CANNES LIONS
CREATIVE EFFECTIVENESS
Insights from the 2016 Awards
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**BIG BUDGETS DELIVER BIG PROFITS**

Judges of this year’s Creative Effectiveness Awards deliberately focused on campaigns that could show they had delivered a profit for their brands. This emphasis, which was less pronounced in 2015, has had an impact on the types of campaign doing well in the competition. The result, Jury President Andrew Robertson adds, is a far more ‘traditional’ set of winners than in some previous years – big brands with big budgets showing high financial returns from their advertising. The Grand Prix winner from UK retailer John Lewis, built around a Christmas TV ad, is a case in point.

**ONLINE LEADS BUT TRADITIONAL MEDIA OVERPERFORM**

Arguably, the stronger focus on profit ROI in this year’s competition has favoured more tried-and-tested campaign models. Digital media, in particular social media, continue to feature heavily in the campaign mix. Social media is the most widely used channel in the mix, and is also the most widely used lead channel. However, it was a remarkably strong year for ‘traditional’ channels. TV was the second-biggest ‘lead’ medium – and TV-led campaigns significantly overperformed among the shortlist and winners. It was also a strong year for radio, outdoor and cinema. It appears that digital-led campaigns, particularly those on a low budget, were less likely to have evidence of a profit ROI.

**EMOTION WORKS WHEN IT AIDS MEMORABILITY**

Emotion is once again a widely used creative approach among the winners and shortlisted entries, reflecting the power of emotional appeal to drive business results. A neuroscientific analysis of the Grand Prix winner suggests one reason emotion is so important. The study found that the John Lewis ad’s emotional peak coincided with a strong response in terms of memory encoding. In other words, emotional appeal and memorability work together in effective advertising.

**‘REAL-TIME’ EFFECTIVENESS IS AN EMERGING CHALLENGE**

Effectiveness in this competition is still largely backward-looking – the success of a campaign is measured after it has run. However, as one judge pointed out, the challenge is increasingly not just being able to prove effectiveness retrospectively, but to identify real-time effectiveness indicators that allow marketers to optimise campaigns as they’re running. One way this can work is evident in a Gold-winning campaign from The Economist. This campaign was built around online content and programmatic technology. By seeing what types of content were working with the target audience in real time, it was able to evolve the strategy during the campaign.
Executive Summary

This report analyses the entries to the 2016 Cannes Creative Effectiveness Lions. It looks at trends in effective marketing, based on analysis of the entries and interviews with the judges.

The Cannes Creative Effectiveness Lions are designed to reward campaigns that have shown both outstanding creativity and delivered effective outcomes for their clients. Now in their sixth year, they are generally regarded as one of the hardest marketing awards to win. That makes the competition’s winners a good bellwether of trends in marketing excellence.

In the 2016 competition, the judges took a particularly strict approach to effectiveness – they decided to reward entries that could prove a campaign had delivered not just a sales impact, but a profit. This year’s Jury President, BBDO’s Andrew Robertson, comments: “To win a Gold, you needed to have a significant, profit-based ROI.” As this year’s winning entries show, it tends to be big brands, big budgets and multichannel campaign models that most reliably deliver ‘hard’ metrics such as profit, and can do so over the long term. Analysis of the data compiled by Warc for the 2016 Creative Effectiveness Lions confirms that the winners and shortlisted entries were much more likely to cite hard business metrics, used more media channels and were more likely to have a high budget.

Interestingly, the data for media usage shows that the 2016 shortlist and winners were more likely to use ‘traditional’ channels such as radio, cinema and outdoor, and were significantly more likely to use TV as a lead channel. This is not to say that digital-led campaigns cannot drive these kinds of outcome. A Gold-winning Economist campaign underlines that the smart fusion of tech and content can be far more effective than tried-and-tested models. And it should also be noted that digital channels, particularly social media, were widely used across the competition. However, compared with 2015 there was less low-budget, digital-led work among the top-performing cases.

So the focus on profit ROI has arguably led to a more ‘traditional’ set of winners, in terms of big brands using established campaign models. For example, in 2015 the Grand Prix went to ‘Live Test Series’, developed by Forsman & Bodenfors for Volvo Trucks. This was a campaign led by PR, social media and online video. In 2016, the Grand Prix winner was ‘Monty’s Christmas’, developed by adam&eveDDB for UK retailer John Lewis. The John Lewis campaign had many innovative features, but was driven at its heart by a big-budget, emotional TV ad.

The John Lewis work underlined the power of emotion. This has been a consistent theme of the six years of Cannes Creative Effectiveness Lions – campaigns that adopt an emotional approach overperform at the awards. This year, a neuroscientific study of the Grand Prix-winning ad underlines that emotion alone is not enough; the ‘Monty’s...
Executive Summary continued

Christmas’ ads also deliver a strong memory response, particularly at the moment the John Lewis branding appears. As the study concludes: “While memory without emotion may be diminished, emotion without memory is little more than fleeting entertainment.”

The dominance in the 2016 awards of large-scale marketing activity in part reflects the challenges of measuring the profits delivered by advertising, particularly with the range of channels now on offer. As one judge commented: “In creative effectiveness, the more mature brands, which really do spend a lot of time understanding modelling and attribution, tend to come out on top.”

