



**T.C.
YEDİTEPE ÜNİVERSİTESİ
GRADUTE INSTITUTE OF SOCIAL SCIENCES**

**EFFECTS OF DESIGN COMPETITIONS IN ADVERTISING WORLD:
ANALYZING CANNES LIONS INTERNATIONAL ADVERTISING FESTIVAL**

By

Emine Başak SİPAHİOĞLU

**Submitted to the Graduate Institute of Social Sciences
In partial fulfillment of the requirements for the degree of
Master of Arts**

ISTANBUL, 2007

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ABBREVIATIONS

B2B : Business to Business

BBDO : Batten, Barton, Durstine & Osborn (a famous network of advertising agencies)

CCO : Chief Creative Officer

CEO : Chief Executive Officer

CLIAF : Cannes Lions International Advertising Festival

CLYC : Cannes Lions Young Creatives

DDB : Doyle Dane Bernbach (a famous network of advertising agencies)

EFTA : European Free Trade Association

Euro RSCG : Roux, Séguela, Cayzac, and Goudard (initials of founders)

HRM : Human Resources Management

ICRC : International Committee of the Red Cross

JWT : J. Walter Thompson

MTV : Music Television

NYFA : New York Foundation of Arts

OMD : Optimum Media Direction

SAWA : Screen Advertising World Association

TBWA : Tragos American Management, Bonnange French Marketing, Wiesendanger Swiss
Creation, and Ajroldi Italian Client Services. (initials of organisations)

TTA : Top Talent Awards

U.K. : United Kingdom

U.S.A. : United States of America

WPP : Wire and Plastic Products

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ABSTRACT

The research work aims to analyze the design competitions and their effects over agencies/brands/firms, creative designers/artists, juries and advertising world. Awarding is defined as a concept in design competitions, and benefits of awards are explained. Cannes Lions International Advertising Festival is examined as a global competition. In addition, the effects of Cannes Lions to Turkey's advertising sector are explained, as the trendsetters and trendhunters are argued. Cannes Lions Young Creatives competition is compared with the Europrix Top Talent Award competition, their effects and rewards are explained. These researches proved that design competitions are not trendsetters, but, influential and essential for advertisement sector. In Turkey, creativeness should be rewarded more. Design competitions will be more important in the near future in advertising world. Finally, design competitions should be taken more seriously, and young creatives should be encouraged, as the creativeness will be more valuable in the near future.

ÖZET

Bu araştırma tasarım yarışmalarını ve bu yarışmaların reklam ajansları/firmalar/markalar, tasarımcılar/sanatçılar, jüriler ve reklam dünyası üzerindeki etkilerini incelemeyi amaçladı. Ödüllendirme, tasarım yarışmalarında konsept olarak tanımlandı ve ödüllerin yararları anlatıldı. Cannes Lions Uluslararası Reklam Festivali, uluslararası bir yarışma olarak incelendi. Buna ek olarak, Cannes Lions yarışmasının, Türkiye reklam sektörüne etkisi anlatıldı ve trendleri belirleyenler ile trendleri takip edenler tartışıldı. Cannes Lions Young Creatives yarışması, Europrix Top Talent Award yarışmasıyla karşılaştırıldı, etkileri ve ödülleri anlatıldı. Bu araştırmalar, tasarım yarışmalarının trend belirleyici olmadıklarını ama etkileyici ve gerekli olduklarını gösterdi. Yaratıcılık Türkiye’de daha çok ödüllendirilmelidir. Tasarım yarışmaları yakın gelecekte daha önem kazanacaktır. Sonuç olarak, yaratıcılık yakın gelecekte daha değerli olacaktır, buna göre tasarım yarışmalarına daha fazla önem verilmeli ve genç yetenekler desteklenmelidir.

1. INTRODUCTION

1.1. Design Competitions

Competition is the act or process of competing for profit or a prize. It is defined as “a rivalry between two or more persons or groups for an object desired in common, usually resulting in a victor and a loser but not necessarily involving the destruction of the latter.” (Random House Unabridged Dictionary, 2007) Competition is a term that is used in many fields, including business, ecology, economics, music, arts, politics, and sports. Competition may be between two or more individuals or groups depending on the context in which the term is used.

Additionally, symbolic rewards are given such as trophies, plaques, ribbons, awards or prizes in the competitions. This is one of the indispensables of competitions honouring the best, as selected performances.

The selection system specifies the essential characteristics of the selected, actors that are competing with each other for recognition, and the selectors, actors whose decisions will influence the outcome of the process. The selection system thus provides a shorthand description of competitive processes-the way in which winners are distinguished from losers. The basic types of selection systems that can be distinguished are market selection, peer selection, and expert selection. (Wijnberg, 1995)

“The concept of selection system is very useful to describe and analyze a prize jury (and jury process). When the jurors, or selectors, are consumers deciding which of the candidates will be awarded a prize, the prize system may be characterized as market selection. In the Dutch book industry, for example, there are juries awarding prizes (for example, the Publieksprijs voor het Nederlandse Boek) that consist of ‘ordinary’ consumers who can vote in public libraries.

The jurors may also be ‘peers’ in the sense that they are part of the same group as the candidates (Debackere et al., 1994). This type of peer selection is, for example, very common in academia, where prizes or honours for papers, books, theses, and research projects are awarded by other scholars. Finally, the jurors may be ‘experts’, in the sense that the selectors are not themselves producers or consumers but have the power to choose by virtue of specific knowledge or abilities attributed to them. (Wijnberg, 1995; Wijnberg et al., 2000) This type of expert selection is to be found in areas such as wine tasting, where prizes are often awarded by supposed experts who are not producers and not chosen as consumer representatives.

The above-described basic types of selection systems are ideal types. In reality, outcomes of competitive processes are often determined by a combination of types of selection.

The extent to which a prize jury (and jury process) is characterized by market selection, peer selection, or expert selection, can express the selection system that dominates in the particular industry involved.” (Gemser et al., 2002)

In this study, the competitive process of Cannes Lions International Advertising Festival is viewed. Type of the selection system is ‘expert system’ in Cannes Lions.

In addition, this study competition refers to the competitions in design and advertising business, which is organised between countries, agencies and designers. There are many global and local competitions in the world.

There are important awards to participate and win according to Creativity magazine, like Cannes Lions, One Show, D&AD, Andy’s and Clio Awards, which accepted as the most prestigious awards in advertising sector. (Marketing Türkiye magazine, 2006)

Finally, there are design competitions for young talents and students around the globe which motivate and broaden their horizons. Student design competitions are the competitions between teams or individuals of students. Both students and industry benefit from these

design competitions. As an example to these design competitions Europrix Top Talent Award competition is examined and compared in this research.

1.2. The Purpose of the Research

In the research that has been the subject of this study, it was researched the effectiveness of design competitions on advertising world. Besides, Cannes Lions International Advertising Festival is analyzed and 2006-2007 Grand Prix winners are explained. In addition, award system and awarding is argued, and the meaning of awards for designers/artists is discussed. Competitions' Young Creatives section is explained and compared with the Europrix Top Talent Award. The reason for choosing this subject is that the Cannes Lions Festival is a famous example of its own genre and has all the elements of a global advertising design competition. In addition design competitions are very motivating and passionate debates which gathers innovative information and influences within. Another reason is that I participated to the Festival as a Young Creative Turkey runner up in 2006.

2. DESIGN AWARDS

2.5 Introduction

This chapter examines the ‘design awards’ in the design competitions and explains the concept of ‘awarding’. This chapter also gives details on the benefits of awards, for the designers, the juries, and the award itself. In addition, chapter discusses the meaning of awards to artists and designers, giving clues on why artists/designers prefer to attend or not to attend to the design competitions.

2.6 Defining the concept of “Awarding”

“Awards and prizes come in many different shapes and forms, making it hard to offer a satisfying definition that captures all aspects. It is, however, possible to give some fundamentals of what constitutes an award and what does not.

There are at least three types of actors involved in an award contest. First, there are the actors who set up the award, making the institutional arrangements to enable the award being conferred and providing the substance of the award-whether it is money or other benefits, such as a statuette. Second, there are the actors who determine who will receive the awards that is, the members of the juries (and sometimes, the people who appoint the jury members and/or the people who propose candidate award winners to the attention of a jury). Third, there are the award winners. The award can be conferred on actors as such or on something they have produced. All three types of actors can be individuals, organizations, groups of individuals, or groups of organizations.” (Gemser et al., 2002)

In this research “awarding” refers to giving prize/trophies or reward/support for honouring and encouraging the best works/advertisements that has been selected by the jury focused on design competitions in advertising world. Given award is a given value which is determined according to the achievement exposed, and is approved by the international jury that is selected from experts of advertising community. In this study, entrants and candidates in a design competition refer to the creatives/designers and advertising agencies.

To be classified as an award, firstly, “there has to be a category of potential award winners, not just one potential winner. The judgment of those empowered to designate the winner has to be based on the qualities of the award-winning actor (or on what (s)he has produced) in comparison with actors (and/or their products) considered to be similar in character. This also implies that the boundaries of the relevant category have to be defined; there has to be a specification of the characteristics of the (products of the) contestants that are considered significant enough to be included in a quality judgment.

Third parties, and also unsuccessful potential award winners, must at least have the capability of learning to whom the award is conferred and why. And, the award has to be conferred more than once if it is to have any impact on the competitive process.

Lastly, an award is not a price. The award is not conferred as payment, as if those who determine who will receive the award were customers of the award winner.” (Gemser et al., 2002) If all these conditions are found, than the benefits/effects of the awards can be argued. Awards have important roles in designers and juries professional lives. Also the awarded brand/firm gains reputation from awards.

2.7 Benefits of awards

“Awards can have advantages for all the types of actors. For instance, members of juries may find that the exposure they receive because of their involvement in the award has a positive impact upon their reputation. Also, awards may help focus attention on specific types of products or add or create ‘legitimacy’ for certain products or producers.

Awards can give the award winner different types of benefits:

1. The value of the award itself, in terms of, for example, the award money, rights, and privileges
2. The value of the award as a signal to competitors
3. The value of the award as a signal to consumers

First, the award may represent in itself important benefits, such as a valuable object, a significant amount of money, or specific rights or privileges, stimulating or enabling the award winner to continue or expand his or her meritorious productive behaviour.” (Gemser et al., 2002) Here award is the value that supports or motivates the artist/designer to create original and innovative work encouraging productiveness. Also the award may be sold by the artist/designer to gain support for carrying on producing work.

“Second, an award may function as a signal toward competitors, making it clear that the award winner belongs to a particular sub-group of competitors, should be treated as such, and can be expected to behave as such.” (Gemser et al., 2002)

Gemser explains that, in industries in which competitors are divided into distinctive strategic groups and specific codes of behaviour, the award may function as a passport to the elite group. According to their research, Gemser quotes Wijnberg “Winning one of the major academic awards in nineteenth-century France meant that a painter would enter the select group of high-ranking artists and could expect to become a full-fledged member of the Academy”. (Wijnberg et al., 2000) As Gemser quotes Caves (2000) that “argued about this type of vertical differentiation into A-list and B-list producers determines much of the competitive dynamics in the cultural industries. This is, above all, a result of the fact that A-list firms and individuals will be more likely to associate with other A-list firms and individuals.” This, in turn, increases the likelihood that the result of cooperative ventures will have high quality and, on the other hand, increases the ease and attractiveness of exchanging valuable information among those who consider each other to be equals, thereby increasing the chances that these equals will innovate successfully (Gemser et al., 2001).

“Winning an award may not only have a positive impact on the ability to innovate. It can also assist in appropriating the returns of an innovation. Winning an award may, for example, deter competitive imitation because potential award winners will take care not to imitate someone or something that has already been awarded a prize as this would decrease their future chances and status in the sub-group.

The third function of winning an award is to provide a signal toward the final consumers who ultimately have to buy the award-winning item, or the distributors who choose to stock the item. Gemser quotes Frank (1985:7) that he already noted that many products are “sought after less because of any absolute property they possess than because they compare favourably with others in their own class. A ‘good’ school, for example, is sought less for its absolute quality than for its high rank among schools in general.” (Gemser et al., 2002) In this research, as Cannes Lions International Advertising Festival is analyzed, in the competition, the award-winning works are evaluated according to their impact on sales, campaign success, communication success and the efficiency of the channels used with a design that covers all in an accessible and useful way. Besides this, after winning an award, the reputation of the brand/firm increase in a positive way which means making it favourable among others.

According to Gemser, there are a few empirical studies the results of which provide tentative evidence of the economic value of design awards. In Great Britain, for example, the Design Innovation Group examined to what extent the receipt of design awards was positively associated with company performance (the research is extensively discussed in Walsh, et al., 1992).

“To this end, the company performance of design-award-winning firms was compared with the performance of a random selection of typical firms competing in the same industries. It was found that firms with ‘good design’ credentials performed significantly better on several company performance indicators than the randomly selected sample of typical firms.” (Gemser et al., 2002)

As Gemser quoted Roerdinkholder (1995) that examined the economic value of industrial design awards at the product level. He found that products that were given the Dutch Good Industrial Design (GIO) award were commercially more successful, both in the short and long terms, than is customary for such products.

“Winning awards may not only result in direct economic gains, such better sales and higher profit margins. Awards may also lead to indirect economic gains, such as enhancing a

firm's corporate reputation in the marketplace." (Gemser et al., 2002) As Gemser quoted Kosnik, a corporate reputation has been described by Kosnik (1991) as "the position a company holds in the minds of its customers, employees, investors, and other stakeholders." The description of Kosnik lead us to the value of awards in an indirect economic gains that the brand/firm and gets by the reputation and thus, the award winners' reputation among other competitors/agencies/designers also increase in a positive way that supports them in many ways.

"Other benefits that have been identified as resulting from a strong reputation include the ability to recruit talented staff, attract and retain clients." (Gemser et al., 2002)

According to Gemser's article, "When a firm has won an award, it has earned a form of certification by virtue of the fact that it has withstood the due diligence process of a knowledgeable evaluator. In much the same way as organizations can benefit from winning certification contests (Rao, 1994), and from endorsements by licensing agencies (Baum et al., 1991) or prominent industry players (Podolny, 1994; Podolny et al., 1995; Stuart, et al., 1999), winning design awards can help certain types of firms to reach credibility and legitimacy. That firms consider it good fortune to win an award or to be praised by experts, is exemplified by firms that use 'editor's choice' or award accolades in their advertisements, by movie ads that reproduce favourable and informative excerpts from the critics, and by manufacturers who send retailers reprints of favourable consumer reports ratings. (Klein, 1997)" (Gemser et al., 2002) Thus, it is apparent that, awards are supportive and encouraging by gaining credibility, legitimacy, and good fortune for firms/brands/agencies. Here the designers/artists gain reputation and be a part of the winners team and with the good fortune it brings, working in better conditions/wage by being in the likelihoods becomes possible. In the following section it is argued if awards bring good conditions to artists and designers.

2.8 Meaning of "Awards" and "Competitions" to Artists and Designers

To artists who work individually and with less support it is harder to produce artwork which is related with purchasing capacity; for instance, renting studio/space for creating/producing artwork or space for exhibiting the artwork. Awards/prizes are supports

for artists besides being recognition and gaining reputation. “Awards appear in two dimensions; first, they are an important validation mechanism; second, they are a source of material support.” (Jackson et al., 2003)

According to Jackson’s survey on artists, there is not enough relevant information on; who supports artists directly with awards, how many awards are available to artists, what their momentary values are, if the number/value of awards are decreasing or increasing over time or if there are significant differences by artistic discipline, geography, or specific population. (Jackson et al., 2003)

According to the New York Foundation of Arts (NYFA) Source, national and international award programs are often highly competitive, though, and in Jackson’s study, suggest that “many artists prefer to apply for locally focused or state-specific awards. Such programs are perceived as less competitive and more accessible, as artists are more likely to have connections to their local and state arts agencies or other organizations administering local awards than to organizations working at the national level or in places that are far away. The number of locally focused or state-specific awards, and the amount of money available in such programs is of great importance, particularly to emerging and mid-career artists.” (Jackson et al., 2003) Awards have a significant gain for young and emerging artists/designers. And it is clear that individual artists prefer less competitive awards to international and far away ones. Else than being competitive, secondary reasons for artists not preferring these awards are, the costs at all means that they have to pay for; for instance, the cost of sending the artwork to a competition/exhibition in a far away place.

