

WARC ×  | CANNES LIONS
CREATIVE IMPACT
UNPACKED

10 effectiveness trends
from Cannes Lions 2026



Decentralised, but distinctive

One describes the reality, the other the objective; but if an idea brings together the Creative Impact content stream at Cannes Lions 2026, it is this.

The media landscape keeps fragmenting: new channels, more voices, more judges – and the gap between what good looks like and what most brands can deliver keeps widening.

Consistency was last year's rallying cry. But consistency is hard to enforce across a landscape no single team can supervise, with creators carrying brand meaning, CEOs moving markets, and AI systems making recommendations that no media plan can buy.

Coherence is this year's theme. It's the operating principle that the best brands have found in response: not a new theory, but a more honest description of what it takes to remain distinctive everywhere you go. From 'creative systems' to brand as a 'context layer', we heard from marketers, researchers and effectiveness experts on what that looks like in practice – across sport, the creator economy, AI and more.

The good news? There is now a confidence this *can* be done; that the theory can be made to work in a new marketing landscape. Marc Pritchard of Procter & Gamble calls this the "next S-curve of brand-building" – it is the biggest single challenge in marketing communications.



TL;DR: Four Takeaways

1. Coherence is the strategic response to fragmentation

Consistency remains the goal, but the landscape makes it harder to deliver than ever. The brands doing the best work stopped trying to own every touchpoint and focused instead on making everything they do add up to one recognisable whole.

2. Marketing now has two audiences

The rise of AI as a mediation layer means creative work must move people *and* survive machine ranking, retrieval and recommendation. Brands with genuine, long-term equity and a distinctly-expressed (and machine-readable) platform are best placed to win with both.

TL;DR: Four Takeaways

3. Brand is bigger than advertising.

The rise of LLMs has given a fresh impetus to brand-building, as it becomes clear how much brand – in its broadest sense – matters in the models. Organic attention, customer experience and earned reputation are now as important as paid media. Brand-building has become an enterprise-wide responsibility, not just marketing.

4. Creators are infrastructure, not media.

Treating creators as a distribution channel misses what they truly offer: a structural layer through which to build brand memory. The brands getting the most from creator investment are the ones that let creators carry meaning, not just content.

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1

Escaping the efficiency trap



David Tiltman
Chief Content Officer
WARC

CMOs at Cannes Lions repeatedly talked of a disconnect between their companies' expectations for cost savings (efficiency), and their own desire to be drivers of growth (effectiveness).

1. Fewer, bigger, longer?

The drive for efficiency – or 'do more with less' – reflects low growth across multiple categories and markets. But it seems the gap between 'best practice' and 'actual practice' is widening.

For advertising, the advice from last year's Creative Impact was "fewer, bigger, longer": do fewer things, make them more impactful, and retain them in market for longer. But data from CreativeX, and the IPA session featuring Les Binet and TikTok's Adrian Adaramoye, showed we were moving in the opposite direction – more content, backed by smaller budgets, in market for short periods. The danger, as Unilever's Leandro Barreto commented, is "We've confused motion with meaning."

The upside? The companies that get off the "content treadmill" have the chance to steal competitive advantage.

2. Know your company's 'species'

CMOs talked of the need for greater alignment with the CEO on where growth will come from. Outside of the Creative Impact stream, we heard from ELF Beauty's CEO and CMO on how they built a culture of trust with a "common language" at its heart.

One way to view this came in a session from Olaplex and FUNDAMENTALco. They talked of aligning on a company's "species" – its category and role. That sets the ceiling for growth.

For growth-starved companies, changing the species – building a fresh view of what the brand can become – is crucial, and that is a job for CMOs and CEOs to partner on. At Olaplex, shifting species from 'fixing damage' to 'foundational health' sparked a brand transformation and acquisition by Henkel.

3. Effectiveness as a culture

As WARC found recently in its Multiplier Playbook report, the shift from efficiency to effectiveness is not just about budget and measurement; it's about org design and culture.

