

MARKETING VENTURE

== THE CANNES LIONS ==

WRAP-UP

The official recap to the talks, trends, takeaways and winners from the 2019 Cannes Lions International Festival of Creativity.

[#digitaldoggybag](#)



01

STAND UP OR DIE

Brand activism goes above and beyond challenging and changing laws



02

DARE TO BE HUMAN

Advertisers add a face to their brands and flip the conversation



03

LET EVERYONE IN

A wealth of diverse resources and opportunities are knocking



04

MAKE A MARKET

Create more markets with new audiences and technology



05

OPEN FOR RENOVATION

Agencies continue to live through the (re)construction



01

STAND UP OR DIE

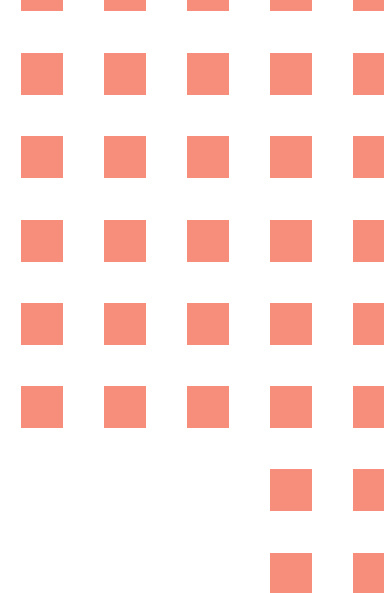


THE LEAD

Social consciousness reached new heights at the Festival this year as lost faith in government and media pushes consumers to rely on brands to take a stand—as long as it's not from the sidelines.

It was a week of bold moves: Polish online publication Gazeta.PL took a Titanium and Glass Lions Grand Prix for purchasing a porn magazine just to shut it down. And French supermarket chain Carrefour broke the law—and got it overturned—with organic produce grown from illegal seeds (owned by agricultural giants). They took home a Grand Prix for Creative Effectiveness because of it.

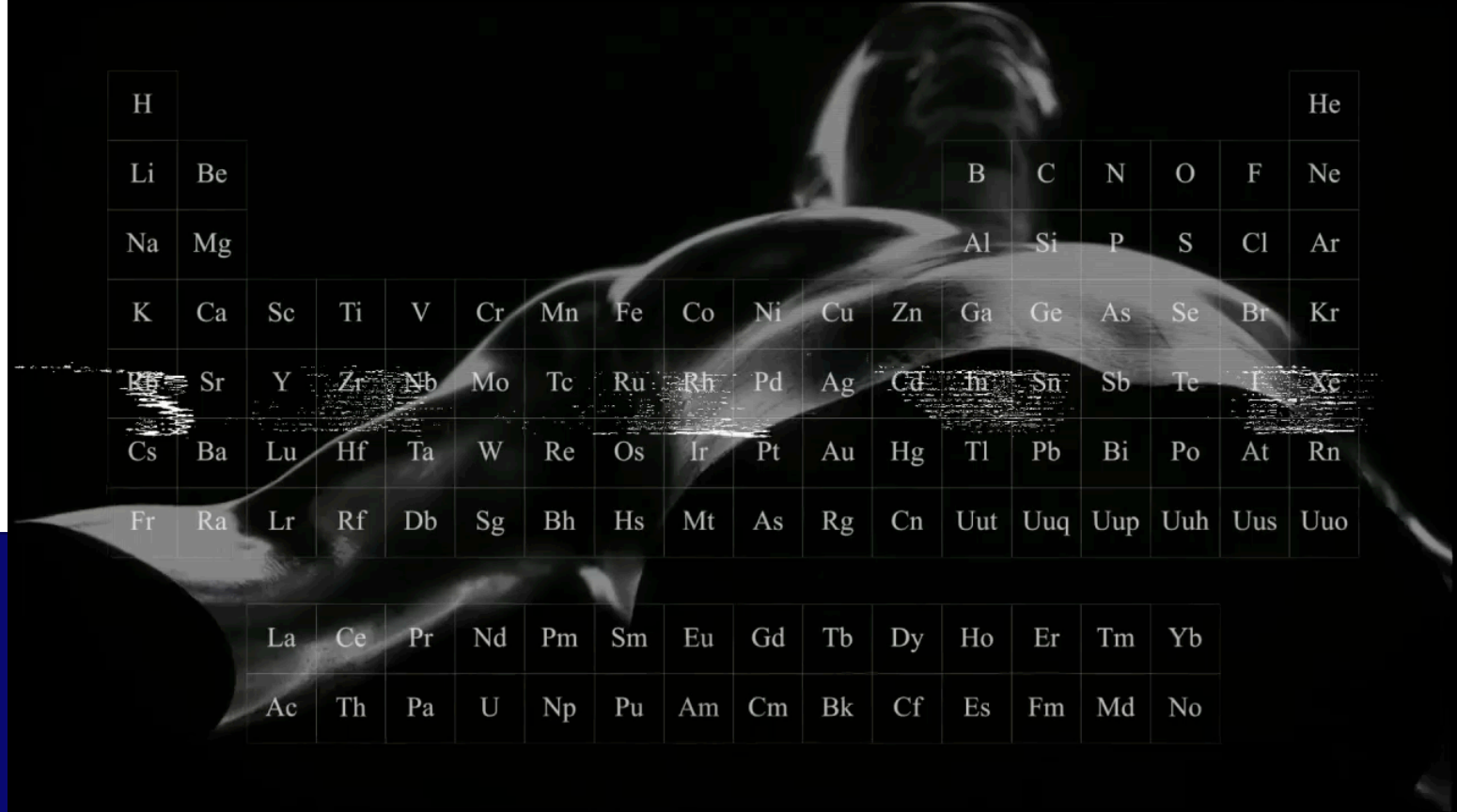
What farmers had tried to achieve for
40 years, Carrefour achieved in **eight months**.