“In identifying and surveying artists, although the rough information gathered about how many professional artists there are in each discipline, or how many reside in each state (U.S.A.), let alone the extents to which artists in each discipline rely on award programs. Previous research suggests that fewer than 20 percent of artists receive a grant in a given year. (Jeffri, 1997 a, b.) This context indicates that awards constitute an important element of support for many artists, but that many suspect the current distribution of awards is inequitable in different dimensions including geography, race/ethnicity, gender, aesthetic, and other factors.” (Jackson et al., 2003) In arts, it is more difficult to identify or evaluate the

winner than it is in a competition for advertisements. Because in advertising design contests - which in this research the subject matter is the Cannes Lions International Advertising Festival - there is the data presented to the jury that the particular work has gained success over sales or design usability or communicating to consumer. However it may be confusing for the losers of the contest.

In addition, it is not easy for artist to write about their work/themselves for the presentation that is needed in entering competitions. Some artists think that it is not their work; they are responsible only for creating/producing. In advertising design competitions, these presentations are not prepared by the designers, mostly agency does the whole work - that is also, because the entry is made by the agency, not individually.

“Artists value awards for a variety of characteristics - flexibility, monetary value, prestige, duration, and comprehensiveness of support. Comprehensiveness of support can include the bundling of money with other material resources such as space and marketing help, as well as the responsiveness of the funder.

According to the case study data, artists value fellowships and other forms of unrestricted money the most, because of their flexibility. Artists also, hardly surprisingly, find large awards (more than \$20,000) more helpful than smaller ones (less than \$10,000) - although unrestricted use compensates to some extent for lower monetary value. While even a small grant can have a large impact on an artist’s ability to make work, it often only makes a minor dent in the cost of living. Many respondents told of the life-changing impact of a large fellowship and, more generally, of the relief from constant fund raising that a large grant provides.” (Jackson et al., 2003) This clearly summarizes how artists see the awards, they apply for fellowships or large amount of money which supports their productiveness.

“Many artists told us that they do not participate in the awards system. Some artists were not very aware of the availability of awards, other artists prefer to participate solely in the commercial or informal markets, and some artists exclude themselves from the award process for altruistic reasons - they leave the awards for those they perceive to have greater need. But many of the artists we spoke to simply felt that the award system did not adequately

suit their needs. Either they were discouraged by the process, and chose not to participate; or, they felt excluded.

- Non-participation: Many artists said they decided not to apply because they felt that either the application process was too cumbersome, or the chances of being selected were too low, or the small monetary amounts of awards were not worth the effort, or some combination of the three. These sentiments were strongly registered in this study.
- Exclusion: Many felt excluded from the system because of their demographic or artistic characteristics. We heard repeatedly from artists of colour that they believe that long-standing racial prejudice persists and negatively influences their ability to get resources. Many white artists, in contradiction, felt they were being excluded in favour of minority artists. Artists working in emerging forms, such as new media/new technologies, and artists working in folk/traditional/ethnic forms thought they were being excluded because their work did not fit into conventionally recognized artistic categories, and/or was not appreciated or even understood. Recent graduates from non-elite schools thought awards went mostly to established artists or recent graduates from elite institutions.” (Jackson et al., 2003)

The awareness of ‘awards’ is the prior matter for award-winning. Thus, there are a lot of commercials around, on entering for design competitions. But mostly artists do not prefer entering the competitions for the difficulties in application processes or not believing in the competition/awarding process or unsatisfying amount of prize. And some artists feel excluded because of their demographic or artistic characteristics which prove us there are gaps in the competitive process.

“Access to equipment and materials can greatly influence the career of an individual artist, and can even affect the health of an artistic discipline. McCarthy and Ondaatje (2002) Equipment consists of reusable devices artists need to do their work – musical instruments, video cameras, kilns, lighting and sound, and the like. Materials are items generally consumed in the artistic process – film, clay, and so on.

Artists working in film, video, digital, and other emerging technologies, for example, frequently use expensive equipment in their work. Editing equipment was mentioned often, as were cameras, projectors, and computers.” (Jackson et al., 2003) And winning-award is a way for supplying the materials they need that is vital for continuing to create/produce artwork. Awards are a source of material support for the artists and designers.

Awards are important watermarks for designers. They encourage, motivate and bring new opportunities in designers’ professional life that can boost their career. In addition to the recognition it brings, awards are good references to clients/business people in advertising world.

Award-winning and being on the competitive arena is exciting and inspiring but also could be unlikely to be appropriate and demotivating. On the other hand, artists do think, influence, create more individually and may have a perception of the world in which they express in their art work that may not easily understandable for general public. On the contrary, exhibitions and recognition of artist’s work is valuable and supportive.

3. 'CANNES LIONS INTERNATIONAL ADVERTISING FESTIVAL' AS A DESIGN FESTIVAL

3.1. Introduction

This chapter examines the Cannes Lions International Advertising Festival (CLIAF) as an example to design competitions and explains the 2006 and 2007 Grand Prix winners. Grand Prix is the award in CLIAF, which is given to the very best work of all in its category. This chapter also gives details on the history of the CLIAF, the famous Film Festival and the city of Cannes. In addition, as a prestigious festival in its genre, the reasons of CLIAF's success are argued.

3.2. History of the Festival

“In 1953 – the non-formal meetings that held every two years in London, took an official form with the creation of SAWA - Screen Advertising World Association, a non-profit entity, in that same year, of an international exhibition of advertising films that, in fact, turned out to be the first SAWA's Festival.” (portal da propaganda, 2002) According to the official site of Cannes Lions, the advertising festival was inspired by the International Film Festival, which had been staged in Cannes since the late 1940's, a group of worldwide cinema screen advertising contractors (SAWA) felt that the makers of advertising films should receive similar recognition as their colleagues in the feature film industry.

“The first film grand prix having been awarded in 1954.” (Scarpelli, 2006) “And the first Festival took place in Venice in September 1954 with 187 film entries from 14 countries competing. The lion of Piazza San Marcos in Venice was the inspiration for the Lion trophy. The second Festival was held in Monte Carlo and then in Cannes in 1956.” (Cannes lions, 2007)

“In 1969, the event was transferred to the romantic Venice, where the Festival got a competitive feature, awarding the winners of the only participating area – Advertising Films, and the Gold, Silver and Bronze Lions were created, they reproduced with accuracy one of the

most admired sculptures of the world – the Winged Lion of Venice.” (portal da propaganda, 2002)

“Until the mid 80’s the SAWA’s Festival, as it was known, was held along the Cannes bay in the odd years and in the even years, along the Venice channels. In 1984, Cannes became the unique Festival official stage and the use of the Venice’s symbol image in the trophies, replaced by a stylized lion.” (portal da propaganda, 2002) “In 1983, the split between cinema ads and TV ads was abandoned to become film only – Film Lions.” (Cannes lions, 2007) “Competition has hotted up over the decades. Back in ’54, there were 187 films and around 220 delegates; in 2006, there were over 24,000 entries and some 10,000 delegates.” (Scarpelli, 2006)

“In 1987, The Frenchman Roger Hatchuel, a former member of SAWA, started managing the Festival.” (Cannes lions, 2007) “In the 80’s, deserving its activity, two slogans were created and widely published: ‘Cannes. More work, less beach’ and, then referring to the very famous MBA, ‘Cannes, the place to obtain a MCA – Master of Creativity in Advertising’. At the same time, with the purpose of optimizing the attendants’ investments, a high level seminar series were added to the activities program, organized by worldwide agencies and media companies which were just the beginning of a lot of innovations.” (portal da propaganda, 2002)

“For the first 38 years of their existence, the lions were all about film. In 1992, press and outdoor was introduced as a second category.” (Scarpelli, 2006) “In 1995, the launching of an unusual project brought, literally speaking new blood to the Festival. It was the Young Creatives Print Competition, which has already attracted the participation of 600 young copywriters and art directors from 35 countries, which accepted the challenge of creating, in 24 hours, a printed message from a briefing determined by the organization. In 1998, the event surrendered to the fascination of the on-line world, as well as its undeniable importance as an advertising format and media, creating the area of Cyber Lions, and the Media Lions premiere was in 1999.” (portal da propaganda, 2002) Also in 1999, the Young Creatives Cyber Lions category was launched.

“In 2002, the Direct Lions competition was added to honour creative direct marketing solutions. In 2003, The Roger Hatchuel Lions Academy was introduced, aimed at providing one-week training and education to the best students who already study advertising, marketing, communications and design – an investment by Cannes Lions in the future of the industry. Then, Emap Communications, the international B2B publisher and events organiser, acquired the Festival in the summer of 2004. By 2005, two new competitions were added: Radio Lions, aiming to raise the profile of radio creativity and Titanium Lions, honouring campaigns which achieve creative excellence across a range of communications and media channels, celebrating communication with risk and innovation.” (Cannes lions, 2007) And it is defined as an idea so unique, new and pure that it cannot be labelled in a conventional way.

In the same year, 2005, two new awards were introduced: Direct Agency of the Year and Interactive Agency of the Year. These new awards honour the top scoring agencies in the Direct and Cyber Lions competitions. (Cannes lions, 2007)

“By 2006, the new Promo Lions competition, awarding creative excellence in the areas of sales promotion, including retail marketing, environmental design and in-store advertising, was added as well as the introduction of a separate Outdoor Lions Jury. Due to the incredible growth and success of Media Lions, Media Agency of the Year was added and the Media Lion trophy made way for Gold, Silver and Bronze Lions. Further innovations in 2006 included the Young Creatives Film Competition, complementing the existing Print and Cyber competitions, with the ads being filmed on mobile devices. As well as the successful seminar programme, presented by industry keynote speakers covering a wide range of topics, half-day Workshops were added to allow for a more interactive learning experience in smaller groups.” (Cannes lions, 2007)

“There are now eight categories, by 2007, where agencies can win grand prix; film, press and outdoor, cyber, media, promo, radio and direct. Then there are the titanium lions, which will go to the best ideas in the world and the integrated lions which is added this year in 2007, for the campaigns that uses multiple channels of advertising.

But the titanium lion is the ultimate goal. Terry Savage, Executive Chairman of the Festival, says: “The Titanium lion is about celebrating an idea so unique, new and pure that it cannot be labelled in a conventional way.” (Scarpelli, 2006)

“The Content Showcase a dedicated exhibition area where content creators and providers across all media platforms can display their products and capabilities has launched in 2007. A series of content-related Content Showcase Workshops complement the stands providing further information and education. Also, to complement the existing Roger Hatchuel Lions Academy, a Student Delegate Registration Package has been introduced enabling business colleges and universities to send their marketing, communications and advertising students to take advantage of the many opportunities the Festival has to offer.” (Cannes lions, 2007)

Finally, 2008 will be the 55th year of the Festival and will see the launch of the Design Lions entry section as well as the continued development of innovative student programme and Content Showcase. (Cannes Lions, 2007) Design Lions category is setting up for 2008, which shows that CLIAF is continuing its improvement according to the new conditions that arise in the advertising world.

3.2.1. City of Cannes and Famous Film Festival

Cannes is a city in located in the South of France on the Mediterranean coast known as the Cote d’Azur, or more famously, as the “French Riviera”. The city is known for its expensive lifestyle, its agreeable Mediterranean climate, and of course its film festival.

“The Cannes Film Festival exists as an indirect result of the rise of the fascist regimes in Europe during the 1930s. Its roots date back to 1932 when the first competitive international film festival was held in Venice. In those days, the Mostra di Venezia - and chiefly its awards - was as much about the national prestige of the participating countries as it was about the films.

The inaugural Festival International du Film was slated to kick-off on 1 September 1939; that month chosen by shrewd city officials who realised that such an event could be used to extend the summer tourist season by an extra two weeks. But the fledgling festival only managed its opening night before being closed down following the outbreak of World War II the following day. The festival remained in hiatus during the war, re-emerging for a second attempt on 20 September 1946 under the joint aegis of the French ministries of Foreign Affairs and Education.

Although the 1947 festival had also been successful by most measures, budget problems in 1948 saw the event go dark for a second time. Financial woes also prevented the 1950 festival from going ahead, but in between the 1949 festival managed to secure an impressive line-up of international cinema.

1949 also saw the City of Cannes finally make good on its promise of a dedicated venue for the event. Built on the present site of the Noga Hilton hotel, and completed in 1952, the brand new Palais Croisette was to be the festival's home for the next 30-odd years.

By the early 1950s, the festival had experienced significant growth in scope and renown so it was decided to change the dates from September to April. The reason for the move was two-fold: firstly, many observers noted that competing festivals, such as Berlin and Venice, took place earlier in the year and consequently Cannes was missing out on a good deal of world premieres. Secondly, many in the local tourist industry questioned the value of holding such a large event at the end of the season when things were naturally winding down.” (Craig, 2006)

In 1954 the image of Cannes changed forever. “Involved an idea, put forward by Parisian jeweller Suzanne Lazon, that the festival award trophies should incorporate a palm leaf motif (as the trees had long since become an icon of the city). The initial concept was sketched out by legendary director Jean Cocteau and went down so well with the festival brass that the top prize, the Grand Prix, was renamed the Palme d’Or the following year.” (Craig, 2006)

“In the early days Cannes had largely been an event for tourists and socialites who were often more interested in attending the many parties in the expensive hotels and luxury villas than they were in watching the films. However, as the festival’s popularity increased, it gradually became a place for the international film industry to gather, do business, and discuss future projects. In 1959, ten participants and a canvas screen on the roof of the Palais Croisette kicked off the first Marché du Film, with the event becoming an official part of the festival in 1961.

With the arrival of the 1960s found many western countries in the midst of large scale social and economic change, the festival was building on the success of the previous decade and had begun to hit its stride.

In the early days festival films had been chosen and submitted by officially appointed representatives from their country of origin. But in 1972 the board of directors decided that from that point on the festival itself would look after the process of choosing films for inclusion in the official selection, thus setting the blueprint for the selection format which is used by most modern international film festivals today. As far as the films went, the 1970s was largely dominated by the new ‘golden boys’ of American cinema. With Hollywood in a transitional phase (the studio system was long dead, but the corporations had yet to become interested in movies), directors such as Martin Scorsese, Francis Ford Coppola, and Robert Altman, were at the forefront of cinema in the 1970s - in effect, America’s answer to the French new wave of the 60s.

In 1975, festival boss Maurice Bessey decided to expand the scope of the event further by introducing three new out of competition sidebars to the official selection: Les Yeux Fertiles (‘Fertile Eyes’), l’Air du Temps (‘Spirit of the Time’), and Le Passé Composé (‘The Perfect Past’). While this seemed like a good idea at the time, it became quick apparent that the addition of these sidebars overly complicated the official selection, so in 1978 new Delegate Générale Gilles Jacob (now festival president) rolled up these events into a single sidebar: Un Certain Regard. That same year Jacob also introduced the Camera d’Or, an award for the best first-time feature film in any section of the festival.

The arrival of the 1980s saw the festival facing the reasonably serious problem of having outgrown its home in the Palais Croisette. Not wanting to lose the lucrative event, the City of Cannes commissioned a new Palais des Festivals et des Congrès on the site of the old winter casino. Completed in December 1982 as a dual festival and conference venue (and quickly dubbed ‘The Bunker’ by Cannes regulars), the new Palais hosted its first festival in 1983. To celebrate the opening, the City of Cannes invited many stars of past and present to leave their hand prints in clay outside the building on Esplanade Georges Pompidou.

Although most of the action during the 90s took place on screen, the festival did pause in 1997 to celebrate its 50th anniversary. To mark the occasion a host of previous Palme d’Or winners were invited back to the festival for photo opportunities and to pay tribute to 50 years of film in Cannes. The festival also presented legendary Swedish director Ingmar Bergman with a special award - the Palme des Palmes (‘alm of Palms’) - in recognition of his status as a true master of the cinematic medium. The following year, the festival also finally acknowledged the importance of the role played by film schools in developing new talent with the creation of Cinéfondation, a new sidebar dedicated to showcasing the best work from training institutions around the world.