Take the work of AB InBev, which was named Creative Marketer of the Year for a record third time. CMO Marcel Marcondes was the need for a common system, and a common language. For AB InBev that has meant creating a system to manage 500 different brands in more than 50 countries. Its operating model spans everything from innovation to creativity to trade execution.

Staff train to work with the same tools and processes "everywhere in the world, with every brand." Leaders are trained to ask for creativity and know how to judge it; all work is judged critically and successful work is celebrated.

Olaplex reignited growth by changing 'species'



Source: Fundamental



“CEOs and CFOs believe in brands – adamantly. What they’d like is a better understanding of how to leverage it and how it drives business priorities. The challenge for marketers is how to become growth architects for the enterprise itself.”

Tariq Hassan

Light 21

2

Brand is back – and it's bigger than advertising



Ann Marie Kerwin
Americas Editor
WARC Strategy

Brand-building is coming back into fashion as the second-order effects of generative AI start to become clear. This time, it's much bigger than advertising.

1. Brand as an AI superpower

The tension between brand and performance is not a new topic for Cannes Lions. This year, it came with a twist: a growing realisation that the strength of your brand actually matters when it comes to how a product or service shows up in large language models.

At a time when marketers are racing to understand new concepts like GEO, the link between brand strength and model visibility strengthens the argument for CMOs. But it also forces a change of narrative – brand-building is much broader than brand advertising but encompasses reputation and earned media. New data from JKR and Kantar found that earned media represents 41% of brand equity (vs 28% for paid media). "Organic attention is going to be the new game," said Todd Kaplan of Kraft Heinz.

2. Agents of "Unshittification"

One driver of organic attention is customer experience. Marketers, it was argued, should place greater focus on experience – and identify gaps between the promises a brand makes, and its ability to deliver.

In an age of 'enshittification' (a term initially coined by Cory Doctorow now broadened to cover declining service levels), the opportunity for CMOs is to be agents of 'unshittification'.

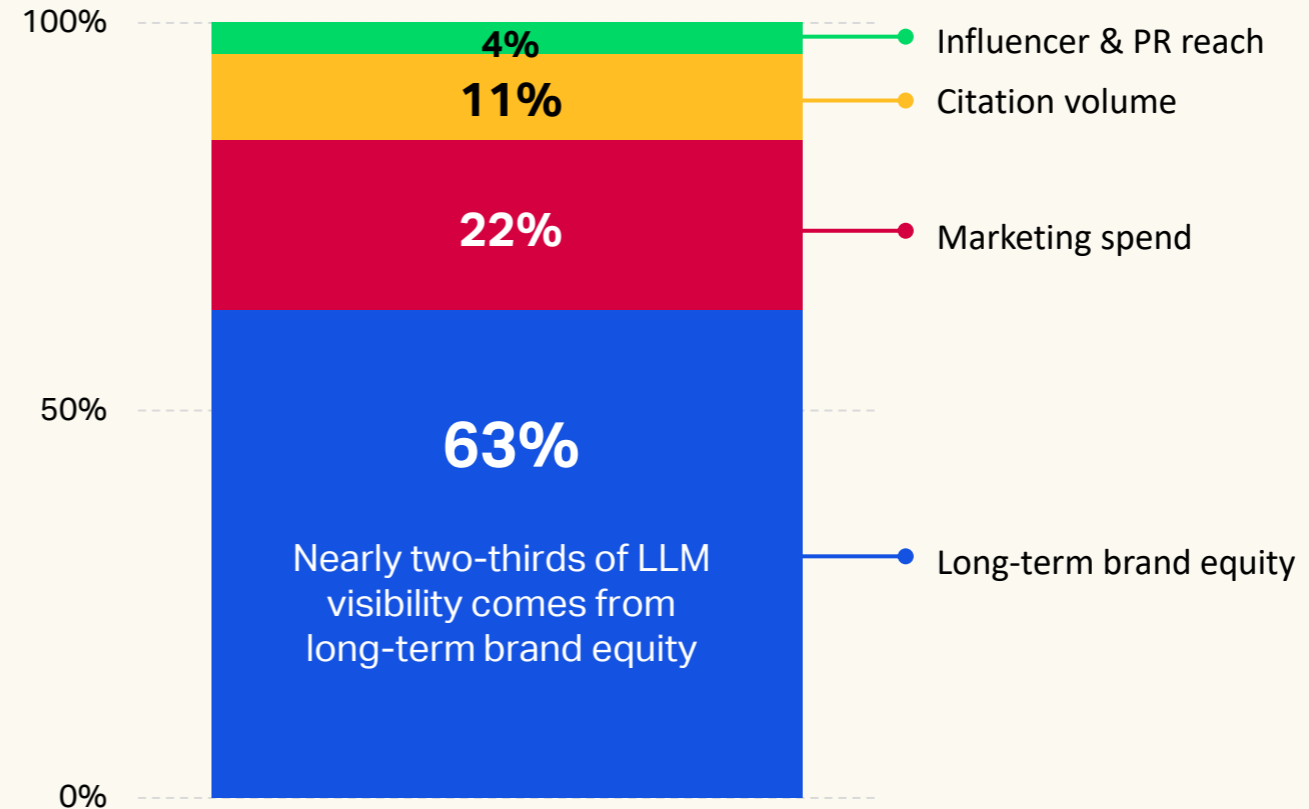
Marcel Marcondes of AB InBev, identified the need to shift from advertiser to experience provider. "We make sure that we have an iconic experiential platform, be it in the product, be it with truly genuine experiential programmes to consumers, to make sure that people will feel a different proposition beyond ads."