Social awareness leads the selections

Entertainment Music jury members made social conscience one of its leading criteria in winner selections. The goal was to recognise work that helps achieve a higher good and inspires others to measure creativity by the same standard. The two winning Grand Prix awards tackled racism with a film for the album Bluesman by rapper Baco Exu Do Blues and a music video, This is America, by Childish Gambino.



An 8-minute film helped launch the album Bluesman by Brazilian rapper, Baco Exu Do Blues.



Madonna Badger tackled immigration policies with her Rise Up talk.



#nokidsincages

A chilling installation by Badger & Winters showed a child mannequin sleeping under a blanket in a cage. Twenty-five of them appeared around New York City near media companies such as CNN in the spring. The objective: to put the results of immigration policies right in people's faces and make them uncomfortable enough to do something. 'Sharing is activism,' said agency founder Madonna Badger in her 'Rise Up' talk. 'Sharing is an act of protest, and this is where we can all rise up.'

Dutch chocolate brand, Tony's Chocolonely, addressing brand activism, spoke about how its product was borne out of a mission to raise awareness for child slavery.

The mission is in the soul of all it does, down to the chocolate bar's design and packaging. Uneven chunks remind consumers of the inequality in the industry. Coining itself a 'slave-free brand'—and validating the claim through court cases—the brand challenges consumers to buy candy from them vs. the massive confectioneries and effectively creates market share one bar at a time.



Tony's Chocolonely takes on child slavery in West African cocoa plantations.



Nike worked with Chicago to restore and convert an old church into a basketball training facility.

Nike Church

The iconic sports brand moved away from mass media and into the local community. In an effort to provide a safe haven for kids in Chicago, where basketball courts had become a playground for gunfire, Nike moved beyond the quick-turn pop-up shop and partnered with the City of Chicago to renovate a dilapidated church, converting it into a basketball training facility with courts, lockers and gym. With rights to the facility for a month, Nike built local fans in a city where basketball is a religion, and then turned it back over to the city to run for the community.

Sleeping Giants

Despite death threats to his 14-year-old son, Sleeping Giants founder, Matt Rivitz, took on tech giants Google and Facebook over brand safety.

Matt has persevered in trying to eradicate conspiracy and hate sites by pushing advertisers to remove their ads from those sites and from the programmatic machines that put them there. 'We're a \$600 billion industry. We can change hearts and minds and behaviours. We can unplug the hate machines. We've got the stories, the power and the money to do it.'



Matt Rivitz, Sleeping Giants founder

Q: WHAT ADVICE WOULD YOU GIVE PEOPLE WHO WANT TO MAKE CHANGE BUT THEIR BOSSES DON'T?

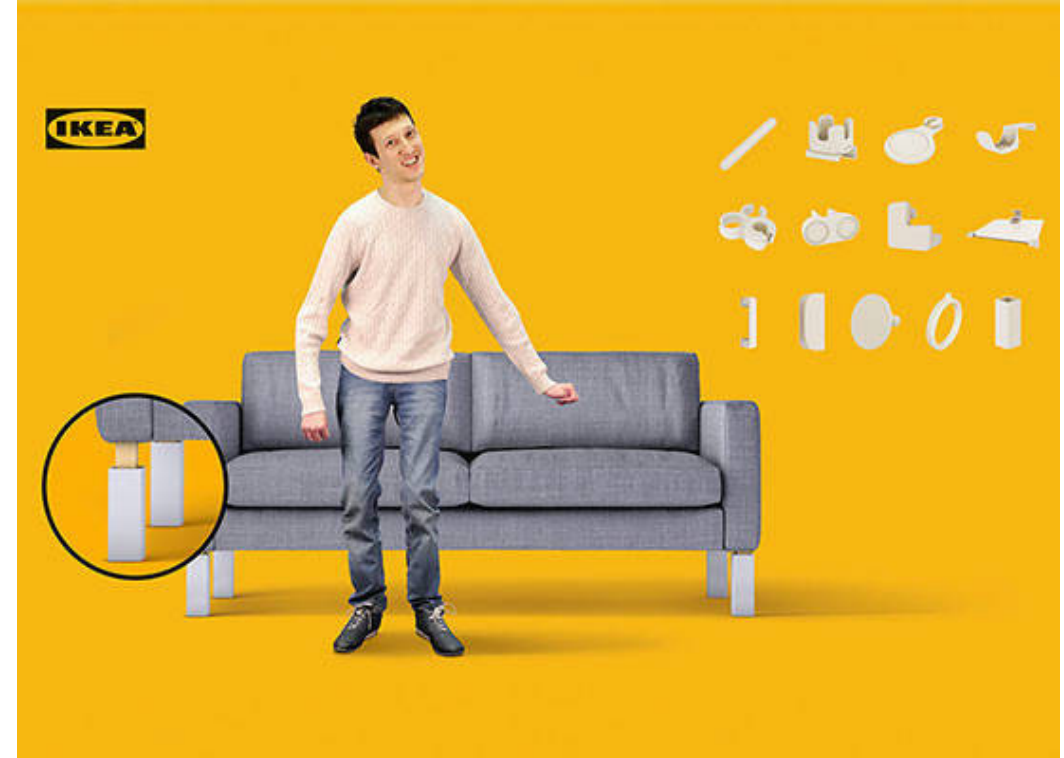


Brilliance and perseverance. And there's a commercial case for it, as well. Brands are going to be left behind if they don't have purpose.

Jessie Macneil-Brown
Global Head of Activism, The Body Shop

IKEA and McCann Tel Aviv took a Grand Prix for Health and Wellness for its 'ThisAbles,' a line of adaptive add-ons and attachments created using a 3D printer.