As the clocks ticked over to the year 2000, Cannes was busy putting together an official selection which would highlight the importance of digital technology to the future of filmmaking. 2002, the festival got an image make-over, losing its somewhat lengthy title to simply becoming known as the ‘Festival de Cannes’.

Today, Cannes is the most famous of all film festivals and one of the largest media events on the planet. The festival has an annual budget of around €20m, half of which comes from the French Ministry of Culture and Communications (through the Centre National du Cinéma), with the rest from the City of Cannes, various regional authorities, and a large group of corporate sponsors. Each year more than 1,500 films from over 100 countries are submitted to be considered for a very limited number of berths in the official selection. The stars still show up to bask in the limelight, the crowds still gather to watch, and Cannes’ reputation as the king of film festivals just gets stronger each year.” (Craig, 2006)

It is clear that Cannes is the holy city of cinema and advertising industry. (Tamer, 2006) CLIAF is also arranged at the Festival Palais where the famous Cannes Film Festival is done. Additionally, Festival Palais is hosting a lot of festivals for the year long besides the two big organizations.

3.2.2. Why is the CLIAF so successful?

CLIAF is generally regarded as the most prestigious international advertising festival. It lasts for one week and is held annually in the city of Cannes, France, and the occasion is held regularly in the third week of June. The festival features seminars, workshops and social events for people in the advertising industry; the primary purpose of the festival is to present the Lion awards for the best advertisements and advertising campaigns.

“The CLIAF is the world’s only truly global meeting place for those interested in creativity in communications. More than 9,000 registered delegates from 85 countries attended the Festival in 2007, where they could view nearly 26,000 pieces of work, attend 45 seminars and 20 workshops, catch four awards ceremonies, and enjoy two vast beach galas.” (Cannes Lions, 2007) Agencies all around the world are competing for these prestigious Lions with an increasing number of entries every year. According to Marketing Türkiye magazine dated 1st of July in 2006, at the 53rd CLIAF there has been a rate of increase on subscriptions, approximately %12.5. (Talansa, 2006) These ratios and numbers of entries show that this design competition has a big reputation around the globe.

As CLIAF has 54 years of a reliable design tradition, which is formed by experience. Through the years of its existence, the organisation worked with experts of their field and gained the trust of related audiences for the competition morals. Given trophies, lions in Cannes have always been the issue talked about that is also supporting for CLIAF’s reputation and reliance.

Today the festival became the world’s most important festival in advertising area. The chairman of the Festival, Roger Hatchuel says “Our ambition is to continuously make Cannes the worldwide rendez vous of the global advertising community involving agencies,

producers, designers and clients”. (portal da propaganda, 2002) CLIAF offers them excellent opportunities to understand the global advertising problems, think about the new formations ahead and to share ideas, which makes it an important event for foreseeing the trends in advertising, and thus, successful.

3.3. 2006-2007 Award Winners of Cannes Lions International Advertising Festival

In 2007, the festival launched a new category for integrated campaigns that use multi-channels. In Titanium Lion award, juries are trying to find the best idea of all entries, but in Integrated Lion award, juries award the works that use multiple channels of media in a creative way. With the new category there are nine categories in the Festival. In 2008, the festival is launching a brand new category, “Design Lions”, developing every year. The best works are honoured by Grand Prix award which is the most prestigious and leading award of the Festival.

3.3.1. Grand Prix winners in 2006

<i>Categories Years</i>	<i>Film</i>	<i>Press</i>	<i>Outdoor</i>	<i>Cyber</i>	<i>Media</i>	<i>Direct</i>	<i>Radio</i>	<i>Promo</i>
2007	Canada	USA	South Africa	USA-Sweden-Canada	New Zealand	Spain	Australia	New Zealand
2006	UK	South Africa	UK	USA	Australia	Belgium	USA	USA
2005	UK	France	Chile	Brazil - USA	Israel	Germany	USA	
2004	UK	UK	Malaysia	Japan - Spain	Chile	Australia		
2003	USA	France	New Zealand	Denmark - Sweden	USA	Australia		
2002	USA	UK	Norway	Denmark - USA				
2001	USA	Sweden	-	Canada - Sweden				
2000	USA	UK	-					
1999	UK	UK	-					
1998	USA	USA	-					
1997	Sweden	-	UK					
1996	Netherlands	-	Japan					
1995	-	-						
1994	USA	Australia						
1993	Japan	Brazil						
1992	Spain	Italy						
1991	France							
1990	UK							

Table 3.1 Grand Prix winners (Data source is Cannes Lions Archives)

The table above indicates the Grand Prix winners from 1990 to 2007's 54th CLIAF. Grand Prix award is the most prestigious award of the Festival. In the table it is seen that U.S.A. is the most Grand Prix award winner in total. United Kingdom (U.K.) comes second in total awards at all years. Also Sweden and Australia are in third place with five Grand Prix awards in total.

Additionally, the festival rewards Gold, Silver and Bronze Lions. Gold Lion is the premium award after Grand Prix award and has a big importance. In the appendix, there are the figures of the Gold Lion awarded countries according to the categories and years. These figures show the award-winning successes of the countries in CLIAF. From the figures, it can be observed that in the early years of the festival the award-winners are mostly U.S.A., U.K. and European countries. But in the recent years there are many other countries around the globe.

Titanium Lions category is launched in 2003 and given to the best works every year and has no Gold, Silver or Bronze divisions but Grand Prix. Because of this reason there is not any figure in the appendix about Titanium Lions. Also for the Promo Lions category as it was launched in 2006, and yet it is not enough to compare the winning awards according to years and countries, no figure is available at the appendix. Additionally Integrated Lions award is launched in 2007 and has no divisions like gold, silver or bronze but Grand Prix, thus no figure is available in the appendix.

3.3.1.1. Film Lions

Guinness earned the film Grand Prix at the 53rd CLIAF by 'noitulovE', which is the reverse of 'Evolution'. "Created by Abbott Meade Vickers BBDO, London, and directed by Daniel Kleinman, ad resurrects the famous 'Good thing comes to those who wait' tagline and features a trio of Guinness-guzzling pub goers who take a reverse journey through time, devolving to Neanderthals, monkeys and, finally, bulbous-eyed mudskippers.



Figure 3.1 Film Grand Prix 2006 - “noitulovE”



Figure3.2 Film gold Lion winner - Carlton Beer’s “Big Ad”

Guinness won the prize only after passionate debate among the 21 jurors over the spot and two strong frontrunners: Carlton beer's 'Big Ad' the self-referential extravaganza from George Patterson Partners, Melbourne, featuring a horde of robed singers who converge en masse to become, from bird's-eye view, a giant animated beer drinker; and Sony's 'Balls' out of Fallon, London, an extended-length spot for the Bravia TV set that artfully captures a quarter-million multi-coloured bouncing balls floating down after being blasted high above the streets of San Francisco." (Diaz, 2006)

According to Bob Garfield from AdAge magazine, "Music, special effects, narrative and other staples of the genre may be passive, but they are still as entertaining and potent as all get out. Putting aside the evolving exponential advantages of the digital revolution - from user involvement to relationships to efficiency to Meta data - the experience of being hunched forward over a second or third screen will likely never match the lean-back impact of TV and cinema." (Garfield, 2006)

"In earning the Grand Prix, Guinness completed a winning run through 2006's awards circuit, having also earned the Grandy, Best of Show at the One Show, a D&AD Yellow Pencil and three Clios." (Diaz, 2006)

In 2007, "Evolution", Ogilvy, Toronto's viral-video-turned-commercial that re-creates the multistep process of turning an average beauty into a billboard-worthy babe, earned the Film Grand Prix this year, bolstered by a controversial amount of support from the film jury. (Diaz, 2007)

The Dove viral sensation "Evolution" took top honours in both the Cyber and Film categories, pointing to the colliding worlds of consumer-powered digital distribution and brand building. It's the first time in the festival's history that the same execution won in both categories. Since Ogilvy uploaded "Evolution" to YouTube last October, it has been watched 3.7 million times. The message used here is that women need to question society's preconceptions of beauty. (High et al., 2007) This shows its success as a viral video on the internet and TV was an afterthought for that campaign which made it also enter for the film category.



Figure 3.3 Film Grand Prix 2007 - “Evolution”

Thor Santisiri, chairman and ecd of TBWA\Thailand, said Dove represents an idea that can travel well beyond the single execution. “It’s a bigger idea for a bigger brand,” he said. “It’s not advertising for a product. It’s a huge brand idea.” (High et al., 2007)

	2000	2001	2002	2003	2004	2005	2006	2007
Gold	21	22	15	21	18	18	12	12
Silver	29	20	28	25	27	30	29	17
Bronze	43	30	39	34	46	50	59	50

Table 3.2 Film Awards (Data source is Cannes Lions archives)

From the pool of 4,860 entries from 74 countries, fewer Film Gold Lions, 12, were awarded in 2006 compared to other years. In 2007, entries in the film category were down about 8%, 4,470 compared to 4,860 of 2006. (Diaz, 2007) The jury bestowed 29 Silver and 59

Bronze Lions and U.K. was the top gold-earning country with six, followed by Thailand, which won two in 2006. (Diaz, 2006)

And in 2007, twelve gold lions were awarded, the U.S.A. leading with four, for Coca-Cola's "Video Game", the two for Nike's "Pretty", and one for Volkswagen's "Safe Happens" campaign, out of Crispin, Porter & Bogusky, Miami. The U.K. followed with three, for Sony's "Paint", Transport for London's "The Day You Went to Work", from M&C Saatchi, and Levi's "Dangerous Liaisons", out of Bartle Bogle Hagarty, London. Two Golds went to Canada, for Taxi Canada's Viagra spot "Wombleminki", and Cossette's Fight Network campaign. (Diaz, 2007)

In total 79 Lions were given in 2007, in 2006 it is 100 and 2005 it is 98. The award winners decrease in number from 2007 to 2002 respectively.

3.3.1.2.Cyber Lions

Crispin Porter & Bogusky and David Droga's new agency Droga5 each won the Cyber Lions Grand Prix at 2006's 53rd CLIAF. Crispin's interactive campaign for Volkswagen and Droga5's "Still Free" viral campaign for Ecko won the Cyber Grand Prix. (Media Cat magazine, 2006)

Droga5, the Publicis-backed creative boutique led by creative chairman David Droga, who is also chairman of 2006's Cannes Lions Film and Press juries, was honoured for Marc Ecko's "Still Free" viral film by Cyber Grand Prix at this year's CLIAF. 'Still Free' is a commercial that is made to look like a documentary of two graffiti artists' defacing Air Force One, it promotes the hip-hop clothier's graffiti-based video game, which features a mysterious tagger who spray paints Air Force One. The game triggered a wave of media coverage, causing the Pentagon to deny that any such defacing actually occurred. (Diaz, 2006)



Figure 3.4 Cyber Grand Prix 2006 - “Still Free” the viral video

Bob Garfield says that it all look very real and fooled tens of thousands of viewers including, briefly, the Pentagon. Eventually it came out that the plane was a cargo 747 repainted for the shoot in a California hangar. But not before the thing created a viral sensation. (Garfield, 2006)

Crispin Porter & Bogusky, one of 2005’s winners for the top cyber honour, this year was awarded with Cyber Grand Prix again for its Volkswagen GTI web campaign featuring a customizable car that visitors can take for a virtual test drive. Crispin was also named interactive agency of the year, garnering three Golds and two Silvers for work done on behalf of VW, Burger King and Mini. The website from Crispin Porter + Bogusky, Miami for VW is: <http://www.vwfeatures.com/friendlygti.html>. (Diaz, 2006)

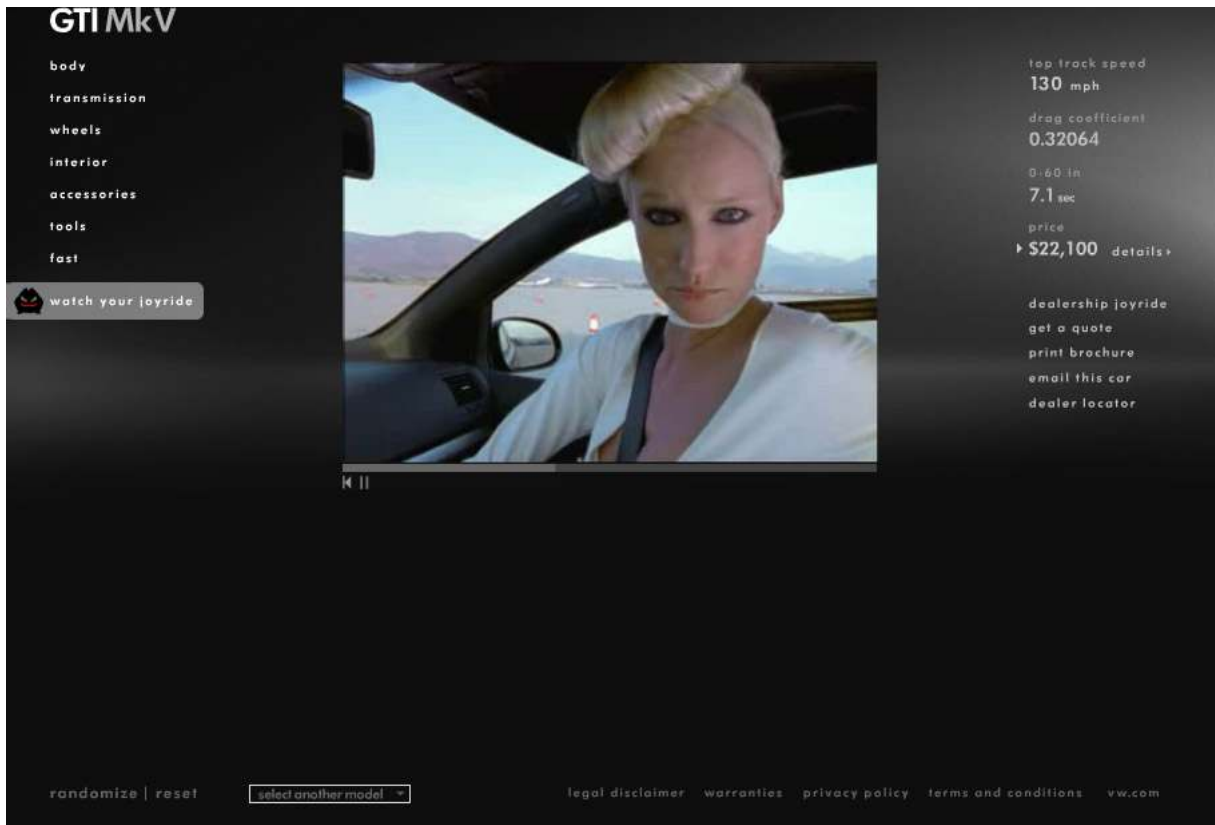


Figure 3.5 Cyber Grand Prix 2006 - Volkswagen GTI web campaign

Bob Garfield explains that, “The Internet is not a digital TV and it isn’t digital direct-mail, either. Getting the prospect inside your site is not the same as getting inside his head. But I digress, because these winners do certainly showcase some of the many ways online that is changing everything. It lets you customize your own GTi and then test drive it - along with a German helper, who happens to be dressed in leather as she is a dominatrix. The virtual driving experience is pretty impressive.” (Garfield, 2006) The creative use of technology is changing the traditional advertising ways.