3. The evidence grows

Creative Impact featured fresh stories of companies succeeding through a brand-first approach. Eli Lilly outlined a shift from "iconically bad" pharma advertising to emotion and storytelling, boosting core brand metrics.

Brent Smart, until recently CMO of Australian telco Telstra, shared data on the impact of shifting brand advertising budget from 20% of paid media to 50%. Across three years the return on the media spend went from \$6.10 to \$10.40. And just as WARC's Multiplier Effect has shown, performance marketing became more effective as brand investment rose. One key reframe: craft, in Smart's experience, is undervalued in terms of its commercial impact. Investing in premium production values can reinforce perceptions of service quality. As such, they are "the hardest-working dollars".

Brand is critical to AI visibility



Source: Charlie Oscar, WARC



“Brand is product, product is brand and the two are working in service of each other and kind of can’t stand alone. And I think once you understand that you can tell incredible brand and marketing stories”

Catherine Ferdon

CMO, Coinbase

3

The two-audience problem



Amy Rodgers
Head of Content, WARC
Rankings and Effie Insights

The conversation around AI is moving from efficiency to effectiveness, with a big question around the role of human creativity in a world where marketers need to appeal to models as well as minds.

1. Defining the problem

Brands have a two-audience problem. Research from [INSEAD, Jellyfish and WARC](#) found zero correlation between how humans and LLMs judged 480 Creative Effectiveness Lions. A second study from Kantar agreed: a 0.01 relationship was found between how a consumer panel and AI judged a sample of 800 ads.

This matters now in terms of GEO (generative engine optimisation). It will matter more in a near future where shopping agents narrow the decisions that a human eventually makes.

Creative communications still needs to engage humans. But the second audience needs something else. This was step one of R/GA CCO [Nick Pringle's 'Intelligent Brand System Playbook'](#): define a machine-readable brand.

2. Wanted: two different approaches

Humans are "story animals" who crave emotional "disruption," while AI models process data through a "narrow beam," favouring explicit logic and hierarchy. Overcorrecting for AI risks stripping away the vibrant creativity that human beings love.

Natasha Wallace, Chief Solutions Officer at Jellyfish, advised marketers to make sure their brand had a really distinct platform that comes to life repeatedly: how a brand refers to itself, and through what other people say about it.

LLMs rely on "consumer consensus"; marketers must actively orchestrate "what other people say about your brand" to secure "hierarchical dominance" – another reminder of the future power of earned media and reputation as a component of brand equity.