The product line transforms its furniture into accessible furniture for people with disabilities. Eldar Yusupov, 32, a copywriter for McCann Tel Aviv who has cerebral palsy, founded the line.



'We have to broaden our definition of what makes the world better.'

Ari Weiss
Chief Creative Officer,
DDB, North America, and Jury President,
after awarding Burger King Detour a Grand Prix

FOR YOUR CONSIDERATION

Purpose works when it is a core value of your brand. Purpose and authenticity go hand-in-hand.



'Brands without a purpose will have no long-term future with Unilever.'

Alan Jope
CEO, Unilever

02


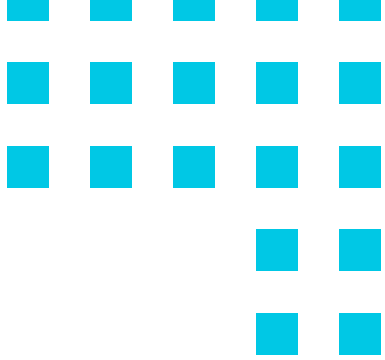
DARE TO BE HUMAN




THE LEAD

Advertisers put a human face on campaigns that leveraged cultural flashpoints to form an emotional connection with consumers.

By aligning with partners who represent core brand values, companies were able to drop themselves smack into cultural conversations, making their brands and products more relevant and relatable to customers and driving a trove of Grand Prix and Gold wins in the process.



**Nike took a risk
in using Colin
Kaepernick and
sticking with him.**



Steve Stoute
Founder & CEO, Translation Enterprises



Colin Kaepernick became the hero for social cause in Nike's 'Dream Crazy' ad by Wieden+Kennedy, launched to celebrate the brand's 30th Anniversary of Just Do It. 'Dream Crazy' took a Grand Prix in the inaugural Entertainment Lions for Sport for the spot in which Kaepernick, derailed in America for taking a knee during NFL games to protest police brutality, encouraged viewers to believe in something, and stand up for it.

'Nike took a risk in using Colin Kaepernick and sticking with him,' said Steve Stoute, Founder & CEO, Translation Enterprises. 'The use of Kaepernick was so special that it's the benchmark that creative should take going forward.' The risk was real. But so was the reward. Nike's sales initially dipped but picked up, ultimately rising 31% vs. 17% for the same three-day period the year prior.

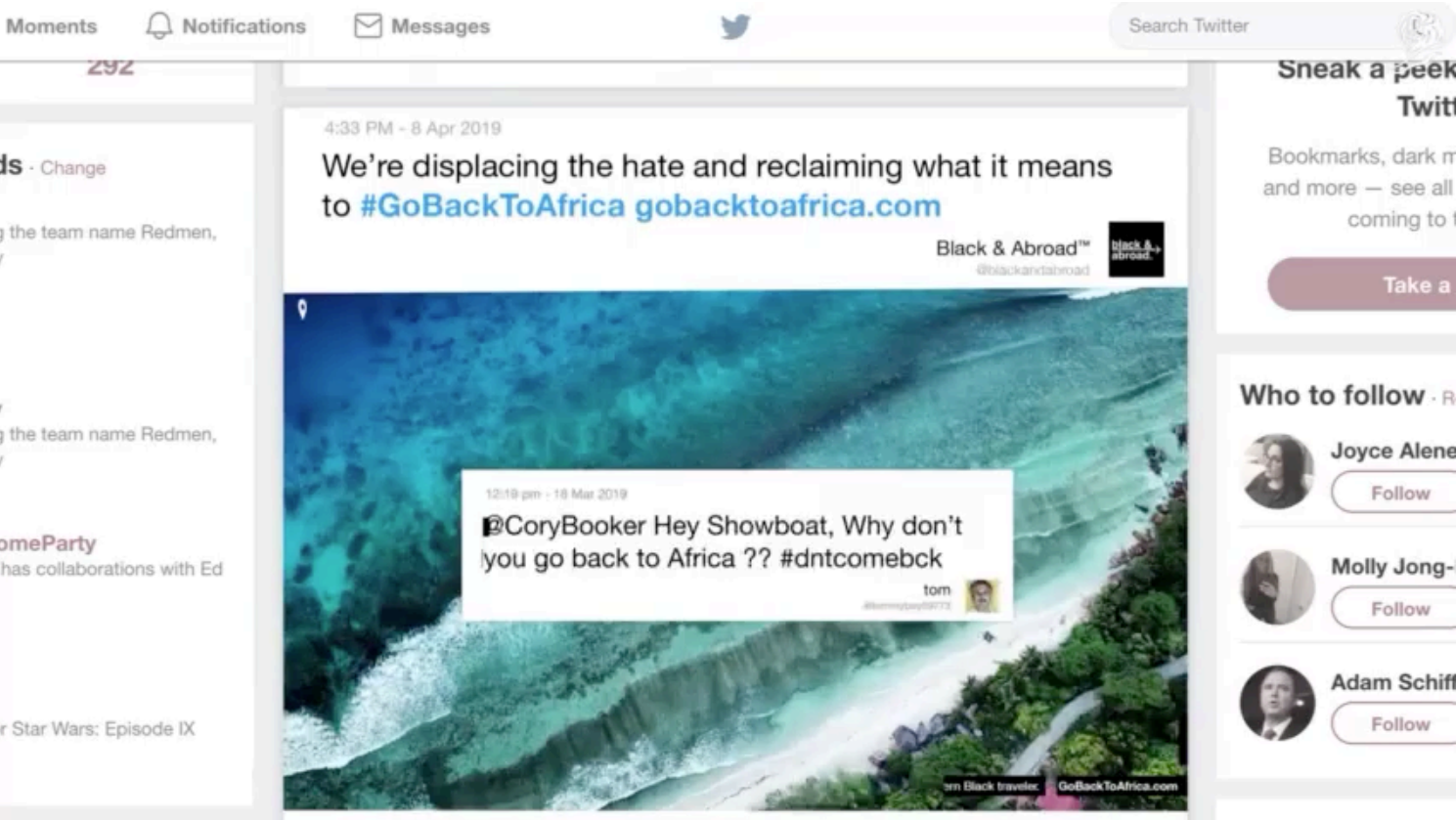


For Nike, big risk and big reward from the Kaepernick campaign.

