him all the way back through private jetting superstardom, and adolescent pub rock'n'rolling, to the Christmas during his childhood when the wee lad was presented with his first piano – and thus began his journey to become one of music's most celebrated artists.

Directed by Academy's Seb Edwards (about whom you can read more in our profile piece on page 22), the whole film is beautifully made, the story beautifully told and it's likely that this spot will be at the top of many people's winners chart on the Croisette this summer. **DE**

"On the release of the spot [*We Believe*], the brand's YouTube and social media pages soon became virtual battlegrounds, with strong defenders of the provocative message being countered by those calling it 'anti-male'."

Is this the best men can be?

ONLINE FILM / US

Gillette *We Believe*

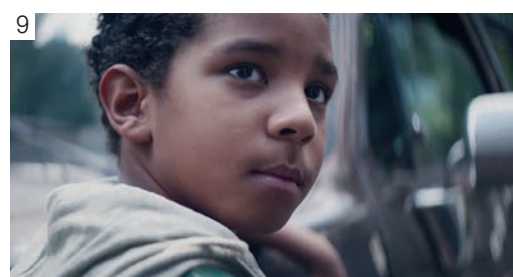
Gender, and the way we perceive it, has been at the forefront of a lot of global conversations over the past couple of years. Fittingly, it has also been the crux of a number of advertising campaigns, with brands keen to challenge stereotypes and ignite discussion. Few, however, managed to create as much controversy as Grey New York's *We Believe* for Gillette.

Dedicated to celebrating stories of men making a positive impact, and inspiring others in the process, the campaign was led by an impactful short directed by Somesuch's Kim Gehrig. Beginning with a compilation of actions commonly associated with toxic masculinity, the film goes on to showcase examples of how men can take actions, both large and small, to create meaningful change for themselves, their loved ones and their peers, and set the right example for the next generation, finally subverting the old 'The best a man can get' tagline with a call to take action at thebestmencanbe.org.

Gillette has also committed to donating US\$1 million per year for the next three years to non-profit organisations in the US dedicated to helping men and boys achieve their personal "best".

On the spot's release, the brand's YouTube and social media pages soon became virtual battlegrounds, with strong defenders of the provocative message being countered by those calling it "anti-male" – including Hollywood star and Donald Trump fanboy James Woods, who accused it of "jumping on the 'men are horrible' campaign" and professional hairdryer Piers Morgan tweeting: "Let boys be damn boys."

Yet, with the film picking up more than 110 million views, 15 billion impressions, and 720k thumbs-up, and the campaign dominating press and social for days, it's safe to say Gillette was right to believe. **JM**



Read her lips: it's time vulvas had a voice

ONLINE FILM / UK

Libresse/Bodyform Viva La Vulva

Following the 2017 multi-award-winning #Bloodnormal campaign for Libresse/Bodyform was never going to be an easy task for London agency AMV BBDO, but last November they rose to the challenge and released an equally bold and unusual film celebrating women and, specifically, their vulvas.

With the insight that there is huge pressure on women to look and be perfect, even when it comes to the vulva, the resultant spot, *Viva La Vulva*, directed by Somesuch's Kim Gehrig (read more about her in our profile piece on page 16), is a three-minute opus to that particular part of the female anatomy. It uses a vast array of objects, from the natural to the man-made, to stand in for the intimate area.

Let's talk about sex parts, baby

In mid-2018 Libresse conducted global quantitative research that delved into how women feel about – and care for – their vulvas and the results confirmed the body angst many women were experiencing. The survey found that over half of women feel pressure for their vulva to look a certain way and almost half of them (44 per cent) have felt embarrassed by the way their vulva naturally looks, smells or feels. Furthermore, 68 per cent of women don't technically know what a vulva is, with another one in four unaware that no two vulvas should look exactly the same.

With the *Viva La Vulva* campaign, Libresse's aim was to create a more

open culture where women can feel proud of what they have, can feel ok about talking about their genitals and can care for them without feeling ashamed.

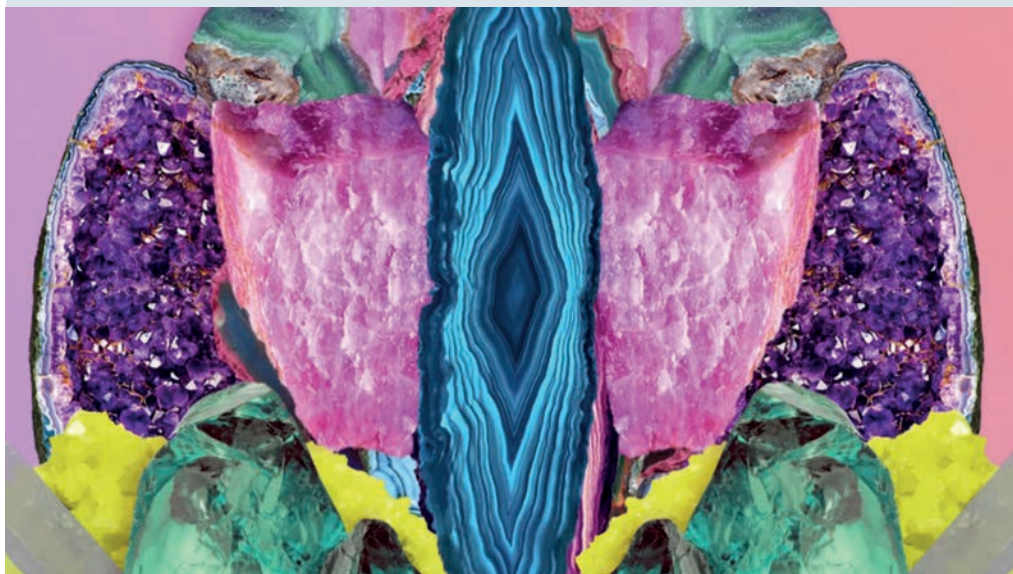
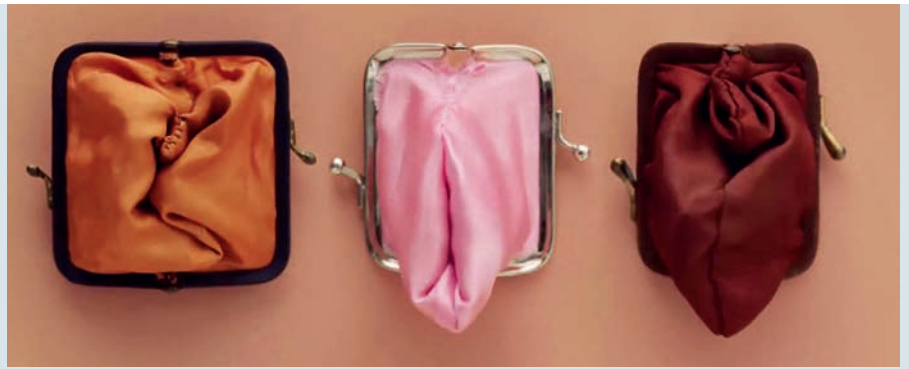
Sing your pudenda's praises

The film was a full 'lip sync' video, featuring a plethora of diverse vulvas singing along to the track *Take Yo' Praise* by Camille Yarbrough (famously sampled by Fatboy Slim). Artistic stand-ins for the body part included fruit, a flipbook, an oyster, a button hole, a conch shell, knitted vulva puppets, purses and, naturally, a woman in full vulva costume. The spot also featured a sadly mute Barbie-style doll, who couldn't join in the singalong because, famously, she has no genitals.

The agency proudly described the film as: "Cool. Empowering. Pop. Raw. Gentle. Artistic. Relatable."

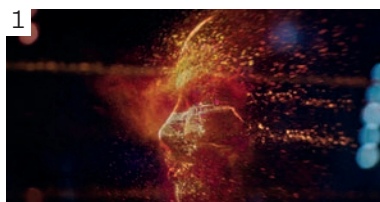
"The idea that there is no perfect vagina is powerful," says the brand behind the film. "Defying expectations and norms, giving each one a strong, distinct personality. It's more than anatomy brought to life, it's a triumph of taboo-breaking celebration. All of this to show that the perfect vulva is in fact every woman's own."

You'll never look at an oyster or a peach the same way again. **DE**

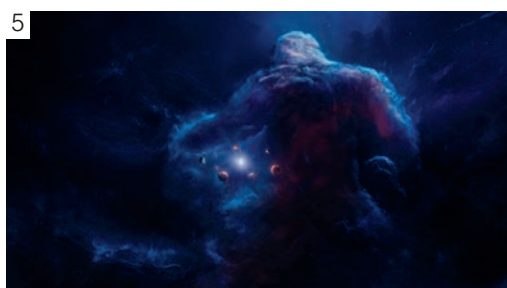
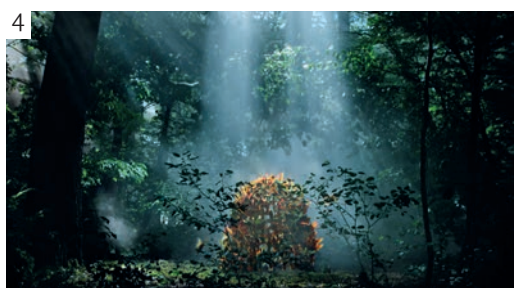


"Defying expectations and norms, giving each one a strong, distinct personality. It's more than anatomy brought to life, it's a triumph of taboo-breaking celebration."





“Not a hipster reworking of Snow White’s Seven Dwarfs, but the names of Hennessy X.O’s seven flavour notes, showcased in this surreal, sensorial and immersive narrative – a sumptuous, visually striking septuple of vistas.”



1/2/3/4/5 Hennessy, *The Seven Worlds*

6/7/8/9 Guinness, *Guinness Clear*

Distilling the essence of Hennessy

BRANDED ENTERTAINMENT / FRANCE

Hennessy *The Seven Worlds*

If you're looking for epic scale and unparalleled craft then it would be hard to do better – or bigger – than Ridley Scott. True to form, the legendary director of classic features such as *Gladiator*, *Alien*, and *Blade Runner*, plus distinguished ads like Hovis *Bike* and Apple *1984*, pulled out all the stops earlier this year for Hennessy.

The four-minute short (which also had a 60-second cut down) was created by DDB Paris and is described by Hennessy's Comité de Dégustation (aka the tasting committee) as an illustration of Hennessy X.O's taste and feel.

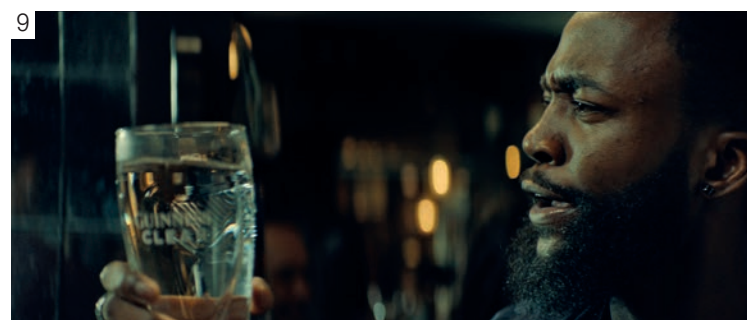
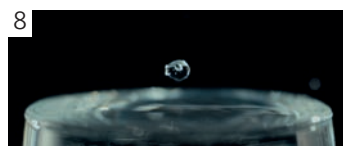
Sweet Notes, Rising Heat, Spicy Edge, Flowing Flame, Chocolate Lull, Wood Crunches and Infinite Echo. No, that's not a hipster reworking of Snow White's Seven Dwarfs, but the names of Hennessy X.O's seven flavour notes, which are showcased in this surreal, sensorial and immersive narrative.

Each of these notes is represented in Scott's film by a unique and imaginative

world and, with the magic-making talents of VFX house MPC combining with Scott's own skills, it's no surprise that *The Seven Worlds* is a sumptuous, visually striking and awe-inspiring septuple of vistas that are crafted to perfection.

"I was attracted to this project because I was inspired by the potential for art and entertainment to bring this story to life," said Scott. "Hennessy has a great product, and I was lucky enough to have the freedom to interpret this and create something amazing. I think people will be stunned when they see the film."

"When we embarked on this adventure, we dreamed of creating a film that is truly different," adds Alexander Kalchev, Executive Creative Director at DDB Paris. "But even in our wildest dreams, we did not imagine we would be going to so many incredible new worlds. Together with Hennessy and Ridley Scott, we hope to have achieved a new benchmark in advertising." **DE**



Guinness rebrands Adam's ale

INTEGRATED / UK

Guinness *Guinness Clear*

There are few drinks as instantly recognisable as a pint of Guinness. The creamy white head countered with the stark black (well, more precisely, deepest, darkest red) body makes it obvious on logos and bar-tops globally. Because of this, it's a bit of a surprise that the most creative campaign from the brand this year completely transformed its distinctive look – going so far as it make it invisible.

With the insight that swapping beer for a glass of water now and then can help you moderate your drinking, but that some people might feel reluctant to do so in the pub, Guinness and long-term agency AMV BBDO created a campaign rebranding bog-standard tap water as Guinness Clear.

The stunt, which aimed to make drinking water "an active, positive" choice, was part of the brewer's responsible drinking push for the Guinness-sponsored Six Nations rugby tournament.

For authenticity, Guinness Clear was marketed just like any new beer, with a fully integrated campaign, including a glossy new TV spot, a social media campaign (#GuinnessClear) and a heavy presence at Six Nations stadiums, including branded water fountains and Guinness Clear sampling teams giving water to match-goers.

The TVC was directed by comedy heavyweight Tom Kuntz and featured all the hallmarks of a traditional beer ad, from adoring, slo-mo product shots (we particularly like the perfect splash of a water droplet breaking the surface of the 'pint') to satisfied drinkers reacting with delight to the amazing taste of tap water.

If it's good enough for former Irish international rugby player Brian O'Driscoll and former English international and World Cup winning rugby player Lawrence Dallaglio, you can make ours a pint of the clear stuff, too. **JM**

WHAT IS A
DURABLE GOOD?

TAKE A LOOK AT THESE
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BEAUTIFUL. LIKE US.

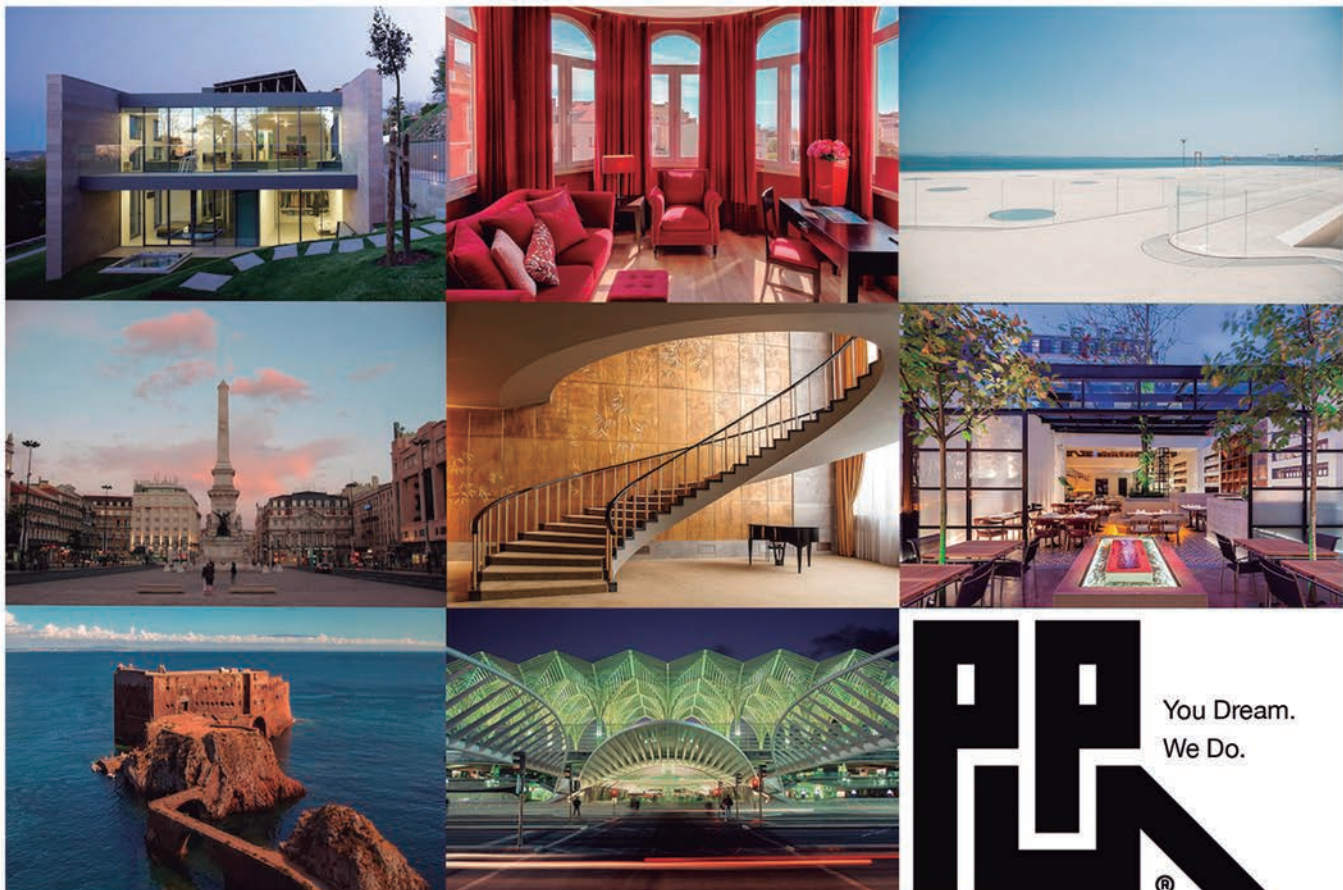


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KIM GEHRIG

Everyone knows that in the age of social media, taking a stand can put you in the line of fire. But if you want to know what it is really like to be a target for the trolls, just ask Kim Gehrig.

She was expecting a reaction to the ad she directed for Gillette, *We Believe: The Best Men Can Be*, released earlier this year. After all, this was the ad where Gillette, the brand of the testosterone-fuelled strapline 'The Best A Man Can Get', took a stand against toxic masculinity. The vignette-style ad called out a certain type of unsavoury, yet all-too-common, male behaviour.

But the sheer virulence of the personal attacks on Gehrig came as a real shock to her. Although she was the director, she hadn't controlled the final edit or been consulted on the final VO script. She was also unaware of when exactly the spot would be released. So, one day, after she'd been up all night taking care of her sick daughter, she was shocked to be confronted the following morning by a stream of online abuse – and shocked to be so evidently singled out.

"I was surprised when it received such an intense backlash from certain groups of men," says Gehrig, talking from her home in LA. "But what was most challenging was the fact that this backlash was being aimed at me personally. The project had actually been conceived, written and edited by men [it was produced out of Grey New York]. But because I'm a female director, it fitted neatly into a troll's narrative."

Gehrig is hardly a shrinking violet or naive greenhorn, raging against the unfairness of it all. Born and raised in Sydney, Australia, she came to London in the early noughties, initially to study, and ended up staying for 22 years. She established herself as an ad creative at Mother, and then became a commercials director at a time

It might surprise the online trolls, but the director of Gillette's controversial *We Believe* ad, Kim Gehrig, started her career using her talents to big up the boys, helming music videos for the likes of Primal Scream and Gomez. But from the moment she shot her first ad, for Amnesty International, she's been making work that challenges, questions and empowers. Though, as she tells *David Knight*, she still knows how to have fun doing it – such as filling her office with hundreds of handmade vulvas...



“Anyone who walked into my office at the time was confronted with vulvas pasted up all around me! People didn’t know what to think. I quite liked that. It felt brave.”

“The project [Gillette, *We Believe*] had actually been conceived, written and edited by men [it was produced out of Grey New York]. But because I’m a female director, it fitted neatly into a troll’s narrative.”



when there were far fewer female creatives and directors around. But, she says, she never regarded herself as being held back by her gender. “I didn’t really think about it – I was pretty gung-ho,” she says. “I just had a vision to direct and went for it.” She relished working in the same space as her male counterparts, who were often very supportive, and achieved considerable success doing it. Gehrig initially made her mark in music videos – for Gomez, Wylie and Primal Scream to name a few – before becoming increasingly focussed on commercials.

No cake, no ribbons, 100 per cent for women

Her first ad, while still at Mother, was *You Are Powerful* for Amnesty International. “I composited shots of real people into stock footage of human rights atrocities, the idea being to symbolically stop them,” she says. “I still love that piece.” By the time she directed *Man on the Moon*, the memorable John Lewis Christmas ad, in 2015, she had properly breached the boys club.

But much of Gehrig’s work in recent times has been a step away from the style of advertising exemplified by classic Christmas ads. Instead, it has often been about challenging archetypes and traditional gender portrayals, and smashing taboos. In Sport England’s invigorating *This Girl Can* campaign, she celebrated womanhood in all shapes and sizes, cellulite and all; in Libresse’s *Viva La Vulva*, she created a music video-like tribute to female genitalia; in the new Nike ad, *Dream Crazier*, she focusses on female sporting achievements; even her ads for CoverGirl lipstick, with comedian Issa Rae, riff upon women’s solidarity and the freedom to be themselves.

Gehrig’s skill as a filmmaker and a communicator means that her feminist voice can be a tremendously potent force when she is in full creative control. Her ability to accentuate the positivity of her message, and employ irreverent humour to support the cause, is hugely effective in confounding real life arch-conservatives and online trolls.

She confirms that, despite the negative experience of some responses to the Gillette ad, something fundamentally positive has happened in her work in the past few years. “I am definitely allowed to be a more ‘female’ director now – and I don’t mean a cakes and ribbons type.” She cites the making of *This Girl Can* for Sport England in 2015 as “a pivotal moment” in that respect. “I remember talking to my music supervisor Pete Raeburn about whether this ad was for men too,” she says. “Pete instilled great confidence in me, saying the film was 100 per cent for women. I shouldn’t care what men thought on this one.” But even more important was the impact the commercial had among women in the UK. A year on from the



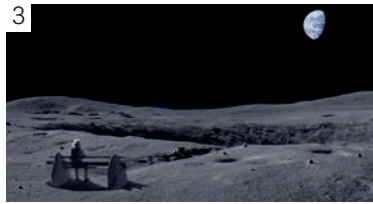
“I knew the beats I wanted to hit and the musicality, with verses and choruses introducing new ideas and characters along the way. I wanted it to keep building, overloading until it was impossible not to sing along with all the vulvas.”

release of the ad, around two million 14- to 40-year-old women were more active as a result of the campaign.

“I became aware of the power of being true to my ‘female’ voice,” Gehrig says. “I realised that I needed to make work that was true to my own identity, and allow myself to speak directly to other women.” She had also recently given birth to her first daughter and was expecting her second. “I felt a responsibility to them, also. I needed to be an example to them.”

Let’s make a vagina lip-sync video

Gehrig has been as good as her pledge. Together with terrifically accomplished work for the likes of The Gap, Uber and Lurpak, she has used this female-to-female voice again in her second ad for Sport England, *Phenomenal Woman* – another doc-like montage of ordinary women being active in sport, this time to a soundtrack of Maya Angelou reciting her poem of the same name. In Berlei’s *Womankind* (for Australian agency The Monkeys), she explores the many indignities that have befallen female



- 1 Gillette, *We Believe*
- 2 Libresse, *Viva La Vulva*
- 3/4 John Lewis, *Man on the Moon*
- 5 IKEA, *Kitchen Party*
- 6 Sport England, *This Girl Can*



breasts, by way of support, before the advent of the super-comfortable Berlei bra, with characteristic wit.

She employed the skills that made her a successful music video director, for Libresse's *Viva La Vulva*, for AMV BBDO. The film starts with a naked female torso holding a conch shell in front of her crotch. The shell's opening then seems to acquire a resemblance to lips, which start 'mouthing' along with the track – Camille Yarbrough's *Take Yo' Praise*. Numerous other objects are then used to represent the intimate area – grapefruit, oysters, squash, purses, woolly glove puppets, hallways, tunnels, cupcakes, origami and much more – in a wonderful parade of craft and imagination.

"The creatives had some amazing imagery to celebrate the vulva, which I loved," she says. "I remember saying I had only one idea to move it forward – to make a 'vagina lip sync video'. I didn't think they'd go for it, and I love those guys for jumping into such a mad idea."

She had made a lip-dub video once before – for Wiley's *Cash In My Pocket* – which she says informed this project. It began with finding the song (best known for being sampled by Fatboy Slim for *Praise You*) and then mapping out the film like a music video. "I knew the beats I wanted to hit and the musicality, with verses and choruses introducing new ideas and characters along the way. I wanted it to keep building, overloading until it was impossible not to sing along with all the vulvas."

Gehrig worked closely with production designer Maria Lanna on thinking up which objects they could use to represent vulvas, also commissioning various artists and illustrators to contribute handmade and drawn lady parts to the project. "Anyone who walked into my office at the time was confronted with vulvas pasted up all around me! People didn't know what to think. I quite liked that. It felt brave."

Funny, too. The director has surprised herself with her use of humour in this and other recent ads. "I never thought I would make funny work. My instinct for *Viva La Vulva* and *This Girl Can* was to strip away any pretension. The best way I found to do that was by using humour; not taking things too seriously and allowing the audience in."

That impulse is backed up by Gehrig's ability to create and build emotion through the use of clever editing. When she decided last year to follow the music video-like *Viva La Vulva* by making a real music video, the result – for Chaka Khan's *Like Sugar* – ended up revolving entirely around a wonderfully calibrated edit by Fouad Gaber, matching dancers' moves to the track's samples. The video ended up winning the much-prized Best Editing award at last year's UK Music Video Awards.


"I became aware of the power of being true to my 'female' voice. I realised that I needed to make work that was true to my own identity, and allow myself to speak directly to other women."

"Editing is a massively important process for me," Gehrig confirms. "I love working with my editors, like Elise Butt and Tom Lindsay." She adds that having relocated to the US with her young family last year, the American system of directors not usually editing their own work "is more challenging for me – but I'm working through it".

It's only crazy until you do it

She was attracted to her latest job, *Dream Crazier* for Nike, by the "extraordinary" script by Emma Barnett and Alex Romans at Wieden+Kennedy Portland. In the ad, a gamut of original and existing footage of female sporting achievement, by famous and everyday athletes alike, illustrates the words, delivered in a heartfelt voice-over by tennis great Serena Williams. It's an emotional package. "I felt very close to what they had written – it was the perfect response to my Gillette experience," says the director. "My job on this one was to direct imagery that would bed into the stock footage, to keep that authenticity and honesty."

Those qualities of authenticity and honesty shine throughout Gehrig's work. Can she explain why these qualities, that sometimes can wane in some of us as we get older, appear to be getting stronger in her? "I think the most important thing I have learned is to not just trust my instincts, but really listen to them," she says. "I try to take time to work out what I think is right, rather than go with the consensus."

"I would like to keep exploring issues as they come into culture and find ways of making meaningful pieces of film about them. And hopefully getting people talking and changing some minds along the way." 



The art and craft of consumer consideration

While the customer may not always be right, amid all the self-congratulatory ballyhoo of Cannes, it's oft forgotten that advertising is supposed to be for consumers not adfolk. This year's Industry Craft jury president is Quiet Storm founder *Trevor Robinson*, who says that good craft should be inextricably linked to work that wins the punters' hearts and minds

Amid all the fanfare of Cannes, the award of The Lion of St Mark can fall by the wayside a bit. It's announced long before the ceremony starts and the recipients get their time in the spotlight at the very end of the week when most attendees are too jaded to take much notice. But it's worth your attention.

This year it's going to two greats, Jeff Goodby and Rich Silverstein, who were behind campaigns such as Budweiser *Lizards*, *Invent* for Hewlett-Packard, Polaroid's *See What Develops*, NBA's *I Love This Game*, and *Skateboarding* for Nike. Their most famous piece of work is the legendary *Got Milk?* campaign which went on to become an integral part of American culture and is still in use today, 26 years after it first launched.

Got Milk? might not be the first campaign that springs to mind when thinking of the best examples of craft the industry has produced over the years, possibly because of its simplicity and accessibility. But that's precisely where its genius lies. Anyone seeing those TV and poster ads could engage with the message. The campaign made a huge impact and has become an American advertising icon. It's work that shows what craft at its best can do.

Inside the adland bubble, people seem to forget that advertising is for consumers, not our peers in the industry. Rest assured that if what you're creating doesn't gain any traction with the public, it doesn't demonstrate the power of craft in this industry. It's also not good advertising.

Lions roaring in the real world

In my role as president of the Industry Craft jury and the Craft Track Ambassador at Cannes Lions this year, I'll be looking for work that resonates with and engages people in the real world. Craft does not begin and end with clever execution; it needs to move people. It should capture the imagination and have something to contribute or something meaningful to say. In the past, I've seen work entered into the Craft categories that looks pretty but has had no life outside the jury room; the sort of work that might get the odd admiring glance from people in the industry but elicits no emotional response and makes no impact with people outside the awards circuit. That sort of work will never constitute great craft.

As well as 2018's superb Film Craft Grand Prix winner, *Hope*, for the International Committee of the Red Cross, there was a gold winner in the category, Apple HomePod's *Welcome Home*, created by TBWA\Media Arts Lab's and director Spike Jonze, and starring FKA twigs, that was a wonderful example of how craft at its best strikes at our emotional core. The work was not only brilliantly executed, it was hugely popular, getting more than five million views on YouTube when it first launched. It picked up multiple awards, including an Entertainment Lions for Music Grand Prix.

As platforms like Instagram, Facebook and Snapchat have become all pervasive, we are reassessing our notions of what constitutes great work in film craft. But while there is plenty of great craft on display across these platforms, the proliferation of content has brought with it the inevitable drop in standards. The same amount of consideration isn't always taken and while there are creatives that care about every piece of work they do, no matter the medium, there are as many who are happy to pump out mediocre content, resulting in work that diminishes the industry as a whole.

Forget the fear and pioneer

We work in a commercial industry. We serve brands. Numbers matter, especially in craft. One way to make an impact with people is to stop doing the same thing as every one else. There are agencies out there too scared to put out work that shakes things up because they fear failure. No one ever did pioneering work with that sort of attitude. Stick your neck out, aim for difference and originality and make sure you're resonating with the most important people in our industry – the consumers. **S**

“There are creatives that care about every piece of work they do, no matter the medium, but there are many who pump out mediocre content, resulting in work that diminishes the industry as a whole.”

The background of the entire page is dominated by a large, bold, black 'START' in a sans-serif font. The letters are slightly tilted and overlap each other, creating a sense of depth and movement. The 'S' is particularly large and wraps around the left side of the page.

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START
FROM
ZERO

It doesn't take long in a chat with Academy Films director Seb Edwards to spot his passion for film. From discussing his own work to the flicks that inspired him, words like 'core' and 'heart' and 'centre' crop up so frequently, it's as if his drive to seek the root of what makes a satisfying and compelling story – and his skill in finding it – is innate.

Indeed, the only counterpoint to this passion is the distinct lack of film-fandom on display in his East London flat, save for a solitary movie poster on the wall: *Point Blank*. The 1967 John Boorman neo-noir crime thriller not only ushered in the American new wave, which Edwards cites as his favourite era – “a golden age when creative freedom brought about some amazing films” – it is also a sly clue to his first experience in movies.

Plucked from a schoolyard as part of an on-street casting, an eight-year-old Edwards found himself, inexplicably, cast in the lead role of Billy in Boorman's autobiographical feature *Hope and Glory*. Though this didn't

spark an ongoing interest in performance, it did sow the seed of a love for working on set. “It was an amazing life experience,” he remembers. “I was introduced to a world that I felt quite comfortable in. One I found fascinating. There was this fantastic crew. Just to be part of that family was incredible.”

After completing school and moving on to university to study fine art, his interest in the moving image continued, with Edwards creating “pretentious and abstract” video art. A stint at New York University to study film (on a course-related scholarship) further fed the drive until the hobby became a calling. “I knew I wanted to do something in the art world,” he explains, “but the idea of sitting in a studio with a paintbrush and an easel for the rest of my life was quite scary. I remembered the community and the collaboration involved in filmmaking and started to enjoy the experience of being behind the camera. It was less solitary. I just woke up one day and thought, ‘This all makes sense.’”

Bravely up and running

A job as a runner at Brave Films [which became Home Corp] proved an entry point into the world of commercial filmmaking and presented him with an idea of the creative opportunities adland could offer. “I never imagined doing commercials,” Edwards comments. “I [remember] saying that to a producer and they pointed out that ads can be very, very creative and a good place to learn and develop as a filmmaker. They got out Jonathan Glazer's showreel and played it to me and I thought it was the most amazing body of work. It opened my eyes to the potential of going down that route.” Eventually being given the chance to shoot something within Brave, Edwards then found a place at Academy Films – which is Glazer's production company home – and his career kicked into gear.

He had a few commercials under his belt, but it wasn't until he was working on a couple of PSAs for the British military's COI (Central Office of Information) in 2008 that everything clicked. “They were, basically, road safety films for the army,” he explains, “based on the fact that a lot of troops come back from war zones with a certain feeling of invincibility. There was this extraordinary statistic saying that the number ▢

It's fitting that Seb Edwards' most recent triumph, *The Boy and The Piano*, so expertly accesses the purity and power of childhood emotions. The ad's poignant journey to the soul of the young Elton almost echoes Edwards' own beginnings in film – when, aged eight, he was randomly cast as a similarly wide-eyed lad in John Boorman's coming-of-age tale *Hope and Glory*. Jamie Madge meets a director whose work always starts with a search for the heart and soul of a story

OLacoste, *Timeless*



“All of the decisions come out instinctively when you have that core idea, so if you don’t believe in it, then you’ve got no compass. You’re lost in the process.”



SEB EDWARDS

of people who were getting killed in road accidents was nearly the same as the amount who were dying out in combat. The ideas were very cinematic and the scripts were quite impactful, and I knew what I wanted to do with them straight away. I suddenly felt that I was making something that I understood. It was the first time I really believed in what I was doing.”

Seeking the solid centre of a story

Picking up two gold Lions at Cannes, the films not only marked something of a career breakthrough for Edwards, but were also a personal connection to his output. Finally making films that were “more like the type of movies I would have watched growing up, with a bit more depth and weight to them”, the army campaign set a template for the kind of work that would bring out the best of his filmmaking abilities – grand cinematic sensibilities with a robust, accessible human message at the core.

Finding this heart, it seems, is the essence of Edwards’ filmmaking process. “What I’ve learnt,” explains Edwards, “is that it’s got to come from a centre that is solid. I work hard in preparation to distil all of the scripts down to their simplest form. I think once you’ve established what the heart and soul of it is, you build out from there.”

Citing the aforementioned freedom of the American new wave in cinema as both an influence and a motivator, it’s when he is given flexibility as a director that his talent really shines. An example is his *The Big Leap* film for Lacoste – a glorious visual metaphor for the heart-stopping moment before a first kiss. “The Lacoste films were very challenging,” he notes, “but I had creative freedom. When you’re given the space to follow your instinct, it just works. Those shoots are always the most enjoyable.”

“I think I find it hard to fake it,” he continues. “If I’m in a situation where I’m making something I don’t believe in, the end result won’t be great

1



1/2/3 John Lewis,
The Boy and The Piano

4/5 COI, *Debris*

6 COI, *Waiting to Happen*

7 Lacoste, *The Big Leap*

3



2



“When you’re given the space to follow your instinct, it just works. With Lacoste, I had that freedom. Those shoots are always the most enjoyable.”



because I wouldn’t really know what to do. All of the decisions come out instinctively when you have that core idea, so if you don’t believe in it, you’ve got no compass. You’re lost in the process.”

Though Edwards, understandably, selects cast and crew who can help realise his ambitions, he’s not tied down to regular collaborators. “I like to work on a project-by-project basis,” he explains. “Up until this stage, I’ve found it quite interesting working with different people, because you always learn something. Everyone comes with a new perspective.”

However, there is one crew member who does have a long-standing relationship with the director, having known him since the day he was born. Sam Rice-Edwards, his older brother, is not only an internationally recognised editor in his own right, but also Edwards’ closest, and most consistent, collaborator. “He understands immediately what I’m trying to do,” Edwards elaborates, “so there are a lot of things that don’t need to be said.

He understands the feeling I’m trying to create, because he would naturally go that way himself.”


So the edit suite is free from sibling rivalry? “No way,” he laughs. “He challenges me. Pushes me. It’s not just [a case of] us doing what I want to do or what he wants to do. It can end up in exciting breakthroughs or... us as eight- and ten-year-olds, brawling.”

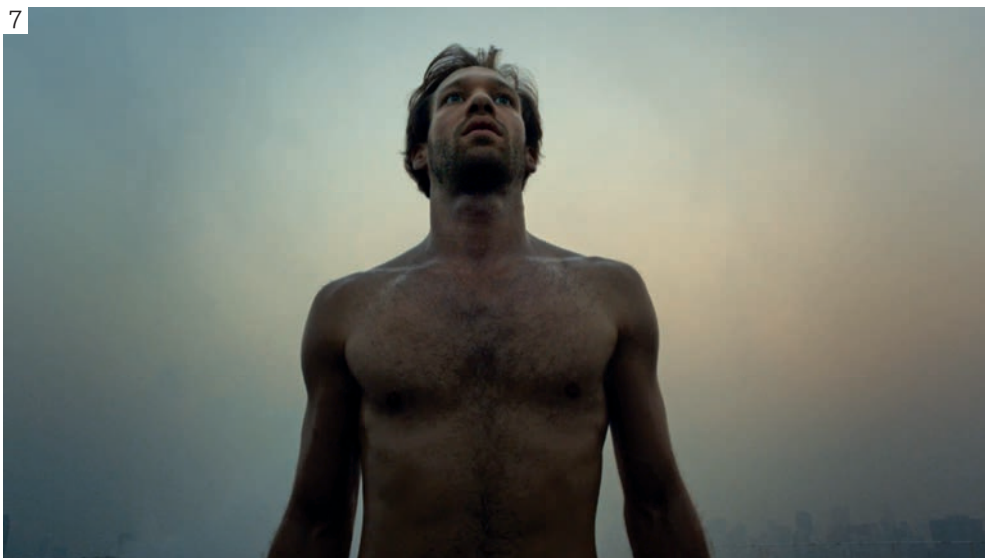
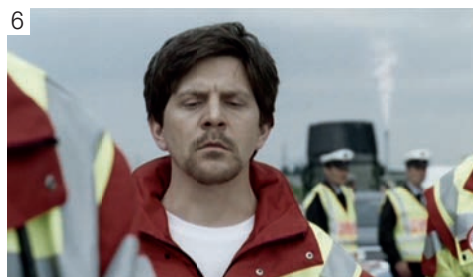
Making Elton more Elton

Talk of childhood brings us neatly on to the biggest work in his career to date, *The Boy and the Piano* – 2018’s entry into the canon of John Lewis Christmas commercials. Undoubtedly the UK’s most-anticipated spot of the year, the brand’s endlessly successful campaigns are now synonymous with the season. So did Edwards feel an extra burden taking this on?

