



CANNES LIONS 2024:

WRAP UP REPORT

INTRODUCTION

As we take a look back at last week's Cannes Lions Festival of Creativity, it's clear that a new definition of who, where, and how creativity is 'owned' in the world of marketing communications has now undeniably shifted. 2024 saw more creators at the Festival than ever (along with a record number of Chief Communications Officers and those with comms-forward titles); there was a definite uplift in sports stars present (perhaps no surprise in an Olympic year, with the Olympic Torch itself also making an appearance on the Croisette); and diverse voices and representation took a rightful front and center focus. It was a realization on the promise of previous years, some may say.

Also evident is that "Gen AI is well and truly out of the playground and into production" (Simon Morris, Adobe). AI entered the chat in the majority of sessions, with its potential role in everything from solving climate change and health crises, to unlocking creativity at scale and breaking bias dominating the narrative on the ground.

Collaboration over competition was the reoccurring tone: coming together to set the terms of the AI agenda, taking responsibility beyond the industry itself, and looking towards to the challenges we can meet together as well as the opportunities we can unlock as individual businesses and leaders. If 2023 was all about the potential and 2024's programming agenda was all about the practical, the rallying cry as delegates wrapped the week at the Festival was all about the possible.

KEY ANNOUNCEMENTS

Continuing the trend we've seen in recent years, many brands and platforms chose to make significant business and product announcements during the week. Leveraging the concentration of global mar-comms decision makers and world-renowned creative leaders on the ground is both efficient and effective, and cements Cannes Lions' transition to sit along CES, SXSW and WEF as a key date in the tech news cycle.



Adobe:

The integration of TikTok's Commercial Music Library into Adobe Express was announced, enabling users to access pre-cleared for use music in the same space as features powered by Firefly Gen AI to ensure users can confidently create and post TikTok content for their business.



Amazon:

Unveiling Ad Relevance, its new cookieless ad-targeting solution, the brand focused on their ability to leverage AI to analyze billions of browsing, purchasing, and streaming data points from across the Amazon ecosystem.



Google:

Notably quieter than in previous years, Google opted for a softer approach and a focus on policy vs. product, sharing measures they're taking to leverage AI in a responsible manner to unlock new levels of collaboration, creation, and activation.



Meta:

Meta leveraged Cannes to unveil its 'big play' – AI enhanced advertising and messaging, highlighting how AI driven products will enhance user engagement and drive ROI for paid content.



Spotify:

Despite largely focused on showcasing creators in its programming, the brand shared a business update on key targets for subscription growth, including pushing non-English speaking music and global market expansion.



TikTok:

The brand shared multiple announcements over the week, with news shared of human-like AI-generated avatars and language dubbing for brands and creators, to a major new deal with Omnicom's Flywheel to certify the digital commerce business with TikTok Shop, enabling the ability to connect creator content to sales.

In the pages that follow, we take a deeper dive into six topics that defined Cannes Lions 2024, including what we heard on the ground translated into **key takeaways and actionable to-do's**. Then, read through to the end for details on our **Ketchum award-winning work and Cannes Lions Grand Prix winners**, plus more information about how we plan to share Cannes insights.

#1: AI TAKES CENTER STAGE

"AI is not going to replace people, but people that use AI may be replacing the people that don't use AI."

Eric Hall, CMO, Digital Experience, Adobe

"We should be positive about the potential of Gen AI and see it as a springboard for bouncing and pushing ideas. It doesn't take away from human intelligence, but it could open up new avenues of thinking."

Claudia Calori, Global Head of Marketing, Philips Personal Health

"When AI is used, it can bring trust down (with customers) by 80%. However, if you can unlock trust with AI, there's a ton of benefit. Customers are 1.9x more likely to engage with AI when they trust the brand."

Stacy Kemp, Principal, Marketing & Customer Strategy, Deloitte

The ways in which marketers can leverage AI to scale and accelerate, and how the technology is empowering creatives to push boundaries, was always going to feature heavily at this year's Cannes Lions. End-to-end optimization, the creative liberation from the 'blank sheet of paper,' tailored experiences and the realization of personalization, demystifying AI and moving from concept to use case ... it was all ongoing narrative from Cannes for the last two-to-three years and, so far, predictably predictive.

But what was surprising this year, was how practical the conversation got, with a clear action on the skills and training needed to master the practical, as well as the potential, being called out for all.