Assailed by the President of the U.S. as being treasonous and spreading fake news, *The New York Times* defended its credibility and the free press by showcasing the newspaper's gritty and life-risking reporting skills through the lens of an actual reporter. 'The Truth is Worth It' picked up a Grand Prix in Film Craft and other Lions.



The New York Times defends its integrity with The Truth is Worth It.



FCB/SIX flipped the messaging with the Go Back to Africa campaign.

The words 'Go back to Africa' appear every three minutes on social media. FCB/SIX found that 70% of their target audience had been the recipient of the term while another 12% said they encountered it more than 50 times.

The agency flipped the message and took a Grand Prix in Creative Data in doing so. For the 'Go Back To Africa' campaign, promoting its 54 countries as destinations, they built a database of travel imagery showing more people of colour, currently represented in less than 6% of all travel imagery, to promote the high-end lifestyle brand, Black & Abroad.



The Grand Prix tackled this issue in a bold, impactful way and changed the message.

Yasuharu Sasaki

Jury President, Creative Data,
and Head of Digital Creative, Executive
Creative Director, Dentsu



Anheuser-Busch put Jackie Robinson at the center of messaging.

The Festival didn't just show how marketers added more humanity, they told. Speakers lit up the stage with the notion to put more humanity in their marketing.

The company 'made a decision to adopt a new philosophy to put people at the centre of all we do,' said Marcel Marcondes, Chief Marketing Officer, Anheuser-Busch, replacing its product-as-hero formula. Recent work paid homage to legendary baseball player Jackie Robinson, the first black player in Major League Baseball, and basketball great, Dwyane Wade.



Sonic branding can tell an entire brand story in less than a second.

Sonic branding was increasingly explored as a way to connect with consumers deeply on a multisensory level — especially by financial service brands, not typically associated with touchy, feely relationships with their customers.

Visa and Mastercard both leveraged sound to make that connection with consumers. To reflect the trust and security of the brand, Visa created a tone at point of purchase: They began with over 200 sounds, narrowed it to 20, and focus tested. 'As a global brand, you need to be mindful. What's energetic for me isn't for others,' says Lynne Biggar, Chief Marketing and Communications Officer, Visa.

Mastercard created a comprehensive programme that spans multiple musical genres across dozens of countries to localise the Mastercard melody that can be heard in physical spaces, digital places and voice. Raja Rajamannar, Chief Marketing and Communications Officer, said voice is becoming a competitive advantage since consumers see 5,000 marketing images daily.



Right now, what we're finding is that less polished content is outperforming the more highly produced cut-downs that we do in our regular advertising.

Toto Haba

Senior Vice President Global Digital, Benefit Cosmetics

Unpolished creative can work as hard, if not harder, than slick ads, said Tim Leake.



Slick is out – perfectly, imperfect is in.

Authenticity resonates with consumers and besides, less polished is faster, easier and cheaper. 'People have an aversion to ads that look like ads,' said Tim Leake, Senior Vice President and Innovation Officer, RPA. In the talk 'Ugly Sells' Leake encouraged marketers and advertisers to focus less on production value and art direction to be more real and

relatable, an important brand criteria for Generation Z. Leake cited work with social media platform TikTok that embraces the new standard. 'If you do this artificial polished stuff it just gets between yourself and the consumer. Nobody in the real world would talk like commercials talk like,' said Stefan Heinrich Henriquez, Global Head of Marketing, TikTok.