A consistent comment of the judges was the need for greater education across the industry about what effectiveness means. Many papers interpreted effectiveness as making an impact (through website hits, buzz or some kind of cultural resonance) or being efficient (as creative excellence has lowered the cost of reaching people). Neither of those, argued the judges, equates to effectiveness, which should be gauged by an increase in sales or profits. One judge argued that 80% of papers focused on efficiency rather than effectiveness. As the interviews show, the changing forms of creativity, and the new sources of data available, are posing new challenges to the world of effectiveness. As one judge points out, the opportunity for future Creative Effectiveness Lions winners is to use data not just as a post-campaign measure of success, but as a means to steer creativity toward more effective outcomes. He concluded:

"I think clients are looking for real-time effectiveness indicators, to help them make decisions, versus cases that happened 12 or more months ago."
Notes from the Jury President
Andrew Robertson on this year’s competition

Warc interviewed Andrew Robertson, Creative Effectiveness Jury President, and President & CEO of BBDO Worldwide, to discover what he learned from this year’s competition.

What key trends and themes emerged from the 2016 competition?
We were focused on cases that proved, beyond all doubt, a significant, and ideally, profitable behavioural effect. In order to win a Gold, you needed to have a significant profit-based ROI (not just sales). As a result, we ended up awarding big brands that generated big returns, not non-profits that generated PR and Likes.

What do the 2016 Creative Effectiveness Lions entries tell us about marketing effectiveness?
Having established the criteria above, that it is alive and well and, in some cases, exceptional.

What’s the one thing you learned from the entries that you will apply in future?
It is a principle in law that you are innocent until proven guilty. We took the exact opposite position. Cases were presumed guilty until they had proven, beyond all reasonable doubt, that they were not just innocent but brilliant. You needed not only the truth, but the whole truth. Where papers did not adequately account for other factors that might have affected the results, they were marked down. Where “N/A” was an answer, we asked questions.

Why did you pick the Grand Prix winner?
The Grand Prix had everything: heartwarming, category convention-busting work that everybody liked, a flawlessly argued case, and an eye-watering profit based ROI.

Andrew Robertson discusses what it takes to win.
1: Analysis of campaign trends
**Campaign budgets**  
Big-budget campaigns dominate winners list

### MEDIA BUDGETS

% of case studies for each campaign budget, 2016

- The focus by judges on campaigns that delivered a profit ROI has arguably favoured big-budget work. There is a notable skew among the shortlisted and winning entries toward higher budget levels. It is not just that big budgets lead to bigger campaign effects; big-budget campaigns are also more likely to include the investment in measurement necessary to work out the financial return of marketing communications.

- There were 85 entries that provided budget information, including 17 of the 22 shortlisted campaigns. More than 50% of entries had no budget or a media budget below $500k.

- While some of these lower budget entries did well, the shortlist significantly overindexed for campaigns with a media budget of more than $10 million. This is a different picture from 2015, when more than 40% of the shortlist and winners had a budget of less than $500,000, and only 18% had budgets of more than $5 million.

- That said, it was not impossible for low-budget campaigns to do well. One-quarter of the shortlisted cases had a budget of less than $500k.
Media mix Top campaigns use both social and traditional media

**AVERAGE NUMBER OF CHANNELS USED**

Number of channels used per campaign, 2016

- **Winners + Shortlist**: 7.04
- **All entries**: 6.40

**MEDIA USAGE – ALL ENTRIES VS SHORTLIST (SELECTED CHANNELS)**

% of case studies using each channel, 2016

- Shortlisted and winning entries to the Cannes Creative Effectiveness Lions tend to use more channels than the average: 7.04 per entry versus an average of 6.40 for the total pool of entries. This pattern is consistent with previous years. However, multi-channel strategies seem to be becoming more streamlined. The average number of channels used has dropped since 2015, and last year’s entries on average used 16% more channels.

- Social media is once again the most-used channel and, working alongside it, online video has become the second most important channel.

- Traditional marketing channels were more widely used among the best-performing entries. This may be a reflection of the skew toward higher budgets among the winners and shortlist. The top campaigns were more likely to have used TV, cinema, radio and out of home than non-shortlisted entries.

- Content marketing has grown by 190% since 2015 when it was used by only 11% of all entries. In 2016 it was used by almost a third of all entries and the shortlist.
Digital plus television a winning formula

MOST-USED LEAD MEDIA CHANNELS

% of case studies using each channel as a lead media, 2016

- Digital-led campaigns were dominant among the total entry pool. In particular, online video and social media were prominent as lead media choices, along with TV – these three channels together are increasingly the backbone of creatively driven marketing communications activity. Social media also significantly performed as a lead channel among the winners and shortlist.

- Television also overperformed, with 36% of winning and shortlisted entries using TV as a lead channel. This reflects the success of high-budget campaigns in the 2016 Creative Effectiveness Lions, and the ongoing power of TV to drive a profit ROI.

- Mobile can still be regarded as more of a supporting medium than lead channel, with few entries using mobile as a lead medium.