KEY TAKEAWAYS:

1. Expect to see a focus on prompts, language, 'how to' guides, and direct skills training from brands and businesses - as well as internally - coming out of Cannes. The quality, diversity, and relevance of what you get out of Gen AI tools is directly related to the query and prompt you put in, and our industry needs to sharpen its pencils.

2. Creating, enabling, and elevating higher quality work is perhaps the most near-term AI advantage for PR and communications, but trust remains key to how it's applied. This trust challenge is now just as much about inputs as outputs, extending to the learning models themselves, with practitioners still trying to figure out what's safe to search or prompt for, from brand names to issues and crisis.

3. Brands who understand how to navigate and mitigate for risk while unlocking AI's potential to accelerate change - for individuals, brands, society - will succeed. The focus on responsibility is, rightfully, continuing and won't get any quieter in a year when more than 50% of the world's population has the opportunity to vote.

ONE THING YOU CAN DO TODAY:

Look into the language of Gen AI, specifically prompts. This is where both opportunity and bias currently sit in the system, and it's where your skills journey should start.

#2: CMO'S IN THE SPOTLIGHT

"CMO's need to be time travellers. I live in 2030 right now. I'm focused on building the portfolio for the future and what I want consumers to think and feel about our brands in 2030 and work back from there."

Gabrielle Wesley, CMO, Mars Wrigley

"The new role of the CMO is to enable creativity... Invest in the partnership on the agency side and accept that it's a journey on the client side. Passion should show up in all you do."

Mustafa Shamseldin, Category Growth Officer & CMO, International Foods, PepsiCo

"The CMO is the connector across the organization, they can bring together disparate parts of the business to drive success."

Doug Martin, Chief Brand and Disruptive Growth Officer, General Mills

In a year when marketing leaders may just have exceeded creatives for the first time, the role of the CMO was front and center on the Cannes agenda. As Jim Stengel, ex-P&G Global CMO and host of the CMO's in the Spotlight sessions in the Palais, said: "This is no longer about a seat at the table, it's about what you do with it."

Echoing the theme of collaboration that rang across other topics, we saw CMO's connected in conversation and positioned across the C-suite and more areas of the business than ever before, from design to finance, technology to HR. And again, the conversation turned to skills, with the significance of the role being met with the need to meet the moment itself.

KEY TAKEAWAYS:

- 1.** CMO's are both catalyst and connector: with the closest connection to the accelerating evolution of technology, the customer context, and communications ecosystem, the role is increasingly elevated to be both the driver of, and the advocate for, change.
- 2.** This is increasingly cross-functional, extending to internal and employee comms, which presents new challenges and opportunities to consistently set the tone and drive the agenda, with the historical line between the two increasingly blurred.
- 3.** In the midst of all the discussion about the technical, it's crucial not to lose sight of the creative. CMO's – whether they show up with that exact title, or as Chief Brand, Customer, or any other Officer in between – remain the custodians of a brand's creative responsibility, as much as any other. Tone of voice, action and behavior, emotional and emotive storytelling, the bravery of a brand narrative, and a recognition that silence is in itself a position, all remain CMO 101.

ONE THING YOU CAN DO TODAY:

Look at your current connections mapping (whether client or agency side) including how and where the opportunities lie to further tell the story of creativity as a multiplier for growth and Gen AI as a catalyst for marketing transformation.

#3: WE'RE IN OUR SPORTS ERA

"Our authenticity comes from our creators, through the use of our products. We don't create authenticity, they do, and we live it through them... It's creators who build your brands, and that's no different in sport."

Heather Freeland, Chief Brand Officer, Adobe

"History needs to be our lesson. If we don't participate, like we're doing right now, we are leaving half the world behind. More than 85% of purchases are made or influenced by women. The time for women is now."

Beatrice Cornacchia, EVP Marketing Communications APAC EMEA, Mastercard

"From a brand-building perspective, consistency with creators is key. They become the brand voice."

Isaac Pagán Muñoz, VP ECD, PepsiCo Foods NA

Sports have risen up the Cannes league in recent years, and this year drew bigger crowds than ever. While perhaps unsurprising in an Olympic year from a programming perspective, the place of sports marketing has now undeniably shifted from an away team with a few major global sports stars visiting the main stages, to a firm home fixture.

The message that the business of sports is good for business was heard loud and clear, and women's sports got the spotlight it deserves in line with its numbers – whether attendance, viewing, or commercial – but the most interesting story development this year was the shift to 'athletes as creators'.