03

LET EVERYONE IN



THE LEAD

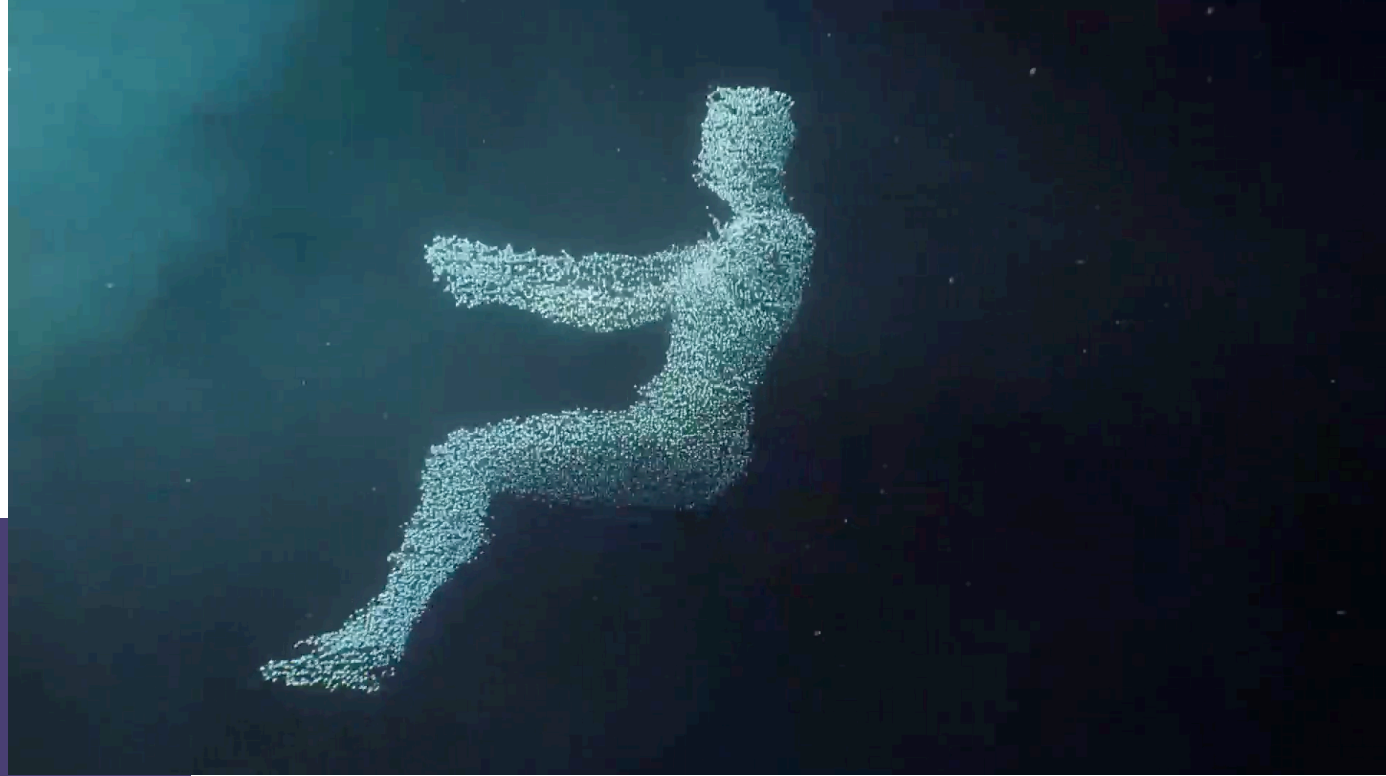
The world around us may be divided, but the ad industry united around the notion of creating a more inclusive world for all, recognising that it makes business sense and addresses legitimate consumer and societal needs.

If the industry paid lip service to diversity and inclusion in the past, advertisers and marketers turned their words into actions by creating ads and products designed to meet the needs of various gender, race and ability groups. 'Ten years ago we were only talking about the big ideas and today we're talking about the big ideas that change the world,' said Marcelo Lenhard, CEO, Hands, Brazil and a Lions jury member for Brand Experience.

Positive advancements for females have yielded greater industry recognition and a more positive portrayal in marketing, but everyone who's not a white male in adland still has a long way to go.



Women run a higher risk of death in car accidents than men because car safety has been tailored to the average male. Volvo showed that women are 17 percent more likely to die, 47 percent more likely to be seriously injured and 71 percent moderately injured compared to men in car crashes as part of an effort that earned the automaker a Grand Prix in the Festival's first-ever Creative Strategy category.



Volvo E.V.A. initiative released data on inequity in crash safety.



Lessons in Herstory

Some brands don't want to wait and are instead rewriting the past. The Daughters of the Evolution and Goodby Silverstein & Partners created an augmented reality app that could help rewrite U.S. history textbooks, in which 89 percent of stories are about men. The app allows readers to scan a portrait of a man to unlock information about a forgotten woman in history.

Daughters of the Evolution used augmented reality to tackle the erasure of historical women in our reality.

Big, big wins went to game-changing moves by advertisers like Polish online media brand, Gazeta.PL, which challenged misogyny through 'The Last Issue Ever'.

With no sex education throughout the country, the men, they said, develop their views on women from a porn magazine, *The Weekend*. So, they bought it up to shut it down—but not before printing one last edition that promoted women in positive ways. Ironically, the last issue was the magazine's best-selling issue.

Bodyform/Libresse unleashed 'Viva La Vulva,' a three-minute video of dancing and singing fruits, flowers, cupcakes, purses, and practically any other lip-moving symbolism that could identify as a vulva. That's a good thing, since 68% of women revealed in a brand survey that they're unsure what the vulva is.

Different approaches but the same result: Glass Grand Prix and Titanium for 'The Last Issue Ever' and Glass Gold and Titanium for 'Viva La Vulva.'



Gazeta.PL shut down a porn magazine, but not before promoting women's equality in the last issue.



Procter & Gamble's 'The Look' campaign

Despite advances for women, people of colour still face challenges with racism and underrepresentation in the industry.

Some of the Festival's most potent diversity talks unfolded at Inkwel Beach, a fringe stage organised by Adrienne Smith. She leads the Cannes Can: Diversity Collective, that's supported by Procter & Gamble and many others. The ad giant looked to pick up the race conversation with a new piece of work, 'The Look' following last year's Grand Prix-winning 'The Talk.'

Addressing the dearth of diverse talent during a panel, Mike Warner, Chief Relationship Officer of New York-based agency Egami, which worked on 'The Talk,' Sean Clayton SITO, Yusuf Chuku, VMLY&R and Ray Goulbourne, BET, said that with eight billion people in the world there is no shortage of BAME talent but there is a dearth of advocacy—individuals who go beyond mentoring and actively sponsor and support people of colour. Smith's initiative sponsors and brings young people of colour into the agency world. 'That's the way forward', said Gabrielle Union, producer, actress, and business owner.



“Once you get a seat at the table, do not be the happy token. You need to hold the door open wide and bring people in. When someone gets in you have to lift some of them up. That’s an example of what advertising agencies need to do.”

Gabrielle Union

Producer, actress and business owner

Commitment to inclusion was represented across industries and sometimes in surprising ones, including fashion.

The ultimate inclusion story addressed a marginalised population whose members often and literally may not have a voice but found one at the Festival this year.

Tommy Hilfiger, Target, IKEA, Dentsu and Nike, Microsoft and the Canadian Down Syndrome Society earned Gold Stars and a few Gold Lions for their work and talks that showcased the potential and opportunity for people with disabilities.