- An emerging channel was virtual and augmented reality, which was seen as a lead media for the first time. With the huge success in July 2016 of augmented reality game Pokemon Go, it will be interesting to see how this channel grows in future years.
Media use since 2011 Media strategies focus on social media and online video

AVERAGE NUMBER OF CHANNELS USED 2011 VERSUS 2016

- As might be expected, campaigns are using more media channels than the first year the Creative Effectiveness Lions were awarded. However, the average number of media channels has fallen in 2016, from 7.59 channels last year. This may indicate more focused media strategies, and also increased investment in individual channels.
- Social media and online video have dramatically increased in usage over the past six years. These media are now a feature of most campaigns, usually supplemented by further media.
- Usage of television has declined slightly over the past six years, although it is still a very important medium for winning campaigns.

MEDIA USE SINCE 2011 (SELECTED CHANNELS)

% of case studies using each channel, 2011 and 2016
Social platforms Winning entries use more social platforms

SOCIAL PLATFORMS USED

% of case studies using each platform, 2016

- Analysis of the individual social and online video platforms used by entries shows that the best-performing campaigns used more platforms. On average, all entries used 1.14 social sites, while the winners and shortlist used 2.3. Again, this may reflect the higher budgets of the top-performing campaigns; greater resource allowed their message to be spread across more platforms.

- Use of all social platforms has grown since 2015, particularly among the shortlist and winners. The big change since 2015 is the use of YouTube among the top-performing entries. In 2015 it was used by 60% of top-performing entries, behind Facebook on 64%. In 2016 YouTube was used by 73% of shortlist and winning entries, ahead of Facebook on 68%. This may reflect the growing importance of video within advertising strategies.
This analysis looks at the 90 entries for which we have campaign duration information.

The majority of all entries and the shortlisted case studies detailed campaign durations of up to three months. Overall there were only small differences in campaign lengths between all entries and the group of winners and shortlisted papers. The generally higher budgets of the winning and shortlisted entries do not seem to be translating into longer timeframes – the extra budget is being used to do more in a short period. For example, two of the big-budget winning campaigns – the Grand Prix from John Lewis and a silver-winning campaign from UK supermarket Sainsbury’s – were Christmas campaigns, so necessarily had a short timeframe.

Although winners and the shortlist were slightly more likely to have a longer campaign duration – this was less pronounced than previous years.

Real-time or same day campaign durations are still a small percentage, but have grown among Cannes Creative Effectiveness entries up from 2% in 2015 to 4% this year. Dynamic, real-time, contextual advertising was central to the programmatic campaign for The Economist, which won a gold award and was highly praised by judges.
Creative approaches
Power of emotion and celebrity

CREATIVE STRATEGY

% of case studies using each creative strategy in 2016

- Shortlisted and winning campaigns were more likely to use emotion in their creative strategy. The proportion of top-performing entries adopting an emotional approach in 2016 (41%) was even higher than in 2015 (35%). The importance of emotion to delivering business results is a consistent theme of the Cannes Creative Effectiveness Lions, and ties in with analysis of other awards shows.

- Celebrity-based campaigns overindexed among the winning and shortlisted entries, as did campaigns that made use of a brand character.

- Participation, linked to social media impact, was used by nearly half of all entries, but only 36.4% of winners.

- Informative and educational campaigns were one of the least successful creative approaches, although used by 22% of all entries.
**Hard metrics Top campaigns focus on sales and profit**

### AVERAGE NUMBER OF HARD METRICS USED

Number of metrics used per campaign, 2016

<table>
<thead>
<tr>
<th></th>
<th>All entries</th>
<th>Winners + Shortlist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sales</strong></td>
<td>46</td>
<td>82</td>
</tr>
<tr>
<td><strong>Revenue</strong></td>
<td>15</td>
<td>32</td>
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<tr>
<td><strong>Profit</strong></td>
<td>6</td>
<td>27</td>
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<tr>
<td><strong>Market share</strong></td>
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<td>18</td>
</tr>
<tr>
<td><strong>Behavioural change (non-profit)</strong></td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td><strong>Attitude change (non-profit)</strong></td>
<td>18</td>
<td>5</td>
</tr>
</tbody>
</table>

• Given the judges’ focus on campaigns that delivered real business results, it is no surprise that the winners and shortlist were twice as likely to use hard metrics as the average for all entries.

• While sales was the largest hard metric in 2015 for the top entries, the focus has increased in 2016, with 82% of the shortlist and winners showing a sales increase (versus 41% last year).

• The judges’ focus on profit is also clear, with 27% of winners and shortlisted entries showing a profit ROI, versus just 6% across the total pool of entries. In 2015 just 5% of winning or shortlisted entries showed a profit ROI.

### MOST USED HARD METRICS 2016

- **Sales**: 82%
- **Revenue**: 32%
- **Profit**: 27%
- **Market share**: 15%
- **Market penetration/capture gain**: 18%
- **Behavioural change (non-profit)**: 5%
- **Attitude change (non-profit)**: 5%

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Soft metrics Top entries track more measurements

AVERAGE NUMBER OF METRICS USED

Number of metrics used per campaign, 2016

- In addition to measuring more hard metrics, the top campaigns also measured more soft metrics. This reflects the need for a broad range of success indicators in building a convincing argument in a competition entry. It may also reflect the higher budgets of the winners – big-budget campaigns will tend to need more success metrics, and will have more money set aside for measurement.