“There’s a certain amount of pressure because you’re facing the expectation of a nation,” he laughs. “It’s become an annual event, so you do want it to be good. But at this stage, I didn’t find it overwhelming.” The key, as with his earlier work, was to find the heart of the story. “I had to find something that was at the centre of it, some sort of human truth. In doing the research and reading about Elton John, what emerged was quite an introverted guy who’s created this amazing stage persona. I wanted to make sure that it told a more personal story, which went beyond what we think we know about him – to get inside his head and be given a backstage pass to his life. With something like this, the filmmaking can be quite heightened or crafted, but not style over substance. You’re trying to find something very human or something very truthful at the centre.”

So how was the proposition of directing Elton John to be Elton John? “If you’re well prepared, it’s amazing how confident you are! When you’ve done the work, then whoever you’re talking to, whether it’s an agency, a client, a movie star or famous musician, those conversations are fine. In fact, those conversations are quite enjoyable. As soon as you’re excited and passionate about something then everyone else gets on board with that frame of mind.

“It’s an infectious thing, passion.” 



LOW HEELS, HIGH HOPES



Vicki Maguire, CCO of Grey London, finds her heart punched by *Fleabag* and *McQueen*, her soles soothed by comfortable shoes and her soul inspired by dog shows, guilty feminists and an expectation that attitudes to creativity will change for the better

On Maguire's radar:

- 1 Joan Crawford (left) and Ann Blythe in the film *Mildred Pierce*
- 2 Crufts dog show
- 3 Paul Smith, fashion designer
- 4 KFC, FCK, out of *Mother*
- 5 TV series, *Fleabag*
- 6 Podcast, *The Guilty Feminist*
- 7 Alexander McQueen documentary

What the most creative advertising idea you've seen recently?

I'm really jealous of everything that comes out of *Mother* – especially KFC.

What website(s) do you use most regularly and why?

eBay – I'm a hoarder and a collector. A very dangerous combination.

What's the most recent piece of tech that you've bought and why?

I'm an Apple whore/slave. Everything I buy from them, I need.

What product could you not live without?

Trainers of all kinds. I'm low heel for life. There's an amazing blog, *En Brogue*, about women who refuse to wear heels.

What's your preferred social media platform and why?

Instagram; but I'm a stalker not a showgirl. When they launch their e-commerce offering it will take over the world.

What's the best film you've seen over the last year?

I have the documentary about [the late fashion maverick Alexander] McQueen on loop. I'm on the 15th viewing and I still cry.

What film do you think everyone should have seen and why?

Mildred Pierce [1945 noir crime drama]; for the shoulders, the withering looks and the power women alone. I can't understand why so many people haven't seen this. It's fucking brilliant.

What's your favourite TV show and why?

Fleabag; binge watch now. Not a line is wasted. Every five minutes there's a punch to the heart. It kills me that I didn't write this.

What's your favourite podcast?

The Guilty Feminist.

What show/exhibition has most inspired you recently?

Does Crufts count?

What's the most significant change you've witnessed in the industry since you started working in it?

The treating of creativity as a commodity. But that's going to change. It has to. I'd love to say the rise in equality and diversity, but too many of us are still being treated like shit.

If there was one thing you could change about the advertising industry, what would it be?

See above.

Who or what has most influenced your career and why?

Paul Smith, the designer. He told me to stop trying to draw and to write my ideas down instead. I never looked back.

Describe the week of Cannes Lions in three words.

Best and worst.

Tell us one thing about yourself that most people won't know.

I am a twin! ☹

"[The film everyone should have seen is] *Mildred Pierce*; for the shoulders, the withering looks and the power women alone. I can't understand why so many people haven't seen this."



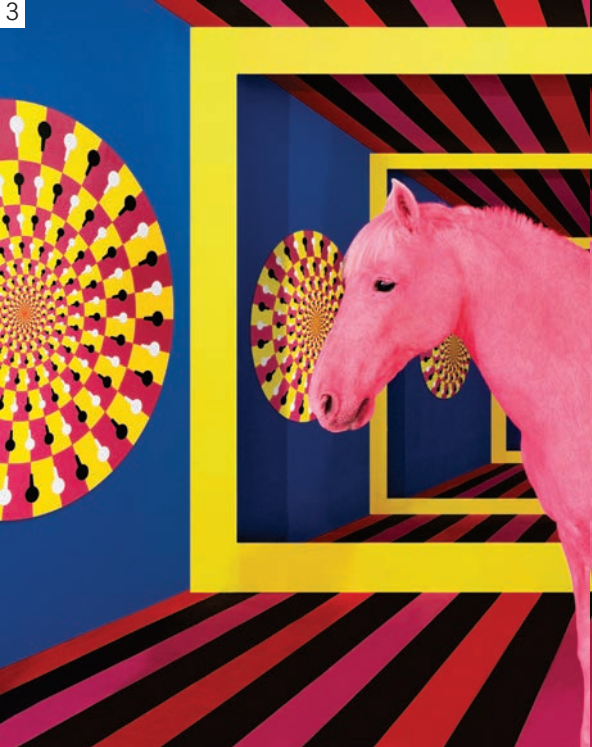
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2



3



1 Milly
2/3 Aizone 14-16
Page 30-31
Aizone 14-16



Stefan Sagmeister rose to fame with CD covers for Lou Reed, David Byrne and The Rolling Stones. Now, with agency partner Jessica Walsh, he is leading a new wave of emotionally intelligent creativity. He tells *Daniel Huntley* about the pair's random and radical design philosophy

MEISTERS OF DESIGN



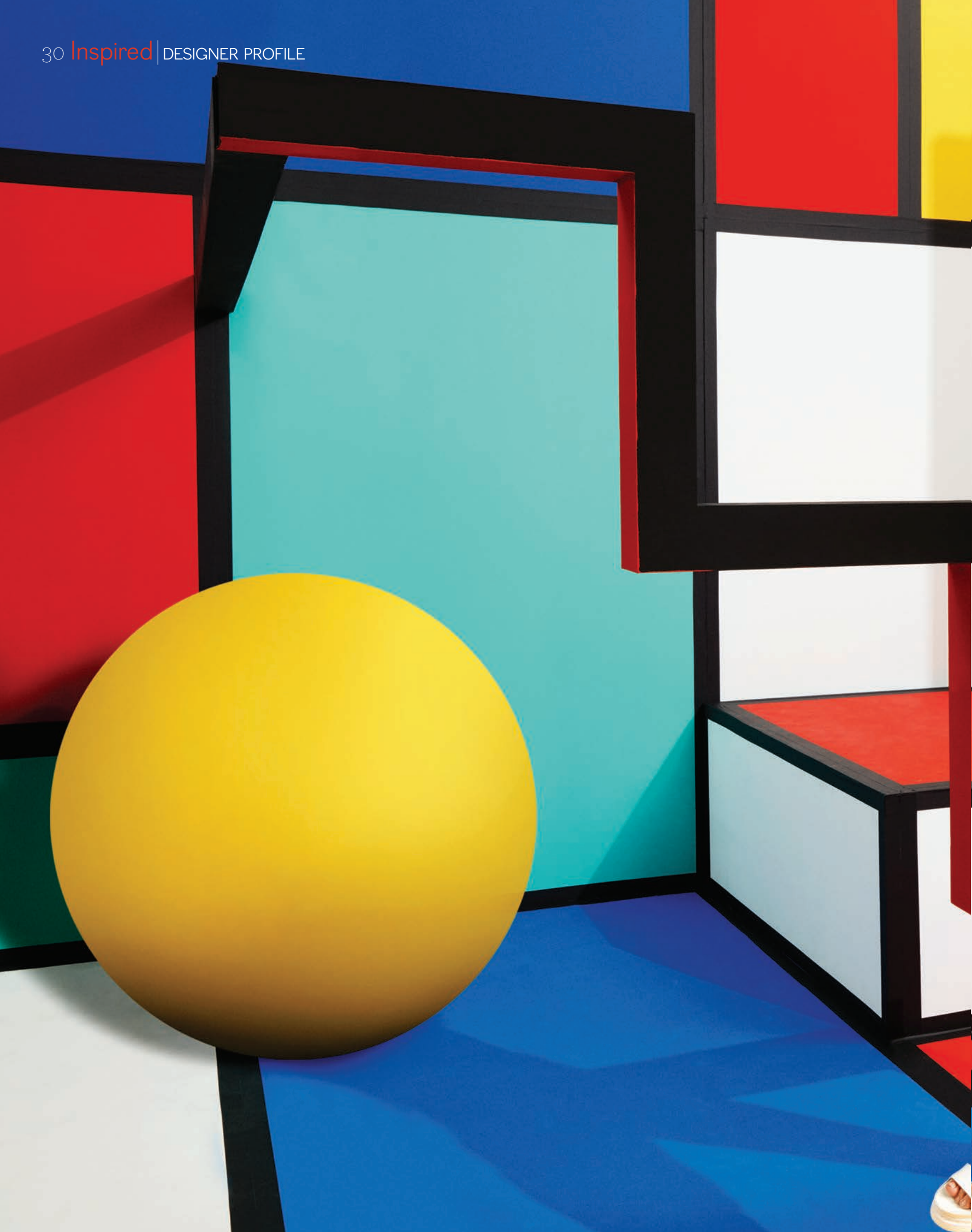
Led by the iconic, self-styled “rock star designer” Stefan Sagmeister, and his young employee-turned-partner Jessica Walsh, New York-based creative agency Sagmeister & Walsh is a full-service studio offering strategy, design and production across all platforms, creating brand identities, campaigns, commercials, websites, apps, books, environments, social strategy and content... and more.

The agency is known for combining playful and intriguing creative design with provocative subject matter. It's a reputation that has attracted a slew of top corporate brands, including Snapchat, BMW, The Gap, Pepsi, HBO and Adobe, to name just a few.

With such an impressive client roster, you might think there's some mysterious secret to the agency's success. But when asked, Sagmeister

replies that “there is no secret sauce. We are just emotional human beings trying to create things for other emotional human beings.”

As Sagmeister & Walsh are a small-scale studio, you may wonder how the creative process there differs from that at larger agencies. Sagmeister offers an unusual explanation: “A process that I've been using often comes from the Maltese philosopher Edward de Bono, who suggests starting to think about an idea for a particular project by taking a random object as point of departure. Let's say I have to design a pen. Instead of looking at all other pens and thinking about how pens are used and who my target audience is etc, I start thinking about pens using... [he looks around the hotel room for a random object] bedspreads. Ok, hotel bedspreads are... sticky... ▢







1 *The Happy Film*
title sequence
2 *The Happy Film*
DVD packaging
3/4 *The Happy Show*
Page 34-35 *Sorry*
I Have No Filter

"I'm consistently inspired by music lyrics, train rides, empty hotel rooms, art museums and objects that have nothing to do with the project I'm working on."

contain a lot of bacteria... Would it be possible to design a pen that is thermosensitive, so it changes colours where I touch it? Yes, that could actually be nice: an all-black pen, which becomes yellow on the touching points of fingers and hands. Not so bad, considering it took me all of 30 seconds.

"Of course, the reason this works is because de Bono's method forces the brain to start out at new and different points, preventing it from falling into a familiar groove it has formed before."

Leading on from this, Sagmeister lists some other curious sources of inspiration: "I'm consistently inspired by music lyrics, train rides, empty hotel rooms, art museums and objects that have nothing to do with the project I'm working on."

The pursuit of happiness

It's no surprise that, as heads of an image-based, visually-led agency, both Sagmeister and Walsh have immaculately curated, beautiful Instagram accounts, reflecting their own unique styles and sensibilities.

Sagmeister likes the fact that Instagram is "a very easy and simple way to connect", but dislikes the "danger of creating a too polished impression and inciting envy". He'd rather incite happiness – it's the aim of the work he is most proud of, *The Happy Show*, a multimedia art exhibition exploring Sagmeister's (and humanity's) search for happiness in all its variety, first

shown in 2012. It was followed by a documentary, *The Happy Film*, released in 2016.

Visitors to *The Happy Show* were given an idea of what it might be like to walk into Sagmeister's mind as he attempted to increase his happiness via psychological and pharmaceutical techniques. The investigation into the secret to happiness continued in *The Happy Film*, where he took a scientific approach to determine if a person can influence their own happiness.

"It's a proper look at all the strategies serious psychologists recommend that improve wellbeing. They include meditation, cognitive therapy and psychological drugs."

In the film, as in real life, art, death, sex, friendship, and love creep in and complicate things, proving impossible to disentangle. The film shows Sagmeister's journey as something at once soaring and mundane, and gives us the rare opportunity to see our most basic human preoccupations in sharp focus and high relief.

Advertising ethics

With the majority of agencies and content providers now attempting to use a more ethical approach and a more 'woke' visual vocabulary, how does Sagmeister feel about the direction the industry is taking?

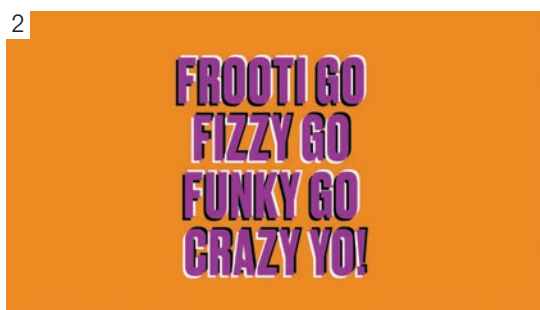
"I myself am not convinced that we are living in more ethical times. But, anything that we can do at Sagmeister & Walsh that would ▢







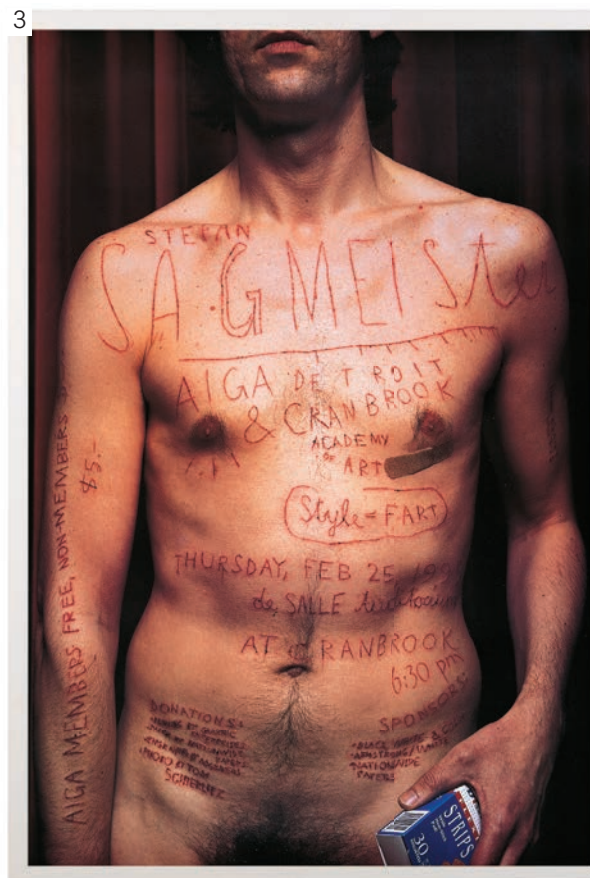




1/2 Frooti

3 Poster promoting AIGA conference, 1999. Sagmeister's assistant carved the details into his skin with a craft knife

4 Lou Reed, Set the Twilight Reeling, promotional poster, 1996



"There is no secret sauce. We are just emotional human beings trying to create things for other emotional human beings."

lower the divisions between various groups of people in the world would be wonderful."

But what's more important to Sagmeister, when crafting a project? Making exactly what the client wants or transcending the brief to create beautiful, arresting visuals?

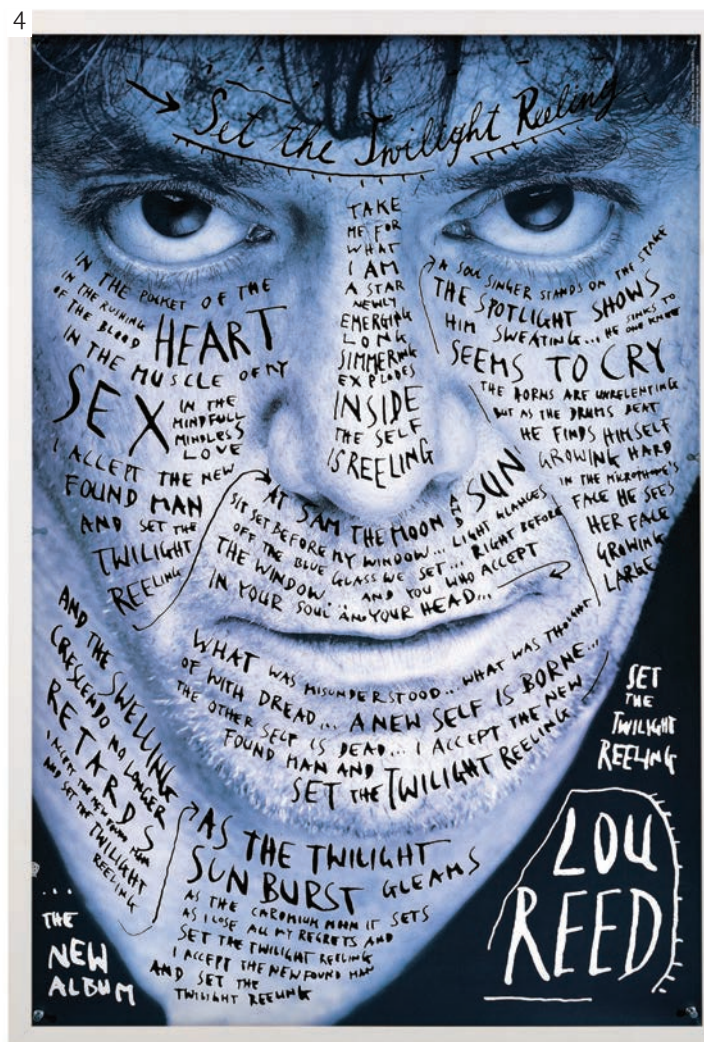
"Neither. It is most important to create something that is useful and delightful to the user/viewer."

Fashion and beauty campaigns have lately been the agency's bread and butter and it's with these that Walsh has really stamped her mark on the industry, producing vibrant, kaleidoscopically colourful campaigns for the likes of Aizone, Milly and Benefit.

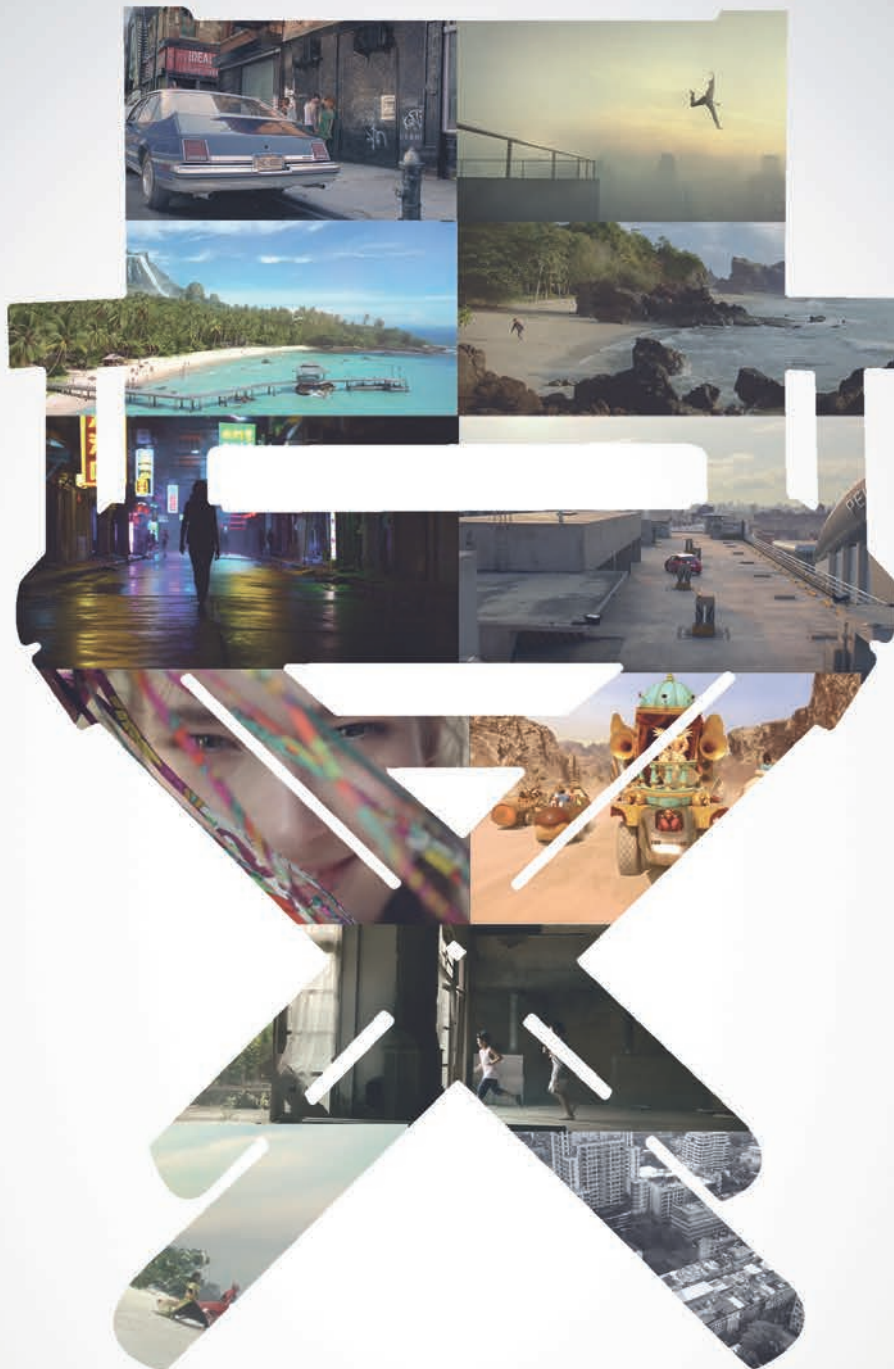
Winning such a roster of high profile campaigns means Sagmeister

& Walsh has the freedom to help others in their quest for happiness by creating vivid work for non-profit projects such as *Pins Won't Save The World* – a collection of pins, patches, T-shirts, tote bags and more, featuring anti-Trump, pro-progressive protest logos and slogans – and *Sorry I Have No Filter* – a feminist-friendly online clothing and accessories store – both of which raise money for charities working to support groups likely to be affected by the current US administration and an increasingly regressive world.

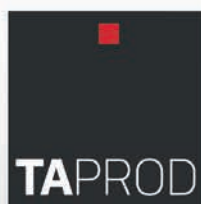
After everything he's done, it's this kind of work that'll help Sagmeister achieve his ultimate ambition: "Obviously, this is not up to me. But ultimately, my dream would be to be remembered as a kind person."



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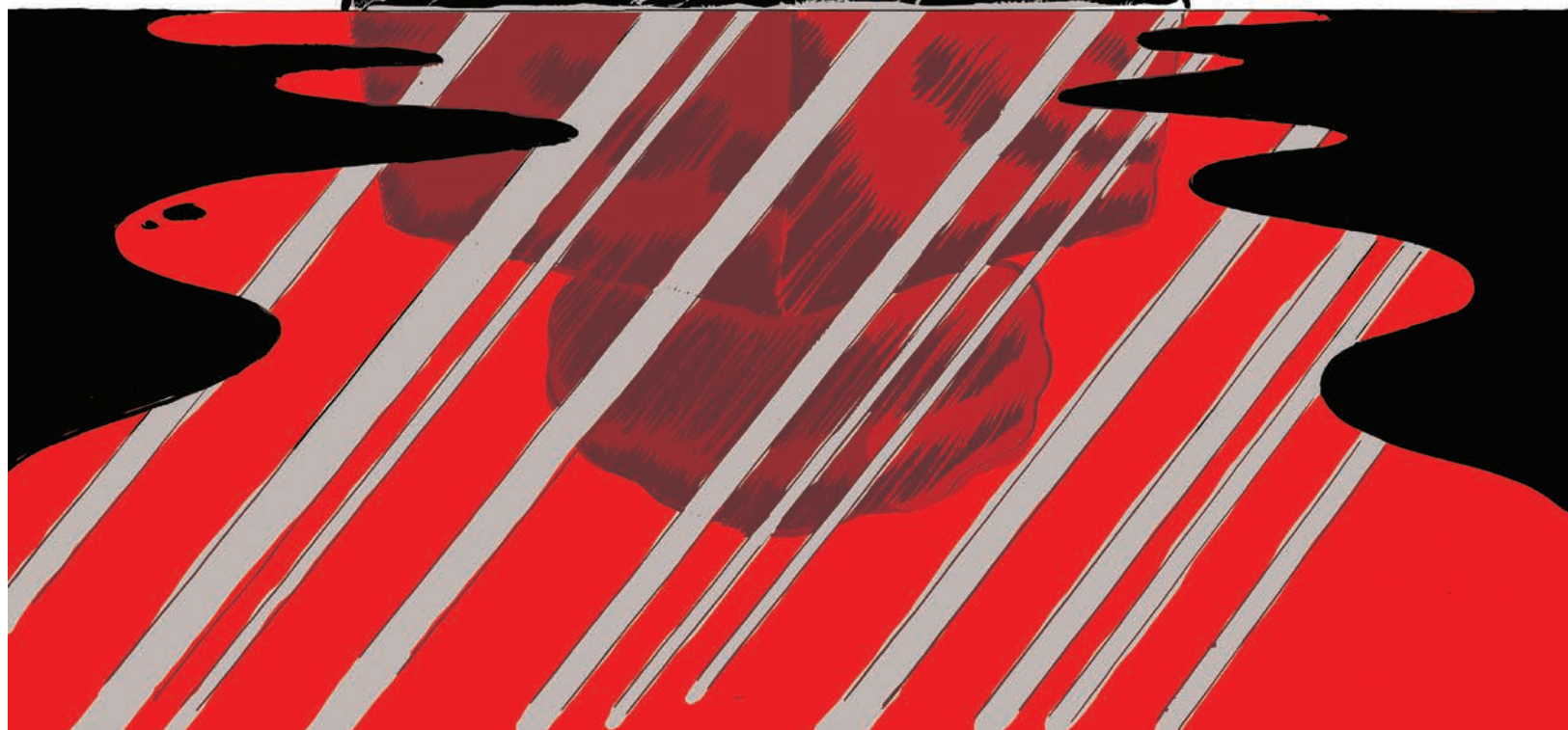


FILM SERVICE IN UKRAINE
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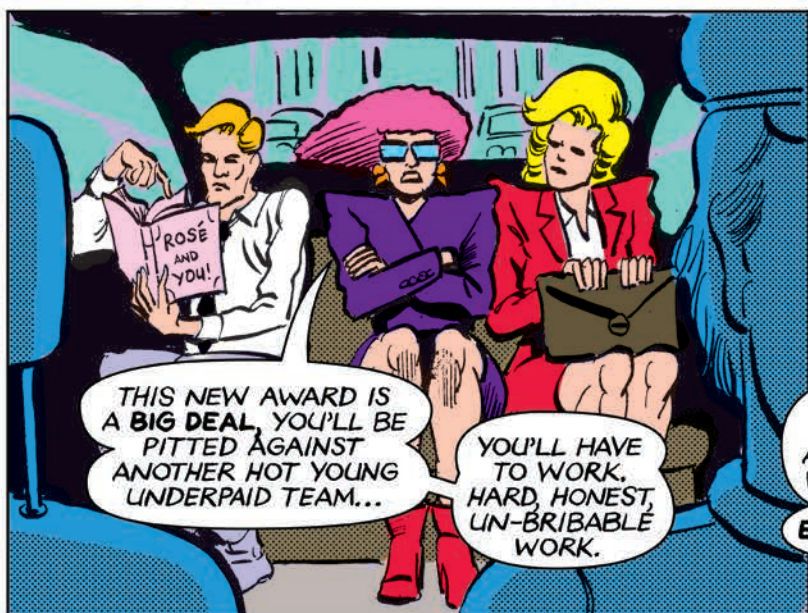
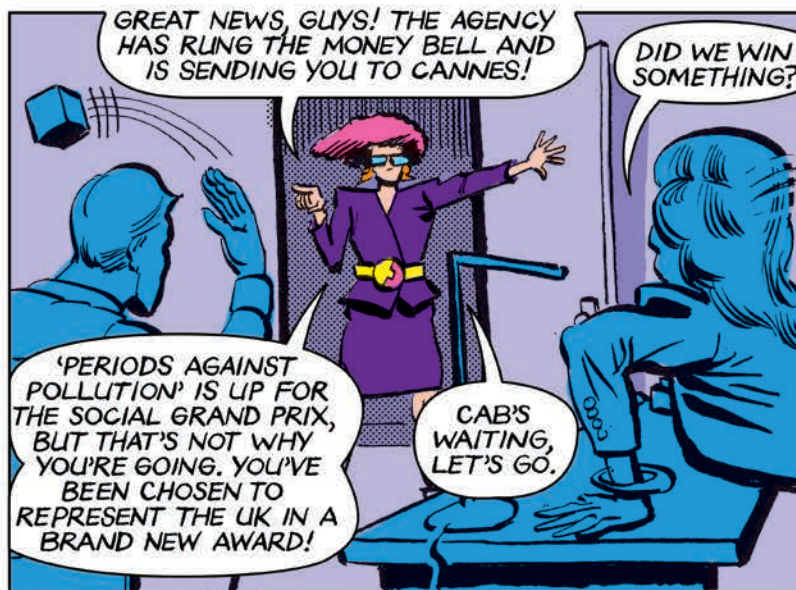
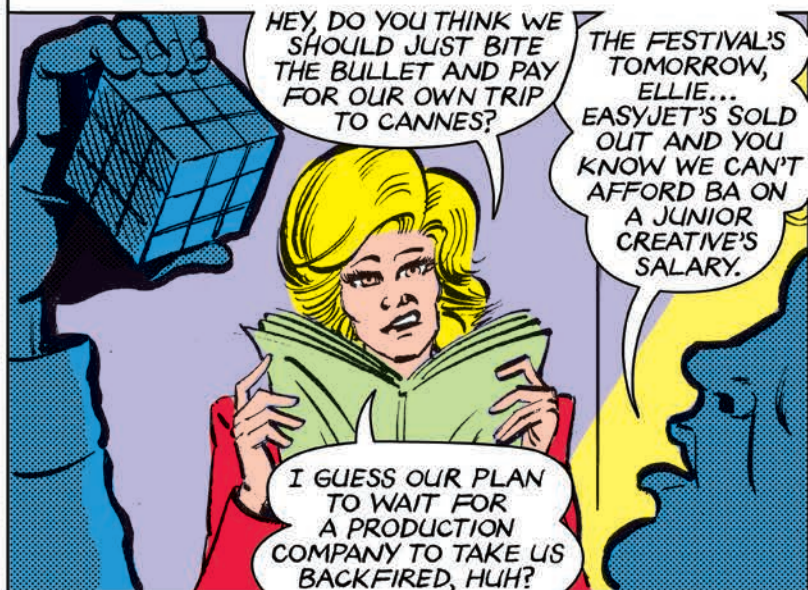
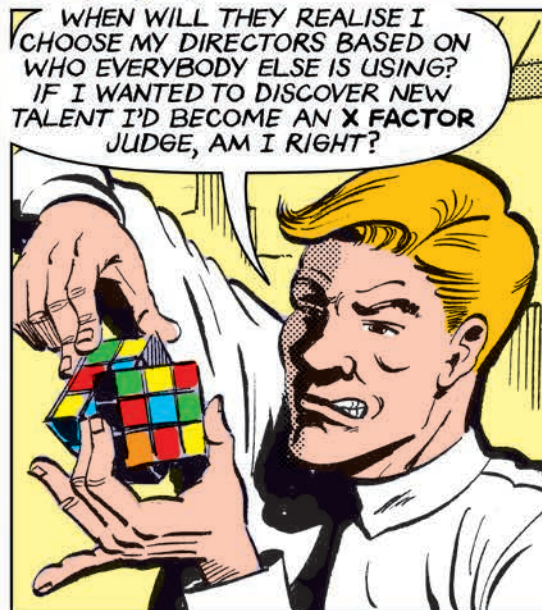
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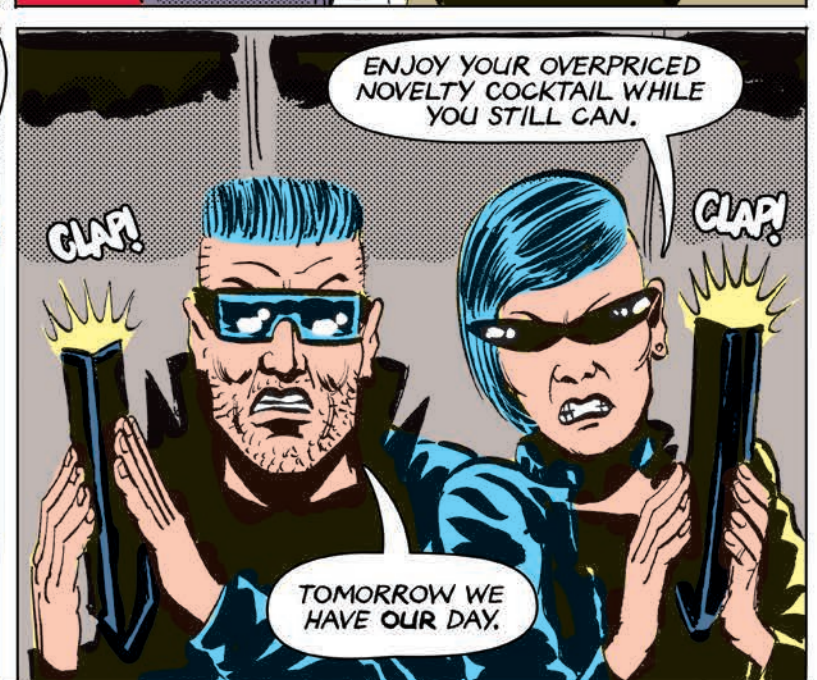
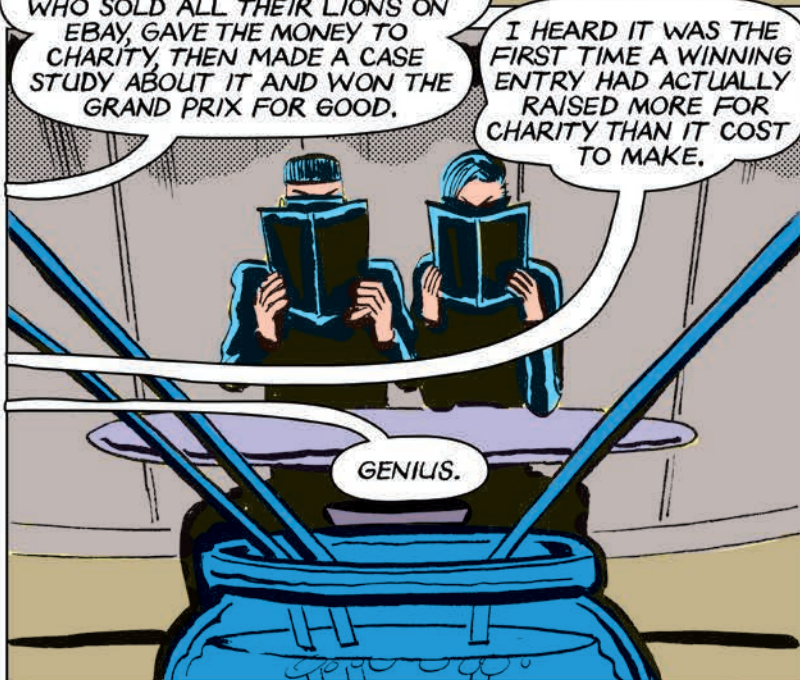
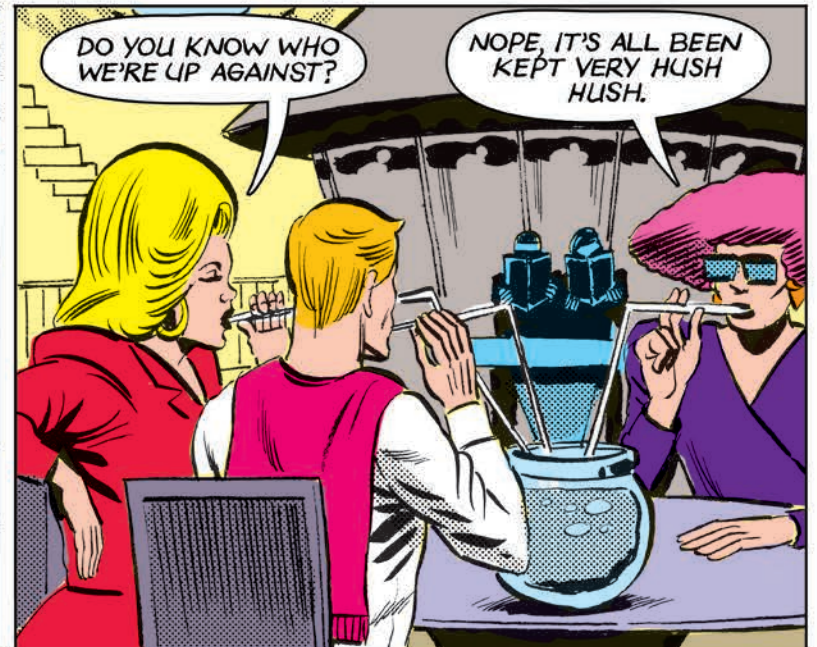
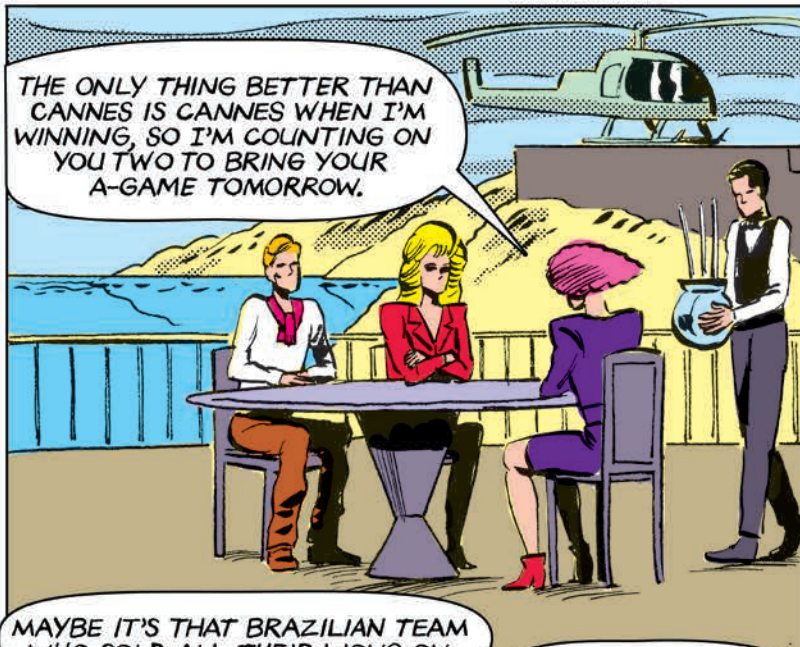
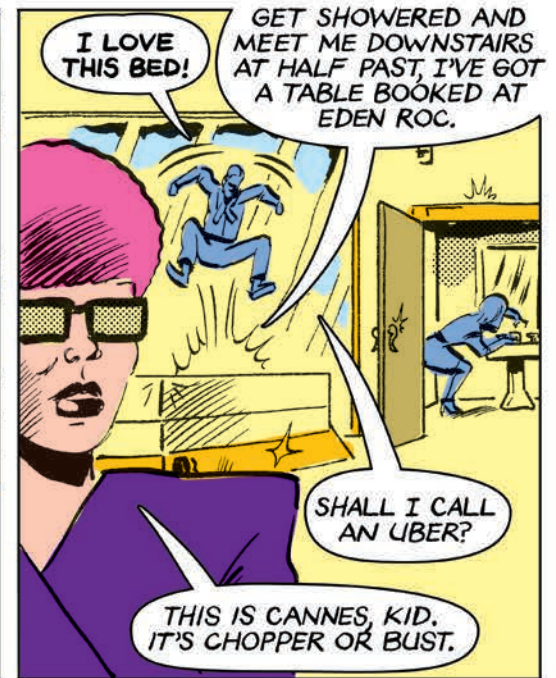
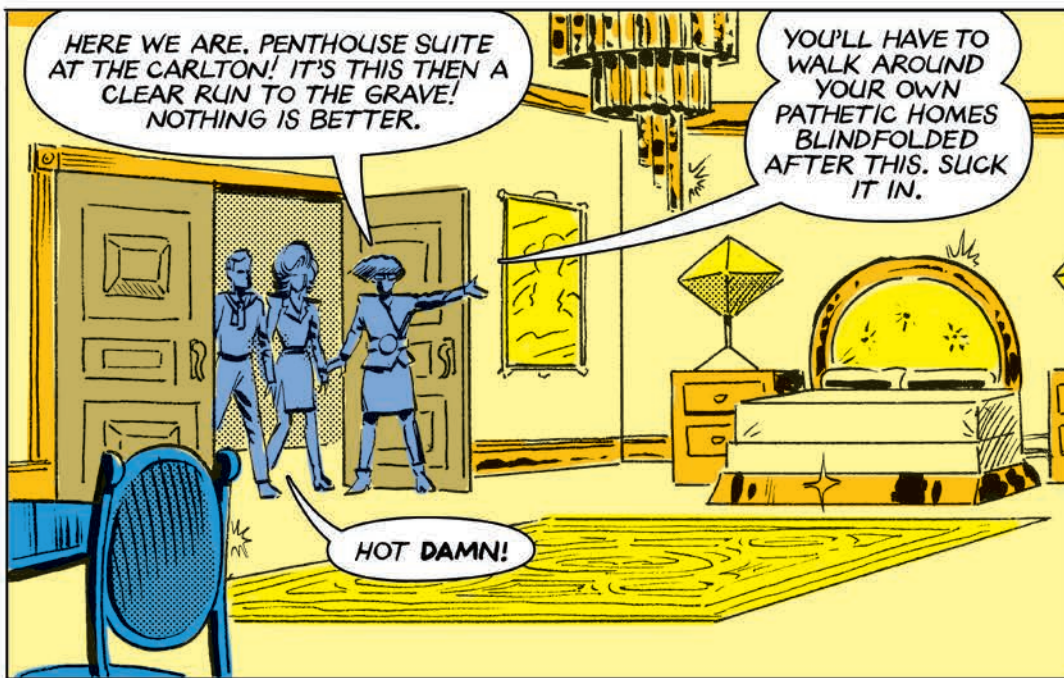
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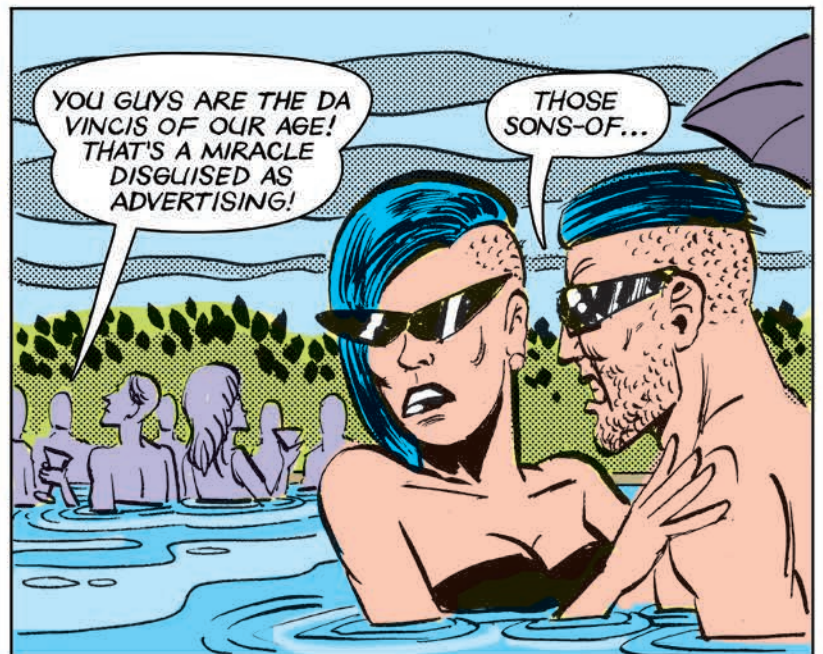
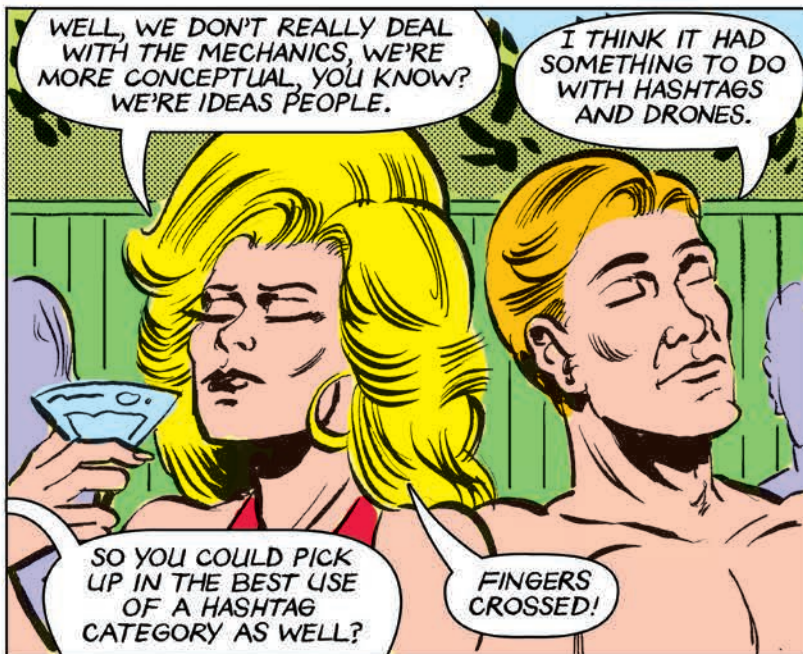
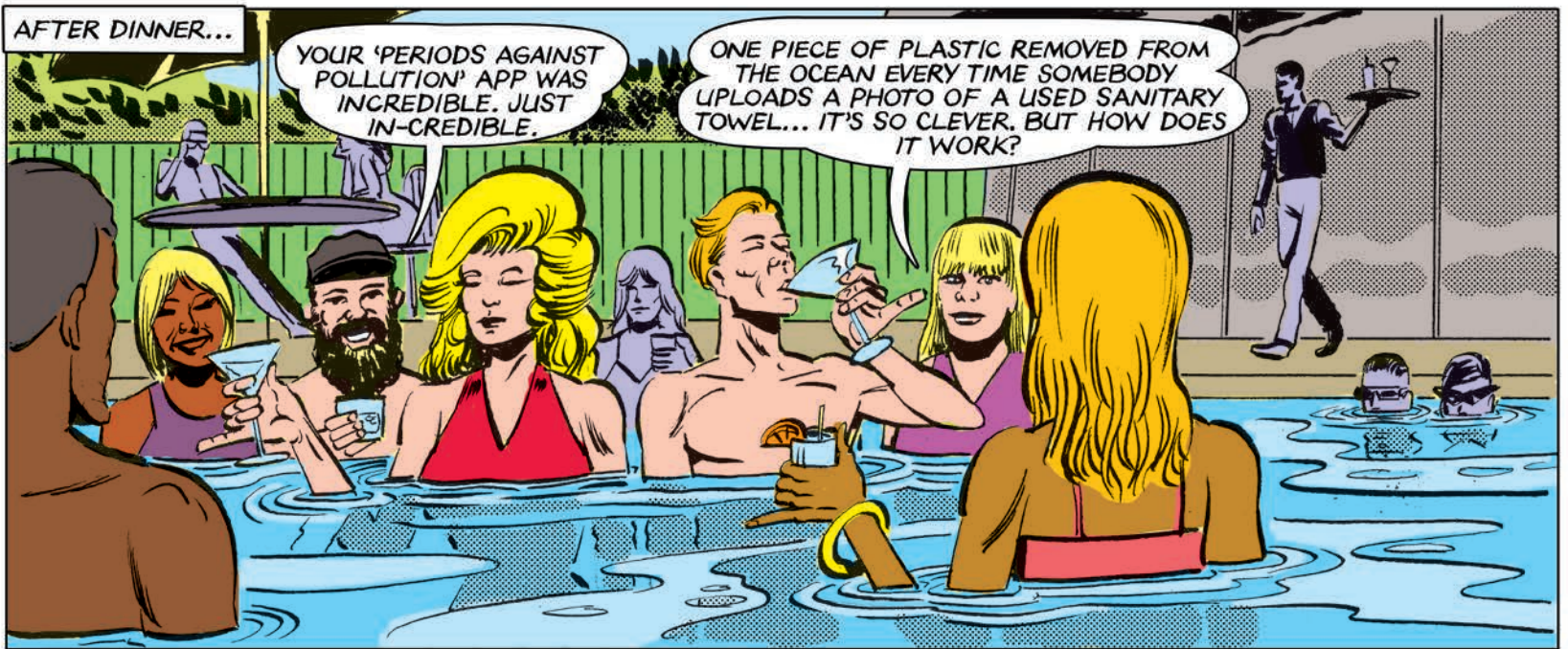


