

THE CANNES REPORT 2011

RANKINGS
ANALYSIS
INSIGHT

**CANNES
LIONS**
58TH INTERNATIONAL FESTIVAL OF CREATIVITY
19-25 JUNE 2011



A message from Cannes Lions...

The Cannes Report is published by Cannes Lions International Festival of Creativity and shots



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Welcome to the third annual Cannes Report, bringing you the essential rankings from a record-breaking Cannes Lions 2011, this year with extra listings for our new awards: Creative Effectiveness and Holding Company of the Year.

The Cannes Lions International Festival of Creativity is a barometer for the health of the industry and a compass for its direction. The Cannes Report reflects this in winners' rankings and analysis, featuring interviews with the jury presidents, and a round-up of the Festival's seminar programme.

The rankings are the official Cannes Lions statistics, based on rules we have honed for nearly 60 years. With lists and tables ranked by country, city, discipline, individual and region, the 2011 Cannes Report is the definitive record of achievement at the Festival.

The rankings matter but the learning programme is also a vital part of the Festival and this year we

have included five themed seminar summaries, designed to track the ideas and opinions of the industry's premier thought leaders. The articles take in a wide range of subjects, from technology to community creativity.

Finally, Cannes Lions remains entirely neutral; we do not make judgements on work or agencies or individuals, so we thank our publishing partners, shots, who have used their journalistic nous to breathe extra life into the rankings and the debates.

We hope you enjoy it.

A handwritten signature in black ink, reading "Philip Thomas".

Philip Thomas
CEO, Cannes Lions International Festival of Creativity

From publishing partner shots...

Knowledge, the widely held belief suggests, is power, and the Cannes Report is the best place to go if you want to gain insight into all of the winning work at this year's Cannes Lions International Festival of Creativity. Over the next 200 pages you will not only be able to see which agencies triumphed but in which sections they excelled, for which clients and where that puts them in the global and regional Cannes Lions rankings.

The Cannes Lions team has taken the mass of data that the Festival generates and created tables that are evidence of a successful and creative 12-month period. What shots has done is taken that information and endeavoured to put it in context, enabling you to more fully understand how a certain network, agency, client or indeed, individual, has managed to achieve that success. Introduced last

year, the individual rankings for creative directors, art directors, copywriters and directors are once again present, as are interviews with the jury presidents for each and every entry section at the Festival.

This year we have also boiled down the key topics and themes of the Festival to bring you five essays that take the pulse of the advertising industry and provide an overview of the direction in which it is headed. All of this helps make the 2011 Cannes Report a vital tool in understanding not just what won Lions in 2011, but how to win them in 2012.

A handwritten signature in black ink, reading "Danny Edwards".

Danny Edwards
Editor, shots

MAIN RANKINGS

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Wieden+Kennedy Portland makes good on 2010 promise

Last year's winner, Jung von Matt Hamburg, is bumped to third by Droga5 New York

Wieden+Kennedy Portland has come up trumps as Independent Agency of the Year in 2011, building on last year's second place finish and pipping Droga5 New York to the top spot. Meanwhile, having achieved the highest ranking in 2010, Jung von Matt Hamburg could only manage a third place finish this time round.

As runner-up in 2010's inaugural rankings, the Portland agency has continued its surge to the top with standout campaigns featuring celebrities and a star in his own right, Isaiah Mustafa. Film Gold was awarded for Chrysler's Super Bowl spot 'Born of Fire' featuring Eminem and a Silver Lion was picked up for Nike's 'Rise' with basketball star LeBron James. Old Spice's 'Response' won the Grand Prix in Media and 'Questions' for the same client picked up a Silver Film Lion.

Droga5 New York's rapid elevation to runner-up deserves all the recognition the

table credits it with. Jumping twelve places, leapfrogging its Sydney counterpart (seventh last year but failing to make this year's top 20), the agency picked up two Grands Prix (Integrated and Outdoor) for 'Decode Jay-Z with Bing' and the Film Craft Grand Prix for Puma's 'After Hours Athlete' commercial.

Life and soul

Agencies are considered independent if they are not majority-owned by any of the major global holding companies and the special award is gifted for points scored across all sections. Julian Boulding, president of independent advertising agency network, thenetworkone, said about agencies involved this year: "Every network agency began life as an independent. Independent agencies are the lifeblood of our business, pursuing new ideas and new

ways of working, with the flexibility and agility that our rapidly changing industry needs today."

Despite Jung von Matt being knocked off the highest perch, the agency will still take pride in a top-three position, with wins including a Gold Film Lion for WWF 'Save As WWF' helping its cause.

Looking at the bigger picture, Germany enjoyed a good year overall, claiming five of the top ten positions. Kempertrautman Hamburg came in fifth and Grabarz & Partners, of the same city, still holds a presence despite dropping three places to ninth. Meanwhile, Berlin-based Scholz & Friends will be happy to have snuck into eighth place.