- PR value and social buzz were important measures and, along with web traffic, were used by the majority of entries.

- The shortlist also over-indexed for metrics such as brand equity measures and search performance.

MOST-USED SOFT METRICS

Soft Metrics

- PR value
- Social media, buzz
- Web traffic
- Awareness
- Consumer participation
- Brand health / equity measures
- Search performance

- All entries
- Shortlist + winners
Geographies Increase in entries from Europe

**REGION**

Percentage of case studies from each region

- Europe: 59%
- North America: 34%
- Asia: 21%
- Latin America: 15%
- Global: 14%
- Australia & New Zealand: 12%
- Middle East & Africa: 10%

**NUMBER OF ENTRIES**

Countries – top countries for entries 2016

- United States: 33 All entries, 36 Shortlist + winners
- Global: 14 All entries, 9 Shortlist + winners
- United Kingdom: 12 All entries, 10 Shortlist + winners
- Australia: 10 All entries, 14 Shortlist + winners
- China: 6 All entries, 0 Shortlist + winners
- France: 6 All entries, 5 Shortlist + winners
- Japan: 4 All entries, 0 Shortlist + winners
- Germany: 4 All entries, 5 Shortlist + winners
- Italy: 4 All entries, 0 Shortlist + winners
- Spain: 4 All entries, 5 Shortlist + winners
- Brazil: 4 All entries, 0 Shortlist + winners
- Columbia: 3 All entries, 4 Shortlist + winners
- India: 3 All entries, 9 Shortlist + winners

- Entries to the Creative Effectiveness awards were global, with submissions from 51 different countries, including Japan, Paraguay, Lebanon, Moldova and Egypt.
- The largest region for entries was Europe, which accounted for 59% of submissions, compared to 36% last year.
- The most entries from a single country came from the United States, accounting for 32% of entries overall.
- The United Kingdom over-indexed among the winners, the United States, Australia and India also performed strongly.
2: The Grand Prix and best entries of 2016

This section focuses on the Grand Prix winning campaign from adam&eveDDB in the UK.

As well as a general case study summary, featuring the campaign’s strategy and results, the report includes analysis of the brain’s response to the creative of the Grand Prix, for additional insights on what made it so successful.

The section also includes overviews of the other winning case studies.
The Grand Prix winner at the Creative Effectiveness Lions was ‘Monty’s Christmas’, a seasonal campaign for leading UK retailer John Lewis which used a variety of media to make its Christmas 2014 campaign its most effective and profitable retail campaign to date.

**CHALLENGE**
In 2014, John Lewis was under pressure to generate more profits for the business, as its sister retailer Waitrose was facing a wider slowdown in its category. This challenge was compounded with the continued rise of online shopping among Britons, and the arrival of the deep discount event, Black Friday, to the UK. All this meant that the retailer was struggling to generate enough income to pay its staff bonuses.
SOLUTION
The key to high sales at Christmas is high store traffic, which is in turn mainly driven by people shopping for gifts. After having collected consumer data from around the business, John Lewis devised a campaign that relied on its existing reputation as a wide-ranging retailer that helps you find the perfect gift.

By creating the character Monty, a penguin looking for love, the brand devised a campaign film where Monty’s best (human) friend makes his dreams come true when he gives Monty a new soft toy penguin to pair up with. With an initial teaser campaign featured in digital outdoor ads, PR initiatives and media partnerships, the brand featured its film on social media platforms and TV. It also activated Monty in store 3D experiences and events, window displays and related merchandise.

RESULTS
The campaign became the most watched Christmas ad of 2014, with John Lewis enjoying a record increase in sales (£179 million taken in a single week) and an ROI of 8:1. Within an hour of the campaign’s launch, Monty was trending #1 globally on Twitter, and it eventually reached 568 million impressions across all social media platforms.

Read the full case study

£9.99
www.nosycrow.com

sam and Monty are the very best of friends. They do everything together.

Sam thinks he knows just what Monty is dreaming of for Christmas . . . something that will make one little penguin’s perfect Christmas day.

Based on the John Lewis 2014 Christmas advert, MONTY’S CHRISTMAS shows that the best gifts of all come from the heart.

Funds raised from the sale of this book will support some of the UK’s most vulnerable children during the first years of their lives.

£1.20 from the sale of this book will be donated to Barnardo’s

Barnardo’s is a registered charity 216250 and SC037605
John Lewis ‘Monty’s Christmas’
A neuroscience analysis

What made Monty’s Christmas such a powerful television ad?
Heather Andrew, UK CEO of Neuro-Insight, investigated with a second-by-second analysis of the creative.

‘Monty’s Christmas’ continues the John Lewis and adam&eveDDB tradition of award-winning creative work. Telling the story of a friendship between a young boy and his penguin companion, it won in the Cannes Film Craft category last year and was awarded this year’s Grand Prix for Creative Effectiveness.

An impressive awards run tells a story in itself, but we can learn even more about John Lewis’ success by analysing the brain’s response to the creative.

Neuro-Insight measured second-by-second brain activity amongst 50 women and 50 men who watched ‘Monty’s Christmas’. The company’s Steady State Topography (SST) technology analyses responses such as emotional intensity, engagement, and memory encoding. The latter is particularly important, as it correlates with actual consumer behaviour, so providing a strong indicator of ad effectiveness.