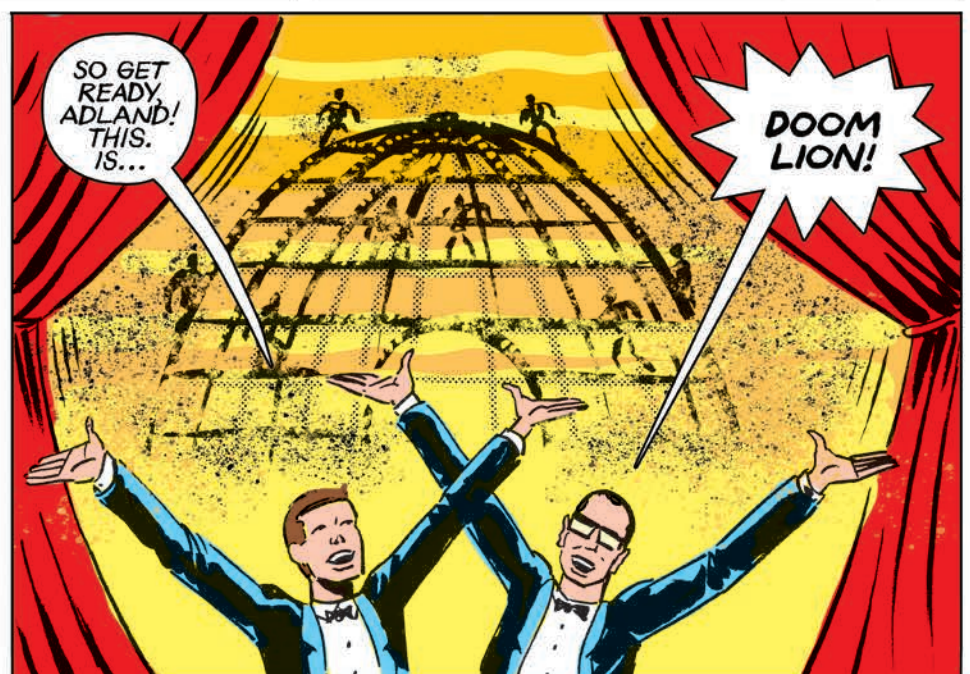
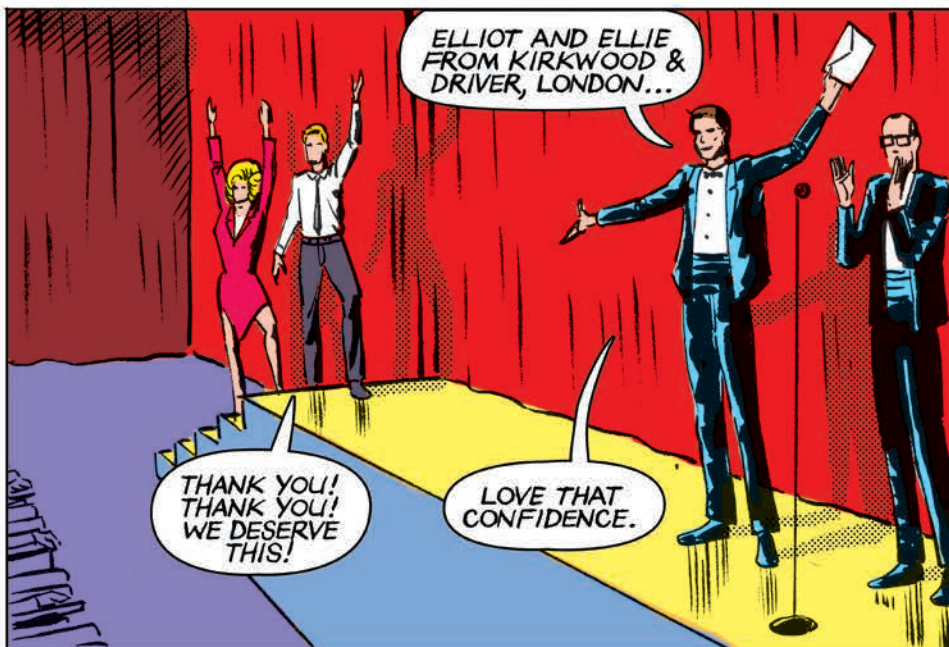
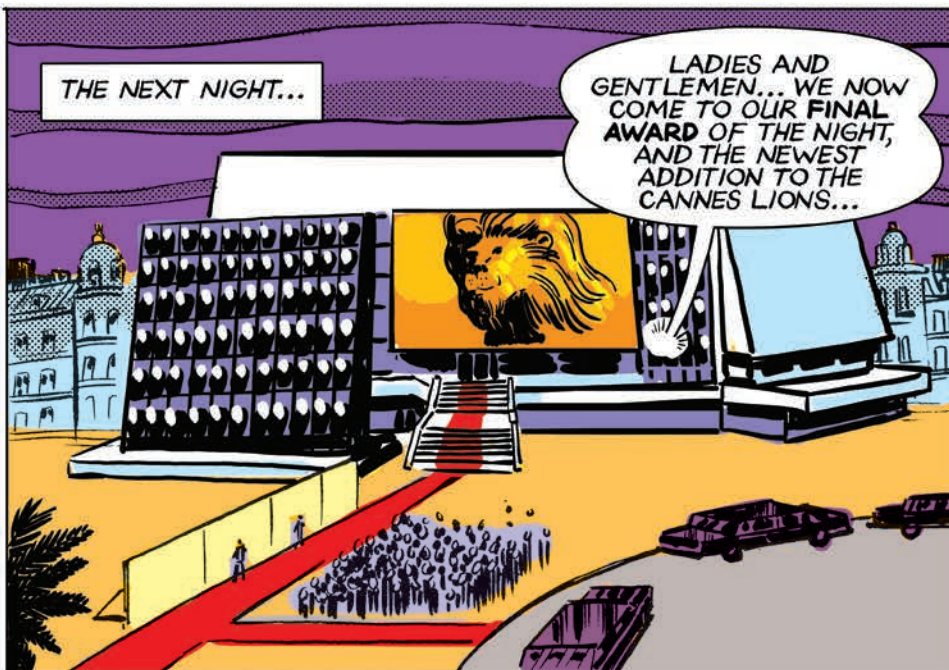
DOOM ZION

WRITTEN BY
MATT FITCH
& CHRIS BAKER
DRAWN BY
BENJAMIN MARRA

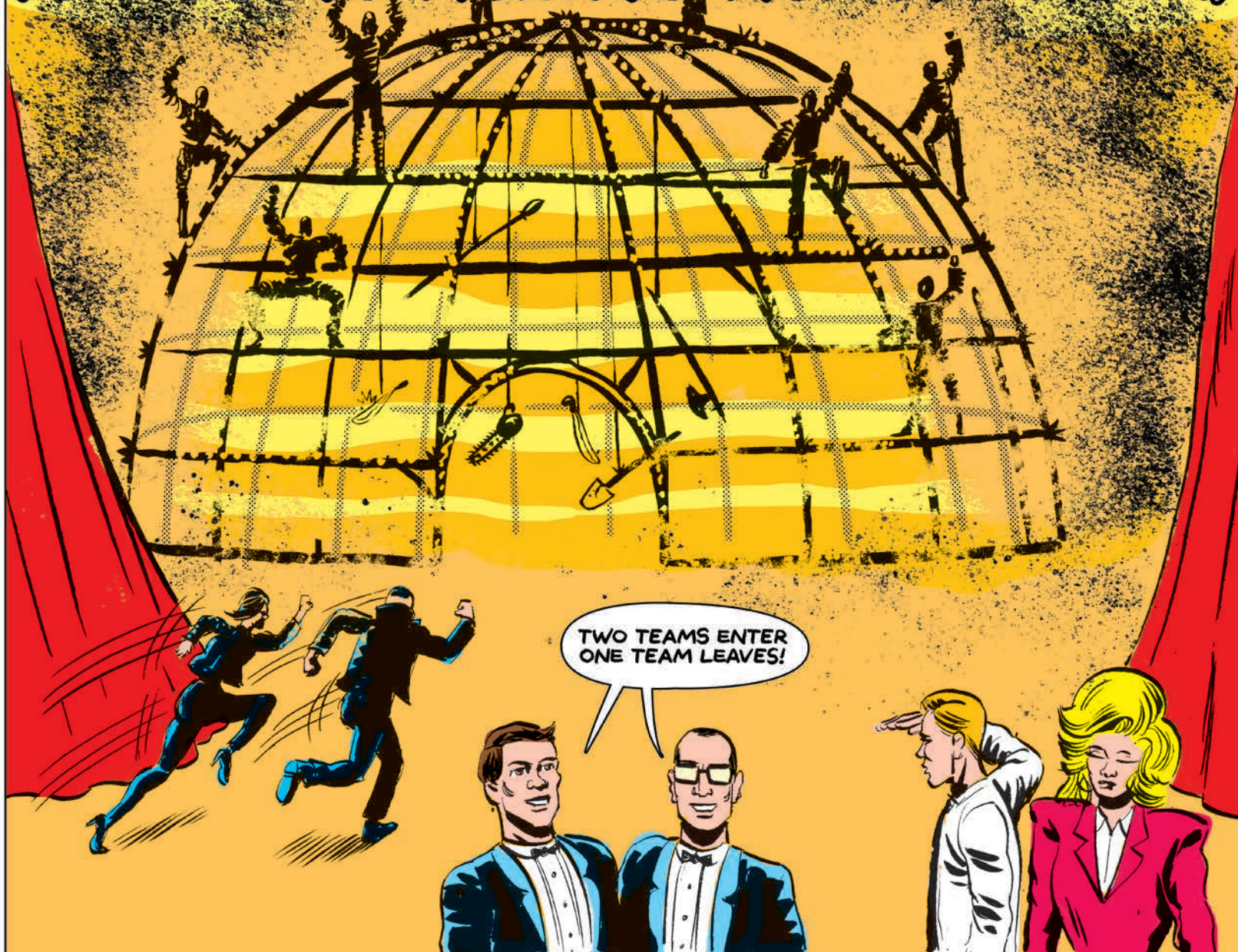








DOOM LION-DOOM LION-DOOM LION-DOOM LION!



DOOM LION-DOOM LION-DOOM LION-DOOM LION! DOOM LION-DOOM LION-DOOM LION-DOOM LION!



AND SO IT WAS THAT THE DOOM LION WAS BORN, AND THE ONCE DRY CANNES LIONS FESTIVAL OF CREATIVITY WAS RESTORED TO ITS HEYDAY GLORY.



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TORNADO TAMER

One of the lessons that Margaret Johnson, CCO of Goodby Silverstein & Partners, has learned in over two decades in the industry, is that out of chaos, comes creativity. Which makes this award-winning creative the ideal candidate to weather the stormy conditions of the jury room, as she heads up the Film Lions this year. She talks to *Selena Schleh* about Cannes culture shifts, ads to be proud of and the “tornado of shit” that filmmaking can be

It's the tail end of June, and Cannes Lions is in full swing. Down in the bowels of the Palais, the Film Lions – the most competitive and prestigious of all the categories – is being judged. The jury has been stuck in a dark room for a week, watching hundreds of films on loop, only emerging, vampire-like, when the sun has gone down. Discussions are becoming heated; egos are flexing; emotions are running high. Fists slam on tables. An electronic voting device is hurled across the room. And in the eye of the hurricane sits Margaret Johnson, calmly issuing directions in her Southern drawl.

All this is a rosé-induced fever dream, of course, but it's how we like to imagine the scene under the stewardship of Goodby Silverstein's straight-talking CCO. A Cannes veteran, Johnson has previously sat on the Titanium and Promo & Activation juries, but this is her first time as president. “I couldn't be more excited about being president of the Film Jury,” she says of her appointment. “It's by far the most competitive category – you've got the most talented people in the world doing their storytelling on this platform.” With so much good work to sift through, how will she be directing the jury? Johnson favours a practical approach. “I'll encourage them to judge with an eye to

“...the exciting thing is you’re getting inspired. You have to feed your creativity, and one of the coolest things about Cannes is seeing things that aren’t from your part of the world.”





“...Google, Snapchat, Facebook and their ilk... These are the platforms we’re using in advertising every day, and they’re constantly changing. There are so many different platforms now, and you have to tell your story in a bespoke way for each one.”

craft and concept, to be impartial and fair – and have a good time.”

A good time? Is that possible when all your colleagues are necking champers on the Croisette? “To be in the south of France and trapped in a dark room is a little daunting, to be sure. But the exciting thing is you’re getting inspired. You have to feed your creativity, and one of the coolest things about Cannes is seeing things that aren’t from your part of the world.”

Thailand produced one of the 2018 festival’s most original films in *Friendshit*, GREYnJ’s film for Kasikornbank, about a girl trying to make friends at her new school with help from her best mate and a mobile banking app. “It’s is hilarious, it’s insanely raw and the casting’s unexpected,” says Johnson. “We talk about craft so much, and the craft here is the rawness of the footage and the clumsy ending which brings humour to the piece.”

Has she seen anything as fresh in this year’s crop of contenders? She praises AMV and Bodyform’s filmic ode to lady bits, *Viva La Vulva* [see our profile of director Kim Gehrig, page 20], for “taking a taboo and celebrating it” as well as its “incredible art direction – which feels super-cool and modern”.

Taking home the Bacon

A 20-year veteran of Goodby Silverstein & Partners (she was named its first CCO in 2016), Johnson was drawn to advertising while studying journalism at the University of North Carolina, her graphic design classes proving more interesting than writing newspaper articles. When it came to choosing an art college, the ever-practical Johnson did her research and cold-called two dozen New York agencies for advice on the best place to go. “I’d ring somewhere like BBDO New York and the receptionist would say, ‘who do you want to speak to?’ and I’d say ‘a creative’, not knowing there were probably 600 of them in the building,” she laughs.

Despite that rookie error, she managed to get through to “some poor souls” who recommended the Portfolio Center in Atlanta. There, she pored over ad annuals and became “obsessed” with the work of art director Jeremy Postaer, a GS&P alumnus. “I loosely patterned my portfolio on his,” she admits. Imitation being the sincerest form of flattery, it paid off on graduation, when Postaer offered her her first job, at Leonard Monahan Lubars & Kelly. In 1994, when he returned to GS&P, she took up an art director role at The Richards Group in Dallas, working under Grant Richards. Richards, too, later moved to GS&P and together with Postaer encouraged Johnson to join in 1996.

And that’s where she’s been ever since – creating and overseeing such culture-shifting initiatives as encouraging millennials to vote (Doritos’ *No Choice Chips*), preventing drunk driving (Tostitos’ *Party Safe Bag*) and tackling rape culture on college campuses (*Unacceptable Acceptance Letters*). Is it the work or the culture that’s kept her at Goodby’s for so long? A bit of both, says Johnson. “The fact Jeff [Goodby] and Rich [Silverstein] are still walking the halls, they’re still part of the agency, [and] that keeps the culture strong. And there’s a like-mindedness between Jeff, Rich and myself – we prioritise the work, that’s our focus. We only want to put interesting things out into the world, so we have that mutual commitment.”

These days, it’s a world that seems largely indifferent to ads, says Johnson, so “anything we can do to be entertaining and encourage people to interact with brands is a good thing.” That’s why, though many moan about the presence of Google, Snapchat, Facebook and their ilk on the beaches, Johnson reckons having the tech giants at Cannes is useful. “These are the platforms we’re using in advertising every day, and they’re constantly changing. Their being at Cannes, and creatives being exposed to all the newest tech and platforms, only helps our storytelling. There are so many different platforms now, and you have to tell your story in a bespoke way for each one.”

Take *Ivan Cobenk*, her double Lion-winning spot for Logitech/Google TV, in which Kevin Bacon plays his own creepy super-fan to great comic effect,

displaying memorabilia, from samplers stitched with Bacon’s face to a specially commissioned portrait of the pair (“Every time you watch it, you find a little Easter egg you haven’t noticed before.”) As a classic TVC, it stands the test of time – but think of the social and integrated possibilities if it were made now, says Johnson. An eBay shop for the physical memorabilia, Ivan’s personal Instagram account...

By contrast, the “super raw and scrappy” aesthetic of *Unacceptable Acceptance Letters*, shot entirely on iPhone by Brewer, a director duo from PRETTYBIRD, worked particularly well on social media, which it was designed for. In the clips, schoolgirls excitedly read out college acceptance letters, where a coveted place includes “losing [your] virginity to a rapist who will only be suspended for one day”. The tagline? ‘If they accept you, don’t accept this’. The campaign was inspired by 2015 documentary *The Hunting Ground*, about sexual assaults on US campuses and cover-ups by administrators; Johnson was horrified to see her own alma mater mentioned. “I felt compelled to [help] create a campaign that would stop this kind of thing happening – and if it does happen, hold the colleges accountable. I’m really proud of those spots.”

Spike’s emotional homecoming

So can a standalone film do enough to break through these days? Johnson reckons so. “There’ll always be a place for classic films. Take Spike Jonze’s Apple spot [*Welcome Home*]. You have a visceral reaction when you watch it, because the graphics are beautiful and it’s an emotional piece.”

Johnson has a better appreciation of film craft than most creatives, having spent time in the director’s chair: her 2008 docu-short *Dunkumentary*, which screened at the ‘real’ Cannes Festival as part of the Short Film Corner, follows the quest of Josh McHugh – a 34-year-old white man of average height (and Johnson’s IRL husband) – to physically ‘dunk’ a basketball. “As a filmmaker, you’re dealing with budgets, weather, talent, editing, the story arc,” she explains. “There’s a ton of shit coming at you, like a tornado. It makes you realise how hard it is to come out the other side with something you’re truly proud of.” Which sounds uncannily like our imaginary jury room. But with Johnson at the helm, the right verdicts are bound to emerge from the chaos. **S**

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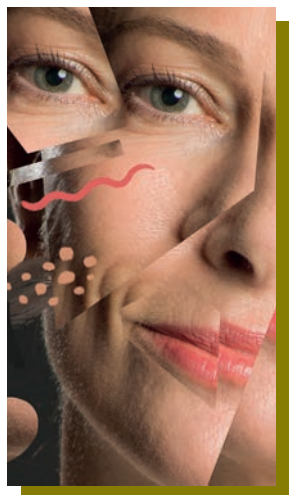
Having the metal to survive some “wild, wild times” producing promos in the 90s for the likes of such colourful characters as Marilyn Manson and Snoop Dogg, Superprime Films co-founder Rebecca Skinner is undaunted by the task of marshalling the Film Craft jury this year. She tells *Tim Cumming* “the best craft is the one you don’t feel” and how she’ll be seeking that magical symphony that happens when all the elements of film come together

There’s nothing subprime about ace producer and Superprime Films co-founder Rebecca Skinner, veteran of the wildest shores of music video (90s and noughties hip-hop and R&B) who this year is stepping up as president of the Film Craft jury at Cannes. Her nous as a producer for some of the world’s most... ahem... singular music stars and the colourful characters who stepped in to direct them should stand her in good stead when it comes to directing a jury of her peers. “Oh yeah!” she laughs, “Although hopefully [I won’t be] too bossy. I’m looking forward to it – there’s going to be some great work this year.”

Having produced for talents such as David LaChapelle and Terrence Malick – and more recently Yorgos Lanthimos (director of last year’s biggest film, *The Favourite*), with whom Superprime is soon to premiere a short film for MINI – Skinner is well primed to skipper the Film Craft crew on their voyage through the best the ad world has to offer. In those darkened, hermetically-sealed screening rooms far from the white light and lightly chilled

"I don't want anyone in that room who doesn't truly want to be there. You want people's full attention because the work deserves it."





“Ultimately, it’s this symphony of everything coming together that’s done with an invisible hand that elevates the work. You hear something, you see something, you feel something that just jumps off the screen and stays with you.”

beverages of La Croisette, the jury has a daunting viewing schedule in store but Skinner’s relishing the opportunity. “If you’re someone like me who loves to view work, but in your day-to-day job there are so many distractions that you don’t get to sit down and fully view it, then it’s a luxury.”

With a warning “not to ask about dates or measurements” (two useful blind spots there), Skinner provides a brisk tour through her career in film: from leaving Auckland in New Zealand – “when I was much, much younger” – while she was working as a model – “something I fell into and was never serious about” – to her life in LA, where she started at RSA Films and worked as a directors’ assistant for many years. After that she joined HSI Productions in 1996, where she launched its music division, Mars Media.

“That was the heyday of music videos,” she says. “It was something I had no experience of whatsoever, but I jumped in to the deep end and somehow stayed afloat.” She wrangled the work of major-name directors – the likes of Hype Williams, Paul Hunter, Samuel Bayer – and a music star roster that ranged from Snoop Dogg and Christina Aguilera to Marilyn Manson. “It was an incredibly successful business, and a very interesting one, to say the least,” she adds – but those old war stories from the front line of VH1 and MTV in their heyday are under lock and key, at least when it comes to print. “Literally nothing is daunting after going through what I went through in music video with the artists of that time. It was a wild, wild time for sure, and a really great training ground. Everything is possible. It was a great, great time. It’s not something I could do now, but it was good to be young and have the stamina for that.”

She moved into commercials in the wake of music video’s decline, heading up the commercials division at HSI before launching Superprime in the summer of 2015 with HSI’s sales MD, Michelle Ross, and former Paramount boss and Oscar-winning producer John Leshner. Together they quickly signed up major talents such as Paul Thomas Anderson, Jason Bateman, David LaChapelle and Terrence Malick, working with brands including Samsung, Google, Smirnoff and Johnnie Walker.

When clowns and krumpers come together

Jewels in her producer’s crown include LaChapelle’s acclaimed 2005 dance documentary feature, *Rize*, depicting the lives and moves of the clowners and krumpers of South Central LA. She and LaChapelle first encountered these extraordinary street dancers while making a Christina Aguilera video, and dance informs one of her most recent productions, *Together*, a groundbreaking piece of poetic, immersive VR for Facebook by Terrence Malick, featuring dance duo Lil Buck and Jon Boogz (Movement Art Is) who were themselves inspired by *Rize*. “They came up with this choreography they call *Together*,” says Skinner, “that touched on there being a divide, and the wall, and all these incredibly political hot topics.” When it was performed at Facebook’s HQ, the platform’s bigwigs loved it and a VR project was launched. “A lot of VR has you gripping the side of your chair, while this is a more poetic, relaxed experience,” says Skinner. “You’re immersed with these two dancers and the wall they ultimately break down before coming together.” Just as the first silent movies depicted modes of transport advancing rapidly upon startled viewers, so VR will evolve beyond that initial shock-and-awe, and the likes of Malick’s *Together* suggests a strikingly different use of storytelling in that genre.

It’s the kind of innovation that Skinner’s jurors will be looking for, and talents like Malick are, for her, exemplary examples of the film craft she’ll be presiding over at Cannes. “Terrence and I have done a couple of projects together now and that’s been an amazing experience,” she says, “not only to work with someone who has that talent and is as respected and iconic as he is, but on a human level he is an amazing person to go through the process with.

What I love about what I do is that people like David [LaChapelle] and Terrence couldn’t be more different stylistically, but they’re both complete artists. There’s never a dull moment. Terrence is so incredibly generous about the processes. He is so far from narcissistic. It really shows you that, in a world that has become very narcissistic, with Instagram and social media, it doesn’t have to be that way. It’s a lesson we could all live by.”

Raised by an invisible hand

But when it comes to handing out Lions, what is her definition of award-worthy? “Ultimately, it’s this symphony of everything coming together that’s done with an invisible hand that elevates the work,” she says. “You hear something, you see something, you feel something that just jumps off the screen and stays with you. So there are all those elements coming together but you never view the hand that made it. The best hand in craft is the one you don’t feel. For me, and for what we are doing, I feel it is about all of those pieces coming together seamlessly. That is when you have the magic.”

While the likes of AR and VR are major technological advances when it comes to film craft, Skinner sees the real revolution at the other end of the scale, where content is user-generated on phones and drones. “What you can do with them is pretty amazing,” she says. “You’ve seen seasoned filmmakers embrace it, and a lot of younger filmmakers are now able to express themselves a lot easier.” While that may mean easy access to the means of production, talent is not distributed along democratic lines, but singular ones. “Obviously, the ones that survive and float to the top have something beyond access to a great camera on a phone,” Skinner affirms – and it’s that “something beyond” that is set to preoccupy her and her jury at Cannes. “I don’t want anyone in that room who doesn’t truly want to be there,” she adds. “You want people’s full attention because the work deserves it.” With Skinner at the helm, you can be sure the work, and the talents behind it, won’t be let down. **S**



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THE RIGHT ROAD

In 2009, when Scott Donaton, this year's president of the Entertainment Lions jury, moved from observing – as media journalist and former *Ad Age* editor – to practising, as a creative at Interpublic, he realised “things are a lot more complicated than they look from the outside.” A decade on, as the Digitas global chief creative explains to *Tim Cumming*, the quest to create engaging content is ever more complex, thanks to tech-enabled skippability and the increasing call for brands to take a stand...

What can brands do to create unskippable content that enters the wider culture as something you choose to watch, rather than being inflicted on you? This question has preoccupied former trade journalist and Global Chief Creative and Content Officer at Digitas, Scott Donaton, for years. The answer is still blowing in the wind, but as the Entertainment Lions category has grown since 2012, some ground rules are beginning to show through.

“With branded content, you’re really saying ‘it’s not about you first, but the audience,’” says Donaton, whose advice to clients is stark: “Your brand may not be as prominently in there as you’d think, but we have the evidence that this stuff works, that it can drive business results and we also know on a basic human level that the same part of the brain that processes story is the part of the brain responsible for things like decision making and loyalty, and the rational brain is really there to justify the decisions the story brain has already made.”

“With branded content, you’re really saying ‘it’s not about you first, but the audience’.”





“Brands for the longest time did not want to take stands on things, they were apolitical and neutral and what you see with today’s audiences is that they want companies to stand for something, they want to get involved with brands and believe in things.”

It’s to the story brain that the Entertainment Lions are directed, in a category that encompasses the latest AR and VR developments, alongside gaming, short form, feature work, documentary series and social campaigning. It’s a sizeable and heavily populated space.

Donaton was a juror on the very first Branded Content and Entertainment Lions in 2012, and president of the jury the following year. “It’ll be interesting to see how much it has changed,” he says. Back then, the challenge was to explain exactly what the category was. “A lot of clients didn’t know, and we had to define it in their minds, so we were not only defining what was excellent in the space but what was the space.”

Now the question is, how is that space changing and expanding? “As new technologies come along they transform the stories that are created, shared and consumed, and what I really want to see this year is how things like AR, VR and AI are beginning to change storytelling.”

Presiding over a jury of peers – all talents at the top of their game – demands a clear head, an open mind and a strong purpose. “I don’t know what I’m going to see,” he says. “What are the things that are gonna dazzle me? What are the things that are going to make me nauseous with jealousy?” But what he’s most looking forward to is the distillation point that comes after those gruelling first few days of intense viewing. “When you get through that and begin to work on a shortlist and think about gold, silver and bronze, it becomes really fascinating,” he says. “It’s amazing how passionate people are about what it is that we want to put forward into the world.”