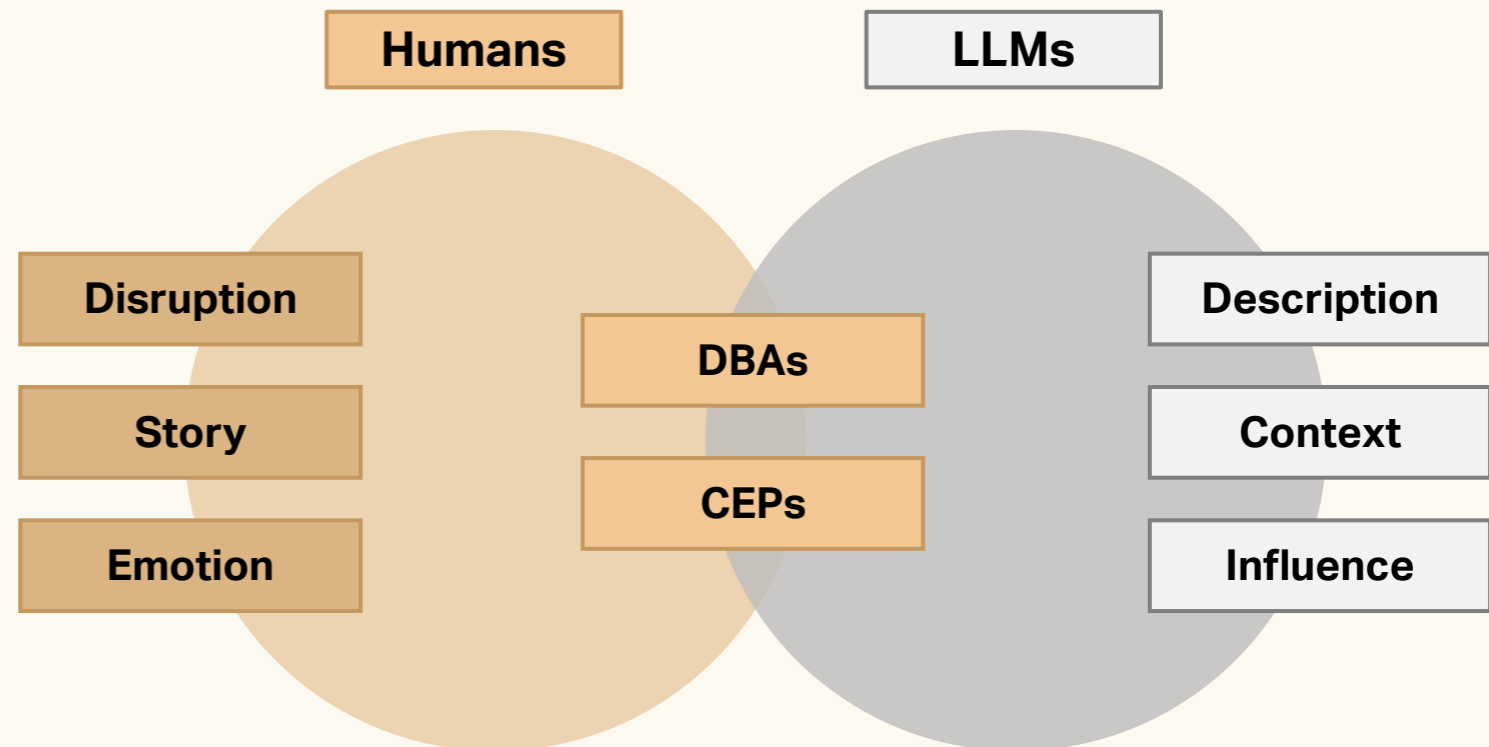
3. Brand as a context layer

What does it mean for a brand to be machine-readable? This challenge is top of mind for L'Oreal's Asmita Dubey, who is pursuing a "content transformation" to build authority in a way that machines can read, and be findable in the "answer layer".