The graph above shows all viewers’ memory encoding throughout ‘Monty’s Christmas’. The red trace reflects memory encoding from the left hemisphere, which registers detail and words, whilst the right hemisphere is represented by the blue line and tracks the emotional underpinnings of a scene. Overall, levels of response are high and generally trend upwards, indicating a strong impact.

However, analysing male and female viewers separately reveals a more nuanced story. The gender comparison showed that the memory response is stronger for men, and the emotional response more positive.
As the relationship develops between boy and penguin, positive responses among male viewers indicate that they perceive the ad as enjoyable and engaging; but women show withdrawal at key points, particularly when we see the figures alone. This suggests they are picking up on a “loneliness” story, resulting in a more complex emotional response. This contributes to different responses leading into final branding (highlighted by the red box). Among men, there is a strong peak in memory response, whilst female responses dip. It seems that the on-screen message – “Give someone the gift they’ve been dreaming of” – ties in with the more positive narrative the men have been following and is taken on board, but does not resonate in the same way among women. Nonetheless, amongst both genders, the crucial moment of John Lewis branding is associated with high levels of response. Insights of this kind are especially useful when dealing with an ad like Monty’s Christmas – its success depends on building a strong emotional and memory response in a short period of time. While memory without emotion may be diminished, emotion without memory is little more than fleeting entertainment. The strength of this John Lewis execution is that it evokes both.

Read the full analysis
John Lewis ‘Monty’s Christmas’
The judges’ views

“It was, without any doubt, the best case we had. First, the results were amazing, in terms of business, but also in terms of profit. The fact that it increased the bonus of the salaries of John Lewis workers. John Lewis presented the clearest case ever. When I meet others, and have to tell them what creative effectiveness is, I will tell them to look at the John Lewis case.”
Bertille Toledano, Présidente, BETC

“It was one that really epitomised what the Creative Effectiveness awards are. It had fantastic results, it showed that it was profitable for the company, but it was also fantastic storytelling and beautiful creative. It was a really easy decision.”
Coleen Leddy, Head of Communications Strategy, Droga5

“One side of it is about the work, and if it had an effect. But the second thing is about how well you argue the case, and how clear you make it to the jury. That’s where the real difference was. There’s a lot of campaigns out there where you look at it, and you think – that probably worked. But probably ain’t gonna get you a prize. The John Lewis case had both. It had really strong work and effects – and it was put together in a way that made it impossible not to award it.”
Matt Gladstone, Planning Partner, Grey London
It was such a standout case, such a well-written paper, and it had covered off everything, in terms of revenue, profit, year-on-year sales, social media engagement. It was such a professionally-put paper. And on top of that, the creative is lovely and heartwarming – and famous. So there was nothing it didn’t have.

Tracey Follows, Chief Strategy and Innovation Officer at The Future Laboratory

It’s an exemplary case of understanding what payback is, how to evaluate it, and how to tell that story in a way that’s actually a pleasure for a bunch of jurors to read. It stood out by light years from the field. Maybe it seems easy – another John Lewis blockbuster campaign! But it’s a vote in favour of brand building, of creativity, of demonstrating that it actually really worked. I think that we voted for the industry. And that makes me feel good and really proud.

Martin Weigel, Head of Planning, Wieden+Kennedy, Amsterdam

It just completely stood out. They were coming off a very successful year and this was even more successful. The case went so far – they had very good econometric modelling and it essentially proved there was a direct correlation between the work and the result. The case study then went on to discount other factors, which could have led to the success. It was a very well-written, robust case. For us, this just stood out right from the word ‘go’ and we ended up awarding this the Grand Prix.

Saurabh Varma, CEO, Leo Burnett, South Asia
Gold Winner

GOLD WINNER 
RAISING EYEBROWS AND SUBSCRIPTIONS (THE ECONOMIST)

Brand: The Economist 
Agency: Promixity 
Location: United Kingdom

This case study shows how The Economist magazine successfully increased brand awareness and user onboarding at a global scale, through a provocative messaging campaign.

CHALLENGE
After decades of marketing itself as a career success manual for entrepreneurs, The Economist was now reaching a readership plateau. A new generation did not relate to the magazine or thought that it was too pretentious for them to pay attention to. As such, in order to engage with a new readership and to break away from its previous reputation, the brand created a campaign that focused on The Economist’s diversity of content and unique global perspective.

SOLUTION
The campaign that the magazine devised used a simple but dynamic system of contextualized ads and user data analysis, using programmatic tech. Creative banner ads would pull in the reader, by tying in The Economist with the topic of whatever article the user would be reading at the time. This meant that banner ads relating to topical events had to be devised, signed off on and created in rapid cycles. By understanding how both current subscribers and prospective users consumed information, the brand devised a tailored “Dynamic Contextualised Content Engine” service that enabled them – through web and app usage data analysis – to decide how to deploy real-time content.

RESULTS
The campaign hit 50% of the 650k new and re-targetable readership mark within nine days. As new readers started to engage with the brand, The Economist’s consideration and user recommendation levels rose significantly. Finally, with over 60,000 new subscriptions, The Economist saw an uplift in subscriptions of about 38%, with 64% of all new subscribers aged under 40.