A prophecy of disrupted interruptions

Donaton has spent the best part of a decade agency side, after a long career at *Ad Age* and *Entertainment Weekly*, where he was, by turns, reporter, editor, then publisher. “I’d wanted to be a journalist from the age of 12,” he says, but rather than becoming that crack *New York Daily News* reporter-turned-superhero, he wound up in B2B journalism, covering the media industry and – crucially – learning how its business end worked. “As editor of *Ad Age* I felt our job was to help our readers understand where the industry was going and hopefully to stay one step ahead of it,” he recalls, “and I became fascinated with the idea that interruptive and intrusive forms of advertising were going to decline in effectiveness and efficiency, because every new technology that was coming along was about putting the user in charge of the information flow, rather than the creator and distributor of content. And I started seeing that train coming down the tracks in 1992, 1993. In the end, what I became personally infatuated with is the idea that brands can tell stories that people would actually choose to spend time with.”

While he saw both the advertising and entertainment worlds being decimated by the collapse of established business models, he realised that “actually, by coming together, they could potentially do a lot more”. This birthed the influential Madison & Vine conference series, newsletter and book. And from there, Donaton reached a career crossroads, jumping agency-side in 2009 to become CCO at Interpublic. “They said to me, ‘Okay you’ve been an observer, why don’t you become a practitioner, put your money where your mouth is?’” So he did exactly that – cue a range of challenging changes in perspective. “Looking through the window into the house is different from walking around inside it,” he concedes. “Things are a lot more complicated than they look from the outside.”

A decade on, he sees an industry that has dramatically evolved in some ways – and barely moved in others. “I’d love to see more brands understand that if you do this right you can create the things that people will choose to spend their time with, but it remains an uphill struggle with most clients to get them to actually invest in it.”

As he foresaw back in the 1990s, the fulcrum on which his industry

swings is one of engagement; “What works best in this category is where the content is focussed more on the values of the brand in the way it moves through the world, and less on products and services.” But this is a change in tone and purpose that brands often find hard to absorb. “When brands have the confidence to focus on things that reflect their values, and then use surrounding advertising and other marketing mechanisms to reinforce and get across the sales message, that’s when things work best.”

Laughing, crying, caring

For Donaton, the future belongs to mission-driven brands that give people the means to act. The likes of Amex tackling the financial exclusion of unbanked and underbanked citizens, CVS Health’s *Beauty Mark* campaign highlighting the issue of photoshopping, or clothing brand Patagonia’s grass-roots activism. “I would say that we are in a story and experiences world,” he says. “You have to tell your story, plant your flag in the world and you as a brand have to act in ways that are true to that, and you have to give people who want to participate in it the means to do that.”

Every year, Digitas holds a NewFront symposium that sifts the good, the bad and ugly of 21st century branding. This year, under the hashtag heading #Boycott, the road ahead for branded content and entertainment pointed to mission-led journeys and social engagement that many brands have shied from. Citing the likes of Nike, with its controversial Colin Kaepernick campaign, Donaton says: “Brands, for the longest time, did not want to take stands on things, they were apolitical and neutral and what you see with today’s audiences is that they want companies to stand for something, they want to get involved with brands and believe in things. What we told them is that if you’re being true to yourself there’s really no risk. There’s more risk in not taking a stand right now. Your actions have to match your words. You’ve got to stand for something. At the end of the day you have to make people laugh and cry and care.”



“Write drunk, edit sober” said Ernest Hemingway, the alcoholic. Creative geniuses of every era have been known to rely on the amazing grape. Even the hieroglyphics artists of 2000 BC depicted scenes of beer-guzzling, including the ancient Egyptians’ own ‘festival of drunkenness’ where kids as young as two would get proper mashed and have a lovely, liberated time.

In 2012, some (probably pissed) psychologists (Jarosz, Colflesh and Wiley) produced the best-named research study ever: *Uncorking the muse: Alcohol intoxication facilitates creative problem solving*. They asked drunk and sober groups of people to solve word-play problems, and the intoxicated ones far outshone their dry counterparts when it came to lateral thinking. The conclusion: booze can make you a better creative. According to Dave Birss, the author of *How to Get to Great Ideas*: “There’s lots of anecdotal evidence that indicates a couple of drinks can help you creatively. For example, the first piece of copy I ever wrote was produced with the assistance of several pints of Guinness. It ran without any client amends and ended up winning a best copy award.”

“...the booziest of them all, the excessively percentaged epicenter of our creative world, our own, modern, festival of drunkenness, is Cannes.”

I was industry-raised on a diet of vodka Red Bulls and long Friday lunches. Lager-fueled pitch rehearsals, company away days with a spring roll buffet and endless rosé. Jollies. So. Many. Jollies. (I now get hangovers so existentially-threatening that I drink very little.) Adland’s relationship with alcohol is pronounced, and has been since the always-on classiness of *Mad Men* whiskies. I know lots of business deals that were conducted drunk, many of which I’d imagine I’m not legally allowed to tell you about. But the booziest of them all, the excessively percentaged epicenter of our creative world, our own modern festival of drunkenness, is Cannes. I’ve never been. But we all see the nonsensical 3am tweets. The snaps of la Croisette, the bulging beakers of Aperol Spritz. We hear the stories that shouldn’t be repeated and see grainy videos of confused celebrities being interviewed.

To investigate what Cannes has become in the minds of marketers, I conducted some highly technical and robust research via a Twitter poll to check the vibe. The excellent news is that a whopping six per cent of respondents said they’re planning to make 2019 their first sober year at Cannes. Good luck to them! 40 per cent however,

described Cannes as a ‘big old piss up’. What’s most concerning is that whilst 23 per cent said they went to Cannes to party and learn, a further 31 per cent believe the festival is ‘past its best’. Sobering statistics. One tweeter (in response to my poll) described Cannes as a “self-indulgent circus for an industry that’s fundamentally lost”, packing an undisputable (non-alcoholic) punch. But is Cannes really past its best, or is it just the thirsty lifestyle?

Cock-eyed on the Croisette

Cannes is synonymous with excess, but here’s the problem: excess is becoming unfashionable. The industry is moving in a new direction: a plastic-free age of environmental savviness, conscientious messages and diversity, at odds with the exclusive hedonism the festival has historically encouraged. All the studies signal sobriety as the latest trend the creative industries need to get on board with: the low- and no-alcohol ‘spirits’ category is expected to grow 81.1 per cent between 2018 and 2022 in the UK (according to the drinks industry report, IWSR, 2018). 46 per cent of people under the age of 35 now order mocktails, compared to just 16 per cent of consumers over the age of 35 (Diageo 2018). Last year Heineken’s ‘now you can’ strapline for their non-alcoholic beer mainstreamed the consumption of booze-free beverages, and was widely referred to as the ‘most inclusive’ of their campaigns for some time. It’s well-documented that young people drink less; whenever I get lost in a LinkedIn rabbit hole (I always need a long shower afterwards) I see plenty of successful young’uns boasting about their sobriety and productivity. Young people just aren’t inspired by getting pissed at parties anymore.

If the industry’s in need of some reputation management, perhaps clear-headedness is an easy win. Perhaps it’s an essential evolution. The reason alcohol is so good at getting our cogs turning in whizzier ways is because it removes the filter. The voice in your head that worries how people will respond to an idea. Filter removal can be great, but also problematic when behavioural. The ad industry’s 2018 report on sexual harassment, #TimeTo, found that 20 per cent of harassment cases involved alcohol and 18 per cent occurred at work parties. In fact, ‘alcohol, parties and taxis’ were cited as the three biggest risks in our industry today.

Whilst lubrication might’ve been beneficial during the production process for Hunter S Thompson wannabees, whether for lifestyle, health or religious reasons it’s not for everyone. Cannes needs to acknowledge this. Psychiatrist Dr Iain Smith believes we need to stop glorifying mind-altering substances, as it’s a dangerous myth that intoxication makes for better work: “The idea drugs and alcohol give artists unique insights and powerful experiences is an illusion. When you try to capture the experiences, they’re often nonsense,” he says. In fact, according to Smith, even Ernest Hemingway’s best work came from periods of no alcohol. Rather, talk of inebriation is often exaggerated to paint the picture of a reckless, tortured and fascinatingly flawed artist.

No doubt if you attend Cannes this year you’ll hear about a lot of shiny trends and revolutionary updates: 5G, artificial intelligence, automation, the ongoing appeal of various realities; you may even learn about the reinvigoration of zines and cartoons, which has been bubbling under the surface for a while. But Cannes is an experience, as well as an awards initiative. It needs to excite a new generation of creatives, and content alone won’t do this. It seems the tired and hungover face of the festival needs a lift. We all love a bandwagon: and sobriety is a great one. Might this be the year that ad men and women set themselves apart from the ancient Egyptians, self-edit, and do Cannes responsibly? S

Cannes you do it sober?

Amy Kean sups on sobering statistics as she investigates our industry’s hot new trend: the booze-free bandwagon. As the young turn away from hedonism, is our top festival’s inebriation imperative just a hangover from the past?

EVOLVING LIONS

Cannes Lions' new MD Simon Cook tells *Kate Hollowood* what's new for 2019, and how an industry giddy from change requires an awards show that responds to feedback and evolves

The buzz along a baking Croisette, glistening yachts and sparkly lunchtime rosés seem a million miles away when I meet Simon Cook, Cannes Lions' newly appointed MD, on a disappointingly grey afternoon in April. Previously the company's VP, Creative Excellence, Cook has quickly climbed the ranks after joining almost four years ago.

Cook hopes that like last year, following the cap on work being entered for more than six Lions, this year's awards will celebrate a diverse array of campaigns: "It was nice in 2018 to see very distinct, discipline-specific pieces of work winning, rather than one great campaign picking up multiple Grands Prix. I think we'll also continue to see the humanisation of tech. Plus, politically there's a lot going on and that will be reflected in the work."

New big cats on the block

2019 will also mark the launch of two new Lions. The Creative Strategy Lion commends the most forward-thinking work, and like the Innovation, Glass and Titanium Lions, will require teams to present their work live. "We're trying to demystify the judging and let people see behind that curtain, because those discussions and the actual presentations themselves offer some of the best content of the festival," says Cook.

The Entertainment Lions for Sport has been created in response to last year's Entertainment jury, who said that they struggled without experts in the room and that the quality of the work could warrant a separate category. "Sport is embedded within culture," says Cook, who compares it to when they created a separate category for music in 2016, which had also previously been part of

the Entertainment Lions. "Just like music, sport is a religion for a lot of people," says Cook. As these two new awards have been added, the Lions team has closed the Product Design Lions, which they found overlapped with the Innovation category. "It's important that we retire awards as we introduce new ones. It reflects the continually evolving industry landscape."

Cannes Lions has always made changes to the festival in response to suggestions from its community. As advertising channels have proliferated, so have the awards categories. When the Press & Outdoor Lions launched in 1992 some considered it was "the worst thing that had ever happened" says Cook, but the festival has always been about change. As the kind of work being awarded diversified, so did its attendees. Since the Innovation Lions launched in 2013, the festival has seen a steady increase in delegates from the tech world. The arrival of companies like YouTube, Facebook and Spotify initially sparked criticism. Some complained the festival had become a tech show, while others fretted that the platforms were taking over beaches along the Croisette.


The new guests and awards have diluted the concentration of craft, leading many to question whether Cannes Lions has moved too far from its creative roots. This feeling hasn't been helped by an increase in more corporate delegates: the brands themselves. Cook credits the shift to ex-P&G CMO Jim Stengel, who brought 20 of his staff along to the festival around 15 years ago.


While agency attendees were initially somewhat irked when their clients turned up at their jolly, over time they have come to realise

the benefits of having them there. The festival can help brands wake up to the role creativity can play in transforming their business, hopefully making it easier for agencies to sell more courageous ideas to clients. "The progressive, savvy brands are starting to utilise Cannes as a learning platform for them and their teams," says Cook. "They're coming into the Palais and asking us for more detailed itineraries and using it as a springboard for activity for the rest of the year."

The year starts here

Rather than being solely a celebration, the festival is now as much about learning and looking forward. "More and more people are coming to view Cannes Lions as the start of the creative year, rather than the culmination," says Cook. He wants the festival to continue to find new ways to help businesses tap into creativity: "There are many brands that are yet to discover that if they raise the creative bar, good things happen commercially."

He asks me if I think the festival has lost its creative core, not in a way that suggests he thinks it has, but because inviting feedback is just the way the Cannes Lions team do things. After telling him I don't, but I've only been once, he says: "I see creativity as a definition that we need to extend, because it can come from anywhere. In 2019, it's about creative problem solving. Plus, if you decide that your Cannes experience is going to be hobnobbing and drinking on the beach, then that's exactly the experience you will have. You have to come into the Palais to see how dedicated we are to creativity." Forget the boats and the booze - we'll see you inside. 

A black and white portrait of Simon Cook, a man with dark, slightly messy hair, a beard, and thick-rimmed glasses. He is looking directly at the camera with a neutral expression. He is wearing a dark-colored t-shirt. The background is dark and out of focus.

“We’re trying to demystify the judging and let people see behind that curtain, because those discussions and the actual presentations themselves offer some of the best content of the festival.”

AFTER EFFECTS

“...it was really motivating that a personal – and in some way ‘activist’ – project like *Period* could get that kind of recognition from such a professional jury as the YDA. It gives me hope for my future work, but also for the industry.”



Emilie Thalund

Represented by Bacon
Winner of a Gold Screen in the Passion Project for *Period*

Chatting to four YDA talents who have received past recognition reveals a variety of motivations for becoming directors; from wanting to hold up a mirror to our souls, to fusing sound, performance and aesthetics, but they're all unified in their appreciation of the pleasing 'before' and 'after' results a win brings to a promising career



Emilie Thalund

You picked up a Gold Screen award in the Passion Project category at the 2018 YDA; what do you remember most about last year's ceremony and your success at it?
I remember feeling seriously surprised and very unprepared. My EP at Bacon CPH, Mette Jermiin, was in the jury last year, and she

phoned my producer, Birgitte Rask, and I to prepare us for how tough the competition was this year, and we shouldn't have high expectations. I honestly went to the ceremony expecting I would leave empty handed. There really was a lot of great work and strong, fresh talents, so I got such a lovely surprise when

they announced our film. My knees were shaking and I can't remember a word of what I said.

How hopeful were you that your work might come out of the YDA with some form of recognition?

Not very hopeful. I knew our film, which was a very personal project, was dealing with quite a delicate subject, and that it would be one of those things you either hate or love. Also, it was one of my first films, so I don't think I dared trust that the work, or rather I, was good enough.

What effect did the win have on your burgeoning directing career?

A big effect. At that time I was working long hours as a director's assistant and didn't have much time to work on my own projects. But after the win I was fortunate to get some great commercial jobs and also some

wonderful offers from exciting production houses, which finally convinced me that I should focus more on directing myself and so I stopped assisting.

On another level, it was really motivating that a personal – and in some way ‘activist’ – project like this could get that kind of recognition from such a professional jury as the YDA. That makes me proud and gives me hope for my future work, but also for the industry.

What made you want to get into directing in the first place?

Great cinema has always made me feel less alone. It’s a mirror to our souls and society and I find it very compelling to try to [tell] stories that we are not that often exposed to. It’s also the art form that, in the most natural way, allows me to stay curious and work with everything I’m interested in – human relations, music, art, intuition, climate, sociology, history, women, dreams, fears, fashion, youth, politics...

What compelled you to make the film *Period*?

I grew up seeing periods portrayed in commercials as women in white dresses running among flowers, blue liquid as blood and pink packaging saying “secret!”, “discrete!” or “delicate scent”. It never felt like something I could identify with. As a young woman, this taught me that periods were taboo; something to hide. It made me feel detached from and awkward about my own body.

As a grown-up, I was still missing a different view of this mysterious subject and I wanted to try to create a fresh perspective. I’d never seen real period blood in any film or seen it portrayed as poetic, difficult or empowering. My mission was never to provoke, but rather to make people see it in a different light, and emphasise the importance of a proud, well-functioning body. So in a way you could say this is a film to my lonely, younger self.

Do you think it’s become more or less difficult for new talent to

break through into commercials? I honestly don’t know. I think that I’ve been quite lucky so far, and I’m probably still a bit too young in this commercial world to really know. But I hope the industry in general is becoming less old boy’s club and more welcoming towards a nuanced pool of talents and stories.

How important do you think competitions and events such as the YDA are for allowing new directing talent to get noticed?

This might be the wrong thing to say, but I’m not really a competitive spirit. I don’t like to compare too much – for me, it can get in the way of the work. But I really do think creating platforms and focussing on young talent is very important.

Competitions are a great way to get noticed beyond your own country and market. At least [the YDA] was for me. I got to meet a lot of interesting people through the YDA; people I probably wouldn’t have met otherwise – not only other young, inspiring talents, but industry people I admire a lot.

What advice would you give to any director looking to carve out a career in advertising?

I don’t think I’ve been in this long enough to be handing out advice, so these are things I try to tell myself: always try to stay true to your way and what you believe in – be bold and naive and pick your battles, but never stop questioning the way things are done. Push yourself, and always push the work. And do it all with good intentions. Advertising can be so damn powerful and with great power comes great responsibility. We all need to be aware of that.

What are you working on at the moment?

I’m working on a few commercials and charity projects that will launch later this spring. Besides that, I’m in the middle of the development process of several personal projects – one concerning shame, another on sisterhood. I also draw a lot and I am working towards having an exhibition later this year.



Cloé Bailly

Director

Represented by
Caviar, London

Winner of a
Gold Screen
award in Web
Film for *Vogue*,
Alexa on Alexa:
Dating Alexa
Chung

“There’s definitely a before and an after. It offered me a great exposure as well as credibility in the industry. I started getting more boards, bigger budgets, projects better-suited for me.”

Cloé Bailly

You picked up a Gold Screen award in the Web Film category at the 2017 YDA; what do you remember most about that year’s ceremony and your success at it?

I was shooting a commercial in London during the ceremony... Sadly, I couldn’t attend nor celebrate in the proper way. But my EPs at Caviar London took me out to so I could get over the FOMO!

How hopeful were you that your work might come out of the YDA with some form of recognition?

I wasn’t hoping or expecting anything, to be honest. I actually was quite oblivious to awards at the time... I only realised how big of a deal winning a YDA was when I found out about my nomination.

What effect did the win have on your burgeoning directing career?

There’s definitely a ‘before’ and an ‘after’. It offered me a great exposure as well as credibility in the industry. I started getting more boards, bigger budgets, projects better-suited to me. Winning a YDA also changed something inside me and my approach to work as it made me feel more ‘legit’. Getting that recognition from your industry felt like a reassuring pat on the back.

What made you want to get into directing in the first place?

I still can’t say exactly. It started when I was a kid, I was obsessed with making little comedy films with a DV camera, films that I still recall as

hilarious, although they might be the cringiest and most painful videos to watch. In my early twenties, I constantly gravitated towards filmmaking as I was in acting school but also working as an assistant director and a producer's assistant. I loved being on set, but I didn't know what my part really was. It was only when I got to work for director Dimitri Basil in Los Angeles that I thought I wanted to direct myself. But I guess I truly understood I wanted to direct when being "on set" directing for the first time. I was freaking the hell out but I remember feeling more driven than I'd ever been before. That's when it clicked.

Your work is visually stylish with a comedic, irreverent twist; is that something you've always gravitated towards?

Comedy has always been a way to express myself, in my personal life as well as in my craft. Putting the humour filter on life makes it less boring, I guess. Any moment, even the shittiest (especially the shittiest) can become interesting when twisted with a comedy eye. That's probably why I direct comedy, because it's the natural extension of my way of approaching life.

Regarding the stylish visuals, the movies that I grew up with and that inspire me [have a stylish] aesthetic. Almodovar, the Coen Brothers, Mankiewicz, Paul Thomas Anderson... This cinematic self-education has defined my taste. Art direction is important to me, and I believe you can make people laugh while entertaining their eyes.

Do you think it's become more or less difficult for new talent to break through into commercials? Honestly, I have no idea. I have no comparison. I guess there's more and more competition, in this digital era where everybody has easy access to filming. It might probably tougher to break through or even to make a solid living in the industry than in the golden age of advertising.

However, I do feel new talents have a place and a voice in the industry now. There's less judgement about being a junior if you have a strong vision. Hierarchy probably means less than it did a few years ago.

How important do you think competitions and events such as the YDA are for allowing new directing talent to get noticed? Super important! An award or even a nomination can really give huge visibility to a young talent. It's also a chance to meet people from the industry in a less formal way than in a meeting. And let's face it, recognition is also a fuel for creativity. We're directors, we love a bit of attention.

What advice would you give to any director looking to carve out a career in advertising?

1. Never take 'no' for an answer.
2. Work your ass off. Really.
3. Be patient (toughest part).
4. Filmmaking is collaboration.

What are you working on at the moment?

I'm shooting a few commercials and writing my own feature film (a comedy about sex). It's lolz all the way.



"I've always wanted to tell stories and have been writing short stories for as long as I can remember. As a boy, I started making short films with my dad's Super 8mm camera, initially casting my poor parents in various roles."

Vincent Lambe

You picked up the Special Jury Prize at last year's YDA ; what do you remember most about that year's ceremony and your success at it?

It was amazing. It was one of the first public screenings of *Detainment*, but I wasn't even expecting it to be screened in full. For shorts over five minutes, they would normally just play a trailer. But they decided to make an exception for *Detainment* and play the whole thing. I had planned on spending the night collecting email addresses and trying to convince people to watch a screening of my film, but suddenly, there was no need for that. Everyone there had seen it.

How hopeful were you that your work might come out of the YDA with some form of recognition?

It was completely unexpected because the standard of everything was incredibly high. I really didn't think that a 30 minute film would make much of an impact at an advertising competition. The film won Gold in its category, but after it won the Special Jury Prize and received a standing ovation, it just took my breath away!

What effect did the win have on your burgeoning directing career?

It definitely opened a lot of doors for me and has given me some wonderful exposure to industry personnel. After the ceremony in Cannes, I met with lots of commercials companies in the UK.



Vincent Lambe

Represented by
ICM Partners
Winner of Special
Jury Prize for
Detainment



What made you want to get into directing in the first place?

I've always wanted to tell stories and have been writing short stories for as long as I can remember. As a boy, I started making short films with my dad's Super 8 camera, initially casting my poor parents in various roles. Then, as a teenager, I made short films with friends. I later studied film at the National Film School of Ireland. I've since worked in casting and as an agent for child actors and the experience of auditioning has taught me a huge amount about directing actors.

Do you think it's become more or less difficult for new talent to break into commercials?

Well, it's certainly not easy! After graduating from film school, I realised how difficult it was to get paid to direct and especially how difficult it was to break through in the world of commercials. It is a hugely competitive industry and I think companies and clients are probably less inclined to take risks.

How important do you think competitions and events, such as the YDA are for allowing new directing talent to get noticed?

I think the YDA is an incredible opportunity for new directors to get noticed as it is specifically dedicated to beginners. It is recognised as the most important fringe event of the Cannes Lions and gives winning directors wonderful exposure to industry personnel who can help them in their careers.

What advice would you give to any director looking to carve out a career in advertising?

Well, seeing as I am still a director looking to carve out a career in advertising, I don't think I'm in a position to be giving advice just yet. But I think the YDA is definitely an excellent place to start.

There was the little matter of the Oscars earlier this year. How was the night? How did you feel on hearing the nomination?

As a boy, I used to say that some day, I'd be at the Oscars, but it

always seemed so far away. When the nominations were announced, none of us could believe it. It was also very special to be able to share the experience with the two child actors from the film, Ely Solan and Leon Hughes, because they worked so hard on the film.

We'd be remiss if we didn't ask about the controversies leading up to the Oscars [the film centres on the case surrounding murdered toddler James Bulger, whose family were upset by the film's making and the fact they weren't made aware of it before release]. How do you feel about that now? Is there anything you would have done differently?

Well, it's utterly exhausting being at the centre of a media storm, having to deal with hate-mail, death threats and running an Oscar campaign at the same time. I never imagined the level of attention and the furore that the film has caused. As it is such a hugely sensitive subject, I expected there to be some backlash, but I never expected there to be so much misinformation reported about the film. So much of what was reported in the tabloids was inaccurate or misleading. People believed what they were reading and were understandably outraged. I think they had a very different film in their minds, but there is nothing graphic or sensational in the film and there is no depiction of the murder whatsoever. It is based on the interview transcripts and is almost entirely verbatim. It was hard to counter the misinformation as people were judging the film based on inaccurate or misleading reports and then calling for it to be banned without having seen it.

I have enormous sympathy for the Bulger family and am so very sorry for any upset the film caused them. My biggest regret is not making them aware of the film sooner. I offered to meet with [James Bulger's mother] Mrs Fergus privately to make that apology in person and to offer my heartfelt reassurance that I never intended disrespect by not consulting her.

As we set out to make a fact-based film that was impartial, we did

not attempt to contact any of the families involved and instead relied solely on the factual material that has been public knowledge for 25 years. I think if we were to consult with any of the families, there would have been pressure to tell the story in a certain way. Contacting the families wouldn't change what's in the transcripts, but most likely, it would change what would be in the film. If the film wasn't impartial, I felt it would have defeated the purpose of making it. In my preparation for the film, I did take full account of the TV programmes, books and articles to which the Bulger family contributed over the

to understand them gets criticised and attacked. As a result, it has stifled debate on the whole issue. While it is a painfully difficult case to understand, I believe we have a responsibility to try and make sense of what happened. I have never claimed that the film has all the answers, but it certainly challenges audiences and allows them to ask the right questions.

Several experts connected to the case have since come out in support of the film, including David James Smith (author of *The Sleep of Reason: The James Bulger Case*) and Malcolm Stevens (who oversaw the detention and rehabilitation of

"As it is such a sensitive subject, I expected there to be some backlash, but I never expected there to be so much misinformation reported about the film. So much was inaccurate or misleading."



years. I was mindful of the great pain the tragedy caused and the importance of balancing that with the public interest in the case.

One of the biggest criticisms is that the film "humanises" the killers, but if we can't accept that they are human beings, we will never begin to understand what could have driven them to commit such a horrific crime. The film is in no way sympathetic to the killers and it does not attempt to make excuses for their actions. We see them, not as the monster of popular imagination, but as they were, as children who had perpetrated an act of unimaginable horror.

The popular opinion in the UK at the moment is that the killers were simply born evil and anyone who suggests an alternate reason or tries

both boys), stating that the film is an important contribution to the discussion of the case and sensitive to the on-going trauma.

I'd hope that audiences in the UK will be able to view the film with an open mind, but I think that's going to be difficult for people who have already formed an opinion. So far, *Detainment* will be shown on TV in Ireland, France, Germany and Belgium. There is currently no UK broadcast scheduled, but it is available to view online.

What are you working on at the moment?

I have now signed with the talent and literary agency ICM Partners in LA and I'm pitching on a feature film. It's a great script based on a true story. ▢



“For me, filmmaking is music to the eyes. Everything from the cadence of a character’s voice to the movement of the camera should have a rhythm to it.”

Dan Mace

You picked up two Silver Screen trophies in the Short Film and Changing the World categories at the YDA in 2016; what do you remember most about that year’s ceremony and your success at it? I remember arriving at Nice airport and boarding a bus filled with creatives who I had only read about when binge reading old *shots* magazines. I’ve always been fascinated by advertising and especially the creatives behind compelling brand narratives that can affect human behaviour.

I remember being overwhelmed by curiosity, not fear, as my expectations for winning any award were low. I was just excited to be introduced to the global advertising landscape. I guess my [idea of] success was weighted towards new relationships over awards.

How hopeful were you that your work might come out of the YDA with some form of recognition? I have always obsessed about making great videos and had never won any awards before, so it was quite unexpected. I didn’t even consider that I’d be in the running, so while I think we all hope to be in the spotlight, I was mostly focussed on the excitement of having a global crowd watch my videos.

What effect did the win have on your burgeoning directing career? Ha! Well if my career was Barcelona FC, winning those awards was like signing Lionel Messi. For some reason, it received tonnes of local

press, which lead to great industry marketing for me as a young director, which led to TVC boards.

What made you want to get into directing in the first place?

I’ve struggled to vocalise my ideas in my life and being able to create an all-encompassing (sound, aesthetic and performance) piece of art that communicates in a simple way my creative addiction. Couple that with the realisation that you can never know it all, or understand it all, makes this line of work the never-ending climb I’d choose to embark on again and again.

Your work is visually inventive, with great camera work and innovative editing; is that something you’ve always gravitated towards and, if so, why? For me, filmmaking is music to the eyes. Everything from the cadence of a character’s voice to the movement of the camera should have a rhythm to it. The cadence of my edit matches that of a person telling a compelling story to a crowd.

I do this to emotionally engage the audience in the film. My visual aesthetic references a bunch of different filmmakers I admire and this is all a result of constantly wanting to improve and explore. Only after a year full-time on YouTube have I felt really clicked in to how to efficiently master narratives based on human truths.

Do you think it has become more or less difficult for new talent to break into the world of commercials nowadays?

I believe that there are new routes for young directors to do commercial work for brands. If you have digital video content know-how and can get yourself out there, there is more opportunity to link to big commercial houses and brands.

I think it’s more accessible now for new talent, but also more difficult because you’ve got to be bloody good to break through effectively. I also believe, as the industry gets more disrupted, it will be less of a boys’ club, which opens up opportunity for more female talent in commercial directing.

How important do you think competitions and events such as the YDA are for allowing new directing talent to get noticed?

It’s huge! What an exciting event for young directors to go head-to-head and to be shown who to watch and what other people are doing. It’s an incredible gathering of young directors and seasoned industry peoples. I made some invaluable links there.

What advice would you give to any director looking to carve out a career in advertising?

Learn early on to give up on good ideas to make space for your great ones. The pool of originality is getting more and more narrow. Find your unique angle, apply it to a great idea and you will do just fine. With a lot of hard work.

You have carved out a hugely successful career as a YouTuber; do you think that is an avenue that more up-and-coming directors should explore?

I dived into YouTube impulsively after having a frustrating year in the commercial sector. I hit the ground running, with very little planning. I’d definitely encourage up-and-coming directors to explore YouTube, but to understand what it takes. Some more traditional directing skills work to one’s advantage in YouTube, others don’t. Creating films for myself is exhilarating but hard. It’s an incredible income opportunity on top of a strange sense of freedom.

What are you working on at the moment?

I am just about to head into the second season of my YouTube show called *Not Normal*, which will take place over four different continents between May and September. It is a massive audience participation project. Being a part of a much leaner team now, I have been stuck doing tons of pre-production, which is more stressful than I ever gave credit to my previous producers for. If any of you are reading this, please unblock me on WhatsApp, so that I can apologise. I’m kidding, but seriously, hats off to all the producers out there. **S**



Dan Mace

Represented by Groundglass Cape Town; 368 New York
Winner Silver Screen in Best Short Film for *Gift* and Silver Screen in Changing the World for *Mine Sniffing Rats*

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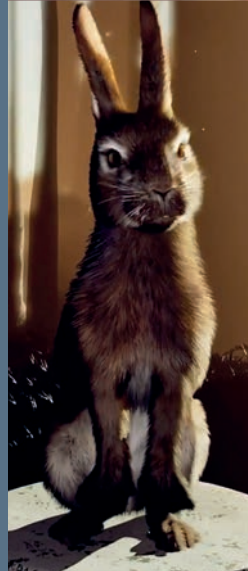
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IS IT ANYWAY?



Will it be the Skittles' sing-along, Libresse's lyrical lady parts or Ridley Scott's sublime septuple of imaginary worlds? There's a collection of creative work waiting to bag the golds and the Grands Prix out in them there Cannes hills. Ad folk from around the world make their predictions



Entertainment for Sport



Ewan Paterson

Founder & ECD,
BBH Sport

This is a newly created category for Cannes this year; why do you think the festival has added it for 2019? Shouldn't the question be: why hasn't it had its own category before? Sport has always been at the heart of so much of our industry's great work.

How creatively successful do you think the last 12 months have been when it comes to this category? Nike's *Nothing Beats a Londoner* and Colin Kaepernick's update of *Just Do It* made 2018 a hard act to follow but I'm sure there are case studies being made in edit suites across the world, as we speak, that will have the Cannes juries voting gold.

What pieces of work have impressed you the most and why? How Nike announced their first contracted athlete with cerebral palsy, Justin Gallegos, was spot on. A lesson in getting the tone and delivery just right.

From an advertising perspective, more and more, the worlds of real-life sport and e-sports seem to be merging; is that something that you think is set to continue? There's nothing un-real about e-sports.

How important are social media influencers in this sector? Sport is unique. People are obsessed. They talk and listen in their millions... a sports campaign that doesn't influence social media is a dropped ball.

With 'traditional' advertising often described as 'wallpaper', is entertainment-led advertising content, especially in what is a youth-driver sector, integral for brands to embrace? There's always been a 'tradition' in advertising to use sports stars to gain attention and get people talking. Everyone who remembers the 70s remembers the Milk Marketing Board using Muhammed Ali in the youth-driven sector. The difference now is the sports stars rightly come from every sport and the advertising lives in every channel.

Where do you think this category is heading over the next few years? From men's football to women's football, women's netball, wheelchair basketball, e-sports...

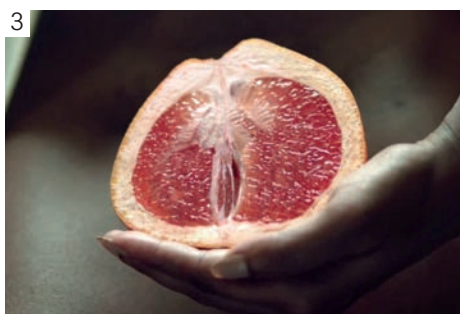
What, for you, is the most exciting part of working in advertising now? Our industry, after a five- to ten-year hiatus, is returning to the truth – that what people react to most is an idea.

What's been your favourite campaign over the past year? The #LedByDonkeys poster campaign highlighting the hypocrisy of the 'Leave' politicians' quotes since the 2016 Brexit referendum.

Will you be attending Cannes this year and, if so, what are you most looking forward to about the event? 1. If we are fortunate enough to be in the running to win. 2. Winning. ▣



1 BreezoMeter, Toxic Toby 2 Argent, Coal Drops Yard, 3 Libresse, Viva La Vulva 4 John Lewis, The Boy and the Piano 5 Chaka Khan, Like Sugar



UK

Lovisa Silburn

Creative Director,
MullenLowe London

Libresse Viva La Vulva

This is the kind of ad that I want my daughter to see and for her generation to then grow up with a different mindset. Ads like these, where brands get involved in helping normalise issues they have previously shied away from, are really important. It's a great film, beautifully crafted and powerful.

BreezoMeter Toxic Toby

A teddy bear is tied to a lamppost, surrounded by flowers, where he forms a temporary memorial at local pollution hotspots. When the air quality gets bad, the bear coughs to warn pedestrians about how much smog they're inhaling. It also tweets at local politicians urging them to take action to reduce pollution. Which came first – the client or the ad? This is clever, well thought-through PR.

Sloggi Granny Panties

Sincy launching maxi pants in the 80s, Sloggi has been synonymous with 'granny panties'. So, for the relaunch, they've spoofed the music video for Sir Mix-A-Lot's *Baby Got Back*, starring a granny and her big pants posse.

Wildlife Trust Wind in the Willows

From the animators who helped create *Isle of Dogs* and *Fantastic Mr Fox* comes this beautifully crafted ad. With a stellar cast of voices telling the story of the destruction of UK countryside since the original film's release, this must be a strong contender, particularly in animation.

Samsung Doorways

This interactive AR app allows users to experience Samsung's intelligent home devices. There's some very clever tech, but what makes it accessible to even the most technologically-challenged is that it's all experienced through Peter Griffin, the doofus head of *The Family Guy* household.



UK

Richard Denney

Executive Creative Director,
St Luke's London

Libresse Viva la Vulva

I grinned from ear to ear when I first saw this film. The very same feeling I had when I first saw Honda *Grrr*. A stellar piece of work in every sense. I'm sure this will go all the way to Grand Prix discussions, and in more than one category, too. Hats off, and fingers tightly crossed, to all involved.

John Lewis

The Boy and the Piano

John Lewis has never needed celebrity to sell their wares, so it was a refreshing surprise to see them join forces with Sir Elton for last year's touching Christmas special. Directed by the incredible Seb Edwards, this should do well in craft as well as film.

Chaka Khan Like Sugar

Kim Gehrig is an incredible talent. She adds such amazing freshness and style to the work she creates it stands out a fucking mile – just as she did with *Viva La Vulva*. Everything she touches turns to gold and hopefully this mesmerising video will do the same in the form of a music Lion.

Amazon Prime Video Great Shows Stay With You

This has Cannes written all over it. A great idea deftly handled by Steve Rogers, one of the masters of comedy and a veteran of laugh out loud award-winning work.

Argent Coal Drops Yard

The clever use of Martin Parr's photographs and the wonderful designs around them on this building works hoarding are an experience in itself and a breath of fresh air for static outdoor.



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Glass



Lora Schulson

Director of Production,
72andSunny New York

The Glass Lion category aims to reward work that address issues of gender inequality or prejudice.

How has the role of advertising changed in relation to these issues over the years?

When I was growing up, advertising played the role of reminding us of our place in society. As a woman, either we weren't seen at all (in business, in power, in jobs outside the home) or we were represented as a gender stereotype (you're a mom, a nurse, aspirationally thin and drinking Tab). The world has changed and we've come to expect our brands to connect with us authentically and with purpose. We want to know they stand for something. We've seen this impact on advertising; telling more diverse, authentic stories, showing us what we can be and at times, taking a brave stand. We're now part of the conversation that is driving change.

What, for you, makes a campaign Glass Lion-worthy?

The work has

to expand the way women are seen and can have power in the world. Work that uses advertising's powerful and far-reaching platform to drive conversations about: destigmatising the crippling shame around periods; disrupting media-driven norms around female beauty and challenging societal double standards on how we should behave and what we can be and do. Work that not only shatters stereotypes, but drives real, long-lasting cultural and behavioural change – that is what makes a campaign worthy of a Glass Lion.

Are there any pieces of work [from this category] from the last 12 months that have impressed you in particular? Is there anything to beat last year's #Bloodnormal?