Sweden continues to feature as a dominant force with Forsman & Bodenfors Gothenburg once again the highest-ranked of the three Swedish agencies in the top 20.

"Independent agencies are the lifeblood of our business, pursuing new ideas and new ways of working, with the flexibility and agility that our rapidly changing industry needs today."

Julian Boulding

President, thenetworkone



INDEPENDENT AGENCY OF THE YEAR 2011			
RANK	COMPANY	CITY	COUNTRY
1	Wieden+Kennedy	Portland	USA
2	Droga5	New York	USA
3	Jung von Matt	Hamburg	Germany
4	Wieden+Kennedy	Amsterdam	The Netherlands
5	Kempertrautmann	Hamburg	Germany
6	Forsman & Bodenfors	Gothenburg	Sweden
7	Loducca	São Paulo	Brazil
8	Scholz & Friends	Berlin	Germany
9	Grabarz & Partners	Hamburg	Germany
10	Serviceplan	Munich	Germany
11	Buzzman	Paris	France
12	Åkestam Holst	Stockholm	Sweden
13	AKQA	London	UK
14	Wieden+Kennedy	London	UK
15	Jung von Matt	Stockholm	Sweden
16	Shackleton	Madrid	Spain
17	Fred & Farid	Paris	France
18	Happy Soldiers	Sydney	Australia
19	mortierbrigade	Brussels	Belgium
20	Moma Propaganda	São Paulo	Brazil

PREVIOUS YEARS			
2010			
RANK	COMPANY	CITY	COUNTRY
1	Jung von Matt	Hamburg	Germany
2	Wieden+Kennedy	Portland	USA
3	Forsman & Bodenfors	Gothenburg	Sweden
2009			
RANK	COMPANY	CITY	COUNTRY
1	Crispin Porter + Bogusky	Boulder	USA
2	CumminsNitro	Brisbane	Australia
3	Happiness	Brussels	Belgium

(Left to right) Wieden+Kennedy Portland's 'Questions', 'Born of Fire' and 'Rise'





Knowledge is power

Jim Farley, Ford's group vice-president of global marketing, sales and service, speaking about the automotive giant's 'Drive One' campaign, also delivered a timely reminder that it wasn't just about the techies and creatives deciding between them what was next. The customer was still king.

"It's not about platforms, it's about how people have changed; it's about

the fact that customers are now in a completely different space and they won't be going back," he said.

"The paradigm has changed and people now own a stake in brands. They ought to be considered partners in creativity."

Unilever CEO Paul Polman could also have been speaking for many clients when he told the Cannes Lions audience that

even the biggest clients were being challenged to get the right answers in the face of the rapid pace of change.

"At the end of the day it comes back to who has the knowledge and increasingly the Googles, the Facebooks and the Amazons have the knowledge," he said.

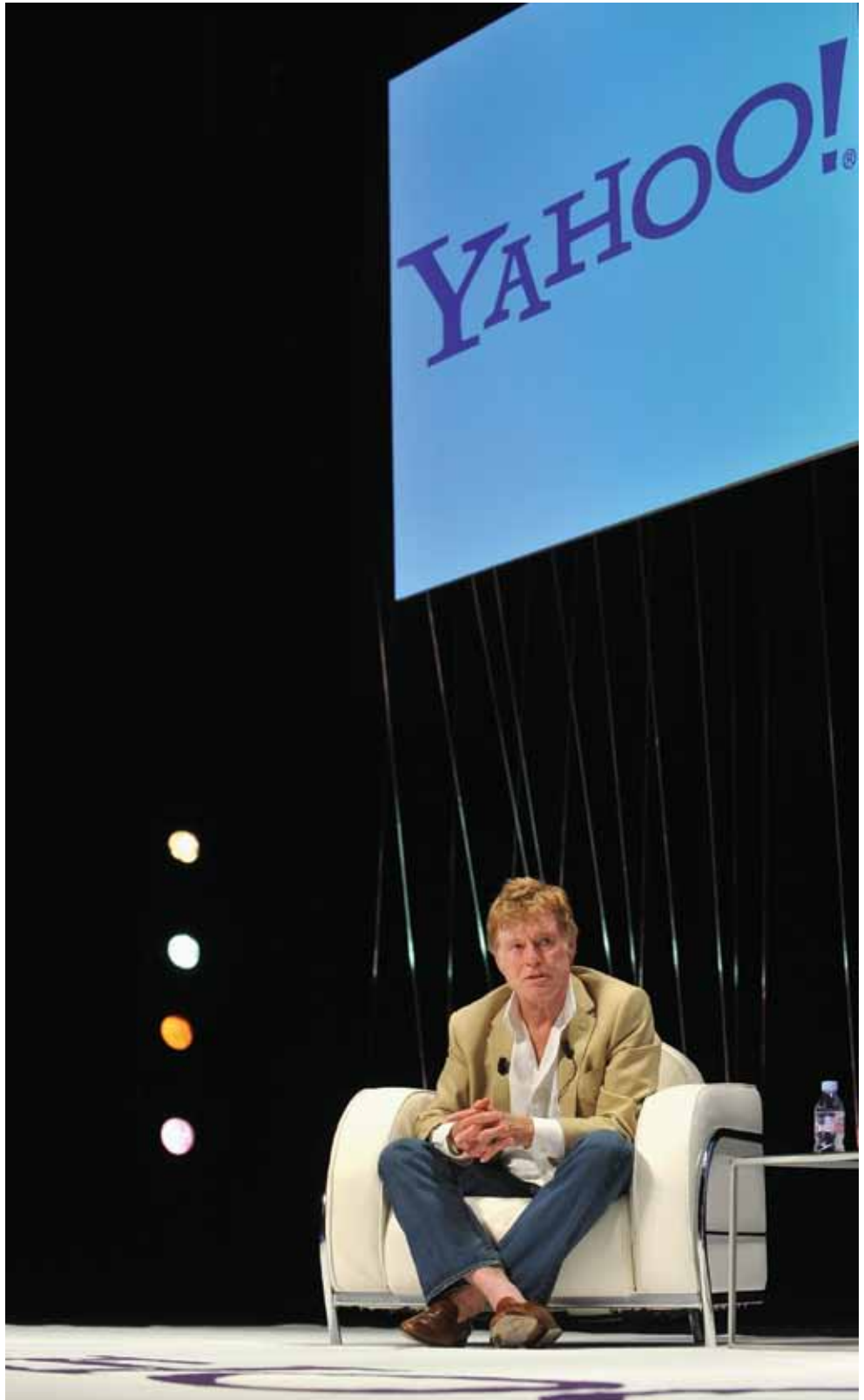
"It's unsettling to the industry – both your side and our side – but that's a huge opportunity at the same time."