KEY TAKEAWAYS:

- 1.** Making 'athletes as creators' truly mean something goes beyond activating ambassador rights. Sports stars aren't waiting to build their own media brands when they retire: they're creating, making, podcasting, and taking on many creative endeavours in their time off. For mutual benefit, brands need to work with athletes as creative collaborators, from the inception of the brief.
- 2.** Going beyond branding and badging to give true depth and impact will still always give brands the opportunity to address issues of accessibility, diversity, equity, and inclusion in sports (and rightly so). But don't forget that sports unlock an unrivalled opportunity for celebration, optimism, inspiration, and passion. Don't forget to entertain.
- 3.** Any investment into the world of sports is not one that brands undertake lightly, but that doesn't mean that creativity can't see you cut through beyond that which you can buy. Big moments can come for athletes and fans in the smallest of places: make sure you know the field you're playing on from the inside out.

ONE THING YOU CAN DO TODAY:

Whether you have a presence in sports or not, what's the equivalent change you could make to refresh how you entertain/sustain/explain with the talent you work with?

#4: FOCUS ON FANDOM

“Culture translators can explain and engage one group in service of another... We are all influenced by social pressures around us that are deeply embedded in our cultures... [It works when people see] ‘people like us do something like this.’”

Damon Jones, Chief Communications Officer, P&G

“Create acts, not ads.”

Isaac Pagán Muñoz, VP ECD, PepsiCo Foods NA

“Find creators with an authentic, genuine connection to the brand. Let the creator run. There is a reason they’re a creative. They know their audience and content, don’t manipulate that.”

Heather Freeland, Chief Brand Officer, Adobe

With more influencers and creators in Cannes and on stages than ever before, it was no surprise that the Creator Economy was a hot topic, with both Gen AI as your scaling superpower and Gen Z – whether as influential or how they are influenced – showing no signs of dropping off the agenda. Creators give us an opportunity to connect with audiences – and fandoms – where they are, so putting the tools at our disposal into their hands in a meaningful and credible way is key to drive successful collaboration.

Balancing fame and attention with translating brand stories in the culture requires authenticity, commitment, and intention – and the combination of earned and influence is firmly in the driver's seat. ‘Fandom’ was broadly used in Cannes this year to cover communities of passion, building fans of your brand, diverse and niche audiences, and many other definitions in between.

But the through line for all was the need to relinquish control: putting the conversation in their hands, entering their world in an informed and respectful manner, understanding their position and needs, and building on that rather than imposing brand messaging or belief.

KEY TAKEAWAYS:

1. Connecting fandoms is now also about connecting communities, with the need to demonstrate authentic understanding to earn respect as well as attention. Building networks of creators is key to maximize impact, with partners showcasing the scaled networks built to expand reach and engagement across diverse groups of consumers.
2. The best macro creators act and think like nanos, and brands need to meet them with the same care and attention to crafting with personalization, bringing a ‘mass intimacy’ mindset to reach large audiences with a personal feel.
3. We need new and nuanced playbooks to succeed: every touchpoint is an opportunity to engage, but not all touchpoints are equal, with less expected approaches to differentiate and connect needing to be contextual and relevant to the audience (not how ‘big’ you want to go as a brand).

ONE THING YOU CAN DO TODAY:

Revisit the journey you have mapped for your audiences, whether more broadly or related to a specific product or campaign – what are the opportunities for surprise and delight, and what does the journey look like if you focus on creating connections, not communicating messaging?

#5: AN ENDURING COMMITMENT TO DEI

"There's an opportunity for us to build a framework. Now is a perfect time to sense check in order to create a level playing field... say nothing about us, without us."

Frank Starling, Chief DEI Officer, Cannes Lions

"Maintain your voice, so you can be in the foreground, not just the background. We're now starting to really invest in all levels in our field to give women and diverse voices the opportunities."

Deborah Honig, Chief Customer Officer, Samsung

Transparency is more important than ever, especially as AI comes into play. Inclusion is key, ensure you're minimizing bias... ask whether you're doing good for society."