I love *Project #ShowUs* (a collaboration between Dove, Getty Images and shot by women and non-binary people through Girlgaze), which created the world's largest inclusive and diverse stock footage library, a category in need of disruption. Their aim with this project was to blow up the narrow definition of beauty. Advertising that goes beyond just delivering a message, but gives us a real tool for change is powerful. Another campaign that stood out was *Project Body Hair* for razor brand Billie. It helps to normalise body hair, brings the gender queer community front and centre and changes the narrative around typical femme beauty. The follow-up to *#Bloodnormal* from Libresse, *Viva La Vulva*, sends a great and empowering message – ditch your shame, love yourself. Not sure if any of these beat the shock, craft and simplicity of *#Bloodnormal* but are all doing a good job to impact change. ▶



1 *Billie, Project Body Hair*
2 *Skittles, The Broadway Musical*
3 *Childish Gambino, This is America*
4 *Hallmark, Working Mom*
5 *JennAir, Bound by Nothing*
6 *DTF, OK Cupid*
7 *MedMen, The New Normal*



USA

Craig Duncan

Managing Director, Cutters Studios

Skittles The Broadway Musical

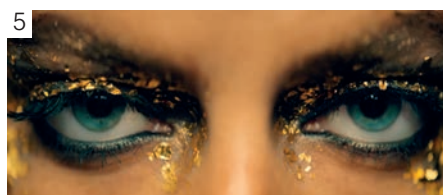
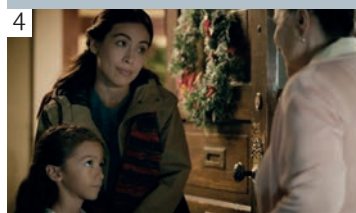
I think [this ad] out of DDB Chicago is the most innovative project of the year. The fact that they assembled a true theatre dream team to bring this vision to life is a testament to the creatives' commitment to an ambitious mission. And by all accounts, they pulled it off splendidly.

Jenn Air Bound By Nothing

I was blown away by this Digitas Chicago spot. We were lucky enough that the creatives chose Cutters editor Cameron Yergler to help bring their vision to life. They actually took the home appliances category to a different level and made the purchase of a basic home item a hip lifestyle choice.

Hallmark Working Mom / Countdown / Griswold

You have to look far and wide to find better filmmaking than the brand films mcgarrybowen Chicago created for Hallmark last year. It was so nice to see that form of subtle, beautiful storytelling making a comeback.



USA

Joaquin Salim

Associate Creative Director,
BBDO New York

MedMen The New Normal

In my opinion, this film is not a commercial, it is a statement about a change in our society. A statement many have been waiting to make for years and Spike [Jonze] did it in the classiest and most digestible way possible.

Childish Gambino This Is America

This film is the result of the brilliance of the renaissance men, Childish Gambino and his creative partner Hiro Murai. It's avant-garde protest art screaming at us to open our eyes and realise what is going on in America.

Shepard Fairey Damaged

I was dying to go to this art show, and Shepard not only brought it to my phone, but immortalised it for the world to see whenever they want. Simple and well executed. The tech is on point and the content is amazing.

OK Cupid DTF

How much more straightforward can it get? Simple, fun, straight to the point and beautifully executed. I hope it wins big – to me this campaign transcends advertising and taps into pop culture in ways only a few brands are able to, and does it elegantly.



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Previously, work addressing gender inequality (*Touch The Pickle, Share The Load*), and transgender issues (*The 6 Pack Band*) has been awarded in this category. How do you think the Glass Lion category has evolved since its inception and what might it look like in five or 10 years?

We no longer tolerate negative stereotypes in advertising, as is specifically reflected in the updated Cannes jury guidelines. This is a big change from 2015, when the Glass Lion was first rolled out. So table stakes are; we expect brave, bold ideas that bring long-lasting change. It's not enough to just expose inequalities to win a Glass Lion, the campaign needs to provide a way for consumers to join the fight; by participating in social media, through a call to action, by the brand showing what they are doing to impact real change in addition to putting out a bold message. Exposing gender inequalities in advertising will come to be seen as opportunistic if brands aren't actually taking a stand in the way they run and staff their business.

I'm optimistic that in five to 10 years, we will have made enough progress on eliminating gender inequalities that the Glass Lion can move on to reward work that drives change around issues of racial and socio-economic inequalities.

What do you make of the argument that adverts will never be gender neutral until there is equal representation of women among the top creative (not just management) echelons? Different perspectives bring about more interesting, impactful work, which is better for the industry and culture, period. Women make up 85 per cent of the purchasing decisions and want to be spoken to authentically. So for now, with gender inequality

still being a very real thing, you need diverse representation in the creative department to tell different stories, authentically. Will it always be this way? I think as we become more enlightened, have more exposure to different people's experiences, creative people can tell stories on behalf of other people, even if it's not their own experience. We're not there yet.

In the wake of #TimesUp in the ad industry, how much change has this really brought about? What steps still need to be taken? It's been a wake-up call for all of us. From what I've seen at our company, the movement has enabled lots of very honest, open conversations, amongst men and women, that we wouldn't have had before #TimesUp. The men in our company have done a lot of great listening and become powerful allies in this continued fight. By talking about the clear rules of conduct, it's made everyone feel safer. Change doesn't happen overnight, so we can't allow ourselves to become fatigued and stop talking about these issues. Frequency is in the media plan – drive change by keeping at it.

What is the most exciting thing about working in advertising now? We have a huge and powerful platform that can drive cultural change. We have the opportunity to work with brave and bold brands that are willing to take a risk and have a different conversation that could drive change. And we are starting to see that change.

Will you be attending Cannes Lions this year and if so, what are you most looking forward to? I'll be there. I love seeing and debating the great work. I'm looking forward to the "I wish I'd made that" envy, and the rosé, of course. ▣



CANADA

Jeffrey Da Silva

Executive Creative Director & Partner, Sid Lee, Toronto

White Ribbon Boys Don't Cry

A touching piece of film that explores the topic of toxic masculinity by following the life of a sensitive boy as he grows up. As the father of a three-year-old boy, it moved me.

IKEA Lamp Recycled

When I saw this spot for the first time, midway through, I thought, "there is no way this is going to be good" but I was pleasantly surprised by the original 'IKEA Guy' giving a very environmentally friendly message at the end. For a sequel, this is an exceptional one.

National Film Board of Canada Draw Me a Penis

Even if you're not huge fan of penises, this spot has a penis for everyone. NSFV, depending on where you work.



IRELAND

Derek Doyle,

Head of Production, Boys+Girls, Dublin

O.N.E Sleeping Flags

In recent years Ireland has been catching up, having been relative latecomers to the joy of success at Cannes. A few sporadic wins over the years meant that we always looked on enviously at the exploits of other similar-sized markets. Our friends in Rothco have led the charge, with their Grand Prix win for *The Times'* *JFK Unsilenced* last year being the most notable win. Watch out for their *Sleeping Flags* campaign for ex-servicemen and women who have fallen on hard times.

The Times Radio Tinnitus

There's a possible win for Rothco's Radio Tinnitus, partnering with *The Times* again.

An Post Address Point

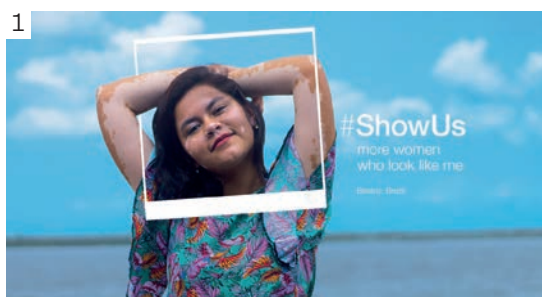
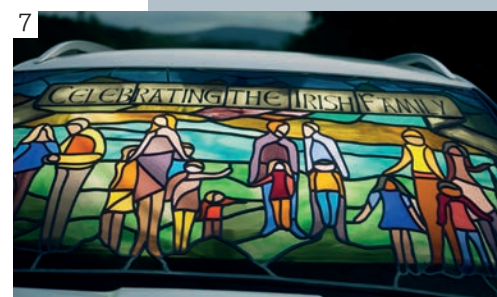
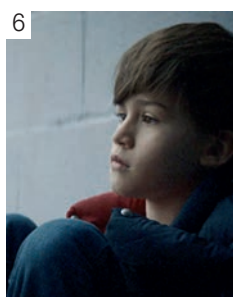
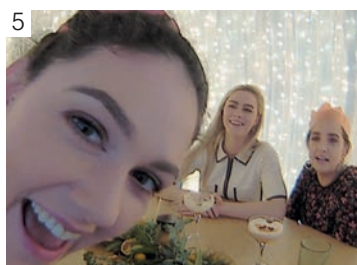
I think JWT Folk may triumph for its *Address Point* campaign for our postal service, An Post, giving homeless people an address to access essential services.

Three Mobile and Samsung Connected Restaurant

We're hoping our *Connected Restaurant* work for Three/Samsung Mobile will appeal to the juries. We opened a restaurant in both Sydney and Dublin, allowing families who were separated at Christmas to eat together, .

Škoda Stained Glass Car

This was a trojan horse protest for equality during the Pope's visit. Having been lucky enough to be involved in a Cannes win in 2012, I'd love to have that feeling back.



1 Dove and Getty Images, Project #ShowUs
2 IKEA, Lamp Recycled
3 O.N.E., Sleeping Flags
4 National Film Board of Canada, Draw Me A Penis
5 Three Mobile/Samsung, Connected Restaurant
6 White Ribbon, Boys Don't Cry
7 Škoda Ireland, Stained Glass Car

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Film



Katie Keith

First Lady, Rattling Stick

What do you think the Film category means in 2018?

Excellence in all areas from relevance, strength and originality of idea, to execution and craft.

What makes a great Film entry, in your opinion? A standout piece of work. An original idea. The best creative expression of that idea.

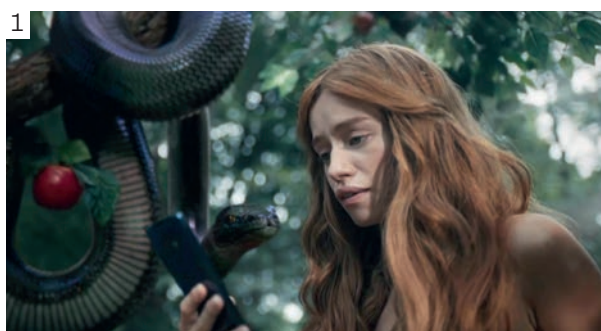
What's your favourite Film campaign from the past 12 months and why it can be considered so effective? Ian Pons Jewell's *Phones Are Good* for Three. It's a hugely debated and current topic yet is handled with humour and irreverence. Simple idea. Sublimely directed. The details and nuances are faultlessly crafted. It shows the richness of a good idea: that it can gather its own momentum and run away with itself. It also shows the impact craft has on an idea and how essential it is in taking something to the next level. As is often said – you can't make a bad idea good but you can make a good idea bad!

If you were on the jury, what would you be looking for and taking into consideration this year in the Film category? It feels a little like everyone is playing it safe because of the current climate. Brave is a dirty word in advertising, but I would look for anything doing what our industry can do so well – taking original ideas and pushing them to the limit. Being brave in the execution – doing the best by the idea.

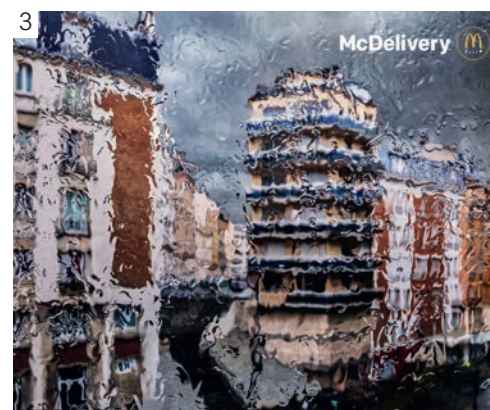
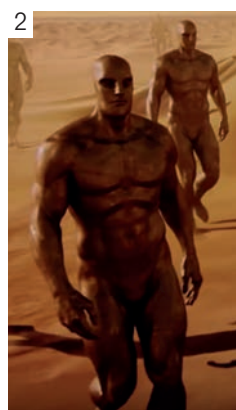
How do you think the Film category has changed over the past few years? It feels like the Film category features more of the blockbusters, with fewer pieces of work picking up the majority of the awards. I'd like to see a more diverse selection of work being awarded across the numerous categories.

How can, or must, the Film content work with other platforms in order to remain relevant and is there still a place for traditional film content as stand-alone pieces? I don't think that just by putting an idea across other platforms it necessarily results in a piece of film content more relevant. I think we need to ask why and not just do something because we can... As Sue Higgs [Group Creative Director] at Grey London perfectly surmised at a recent APA event: "It's just more channels for us to be shit on". The idea should be specific to the platform it's on, not just spread across the board to break up a campaign and tick all the media boxes.

Of course there is still a place for traditional film content as stand-alone if it's the best way of communicating the idea to the target audience. Because of the new possibilities in the digital age, it feels like we are often unnecessarily over-complicating things and chasing what's shiny and new.



1 *Three, Phones Are Good*
2 *Hennessy, The Seven Worlds*
3 *McDonalds, McDelivery*
4 *Carrefour, Act For Food*
5 *Disney Paris, The Little Duck*
6 *Sécurité Routière, La Route de Ma Vie*



Can a lone film do enough? If an idea is good enough or executed well enough, you only need to see it once in one environment for it to have the intended impact.

What sort of work are you anticipating seeing win at the festival this year? I'm intrigued to see what wins because I don't think we've been spoilt for choice this year. I imagine there will be a handful of films that will dominate the board.

What can you see for the future of the Film category in years to come? Like every other part of the industry, way more disruption. More diverse and niche categories. □

FRANCE

Olivier Bienaimé & Hervé Bienaimé

Co-founders and Creative Directors, 84.Paris

Hennessy The Seven Worlds

Quite simply the most ambitious film released by a French agency [DDB Paris] in a long time. An epic director [Sir Ridley Scott], simple storytelling, and incredible art direction. This will have a good chance of picking up some statues in Film Craft or Film, if it's entered.

Carrefour Act for Food

A global awareness operation by Publicis for a French mass-market giant. Covered by all the media, this case goes beyond advertising: it's a real commitment and a strong political act on the advertiser's part. The hardest part for Carrefour now is not to win Lions, but to keep its promises.

Disneyland Paris
The Little Duck

A simple idea, a touching story, superb craft from BETC. This is one of those emotional and touching films that we watch to the very end, and makes us smile. The international competition will be tough but a little sweetness, magic and emotion always does the most good. And that deserves to be rewarded.

McDonald's McDelivery - Rain

TBWA\Paris has created an "old-fashioned" print campaign, like the ones that made us want to do this job, which blends [tagline] and visuals perfectly. And a great photographer, Roberto Badin, with whom we've been lucky enough to work. Bronze, maybe, at least?

Sécurité Routière

La Route de Ma Vie

We'd like this campaign by DDB Paris to win something. The insight is so precise and the execution clear, simple, and touching. One of our favourites, despite being a subject that's difficult to tackle.



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Outdoor



Hugh Todd

Creative Director,
MullenLowe London

How creatively successful do you think the last 12 months have been when it comes to outdoor advertising and what pieces of outdoor work have impressed you the most and why? I'm not sure if there has been a standout piece of work. There doesn't seem to have been a *Fearless Girl* or *Project 84: CALM*. It's a category where the lines are increasingly blurred when it comes to what actually construes 'outdoor'. There are many options... stunts, statues, projections, pop-up stores, immersive experiences, installations, events and – er – good old-fashioned billboards.

It's no surprise that a lot of the good stuff is still coming from causes that have something genuine to push against, #MeToo, female circumcision, LGBTQ and male suicide, to name but a few.

The Unbreakable Rainbow (for the Equality Parade) from Ben & Jerry's in Poland was a smart answer to the haters, that led to an even better (indestructible) rainbow. More rainbows were also (bravely) on show at the World Cup in Russia with *The Hidden Flag* for Spanish LGBTQ organisation FELGTB [National Federation of Lesbians, Gays, Transsexuals and Bisexuals]. I loved the way this got football fans involved; clever and subversive.

Toxic Toby has featured in a few shows and will do well I'm sure. A small, scruffy teddy bear tied to a lamppost coughing every time pollution limits are reached. It seems

small, but it is huge judging by the PR generated. And most important of all, it could only happen outdoors.

Here in the UK, we have a category all of our own making – Brexit (oops, given my feelings away there). Despite the turmoil inside Parliament, there is much to admire outside. *The Economist* ad van stunt could still be valid all the way to 31 October and beyond. The CostUpper pop-up shop was a smart bit of immersive (subversive?) retail.

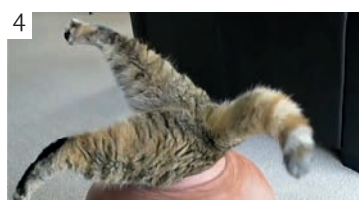
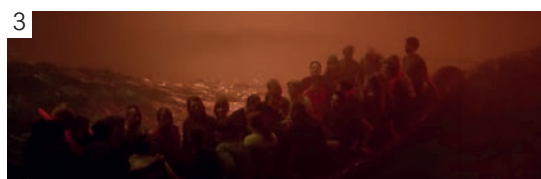
The best of the lot was not even from an agency, but from four angry dads who set themselves up as Led By Donkeys to protest, poke fun at and rattle Brexit cages with a poster campaign of actual quotes from actual politicians, which are actually staggering.

So, are the cause-based campaigns having all the fun? McDonalds isn't quite as brilliant as usual, but the *Iconic Weather Forecast* should feature. Staying in the fast food lane, Burger King once again delivered a scarily good campaign as a worthy follow-up to last year's *Scary Clown Night*. *Nightmare at Burger King* transformed one of its establishments in Spain into a House of Horrors, a terrifying experience that lets the bravest pay for their burger with fear. While Hiscox's *The Hack* managed to make cybercrime interesting and dramatic with its doppelgänger store in Shoreditch. But it all seems a little fragmented and a long way from a brand dominating such as Apple's *Shot on iPhone 6* from 2015.

For as long as we live in an angry world (that seems to be getting angrier by the tweet), protest work will have the upper hand.

How much of an impact has technology had on this category? *Xbox Football Decoded* is a brilliant example of making tech work in outdoor. It felt relevant, clever, subversive and very outdoor.

Where do you think this category is heading; is it still an important part of a brand's advertising strategy? At its best, outdoor can literally change a brand's fortunes in seconds. An iconic, memorable image can be seared into Instagram and live news feeds quicker than you



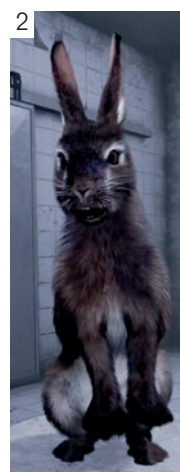
1 Deutschen Bahn, Save Your Flight
2 PETA, Eye to Eye 3 Sea Watch, LIFEBOAT – The Experiment 4 Smart, Perfect Fit 5 Ben and Jerry's, Unbreakable Rainbow 6 Rimowa, Never Still

can say *Fearless Girl*. Great outdoor feels big, for the masses, not scared to be judged; it kind of shouts 'look at me!' in a way no other media can.

What, for you, is the most exciting part of working in advertising at the moment? To be paid for your ideas that can help shape and influence modern culture is not a bad place to start.

What's been your favourite campaign of any category over the past year? Libresse, Viva La Vulva.

Will you be attending Cannes this year and, if so, what are you most looking forward to about the event? My wife and my liver have decided against it this year. ▢



GERMANY

Till Diestel

Chief Creative Officer,
BBDO Germany

PETA Eye To Eye

Pushing the boundary of technology and immersion for a more than timely subject. This haunting personal experience offers a new perspective.

Sea-Watch LIFEBOAT – The Experiment

Haunting is also the key emotion in this experiment. With the media forgetting that there is still so much tragedy happening on a daily basis, an experience trying to demonstrate a [refugee's] journey gives everyone an immersion they will never forget.

Deutschen Bahn

Save Your Flight

A very clever campaign using technology in a surprising way. It's such a simple fact, Germany is more amazing that you think – and only a train ride away.

Rimowa Never Still

This campaign is beautifully shot. The cinematography is top class. Definitely a good contender for craft this year.

Smart Perfect Fit

Clearly a perfect fit for the brand Smart. It jumps on an internet phenomenon and applies it perfectly to the product.



Velkomin til Íslands

(Welcome to Iceland)

Your partners for Production Service
in Iceland and Scandinavia

Velkommen til Norge

(Welcome to Norway)

Comrade Film

Jean Michel Paoli +354 777 2979

jmpaoli@comradefilm.com

Encore Film

Rolf Pedersen +47 982 50 430

rolf@encore.no

Entertainment



Mark Pytlik

Global CEO, Stink Studios

The Entertainment Lions category celebrates creativity that turns content into culture. How relevant do you think advertising is now that anybody can be a content creator? Advertising is as relevant as it chooses to be. Yes, there's more competition now, but advertisers still have budget, they can still create reach, and they can still pull the levers to craft any message they choose and put it out into the world.

A bigger problem is that our current advertising landscape is optimised for short-term solutions. Most CMOs have comparatively shorter tenures than the rest of the C suite. They need measurable results quickly, and consequently, they have a lot less runway and leeway with which to experiment. That pressure, combined with the increasing complexity of their roles, invites a more inherently conservative mentality. It's a lot easier to temporarily move the needle with performance marketing, A-B testing or relentless focus grouping than it is to chase something as potentially

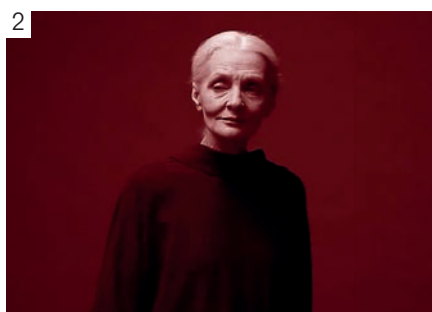
risky as cultural credibility, which often requires more of a long game.

Do you think the industry has got to grips with what the word content, in an advertising sense, means? Not particularly. The industry loves to abuse certain words within an inch of their meaning, and 'content' is a great example. I think of content as film, animation or photography that's made primarily for the internet. But too often it's used as a dog whistle to mean 'cheap and disposable,' which is an approach that helps exactly nobody.

Do you think that brands are now more aware of how they need to approach and engage their customers and what their place in a consumer's life is? I do. We're far enough into the social media age that brands have had more than enough time to internalise internet feedback. Plus, nobody wants to be advertising's next PR disaster. Consequently, I think there's more of a shared understanding of where the boundaries are and what brands should and shouldn't say in 2019.

Thankfully, it feels like the days when a brand's entire social media strategy consisted of blithely acting like your pal on Twitter are largely over. These days, the savvier brands are contributing things that are useful, artful, and, increasingly, meaningful. The extent to which the internet has polarised the public on key social and political issues has created a lane for brands to step in with more purpose-driven work, and I think you'll see that reflected in some of this year's most awarded entries.

Does the multitude of platforms and avenues available to an advertiser make reaching people more or less difficult? I think it entirely depends on what kind of



SPAIN

Jordina Carbo

ECD, VMLY&R Barcelona

Adolfo Dominguez

Sé Más Viejo (Be More Old)

When a brand goes against the trend in a sector such as fast fashion and celebrates the value of maturity, it makes you stop and take notice of its shop windows.

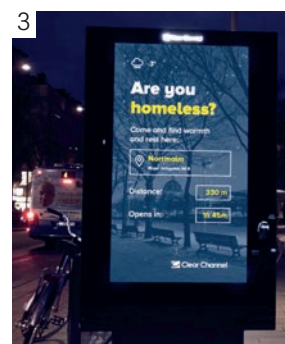
P&G #descargamental (Mental Load)

A campaign that tackles a much-discussed topic in advertising: gender equality. It has been shared on lots of women's Whatsapp groups.

Volkswagen

A Qué Estamos Jugando? (What Are We Playing At?)

A visual poem linked to a great concept, created by DDB Spain and directed by Gabe Ibáñez.



SWEDEN

Magnus Jakobsson

Executive Creative Director, Åkestam Holst

Rättviseförmedlingen & Fredrika Bremer Association In the Names of Equality

This replaced the old spelling alphabet (the Swedish equivalent to Alpha, Bravo, Charlie etc) with new and updated names, sparking national debate for months.

Adobe Hidden Treasures of the Bauhaus Dessau

Even though I'm a bit fed up with "restoring and reviving X – ideas", this typography project by Swedish agency, Abby Priest, is perfectly executed.

Burger King

The Not Big Macs

This cheeky Burger King campaign from Swedish agency INGO mocked McDonald's after it lost the legal fight over using the Big Mac trademark, by re-naming BK-burgers with variations on the Big Mac name. Fun and brave.

The Doconomy Project The DO Credit Card

This innovative project is a new mobile banking service that climate-compensates your every purchase. More and more brands are signing up to become DO-certified retailers. It's backed by Mastercard and the UN and was the talk of Sweden. It will certainly be a contender in innovation and mobile categories.

Clear Channel

The Out of Home Project

A nice outdoor campaign helping the homeless to find shelter by guiding them to temporary shelters around Stockholm.



1 Nike, Kaepernick 2 Adolfo Dominguez, Be More Old 3 Clear Channel, Out of Home Project 4 P&G, Mental Load 5 Volkswagen, What Are We Playing At? 6 Rättviseförmedlingen & Fredrika Bremer Association, In the Names of Equality 7 Adobe, Hidden Treasures of the Bauhaus Dessau 8 Burger King, Not Big Macs





1 Diesel, Hate Couture 2 IKEA, Lift
3 BMW, Monza, Sahara

brand you are and what you're trying to do. If you're a larger brand with an established omni-channel media strategy, the ever-increasing amount of options must be incredibly difficult to plan around and optimise against, and I can only imagine that the constant threat of ad fraud compounds the complexity of knowing who you're really reaching by an unknowable factor.

On the other hand, Facebook and Instagram have made it incredibly easy for a whole new generation of direct-to-consumer brands to scale effectively without any help from retail whatsoever, and that would have been unthinkable as recently as five years ago.

What do you think the jury will be looking for when they're debating the Entertainment Lions entries?

Ideas that connect to larger themes about civil rights, identity politics, ethics and humanity. The current political climate raises the stakes for everything and everyone, and advertising is no exception.

What pieces of work have impressed you in the last year that you would define as eligible for this category?

Two things immediately come to mind: Grey's *We Believe: The Best Men Can Be* for Gillette and Wieden's *Kaepernick* spot for Nike. Both spots utterly transcended the industry to become lightning rods in wider culture. The latter inspired an angry tweet from America's smooth-brained President and stirred public sentiment such that Nike's stock enjoyed a \$6billion market cap increase. I don't think you can affect culture much more conclusively than that.



ITALY

Cristiana Boccassini

Chief Creative Officer,
Publicis Italy

IKEA Lift

Christmas is always full of good intentions and good feelings, but stingy with good ideas. With this film, however, IKEA and DDB have succeeded in creating an unusual film centred on brand values and products. Plus, director Augusto Zapiola's signature is a guarantee in terms of acting and humour.

BMW Monza, Sahara

M&C Saatchi's idea of recreating the Monza race track in a desert as a stress-test for the new BMW X5 is a bold demo and very well executed.

Diesel Hate Couture

Nowadays brands have a unique chance to take a stand on important topics and start movements or even revolutions. In our campaign, Diesel brought the most important influencers across the globe to stand against online bullying with a collection encouraging customers to wear their hate on their sleeve with pride and style.



Mobile



Chris Wall

Head of Creative & Content,
Ogilvy London

How would you define the Mobile

Lions category in 2018? I find it fascinating that the term 'mobile' is still a thing. The more I think about it, I'm not sure what it actually means in the context of advertising. It's a funny one, ever since YouTube and Facebook bled into this space it was always going to remain hyper relevant. But after looking up something clever on the internet (using my mobile phone) and discovering that mobile ad spending worldwide will reach something like \$176 billion in 2020, I'd say that it's pretty important. However I'm still not sure if clients talk about the category in the same way that agencies and journos do.

What developments have you seen emerge in this category in the last year?

Technologically, nothing that has blown my socks off. I think our industry has fallen out of love with 'innovation' or tech developments, which is a good thing in some ways. The interesting thing for me is the convergence of outdoor/social/mobile into pretty much the same canvas. Both creatives and media agencies are cottoning onto this. Even the big social networks are calling it 'outdoor in the palm of your hand'. It's created interesting touchpoints for marketers who can make it work cleverly.

Also, I should note influence has very much grown up now and e-commerce is absolutely thundering onward in the mobile space. The

trifecta of content, influence and e-commerce is something we have heavily invested in within the Ogilvy Social Content & Influence team and it's bearing fruit for our clients and awards cabinet. On a personal level, it works extremely well in Instagram and is destroying my bank balance.

What has most impressed you in mobile advertising over the last 12 months and what do you think the jury will be looking for in this year's entries?

I think I love the little things more and more but they don't usually get centre stage at big awards like Cannes. I don't think I've been knocked out by one thing in a particular category. The jury, as always, will be looking for something that feels timeless, entertains them and is a little bit clever, in a way that both frustrates them (i.e. why didn't I make that) and enthralls. Oh, and simplicity is always good.

What are the most important things for brands and agencies to consider when thinking about mobile advertising? That depends on what the brand or agency is trying to do. I'm not being evasive, I just think some people will want to get revenue or sell product, while some will want pure utility.

What do you think is a common misconception about the Mobile category? Er... It's all about apps? The category has basically morphed, as devices have become more sophisticated, into what the digital category is or was. Mobile has just eaten that up. The category now consists of web builds/social/UGC/content/AR/etc. It's much, much wider than people think. I imagine that's a nightmare for entries.

How do you think the category might evolve in the future? There will be a link to experiential. People bring these devices *everywhere*, so it's only a matter of time before it's recognised in this category.

Will you be attending Cannes Lions this year? Probably not. I have a furious love-hate relationship with Cannes from when I used to cover it as a journalist. I will be looking forward to sleeping and leaving my liver in peace. ▢

Innovation



Paddy Collins

Creative & Digital Transformation
Lead, Google UK

What's your view on the altered (simplified) structure of Cannes as a whole, which was introduced last year? It can only be a good thing. What's impressed me has been the willingness to listen to legitimate worries that the whole festival had become a bit too big and sprawling. A simpler, tighter structure means more focus on the work and the winners. Selfishly, I'm very pleased to see the field of Creative Strategy get some proper recognition.

If you were on the Innovation jury, what would you be looking for in the entries this year? There should be clear evidence that the ideas were not only successful, but also replicable. The ideal entry for me identifies a seemingly intractable problem and then solves it in a way that can be widely adopted. The Ministry of Communications & Technology of Colombia's *MyLine*, the [Grand Prix] winner last year, was almost perfect in this regard – taking an existing infrastructure of landline phones and using Cloud computing to give them a new lease of life. Something like that is

brilliant, because having proved it can work in Columbia you can easily take it to a dozen other countries with a similar problem.

Is creativity keeping pace with new tech or lagging behind?

Technology is screaming along at such a pace it is hard not to feel that creativity is playing catch up. That said, I think we often underestimate how much they rely on each other. AR is an example. The underlying tech in something like Google's ARCore [platform for building AR experiences] is incredible, but we're only in the early stages of seeing it adopted. We need creative people to find better solutions than just using it to sell me a sofa. I think we are on the verge of hitting a sweet spot where the tech becomes accessible enough that creatives can really unlock its potential.

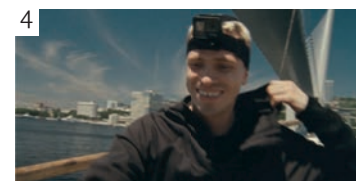
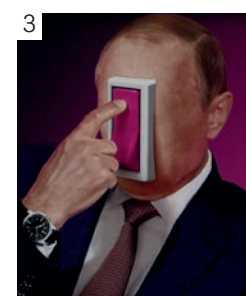
If 2017 was the year of the chatbot and 2018 was all about voice recognition, what's the innovation trend of 2019? I think we'll see Artificial Intelligence referenced absolutely everywhere. Some of those references will be intelligent, and some, sadly, will be artificial.

Does AI represent an opportunity for or a threat to creativity?

It represents the most enormous, and most widely misunderstood opportunity. Any attempt to fully automate the creative process I suspect is a fool's errand. However, when I see AI being used more narrowly – say to create original images from a set of examples or perhaps to explore and uncover some non-obvious correlation in a set of data – then I think that gives creatives a very powerful new tool.

Which recent work would you deem truly innovative and why?

From a product point of view, adidas recycling waste plastic pulled from



the ocean into brand new trainers [adidas Parley] has been one of the more impressive, and under-reported, stories of the last year.

From a brand or perhaps a PR point of view, I've never seen a company stick to their principles the way Patagonia have. Handing back the savings they made from corporate tax breaks to climate change organisations, while refusing to take bulk clothing orders from companies that don't match up to their ethical standards? They say a principle isn't really a principle until it costs you something...

How do you think this category will evolve? Increasingly, I think we will take into consideration not just the raw effectiveness of the entries but also how sustainable they are. With *MyLine*, they used Cloud computing to essentially move the point of computation to a different location. That saved them from having to create a big infrastructure to carry the project and meant they could build a leaner idea that left little to no destructive footprint.

What, for you, is the most exciting part of working in the advertising industry now? I was honoured to be asked to judge some of the Young Lions work this year and I was blown away by the high quality. The entries I saw had a confidence and boldness that made me feel that the future of the industry is in safe hands. I'm excited to see how we ensure that bravery and diversity of thought is preserved and will flourish.

Will you be attending Cannes Lions this year and if so what are you most looking forward to? I'll try to be there for at least some of it. I should probably tell you about the panels I want to attend but honestly, the Friday night closing party on the YouTube Beach is always special!



1 adidas, Parley trainers made from recycled waste plastic 2 Sberbank, Inventory 3 RAIN, Putin Turns On the Rain 4 Adrenalin Rush, Heartbeat 5 Samsung, Ivan Dorn, Preach

RUSSIA

Olga Kulikova

Managing Director/
EP, Stink Russia

RAIN Putin Turns on the Rain

This witty digital campaign for independent TV channel RAIN [by presenting an image of President Putin's face to a webcam viewers could unlock the banned channel]. An elegant solution by agency Voskhod that highlighted the importance of freedom of speech, something that can go amiss in this country.

Adrenalin Rush Heartbeat

An exciting campaign, uniting music and emotions. Human heartbeat expresses it all, so why not try and make music around it? Top musicians expressed what people feel in extreme situations by creating music from their heartbeats. A hi-tech, modern approach with a personal touch.

Samsung, Ivan Dorn Preach

Ivan Dorn's music video was made entirely on a mobile phone. The future is getting closer.

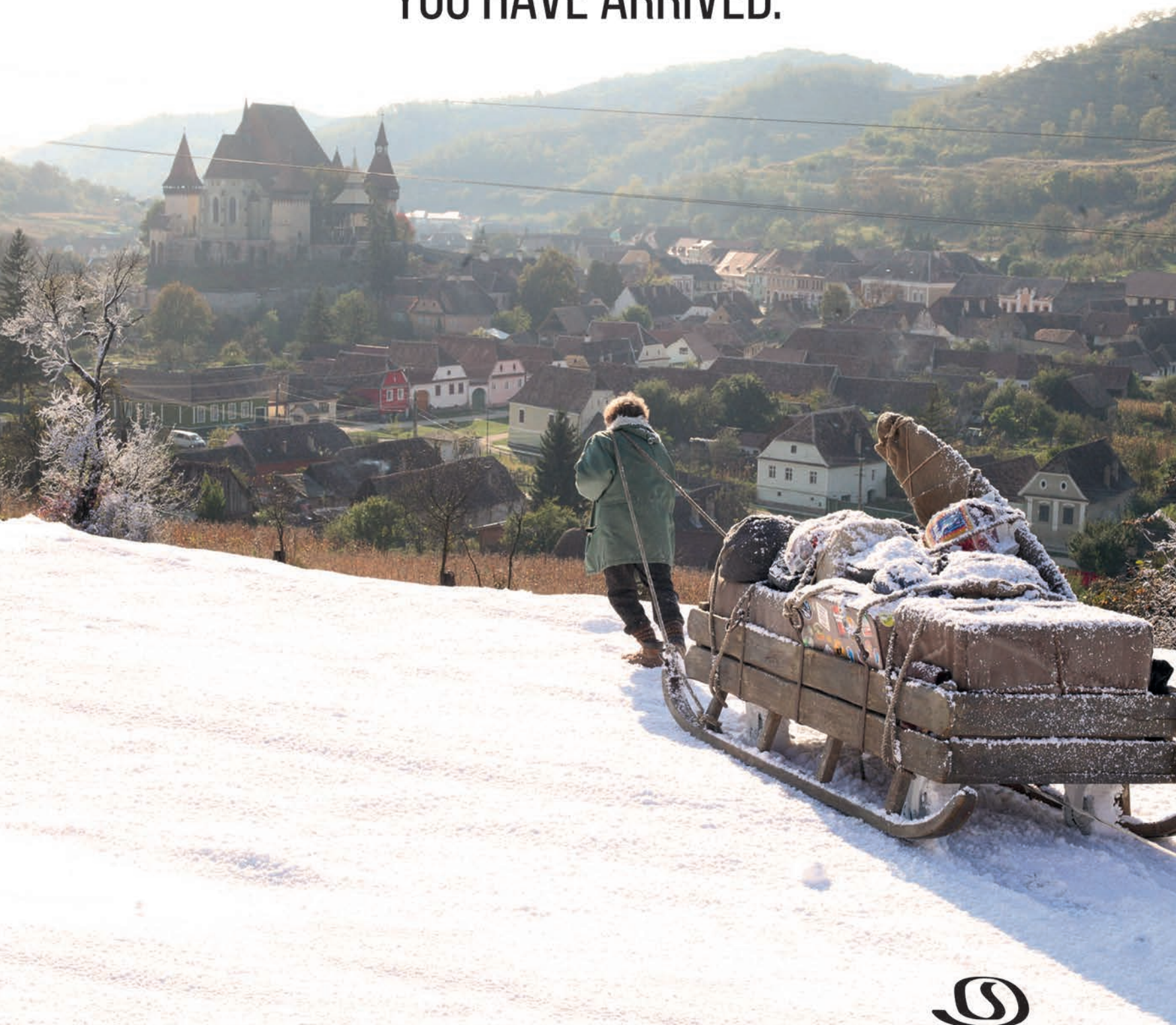
Sberbank Inventory

This is a recreation of the room where Rembrandt passed away, in 1669, in a modest house in a Jewish neighbourhood of Amsterdam. By the time he died, most of his property had been already auctioned off. He left hardly any inheritance, but left a great heritage, which was honoured in this exhibition created by Leo Burnett Moscow for Russian bank Sberbank.

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Film Craft



Wilf Sweetland

Global CEO & Partner,
Sweetshop

How would you define the Film Craft category in 2019? It's about magnificent ideas translated through exceptional craft. Filmmakers who bring a level of craft that raises the work to an art form. I also think it's still hard to beat film when it comes to eliciting a strong emotional response. The category to me is about finding and rewarding the innovators – those who find a new way to make film convincing and powerful, in an emotionally honest way – those who are the finest exponents of the craft.