For the 54th CLIAF, the jury awarded top honours to Aegis Group-owned FarFar in Stockholm, Sweden, for “Heidies 15 Minutes of Fame,” a digital campaign that streamed live video of models cavorting in Diesel underwear. WPP Group’s Ogilvy & Mather in Toronto was recognized for its “Evolution” film for Dove that became a YouTube sensation. The jury also awarded Interpublic Group’s R/GA for Nike+, a technology and social networking application that lets users track their runs. (Morrissey, B., 2007)

MDC Partners' Crispin Porter + Bogusky looks poised to repeat its strong showing last year, when it took home five Lions (including three golds) and was named Interactive Agency of the Year. The Miami shop has 16 entries on the shortlist, including work for Burger King, Slim Jim and Volkswagen. (Morissey, B., 2007)



Figure 3.6 Cyber Grand Prix 2007 - Diesel's "Heidies 15 mb of Fame" web site

"2007's finalists include the highly touted "Evolution" video from Ogilvy & Mather in Toronto, an effort for Dove showing how a plain Jane is made into a model. Also on the list: recent YouTube sensation "Sunglass Catch" by Cutwater promoting Ray-Ban sunglasses, as well as earlier hit "Tea Party," done by Bartle Bogle Hegarty for Smirnoff Raw Tea." (Morissey, B., 2007)

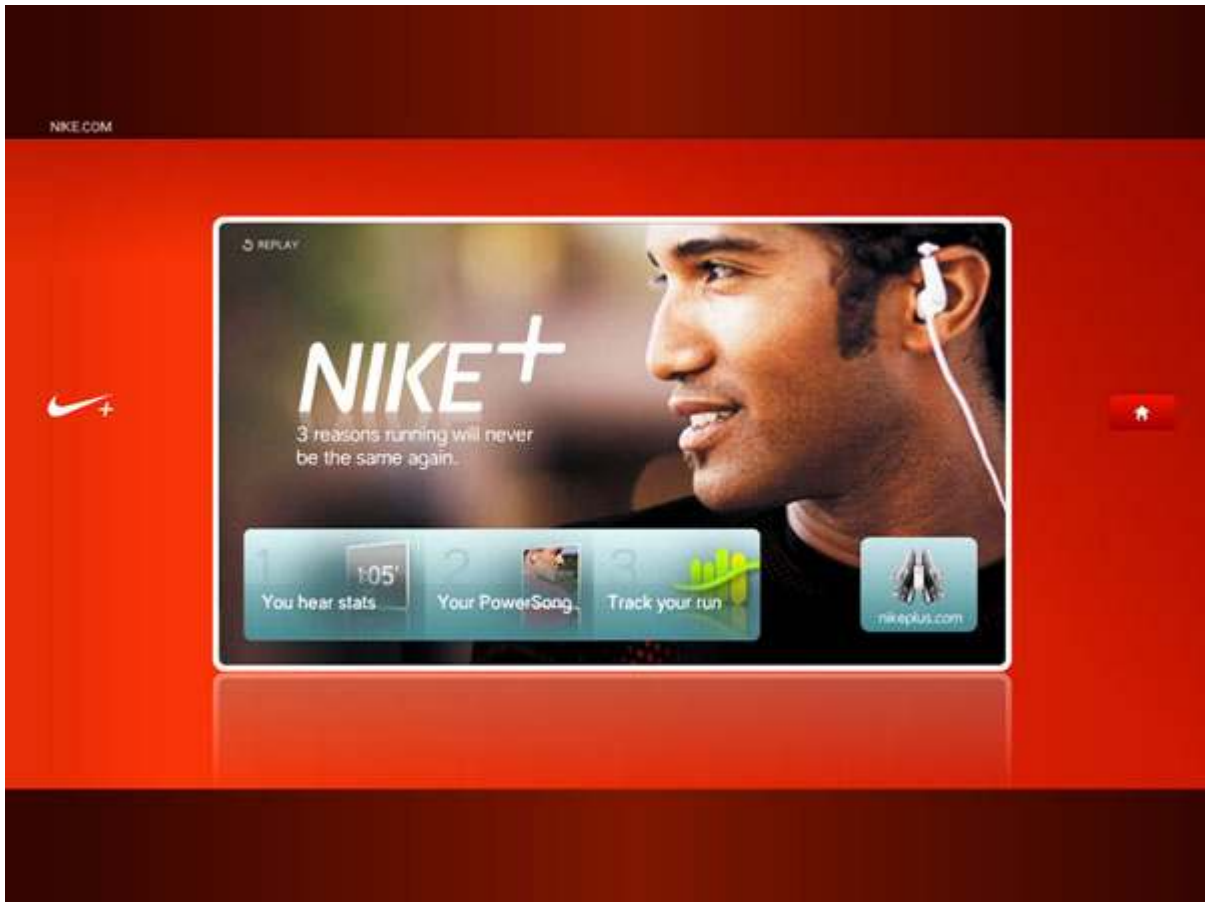


Figure 3.7 Cyber Grand Prix 2007 - “Nike +” online advertising campaign

Jimmy Maymann, partner of GoViral, a digital agency that has worked on viral campaigns for Coke, Nissan and Adidas, said, “The larger trend is we’re moving from the traditional ad to more branded-content pieces that people have a relationship with and interact with, rather than a 30-second ad that’s going to be viewed and then it’s over.” (Morissey, B., 2007)

“It’s a big idea, beautiful execution and a powerful story for Dove to tell,” said Bob Scarpelli, jury president of the Film and Press Lions and chairman and CCO at DDB Worldwide. “We believe in the power and the goodness of the idea.” (High et al., 2007)



Figure 3.8 Cyber Grand Prix 2007 - Dove viral advertising campaign

“The jury thought it was the best advertising in the whole show,” added Brazilian judge Celso Loducca, president of Loducca Publicidade in Sao Paulo. “It doesn’t matter that it got started on the Internet.” (High et al., 2007)

“The jury, led by Saatchi & Saatchi’s worldwide creative director for interactive and emerging media Tom Eslinger, shortlisted 30 entries in the viral video category and eight more in the viral marketing category. The entries were also notable for their focus on in-bound advertising. In the case of the ‘Heidies,’ no media expenditures were spent on the effort. ‘Evolution’ attracted 3.6 million views on YouTube, also without a media campaign.” (Morissey, B., 2007)

The Grand Prix winner Nike+ continued its strong showing in awards competitions. It took top honors at the Clio and the Andy Awards. (Morissey, B., 2007)

	2006	2007
Gold	25	11
Silver	28	21
Bronze	34	32

Table 3.3 Cyber Awards (Data source is from Cannes Lions and Ad Forum creative archives)

“Overall, the cyber entries in 2006 were 2,502, which is a 32% increase from 2005. In total, 87 Lions were awarded, down from 2005’s 93, and 25 Gold Lions were awarded. The U.S. dominated Cyber Lions by taking home nine Gold Lions in 2006.” (Diaz, 2006)

A record 2,711 entries were received in the category in 2007, an 8 percent increase from 2006. (Morrissey, B., 2007) But lesser Lions were awarded in total with 64.

3.3.1.3.Press Lions



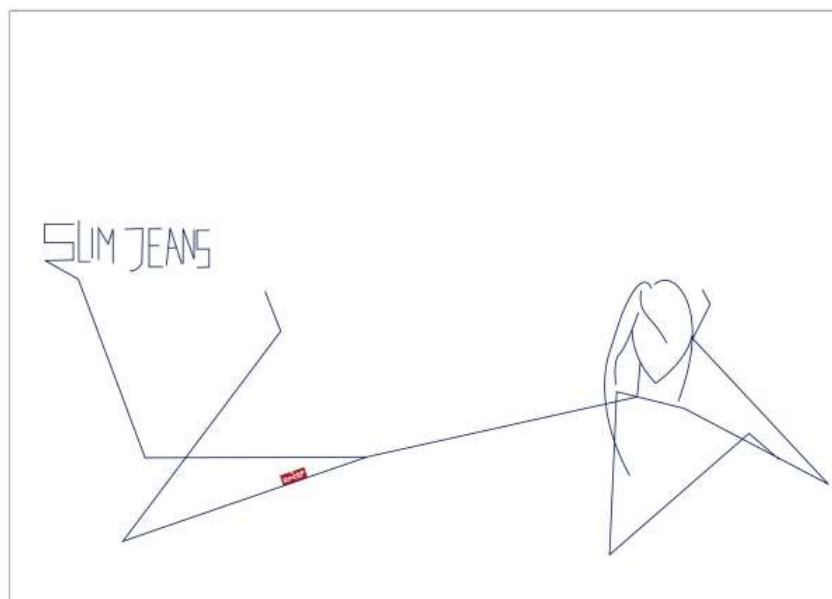
Figure 3.9 Press Grand Prix 2006 - Lego ad

“Lego print ad from FCB Johannesburg took top honours at the 53rd CLIAF which shows a blue sea of Lego bricks with a tiny Lego periscope breaking the surface and the tag line ‘imagine...’” (Lang, 2006)

The work was praised by Mr. Droga, Press Lions jury president, who said it “brought alive the DNA of the brand, which is imagination. It is not a static piece of work, you have to look at it and participate. It explores and exploits the real essence of the brand and despite being simple it has such depth to it, and it was as strong for the jury as for the target audience of children.” (Hall, 2006)

Droga added, “From the first time we saw it I thought it had such depth to it. I think every juror could envisage a different type of submarine coming up underneath it.” (Screenafrica, 2006)

Another campaign in 2006 which is for Levi Strauss & Co. by JWT India that simply shows a series of stick figures with a signature red “Levi’s” tab stuck to their legs. The only copy read: “Slim Jeans.” Mr Droga said. “It’s pure, simple and very brave for the category because it bucks the trends of the fashion imagery by being so brutally simple. I imagine it has amazing standout.” (Hall, 2006)



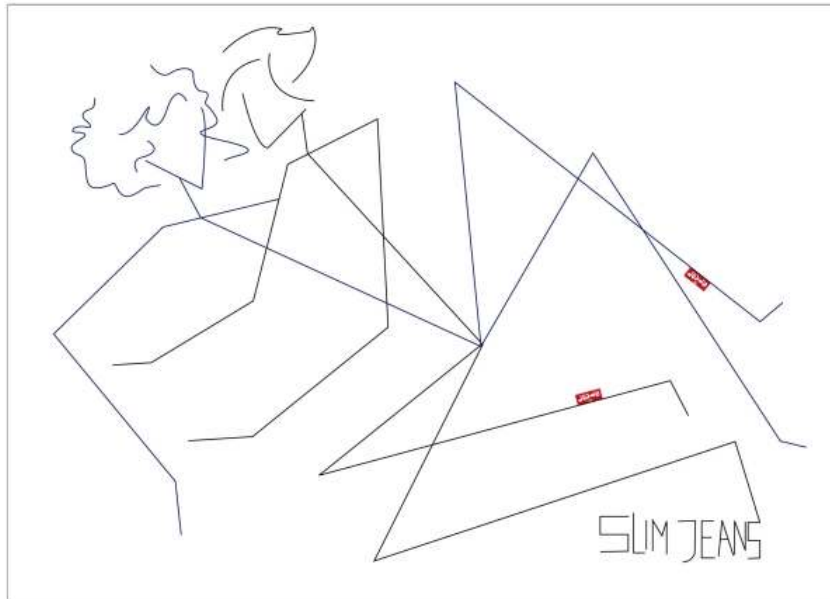


Figure 3.10 Press Gold Lion 2006 - Levi's "Slim Jeans" ads

JWT's work was the closest to the Grand Prix award in 2006. Both advertisements are simple, no effects, no photographs with budgets, very brave, but Lego ad won the Lion deservedly.

Saatchi & Saatchi won the Press Grand Prix for Ultra Tide Stain Remover campaign. The ads, "Ketchup," "Mayo" and "Soy Sauce," illustrate the detergent's cleaning power as swarms of tiny people attack the stains to show no matter what the mark, it "doesn't stand a chance."

"We thought it was a new way to use the page," said Bob Scarpelli, chairman, CCO at DDB Worldwide and president of the Press jury. "It surprised us. It involves and engages you and the more you look at it the more fun it becomes." (Parpis, E., 2007)

"We were hoping to find ideas that could reinvent the page, but ultimately we wanted to send a message to the young people in the industry you don't need all the latest technology," said Scarpelli. "What you need is a simple idea, based on a simple insight, communicated in a simple powerful way on a simple piece of paper. I think we all really believe that the ideas we honoured today do that." (Parpis, E., 2007)



Figure 3.11 Press Grand Prix 2007 - Procter & Gamble's "Ketchup" ad

“Saatchi New York also won two other Lions for its P&G work: a gold for a Glide Dental Floss campaign that represents the food stuck between teeth with body copy, and a silver for a Tide Coldwater washing detergent campaign that features structures such as the Empire State Building made of the soap bottles to demonstrate how much energy can be saved by using the product.” (Parpis, E., 2007)

There were 7,000 entries in 2007 and jury awarded 12 gold, 24 silver and 36 bronze Lions.

3.3.1.4. Outdoor Lions



Figure 3.12 Outdoor Grand Prix 2006 - 'hungover' for Tate Britain

2006 Grand Prix for Outdoor went to Fallon London for their work for Tate Britain in the Corporate Image category. Fallon London's ads for Tate Britain are, "hungover" "big meeting" and "split up". This was an interesting ad for Outdoor category as it has a long text. Actually it is built up a text.

Outdoor jury to award Tate Britain the top prize, Vega Olmos said: "Tate Britain really changes the way you experience art. Most people most of the time do not understand art. But this campaign helps you to connect with art in your everyday life." (Lions Daily journal, 2006)

Droga, the Press and Film jury said "Goods ads are coming back. If long-copy ads are written well and are relevant, then that is fantastic. People used to be able to sit on trains and busses, and read newspapers. Now they check their Black-Berries and listen to iPods. But

there is still a space for the written word. It is more emotive than anything else when done well.” (Lions Daily journal, 2006)

In Outdoor category, many other agencies received gold Lions in 2006, including awards to Saatchi & Saatchi offices in Petaling Jaya, Malaysia, New York, Buenos Aires, Argentina, and Sydney. (Morrissey, 2006)

REDEFINING WHAT OUTDOOR CAN DO.

THE WORLD'S FIRST SOLAR POWERED BILLBOARD, from a bank committed to making a real difference, was designed to harness and convert the heat of the African sun into a much-needed necessity, electricity.

It currently powers the kitchens of a township primary school, feeding 1100 kids and in time will completely generate the school's required power needs. The idea is currently being rolled out across the country.

Apart from the obvious benefit to communities, traditional electricity use is the major cause of global warming, so imagine what a difference it could make if every marketer adopted this approach to outdoor?

Community-Empowering.
World-Changing.
Planet-Saving.



Figure 3.13 Outdoor Grand Prix 2007 - Nedbank ad “Power to the People”

In 54th CLIAF, Net#work BBDO Johannesburg’s “Power to the People” honoured by Outdoor Grand Prix, which was a billboard with solar panels that said, “What if a bank really did give power to the people?” “The solar power generated is used to run a school kitchen in a South African township and the idea is currently being rolled out across the country.

‘It’s amazing when you get a bank to do something for the community,’ said Mike Barnwell, ecd, Grey in South Africa. ‘There was a strong thought in the judging process that

it would give an impression to other corporations that they should do (something for the community) as well. If you can get people to change with advertising, that's an amazing thing.” (High, K., 2007)

Barnwell, Outdoor jury, said that he hoped young people in the ad industry did more socially aware advertising. “The young people take their cues from the winners. If we reward ads with a lot of guns and mayhem, that's what you'll see more of,” he said. (High, K., 2007)

18 Gold Lions were presented in 2007. According to Media Cat magazine, dated July 2006, 18 Gold Lions, 24 Silver Lions and 47 Bronze Lions were awarded in Outdoor category.

3.3.1.5. Media Lions



Figure 3.14 Media Grand Prix 2006 - Lynx Jet campaign



Figure 3.15 Media Grand Prix 2006 - Lynx Jet campaign scenes

From Adweek magazine Brian Morrissey explains the 2006 Grand Prix winner of Media Lions, “Universal McCann grabbed a Media Grand Prix for its wide-ranging campaign for body spray Lynx, marketed in the U.S.A. as Axe. The Sydney, Australia, agency won for its airline-themed integrated campaign across TV, radio, print and the Web that tied together the brand promise of finding young men success with women and the coming-of-age passage of travelling abroad. In addition to traditional media, Universal McCann created ‘mostesses’ for the airline.” (Morrissey et al., 2006)

Lynxjet campaign has a web site at <http://www.lynxvice.com>. The usage of multi-channels in an effective way brought the success to the campaign.