Cheryl Guerin, EVP Global Brand Strategy & Innovation, Mastercard

Cannes Lions continued its commitment to opening up the Festival, with the Equity, Representation and Accessibility (ERA) Program participants notably being included in the growing presence of inclusion groups owning the places, spaces, and stages up and down the Croisette. From the new "Cub on Board" badges for expectant delegates to dedicated nursery and café spaces, working parents received more support than ever this year. A focus on accessibility and a welcome influx of disabled creative voices were also seen across high profile sessions.

The 'diversity dividend' and effectiveness multiplier that investing in work created by, for, and with diverse voices expanded this year to include brands who are improving the customer experience through equity-centered, inclusive design, from experience to products.

Of course, all roads lead back to AI, and the advancement of this technology's power to break bias and barriers or reinforce them was a key topic. There were vital and vibrant discussions on ensuring that the systemic issues we collectively seek to challenge aren't, in fact, being reinforced and effectively 'baked in' to AI – so one can expect the DEI implications of AI to grow.

KEY TAKEAWAYS:

1. We still need to intentionally and collectively make space for the current and next generation of diverse voices, and expand where we look for talent, particularly creatives. We need to look to people who are creating culture themselves so they can create culture on behalf of brands and adapt our structures accordingly.
2. In challenging economic conditions, the regression of commitments to DEI remain an active concern across the industry: from high profile roles to investment in engagement programs. We need to ensure that we don't slip backwards and continue to invest not exploit: in the words of Glass Lions Jury Chair, Cindy Gallop – "Don't empower me, pay me."
3. Notice who is present, who is speaking, and who is not. Representation in the work should now be table stakes, but bringing diverse voices to the creative table as well as into account teams still requires attention, and we need to widen our view to include accessibility (particularly in social content).

ONE THING YOU CAN DO TODAY:

This year, Cannes Lions made the cultural context question compulsory and made it optional for entrants to share their response to the DEI part of their submission with the Jury. This included composition of the team involved behind the work, as well as criteria around cultural context and harmful stereotypes. What would the brief you're currently working on look like against this evolved criteria?

#6: AND FINALLY ... THE WORK

A (welcome) return to humor in the work became the surprising theme of the week. From the first-ever addition of 'humor' as a category in the awards themselves to a strong narrative of remembering that we can entertain and much as we explain, there was a strong celebration of brands and campaigns that stepped into culture and context to create memorable, engaging content. As was overheard at the Mars "Walk the Work" session at the Contagious Villa: "Being dull is expensive."

And with so much talk and focus on AI, it was refreshing (and reassuring) to witness plenty of conversations on how and what we communicate being uniquely and intrinsically human; the very notion that human creativity is still an imperative element. As Rory Sutherland, renowned "adman," remarked in the Financial Times: "AI can produce jokes, but they aren't yet very funny, which I think is evidence that there is still a missing human connection – some level of shared understanding in AI that is not yet quite there."

Just like the incredible content, insights, and inspiration shared across the stages and spaces, the work celebrated at the Awards each night didn't disappoint. **On the pages that follow, we share details of our winning work (we brought home 11 awards this year), along with the Festival's Grand Prix winners.** If you can't find inspiration there, or if you think this work doesn't apply to your daily work life, remember this: every brief we respond to and piece of work we put out starts from a moment of inspiration. So, immersing yourself in the best of what the global advertising, marketing, and communications industry puts out into the world is a great place to start to dream!

We encourage all of you to actively explore not only these winners, but ALL the Cannes Lions 2024 winners. Use them to start a conversation within your team or with your client/agency partners. Let them fuel your fire. Who knows? These ideas could very well spark your next game-changing, culture-making, growth-driving idea!

Reminder:

For a limited time, every open session held at the **Omnicom Cove** is now available to view on the hub [HERE](#). You must register for access (whether as a client or an OMC employee), which allows you to explore some of the incredible discussions and case studies that were showcased in Cannes 2024.

Cannes Lions Inspiration Sessions:

We currently have the following three sessions planned for and are open to other ideas. Please contact MarCommsLT@Ketchum.com to learn more and be on the lookout for scheduled sessions over the next several weeks.

- Global Markets Chief Creative Officer Indy Selvarajah on the best of The Work.
- U.S. CEO/Global CMO Jim Joseph and U.S. Chief Data & Strategy Officer Mary Elizabeth Germaine share the highlights of their CMO Accelerator session "Predicting Issues & Crisis in 2024."
- Global Markets CEO Jo-ann Robertson shares her key takeaways from Cannes 2024, how to craft a winning entry, and what makes for game-changing ideas.