Marlou van Rhijn shares her story as a disabled rights activist and Olympic sprinter.

Dentsu hosted Paralympic champion Marlou van Rhijn, who shared her story about winning the Olympic Gold as a blade runner, and her foundation's partnership with Nike to help make blades more accessible for youths. Helping to make the shopping experience more typical for those kids, blades and fittings are available in some Nike stores. Rhijn noted that the fight for disabled rights is a constant one, and in fact the International Paralympic Committee has to lobby prior to each Paralympic event to get new laws for accessibility.

A Tommy Hilfiger panel addressed its adaptive fashion that fits every kind of body, regardless of ability, while Target shared the story of a mom who helped develop its popular Cat & Jack line. 'Diversity and inclusion is a conversation that many are having today but the role in our company today transcends that,' said Caroline Wanga, Chief Diversity Officer.



The 'Signs of Love' campaign won a Gold Lion for ANZ Bank.

Gold stood at the end of the rainbow for brands that advocated for LGBTQIA+ visibility and advocacy. TBWA\Melbourne Australia won a Gold Lion for ANZ Bank with its 'Signs of Love' campaign aimed to create safe spaces for LGBTQIA+ Australians across the country.

Lola Mullenlowe Madrid's 'Hidden Flag' for the FELGTB, Spain's historical LGBTQIA+ advocacy organisation, created guerilla Pride visibility during the World Cup. The work protested Russia's anti-gay policies, including the labeling of Pride materials as 'propaganda' that could land an individual in jail.

To build the flag, six global activists recruited people to participate in a photographic protest, creating a moving, human Pride flag on the streets of Moscow that was celebrated around the world.



#ShowUs paired Getty Images and Dove to build a database of images that better represent all women. The project includes 5,000 images of 179 women from 39 countries that were shot by 116 women and non-binary photographers.



FOR YOUR CONSIDERATION

Don't do tokenism.
Don't be taboo.

Questions to ponder:

Is gender fluidity poised to undo equality for binary women? Will advertisers return Lions for work that would never be made today?

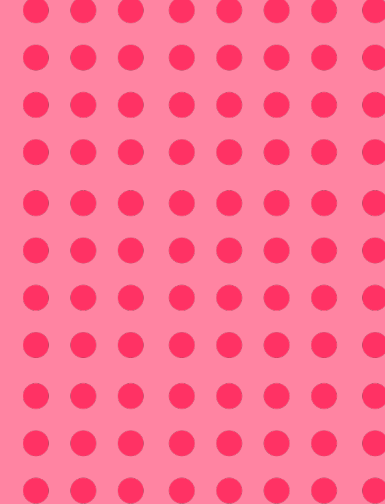


Visibility is important. If I had seen this when I was 10 it would have made a world of difference to me. It's happening slowly. It's happening but not fast enough.

Shiva Raichandani

a principal dancer and lead instructor of London School of Bollywood and former contestant of *Britain's Got Talent*, *India's Got Talent*, and *France's Got Talent*





04

MAKE A MARKET



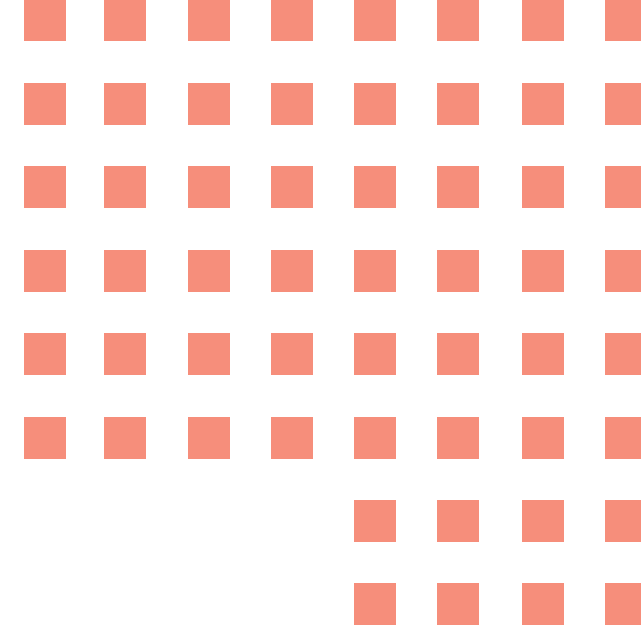
THE LEAD

Data has unlocked a new roadmap for marketers to build brands and reach new niches that were previously unreachable.

Armed with robust data insights, creativity and a challenger mentality, today's start-ups are disrupting business models, challenging legacy brands by creating communities around passion points to create and fuel new markets. No focus groups are required. All of their research is tabulated in purchases and spending patterns.

New blood brands such as Brandless, Away, and Hubble shared their secret sauce, and in the process, provided legacy brands with lessons that they can apply to their own brands. Away found an opening in the luggage industry when one of its founders realised that the luggage industry was built around utility and function rather than the emotion of travel.

'A brand today doesn't belong to the company,' says Matt Hofherr, Co-Founder and Chief Strategy Officer, M/H VCCP. 'The definition of a brand has changed. A brand is now owned by the community, it is owned by the consumer. They demand brands on their terms.'





The new blood models combine brand, product, and transaction all in one package delivered all in one click.

'The product isn't the end widget it's the entire funnel and everything that goes with it,' said Aaron Magness, Chief Marketing Officer, Brandless, whose packaging and name sound like a generic brand, but with data built in, is a brand that simplifies the shopping experience through streamlined offerings. Brandless limits its selection to 'better everything' across household products rather than selling everything.



Elizabeth Geri, Matt Hofherr and Aaron Magness discuss a Brandless World.



HBO took a Grand Prix in Radio and Audio for a voice game on Alexa.

Legacy brands are also using data and technology to create new markets as they strive to stay relevant with consumers.