“Lynxjet work, won two Gold Lions for direct marketing, two promo Lions, a Gold Lion for media and the media Grand Prix. The Aussie campaign by Lowe Hunt and Universal McCann, both Sydney, created a fake airline called Lynxjet to promote Unilever’s Lynx body spray for men. The campaign was integrated across multiple channels, but each jury had to judge individual pieces rather than the whole.” (Wentz, 2006)

The Omnicom agency’s New Zealand branch took top 2007 Media Grand Prix honours for ‘Money Goes Digital,’ a wide-ranging effort for a mobile cash transfer service by ASB Bank called Pago that leaned on innovative and digital media placements.

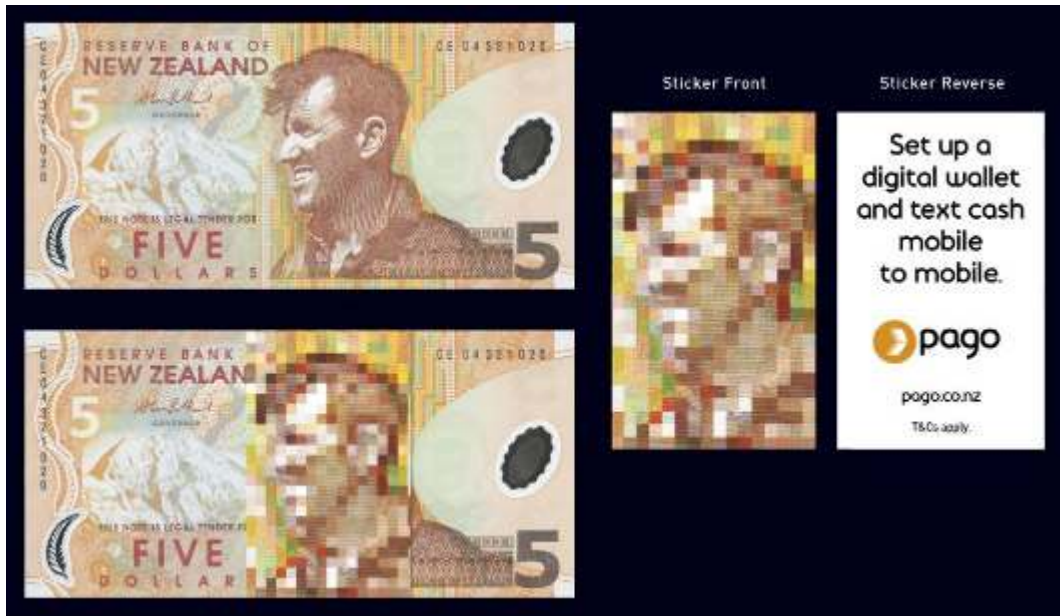


Figure 3.16 Media Grand Prix 2007 - “Money goes digital” campaign for ASB Bank



Figure 3.17 Media Grand Prix 2007 - Pixelated billboard with 30,000 Post-It-Notes on

David Verklin, jury president and CEO of Carat Americas, said the jury was particularly impressed by OMD's ability to get ASB stickers placed on actual New Zealand banknotes. This scored high in the 'inspiration' criteria Verklin laid out for judging. He said in a press conference that media has become the new creative, it has become the place that's driving innovation. (Morrissey, B., 2007)

Several of the awarded campaigns tapped new digital channels and another factor played a large role in results which is the effectiveness of the campaign. "Verklin said the jury was unapologetically exacting in insisting that the 1,700 submitted campaigns proved they quantifiably moved a client's business forward. 'This jury is very commercial,' he said. 'We are in the business of commercial persuasion. If we don't see market effect, it didn't win a Lion.'" (Morrissey, B., 2007)



Figure 3.18 Media Grand Prix 2007 - Hypertags (integrated into Street Furniture) give away free money

OMD in the United States was tapped as Media Agency of the Year, earning a gold and two bronze Lions. In total, OMD won seven Lions. (Morrissey, B., 2007)

	2006	2007
Gold	6	9
Silver	11	11
Bronze	18	30

Table 3.4 Media Awards (Data source is from Cannes Lions achieves and Media Cat)

According to Media Cat magazine, dated July 2006, 6 Gold lions, 11 Silver Lions and 18 Bronze lions were given in 2006 for Media Lions. (Media Cat magazine, 2006) In 2007, 50 lions were given in total which is an award record for media category in all years. Media Lions awards did not have gold-silver-bronze categories since 2006. And in 2005, 18, in 2004, 15 media lions were given away.

3.3.1.6. Direct Lions



Figure 3.19 Direct Grand Prix 2006 - "need a job" campaign for De Tijd newspaper

According to Marketing Türkiye magazine, dated 1st of July in 2006, Direct Grand Prix award was given to agency called “I Do” from Belgium. They set up a work for De Tijd newspaper which is called “need a job”. Need a job is an innovative work with a small budget. (Tanlasa, 2006) De TIJD published a brochure about pensions, explaining how to build up a sufficient pension for retirement. And the challenge was to make Human Resources Managers (HRM) buy this brochure to offer it to their employees. So they send a letter to HRM from an old guy Cyriel who is looking for a job and at the end saying that “Save your employees from having to do like Cyriel. Prevent them from having to look for a job when they retire. Offer your employees our brochure now”.

Another work which was interesting and talked about at the 53rd CLIAF was the “door viewer” campaign for Papa John’s Pizza Delivery. From Peru Quorum/Nazca Saatchi & Saatchi took a Gold Lion award with this clever work.



Figure 3.20 Direct Gold Lion 2006 - ‘door viewer’ for Papa John’s Pizza Delivery

Direct Lions jury Stefan Schmidt, chief creative officer TBWA/Werbeagentur, Berlin, explains his impressions about the festival and says “Someone said recently that it is the end of advertising that nobody reads newspapers and no one watches TV any more, but I believe that in fact it is the beginning of advertising. Brands are now able to connect with consumers in ways that were impossible until a few years ago and we are entering in to a new era where advertising has to be interactive and interconnected rather than passive. The creatives are

running the show again and this is a great time. Some of the work that we have seen reflects these changes and has inspired me hugely.” (Lions Daily journal, 2006)



Figure 3.21 Direct Grand Prix 2007 - “Lopetegui Deposit” campaign for Banco Gallego

Shackleton in Madrid won the Direct Grand Prix in 2007 for Banco Gallego’s “Lopetegui Deposit”. “Lopetegui Deposit,” is based on the story of Julen Lopetegui, a former goalkeeper for the Barcelona soccer team, who fainted during the last global World Cup broadcast. Why, exactly, did he faint? Countless viewers asked that question as they shared the video. The answer was revealed months later via print, a microsite, mailings and point of sale collateral. It turns out Banco Gallego’s latest product, the ‘Lopetegui Deposit,’ sent the star tumbling to the ground. (Print showed a pair of legs wearing slacks and dress shoes with the words ‘Discover why Lopetegui fainted’ above it.)” (High, K., 2007)

And the juries awarded 21 Gold Lions, 21 Silver Lions and 28 Bronze lions in 2006. In total, 9 Gold, 13 Silver, 39 Bronze lions were awarded in 2007, which is less than 2006.

3.3.1.7.Promo Lions

Crispin Porter + Bogusky’s Miami office from U.S.A. was awarded by the Promo Lions Grand Prix of the year. They created an icon called “Fast” to give away by the new Volkswagen GTI.

“Promo Lions jury president Lor Gold of Draft Chicago conceded that “Fast” challenged the standard notion of sales promotion-a practice more associated with coupons and two-for-one deals. But he defended the selection by pointing to its use of a demon-like icon named “Fast” that represented a young driver’s repressed desire for speed. “Fast was about branding the consumer, not the car” the concept that informs all good sales promotion, said Gold”. (Morrissey et al., 2006)



Figure 3.22 Promo Grand Prix 2006 - “Fast” campaign for Volkswagen GTI



Figure 3.23 Promo Grand Prix 2007 – “Bonded by Blood” for Adidas

TBWA\WHYBIN in Auckland, New Zealand, won the Promo Grand Prix for Nzru/Adidas’s “Bonded by Blood”. “A limited-edition poster created that not only featured the players but also included their actual DNA. Each player in the 40-strong squad donated blood which was thoroughly sterilised and then embedded into the paper during the printing process. 8000 posters were made and named ‘Bonded by Blood’, was displayed at point of sale, and was available only to those fans who bought an All Blacks jersey. Each poster came with a numbered certificate of authentication, with each member of the All Blacks receiving the one matching their jersey number. The ‘Making of’ was shown in-store on plasma screens and also at bondedbyblood.co.nz, [all blacks.com](http://allblacks.com) and on youtube.” (Cannes lions, 2007)

“This is the second year for the Promo Lions, and there were no gold, silver or bronze medals awarded among the 786 entries. According to the jurors, until the category reaches critical mass, which is defined as roughly 1,000 entries, there should only be a Grand Prix winner.

While there were no gold, silver or bronze medals, 20 Promo Lions were awarded. Excluding the Grand Prix, New Zealand and Australia had the most wins.” (High, K., 2007)

3.3.1.8. Radio Lions

“In 2006 the Radio Grand Prix award was given to an ad which was also awarded in 2005. DDB Chicago was the big winner in radio, with a Grand Prix for the second year in a row for Anheuser-Busch’s ‘Real Men of Genius’ campaign for Bud Light.” (Wentz, 2006)

In Radio, DDB Chicago took home the Grand Prix for its ‘Real Men of Genius’ campaign on behalf of Anheuser-Busch’s Bud Light. While some jury members expressed concern about awarding a campaign that won last year, Josh Rabinowitz at Grey Worldwide said it was the obvious choice. “It has been around a long time, but they have taken it to the next level” he said. (Morrissey et al., 2006)

“In 2007, Clemenger BBDO in Melbourne, Australia, won the Radio Grand Prix for ‘Hoedown’ for Masterfoods Snickers. The Radio Grand Prix came down to a decision between Net#work’s ‘Hoedown’ and Grey Worldwide South Africa’s ‘Bedroom’ for Geronimo Condoms, said David Guerrero, jury president and chairman and CCO, BBDO Guerrero Ortega. ‘Bedroom’ paints a vivid picture, asking you to picture your parents having sex,’ said Ortega. ‘Snickers represent a bigger selling idea while Geronimo is a better creative idea.’” (High, K., 2007)

“Entries for radio lions were up significantly in 2007, from 1,032 to 1,273, a jump of 23 percent.” (High, K., 2007) Less awards are given in 2007, 6 Gold Lions, 11 silver Lions and 13 Bronze Lions when compared to 2006’s 5 Gold Lions, 9 Silver Lions and 25 Bronze Lions.

3.3.1.9. Titanium Lions

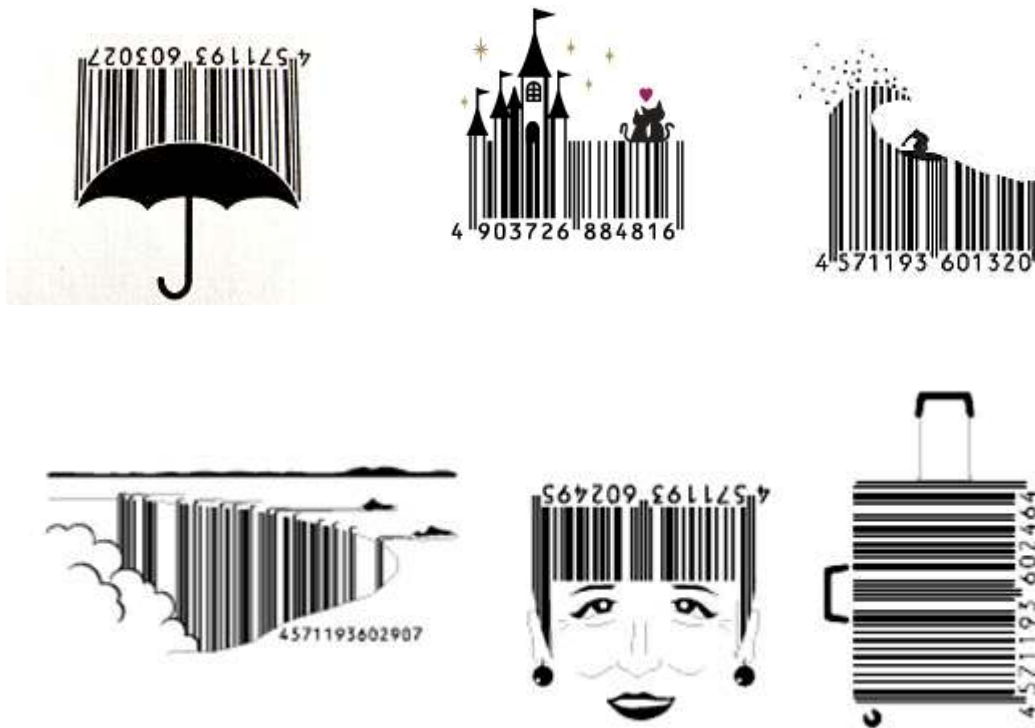


Figure 3.24 Titanium Grand Prix 2006 - Design Barcode

“Design Barcode, a simple, lesser known entry from a small Japanese creative agency, took the sole Titanium Lion at the 53rd CLIAF in Cannes.

According to the Titanium jurors, the primary idea in this case was forming a new media channel from an existing property. David Lubars, jury chair and chairman, chief creative officer of BBDO North America, said the winner ‘transcended an ad or a piece of design; it is something that will lift the world. They have taken something that we see every day that is a depressing symbol and turned it into a new media channel.’

The entry brings an engaging design twist to the Universal Product Code, turning the traditionally rectangular and linear barcode symbol into an image that reflects the nature of the product it represents. Design Barcode has created the codes for a number of brands in Japan. For the weight loss company Jenny Craig, for example, the barcode becomes the

waistband of a pair of pants; a code for the Hiroshima Museum takes the shape of a mushroom cloud.” (Iezzi, 2006)

In addition, Titanium judge Chuck Porter of Crispin Porter + Bogusky said, “They took an everyday thing in life that is, at best, tedious and made it fresh and interesting.” (Morrissey et al., 2006)

The agency declared in its campaign description that “Unsightly barcodes have been raping the beauty of package design long enough. That’s why we came up with a way to give barcodes a fun and beautiful makeover, while keeping its functional utility intact. We christened this new type of barcode the ‘Design Barcode’ and pitched it to various manufacturers throughout Japan. As a result, many companies adopted it into their package design, and we helped to turn barcodes into a new channel for companies to communicate to their consumers.” (Cannes lions, 2006)



Figure 3.25 Titanium Grand Prix 2007 – XBOX King Games Innovative campaign

“The Titanium and Integrated Lions’ jury, led by jury president Alex Bogusky, CCO of MDC’s Crispin Porter + Bogusky, awarded the Titanium Grand Prix to Crispin’s Burger King-branded Xbox video games. Rather than give them away as a promotional exercise, Burger King turned them into a revenue generator, charging \$3.99 for them. It has sold over 3 million copies.” (High et al., 2007)

“Creatives from all over the world will look at it and say, ‘I wish I had done that,’” said Titanium and Integrated juror Colleen DeCourcy, chief experience officer at JWT in New York. (High et al., 2007)

“R/GA also won a Titanium Lion for the effort. Tom Eslinger, interactive CCO of Saatchi & Saatchi and Cyber jury president, said Nike+, which links the iPod to a chip inserted in Nike shoes to track and share runs, represents the future face of advertising. R/GA developed the technology that uploads the running data to a social-networking Web site it also built. ‘It’s product design meets viral,’ said Eslinger.

Other Titanium Lions included Tap Project, a Unicef effort by Droga5 to raise money for clean drinking water, and ‘Earth Hour,’ a Leo Burnett campaign in Sydney, Australia, for the World Wildlife Fund that dramatized energy conservation by encouraging residents of that city to turn off their lights for an hour.” (High et al., 2007)

“U.S.A. agencies have the most work represented, with 21 entries considered for an award. In addition to Crispin’s Xbox effort, which sources said is likely to win the top prize in the Titanium contest, the Miami shop also has two Volkswagen campaigns on the shortlist, ‘Safe Happens’ and ‘First Act,’ and Burger King’s ‘Wonderful World of King.’” (Papris, E., 2007)

The jury considered 324 entries over four days of judging and 3 entries got Titanium Lions and one Grand Prix in 2007.