Read the full case study
Silver Winners

SILVER WINNER
I WILL WHAT I WANT
(UNDER ARMOUR)

This case study shows how the specialist apparel brand Under Armour developed a multi-channel campaign for its newly created female focus sportswear line.

CHALLENGE
Despite a growing women’s sportswear market, Under Armour was finding it hard to break in to the category due to its existing brand iconography and tone, which was seen by women as overly masculine, meat-headed and aggressive.

SOLUTION
In order to make its brand more approachable to women, Under Armour developed the campaign film “I will what I want”, which featured unexpected, non-traditional female role models in its sports gear to showcase their fitness and focus. Among them were ballet dancer Misty Copeland and model Giselle Bundchen. The campaign was then spread through TV, OOH and live experiences, alongside online platforms.

RESULTS
The campaign generated over 10 million views and 5 billion media impressions – the equivalent of an additional $14m in earned media.

Read the full case study

SILVER WINNER
INFREQUENT FLYERS CLUB
(TIGERAIR AUSTRALIA)

This case study shows how Tigerair, the Australian low-cost airline, improved its very low customer consideration scores with a humorous and highly shareable campaign.

CHALLENGE
Australia’s unpopular and unprofitable low-cost airline Tigerair needed to change negative public perceptions. In all, 59% of Australians actively rejected the airline. Tigerair also needed to create a new database of customers to target with future promotions.

SOLUTION
With a gap in the market for low-occurrence flyers, the brand created the Tigerair Infrequent Flyer Club campaign, to provide cheaper flights – but none of the usual frequent flyer extras. A combination of PR and paid media across multiple online channels, including online pre-rolls, promoted Facebook posts and a series of targeted posters and ‘follow film’ advertising allowed the brand to redirect its new customers to its custom CRM platform.

RESULTS
The brand boosted its scores on the key metric of people being likely to recommend it to others, within six months of the campaign being launched.

Read the full case study
This case study shows how Media Markt, Germany’s biggest electronics retailer, engaged with the German public with a funny Easter Price promotion.

**CHALLENGE**
With seasonal sales effectiveness in decline and a larger amount of consumers going online to purchase the latest gadgets they had come across in store, Media Markt needed to create an unrivalled in-store experience that would convert into sales.

**SOLUTION**
Recognising that shopping around is a game that engages people emotionally, Media Markt created The Rabbit Race, a live race between real Easter bunnies whose running number would be printed on each receipt of every purchase. The race was extensively previewed on social media platforms, while a live broadcasting of the event pulled customers in-store and to Media Markt’s online platform.

**RESULTS**
The campaign outperformed its objectives to such an extent that the race is now a permanent fixture in the company’s calendar and is repeated annually.

Read the full case study

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This case study shows how Sainsbury’s, a British supermarket, commemorated the centenary of the outbreak of WWI with a memorable campaign looking back at the 1914 Christmas Truce.

**CHALLENGE**
With increasing pressure each year to create a bigger impact with consumers at Christmas, Sainsbury’s wanted to keep ahead of the pack with an emotional campaign.

**SOLUTION**
Marrying two anniversaries – the supermarket’s 20 years of partnership with the Royal British Legion and the centenary of the First World War – the campaign film focused on the Christmas Truce of 1914 as an example of the true spirit of Christmas. The campaign engaged customers with calls to donate to the RBL in October and November, right up to the launch of the main TV ad for Christmas.

**RESULTS**
Sainsbury’s raised over £6M for the RBL and the hashtag #christmasisforsharing was a top trend in the first 15 minutes of the campaign’s launch.

Read the full case study

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Silver Winners continued
Bronze Winners

HOW RE-INVIGORATING THE BIG MAC AS A MODERN ICON HELPED ‘MAC’ EVERYTHING BETTER (MCDONALD’S)

With this campaign, the global fast food chain made the Big Mac relevant to Australian teens by focusing on the burger’s iconic (and exclusive) Special Sauce. It offered a range of brand activations, including an eBay auction of Secret Sauce bottles and a Tweet-powered vending machine, and delivered an ROI of 16.64:1.

Read the full case study

WORLD’S TOUGHEST JOB (AMERICAN GREETINGS)

This Mother’s Day campaign centred on a fake job posting that listed out a mother’s duties. The posting only received 24 applicants because the demands were so tough and the salary so low. Job interviews were filmed and repurposed as a campaign film that boosted orders by 20%.

Read the full case study

#MYFAMILYCAN (SPC ARDMONA)

An Australian fruit processor put its cans at the heart of a national debate with this campaign. Responding to concerns about food safety, SPC created a packaging platform that put its farmers on the cans’ labels. The campaign generated 1.2 million direct social interactions.

Read the full case study
**Bronze Winners continued**

**FAKKA (VODAFONE EGYPT)**

Vodafone repurposed its micro recharge cards, commonly sold in small shops in Egypt, as small change. This solved a common problem for shopkeepers who are often short of coins, and boosted the brand. Vodafone grew its usage base and boosted its value perceptions as a result of the campaign.