In a twist for the visually driven and high-production value network, HBO, the channel developed and deployed two hours' worth of gaming to Alexa Voice to promote its show, *Westworld*. Using just their imaginations and ears, more than 10,000 fans tried to solve 'The Maze.' Generating over 500 million earned media impressions, 'The Maze' took a Grand Prix in Radio and Audio.

Wavio and its agency, Area 23, opened up the market for home safety for hearing-impaired individuals to see sounds through a plug-in device that can identify 75 household sounds and send alerts through a mobile app.

'We looked at cases for inclusion, sustainability, environment, and business plans,' said Bill Yom, Global Creative Director, Cheil Worldwide, South Korea, Jury President, Innovation. 'But this case is saving lives. It's simply saving lives. It's something so huge you can't deny.'

HOW THEY DID IT

1 BILLION

hours of video on YouTube
filled with sounds

3,919

yelling samples

2 MILLION

analysed, categorized, and
converted into 10-second sound clips

10,461

siren samples

75

household sounds, each with
their own set of samples

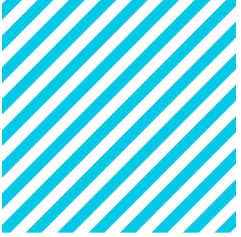
1,600

beeping samples



Away: The Perfect Luggage for the Modern Traveler

'When we launched, we did it in a way to immediately make a statement in a category saturated with communications around features and functions,' said Selena Kalvaria, Senior Vice President, Marketing, Away. 'Any type of emotion was neglected. It's the fact that luggage enables you to travel, which is the experience everyone was craving. From the beginning, our storytelling and community was at the heart. The product was launched without a product being ready to go, so we launched with a book about travel and a certificate to buy the luggage when it became available.'



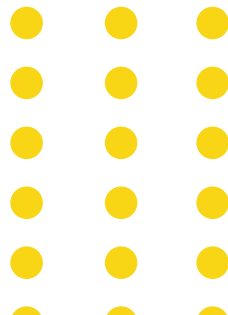
FOR YOUR CONSIDERATION

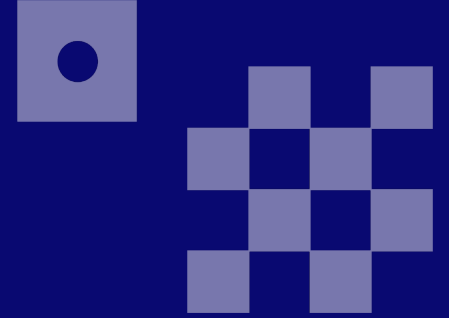
Become a disruptor—
move faster, be nimble,
stay current with culture,
and know your customer.



‘It’s not just about selling
products any more. It’s
about shared common
beliefs.’

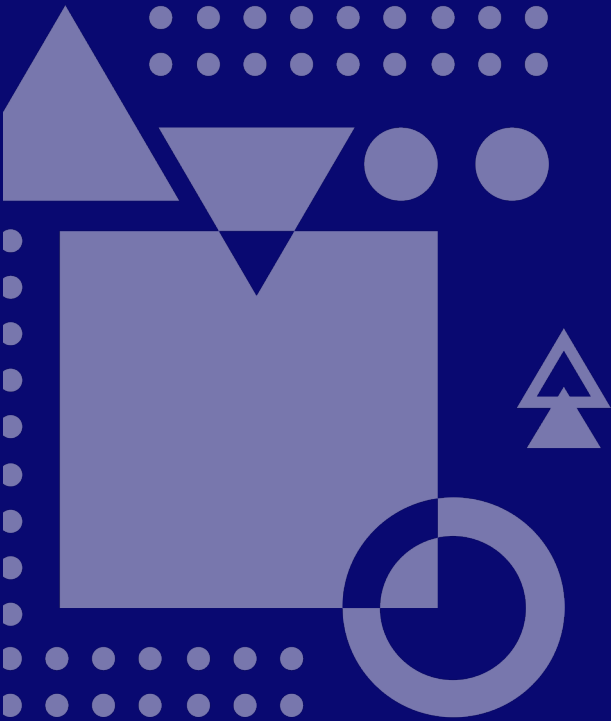
Aaron Magness
CMO, Brandless





05

OPEN FOR RENOVATION





THE LEAD

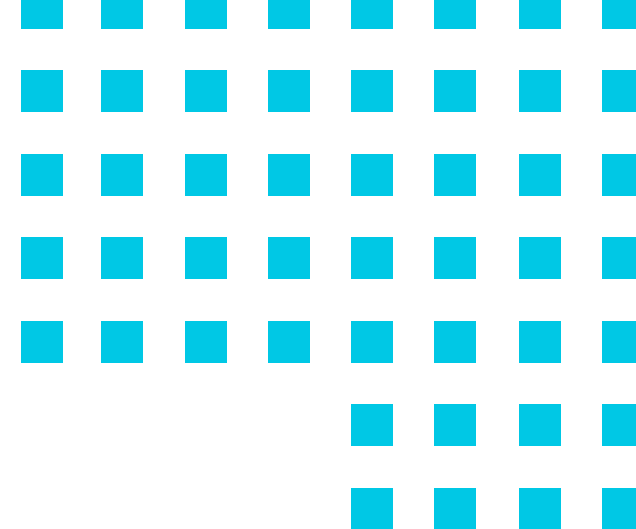
The industry needs to evolve to keep pace with the rapid changes affecting it, currently making advertising more difficult to define than ever before.

Some even say the industry's model has reached a breaking point.

For an industry that prides itself on creativity and innovation, it's surprising that it finds transformation easier for its partners than for itself.

But as holding company consolidations continue, the numbers of new independents rise, and consultancies move into the brand agency arena, what should be deduced from all of this?