3.3.1.10. Integrated Lions



Figure 3.26 Integrated Grand Prix 2007 - “AXE 3” for Unilever

The Titanium and Integrated Lions jury honoured the Grand Prix for Integrated campaign to VegaOlmosPonce in Buenos Aires, Argentina, which helped Unilever not just market its new body spray, Axe 3, but create it. In addition to the top prize, the jury awarded three Titanium and three Integrated Lions. (High et al., 2007)

“Vegaolmosponce’s idea to sell more body spray, which has now picked up a cabinet full of awards around the world, was to put two different Axe scents together in the same package - one plus one, in this case equalling Axe 3. The agency then promoted the offering across a multitude of media with a campaign that built on the successful Axe Effect efforts, by indulging guys in their audience in the fantasy of creating their perfect woman by putting two different women together.” (Bloom, J., 2007)

“If you cook some marketing right into (product development), you can do good things,” said Bogusky, the jury president of Titanium and Integrated lions, who explained that

the choices send a signal that the future of marketing communications can be enhanced by greater and earlier collaboration between agencies and their clients. The festival's other awards competitions honoured several entries that moved beyond interruptive messaging to find new ways to engage consumers. (High et al., 2007)

“Integrated golds went to BBDO Argentina's Barrio Bonito campaign for Nike; to Fallon London's Tate Tracks campaign for the Tate Modern art gallery; and to Clemenger BBDO Wellington for its World Press Photo Exhibition campaign, which drove people to visit the exhibit on the death of innocent Iraqis.” (Bloom, J., 2007)

3.3.1.11. Special Awards

At 53rd CLIAF in 2006, Adidas won one of the most prestigious awards of the world called 'Advertiser of the Year'. The reason for Adidas deserved the award has declared as: its creative, original communication approach, significant effects on lifestyle trends and being a leader of its sector with its products. Adidas advertisements won 34 awards at CLIAF in the last decade, which 11 of them belongs to 2005.

Terry Savage, Executive chairman of the festival mentioned that Adidas brand had many awards at Cannes for its excellent successes and the awards are a present to the customer who appreciates the brand's creative process and its passion for working. (Media Cat magazine, 2006)

In 2007, Honda Motor Europe was honoured by the 'Advertiser of the Year' award, because of their products or services' innovative and effective marketing.

For the fourth year in a row, TBWA, Paris, earned the title of agency of the year in 2006. Abbott Mead Vickers BBDO was first runner up. Saatchi & Saatchi, New York, the most awarded U.S.A. agency, came in third. The Palme d'Or, which goes to the most awarded production company, went to MJZ/U.S. for the second year in a row, while Stink, London, and Hungry Man tied for second place. (Diaz, 2006)

In 2007, Saatchi & Saatchi New York won the prize, 'Agency of the Year', DDB London was the runner up and Ogilvy & Mather came in third.

Crispin Porter + Bogusky honoured by the "Interactive Agency of the Year" award in 2006 and 2007. Scholz & Friends won "Direct Agency of the Year" award and Universal McCann was awarded by "Media Agency of the Year" in 2006. Shackleton, Madrid won the 'Direct agency of the Year' award and OMD, U.S.A. won the 'Media Agency of the Year' in 2007.

4. EFFECTS OF CANNES LIONS INTERNATIONAL ADVERTISING FESTIVAL IN ADVERTISING WORLD

4.1. Introduction

In this chapter, effects of CLIAF in the advertising world are exemplified and explained. The trend-setters and trend-hunters are defined and the roles of competitions and designers are argued. The reflection on Turkish advertising sector and the interest of Turkey is explained, as CLIAF influences Turkish advertising sector. In addition, how the design competition is captured by the Turkish media and its delegates are noted.

4.2. Effects of CLIAF

In 2006 the main issue at the CLIAF was finding new marketing ways as it gets harder to reach the people by TV commercials. The suggestions were: sponsorships, product installation and sponsoring TV programs. (Marketing Türkiye magazine, 2006)

Executive Director of the Clio Awards Andrew Yaffe also explains the position “This is a crucial time for the industry. It has been consolidating and contracting now for almost 20 years. In the past two decades, your home television has exploded into more than 100 channels; newspapers have lost some of their grip on local audiences; the internet has come along, giving customers direct access to information about brands; and clients have exploded a whole new, non-advertising kit bag for building brands and talking to consumers.

Yet the typical structure and business model has changed almost not at all. The only difference is that its financial managers have had to learn how to charge clients for time-based services rather than live off more generous media commissions. Moreover, new technologies today-at least on television and on the web- are giving consumers an opportunity to ignore advertising altogether.

A new generation of marketing research companies are entering the fray, capable of not only reading changes in the consumer, but of coming up with ideas for new products and

advertising strategies. From the other end, production companies are now working backward, not only making television commercials, but creating ideation units to come up with new ways of pushing a brand into the culture-totally separate from ads and advertising.” (Yaffe, 2003)

Also Bob Schmetterer, the Chairman and CEO of Euro RSCG Worldwide, gives an example on creating new ideas for selling brands in his book, “With Nokia Game, client and agency succeeded in their mission to connect mobile consumers to the Nokia brand, not just as a company that manufactures handsets but as a provider of meaningful and entertaining mobile services. They wanted to change the way consumers think of Nokia by delivering on a brand promise that said this product helps you shape your life and connects you to others and to the world around you. The game just did that. And for a measure, the integrated campaign picked up a Gold Lion Direct award at the 2002 CLIAF in Cannes.” This is an example to an advertising campaign which succeeded using a non-traditional advertising channel. (Schmetterer, 2003)

In addition Pekka Rantala, Vice President Marketing Services, Nokia said, “A team of more than 250 people from Nokia, Euro RSCG, and a host of partners all over Europe were dedicated to simultaneously delivering 600,000 players an adventure in their own language. It was a major marketing activity reflecting the innovation power of the entire team. The best part was that players joined forces in trying to foresee the next step in the adventure. That is what Connecting People is all about.” (Press release, 2002)

The succeeding agency wins award in the CLIAF, also it is the brand/firm that has a big gaining by creating a new, entertaining, unusual way of communication and showing this success to the world by the reputation of the award. It is a sample of an effect of the CLIAF to; agencies/designers, brands/firms/advertisers.

4.2.1. Design Competitions: Trend-setters or trend-hunters?

In this research, the word ‘trend’ refers to: a current style or preference. (Britannica, 2007) From this point, Nancy, trend analyst in Step design magazine, suggests, “Trends start

with two groups of people: youth and creatives. Design students are crypto trendsetters (they're still experimenting in secret). Designers are trendsetters. Design competition judges are *über* trendsetters. The things they're doing now will show up in mainstream design a few years from now. Maybe longer—if you look at regional design competitions, you still see a lot of design ideas from the mid- to late '90s, nicely polished and professionalized". (Nancy, 2006)

For instance, a trend in this year is 'connectivity' to Nancy, saying, "as prices are decreasing and online tools are ever more expert, peer-to-peer sharing, networking, blogging, and life-caching (as in online journals and photo sites), continue to expand, and will only grow. You can use more connectivity to improve collaboration and workflow in your practice. Or you can use existing peer-to-peer sites to track trends (and entertain) yourself." (Nancy, 2006) As a growing trend, connectivity is foreseen by the designers and some advertising campaigns that were successful in CLIAF, used this channel -on the internet- to market their brands. This means that some designers take their trendsetting designs to the design competitions.

Today's designers have an important role in setting trends, and moreover, their positions have changed into a new perception of responsibility. "Nowadays, the role of the designer has become increasingly more complex as society has changed. The rise of the knowledge society and new forms of communication and global knowledge sharing represent entirely new challenges for companies that are forced to compete on innovation. This has led to a whole new role for designers. The core competency of a designer – i.e. the capacity to give form to solutions in a given context, to visualize and prototype – is now seen as a strategic value by both societies and companies. This means that, in recent years, designers have moved up the corporate value chain. Today, they are not only deciding on the outer form of a nearly finished product: they are also involved from the very beginning in identifying opportunities and design solutions for both products and services." (Index Award, 2007)

In addition, trends on the new communication ways and techniques could be observed, argued and appreciated at the design competitions. "As a growing trend, content creation is affecting how the media and advertising markets will operate in the future. In a consumer-led

market where control and choice are the buzzwords, the advertising industry is at the heart of this evolution. Branded Content, mobile content, Podcasts and gaming are just some of the opportunities, both traditional and non traditional, that will shape the future,” said Terry Savage, Executive Chairman of the Festival. (Cannes Lions, 2007) Hence, it becomes possible to foresee the future tendencies of evolution in advertising world.

Nancy suggests that designers/entrants in design competitions are trendsetters, thus, design competitions are reflectors of trends, but not trendsetters. And it is expectable that design competitions, are accurate places to catch up with the coming trends in the advertising world.

Many examples shows that the organizers of design competitions themselves explicitly express their intention of discovering the coming trendsetters (and hence the trends) : “Every year, the red dot award: design concept invites designers and companies from all over the world to present their best ideas as design concepts, with the aim of discovering and presenting tomorrow’s trendsetter.” (Red Dot Design Award, 2007)

Therefore, the design competitions are the exposition arenas of trends, but not trendsetters. The ‘trend-hunter’ is a word, used in this research as the trend follower/catcher; meaning not setting the trends but coming after/following them, and getting influenced by them. The design competitions are trend-hunters as they attract the designers, and influence them to prove their talents and creativity. Design competitions catch the best designers/designs and exhibit their work for the interested people around the globe and advertising industry. Thus, the trends are recognised and influenced by the other designers/agencies/advertisers which are the followers of the coming trends, and make it spread around the world.

4.2.2. Turkey's interest in CLIAF and CLIAF's influences on Turkish Advertising Sector

Milliyet is the representative of Turkey in CLIAF since 2002. From that year on the participation ratio of Turkey increased 10 times, which bring the will of winning a Lion more for Turkish competitors. (Milliyet newspaper, 2006)

In 2006, there were 82 countries, 10 thousand people and 24.862 works at the 53rd CLIAF. This meant an increase of %12,5 according to 2005. This is a growing ratio for every year of the participants and delegates, also other interested people come to the festival which makes it an organization that shouldn't be missed. The organisers of the 54th CLIAF today announced that close to 25,700 pieces of work from 80 countries competed for the coveted Lions at 2007's event, an increase of 3.2% versus last year. (Cannes lions, 2007)

Categories	2006	2007	% Variation
Promo Lions	622	786	+26.36
Direct Lions	1509	1689	+11.92%
Media Lions	1466	1661	+13.3%
Outdoor Lions	5282	5758	9%
Radio Lions	1032	1273	+23.35
Cyber Lions	2502	2711	+8.35%
Press Lions	7387	6984	-5.45%
Film Lions	4860	4474	-7.94%
Titanium & Integrated Lions	202	324	+60.4%
TOTAL	24863	25660	+3.2%

Table 4.1 Entries for CLIAF (Cannes Lions, 2007)

Likewise, the works sent from Turkey was increased %12 in 2006 with 151 works considering 2005's 135 works. In these chosen works, press was the most subscribed category with 102 works in 2006. (Karahasan, 2006)

Nearly 151 works has sent in total from Turkey, for the CLIAF in 2006. Although, the subscription is increasing in quantity, the total award number is not parallel to it. However, it is obvious that the counties with the high level of entries are the winners. This proves that believing in the organization and entering with more work can bring the success. (Ocakoğlu,

2006) In 2007, out of 189 works, 4 works were short listed from Turkey; two outdoor, one media and one press, which also shows that the participation is increasing but award-winning is not. But for award-winning, entering with more work is a must.

In 2005, among 81 countries, U.S.A. sent 3046 works which is the highest score, and following U.S.A., Germany sent 2313 works, thirdly Brazil sent 2198 works. And Turkey was 31st with 135 works. (Milliyet newspaper, 2005) Not much has changed from the year of 2005, in 2007 there is an increase in the entries of Turkey with 189 works.

Categories	2007	2006	2005	2004
Promo Lions	3	1		
Direct Lions	9	5	-	5
Media Lions	25	13	27	6
Radio Lions	1	-	2	
Outdoor lions	21	10	9	-
Press Lions	87	102	64	66
Cyber Lions	14	5	4	5
Film Lions	29	14	29	23
Titanium Lions	-	1	-	-
TOTAL	189	151	135	105

Table 4.2 Turkey's entries for CLIAF (Cannes Lions archives and Marketing Türkiye)

Turkey's participation in Cannes Lions Awards has been with ups and downs when analyzed. The number of awards shows the success in CLIAF. For Outdoor category participating with one work in 2003, Turkey acquired a Sliver Lion award. After that in 2005, Turkey has sent nine works but just one of them entered the short list likewise in 2006 ten works were sent but one accessed the short list.

On the other hand, in Media category Turkey won a Media Lion in 2004 which is a success. In 2003 Turkey entered short list with two works, in 2004 with one work, in 2005 with two works and in 2006 with one work.

And lastly, for Press category the entry numbers change irrationally according to years, the highest entry was in 2006 with 102 subscriptions. But that year it resulted with one short

list. Although participating and sending more works is relevant for winning award, it did not work out for 2006. Furthermore, Turkey won Bronze Lion in 2003 and 2004 consecutively with subscribing 23 works in 2003 and 66 works in 2004, which is an apparent success. Also in 2005, subscription number was 64 with no successful results. (Cannes Lions archives) These increasing numbers of entries shows that Turkey is more interested in CLIAF each year, as the awareness about the competition is rising.

Since 2002, Turkey is participating in CLIAF with a group of people not more than 25-30, including the young creative winners (explained in chapter 5) and mostly come back to Turkey with the hope of winning in the next year. Trend-hunting in CLIAF is advantageous for Turkey that produces a vision of advertising and its trends.

In 2006, there were three juries from Turkey in CLIAF. They are: Cem Topçuoğlu the Agency Chairman of TBWA\İstanbul, Ayşe Bali Özdemir the Creative Director of Rafineri and Banun Erkıran the General Manager of Mediacom. Juries are requested from the festival organization because Turkey participated with more works in quantity. The juries have a common idea that Turkey is not behind in advertisement creativeness but needs some support from advertisers, about being open to creative work that agencies prepare. Juries added that, “extrovert, having the sense of consumer, and non-static -meaning ‘living’- advertisements came forward in 2006.” (Ocakoglu, 2006) The advertisements awarded in CLIAF are examined by the Turkish participants and new formulas are created every year, for winning-awards in CLIAF.

Ali Taran, Chief Executive Officer of Creative Workshop (ATCW) and 2005 Cannes Lions Press and Outdoor category jury, mentioned that the advertisements which caught the attention of many people and appreciated as creative in Turkey, may not obtain the same success internationally as the juries in Cannes approaches the advertisements in international attitude. Although, Taran points out the difficulty of valuation for local advertisements, Mısırlıoğlu, the President of Ajans Ultra and 2003 Cannes Lions Press and Outdoor category jury, objects that the advertisement does not have to be international. He added that the important difference between the advertisements produced in the world and in Turkey, is the quantity of production. He said, “%80 of the advertisement is creatively bad in the world. It is

the same in Turkey. But in a European country a thousand advertisements are produced, in Turkey it is a hundred. When the work is less, the award is less.” (Milliyet newspaper, 2006)

It appears to Turkey’s advertising people, that, to be noticed in between thousands of work; there must be a creative idea inside an advertisement, and it should have successful applications and results, and the consumer insights inside. The works should send to Cannes with a clean and understandable presentation. Turkey’s success in CLIAF was not very satisfying until now. But every year Turkey influence from CLIAF in a positive way, which pushes the advertising sector to do better works.