"The paradigm has changed and people now own a stake in brands. They ought to be considered partners in creativity."

Jim Farley, group vice-president, Ford

“We watch what people are doing and we build products to address that. Inherently we are all social human beings, social is what we do.”

Carolyn Everson,
vice-president for
global marketing
solutions, Facebook



(Top left) WPP Group CEO Martin Sorrell chairs The Cannes Debate. (right) Yahoo! makes a big impression with special guest Robert Redford.

Simplicity and care wins the day

Truly the world's best work – a huge achievement indeed, says **Tony Granger**

Did you have an idea of how you would approach presiding over this jury before you arrived in Cannes?

This was a great honour for me, and I was looking forward to the experience with much anticipation. My job was to keep the conversations flowing and to make sure everyone's opinion was heard. I would only vote when there was a casting vote one way or the other. This was a really special jury. We arrived as strangers and left as friends. It was a fantastic experience.

What do you think makes this category so interesting?

This is one of the oldest ways of convincing an audience to buy your clients' products. And it still produces some amazing, inspirational work.

What was the calibre of work like this year?

We went through over 5,000 pieces and we only gave out ten Golds. But that is quite deceiving. Actually the standard was very high this year. The average is really good. So if you won Bronze, Silver or Gold you should know that it represents only 1.8 per cent of all the submissions. Truly the world's best work – a huge achievement indeed.

What makes a piece of work stand out from the crowd in the Press category?

Simplicity and attention to detail.

Were there any countries or regions that immediately stood out as excelling in this particular category and if so, why do you think that is?

China won its first Grand Prix, so I'd say that's standing out. The way Chinese art directors use a page is very fresh and exciting. Maybe it's because of their sense of design, or maybe it's because they scan a page differently from westerners. Press used to be the domain of the UK, and then came Brazil and then France. Now great print is coming from all corners of the earth. Exciting.

What five pieces of advice would you give to those entering this category next year who want to win a Lion?

1. Keep away from the big visual, tiny logo buried in the bottom right hand corner. You'd be surprised just how much print behaves this way
2. Most of print is landscape. Try portrait
3. Leave a gap for the viewer to fill in. Don't tell the whole story

4. Everything is important. Even typography. Most art directors forget about this. Make the type flow on the page in a way to make the reader want to spend time with it
5. You have four seconds at best

Apart from the quality of the work itself, are there ways in which an entrant can maximise their chances of winning a Press Lion?

It's about the quality of the work and the care and attention paid to the quality of the entry.

What do you think the next 12 months holds for the Press category?

Press is the one category that hasn't been affected by digital. My view is that all media is evolving and all media will become digital. I was really looking forward to seeing how press had evolved into the digital age. And apart from some QR code "place your cell phone here" kind of things, there was very little. Look at what the iPad and the like have done for press. You can create print now that is far more tactile and immersive. It's going to be interesting to see where this category goes in the future. I think it's ripe for the picking.

"Press used to be the domain of the UK, and then came Brazil and then France. Now great print is coming from all corners of the earth. Exciting."

Tony Granger

Press Lions jury president
Global chief creative officer, Young & Rubicam