What makes a great Film Craft entry in your opinion? A great film is mesmerising. It takes hold of you. Whether it be comedic, dramatic or whatever, it must hold you and make you feel something. It comes down to the director's creativity and craft (and great agency creative partners). A great film is not the output of one person alone, but multiple creative minds aligning with a singular shared vision. A great film is the result of many elements coming together – elements that could have

created hurdles at any point – but that have combined to produce something memorable. Ideas that are 'great' also make a point to shift culture and storytelling. The world is such a divided place at the moment, and I hope to see films that reflect where we are today in culture.

What's your favourite Film campaign from the past 12 months and why? Kasikornbank's *Friendshit* is still my favourite film from the last twelve months. And I am not alone, judging from the amount of times it has been awarded at shows around the world. The originality is uncompromising. Characterful performances, an insight into society, delicious film craft and the product beautifully incorporated into the story (turning out to be the true heroine). The result is something you can't look away from.

If you were on the Film Craft jury what would you be looking for and taking into consideration this year? Exceptional craft throughout the execution. A different point of view. Unexpected moments, honesty and emotion in the storytelling. Films when everything went right. Films that survived the process and made me feel, that drew me in.

How do you think the Film Craft category has changed over the past couple of years in advertising? There's always a drive to award the most deserving work, to be able to say "we discussed, analysed, debated, fought and awarded the best". Jurors want to be able to stand by their decisions and the awarded winners. At a festival like Cannes Lions, this will never change.

One element that has changed, though, is the rigour and research around scam work, regional colluding and other dark marks against the industry. Cannes Lions in



particular (and Spikes Asia and Dubai Lynx) put a lot of effort and technology into the judging process to reassure all entrants that there is no favouritism or underhandedness in the jury room.

How must 'traditional' film content work with other platforms in order to remain relevant? It just has to do what it's always done – entertain. Tell a story. No matter the platform or delivery media, film must be a story to engage. This is why it will always be relevant. Work that exhibits exceptional mastery of both the technical (visual sophistication) and emotional (beauty, humour, skill with talent) components of directing a piece of work will always stand out.

Can a 'lone' film break through on its own? Absolutely. Films with social agendas or messages that are also intrinsic to that brand's set of values will break through.

What can you see as the future of the Film Craft category in years to come? Creativity and craft are the gold currency of our industry. No absolutes, no big data or analytics can replace a great idea or story in the hands of a true creative.

Are you attending Cannes Lions this year and if so what are you most looking forward to? Definitely – I never miss it. I think there'll be a flood of very earnest and serious stuff, work that tackles social issues. I'm looking forward to seeing the effects of See It, Be It [Cannes Lions' drive to achieve gender equality in senior creative leadership]. ▢

THAILAND

Papop Chaowanapreecha

Deputy ECD, Rabbit Digital Group, Thailand

Netflix Narcos: Mexico The Censor's Cut

JWT Bangkok got round Thailand's tough censorship laws on sex and violence by 'cutting out' the offending images from the *Narcos Mexico* trailer, but leaving an outline so you could easily identify what had been removed. A simple yet clever execution that travelled across all media platforms.

Central Department Store Shop Hard Work Harder

Besides the humour, which connects the audience to the story, this film for the biggest sale of the year created strong links between the outdoor and print ads, from both a visual and storytelling point of view.

C.P. Group Gratitude

Ogilvy Thailand has created a classic piece of Thai 'sadvertising', with this six-minute film about a young teacher in a remote village who brings his elderly mother to school.

Netflix Couples Phone

For Netflix's psychological drama *You*, Sour Bangkok created a creepy fictional smartphone that lets a stalker keep tabs on their partner. An innovative campaign that gives you goosebumps.

TMRW Generation Swap

We launched a new digital bank targeted at Asian Gen Ys with three films showing how each generation has their own way of doing things by switching the role of Gen Ys with the older generation in an entertaining way.



1 Netflix, *Narcos: Mexico The Censor's Cut* 2 TMRW, *Generation Swap* 3 Netflix, *Couples Phone* 4 Central Department Store, *Shop Hard Work Harder* 5 C.P. Group, *Gratitude*

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- EAST
AND
NORTH
AFRICA.**

Brand Experience & Activation



Jon Hamm

Global Chief Creative Officer,
Geometry Global

How creatively successful do you think the last 12 months have been when it comes to brand experience and activation? Maybe it's obvious I would say this, but I really think it is the most creatively exciting discipline in our industry.

Every brief starts with a blank piece of paper. The ideas aren't defined by discipline or channel. True brand experience is about solving problems and doing it in a way that puts people first, engages them and gives them something that they truly value and need. What is better and requires more creative firepower than that?

What pieces of work from this category have impressed you the most this year and why? To be successful agencies, we need to take creativity beyond communications and into every part of clients' business and it's work that demonstrates this type of ambition and skill that has caught my attention the most.

The work takes so many different forms, there are campaigns like *Volts by Volvo* that solved the problem of renewable energy for electric cars by starting a green electricity company for Volvo owners. Or the Check Out Suite for the Hotel Bellora in Gothenburg, Sweden, which created a way of rewarding its customers for not using technology/social media during their stay by connecting digital consumption to the price of

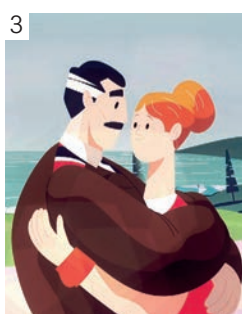
the hotel, then bringing it all to life with a smart lamp in the hotel room that records and visualises guests' digital consumption.

Finally, more recognisable brand experience work like the OMO tag work out of TBWA\RAAD, Dubai, that surprised consumers, disrupted sampling and created a new medium: the OMO Tag [a water-soluble clothing tag made out of OMO laundry detergent that would dissolve in the wash.] Great work that just makes me jealous.

How has this category evolved over the last few years? Brand activation has radically transformed in two fundamental ways. Firstly, the understanding of how vital it is in terms of driving real behaviour change and conversion for brands. This has greatly increased with savvy clients. Secondly, the scope of what is seen to be within the remit of brand activation has changed, this now needs to touch every part of our clients' business, which in turn has changed the way we work and who we work with.

Where do you think this category is heading and is it now an integral part of a brand's advertising strategy? One of the big changes we are seeing is the shift in activation strategy from global ideas executed everywhere, to each market now planning its own ideas locally. In other words, a lot of the work

1 Nike, Shanghai's Never Done 2 OPPO, Chinese New Year 3 Ritz Carlton, Let Us Stay With You 4 Apple, The Bucket 5 Peppa Pig, What is Pei Qi? 6 Chando, Graduation



CHINA

Laura Geagea

Managing Director, Sweetshop
China / Asia + MENA

Nike Shanghai's Never Done

A major campaign supporting China's investment in young talent. It captures the never-satisfied spirit of the city's athletes through the story of Mr. Lin, the owner of a struggling store that sells finish lines for races. Culturally relevant and creatively compelling – there's smart use of music and sound alongside the action.

Apple The Bucket

Another spot that's both relatable and relevant for its Chinese audience. This tells the story of a man who receives a cumbersome bucket from his mother to take back to the city after visiting his hometown for Chinese New Year. Brought to life by the prominent director Jia Zhangke, the whole film is shot on an iPhone XS and includes some breathtaking shots of China's impressive landscapes. It feels like a completely unique approach to advertising.

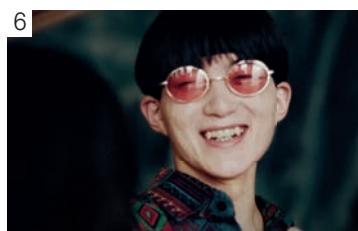
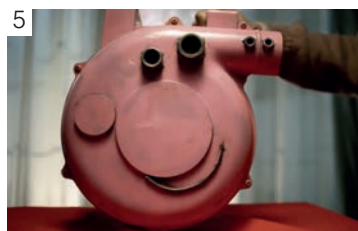
Ritz-Carlton

Let Us Stay With You

This animated film is stunningly executed. Animation is relatively new in China, especially in commercial work. It's great to see it working so well here.

Harbin Beer Your Future Self

Rather than creating a morbid PSA about drink-driving, BBH Shanghai engaged with China's youth by focussing on the loss of something close to their hearts – their own futures. The mix of live action and animation conveys the impression of a contrast between reality and imagination.



CHINA

Desmond Loh

Managing Director, Stink Shanghai

OPPO Chinese New Year

The collaboration between artist Ignasi Monreal and OPPO perfectly illustrated the merging of the Eastern and Western cultures. It was a real visual feast for the audience, filled with richness and artistic elements.

Peppa Pig What is Pei Qi?

This promotes the launch of the feature film *Peppa Pig Celebrates Chinese New Year* and portrays a grandpa's love for his grandson against the backdrop of modern China. Containing family love, humour and the contrast between the urban and rural life, it's a very effective introduction of Pei Qi (Peppa Pig) to Chinese viewers.

Wu Fang Zhai Zongzi

The simple yet brilliant script for this film, about an arduous journey by the 'Grainmen' (grains of rice) to become part of Wu Fang Zhai's sticky rice dumplings, was created by Social Lab Beijing. The Grainmen were brought to life by director Nieto with emotional ingenuity and humour.

Chando Graduation

China's education system doesn't generally allow students to express themselves. Beauty brand Chando wanted to change this so Stink created graduation photo reshoots to allow the students to be who they really wanted to be.

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we used to do was at the centre and we would then help the markets execute it. Today this has been turned on its head. It's all about [creating] ideas in the market, activating them, testing, learning then globalising them. I see this trend continuing.

How difficult is it to stand out in this sector? I don't know how hard it is to stand out in the sector but I know how hard it is to stand out to the right creative talent. We aren't fishing in the same old pools anymore, we want thinkers and makers from all walks of life.

What's been your favourite campaign from any category over the past year? A couple of years ago I was lucky enough to be invited to judge the Clios. That year, judging took place in Sanya in China. As always, judging is such a great experience, spending time in a room away from the day-to-day of work, with like-minded people from all over the world discussing ideas, is about as good as it gets.

However, one thing did slightly ruin the experience for me and for many of the other creatives there: Sanya was hit by a storm days before our arrival and as a result the beach was covered, from front to back, for as far as the eye could see, with plastic. It was pretty sobering, not least because it was the detritus of many of the brands we'd spent our careers working on.

So why am I mentioning this here in answer to your question about favourite work? Well, to be honest, that feeling from the beach never left me and I truly believe we have a responsibility in our industry to be part of the solution and help guide our clients to a better place.

With this in mind, I wanted to bring to your attention some work from the Geometry teams in Costa



Rica and Mexico. This is an idea they talked to us about last year and which I'm incredibly proud to say went live in the last couple of weeks.

The idea is called *RubbishRubbish* and it is a socially-driven campaign which invites people to post pictures of bad or ridiculously indulgent packaging to their social networks alongside the hashtag #plasticoinnecesario [#RubbishRubbish].

The images are then curated and shared at libresdeplastico.com. From here industrial designers from Instituto Tecnológico de Costa Rica (TEC) and the Universidad Veritas suggest environmentally-friendly, practical, cost-efficient packing alternatives, which are then reposted to the site and to the brand involved to show them a better solution to their problem.

As the clients, Esencial Costa Rica and Preserve Planet, said: "why wait until the single use plastic ban comes into full effect in 2021 when we can all make a difference now?". It's an important piece of work and is a great example of the kind of creativity I'm excited about.

Will you be attending Cannes this year and, if so, what are you most looking forward to about the event? Yes. Looking at great work and catching up with some brilliant friends from around the world.

INDIA

Pravin Sutar

Executive Creative Director,
Dentsu Webchutney, Mumbai

Samsonite Kerala is Open

Kerala's tourism has taken a massive hit after a series of horrific floods that left many dead and [damaged the economy]. The film highlights the importance of tourism in generating employment and subtly appeals to tourists to come back to the country.

Samsung Bixby Voice Assistant #VoiceForever

This film is inspired by the life of Ms Sonal, a patient suffering from Motor Neuron Disease. MND patients eventually lose their ability to move and speak. Samsung and the Asha Ek Hope foundation, India's first registered non-profit NGO supporting people with MND, are developing the first personalised AI voice assistant for Ms. Sonal, so that her voice can be preserved for her daughter.

Uri The Covert Strike

There have been numerous unsuccessful campaigns for anti-piracy. From megastars to makers, everyone has pleaded with viewers not to download movies illegally, but to no avail. But a marketing campaign [by the makers of the blockbuster *URI: The Surgical Strike*] changed the game. With its real cast and actors, they released the fake movie with a hard-hitting message about piracy, asking people to watch the movie in theatres. The campaign was such a hit, it made India's PM talk about the piracy issue.

Titanium



Owen Lee

CCO, FCB Inferno

What impact do you think the altered structure of the festival generally has had since being introduced last year? I think the changes are positive. Fewer days. Cheaper delegate passes. The retiring of some slightly archaic categories (like integrated) and the inclusion of more relevant ones (like entertainment). I think these are all signs that the organisers are listening to creatives rather than just trying to make money.

The criteria for the Titanium Lion seems to alter each year dependent on the jury president's interpretation of it. What's your interpretation of what a Titanium Lion should be? I subscribe to the 'gamechanger' tag – a Titanium winner has to somehow open up a new creative frontier. I know that that is an abstract definition. And, yes, it does give the jury president a huge interpretive leeway. But that for me is the beauty of the Titanium category. More than any other category it is an idealistic celebration of the most important of all the creative disciplines – the imagination.

Has the continued advancement of technology made it easier or harder to create truly groundbreaking advertising ideas?

Easier, without question. Creativity has always been about making a connection with the audience. We have infinitely more ways of ▶



- 1 Volvo Volts
- 2 Samsonite, Kerala is Open
- 3 Samsung Bixby Voice Assistant MND, #VoiceForever





animation

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CIRKUS



1 *Monica Lewinsky/ Anti-Bullying, In Real Life*
 2 *RMIT, Sans Forgetica*
 3 *Foxtel, Grave of Thrones*
 4 *Berlei, Stop Your Boobs Playing Their Own Game*
 5 *Myer, Naughty or Nice*
 6 *Bauble* 6 *Lotto NZ, Armoured Truck* 7 *ALDI, Good Different Loyalty* 8 *Ministry of Education, Oat the Goat*
 9 *Spark, Kapu* 10 *NZ Police, Question a Cop*

doing that now. Of course, it's easy to fall into the 'tech for tech's sake' trap. But notwithstanding that, technology gives us ways of delivering emotion that simply were not possible even five years ago.

Do you think that brands are now more aware of how they need to approach and engage with customers and what their place in a consumer's life is? Sure. There is a growing acceptance that while the purpose of a marketing department is to increase sales, awareness or some other specific metric, the purpose of a brand is far more nuanced. Before a commercial transaction can take place, an emotional one has to happen. If a brand doesn't inspire, engage or capture hearts in some way, its commercial objectives become much harder to realise.

What pieces of work (that might fit within this category) have impressed you most over the past few months? There are many. But to call out just a few: Samsung's *Fortnite* Galaxy skin was smart. It shifted the product, sure, but it did that by understanding what consumers really care about. The idea sits perfectly at the intersection of relevance and engagement.

Another idea that stood out for me was the anti-bullying campaign, *In Real Life* with Monica Lewinsky. Simple, irrefutable logic that forces the audience to question their own online behavior.

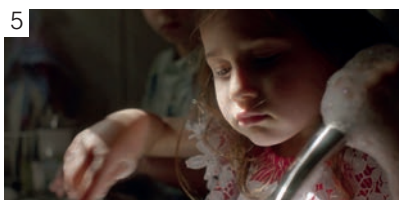
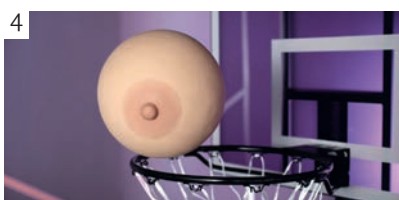
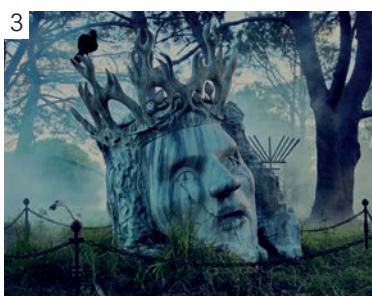
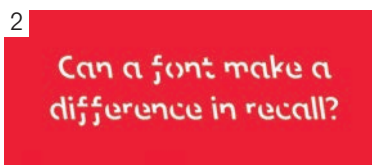
What do you think is the most exciting thing about working in advertising at the moment?

I think the scale we work at now is really exciting. Great ideas garner social views in the hundreds of millions. And the scale of our ambition has changed too. We

now look beyond the commercial goals and aim to change global perspective and behaviour too.

Will you be attending Cannes Lions this year and if so, what are you most looking forward to?

Hopefully I will. (Unless one of those last-minute things that always seem to crop up, conspires to keep me away). ▢



AUSTRALIA

Simon Brock

Creative Director, Digitas Australia

RMIT Sans Forgetica

Smart work that actually helps its target audience achieve what they're trying to achieve – a font that helps students remember what they read and write.

ALDI Good Different Loyalty

ALDI's skewering of pointless points schemes was a particularly pointed piece of brand communication. It earned a ton of press coverage, sparking debate about loyalty schemes.

AUSTRALIA

Ben Welsh

CCO, DDB Sydney

Berlei Stop Your Boobs Playing Their Own Game

I think this will do well in Film. It's a fresh solution to an old problem and hard to resist. I can feel my boobs tugging and I don't even have boobs.

Foxtel Grave of Thrones

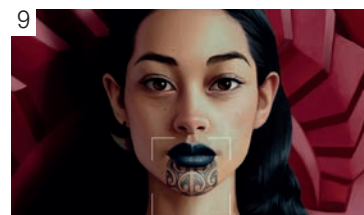
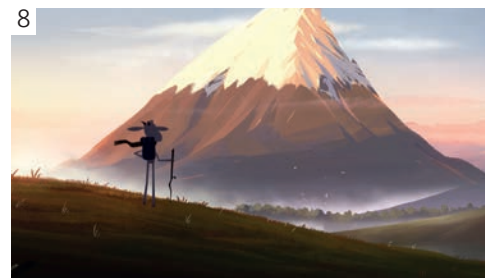
Forgive me, this is one of our own agency's pieces of work and hopefully I'm not jinxing it, but in a week of *GoT* hype at the start of the final season, this stood out.

Myer's Naughty or Nice Bauble

I'm not sure what category this will be in, but it's a lovely insightful bit of tech that reinvents the Christmas spirit.

Dry July Ducking Autocorrect

This campaign for Dry July should do well in radio. It's insightful and engaging and won a load of golds at [local awards show] AWARD.



NEW ZEALAND

Natalie Knight

Creative Director, Colenso BBDO Auckland

Spark Kapu

A beautiful example of a brand making things that will enrich our lives. Spark and Te Aka Māori Dictionary have launched Kapu, an interactive mobile app powered by Google that helps people learn Te Reo Māori translations by exploring the objects around them. It puts the country's first language at the fingertips of generations of New Zealanders.

KiwiRail

Look Right, Look Left

These radio ads will trouble the judges because it's so tough picking your favourite.

NZ Police Question a Cop

This humorous spot will see Po-Po [recruitment] pick up faster than Friday night's paddy-wagon.

DB Export

The Paperless Newspaper Ad

A category-breaking idea to save the world by printing newspaper ads on radio. After all, you can't drink beer without a planet.

NZ Lotteries Armoured Truck

Will this hit the Cannes jackpot?

Ministry of Education

Oat the Goat

A lot of love went into this gorgeously crafted piece of work and it shows.





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Social Media



Andrew Murray

Director of Social Media & Content,
TBWA\Dublin

How innovative do you think the last 12 months have been when it comes to social media campaigns?

I feel that it's been a pretty average year for innovation. Most 'innovative' and powerful campaigns were not just social media-led, they were integrated campaigns that had elements of PR, tech and branded entertainment. They generated earned media, reach and scale through solid amplification plans.

What pieces of social media work have impressed you the most and why?

I adored New York Public Library's *Insta Novels*. I thought that it was an exceptionally clever and beautiful use of a relatively new format. I'm a fan of Burger King's ongoing war with McDonalds. It's clever, never nasty and doesn't just play the challenger brand for the sake of it. BK's *Whopper Detour* to promote its new app is genius. It's more of an integrated solution, but its use of social to promote the campaign was best-in-class.

How has the drive towards social responsibility and authenticity impacted on brands' social media strategy?

To see how this drive for brands to 'do better' has impacted their social media you only have to look at plastic straws. In July 2018 Seattle banned plastic straws. Then Starbucks and McDonald's revealed they were phasing them out. Now it's got to a stage where people are pretty disgusted if they receive a

plastic straw with their gin and tonic in any type of dive bar. All in the space of less than 12 months.

Has the power of social media influencers and having them at the heart of a campaign started to wane? At TBWA\Dublin we don't really advise the use of 'traditional' influencers for most of brands we work with. We're advocates of influe-sadors! It's a mix of an influencer and an ambassador. Influencers are generally influential due to their social media profile, plus possibly one area of interest (e.g. beauty, fashion). Ambassadors are generally influential due to their skill, expertise and background in a non-social media-based arena. Finding someone that sits roughly in the middle can be powerful.

Where do you think this category is heading; is it still an important part of a brand's advertising strategy?

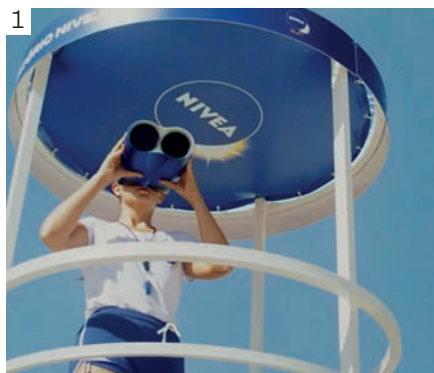
The biggest shift for me in social media over the past 12 months has been the focus on the power and effectiveness of a fully integrated campaign and digital always-on communications versus social media or one-channel specific solutions. There's also the ever-increasing importance of true digital and social-first content as part of a wider integrated solution. That's the public expectation now. Not just re-purposed content from more traditional campaign assets.

How difficult is it to stand out in such a hugely saturated and often ad-unfriendly environment?

Very. It's the biggest challenge for my team every day; getting people to pause when the average 25-year-old is scrolling for close to 15 meters per day on mobile.

We adopt an approach that people in adland have been using since advertising began; a value exchange. It's our responsibly to create some kind of value exchange [and] give consumers something that deserves their attention.

What, for you, is the most exciting part of working in advertising at the moment? The agency silos have gone. Digital and social media is not a nice add-on to more traditional briefs any more. More and more



BRAZIL

Joanna Monteiro

CCO, FCB Brazil

Nivea Binoculars

Nivea Sun and FCB already have a tradition of creating campaigns that build Nivea's reputation for protecting against skin cancer. Following *Bracelet* and *Doll*, Nivea has developed binoculars that use image processing to detect, in real time, if skin is fully protected. It uses several technologies – filters, an adapted camera and a VR headset with an app that creates colour adjustments in real-time. It's a case of Nivea using technology to connect to people emotionally.

Leica The Hunt

This beautifully crafted short film, which Leica now claims wasn't 'officially commissioned', was inspired by stories of photojournalists who have gone out of their way to reveal the truth.

Nike The Brazilian Team

To mark the 100th anniversary of the first Copa America hosted by Brazil, Nike, with W+K São Paulo and CBF launched a series of illustrated collectable cards, with retro design featuring top Brazilian players. Well executed.

1 Nivea, Binoculars 2 Nissan, Alarm Clock
3 HSBC, Desautomaticemos El Acoso (Harassing ATMs) 5 Leica, The Hunt



ARGENTINA

Nico Buris

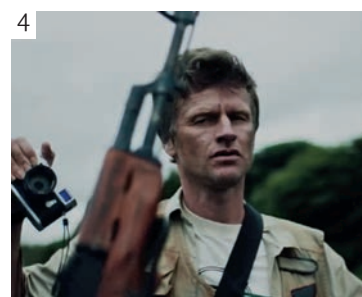
EP, Rabagast South America

Nissan Alarm Clock

Despite not being through an Argentinian agency, this global campaign was shot in Argentinean Patagonia by Nico Kasakoff for Landia. I chose it because of the beautiful locations, accurate and inspiring direction and impressive photography. Argentina provides different climates and unforgettable landscapes. It's also an A-list shooting destination because of its multi-ethnic casting.

HSBC Desautomaticemos El Acoso (Harassing ATMs)

This innovative work raises awareness of how women have to deal with harassment on a daily basis. The ATM delivers typical masculine responses when women say 'no' to them. The idea is to show people's reactions to an ATM contradicting them and draws parallels to what women experience when a 'no' is not understood or respected. After winning a Cannes Lion in 2016 with *Manboobs*, the agency DAVID and production company Landia teamed up again for this social awareness campaign.



briefs are digital and social first, and then they evolve into more integrated campaigns. It's a complete flip from three to five years ago, and it's all very exciting.

What's been your favourite campaign of any category over the past year? Nike's image of Kaepernick overlaid with 'Believe in Something. Even If It Means Sacrificing Everything' and the follow up in Nike's *Dream Crazy* campaign. Simple. Powerful. Brave. **S**

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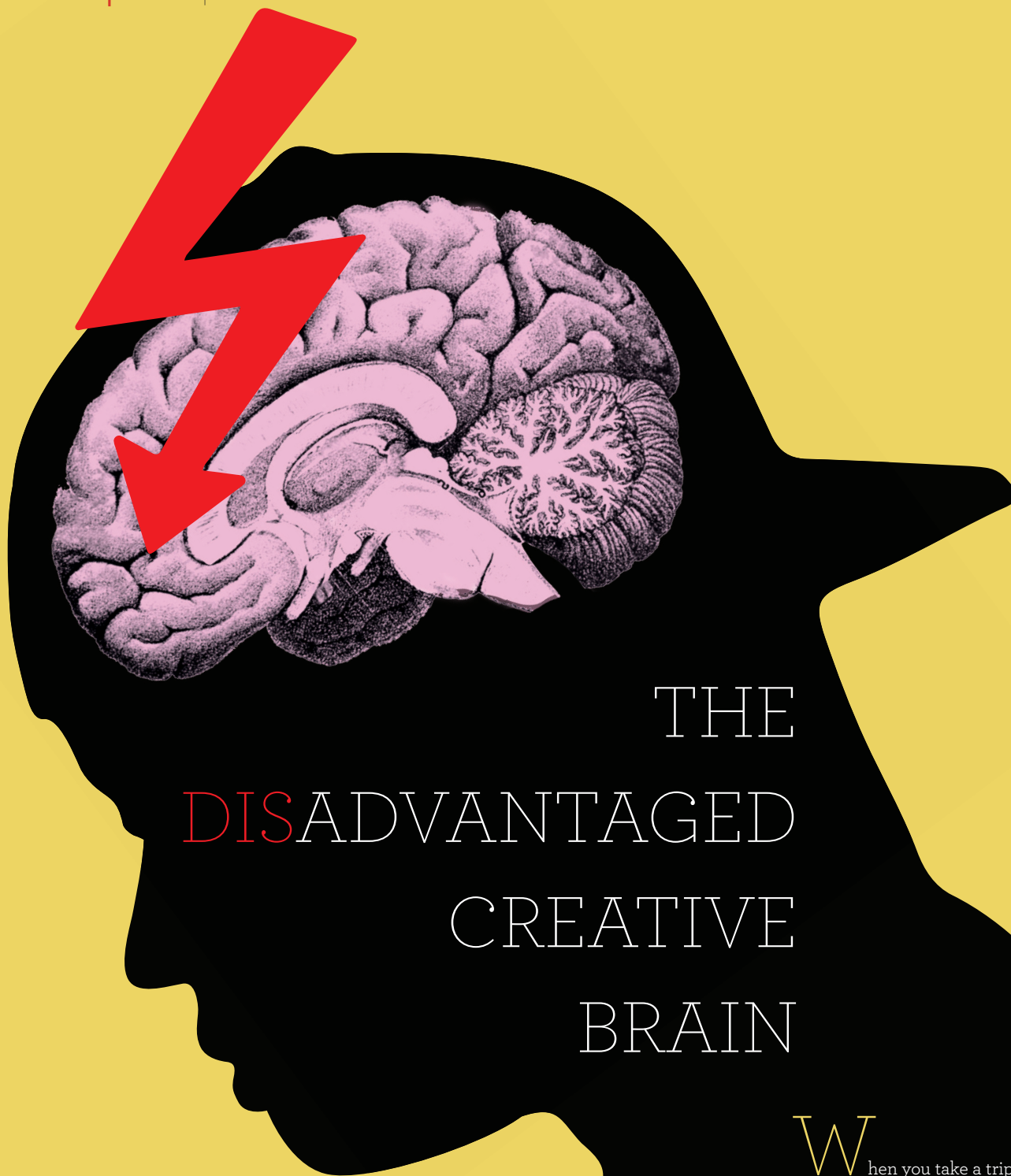


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THE DISADVANTAGED CREATIVE BRAIN

WHY DISADVANTAGED
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YOUR OWN CREATIVE
BRAIN A JOLT

When you take a trip to a new city, the differences light up various areas of your creative brain. You take more photographs, you think of more ideas, and often your dreams are more vivid. It's because your brain is receiving new experiences and you are forging new neural pathways.

To a much greater extent, this happens when you work with different types of creative people. People who are from unusual backgrounds shake up your tried and trusted ways of thinking. Creative brains need to be stretched. Sticking in your comfort zone is what is producing the 89 per cent of the advertising wallpaper that you ignore on your screens on a daily basis.

Sean Thompson is the Co-Founder of ad agency Who Wot Why. He and Matt Follows, an author and sustainable high-performance coach at training company Leading Left, have been delivering helpful advice on the good, the bad, and the ugliness of the creative brain. They now collaborate with Leigh Wolmarans, a headteacher who has worked in areas of social deprivation across the world to show the creative advantages of the disadvantaged creative brain. Thompson explains....

The author, blogger, scientist and Professor of Psychology at Durham University, Richard J Crisp, says that embracing diversity in our social world has two aspects: it awakens our creativity and it also maximises our creative potential.

Our creative businesses are a work in progress. They badly need diversity, but they have to go deeper than purely hiring people from university, art college or ad school. We need to embrace disadvantaged people of all backgrounds. The creative brain is much more

hungry for knowledge, data and experiences. It tends to be more empathetic, sensitive, trusting, idealistic and inquisitive. Meaning it's in danger of being more exposed to the harsher elements of life. Which is why it's more prone to internal and external conflict.

Disadvantaged people's creative brains are no different to our own, but their experiences are far different. This is why, given the opportunities, they can come up with ideas that are wonderfully different. However, they might have grown up in tough environments and feel that the world is skewed against them. This means that, from the beginning, their brains will have been loaded up with destructive subconscious self-talk and negative belief systems.

Promising plastic minds

The philosophy of my company Who Wot Why, is to champion creative people, without whom advertising businesses would be left wanting. Yet supporting the creative talent who deliver the work is an area

that is too often neglected, poorly understood, or run roughshod over. The Who Wot Why team are working with Leigh Wolmarans' organisation, The Silhouette Youth Theatre, to open doors and minds to the commercial arts: directing, photography, writing, design. Wolmarans has discovered many reasons why the creativity of disadvantaged people is set apart from the norm, but there are two main ones: they have to think creatively and flexibly simply to survive and they are more grateful when given opportunities – giving everything they have to succeed.

In Wolmarans' experience, you need to engage young people early and you must make everything you do relevant to their lives. Then, you need to make sure they enjoy what they are doing. If you don't, they can get agitated and everything goes to pieces. Gaining their trust is important, because many of them have learnt not to trust outsiders.

Once they trust you, more often than not they create work that is exceptional. One example of their unaided creative thinking is deciding to form their own theatre group and naming it Silhouette – as one of them said, it's difficult to tell the ethnicity, gender, age and background of someone in a silhouette. Smart. Matt Follows, a leadership coach and psychotherapist, has worked with hundreds of different types of creative brains including those from disadvantaged backgrounds over the past decade. He's found that what unites all of them is that every mind is plastic, with skills, abilities and coping mechanisms that are able to change. This means that no matter what type of life people have led,

“The creative brain is much more hungry for knowledge, data and experiences. It tends to be more empathetic, sensitive, trusting, idealistic and inquisitive. Meaning it's in danger of being more exposed to the harsher elements of life.”

be it deeply traumatic, clinically depressed, or burnt out, they may be remodelled in a way which makes them far more creative, emotionally resilient and happy than before.

The young people involved in Wolmarans' theatre group come from tough backgrounds, but we know that if you change their environment from negative to positive then everything changes. Their minds rewire, from the overly active bias that's been grooved into their brains' physical architecture, to open up to explore new ideas.

Provocation and creation

The ad industry is dominated by middle-class people – some might say it's lost its spark – so we need to bring in people who break rules, people who think unexpectedly, people who have original provocative points of view.

This isn't about you being all do-goody, though that helps; it's about you doing good for your creativity. Yes, you need to stretch the creative brains of disadvantaged people but in turn, you need to spark up your own creative brain.

If you're interested in helping yourself and someone from a disadvantaged background at the same time, then Wolmarans knows some disadvantaged creative brains who are looking for internships. **S**

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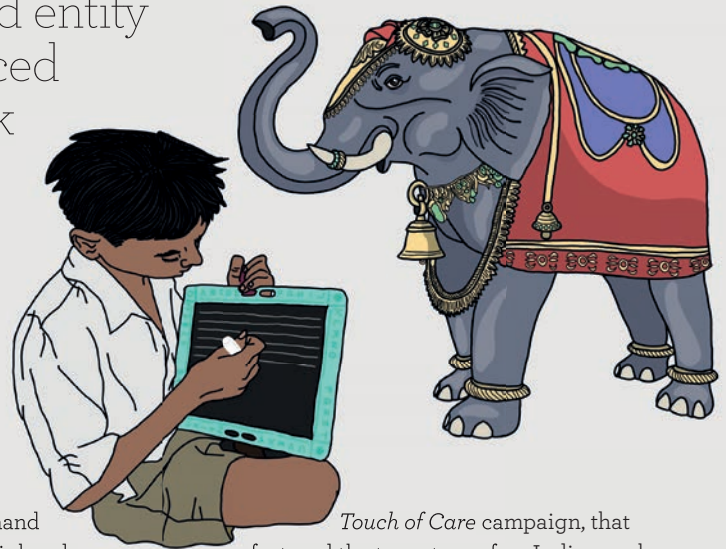


*Danny Edwards, our
man from a small island,
takes on the vast and
complex Indian ad scene*



A nation of marvelous miscellany

With its wealth of languages, cultures and contradictions, the one word that sums up India as a country is ‘variety’. Its advertising industry is a similarly complex, multi-faceted entity that, as in the rest of the world, faces fast-paced change and challenges. Here, leading adfolk divulge a suitably diverse range of views on talent drains/talent bounty, scam, goodvertising and more, with a general consensus that creativity is forging ahead



India is huge. Like, massive. Geographically it is the largest country in south Asia and the seventh largest in the world. Home to 1.3 billion, it has the second largest population on Earth, marginally behind China. With such an enormous number of people, spread out over such vast areas it is, as many people mentioned over the course of *shots*’ trip to Mumbai earlier this year, like many countries crammed under the umbrella of one.

From a creative point of view, that can pose challenges, but it’s one that the Indian advertising industry is used to facing. Like the country itself, its industry is a mass of contradictions and varying cultures and ideals all vying for space, and whether this helps or hinders its creative impact, depends upon your point of view.

“Indian advertising has always been creative,” says Arvind Krishnan, MD at BBH India. “Our exposure to Western media is high, but so is our adherence to local culture, and the work we produce is a reflection of that; it’s schizophrenic. The only thing that unites everyone is the cricket team and [Bollywood] superstars.”

“Our exposure to Western media is high, but so is our adherence to local culture, and the work we produce is a reflection of that; it’s schizophrenic.”

While it’s true that there’s a preponderance of cricket-themed work, and more than a smattering of Bollywood superstar-fronted campaigns, there is more to Indian work than that. Last year’s Cannes Creative Effectiveness Grand Prix featured neither cricket nor Bollywood but was won by Ogilvy Mumbai for its Savlon campaign, *Healthy Hands Chalk Sticks*. The campaign saw sticks of chalk specially made with soap so that the dust from the chalk sticks (chalk sticks and slate are still widely

used in Indian schools) became a hand sanitiser when the children ran their hands under water before having lunch. It was the answer to the problem of increasing ill health in schools and showcased that Indian creativity is alive and kicking. “From a production point of view, I guess [India] might be lagging a few steps behind [the West],” says Harshad Rajadhyaksha, joint ECD at Ogilvy [read more about him and his creative partner on page 108], “but as far as world-beating ideas go, we are up there with the best in the world.”

Entering the age of outrage

Savlon’s campaign also shows that India is no different to many other territories across the world when it comes to what’s trending. The boom in brands highlighting their ethical credentials and aiming to stand for something seems as strong in India as elsewhere. “It’s the age of authenticity,” says Krishnan, “and that’s got more important as social media has grown here.” And because social media has grown, it is also, Krishnan points out, the age of outrage. A 2017 spot, part of Vicks’

Touch of Care campaign, that featured the true story of an Indian orphan adopted by a transgender Indian woman, was highly praised but also criticised in some quarters for apparently sensationalising transgender issues.

“Social issues and awareness are important now,” says BBH’s CEO and Managing Partner, Subhash Kamath. “Standing for something in Indian advertising has been embraced, but not everyone has learned how to do that properly yet. These trends are what you see on the surface, but real change is what happens beneath that.”

One big change in the industry is the general insistence that it has moved away from a previous association with scam advertising. Scam has dogged certain territories – India included – over the years, with unapproved or, more often, just extremely limited-release work being passed off as genuine but created with the express goal of winning awards.

In 2013, JWT India got into hot water with a series of Ford press ads that were created seemingly without the client’s approval and which were accused of being sexist, with the Managing Partner and Chief Creative Officer at the agency eventually resigning over the affair. It’s one of many examples but, says the industry, times are changing. “Scam has become a lot less problematic in recent years,” says Khalil Bachooali, Founder and EP at Offroad Films, before offering a defence to agencies that have been in the firing line. “We almost always hold agencies responsible for scam, but there are a lot of ambitious clients out there, and clients love awards too.” It’s become less of an issue though, thinks Bachooali, because the clients have their focus on other elements of the business, namely financial ones. “Awards are gravy,” he says, “and they’re worried about the meat.”