4.2.3. Reflections on Turkey’s Media

At the 53rd CLIAF, 670 works have been awarded among 24.862 works. 286 of them Press and Outdoor Lion, 150 of them Film Lion, 20 of them Media Lion, 49 of them Promo Lion, 93 Cyber Lion, 61 Radio Lion, 8 Titanium Lion given away including 3 Young Creative Lion Awards. And there were 35 seminars in 2006 at CLIAF and for the first time 11 workshops were organized. Thus, the latest trends in advertising world were shared with the participants of the festival. The common opinion in Turkish media was: it is vital for Turkish advertisers to participate at the CLIAF to see the new formations in advertising.

In 2006’s 53rd CLIAF, Turkey sent 151 works and 6 of them reached the final. Press and outdoor works of DDB&Co for Cafe del Mondo and for the Promo category, the special newspaper project called “Every page left page” of Mindshare for Radikal newspaper entered short list and received a certificate. (Marketing Türkiye, 2006)

Jury of Press Lions 2006, Ayşe Bali explains the new scene of the press advertising in 2006, as she is experienced in Cannes, and says that the ads which are honoured by lions, have a third dimension somehow and create the effectiveness of a TV commercial. “This is what Turkey lacks in” she adds. And advises to anyone involved or like to involve in advertising industry that, seeing and observing the works and the festival is also very important, because creating good work comes by understanding the idea formations.

Cem Topçuoğlu said that “We have promotion in our souls but our methods are old.” He gave an example of the Adidas ad from Promo category. Adidas made a huge football which makes it possible to get inside and bound within the ball from 170 metres high, having you feel the experience inside the product. Also Volkswagen with its ‘Fast’ campaign was awarded with Promo Grand Prix, which created a character presenting your soul of driving experience sitting in the car and everywhere. He adds that using all channels of media, it grabbed the Grand Prix and the product has been sold in e-bay for hundreds of dollars. (Arman, 2006)

Demet İkiler, who also represented Turkey as a Promo Lions jury in 2005, explained that Turkey produces works that has an insight, coordinative within, and result oriented, nevertheless she pointed out how a progress should be formed, as follows;

- Awareness for the competition got to be created.
- Agency directors shall support the good work for competitions.
- Bold and original works should be produced.
- Advertisers should support the original works.
- World media should be followed.
- Media agencies and creative agencies should find a common way of working together.
- Better, modern presentations for the subscribed works should be prepared.

(Milliyet newspaper, 2005)

The media is examining and exploring the CLIAF with a questioning of; the ways for winning-awards, the new trends of advertising, the problems of traditional advertising. Above there are some solutions for Turkey’s being successful in CLIAF, from the juries that attended to the festival which is so valuable and influential for Turkish advertising sector.

In 2006, the animations, effects and complicated expressions, which were used much in ads in recent years, are no more in favour. Above all, the natural sensed works won the awards. It was a common opinion that consumers want to see more interactivity and the usual channels of advertising shall change according to the new circumstances that technology brings. In addition, mostly the advertisements with small budgets got the success. “Today

although producing work has become easier, the idea is still precious.” (Tamer, 2006) As Tamer notes in her article, the creative idea is the key for winning-awards.

Marketing world showed its determination in using the future technologies. Common sense was that the advertisements which achieved success and award were the ones that had the purity, sincerity and the insight of consumer thoughts. (Karahasan, 2006)

Porky Hefer, Executive Creative Director in Lowe Bull, South Africa, says that he saw a lot of illustration in the entrant works in 2007, but not that much in the award-winning ones which is confusing. “But this keeps the campaigns in low budget, in this way the good photographers’ price increases. And that illustration becomes an important part of the work we do” he says. He adds that technology, interactivity and internet has much more importance now than ever. (Karahasan, 2007)

The Festival is a global platform that meets the world of advertising industry people, thus it offers getting ideas on marketing and creative trends. And observing the festival and examining the award-winning works of trendsetter designers all around the globe which can improve Turkey’s award-winning success positively.

4.3. Awards as a chance for Newcomers?

As the values of awards are examined in chapter 2, awards are tools for recognition and support for designers/artists/agencies, and are valuable to win. According to Lisa Sanders’ article in 19th June of 2006 (Advertising Age), the top ten award-winning networks in 2005, have been the most growing ten networks comparatively. These networks are TBWA, DDB, BBDO, Ogilvy, Wieden & Kennedy, Saatchi & Saatchi.

On the other hand, in recent years, Argentina and Brazil won many awards in Cannes. It is an extraordinary increase in award winning ratios. The Brazilian advertisers say that it is all about “putting your heart to winning”, which means attending to the Festival and felling the will to win. (Ocakoğlu, 2006)

South America and other countries that are recognised as award-winners in the last years, which actually show, other than big networks, small agencies from different countries have a chance to win awards at CLIAF and other international competitions.

Turkey also has a chance for winning awards, and it is decent that the participation of Turkey is increasing in sending works in some categories; it is not enough for being successful. More work may not mean more success, though it is necessary. Turkey should also present better performance than South America, Singapore, Thailand and Chile.

TBWA Worldwide Creative director John Hunt, said that “Nowadays it is not important where you came from to Cannes. Ten years ago it was surprising for everyone when countries other than USA and Europe succeeded. The quality of the ideas is important, not where they came from.” (Milliyet newspaper, 2006)

4.3.1. Award-winning agencies in 2006

“New York Omnicom Group agencies were the most honoured at 2006’s CLIAF, buoyed by strong performances from BBDO (43 Lions), TBWA (37 Lions) and DDB (36 Lions). Omnicom shops won 128 Lions overall. BBDO was the most awarded agency network.

In addition, Abbott Mead Vickers BBDO in London won a Film Grand Prix for Guinness’ “noitulovE” spot, while DDB in Chicago scored a Radio Grand Prix for its Anheuser-Busch “Real Men of Genius” campaign.

WPP Group shops won the second-highest number of Lions, 99. Publicis Groupe shops finished third, winning 89. Interpublic Group agencies were awarded 53 Lions. Havas shops won 18. MDC Partners agencies won 12 Lions, 11 going to Crispin Porter + Bogusky in Miami.

Ogilvy & Mather scored 37 Lions, including golds for campaigns on behalf of Harley-Davidson in Outdoor and Kodak in Print.

Saatchi & Saatchi also won 37 Lions; its New York office copped two golds. Other top performers: JWT won 35 Lions; Leo Burnett took home 31.” (Morrissey, 2006) All these networks are award-winners and small agencies-that are not known well- seems do not have a lot of chance on award-winning, from this results of ‘award-winner agencies’.

“The U.S.A. has traditionally dominated the awards winning 31 grand prix, and the U.K. comes second with 22. But recently countries such as Japan and Denmark have found themselves in the limelight and attention has turned to South America and Asia”. (Scarpelli, 2006)

“U.S.A. also dominated Cyber category, with both Grand Prix awards going to U.S.A. shops-Crispin Porter & Bogusky, Miami, for Volkswagen and Droga5, New York, for a viral hoax for fashion brand Ecko. As the biggest winner in Cyber and a double Grand Prix winner-Crispin Porter also won the first Promo Lions Grand Prix for Volkswagen-the single, medium-size agency ranked ninth among the most-awarded global networks at Cannes, ahead of Publicis Worldwide and just below Lowe Worldwide.” (Wentz, 2006) Here it is clear that U.S.A. and U.K. is still very powerful about winning-awards and are still dominant, however, there are some new actors in the game, and they are coming on strong with their creative capacities, for winning awards in CLIAF. And they are Japan, Denmark, South America and Asia.

New media integrated with the technology is a valued trend in 2007’s CLIAF. As the advertising traditions are breaking rules and experiencing new ways of marketing and communication, DDB’s worldwide chief creative officer Bob Scarpelli explains that DDB is aggressively following a strategy of excellence across disciplines. “Perhaps what I am most excited about is the category I call ‘media we invent’”, he says. “We have the heritage and the creative firepower to lead in media invention. It’s an exciting time to break the rules and redefine what we do.” (Scarpelli, 2006) This could also be a chance for newcomers, because it is a time that traditional advertising is changing, with the new technology the advertising medium is in a revolution.

5. DESIGN COMPETITIONS FOR YOUNG CREATIVES

5.1. Introduction

In this chapter the young design competitions are examined. Europrix Top Talent Awards is introduced. The TTA competition is explained and a comparison is made with Cannes Lions Young Creatives (CLYC) competition. The two innovative and famous design competitions for young creatives are examined: The Europrix TTA and Cannes Lions Young Creatives. Moreover the benefits of CLYC competition and its effects are explained.

5.2. Cannes Lions Young Creatives Turkey

5.2.1. The Competition

Cannes Lions Young Creatives Competition is a part of the Festival for young people all around the world under 28. It has three categories; film, press and cyber.

In Turkey, CLYC competition is organized by Milliyet newspaper, Marketing Türkiye magazine and Advertising Foundation of Turkey. The competition is in the same format with the international CLYC competition and in both competitions, the young creatives are expected to design/create a work in 24 hours after the brief is given. After the jury's selection, the first third winners become Turkey's Young Creatives of that year. Afterwards the first comer attains a chance to compete at Cannes. In the international CLYC competition the juries select the best three works and the winners receive Gold, Silver and Bronze Lions. Their works are exhibited along the festival at the Palais.

In addition, a new one-week student package is launched for students between the ages of 23-18, in 2007. Another criteria to apply for this low-cost package is speaking fluent English, and studying advertising, communications or marketing with a view to working in the advertising industry. "The one-week Roger Hatchuel Lions Academy is attended by international students studying advertising communications. Students learn about trends,

attend high-profile seminars, screenings and discussions, and are tutored by some of the world's leading industry figures.” (Cannes lions, 2007)

The brief of 2006 CLYC competition was to create an advertisement to motivate the public to support the ICRC or the National Red Cross and Red Crescent Society either through donations or volunteer service. “The ICRC is an impartial, neutral and independent organization whose exclusively humanitarian mission is to protect the lives and dignity of victims of war and internal violence and to provide them with assistance.” (Cannes lions, 2006) In Turkey, the brief was to create an advertisement for expanding organ donation, increasing the consciousness and eliminating the indifference attitudes on this issue. The advertiser was the Ministry of Health in 2006. And Turkey eliminations of the Cannes Lions competition held in Yeditepe University.



Figure 5.1 Cannes Lions Young Creative 2006 Print winner - Poland



Figure 5.2 Cannes Lions Young Creative 2006 Cyber winner - Brazil



Figure 5.3 Cannes Lions Young Creative 2006 Film winner - Netherlands

In 2006, separated families in war were the brief of the international competition and the winner in cyber category was Brazil, in print category Poland and in film category was Holland. (Cannes lions, 2007) The brief of film category was different from others. The competitors produced a 30-second commercial that motivates business travellers to bring their partner to Cannes for a weekend break. The advertisement is to be hosted on the Cannes tourist website and used in a viral mobile phone marketing campaign.

In 2007, the brief of international CLYC competition was about sport and peace for Right To Play. “Right To Play is an international humanitarian organisation committed to improving the lives of children in the most disadvantaged areas of the world. It uses specially-designed sport and play programmes to promote development, peace and health. The aim of the brief was to create awareness, educate and inform the public about the charity Right To Play and their work in using sport for peace worldwide and motivate them to make a donation online via a third-party donation site.” (Cannes lions, 2007) This was the brief of the cyber and print category.



Figure 5.4 Cannes Lions Young Creative 2007 Print winner – Chile



Figure 5.5 Cannes Lions Young Creative 2007 Cyber winner - Brazil



Figure 5.6 Cannes Lions Young Creative 2007 Film winner – Italy

For the film category the brief was different. “MTV Networks has launched a new climate change campaign called MTV Switch. The campaign aims to inform, entertain and encourage climate-conscious behaviour amongst global youth, driving traffic to

www.mtvswitch.org. Competitors were asked to produce a 30 second commercial to be used on TV, mobile and the web that encourages 15-25 year olds to adopt new energy-saving lifestyles, making it cool to be green.” (Cannes lions, 2007)



Figure 5.7 Cannes Lions Young Creative 2004 Print winner - Turkey

Turkey won a Bronze Lion in 2004 at the international CLYC competition attaining the third rank, with the team from Ajans Ultra in Press category. This was the ultimate success that Turkey had in CLYC until now. (Milliyet newspaper, 2005)

5.2.2. Organization all over the world

Nearly 40 countries and 450 young creative around the world participate to the CLYC competition in 2006. It is a very competitive and challenging atmosphere, where advertisers and young creatives meet, share experiences, view the world's best advertising and see almost 5000 commercials at screenings. (Cannes lions, 2006)

Milliyet is the sponsor for the teams winning in Turkey, the teams' accommodation, subscription to the festival and travel costs are provided. The winning teams view the festival in Cannes and also attend to the international CLYC competition.

Additionally, every year the exhibition of all winners in CLIAF is being exhibited in Turkey, including the Young Creative winners. In 2006, 736 works has been exhibited.

CLIAF Exhibition is a good opportunity for the ones who missed the festival or plan to develop their career in this field.

5.2.3. Defining the experience as a watermark in one's career

The experience of one week advertising festival of Cannes Lions is fascinating, though a slogan was created in '90s that "Cannes, the place to obtain a MCA – Master of Creativity in Advertising". Furthermore, The CLIAF is referred to as the Oscars of the advertising world. Thus, the experience of Cannes Lions is defined as a watermark in one's career and an obvious recognition medium internationally. (Find articles, 2006)

The winner of 2006 Cannes Lions Young Creatives of film category from Holland Liat Azulay, Art Director of EuroRSCG said "As corny as it sounds it's my greatest dream come true. Advertising is one of my biggest passions in life and to win gold at the number one advertising festival is just fantastic. And it makes me want go up there again soon to win another Lion." And Roos de Kok, Art Director form Cygnus X-3 explained "I guess I haven't realised yet that this is pretty unique. That winning gold at the Cannes Festival might not happen again for a while. I think it will definitely help me on my way to the top." (Shots magazine, 2006)

"Salles D'Arcy art director, Daniel Leitão, 26 years old says that "I'm proud because I managed to get there and anxious by the opportunity to get in contact with new cultures and see thoroughly what is going on in the worldwide advertising". Of the same age, Hellen Mundin Veloso is aware that the information is a vital element in this career. "I believe that in Cannes we can live it 24 hours/day, what will be important even to train the critical eye" says the copywriter of Age, one of the guests of the organization to integrate the group of Young Creatives.

In fact, who visits the major advertising shop window may not get a Lion, but, doubtlessly, will come back for the working table with much more sharpened claws." (portal da propaganda, 2002)

5.3. The ‘Europrix Top Talent Award’ Competition

“The Europrix Top Talent Award is Europe’s leading multimedia contest for commercially interesting projects that find new solutions for making high-quality content easily and smoothly accessible on whichever multimedia platform or channel. With participants competing in eight categories, the event is held annually in 33 European countries. It reaches its climax at the Top Talent Festival in Vienna, where the nominees see their innovative and creative work being presented to the general public as well as to key business representatives. The festival acts as a motor for new trends in e-content and the creative industries.” (Toptalent europrix, 2006)

It is Europe’s contest for young professionals and students who work on innovative projects in the field of e-contents and design - using whatever multimedia channel or platform. The top student or the young professional should be under 30.

The competition has eight categories. Each project can be submitted in only one category and all the entries are automatically registered for the Anniversary Diamond Awards. In addition there is: “Content Fusion Award, Thesis Award and the new ATI Special Award. Categories are as follows:

- Broadband / Online
- Offline / Interactive DVD
- Mobile Contents
- Games
- Interactive Computer Graphics
- Content Tools & Interface Design
- Interactive Installations & Interactive TV
- Digital Video & Animations

For the Anniversary Diamond Awards, additionally to the TTA Categories, the projects are evaluated in the following categories: Most creative product, Most creative interface design, Greatest commercial value, Outstanding entertainment, Best social media / web 2.0, Highest impact on sustainability.” (Toptalent europrix, 2006)

“The jury members are recruited from the industry and higher training institutions in multimedia. Projects which are well-received by the jury is awarded a Quality Seal in recognition of their good work – a certificate which could make a big impression on future employers. The winners receive Adobe software, and all nominated projects are viewed at the TTA exhibition in the technical Museum in Vienna.” (Toptalent europrix, 2006) TTA also offers networking and co-operation possibilities in-between top companies of the business and young creative designers.