CANNES LIONS 2024: KETCHUM AWARDS



This year, we brought home **11 awards total**, including **six Bronze, three Silver, one Gold and one Grand Prix**. Here are our winning campaigns:

Wendy's – Wendy's Enters The Chat:

This campaign leveraged a unique and endearing social media approach to not only engage but dominate the organic SOV on Facebook, surpassing even the biggest names in the industry.

- Social & Influencer
 - Creator & Influencer Marketing: Organic Reach & Influencer (BRONZE)
 - Social Insights & Engagement: Community Management (BRONZE)
 - Culture & Content: Use of Humor (BRONZE)

Frito-Lay – Lay's Chip Cam:

The latest iteration of its global platform "No Lay's, No Game," this was a long-form commercial shot in under five minutes during a live match in which soccer legends David Beckham and Thierry Henry finish a bag of Lay's before using the "Chip Cam" to find fans in the stadium with Lay's in hand who were then invited to watch the match with the pair. To extend the campaign, a digital experience gave consumers a chance to scan a QR code and prove they're holding Lay's for a chance to win prizes.

- Media
 - Media: Sectors: Consumer Goods (BRONZE)
 - Channels: Innovative Use of Influencers / Creators (SILVER)
 - Culture & Content: Use of Humor (BRONZE)
- Entertainment
 - Branded Content: Broadcast / Live Streaming (SILVER)
 - Partnerships: Partnerships with Talent (SILVER)
- Entertainment Lions for Sport
 - Sport-Led Brand Experience: Sports Live Experience (BRONZE)

PHILIPS – Refurb:

Germany, one of Philips' biggest markets, suffers from a high return rate of ecommerce sales: an estimated 530 million packages returned in 2022. To highlight the problem of returned electrical products going to landfill, the brand promoted an exclusive range of refurbished returned products, The Better Than New Refurb Editions, which came with extended warranties. Philips drove awareness by selling refurbished products on its website on Earth Day, hosting a pop-up store in Hamburg, and creating a QR code that revealed huge virtual piles of returned gifts in cities. The campaign resulted in Philips selling 52,000 returned products and stopping 185 tons of e-waste and an estimated 277 tons of CO2 emissions.

- Creative Business Transformation
 - Customer Experience: Experience Transformation (GRAND PRIX)

Mastercard – Inclusive by Design:

Mastercard used quantitative and qualitative research to connect directly with marginalized communities and experts in accessibility to find solutions globally that would differentiate the brand by making its Priceless initiative relevant and increase consideration from B2B partners.

- Creative Effectiveness
 - Brand Challenges & Opportunities: Sustained Success (BRONZE)
- Creative Strategy
 - Challenges & Breakthroughs: Long-Term Strategy (GOLD)

CANNES LIONS 2024: GRAND PRIX WINNERS

In the work below, you'll likely see reflected what Global Markets Chief Creative Officer Indy Selvarajah mentioned in last Thursday's creative recap: the work is a return to very simple, singular, paired back campaigns. Find inspiration in the simple brilliance!

Glass Lion for Change: Unilever "Transition body lotion" by Ogilvy Singapore: A campaign aimed at Thailand's trans community that promoted Vaseline Transition Body Lotion, which was developed specifically for transitioning women, whose skin can suffer from greater dryness while transitioning due to hormonal imbalances.

Grand Prix for Good: Reporters Without Borders "The first speech" by Innocean Berlin: Composed of posters, digital out-of-home work, social media elements, and three 90-second films: "The first speech – Russia," "The first speech – Turkey," and "The first speech – Venezuela" – all which aim to challenge autocratic politicians and shine a light on the optimistic words used by modern autocrats when they became presidents, but who also end up turning against human rights and independent journalism. The ads all end with the tagline: "The loss of freedom is never obvious at first."

Titanium Lion: Doordash "DoorDash all the ads" by Wieden & Kennedy Portland: The work gave someone the chance to win every product appearing in each of the Super Bowl ads, and the spot was named as one of Campaign's Cannes Contenders.

Film Lions: Orange "WoMen's football" by Marcel and Sydney Opera House "Play it safe" by The Monkeys: Orange and Sydney Opera House each won a Film Lions Grand Prix. Orange's "WoMen's football" was a two-minute film featuring atmospheric clips of what appeared to be men's football, but later revealed to be women's football and that CGI had been used to illustrate how both forms of the game are equally exciting. Sydney Opera House's "Play it safe," meanwhile, celebrated the building's 50 years of history and how it has been home to the arts including ballet, opera and comedy. The film condenses this into four-and-a-half minutes using a musical number co-created by comedian and songwriter Tim Minchin.