Of course, the conversation becomes confused when the definition of ‘scam’ varies. Some say that





- 1 Vicks, *Touch of Care: Transgender*
- 2 Ford's controversial press advertisement
- 3 Savlon, *Healthy Hands Chalk Sticks*

the resultant campaign needs to be part of a bona fide brand strategy that hits a specific brief and does so at scale. People such as Srijia Chatterjee, Publicis Worldwide, India's managing director: "[The campaign] needs to be real. Something that fits with the brand strategy and which has a certain critical mass. It also needs to be for an existing client and not a random shop."

Senthil Kumar, JWT India's Chief Creative Officer [read more on page 104], on the other hand, abhors scam advertising but believes that, as long as there's a client involved, a campaign can't be considered scam. "Creativity shouldn't be associated with scam in any way, it's theft," he says. "But sometimes you've got to go to a client and tell them you have a brilliant idea. Maybe after 10 rounds of research you hope the idea doesn't get killed and you use the power that you have as a leader to find a way to bring it to life."

Whatever your view of the intricacies of scam advertising, it seems that true scam ads that are made without client consent or with tiny distribution, are on the wane. What is definitely not waning is India's love affair with technology, and especially with mobile.

Talent lost to Amazon's jungle

Pravin Sutar, Executive Creative Director at Dentsu Webchutney Mumbai believes that mobile technology, which has been adopted en masse by swathes of the country, both in urban and rural territories, will be the force which both saves and disrupts the Indian ad scene. His agency's recent work for brands including lending platform EarlySalary and an anti-piracy campaign that utilised a spoof trailer for a real film, using the actual actors, have created big waves. The latter even managed to get the piracy law in India altered within 22 days.

"Disruption has to be the key," he says, "or

people will just skip over all advertising. Clients are embracing digital and are more willing to take risks in that space. Brands want to cut through the clutter and stand out so I think, rather than there being challenges, there are opportunities."

But, as with many things in life and business, there are two sides to every story, because the uptake in digital has also seen a downturn in more traditional advertising platforms. "It's becoming a difficult landscape as digital and mobile take hold," explains Offroad's Bachooali. "The penetration of digital content is high but people haven't embraced e-commerce yet in India. People will see an advert online for a holiday then go visit a travel agent. Brand managers are having knee-jerk

"Clients are embracing digital and they're more willing to take risks in that space. Brands want to cut through the clutter and stand out..."

reactions; today, every film we do pretty much isn't part of a long-term [brand] strategy. Brands know they need an engaging digital strategy but they don't know what will stick."

Another challenge the Indian (and wider) industry faces comes from relatively new players in the market such as Netflix, Amazon and their relatives. It's not necessarily their ad-free output that is causing concern, more their tendency to attract some of the most innovative talent in the marketplace. "There's such a wealth of creativity outside of advertising," says Amitabh Bhattacharya, Founder and EP at Nomad Films, "that advertising is just a drop in the ocean. We're facing a huge talent shortage and advertising also doesn't pay enough." Publicis's Chatterjee notes "There's also been a mushrooming of hotshops. So creatives, planners and good account people

have a lot of choices, alongside the competition from tech and telecom companies."

"The Indian advertising industry is going through a talent drain," comments Rahul Mathew, National Creative Director, DDB Mudra Group. "Once, it used to be corridors through which many creative people ambled while they found their calling, and the industry was enriched by their interactions and contributions. Today, the access to many creative alternatives has become a lot easier. So, many who would have walked through our corridors, pass us by completely."

Ambling away from adland

Bhattacharya, along with many others, can see that the Indian industry is changing as the line between agency and production company blurs. "There's a lot more project-based business," says BBH's Kamath, "and less AOR work. That can be good, but also means creatives are less emotionally engaged with the brand they're working on. Agencies are often less at the top of the table to guide a brand. If a client is a great brand-builder then that can work, but 95 per cent of clients aren't, that's why they need agencies."

Publicis's Chatterjee is already preparing her agency for the future with Prodigious, the agency's in-house production arm. "In India, production company diversification is about creating more online and long-form content. For agencies, it's a move into production." Does she think agencies will continue to encroach on what is traditionally production company territory? "I think all agencies will have in-house production arms," she says. "It's the way the industry will go."

If there is one thing to take away from the series of conversations *shots* had with advertising luminaries in India, it's that there is no consensus

of opinion – digital is on the rise and the country is embracing mobile, but many brands are unsure of how to negotiate that opportunity. There are plenty of creative people in India, but many are being drawn away by competing platforms and industries. The Indian ad industry is diversifying and welcoming new opportunities, but some of that diversification could be at the expense of traditional production companies' core business.

"Indian advertising is like an adult learning to walk again," says DDB Mudra's Mathew. "A lot of what we know, and have known, is being redefined. Starting from how we've defined demographics to media consumption and even how we've been structured as agencies." The one thing that seems unequivocal is that the Indian industry is focussed on the future and has creativity, in whatever form it takes, at the forefront of its collective mind. **S**

A rebel child aiming for the stars

With a background in features and advertising production, Equinox Films director, Priyanka Ghose, is well versed in the practicalities of filmmaking, something that helps her keep her feet on the ground while “aiming for the moon and the stars.” Aligning herself with the younger breed of risk-taking Indian directors, she’s all for “going bananas” creatively and is keen to push against a tendency among Indian clients to play it safe...

“I studied really hard,” says Priyanka Ghose, “but all the while, inside of me, I knew I really only wanted to make films. When I voiced that opinion, though, it was just disregarded, but once I managed to get all my degrees in place, I said, ‘OK, I’m done now, can I please go and work in film?’ My family thought I was joking, that it was just a phase and that I’d come back.”

After more than a decade in the business, it’s safe to say that if it is a phase, then it has become an especially long and successful one. Ghose has been a director for five years and, before that, was an assistant director before turning her hand to producing. She has directed spots for brands such as Coca-Cola, Airtel and BMW and is one fifth of the directing roster at one of India’s most successful production companies, Equinox.

Meddling to find the magic

Advertising, though, was not Ghose’s initial destination. Though she has been in the ad business for 10 years, prior to that she worked in features, as a production assistant and first AD. “I was always curious about advertising,” she says, “but I had no idea whether it was something that I would like.” But when Equinox producer Manoj Shroff approached her to work as a freelance producer, she jumped at the chance. “I really enjoyed the process,” she says. “I started working with and observing big directors, Indian ones and directors from abroad. I watched them closely and, with my background in assistant directing, I began to feel that I was ready to direct myself.”

Ram Madhvani, one of India’s most prominent directors, and the co-founder of Equinox, told

Ghose that being a producer before becoming a director is a very beneficial thing and something that had helped him immensely. Ghose says it can be a help and a hindrance. “Manoj used to tell me that I would meddle a lot with the way [the production] was meant to function,” she says, “but I think I’ve got better. As a director you can [aim for] the moon and the stars in the sky, but you need to know what is available to you, and how to make the most of it. I don’t think it bothers me anymore, it’s just that I know the working of [the producer’s side], which is a huge advantage.”

Ghose describes herself and some of her contemporaries as a “hungry, younger breed” of director; “rebel children who want to find their own way of working”. Not, she explains, that the current way of working in India is all bad, it can

“As a director you can aim for the moon and the stars in the sky, but you need to know what is available to you, and how to make the most of it.”

Citizens for Peace, ISM

just be risk-averse. The senior level of agency personnel, she explains, has been the same for a long time, so while they can be hugely inspiring people to work alongside, they can also be known to shun experimentation.

“They don’t always want to take risks,” she says. “They’re going down paths that have been tried and tested and that they know will work, and they work for a reason, so you can understand it; it’s a good and bad thing. I can be working with someone who is 20 years my senior and that person’s insight and experience helps me, ▢





“There are a lot more women in crew, whether in the lighting, camera, costume departments. More woman are feeling like this [career path] could be possible for them.”

Art by Pradip Kumar 2019

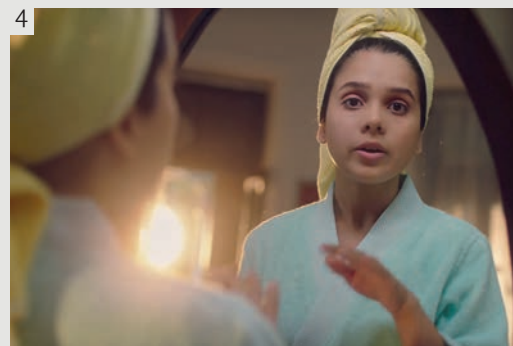
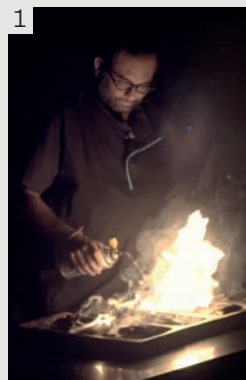
but at the same time, if the guy is more or less my age, or more or less at the same point in his career, the ideas can be more bananas, you can go all out.”

But are those same senior agency people just carrying out the wishes of their clients, or are brands themselves willing to push boundaries creatively? Ghose doesn't think so. “I really don't think we have those sorts of clients here, [clients in India] are not going to take that sort of risk. They don't want to do something edgy, which is why we've not seen anything come out of India in the last few years that is ground-breaking. Maybe once in every five or six years we have a damn good script coming our way, but it's always handled by a really big filmmaker.”

If creative ideas are still struggling to break through into the Indian advertising scene, at least Ghose takes some comfort from the fact that women seem to have been more successful in making their mark. She says that, as with the Western world, gender diversity has been a hot topic in recent years. Whereas 10 or 15 years ago there would have been a tiny minority of women in a 100-strong production crew, these days that number is, often, significantly increased. “There are a lot more women in crew,” she says. “Whether in the lighting, camera or costume departments. More woman are feeling like this [career path] could be possible for them.”

Freedom fighters and Bengal tigers

Female directors, though, are still few and far between. Ghose says that everyone knows her and her female contemporaries because they comprise such a small part of the industry. She says that, at times in the past, she has felt like giving up; that



advertising is such a completely male-dominated industry that it wouldn't work out for her. “It was hard,” she says, adding that she realised that many women working in other sectors in India have it just as hard. “Whether you're a lawyer or an architect, they're all working in offices which have a greater male population. Partly that's just to do with our country; our population. We have a gender imbalance here.”

Those struggles have not held Ghose back and she has spread her directorial wings beyond adland, having helmed a TV series in 2018 called *Chandrashekhar*, about the Indian freedom fighter Chandrashekhar Azad. Plus, after our interview, she was set to fly off to shoot a documentary about

the effects of climate change on Sundarbans, a mangrove area in the Bay of Bengal, that's home to the Bengal tiger. “Whether it's shorter format, longer format, fiction or documentary, I've been attracted to all types of stories throughout my life. I have eclectic tastes.” She says her tastes range from *Avengers* films to the Netflix documentary *Virunga*, about a UNESCO heritage site in the Democratic Republic of the Congo.

Ghose says she wants to be able to “do everything”, including another TV series in the next 12 months and also a feature film at some point, “because we are in a time [in India] where a lot of newer directors and newer content is being accepted and welcomed into mainstream cinema.”



“We've not seen anything come out of India in the last few years that is ground-breaking. Maybe once in every five or six years we have a damn good script.”

1 Gaggan, *Paturi*

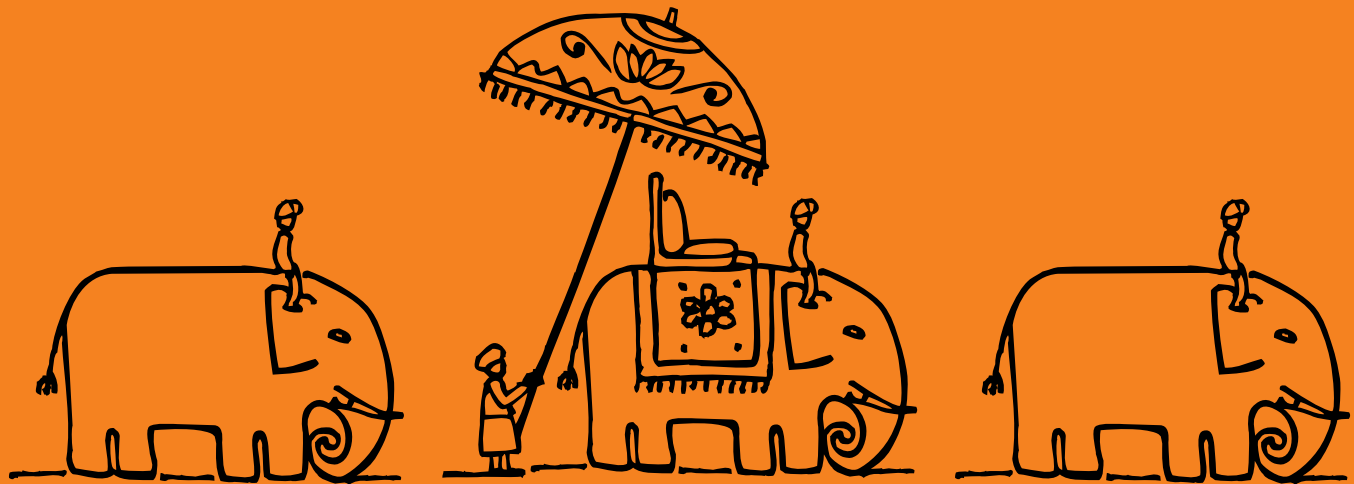
2 BMW Financial Services, *The Birthday*

3 Druv Kent, *Glitter & Dynamite*

4 Airtel Prepaid

5 Mahindra XUV 500, *The Adventures of Rocky*

But advertising, despite the difficulties it faces in getting creative ideas out into the world, is something she doesn't want to turn her back on. “I remember telling Manoj that I didn't want to be doing this for too long. I said I'd just do ad films for a little while, and then I'd move onto longer format, that was my plan. But now, I feel differently. I may have done, like 50-odd commercials, but in that period of time, whatever I've done, I still find it really challenging and exciting. So, I want to continue with advertising because I love it. I absolutely love it.” **S**



Maharaja treatment

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Rise of the rocket man

Aged just 24, when his second employer, Grey India, was seeking “a fool” to send to Sri Lanka, Senthil Kumar didn’t let the fact that the country was riven by civil war stand between him and a CD role. The former rocket science student’s tour of duty bagged him training in “the business of ideas” and a heap of awards. Now, as JWT India’s CCO, he’s one of the country’s leading admen. Here, he assesses India’s quest for an advertising identity

Advertising; it ain’t rocket science, right? Well, even if it were, India’s advertising industry would be in safe hands with Senthil Kumar, JWT India’s Chief Creative Officer, who studied engineering, and specialised in rocket science.

But while a student at Bangalore University he was also the culture secretary of the college campus and had a passion for film. He thought that a career in advertising would be a bridge to working in the features industry but says that he has “been on that bridge a long time now”, though it’s one he continues to enjoy traversing.

After passing a series of exams, he was initially offered a role as a trainee in account management but, once he found out that role was not a creative one, he turned it down, much to the surprise of those offering it to him, and started again. Then, he says, he got lucky. In 1997, at only his second job, at

Grey India, the agency was “looking for a fool” to take on a creative director role in Sri Lanka, which at that point in time was in the grip of a civil war. Kumar, an ambitious 24-year-old, was that fool. “They said, ‘how much are you getting now?’ So, I told them. They said, ‘we’ll multiply that by five. Do you have a passport?’ I said, ‘fucking yes, of course’, and got a passport done in a week and I went there without having a clue about anything.”

Kumar spent three years in Sri Lanka, working with their biggest client, British American Tobacco and winning a fair share of local business, as well as a slew of awards. “It was great,” says Kumar, “because at that age I had nobody above me and I was running the show. It helped me cut my teeth and find my way around this business of advertising and the business of ideas.”

Now one of the most respected creatives in

Indian advertising, Kumar talks to us about the state of the industry in his home country, the challenges it faces and why, if you’re an artist, there’s no such thing as scam advertising.

What are your thoughts on the current state of Indian creativity? Have the last year or two years been successful, creative and interesting? What are the big challenges that you’ve faced?

I think the ambition has always been, from an Indian point of view, to create something that is very different from the rest of the world. I don’t think we’ve had our share of success yet, like some of the other markets, such as South America, which has a very distinct visual language and a very visual style, which they own. And the Thais, too, they have a very specific sense of humour.



“...we think of India as the backroom of technology for the world... but it’s stayed a backroom. We haven’t been able to blow anybody’s mind with a technological idea yet.”

1 Blink and They’re Gone, Family Tree, directed by Kumar

I think that the more Indian creative people try to get to their roots and try and find their identity, the more we will be able to create something extraordinary and really surprise everybody – that’s the stuff that nobody has seen.

It’s like how Bollywood tries to ape Hollywood on a daily basis. If that ends up happening in advertising, that will be due to a failure of the Indian advertising market. We have not, as yet, been able to create that absolutely original Indian identity in creativity. ▣



“It’s like how Bollywood tries to ape Hollywood on a daily basis. If that ends up happening in advertising that will be due to a failure of the Indian advertising market.”

Some people working in the Indian advertising industry have said one of the failings of Indian creativity is that it is too distinct, that it hasn't translated internationally and that's why it doesn't win many international awards. So do you think the opposite is true?

Yes. I think the absolute opposite of that. I think to stand out on the world stage you have to be as original, as Indian as you can be. Only then will people sit up and take notice and ask, 'where is this world? Why haven't we seen this before?'

I think that's the strength of any particular region or any creative person. You have to have your own individual identity. That's why most famous directors have a particular style. They master the art of the craft, they have something that is their own and that's what's important for any creative industry or for any creative person.

You've got to look at it differently and look at your own roots, your own experience and your own lives. We've had something at JWT for a long time, which I think Craig Davis [JWT's Worldwide CCO] said, which is that real life is more interesting than advertising.

Do you think that the pool of talent in India – be they creatives or directors or crafts people in the industry – is big enough?

The potential and the ambition has always been there. I think we have not translated that yet. We have had some phenomenal directors in film over the years, who are very distinct in their own styles.

I think from a technology point of view, we think of India as the backroom of technology for the whole world. We haven't been able to blow anybody's mind with a technological idea yet.

We have been doing little bits here and there, we try hard, but I consider that as a failure as well. I'm an engineer by profession and I haven't been able to capitalise on that education and on the technical promise that the country offers. The craft of technology meeting creativity has not really happened yet.



What's your opinion on something that has, at times, dogged the Indian advertising industry – scam advertising?

I don't think creativity should be associated with scamming in any way, it's the same as theft. Creativity is about ideas and there are only two kinds of idea in my book; proactive and reactive. The proactive idea is something that you come up with and then you find the way to bring it to life. Reactive ideas are when you get a client who comes and gives you a brief and you react to that challenge; you come up with a new idea to answer the marketing problem.

I think that you can call it scam if there is no client or somebody enters it for an award when they didn't actually release the work [but] I don't

think that kind of stuff is happening. Sometimes you go to the client and tell them, 'I have a brilliant idea and I want you to buy it'. Maybe after ten rounds of research you hope that the idea doesn't get killed and you can use the power that you have as a leader to find a way to bring it to life.

Essentially, you're saying a scam only exists if there is no client?

Yes. It's like an artist who does this amazing painting. He has an idea in the middle of the night and he wakes up and he doesn't sleep for three or four weeks and does this cool piece of work. He takes it and exhibits it, and then it's at auction. The guy who buys it owns it. That's the process. If you have an idea, it's not necessary that you need to hold it back and say, okay, I shared it with this other agency and they didn't buy it so, you know, kill it. If it's really good it will never go away. I cannot afford to use the word 'scam'. I'm an artist.

You have a love of filmmaking and you are also a director...

That's why I said that I have been on the bridge for a long time. Somewhere I discovered that I could direct as well. As a writer in advertising, you write and then usually you hand it over to another person and hope to hell that guy's vision matches with yours and it all comes together. At some point you think it didn't happen right and you think you could have done a better job. You just have to have the balls to say, 'I can do this'. For the last 10 years I have been doing three to four films a year, on average. Most of them for scripts I have written.

Have you ever considered being a director full time?

Right now, I have the best of both worlds. I'm hungry to do a feature film. [I love] making a 30-second or 60-second commercial, or even a two-minute or a five-minute film, I enjoy stretching it. In advertising you're always compressing it, you're always trying to tell a whole story in 30 seconds.



"I think that you can call it scam if there is no client or somebody enters it for an award when they didn't actually release the work."

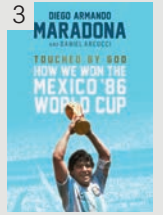
More of Kumar's directorial work:

- 1 Gatorade, Relay
- 2 Nike, Bleed Blue
- 3 Nike, Make Every Yard Count

I think that creativity should never be constrained; that's why I've been pushing myself to do longer formats on the side.

Every time the client says we like the idea but we don't have the money, I jump in the ring. That's how I've got to do many films. It works for the client and it works for me. It works wonders for whoever watches the film. Sometime I will hit upon this one big feature, and then everything will change. Right now, I'm just enjoying myself. **S**

Going native: Mumbai



Cyrus Pagdiwala, executive producer at Corcoise Films, loves the madness of Mumbai, including the heightened sense of urgency and all that the streets have to offer – from good food to skirmishes



What's the best thing about working in advertising in Mumbai?

Indian advertising is all 'now or never'. Everything is more urgent than anything else in the world, more than brain surgery or childbirth. If an electricity supplier had to decide whether to send an emergency generator to an intensive care unit of a hospital or to a shoot, the producer would convince them that the shoot is the obvious right choice.

What is the worst thing about working in advertising in Mumbai?

We always get scripts for shooting outdoors in the peak of summer when the

outside temperature is 40°C or it's raining 900mm every day. And then we get scripts to shoot inside air-conditioned studios when the outside temperature is a beautiful 25°C and the sunlight is great.

What advice would you give to a visitor?

Travel by train or by BEST [Brihanmumbai Electricity Supply and Transport] buses. These are the lifelines of Mumbai. This is what Mumbai is all about.

If you were booking a hotel in Mumbai, where would you choose?

Bandra [hip coastal suburb] for sure.

What do you miss when you are out of the city?

The chaos and the madness of it. I love the city's pace.

What is the best Indian ad you have seen in the last year?

Dahi Handi, for Fevicol.

Who do you/would you love to work with in the industry?

I love to work with Prasoon Pandey [director at and founder of Corcoise Films]. I would love to work with Fredrik Bond, Steve Rogers, Ridley Scott, Noam Murro. I would have loved to have worked with Frank Budgen.

Where's the best place to eat in Mumbai?

My house, or the street food is always good.

Where's the best place to drink in Mumbai?

The terrace at my house.

If Mumbai were a product what would it be?

An old – but well-oiled – wheel of fortune.

What's Mumbai's favourite pastime?

Having tea on the streets while watching skirmishes.

One table, four places. You and who?

Michael Schumacher, Diego Maradona and Mike Tyson.


What's your one-line life philosophy?

Make merry before she goes.

What's your favourite memory of Mumbai?

I can't decide that yet. I have a lot of life left in me.

If you could have one question answered, what would it be?

Why hire a business management consultant? 

"We always get scripts for a shoot outdoors in the peak of summer, when it's 40°C or it's raining 900mm every day."



- 1 Cyrus Pagdiwala on his terrace with wife Rohini
- 2 Monsoon rain in Mumbai
- 3 Diego Maradona
- 4 Chaotic streets of Mumbai
- 5 Street food
- 6 Fevicol's Dahi Handi ad
- 7 BEST bus for getting around the city
- 8 Chai wallah on the streets of Mumbai

Reasons to be cheerful

With One Show annuals as bedtime reading and his first ad penned aged 12, Harshad Rajadhyaksha was always destined for the industry, while Kainaz Karmakar's first career choice was psychology. The co-CCOs of Ogilvy India also have wildly differing personalities – one hot-headed, one relaxed – yet what the award-winning duo share is a stubborn desire to push creativity and an optimism about the new direction India's advertising is taking...

Talk to any creative in any advertising market in the world and they will likely tell you that the ideas could be stronger, the clients could be braver, the work could be better. Part of that is due to a natural and laudable desire to improve, to never stand still. Part of that is because, for many people in many walks of life, the grass is always greener on the other side.

But this morning Kainaz Karmakar and Harshad Rajadhyaksha are upbeat. Over coffee at the Taj Lands End hotel in Mumbai the Co-Chief Creative Officers of Ogilvy India are relaxed and optimistic about the state of the current Indian advertising scene. That's not to say they don't have some reservations about elements of the industry, and don't acknowledge where improvements could be made, but neither

are they here to complain that everything is burning. "I think we are one of the most robust markets for advertising," says Rajadhyaksha as he takes a sip of his masala tea. "Unlike some of the other developing economies, India has a legacy [within advertising]. It's existed since the 1920s and is two or three generations old. We're very mature. There are clients here who are ready to accept a creative vision, and there are some clients who need a little more hand-holding, but we have our fair share of clients who are brave."

"People want to do big ideas," continues Karmakar. "They want to do ideas that are beyond television. Television is still very big and very important in India, but clients are really open to doing something different and ask us if they can do something like *Chalk*."

A frothy success

Chalk is the piece of work Ogilvy India created for Savlon and which picked up the Cannes Grand Prix for Creative Effectiveness at the 2018 festival. The campaign targeted a social problem – that children in rural areas of the country were getting ill after not washing their hands before eating – and created a solution: the Savlon Healthy Hands Chalk Sticks. Those same children still used chalk and slate in their lessons, so Savlon created chalk sticks infused with soap which mean that when the kids ran their hands under water the chalk dust would foam up and wash their hands far more effectively than with just water alone.

It's one of those ingeniously simple ideas that has created a wider social good as well as garnering a lot of positivity towards Savlon;



"Unlike some of the other developing economies, India has a legacy [within advertising]. It's existed since the 1920s and is two or three generations old."

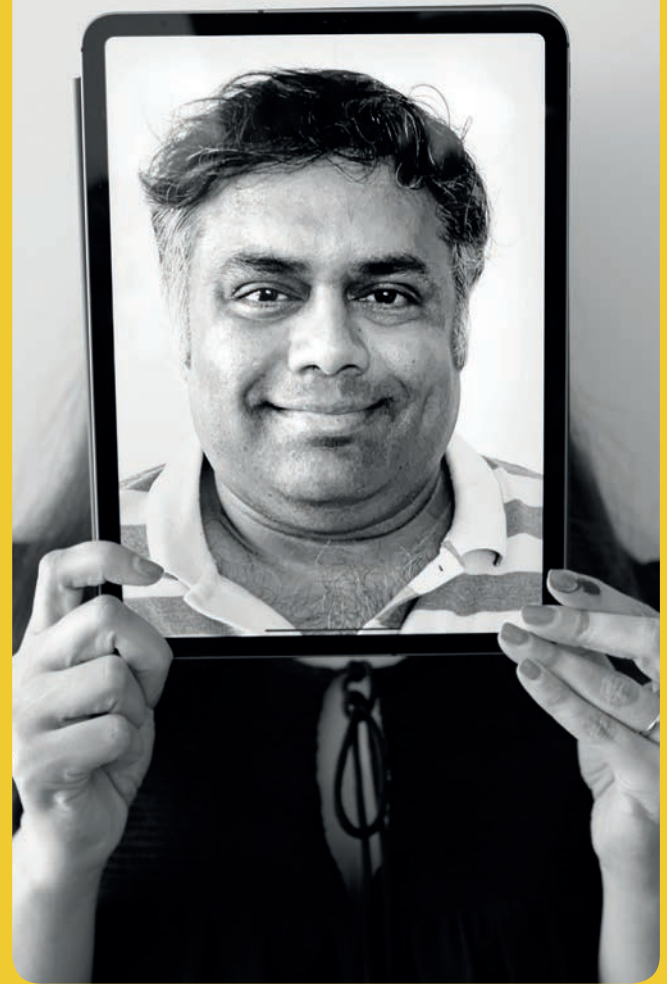
Savlon, Healthy Hands Chalk Sticks

a win-win. "I think the question that other brands are now asking," says Karmakar, "is 'what is our brand about?', 'what is the soul of our brand?'" Savlon decided that what they were about was allowing every Indian child to have access to health and hygiene. "I think brands have suddenly awakened to the concept of brand love," adds Rajadhyaksha. "You can't necessarily put that in figures, but as long as people are talking about [the brand], as long as it's buzzing for the right reasons, then it's a great advertisement for that brand." ▣



“Television is still very big and important in India, but clients are really open to doing something different.”

Kainaz Karmakar



“I think brands have suddenly awakened to the concept of brand love.”

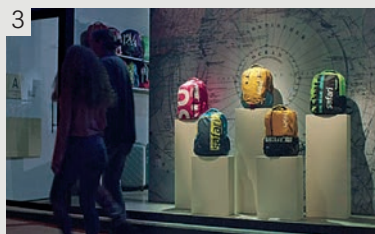
Harshad Rajadhyaksha

A pairing of chalk and cheese

When I ask whether the move towards social conscience within advertising and brands now choosing to align themselves with particular social stances is a cynical ploy by those brands to simply ingratiate themselves with their customer base, Karmakar takes the pragmatic approach. “We are here to engage with a set of people, right? With consumers,” she says. “Whatever is relevant to your customer has to be relevant to the brand. It’s not because it’s a fad, or a trend, but because that’s where society is, because these issues are becoming important.”

Karmakar and Rajadhyaksha have known each other since 2001 but only started working together when they were paired up at JWT in 2007, moving to Ogilvy in 2010, where they were made CCOs in 2017. They are obviously an effective team but, by their own admission, are wildly different people. Rajadhyaksha says he is impatient, sometimes less focussed than Karmakar, and he needs to have information at his fingertips as soon as possible, be that comments from a client after a meeting, or whether or not a piece of work they’ve entered for an award has won. “I cannot stand to lose,” he says. Karmakar, conversely, is more measured, preferring to sleep on things than make a snap decision and believes most problems can be worked out if you give them time and space. “Why do you need to poke the bear?” she will often say to Rajadhyaksha. As well as their different personality traits, the two also had very different entry points into the industry.

“I studied psychology,” says Karmakar, “and was pretty sure that’s what I wanted to do with my life. [Advertising] wasn’t really a love of mine.



After I finished college I wanted to study abroad, but financial issues meant I couldn’t, and subjects that I wanted to study [in India] were not available, so advertising was the second-best thing, because I thought it was easy.” She laughs at the memory, and at her own naivety.

Rajadhyaksha, conversely, was something of an advertising prodigy. His father was a professor in advertising and design who lectured at some of India’s foremost art colleges, and the young Rajadhyaksha got the advertising bug early. One Show annuals became his regular reading and at the age of 12 he was already creating campaigns, one of which was for the Dutch airline KLM. “I realised, when you write out the letters of the alphabet there’s a certain sequence where K L M come together,” he says. “So, I wrote out all the letters and just highlighted KLM in a different colour. I put the logo of the airline below, and wrote, ‘When your flying needs to stand out from the rest of the airlines’. Technically, that was the first idea I cracked. From then on I wanted to keep doing this for life.”

Not playing, is just not cricket

Where they do align is in their stubbornness to get good work through the door and push their clients to make creatively-led decisions. “We’re both stubborn,” says Rajadhyaksha, “and we can have a lot of arguments when we’re crafting ideas, but it’s all in service to the work.”

And they do still make sure that they have plenty of involvement in doing the work that they love. Standard corporate practices seem to dictate that the further up the career ladder you climb, the further away you get from doing the work, but Rajadhyaksha and Karmakar have made sure that isn’t the case for them. “An agency is like a cricket team,” says Karmakar, “and you never see the captain of a cricket team not playing. If they don’t play, they lose their edge.”

And the pair are looking forward to getting stuck into work that reflects what they believe to be a new outlook within India. Though television is still king, clients are embracing other ways of getting their message across and are, they believe, open to new ideas. “Five years back, it would have



“An agency is like a cricket team, and you never see the captain of a cricket team not playing. If they don’t play, they lose their edge.”

1 ICICI Lombard Road Safety Campaign, I Will Drive You Home

2 Blue Star Water Purifiers

3 Safari, Born To Travel

4 Bournvita, Bournvita For Women

been an uphill task to tell a client, ‘Look invest in this chalk which has got soap in it and spend six months on R&D trying to get it right, and then distribute it in schools,’” says Karmakar. “They would say, ‘No, I’ll just do an ad and put it on TV.’ But that’s changed.”

“We need brave clients and brave agencies to bring out the kind of work that will dazzle people,” says Rajadhyaksha. “Because then it becomes cyclical, like a chain reaction. One piece of work like that can make other clients say, ‘Why don’t you do something like that for us?’” **S**

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Setting sail into the future

Helping to launch such innovations as the creation of a motorbike from a recycled Indian warship, Rajdeepak Das, MD India and CCO of Leo Burnett South Asia, is all about navigating the new waters of India's non-traditional advertising. Attacking this mission with the zeal (a spot of stalking and a kidnapping) that got him into adland in the first place, he thinks the way to predict the future is to build it and that brands must be people-centred

The son of a doctor and a lawyer, Rajdeepak Das is a self-confessed ad nerd and wild child who turned his back on a more traditional career for a life in creativity. He tricked his dad into thinking his was a more academic route into the industry by doing business management before planting himself, in 2004, outside BBDO Bangkok for 22 days waiting to bump into the agency's creative legend, Suthisak Sucharittanonta.

When that didn't work he 'kidnapped' Sucharittanonta by jumping into his car, not letting him go until Sucharittanonta looked at his portfolio. And persistence pays, because he was offered a job at the agency. Now the Managing Director India and Chief Creative Officer, Leo Burnett South Asia, Das has embraced advertising's continued revolution and is steering his agency away from traditional advertising methods and towards bold, new ideas that prize human solutions over industry standards.

How has the Indian advertising landscape been in the recent past?

You will see in Indian work that we have our own flavour, like the Brazilians, like the South Africans, like the British. Twenty- to twenty-five years ago it was all press ads, then came a new thing for us – TVCs. But TVCs specific to an Indian audience, and this became the industry's bread and butter.

In the last two to three years when [mobile network operator] Jio launched in India with its free data offer, we saw a radical change in the content consumption landscape. We saw many small and independent digital content companies popping up very fast and gaining massive popularity. I don't think the industry saw that coming; we should have pioneered this platform.

How have you dealt with that new challenge?

At Leo Burnett, we believe in branded utility,

where brands build an ecosystem of innovative products to be a part of consumers' lives. Three or four years back, we brought together a very interesting team and we created a section of the company called Apollo 11. It's populated by design people, ethical hackers, filmmakers, product designers, robotics engineers and social media celebrities. It's a very collaborative division made up of 23-, 24-year-old kids [who have not been already] baptised into advertising [and don't] think they already know what works and doesn't. Their goal is to figure out new solutions. Their work is the future of the industry.

How has Apollo 11's creativity evolved?

We started designing products for our clients. So, for [motorcycle brand] Bajaj, we created a brand-new bike, the Bajaj V. The 'V' stands for Vikrant, as the bike was made with metal taken from the decommissioned Indian aircraft carrier INS Vikrant. The ship was being scrapped, so now people can literally own a part of history.

We've also designed sanitary pads and the world's first anti-collision road management system. As I say, it's about branded utility and how the brand becomes part of people's lives. Yeah, we do TVCs, but these sorts of ideas are the future.

Do you think other agencies are approaching work and clients that way?

Not at the moment. It's not about advertising anymore, it's about giving people solutions. That's why the most powerful companies are Google, YouTube, Facebook, Uber, because they give people the power to do something.

Do we have to redefine what advertising success now looks like?

Yes. What is our future going to be? You have Netflix or Amazon Prime so we don't watch ads.

Four years back, when my daughter was 18 months old, she started using the iPad and, once, she was crying loudly because she didn't know how to skip the boring adverts. I said, "Oh shit, I'm doomed."

The best brands nowadays are by the people, for the people: the video platform by the people, for the people is YouTube; the transport service by the people, for the people is Uber; housing that is by the people, for the people is Airbnb. Advertising agencies will have to start doing those things. No one knows and understands brand problems like we do. We need to create more platforms as service; infrastructures as service; products as service.


How soon do you think that a change within the industry here will happen?

There are lot of new, young agency leaders coming up, so it will happen very soon. Like I tell my team, the only way to predict the future is to build it. Of course, there will be a lot of failures along the way, because that's part of the learning.

Do you think Indian agencies are being brave enough themselves when it comes to creativity for their clients?

Yes, we are taking brave work to the clients because no agency wants to do bad work. But less brave work is coming out. As an industry we have hundreds of clients but for the client it's one chance, one opportunity, so they have to be careful.

Creativity can't be for the sake of creativity. It is an art driven by insight. When the agency goes to the client they need to have a solution that is not only good for the people, but good for the brand. If it is only good for the people, it is charity. If it is only good for the brand, people will reject it. And, trust me, we have millions of problems in this country to solve and everyone – every brand – has to be part of it. **S**



“The best brands nowadays are by the people, for the people: the video platform by the people, for the people is YouTube; the transport service by the people, for the people is Uber; housing that is by the people, for the people is Airbnb.”

**“THINK
HUMAN”**

The velocity of a speeding country

According to Russell Barrett, CCO and Managing Partner at BBH India, the country is experiencing the most exciting time in its creative history since Independence in 1947. He thinks rapidly evolving technology has been the catalyst for this explosion of new ideas and opportunities. Yet, though thrilled at what new tech means for Indian advertising, he knows only too well that, as far as social media is concerned, it's a force for good and ill

After recognising the fragility of a sporting life, Russell Barrett abandoned a promising career as a hockey player and, after trying his hand at journalism for a short time, entered the advertising industry in 1996, starting out at Rediffusion DY&R. Successful stints at Ogilvy, JWT and Bates India followed, before he joined BBH India in March 2012. Under his creative stewardship, the agency has produced innovative work for brands such as Havells water purifiers, Tinder and the Diamond Producers Association.

Barrett is one of India's leading creative lights and is optimistic about his country's creative future, citing a glut of talented youth coming to the fore and India's embrace of new technology as reasons to be cheerful.

However, that new technology also proved to be a double-edged sword for him when, in January this year, he was accused on social media of inappropriate conduct before being fully

exonerated following an internal investigation.

Here he discusses the country's creative evolution, what it's like to be guided by legends such as Sir John Hegarty, and how social media can be used to "galvanise change" but to also sow "emotion over fact [and] opinion over truth".

How do you see the creative landscape in India and how might it look in the future?

I genuinely feel that now is the most exciting time to be a creative professional in this country. It's full of opportunities, because things are changing at such a rapid rate. People are learning to adapt and do things differently. There's no equilibrium and no status quo, there are really interesting things happening everywhere. And it's not just in advertising, it's the same for any creative field. This is probably the most exciting time there has been since India came into existence as an independent country in 1947.