“Over three days, this event frames the platform for networking, exchange of ideas, experiences and business contacts between the multimedia newcomers, instructors, the European IT-industry and IT-media editors and journalists.

This organization is held at the famous Palais Epstein. Workshops, company keynotes, exhibitions and product live- presentations by the Top Talent Teams are introduced to visitors. After the competition the best projects by young talented multimedia producers are showcased at the Technisches Museum Wien.

The exhibition offers an emotional adventure with a clear mission: to give young content producers and multimedia designers across Europe recognition. In 2006 the TTA Jury nominated 21 brilliant projects out of 318 eligible entries, all praised for their stunning innovations and dazzling content. The nominees have their work showcased around Europe and all are invited to Vienna in November 2006 to present their projects at the Top Talent Festival. Nominees’ flight to Vienna and their accommodations, with all expenses are paid. And 11,000 Euros in prize money is shared out amongst the Top Talents.” (Toptalent europrix, 2006)

All the nominees have a success story. “And the success stories mean that the award is not only about enjoying the glamour of the festival in Vienna, about making contacts within the industry or meeting people from around Europe but it is also about a quality seal for the projects and therefore the first step into the industry.” (Designtaxi, 2006)

5.4. The Similarities and the Differences of TTA and Cannes Lions Young Creatives

Young Creatives is a competition for under 28 years old creatives from all over the world, who is working in a related area – agency. However, TTA is a competition for fewer than 30 years old creatives from European Union or the EFTA, Bulgaria, Croatia, Israel, Romania and Turkey. In addition, TTA also includes the students' projects in universities but Cannes lions Young Creatives is not for students' projects. CLYC competition has 3 main categories – film, print and cyber – whereas TTA has eight main categories. The competitions also differ in format. TTA competition awards the projects that has accomplished completely in that year. On the other hand, CLYC competition awards the young talents according to the work they create in a preset time of 24 hours.

Additionally, entering TTA costs 50 Euros. But for projects from Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Slovakia, Slovenia, Romania and Turkey it costs 25 euros. And the nominees' all costs are paid by the organization. On the other hand, it costs nearly 633 euros for a Young Creative's attendance to the festival for four days, and 1136 euros for one week. But this cost does not include the accommodation and travel expenses.

The similarity of both competitions is that they are for young talents who like to be in the international arena. Both competitions select the best works from all the entries and exhibit them introducing the bests to the industry. In addition the organizations attract many professionals and interested people, getting them together for a dazzling creative scene.

6. CONCLUSION

Nowadays, on graphic design organizations' web sites and design magazines, there is always a link for a design competition or information on design awards. The design community is pushed to win awards and exhibit their works.

In this study, the effects of design festivals are examined, analyzing CLIAF. As design competitions are analyzed, selection systems are introduced. Selection systems can be distinguished as market selection, peer selection, and expert selection. Type of the selection system is 'expert system' in Cannes Lions. Here the jurors are the 'experts', who have the power to chose by virtue of specific knowledge or abilities attributed to them.

In this research, the concept of 'awarding' is examined, according to Gemser, there are three types of actors involved in an award; the organization, the jury and the winner. Also the conditions to be classified as an 'award' are explained. Accordingly, in this study, "awarding" refers to giving prize/trophies or reward/support for honouring and encouraging the best works/advertisements that has been selected by the jury focused on design competitions in advertising world.

Benefits of awards are argued, three benefits are explained; the value of the award itself, value of the award as a signal to competitors and to consumers. Thus, awards/prizes are valuable for their cost, amount, reputation it brings, motivation etc. In addition, awards deter competitive imitation, and lead the artist/designer to create the original as already being an awarded one. Also, being one of the winners, takes the designer/artist to a new social community of award-winners that enables them to share innovative ideas with the likelihoods.

Additionally, Gemser notices that there are a few empirical studies the results of which provide tentative evidence of the economic value of design awards - that they are positively associated with company performance as better sales and higher profit margins. However it is not the only result in direct economic gains, the indirect gain is enhancing a firm/brand's corporate reputation.

Some other benefits of awards are recorded as, the ability to hire talented staff, attract and retain clients, which is a vital source of supply for an agency.

Thus, it is obtained that awards are supportive and encouraging by gaining credibility, legitimacy, and good fortune for firms/brands/agencies.

To artists and designers the awards are valuable, if, the monetary value is high or it brings prestige or it is supportive or long lasting. The support for an artist can be money or material resources as space and marketing help. As there are some gaps in the competitive process of design competitions, mostly artists/designers do not tend to participate in the awards system. They apply if fellowships or large amount of money is available which supports their productiveness. Therefore, awards/prizes are supports for artists besides being recognition and gaining reputation.

Awards have a significant gain for young and emerging artists/designers as reputation and social connections. They encourage, motivate and bring new opportunities in artists/designers' professional life. Design competitions are a challenge and a good opportunity for new agencies and young/emerging designers to present their creativeness. In addition, the awards for young/emerging designers are examined in this research in sixth chapter.

Also the process of the awards system excludes artists/designers from attending to design competitions. They do not like to participate because of the costs of entering, or if it is international, that makes it far away and more costly. Additionally, it is clear that individual artists prefer less competitive awards to the international ones. Moreover, the process that requires a lot of detail on application is another reason for them not to apply.

Furthermore, some artists/designers do not believe in awards system. Award-winning and being on the competitive arena could unlikely to be appropriate and demotivating. On the other hand, being on the winners' side can bring good fortune, motivation, reputation, professional connections and monetary gaining. But awards are a source of material support for the artists and designers.

Therefore, a design competition, CLIAF is analyzed in this research as it is a global and major design competition. Cannes Lions implies major possibilities, including; cultural exchange, mind-sharing, innovative work, valuable awards and many more.

CLIAF is an annual event since 1954, consistently evolving and developing; by the year of 2007 the festival has nine categories which added in time according to the improvements in advertising world. CLIAF is generally regarded as the most prestigious international advertising festival.

In 80s the festival was held along Cannes and Venice since in 1984, Cannes became the unique Festival official stage and the use of the Venice's symbol image in the trophies, replaced by a stylized lion. At the same time, with the purpose of optimizing the attendants' investments, a high level seminar series were added to the activities program, organized by worldwide agencies and media companies.

For the first 38 years of the festival was only about film but by 1992, other categories launched starting with the Press and Outdoor Lions. There are now eight categories, by 2007, where agencies can win grand prix; film, press, outdoor, cyber, media, promo, radio, direct and titanium. Also there is the Integrated Lions which is added in 2007, for the campaigns that uses multiple channels of advertising. Design Lions category is setting up for 2008, which shows that CLIAF is continuing its improvement according to the new conditions that arise in the advertising world.

In addition, in this research Cannes Film Festival's history is also mentioned - in chapter 3 - , for it has a big reputation around the globe.

CLIAF is generally regarded as the most prestigious international advertising festival. It lasts for one week and is held annually in the city of Cannes, France, and the occasion is held regularly in the third week of June. It has a big reputation for mainly two reasons; the Cannes Film Festival and the reliable competition tradition that continues for 54 years.

CLIAF offers to involving agencies, producers, designers and clients, excellent opportunities to understand the global advertising problems, think about the new formations ahead and to share ideas, which makes it an important event for foreseeing the trends in advertising, and thus, this makes the festival successful.

Every year more people come to Cannes, this increases %12 in ratio approximately for every year. The debate is all for the Lion trophies and mainly the big prize, Grand Prix awards. Grand Prix is the most prestigious award of the festival. And as they are the bests of that year, they give an idea of advertising today and how it is recognized.

In 2006 Grand Prix awards were given to the purest works. They were simple to produce, but have another dimension. So it was observed that the usage of complicated expressions and recently popular visual effects are no more favourable. Besides it is encouraging for new beginners in this sector that the Grand Prix award may honour the unknown and small agencies also, as in the 'Design Barcode' campaign.

Predominantly the winners were from big networks of advertising world. Famous agency groups picked the Lions mostly from U.S.A. and U.K. But this started to change in the recent years, by the new technology and internet, the channels of advertising has improved largely. This change can be viewed from the appendix - gold lion awards tables - which are showing the number of awards won by countries according to years. The award-winning ratios that are supplied from Cannes Lions Archives, shows the dominance of the giant networks which invest in this business, as there is a slight change in the recent years.

According to this study the award-winning works are mostly the networks that are famous, busy and success-regulated. The main reason is that these networks are aware of the rewards of these festivals. Some networks manage design competitions within, and reward the best creative team or agency. New talents are mostly like to work in such agencies that offer possibilities and resources of success.

In 2006 the main trouble argued in Cannes Lions was loosing the effectiveness of TV commercials over consumers, which is a lost of income for advertisers. New technologies

today-at least on television and on the web-are giving consumers an opportunity to ignore advertising altogether. Thus, new generation of marketing research companies are entering the battle in advertising world. Having creating ideation units, they come up with new ways of pushing a brand into the culture. In this research, nokia's game is exemplified for the effect of the CLIAF to; agencies/designers, brands/firms/advertisers which had won a gold lion in 2002.

Trendsetters and trendhunters are exemplified in design competitions. Trendsetters are designers and according to Nancy, the things they're doing now will show up in mainstream design a few years from now. As their innovative works enter the design competitions, it is easier to view the trends. Thus, global competitions are relevant places to catch up today's culture and foreseeing the advertising world's future.

Trendhunters are the followers of these trends, and they get influenced by them. The design competitions are trend-hunters as they attract the designers, and influence them to prove their talents and creativity.

Turkey is getting influences from the CLIAF which adds value to the future works of Turkey's advertising sector. The juries, competitors and media explain/show that the CLIAF, which renews itself every year, has a moving effect as it hots up the debate.

Participating and sending juries to Cannes makes Turkey known more in the international arena. Also, the opposite is a benefit, which is getting to know the advertising world in a very competitive arena that enables viewing the greatest works from other countries. Therefore getting to know the new trends and formations evolves ideas. Thus, Turkey's advertising community can define how they can achieve their goals by trendhunting. This helps raising the bar to a better level in Turkey's advertising.

Sending more work to Cannes Lions is a must for winning awards. Participating more is winning more. And award winning is an important value in many ways. Being aware of the competitions and world advertising media is an indispensable issue in today's world for being successful.

Turkish advertising community has to reward creativeness more. It is necessary to break its shell. Creativeness is the most essential issue on an advertisement. And as agencies always feel the pressure of producing better work, better works should be rewarded and encouraged with more competitions and festivals in quantity. Awarding is an indispensable part of the advertising world. The CLIAF is a major case that has all the elements of a festival within and a platform for the giants of advertising, which makes it a good example for trendhunting. Turkey has all the capability, and capacity of being successful. But the young people got to be encouraged more for being creative and attending to the festivals.

Therefore, the young creatives are examined and the competitions for young creatives/designers are compared, the two competitions are; CLYC and Europrix TTA. Europrix TTA brings in the young students and young professionals to recognition on the stage and organizes the whole event. The winning projects are accepted as the best multimedia contends and designs in Europe, which makes the competition prestigious in its genre. And thus, the competition attracts more young people every year as its rumour develops in a positive way.

The award winners become more confident about their career as they can find jobs more easily in decent agencies/networks. The awards boost their career in a positive way as they are the tools for gaining reputation.

The competition benefits those who want to know how good their university coursework, freelance work or hobby-projects really are in comparison with their colleagues from other countries. Likewise in CLYC competition the young creatives get a chance to test their capacity in an international arena. The comparison of two competitions for young talents proves that these organizations are essential for future improvements in multimedia design.

Yeditepe University is an associated partner of Europrix TTA, distributing the word about TTA in Turkey, which is a contribution to young people and to the future of multimedia design.

TTA and CLYC are valuable examples among their genre for young creatives' awarding issue. Design competitions encourage young people to produce better works and examine themselves. Design competitions also let them know about the industry. These organizations get them ready for the business world and give them more confidence. In addition, TTA is rewarding the young people with an amount of money besides a fame of being successful in a prestigious design competition.

Furthermore, new ideas and creativeness is the only valuable way to reach the consumer in today's world as people are running away of advertisements when possible.

As a result, it is the time of new channels in communicating and reaching the consumers. Festivals are relevant places for measuring new ideas and their acceptability.

Design competitions are very essential for the growth of Turkish advertising. In Turkey the creative works and creative people should be encouraged more to gain better results globally and locally.

As the world is getting smaller each day, communication design became an important part of everyday life. The design competitions will become more important in the near future as the income is big and the debate is big. And creativeness will be more rewarding.

Finally, the agency managers and directors should encourage and push their talented employees attend to the competitions and festivals which may bring more than they expect to their professional lives.

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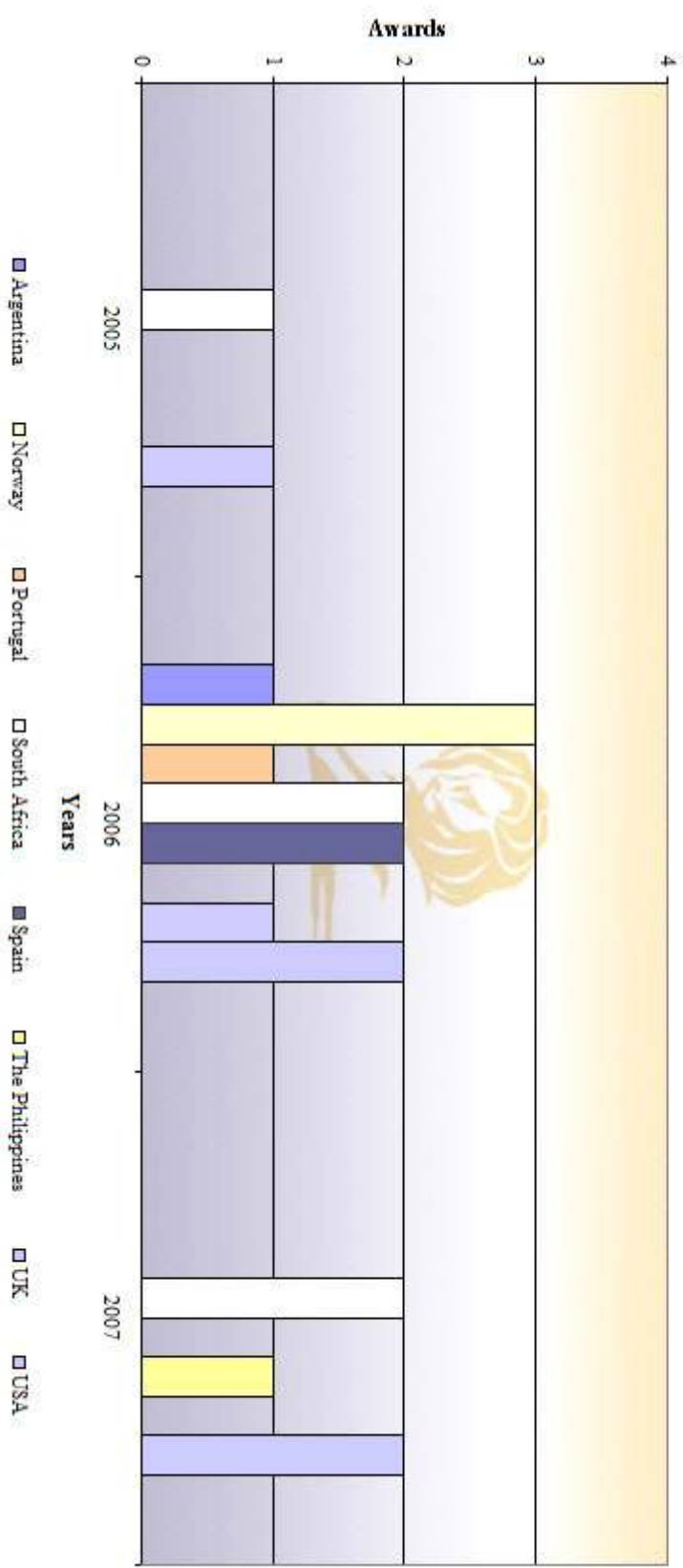
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Cyber Gold Lion Awards



Radio Gold Awards



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