Audio and Radio and PR: Specsavers "The misheard version" by Golin London: Specsavers and agency Golin London won the Grand Prix for Audio and Radio, and Golin scooped it for PR, for "The misheard version." The work was commended by the jury both for its creativity and "reckless ambition." It was built on the basis that people are often reluctant to get a hearing test because "it makes them feel old."

Brand Experience and Activation: Pop Tarts "The first edible mascot" by Weber Shandwick New York: This campaign featured Pop Tarts entering the world of US college football brand sponsorships, which are dominated by generic mascots, before introducing an edible mascot to "die for sponsorships' sins." The campaign picked up coverage across traditional and social media.

Creative Business Transformation: Phillips "Refurb" by LePub Amsterdam: This work showed that after the Christmas period is over, more than 10 million returned gifts end up in landfill, "because making something new is cheaper than rechecking, repacking and reshipping." So, for last year's festive season, Philips only sold refurbished products. Some 52,000 refurbished gifts were sold and about 185 tons of waste were avoided.

Creative Commerce: The Renault Group "Cars to work" by Publicis Conseil: This campaign was designed in response to the lack of opportunity faced by many French people trying to find work due to lack of a car or public transport. The automotive firm provided cars for free to people during job trials, which they would have to pay for only once they had attained full-time employment. Nearly nine million French people were reached and 6,000 cars to work were made available, with 50 dealerships on board.

Creative Effectiveness: Heinz "It has to be Heinz" by Rethink: This work set out to prove that, of all the thousands of tomato ketchups in the world, there was only one genuine article. People were asked to draw the platonic ideal of ketchup for the campaign, and most drew Heinz, which helped lift sales by 12%.

Creative Strategy: KPN “A piece of me” by Dentsu Creative Amsterdam: This campaign for the Dutch telecoms company shone a light on the fast-growing issue of online shaming and the impact on young people’s mental health. The campaign’s title referred to a song and music video that told the true stories of Gen Z-ers. The track was streamed more than 10 million times and helped change the law against sending intimate images without consent.

Design: Sol Cement “Sightwalks” by Circus Grey: “Sightwalks” was a new system of paving to help visually impaired people identify specific locations, and was developed by the WPP-owned agency, cement brand Sol Cemento and Peru-based organizations dedicated to the visually impaired. The collaborative effort resulted in Braille-style paving featuring additional vertical lines placed between horizontal ones to denote venues. For example, a bank is represented by two, a grocery shop by three, a hospital by six, and a bus stop by five.

Digital Craft: Spotify Advertising “Spreadbeats” FCB New York: Spotify Advertising won the Grand Prix for Digital Craft, alongside a silver and bronze Lion for the category. B2B campaign “Spreadbeats,” unveiled earlier this month, is a film depicted as a music video set within a media plan spreadsheet, and follows an anthropomorphic green cell (E7) through different sheets of ASCII and Unicode artwork to dance track Shiver, produced by John Summit.

Direct and Entertainment – Gaming: Xbox “The everyday tactician” by McCann London: This campaign, which landed both the Direct and Entertainment Grands Prix this year, was built on the idea that football fans often think they can be superior managers to the pros. It was led by Xbox kicking off a recruitment drive using the Football Manager 2024 video game, the winner of which was invited to join Bromley FC as a tactician. That winner was Nathan Owolabi, who on attaining the “Championnes” achievement in-game and having undergone and passed an interview with Bromley manager Andy Woodman, joined the club.

Entertainment: Whatsapp “We are Ayenda” by Creative X Palo Alto and Modern Arts Los Angeles: The work is a documentary that tells the courageous story of the Afghan youth women’s national football team and how they used Whatsapp to orchestrate their escape from their country after it fell to the Taliban in 2021. It also picked up a gold in the same category.

Entertainment – Music: Johnnie Walker “Errata at 88” by Almap BBDO Sao Paulo: This integrated campaign promoted Diageo’s Johnnie Walker whisky, and centered on giving a platform to the overlooked bossa nova singer Alaíde Costa.