As Wallace explained, while human buyers love emotional storytelling and disruption, "models want description, context, influence". To solve the problem of making your brand "completely legible to models" while retaining a level of distinctiveness, marketers must establish the brand as a robust contextual layer.

The basics of modern marketing – distinctive brand assets, category entry points – can help here, as they give the LLMs the kind of context and consistency they need.

Drivers of creative impact across two audiences



Source: Jellyfish



“The future of creative effectiveness is not just what moves people, but what survives ranking, retrieval, and recommendation by machines”

Tom Roach

VP, Brand Strategy, Jellyfish

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From consistency to coherence



Sam Peña-Taylor
Deputy Editor, News,
WARC

Consistency remains essential but increasingly elusive. Coherence is the new imperative: systems that allow one creative idea or insight to unify AI, creators, CEOs and every brand expression into a connected whole despite media fragmentation.

1. Coherence is not repetition

The clearest shift in language came from Les Binet, building on System1's Orlando Wood, who drew a hard line between consistency-as-repetition and something larger: coherence, where every brand output, however different in canvas, adds up to a single whole.

Kraft Heinz US CMO Todd Kaplan echoed this, framing clarity as the precursor: brands must first unpack what their story actually is before they can apply "an exponential degree of consistency" across every touchpoint.

Each consumer interaction becomes, in his words, a dot, individually small, but forming, collectively, one cohesive narrative. The work doesn't say the same thing twice, but everything said belongs to the same picture.

2. The infrastructure of creativity

Klarna CMO David Sandström offered the year's starkest reframing: as a brand scales, the central question stops being "what's the creative idea?" and becomes "how do you build a system?" Marketing, he argued, is a workflow moving from nothing to something, which relies on infrastructure, rather than inspiration.

Klarna's case is deliberately unglamorous: a "boring" product that can't justify a new story at every touchpoint, so consistency becomes the only viable strategy, and that consistency compounds over time.

This is coherence stripped of its romantic framing: not a creative ambition but an operational discipline, closer to systems design than traditional brand storytelling.

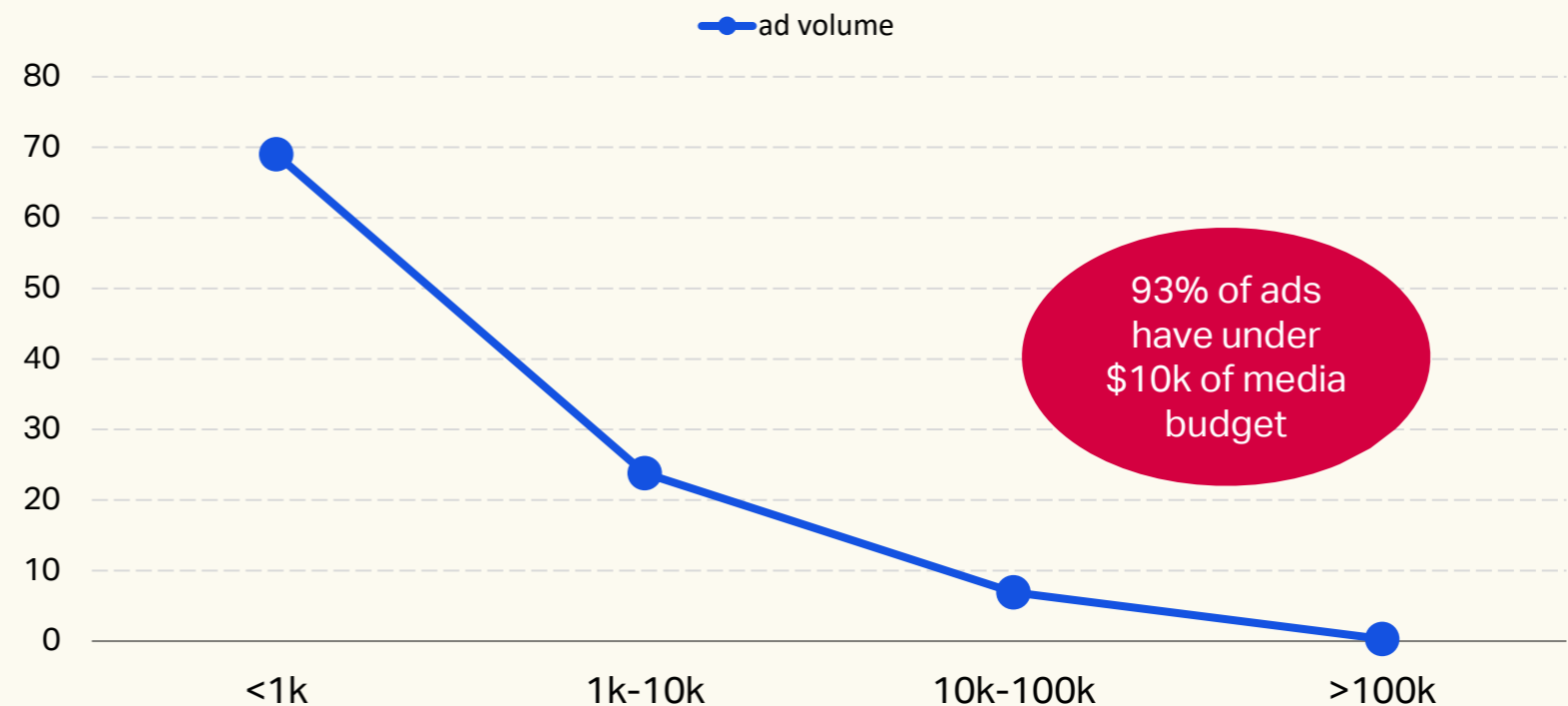
3. Coherence as a measurable, social phenomenon