The clear message is that there is no one-size-fits-all model; even if one model works for a certain time, it should be re-evaluated on a regular basis. The industry should take confidence in the fact that more businesses are moving in. The bigger the pool of talent, the greater the opportunity for brilliant and diverse ideas. A more varied collective of skill sets will help the industry to broaden the definition of creativity, and in turn, feed more impressive brand experiences. Let's keep this industry open for renovation.



Advertising needs a massive overhaul.

Richard Carr
Managing Director, Rothco

What's driving the change?

- ▶ Increased pressure on the C-Suite for performance
- ▶ Compensation and contractual issues
- ▶ Questionable RFP processes
- ▶ Gender and equality issues
- ▶ Discontent between brands and partners

For true transformation to take place,
the industry needs to rely on the
foundation it has been built upon:

Creativity.



The new challenges presented by the industry's evolution require our attention and creativity.

While breakthrough work was on full display this week, creative thinking must be applied across key dimensions in this industry for a total-gut renovation, through four principles:

1. Talent renovation
2. Evolving ways of working
3. Creative technology
4. Embracing new partnership models

1. Talent renovation

The renovation starts with an overhaul of our approach to talent.

The industry needs to combat professional and educational systems that still prevent underrepresented communities from thriving. They should intentionally build strategies to source and include diverse talent.

At the Festival, judges, juries and presenters lauded the high quality of creative work coming from people outside of the industry. Looking beyond the traditional agency is a good place to start to find ways to feed the talent funnel.

In the process, leaders should see diversity through a lens that takes into account identity along with life experiences and careers built in other professions. This will only make the work better and more connected.

Programs underway at Virgin Atlantic and Unilever this year saw the launch of apprenticeships designed to better equip young marketers-to-be with hands-on experience and mentorship with seasoned talent. Cross mentorship became a theme, as agencies moved to create 'menternships' to round out needs for old and young talent alike.



To find and develop the next generation of talent, we must look for them where we haven't before.



“Once a week we bring together all the planners and strategists that touch our business to meet up and discuss our creative briefs and challenges.”

Nina Bibby
CMO, 02/Telefonica

2. Evolving ways of working

To reinvent the way we construct great work, we need new approaches and methodologies that are inclusive and nimble.

Recalibrating the process is nothing new, but agencies like Serviceplan and ROTHCO are inventing new methods to get to great creative. Serviceplan's Executive Creative Director, Jason Romeyko, practices UberCreativity—a higher form of creative that brings all disciplines together. Romeyko leverages a process called the Wigwam that delivers hundreds of ideas in three days.

ROTHCO, based in Dublin, introduced 'Polyamorous Creativity'—a process to drive innovative work by opening up the process from a twosome to a sixsome (yes, sexual innuendos were part of the presentation).

Mesa, based in Brazil, has crafted a philosophy that helps marketers conceive, develop and prototype extraordinary solutions in five days. Their methodology is comprised of three elements: a leader + a team with the knowledge + a mission. The process is underpinned with simple rituals, but it drives new solutions in a compressed time.

3. Creative technology

In order to move forward, the industry must wholeheartedly embrace creativity, technologically speaking.

Of course, there are already terrific examples of this, such as the Living Dali work, which allows viewers to interact with a posthumous deep fake version of the artist.

In creating award-winning work, Marcelo Pascoa, Head of BK Global Marketing advocated, 'Technology is not the enemy. Tech is what makes the impossible, possible.' Burger King cleaned up with a Titanium and two Grands Prix, along with a host of Gold and Silver Lions.

This needs to be the rule, not the exception. Creativity and technology must be at the core of everything this industry does to deliver experiences beyond consumers' expectations.

Brian Whipple, CEO of Accenture Interactive, summed it up best. 'We need technology and creativity to reinvent experiences.' This has to be our foundational philosophy, as brands aren't just experienced through the window of advertising—rather, they are experienced across all touchpoints.



Trolls apparently make better burgers—and campaigns.



Suzanne Vranica, Wall Street Journal (left) interviews David Droga (center) and Brian Whipple (right) about the thought process behind Accenture Interactive's purchase of Droga5.

4. Embracing new partnership models

A good deal of Festival discussion revolved around Deloitte Digital, PwC, and Accenture Interactive, as evidenced by the capacity crowd that attended the discussion between David Droga and Brian Whipple this week. The two leaders talked openly about Accenture Interactive's acquisition of Droga5 and the evolution of creativity.

While some advocated for a return to independence (#FreeDroga), David Droga explained the reason for his decision. For him, this acquisition is 'a way to save creativity.' Droga felt, 'The industry has changed, and we need to stay ahead of the curve.'

Is this an integrated model that truly solves end-to-end client needs? Some CMOs are beginning to think so. 'I'm trying to bring together these different capabilities and new ways to make our marketing effective, to make... it faster, because you need someone who understands the whole picture to help put the whole picture together,' said Nina Bibby, Chief Marketing Officer of O2/Telefonica.

Another hotly contested topic on creativity was in-housing. The ANA recently released findings that indicate 78 percent of brand marketers now have some form of in-house agency operations today, a 20-percentage point increase in four years. This speaks to both dissatisfaction of services rendered and brands' desire for cheaper, quicker, better work.

The new model is
a **work in progress**.
Let's figure it out
together.

The reality of all this is, the industry is living with churn. Ultimately, it's evolving to a better place, but change is scary. Everyone needs to fight against the temptation to pull back and duck their heads.

This new world presents this industry with enormous opportunities. Creatives can take the lead by contributing more broadly to solve business problems. They should redefine the creative process to include their partners in strategy, technology and data. Collaboration fosters great ideas. The new model is a work in progress. Let's figure it out together.

Thank You

[View online](#)

MARKETING VENTURE