Where do you think that those changes are emanating from?

I think technology, across the world, is the catalyst for most of the change. Technology has grown our awareness, education, new ideas. Technology has turned things all the way round. In India the computer revolution never happened. We went from analogue directly to mobile. I mean, computers happened in the cities and everyone had those old desktops [but] for the largest part of the country you went straight to mobile, which gave you access to the entire world.

The culture of India and the people of India have embraced that change, but has advertising – clients and agencies – changed quickly enough along with it to reflect that?

I don't think so. I believe that's a problem in most markets. There are really smart marketers and they are leading the charge and seeing results, and then

"In India the computer revolution never happened. We went from analogue directly to mobile."

Axe, Ticket

we have a bunch of others who follow. They say, "Yes, I want exactly what that guy did," but those guys are already too late, and things have moved on. You have an inspiring marketer who is doing amazing work and who keeps reinventing things, and then we have a bunch of others who follow. That's true here [but] I wouldn't put the blame entirely on marketers. Have advertising agencies and the marketing community changed as fast as the country? No, they haven't. But there are individuals here who have and are leading the charge and laying the ground for success. ▣





Many agencies are actually course-correcting at the moment, from expanding with different arms of the business they're now centralising things; is that something you're seeing here?

For years I've felt there is no place in the world for a digital agency, and there's no place in the world for a traditional agency. None of those ideas can exist as separate from the other. There is a place for an advertising agency of today, and that's what you have to be. Today these are the media that you need to work with, these are the media that you need to express creativity in, and if it changes suddenly, if AR becomes the only thing that people are talking about, that's what you have to learn.

Do you think India has a strong enough talent pool coming through the creative ranks?

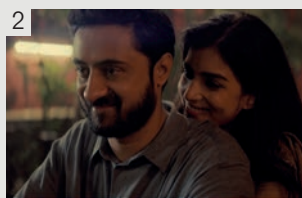
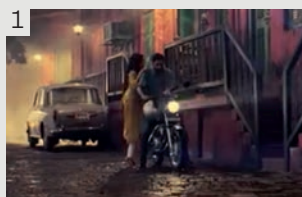
I think there are some really, really talented young people in the system and I'm extremely excited about where their careers are going. I have an optimistic outlook on where [India is] with young talent. I would always take a risk on youth and passion and drive. If the interest and the excitement and the ambition and the hunger is there, the rest of it will come.

What's the most challenging part of your role?

Switching hats. From copywriter to creative director, to junior strategic planner, to trainee business director, to client partner, to traffic coordinator, to sales representative to counsellor, to postman, to mentor, to student, to referee, to observer, back to copywriter.

We have talked about the positive change that new technology has brought to India, but that change recently affected you negatively when you were accused on social media of inappropriate conduct. You've been completely exonerated following an investigation but how did that situation impact on you?

In the pursuit of justice, in my instance, it became painfully obvious that the people involved in the



malicious attack on me just didn't consider cause and effect. They didn't consider proof, truth, research, honesty and instead have conveniently ignored my exoneration. They've not considered the huge damage they may have caused completely innocent people (myself and my family) and have distanced themselves from this injustice with convenient, sanitised words like "collateral damage". Which in itself is merely an opiate for the conscience.

Social media can be amazing. It can galvanise people to change what's wrong with society. It can circumvent the vested interests of those in power and return power to the people. But sadly it can also be used by unscrupulous minds to subvert this strength. Individuals who use emotion over fact, opinion over truth and the mob over legal recourse. I believe we're at an important crossroad and the sooner we realise that social media will become truly powerful only when it moves from the virtual to the real, the faster we can effect genuine change and exploit the medium's strength.

How does it feel being in a leading creative role at BBH, working for and with Sir John Hegarty and now Pelle Sjoenell?

It's a huge responsibility. The weight of it can be crippling if you let it. But very early on John encouraged me to just go out there and have the most fun you can with what you're doing [and] don't make the mistake of stressing about the results, those will come, just focus on the work and

"Being Indian means different things to different people depending on which part of India you come from. Succumbing to a popular/proven narrative and therefore not bringing that difference to the table every single day is our challenge."

everything else falls into place. He's absolutely the most inspirational creative person I have ever had the good fortune to interact with. Pelle is the most supportive, positive person I've ever met. With Pelle, you know that he's got your back, he'll jump in and help every single time and he'll selflessly do everything he can so that you can be brilliant.

Many have mentioned scam advertising; some say it's still a problem in India, others that it's under control. What do you think the current situation is, and what constitutes a scam ad?

There are, I believe, two kinds of scams in advertising. The first and most obvious kind is advertising designed specifically to win an award, not to serve a brand's purpose. In the long run it's actually detrimental to creative people as it reduces creativity to an indulgence instead of making it a super-weapon for marketing. This kind of scam will continue for as long as the second kind of scam exists (because creativity has to have an outlet or we will all go mad).

The second kind of scam in advertising is a more large-scale con. It is us taking money to produce substandard products (advertising) that do not work and can literally be made by anybody. This con is perpetuated by both advertising professionals and their marketing counterparts. The victim here is the brand. But there are pockets of resistance to both these practices: individuals and small groups of people who don't believe there is any future in this model.

What do you think India's greatest asset is when it comes to creativity?

Our culture. It is so rich, colourful and diverse, with symbols, sounds and stories that stretch back over centuries. Our history of brilliant craft is another huge strength.

And its biggest creative challenge as an advertising industry?

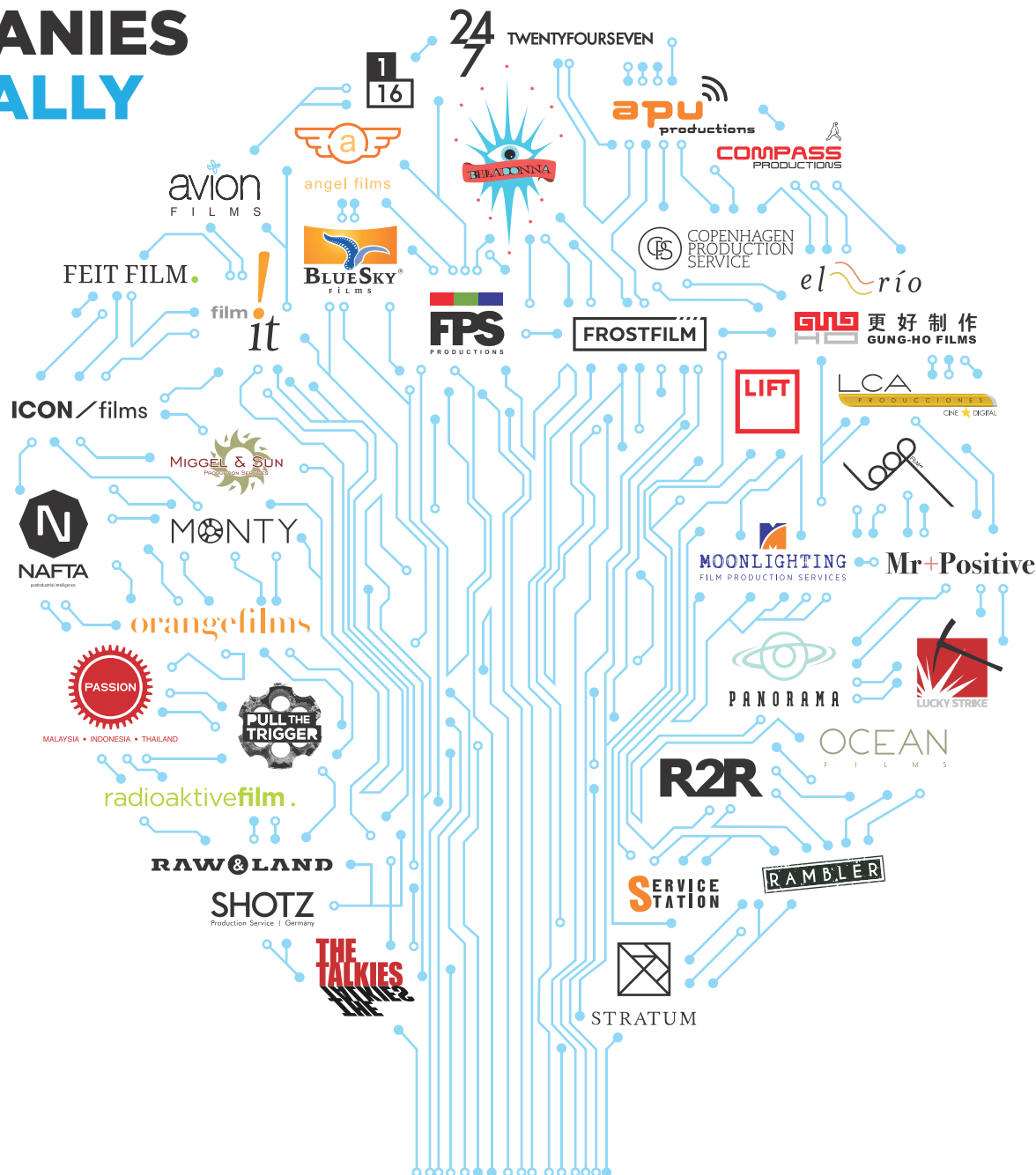
Being able to harness this culture and use it to our advantage. Being Indian means different things to different people depending on which part of India you come from. Succumbing to a popular/proven narrative and therefore not bringing that difference to the table every single day is our challenge. **S**



1/2 Diamond Producers Association, Sneaking Out

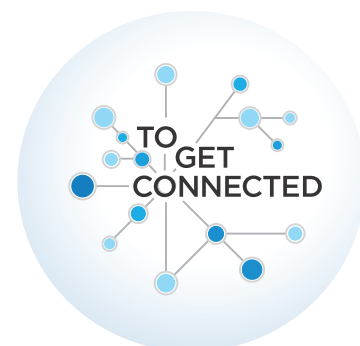
3 Akai Aiksha, Protector

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THE WAY I SEE IT

Rich Silverstein

Rich Silverstein, co-recipient of this year's Lion of St Mark, shares much with his GS&P co-founder Jeff Goodby. They both left the East Coast and headed west, seeking jobs in journalism, they're both political, principled and have spent 35 years creating convention-busting work. They've also both, on occasion, worn mismatched shoes and had near-fatal issues with planes. However, says Silverstein, they differ profoundly. He tells *Carol Cooper* how, and relates enthralling tales of falling Concordes and kissing Hillary Clinton

Jeff and I couldn't be more different. Firstly, shirt-wise, I like to wear a proper shirt and sneakers. Jeff wears Birkenstocks. Can you believe it? We're so different – stylistically, visually. He went to Harvard; he has a writer's personality. I went to art school. My SATs were so bad, yet I had this visual thing going on, thank God. We're a bit like two musicians – one writes the music and the other the lyrics. We don't socialise, we just work really well, we agree on stuff. We can sit down for lunch and a few minutes later we're like, "yeah, yeah, yeah". Who we should hire, who we shouldn't. We both have an intuitive sense of what feels right – in terms of storytelling and humour.

PHOTOGRAPHS: QUINN GRAVIER

Jeff is very quirky. The joke is that you would walk out of his office going "What did he mean?" and you would walk out of my office and go "Holy shit, I know exactly what he's saying." I am very direct and he is obscure.

I've only recently talked about being dyslexic and maybe there's a possibility I have ADHD. I know what it's like to grow up feeling you're stupid because your grades aren't good. You know what's going on but you can't write it down. I have a sense of the words. I just *feel* them. I can tell a story, but if you asked me to write down my answers to your questions I'd be terrible. ▣



My earliest memory is probably my first day at school. I was so excited. I like to plan things, so the first night I put all my clothes out perfectly. But I went to school with two different shoes on. I was so embarrassed that I'm still talking about it today. Oh my God, how could I do that? Then just last week Jeff was at work and sent an email round to everyone saying he'd just realised he had two different shoes on.

I grew up in New York. I had a regular, Jewish, middle-class childhood, everything was fine. My father was a roofer and... Jeez... I think it has a lot to do with the dyslexia but I always felt a little disconnected. My parents sent me to art school, never asked questions, never asked if I wanted to go to art school. They said, "If you want to go art school, go to art school."

"I didn't know what artists or designers were, I certainly didn't know what advertising was, but *Time* magazine had a page called Art and I was always drawn to it."



I remember hearing that my dad had wanted to be an architect and I thought "Well, why isn't he an architect?" I didn't ever want to wish for something, I wanted to do it. I didn't know what artists or designers were, I certainly didn't know what advertising was, but *Time* magazine had a page called Art and I was always drawn to it. I always found my art classes the most fun. Then I went to Parsons School of Design in Manhattan, partially because I had terrible grades, but I made the most out of it.

I guess I was always trying to prove something to my father. There you go, it has to be that. My father was very judgmental. Today I'm still trying to prove I'm worth something to him and he's long dead. That's my drive, you know?

I would always find myself working for people who were very tough. I wanted to prove something to them. That's how I met Jeff because we worked with Hal Riney [at Ogilvy & Mather], who was a son of a bitch. Extremely talented, so tough, so hard and somehow he saw something in Jeff and myself and he put us together.

When I graduated I kind of ran away to San Francisco. I got married to my first wife when I was 21 or 22. I married the girl I went to high school with. I had kids early, too. I played grown-up very early. We left New York in a little VW Beetle, we ripped the seat out the back and stuffed everything in it and we drove across country, we headed out west! It was an adventure.

Jeff is from Rhode Island and I'm from New York. So we're both from the East Coast and we both chose to live on the West Coast. Coming out west was an adventure. It was the world of hippies, it was the world of anti-war demonstrations at Berkeley. It sounded like freedom.

I went to California and became a designer and then found my way into *Rolling Stone* magazine. Magazines were at their high point then. Great craft and photography and wit all coming together.

I was at *Rolling Stone* when Tom Wolfe was doing *The Right Stuff* [Wolfe pioneered a literary style of journalism and in 1979 wrote about the Apollo space mission.] But I wasn't a hippy and I wasn't into rock'n'roll, I was a designer. I then became art director at *San Francisco* magazine. I talked my way into every job.

I didn't know I had 'sell' in me, I just think I had a drive to try to prove something. As a designer, I hated the ads in magazines. I thought they were crass. But then in *San Francisco* I saw some interesting ones. I talked my way into a six-month job at [San Francisco agency] Bozell & Jacobs and then I stayed in advertising.

My personal career highlights? I have to say *Got Milk?* That came out of nowhere and became famous, but I like the quirky little films we've done. I love what we did for E*Trade.

I really pushed for the E*Trade *Monkey* spot, [GS&P's subversive 2000 Super Bowl spot for the online investor], when Gerry Graff and Dave Gray came up with the idea that \$2million was the cost of a 30-second commercial at the Super Bowl at that time, and that company had just wasted \$2million to have two whackos and a monkey dancing to a Mexican beat, I just thought, that is so brilliant, we gotta do it! And, of course, the client's marketing department said, "No. No way." I said we'll spend our own money and shoot it and if you don't like it you won't have to pay for it. But luckily the CEO heard about the idea and said, "That's fantastic!" So I didn't have to pay for it.

One of my favourite ads is *The Guardian's Points of View* [from 1986]. I love that spot. Even today I show it to people because it's intelligent and it's still relevant.

I try not to be a slave to my phone, but we're all pretty much slaves to tech. I believe you should look directly at the world, I find myself not doing this sometimes – you go to an art gallery and you take pictures of the art rather than look at it. People aren't using their eyes, they're looking through a machine to capture the world. I don't want to get too philosophical, but I think you should really look at things.

I used to tell my kids when they were little, "Hey look! It's the magic hour," and I would show them a sunrise and sunset. I think looking at the light is important. It's beauty, it's hope. My wife [Carla] says she fell in love with me because she'd never met a man who would look at the light in that way. I'm jealous of DPs, I think the way they can use light is magical. I don't think DPs get enough attention.

Every couple of years they say advertising is dead, TV is dead. But every night we watch Hulu or Netflix or Amazon – storytelling is far from dead. People can't get enough of a story where you connect to characters. We try to put that into our advertising. To me, everything is a film, even if it's not a film; in storytelling there is always an arc. I get disappointed if we make something and it goes flat at the end. Good stories need an arc.

My biggest fear used to be failure, now it's the fear of not being relevant.

I'm going to turn 70 soon, 13 June, during Cannes. I have four grandchildren; I'm like, where did the time go? But [at GS&P] I always get to see new things, meet young people. It keeps you alive, it keeps you current.



“I cycle over the Golden Gate bridge every morning. I think cycling is a metaphor for moving forward, never stopping. Also, it’s a think machine. You’re on it and ideas just come.”

I cycle over the Golden Gate bridge every

morning. I think cycling is a metaphor for moving forward, never stopping. Also, it’s a think machine. You’re on it and ideas just come. I don’t know where from. As long as you don’t fall off, you’re good. Jeff swims every morning, maybe that’s how he gets ideas. I work with the Specialized Foundation which is researching how ADHD kids who cycle don’t need as much drug treatment. It frees up the mind in interesting ways.

Jeff and I both love and hate politics. Both of

us are dying here with what’s going on, we do a lot of pro bono work for causes we like. We’ve tried to get the Democrats elected many times. We tried to get Hillary Clinton elected. I had dinner next to her once. I fell in love with her. I kissed her on the forehead, like an aunt. She’s amazing.

Trump says “rapists and murderers” are coming from Mexico. They’re not, they’re children and moms. It’s gross; it’s Nazi Germany all over again.

If I was president for the day, I’d say let’s have

some grace and treat each other with respect, and let’s get back to being real people with no bullshit. I wonder what that would do.

My heroes are racing driver Ayrton Senna,

Randy Newman, the Coen Brothers, writers, cyclists, architects. I admire an eclectic bunch.

I didn’t realise how big the Lion of St Mark

award is. But the more people talk about it, the more I think, “Oh my God! It’s a global award. I’m just a little kid, I just do what I do! I don’t know how it happened.” So I’m kind of floored.

The closest I’ve been to death was when I had

to fly to England and Carla said, “Hey, Concorde is going to go out of business, you gotta fly it before it does.” So I did. So I’m on Concorde, in the middle of the Atlantic and suddenly KABOOM! The plane seems to start falling and suddenly has to land in Cardiff. [A faulty engine on a 2003 flight led to the unscheduled landing at Cardiff, Wales, instead of Heathrow]. I remember thinking, “Oh, so this is how you die.” It was interesting. It was my wife’s fault. It’s kind of sad to realise that when people are going to die in that situation, they have a long time to think about it.

After I’ve gone I’d like people to think that I was

a good mentor who wanted the best for people and that I treated them with respect. I’d like them to say, “He was fun to work with – too bad he’s dead!” **S**

THE WAY I SEE IT

Jeff Goodby

Best known for the genius of promoting a product by depicting – hilariously – what ensues when you don't got it (milk, obvs), Jeff Goodby has spent 35 years creating boundary-pushing work out of GS&P, the maverick agency he co-founded in 1983. A Harvard-educated writer, artist, musician and political journalist, his inspiration is drawn from disparate disciplines. As he prepares to receive the Lion of St Mark with co-founder Rich Silverstein, he tells *Carol Cooper* about the behavioural science of advertising and how all presidents should be able to take a pie to the face

Except for murky scenes in which I suddenly emerge from what seems to be the sweatiest mosh pit in history, my first memory is the smell and feel of my mom's pack of Winston cigarettes.

I had a happy childhood. My parents put me out of the house in the morning and expected me back before dark. This made me interact with lots of disparate characters and hang out with people quite unlike myself, which was critically formative. I also got beaten up by bigger kids, which prepared me for advertising.

PHOTOGRAPH: QUINN GRAVER

My mom is a good painter and taught me to draw and paint early on. My dad was a very successful business person. It was a good combination. They certainly did encourage creativity, but a lot of experimentation happened outside their purview.

I was a really good student at school, but had a penchant for hanging out with people who weren't. Which I still do. If you limit your friends to people who get good grades, it's like only hanging out with rich people. You will miss a lot in life. ▣

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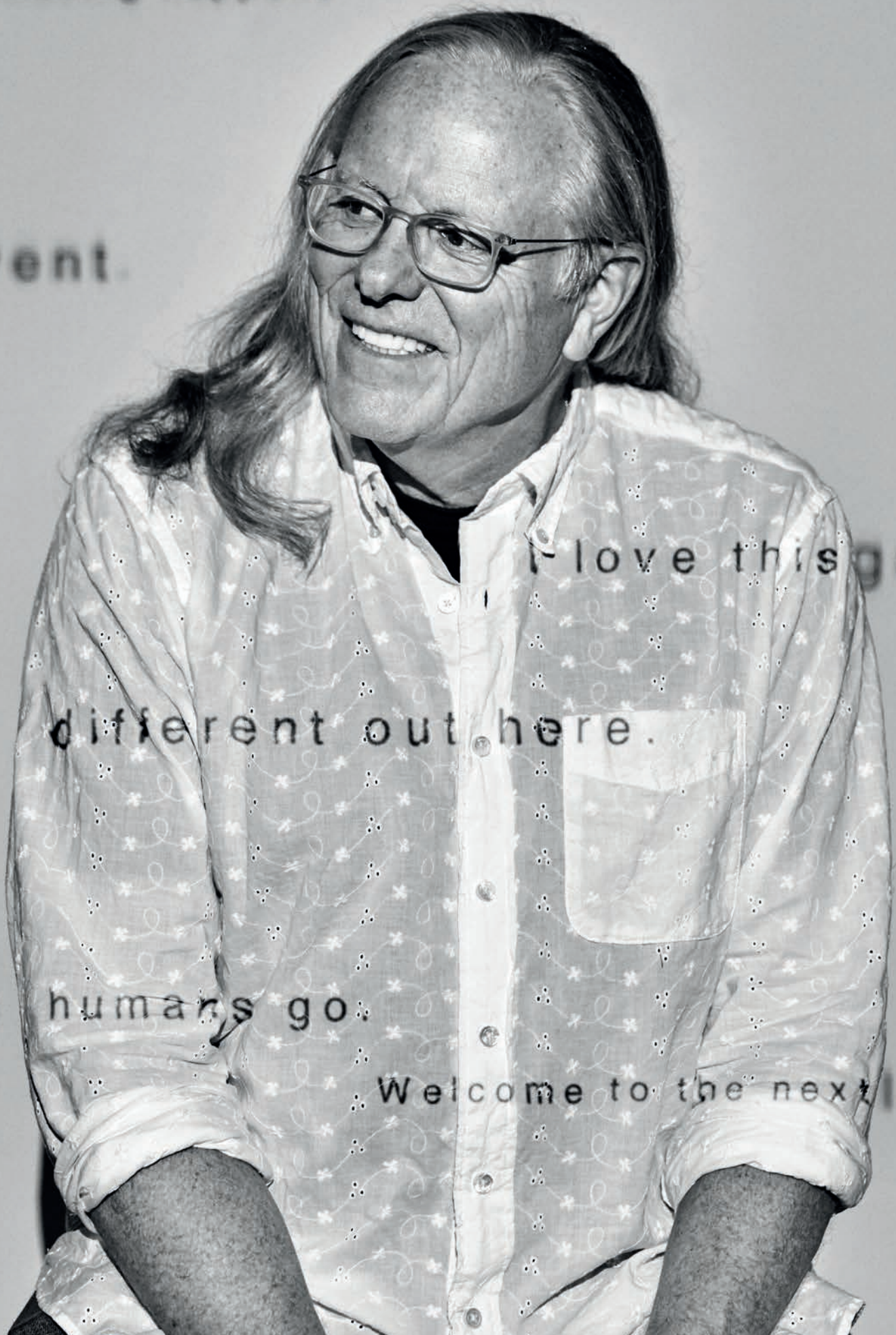
Invent.

I love this game

It's different out here.

Go humans go.

Welcome to the next level.



“A tradition of vandalism in my neighbourhood was especially formative for me, I think. Like advertising, great vandalism is fun, shocking and still there the next day.”



A tradition of vandalism in my neighbourhood was especially formative for me, I think. Like advertising, great vandalism is fun, shocking and still there the next day.

When I was growing up and thinking about what career I might want, I just knew I wanted to do something that got a rise out of people. This is it.

After graduation I worked at a suburban newspaper called *The Peabody Times*, in a medium-sized city north of Boston. I was also illustrating for a number of newspapers and magazines, such as *The Boston Herald American* [as *The Boston Herald* was called in the 1970s], *TIME*, *Mother Jones* and *Harvard Magazine*.

I think reporting and drawing truth was a limitation I was happy to give up on. Rich and I both have backgrounds in journalism. It makes you think it's important to do things that people actually want to read and look at. Most advertising is wishful thinking.

When I was looking for work in advertising, I wrote a mock encyclopedia entry about myself that got me a job at JWT. I still have it somewhere. It began with the actual facts. But the facts ended on the day I interviewed at a certain agency. I would then alter the biography to say my life changed when I got a job at ___ and the rest was transparently made up, over the top, outlandish, fictitious, Great Gatsby-like success. I think I became president.

In the early days of my career, as far as being a colleague is concerned, I'd like to think I was welcoming, funny, and incisive. But I suspect I was more awkward and pitiable.

In an interview I once said that people might have preconceptions about me that make it impossible for them to work with me. I'm now not sure what I meant by that. I think that for a second I thought I was Steve Jobs or Rupert Murdoch.

I have said in the past that advertising is the corporate-funded exploration of human emotions. I still think that's true. And notice that I said "exploration" not "exploitation".

Naturally, there is a lot of cynical exploitation in this business, but it's not what interests me. It's not what lasts.

We are very lucky to do what we do and, in some ways – trust me, not all – we are undervalued. As much as any graduate programme in behavioural science, we are intense students of what people want to love, hate, remember and carry with them. We don't get enough credit for that.

This is a Darwinian system: advertisers study what we all really want and play it back to us.

I had a friend in college who was very popular. One day, someone described him saying, "He's good at ascertaining what you really want to be, then telling you that you are that person." That's advertising, in a nutshell.

Omnicom has been a great and giving partner, in both a supportive and financial sense [in 1992, Omnicom took full ownership of GS&P, keeping Goodby and Silverstein in charge of the company]. I believe our relationship with them is unlike any in business. This has all relied heavily upon the humanity and vision of former Omnicom CEO Bruce Crawford and, of course, the present CEO John Wren. The independent nature of our agency would not necessarily fly if it weren't grounded in real business success.

Our ethos of ethical initiatives, of "doing good while doing well" is obviously a great goal for businesses. It makes them human and likable. It's a great goal for us, too, as an agency. It makes people want to work here.

The best piece of advertising work I've seen? Well, I've read the Bible.

The best piece of advertising work I've produced? I have been lucky enough to have dozens of pieces of work, done around me by amazing and unforgettable people. As soon as I pick one or two of these, I always think of something that might actually be better. I have always been around people who roll sevens and elevens and hand me a wad of the winnings.

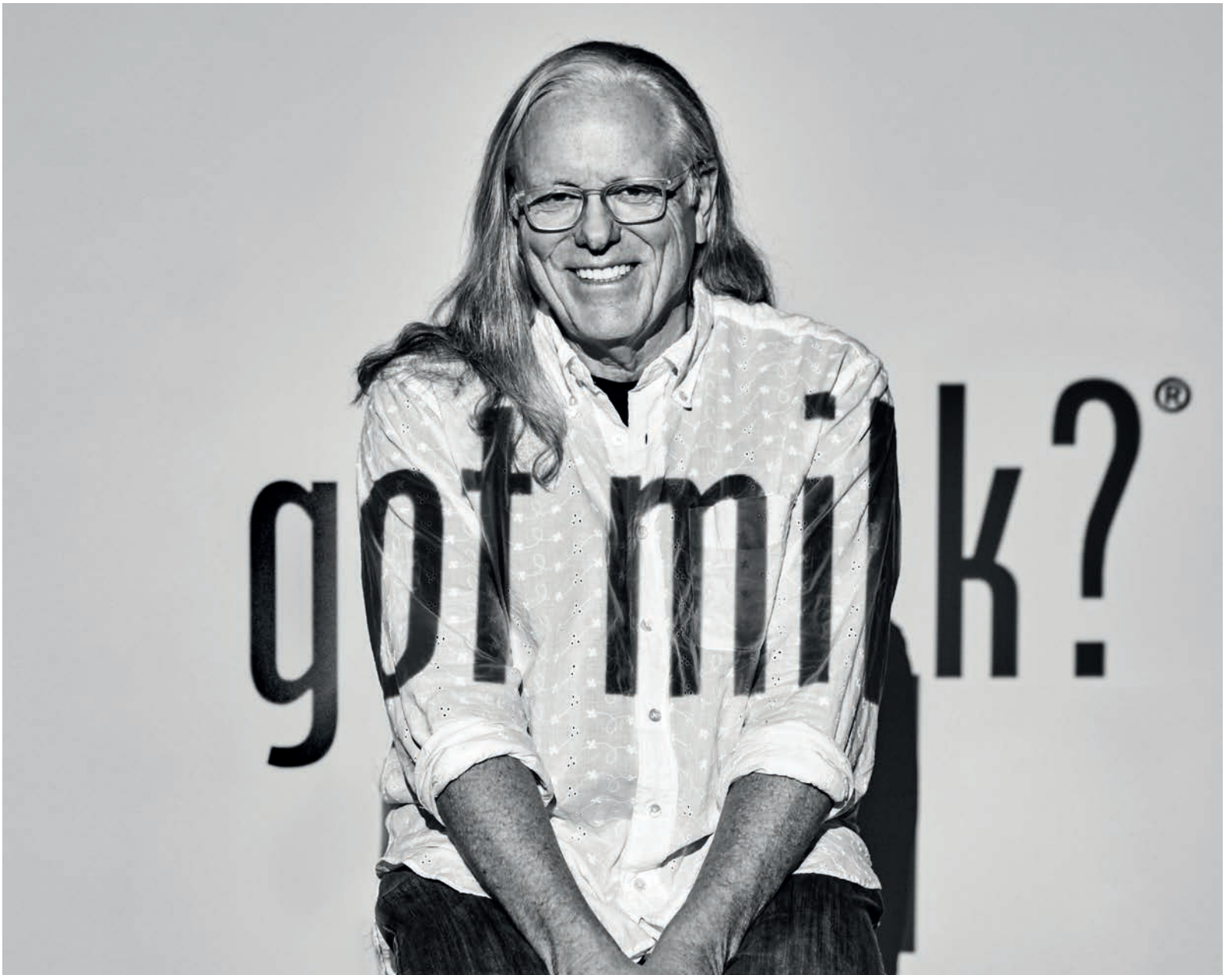
Of course I would turn down work from a big client if I felt they wanted us to produce poor work that was unwelcome in people's lives. The trick is to detect that early, and not work with such clients. It's not as simple as it sounds.

One of the best single days in my career was getting paired with Rich Silverstein.

I'm happy to say that even the worst days in my career were, in retrospect, instructive. I recommend this attitude, if you're going to go into advertising.

The pursuit of artistic merit and success for the brand are connected. Art gets things noticed and re-evaluated. But you won't get to do any more of it if it's not sparking business success.

If I could change one thing about myself, I would probably be a bit more impatient. Things would happen more quickly if I had less tolerance for basic human failings. Luckily, I have Silverstein who makes up for this.



“In the early days of my career, as far as being a colleague is concerned, I’d like to think I was welcoming, funny and incisive. But I suspect I was more awkward and pitiable.”

Like all creative people, my biggest fear is never having another idea that anyone gives a shit about.

The closest that I’ve ever been to death? When I was 10, a plane almost crashed on a beach where I was playing. And then, as I get severely older, I realize that TODAY is the closest that I’ve ever been to death.

The best and worst single days of my personal life? My answers to these would sound like clichés. Think of your answer. Same deal here.

Samuel Johnson is one of my heroes. He was an 18th-century journalist, poet, critic, biographer, political commentator, cultural reporter, food critic and a larger-than-life London personality. He published the first exhaustive English dictionary. He did more in a day than six men and still managed to have a reputation at the pub and was buried in Poet’s Corner in Westminster Abbey. Plus, he was funny and funny-looking. We should all have such heroes.

Like all right-thinking people, I also revere Benjamin Franklin and Martin Luther King, Jr.

If I was president for a day, I would like to have my inauguration celebrated by having a popularly-selected child put a pie in my face.

No one should be president who can’t handle a pie-in-the-face ceremony.

When I’m gone I would like to be remembered as one who remembered.

What really matters? Ezra Pound said, “Nothing matters but the quality of the affection – in the end – that has carved the trace in the mind.” **S**

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CHRISTOPHER O'REILLY, Co-Founder
& Executive Creative Director, Nexus Studios

A FEW OF MY FAVOURITE THINGS

Ever-evolving pile of illustrated books

When we first started, pre-image search, art and illustration books were gold to us. Each new art book would be pored over and marked up with Post-It notes to such an extent that they looked like elaborate feathered creatures.

That need has gone but our space is still cluttered with books, especially illustrated story books. From older classics, such as Edward Gorey, Ann and Paul Rand, Dr Seuss and William Steig, to the next generation, like Tom Gauld and Jon Klassen. These are visual storytelling in its essence. Now that I have two young children, many of these are getting spirited back home and read with fresh eyes, mine included.

Rauschenberg poster

This Robert Rauschenberg poster sits right between me and my business partner Charlotte Bavasso. She's originally from France and came to start Nexus straight from Paris. The incredibly talented artists, technical and production staff at our studio have come from all over the world, particularly Europe. Different cultures meeting – Rauschenberg dangling between them. I didn't put it up with this intent, but it is a great image of cultural collaboration. Something that's been so much a part of Nexus' story.





Magic Leap AR headset prescription lenses

I was pretty disappointed to discover that even in the bright, new virtual worlds of mixed reality and VR, I am still short-sighted. Headsets aren't super fun for specky folk. We're currently making a virtual museum collection of some of the world's most iconic cultural objects in mixed reality. These inserts mean that even the near-sighted can gaze far into the future.

The sad sofa

We found this painted sofa abandoned in the street near our studio in the Arts District of Downtown LA. It was still there a few hours later looking pretty alone. An inanimate object at the side of the road brought to life through art... of course we took it in.

It has divided opinion in the studio: everyone hates it, apart from me. In fact, I don't like it much either but I feel sorry for it for now. If it's yours and you're looking for it, let us know.

Yao Ming's size 18 shoe (with banana for scale)

The studio is full of odd props and curios left over from shoots and installations. Giant animatronic children from a theme park ride, delicate paper models from stop-frame shoots, strange stuffed creatures and sections of miniature scaled sets. We try to keep it all in check, so it doesn't become crazy clutter, but a few persist and each one is a memory for the many people in the studio who were involved.

Sat on a shelf is [basketball player] Yao Ming's size 18 shoe [17.5 in UK size]. We shot him for a Super Bowl ad a few years back, in a freezing cold warehouse in Cleveland. At 7ft 6in he was so tall we had to ask 6ft 8in LeBron James to stand on a crate to get them both in the frame together. We were pleased when the first AD offered to broach that with LeBron! I've lived in apartments smaller than this shoe.

Waving Pope

I got this while presenting at a film festival in Rome. It's solar powered and sits in the window. So it waves all day, always happy to see people. I'm not a religious person but this relentlessly cheerful figurine lifts my spirits. ☺





The chewing gum itself wasn't much good for cavities, recalls *Ram Madhvani*, founder and director of Equinox Films, but this spectacular Indian commercial from 2006 certainly got the whole world (and the Cannes juries) grinning

ON REFLECTION

Happydent *Palace*

Advertising is always trying to create 'watercooler moments', but in India we call them 'local train conversations'.

That means you've really penetrated into popular culture. That's only happened a couple of times in my life, and *Palace* was one.

I had worked with McCann and [CCO] Prasoon Joshi before, and was in awe of his poetic imagination. He said, 'Listen, we're doing a follow-up to Happydent *Photographer*, but this time I want to make it really big, and I don't know whether anybody in India can actually handle it.' As soon as he said that, well, I knew I had to prove that we could make it over here.

I made some storyboard frames on spec, and we spoke about setting it in the British Raj, in an age of poor lighting, rather than in the modern world. There was no script with a story. It was a conversation with Prasoon that led to a script.

In jobs like this, there's never enough money and it's hard to budget for, because nobody's ever

done it before. The scale of the spot kept changing as we went on and the burdens of budget became my burdens because I was producing as well as directing it! But I don't regret it; I knew it was more of a creative investment than financial.

[Because of budget], we couldn't go to Rajasthan, which is where you would usually shoot this kind of palace. Instead we went an hour and a half out of Mumbai, where there was a shell of a set. I couldn't find the particular kind of bridge I wanted, with that sense of charm and nostalgia, so we had to build it.

We brought in a troupe of 40 actors from Kerala and Mumbai, who were trained in mallakhamba [pole gymnastics], where you make human pyramids on this huge 25ft high wooden pole. Everyone used to learn it at school in India. The troupe had been practising it for more than 10 years – so it was just a matter of making sure that the shapes in the storyboards were ones they could execute.

The biggest challenge was actually the girl playing tennis. We realised when she came onto the set that she only knew how to play badminton, so when you see her serving it's like she's serving a shuttlecock rather than a tennis ball.

There was a lot of post production work on the chandelier scene.

We were going to have the acrobats holding onto an iron contraption, like a huge fan, which would hang from the palace ceiling, so they could form the chandelier shape. But then we discovered that would weigh two tonnes, and the ceiling would have collapsed.

The other thing that really drove everyone up the wall was my cussedness in ensuring the right quality of 'teeth light'. A car light is different from a light on a lamp post, which is different from the light on a chandelier. The post production on that is what really took a long time. The shoot took three days; the post took four months.

I've never been to Cannes. The year that the festival was abuzz with the commercial, I didn't go. But I heard John Hegarty was wearing a t-shirt saying 'Happydent for Titanium'. I should've been there, it would've been something to look back on, but I was feeling a little shy.

Palace is certainly remembered, which is more of a reward than anything else. It became something greater than a commercial that the whole of India embraced. It wasn't something which was from one particular director, or from one particular agency, or from Prasoon. It was larger than that.

There is a word in Indian aesthetic theory, which is *rasa*. It describes the 'essence' or 'flavour' of a work of art that produces a particular emotional response in the audience. I think this commercial makes you feel spellbound. It has a sense of wonder about it.

When they say a commercial is layered, that doesn't mean it's narratively layered, it means it's reaching different layers in your mind, eyes, heart, gut. This commercial offers candy for the eye, there's a laugh, there's almost a sense of divinity in a way. It's a bit like that Heineken tagline: it refreshes the parts of you that other commercials can't reach. **S**