Entertainment – Sport: Orange “Women’s football” by Marcel: Publicis Groupe’s Marcel won the category’s Grand Prix for its Orange campaign named as “WoMen’s football” but also known as “La compil des Bleues.” The French agency’s globally viral ad superimposed popular French male footballers onto real footage of female players to highlight viewers’ potential preconceptions of female football.

Film Craft: Hornbach “The square metre” by Heimat\TBWA: German DIY-store chain Hornbach and Heimat\TBWA landed the Grand Prix for Film Craft for “The square metre” – a 60-second film showing a man getting ready for his day in various small spaces. The single square metre space in the spot transforms around him depending on his needs, from a shower to a small dining room table. The man eventually crawls through the space onto a stage where he is greeted by an eruption of applause. It ends with the line: “Every square metre deserves to be the best in the world.”

Industry Craft: Frankfurter Allgemeine Zeitung “The 100th edition” by Scholz & Friends: “The 100th edition” by German agency Scholz & Friends was German newspaper Frankfurter Allgemeine Zeitung’s 100th addition to its photo series “Brilliant minds,” which began 25 years ago. The photos have been of famous and notable people reading Frankfurter Allgemeine Zeitung in environments representing their work and achievements. “The 100th edition” featured Holocaust survivor and public speaker Margot Friedländer, who had her portrait taken at the Memorial to the Murdered Jews of Europe in Berlin by Wim Wenders.

Innovation: KVI Brave Fund “Voice 2 Diabetes” by Klick Health Toronto: Medical equipment company KVI Brave Fund worked with Klick Health Toronto to develop “Voice 2 Diabetes,” a diabetes diagnostic solution that enables assessment through voice samples. To create the tool, nearly 18,500 voice recordings were analyzed using a smartphone app. By analyzing these recordings, 14 acoustic characteristics were identified, leading to a diabetes identification tool that could achieve up to 89% accuracy for women and 86% accuracy for men. The innovation received nearly four billion impressions.

Luxury and Lifestyle: Loewe and Suna Fujita, promotion of collaboration between Loewe and Suna Fujita by Andrea

Animates: Spanish fashion house Loewe was awarded the first Luxury and Lifestyle Lions Grand Prix for a short produced by American stop-motion animator Andrea Animates, promoting a collaboration with Japanese ceramic studio Suna Fujita.

Media: Mercado Libre “Handshake hunt” by Gut Sao Paulo: Online retailer Mercado Libre and agency Gut Sao Paulo created “Handshake hunt” to cut through during the lead-up to Black Friday sales in Brazil. The idea was to place deals from Mercado Libre within TV shows on Brazilian channel Globo, rather than during the typical breaks. Gut did this by identifying moments in which people shook hands in upcoming TV shows, which it deemed “the sign of a good deal,” and Mercado Libre’s logo. When people shook hands during the selected moments, a QR code appeared on screen linking viewers directly to contextualized offers from the retailer. The spot led to people hunting for the handshakes in TV shows, which resulted in a giveaway of “more than 50 million vouchers impacting 80 million people.”

Outdoor: Pedigree “Adoptable” by Colenso BBDO and Magnum “Stairs”, “Corner” and “Doorstep” by Lola MullenLowe:

Jurors awarded two Outdoor Grands Prix this year, the first to Magnum for work by Lola MullenLowe, Madrid, as well as to Pedigree for its “Adoptable” campaign by Colenso BBDO, Auckland. Magnum’s outdoor work, which ran in the UK with media handled by Mindshare London, won for three executions – “Stairs,” “Corner,” and “Doorstep” – depicting moments of people finding rays of sunlight in the winter. Pet-food company Pedigree, meanwhile, won for its campaign matching potential new owners to rescue dogs by upgrading canine photos to studio-quality shots and featuring them in outdoor ads that direct people to an adoption site.

Print and Publishing: Coca-Cola “Recycle me” by Ogilvy New York:

Coca-Cola’s “Recycle me” by Ogilvy New York, landed the Print and Publishing Grand Prix for 2024. The work showed Coca-Cola’s famous logo being crumpled repeatedly in a variety of ways, including by hand, a recycling plant press, and vacuums, all in the name of urging people to “recycle me.”

Social and Influencer: CeraVe “Michael CeraVe” by Ogilvy PR New York:

This campaign was designed to counter disinformation — pushed by Michael Cera himself — that the actor was the brains behind CeraVe’s moisturizing cream. The work got the Bronze Lion in the Entertainment Lions, too.