Read the full case study

**SHARE THE LOAD (ARIEL)**

One of India’s big social issues is gender equality – and Ariel put itself at the heart of the debate with this campaign. Ads encouraged men to “share the load” when doing laundry, with messaging extending to non-traditional channels such as wash care labels on clothes. Ariel grew value and volume sales by 106%.

Read the full case study

**MADDEN NFL 15 (EA SPORTS)**

To win over the next generation of gamers, EA Sports used a funny music video, Vine and YouTube stars and a special GIF engine to increase the relevance of the Madden franchise among young gamers. The fans spread the company’s message and helped to restore its place as a top-selling game.

Read the full case study
At the Cannes Festival of Creativity, we talked to top executives and strategists at some of the world’s largest agencies about how to build a company culture and how to win effectiveness and strategy awards. We spoke to:

**Adrian Farina**
Head of Marketing, Latin America & Caribbean, Visa

**Colleen Leddy**
Head of Communications Strategy, Droga5

**Naomi Troni**
Chief Global Growth Officer, MullenLowe Group

**Matt Gladstone**
Planning Partner, Grey London

**Martin Weigel**
Head of Planning, Wieden+Kennedy Amsterdam

**Tracey Follows**
Chief Strategy and Innovation Officer at The Future Laboratory

**Saurabh Varma**
CEO, Leo Burnett, South Asia

**Bertille Toledano**
Présidente, BETC

**Anthony Wong**
Worldwide Effectiveness Director, Ogilvy & Mather
Notes from the judging
From impact to effectiveness

The Creative Effectiveness jury discussed what this year’s entries revealed about creativity, proving effectiveness and writing a good case study.

What do the entries say about marketing effectiveness?

Martin Weigel I’m not sure if all of the industry understands what effectiveness is. It tells us that we need to educate people – not just planners, but agencies and clients. If we can’t prove the value of our work, then our livelihoods are all under threat. There’s a role for Cannes to do more to help agencies who maybe don’t have as great resources as others to get smarter. I suspect that among the body of work we were judging, there were actually some quite good cases. But they were struggling to make their case and some shot themselves in the foot.

Colleen Leddy I thought the measurement of marketing effectiveness is still quite poor. The number of case studies we saw where the validation of the success of the campaign was based on likes, or shareability, was amazing. We pretty much discounted any metric that was based on social media. The campaign had to have generated sales growth, and to show profit growth. You need a lot of data to measure that, and you need to calculate it. We’ve neglected that as an industry, and it’s become increasingly incumbent upon us to show and prove the success and effectiveness of the creative work that we produce.

Adrian Farina People are getting better and better at thinking through what effectiveness means. The quality of entries, and the attention given to many different variables, was pretty good. This is a global category, so you see things coming from everywhere. From the most prosaic and basic packaged goods, to soft drinks, to spirits, to not-for-profit, to travel companies. It shows that both creativity and effectiveness can come from everywhere. It’s a great message for the marketing community as a whole.

Matt Gladstone Marketing effectiveness is in some ways in good health, because we saw in the entries that a lot of people knew what they were doing. And the industry is putting together powerful work that probably did work. I think the opportunity is in removing that word ‘probably’. What this award brutally shows is people’s ability to prove it beyond reasonable doubt is still lacking, in a lot of areas.

There were too many cases that still thought that making an impact was the same thing as having an effect.
Matt Gladstone
Notes from the judging
From impact to effectiveness continued

Were there any shared trends across the entries?

Adrian Farina One trend that I think we’re going to see more of is using data to try to explain [creative] results. Data informing the creative, not just an inspiring idea. There were a few cases in which that was being used, and there will be more.

Naomi Troni I was surprised by the amount of entries submitted that were clearly not going to win. There were tens of papers that simply shouldn’t have been entered into creative effectiveness. No doubt they were creative pieces of work, but they had no effectiveness data to back it up. From the batch of middle-to-excellent work, it was the proof of the results that really stood out for me. Those people were really able to quantify the success of the work.

Anthony Wong I would say that around 80 percent of the entries were very efficient, but were not very effective. We are judging for creative effectiveness, not creative efficiency. They shared media metrics in terms of how many people talked about it or shared the campaign or engaged with it, or how much press coverage they got. That’s fantastic, however, all that does is lower the cost of reaching people. It’s not effectiveness. What the jury is looking for is changes in the brand perception, which lead to sales and greater profits. Those 80 percent of cases were very impactful, but they were not effective for the business, per se.

Colleen Leddy There was still a good amount of film that was entered. Film is still doing the job. But it was really nice to be able to recognise some other cases that were using new media.

Matt Gladstone You’ve got a real diversity of papers. We had everything from a big UK retailer to a tailor’s shop in Paraguay. I was surprised by how little really great digitally-led data and analysis of effect there was. I was expecting that we’d be seeing a lot of that by now. We should be looking for more in the Cannes Creative Effectiveness entries, it’s seen in other awards schemes.

Tracey Follows My prevailing impression was that there’s just so much good work out there. Particularly when you’re reading papers from outside your own market, for brands or products you might not have heard of, they’re always illuminating and you always learn something. I didn’t see any trends, apart from one thing that everyone knows about, and is becoming increasingly annoying. Social media metrics. Saying you got a gazillion impressions … it’s just nonsense. You have to go further, to revenue and profit.

Around 80 percent of entries were very efficient but not very effective.
Anthony Wong
What’s your number one tip for writing a case study?

Anthony Wong Three little characters – ROI! It’s not about complicated econometric modelling. You can calculate your ROI with simple maths.

Adrian Farina Make it easy for the jury to understand what the case is about. Don’t overdo it. Remember that there is a group of very smart people that have been in your shoes before, writing cases. People know the tricks, when you are trying to mask something. Be very transparent. And be very transparent about what you’re not. I loved some of the cases that said “We are about this, we are not about that”. Be true.

Bertille Toledano Honestly, the cases that were the best were very simple. In the way they addressed us, how they talked to us. They presented the facts. It’s stupid to say “We broke the internet” – and we saw that 10 times. Social effects aren’t a guarantee of business effects.

Matt Gladstone I’ve written a few effectiveness case studies in my time, and I think I will write them slightly differently now, having read a lot of them. The difference is, to realise how many cases people have to read, and how quickly they have to read them. You need to make the cases very ‘scannable’. You’re talking to people who know their stuff. And they have questions in their heads. So you need to flag very quickly: what’s the idea, why it’s supposed to work, where the measures are. Make it easy and straightforward. Use charts not numbers. The more you can make it easy and quick, the more time they will spend thinking about it, enjoying it and digesting it. That’s how you make good advertising, too!

Colleen Leddy Charts help! In this category, especially, we are reading a lot of these entries, and are seeing a lot of data. We want to look at the entire context, and visualisation of the data can help you do that. Also, consider the question, “What are some of the other factors that could have contributed to the campaign’s success?” That was something we dug into as a jury. You really want to prove that the campaign drove the success. There were more than a couple of “N/A” and “insert text here” for that question! That just wasn’t valuable and a lot of those cases got thrown out.

Naomi Troni The excellent entries told a story about the campaign, with amazing creative work, but they backed it up with solid econometric modelling. We had interesting conversations about whether it was only big brands that could have the data to do this modelling. But everyone’s got that data. You can work it out. And it’s incumbent on us as an industry to do that work.

Martin Weigel The key is – can you draw a line from what you set out to do to what actually happened in the market? The steps should be convincing and joined up. Sometimes you read a case and it’s like they made something, put it out there, something happened – and they were surprised something happened. Then they tried to write it up.

Tracey Follows Start early and get somebody else to read it. I found that, in the jury, we all came from different places, from different backgrounds, and we all have different assumptions and biases. So you have to very quickly get somebody into the context of your paper – your brand – your category. If people don’t understand the context, you’ve lost them. When you’re writing a paper, you’ve been involved in a campaign for years. You take it for granted. So get someone else to read it, preferably more than one person. And somebody who knows absolutely nothing about it. Because then you’ll start being very clear, right up front.
Notes from the judging
From impact to effectiveness continued

What’s the one thing you’ll take away from the judging experience?

Anthony Wong Our industry tends to look in the rear-view mirror a bit too much. I think clients are looking for real-time effectiveness indicators, to help them make decisions, versus cases that happened 12 or more months ago, and package the work up perfectly, and enter it into a case study competition. That’s interesting, as a body of knowledge, but I kept thinking “How do we operationalise effectiveness every day?”

Colleen Leddy Let’s visualise data as much as possible. For our clients, as well – when we are telling a story, let’s provide the full context. Let’s also make sure that effectiveness is a key part of our briefs. As strategists, it’s something that we’re really responsible for. It’s not just about writing the papers. It’s about really making sure that we’ve got work that is driving business results for our clients.

Saurabh Varma You have to make sure that before you start the campaign you have the data. You have to know what you really want to go for. What are you trying to solve? What’s the problem you’re trying to resolve? I think clarity is really the most important thing, because if that doesn’t exist, then it’s not going to work.

Matt Gladstone Put the measurement in up front. What happens too often is that we think of a great idea, and we work through the execution, then six months later, we wish that we’d worked out a pre-measure, or tracked something, or cooked or tagged a site in the right way. It’s not just about winning awards. The world we are moving into is one where we have to continuously refine and learn. And effectiveness, in its broadest sense, is about doing that. We need to get it in place, so that in the end, you can just turn on your dashboard, and look – and it’s all there.

Adrian Farina Good creative that drives results doesn’t just happen by accident. You see more and more a deliberate process: they knew what they were looking for, what they were trying to influence. Therefore the collection of data that will help their case started before the campaign. So being mindful and thoughtful about the process, knowing that eventually you might want to write a case about it. For a Festival, or for internal training.

Martin Weigel The setting of clear objectives. And having a clear model for how you expect the work to work, and having measures attached. That’s not something you should just do for an effectiveness award – it’s something you should do as an input into creativity. I was reminded of that. Effectiveness is as much an input as it is an output after the work has aired.
About the Creative Effectiveness Lions

The Cannes Creative Effectiveness Lions honour creativity that has had a measurable business impact. Only shortlisted or Lion-winning campaigns of the Creative awards from the previous three years can enter the Creative Effectiveness Lions competition.

Entries were judged on strategy (25%), idea (25%) and results (50%).

BROWSE THE CREATIVE EFFECTIVENESS LIONS

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