Oxford Saïd Business School associate professor Felipe Thomaz's research, drawn from 120,000 ads in Kantar's BrandZ data, gave coherence empirical teeth: a measurable "cohesion score" reflects an ad element's power to lift quality and attract other strong elements toward it. His high-school metaphor – popular kids clustering together, showing up to the same parties – reframes coherence as social magnetism rather than internal discipline alone.

This connects to Tariq Hassan, recalling McDonald's principle of never running anything disconnected from an identified "fan truth," and to L'Oréal's Asmita Dubey, who frames creator coherence at scale as requiring both technology platforms and genuine community infrastructure to keep thousands of creators aligned to one brand meaning.

Marketing as content factory: the scale of fragmentation

633,000 ads, analysed by media budget behind them (\$). All ads from 149 Fortune 500 brands on YouTube, Meta and TikTok, 2023-2025



Source: CreativeX



“Coherence is not necessarily about saying the same thing again and again and again, it’s about all the things you do adding up to a whole.”

Les Binet

Author, Consultant, Visiting Professor, Ravensbourne University London

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Fixing the fundamentals



David Tiltman
Chief Content Officer
WARC

If you'd told me a decade ago that two marketing professors discussing mental availability could pack out the Debussy theatre, I'd have laughed. But it happened, showing the huge desire in the current climate for advice on the effectiveness fundamentals.

1. Defining the 'mainstream'

We asked Mark Ritson and Professor Byron Sharp to align on five themes as a new 'baseline' for modern marketers.

While the five areas won't be news to WARC subscribers, it's worth flagging the bigger picture: mental availability ("what evokes the brand, not what a brand evokes"); sophisticated mass marketing (a broad approach to category buyers); being distinctive and being consistent – these ideas are no longer niche (as they were when Sharp's *How Brands Grow* was first published), but the modern mainstream.

The key areas of disagreement were the role of targeting and the relative importance of "brand image" (and, by extension, differentiation). These remain crucial areas for practitioners, and spaces for further research.

2. Surprise as a strategy

A couple of years ago, there was a focus on humour as an effective creative tool. This year it was surprise.

Jon Evans from Uncensored CMO and Adam Morgan from eatbigfish unveiled new data on why it pays to inject some element of surprise into communications. The headlines: surprise amplified emotional impact by 400%, as it helps gain attention and then focus that attention.

There is a creative advertising element to this (nicknamed the "Short Oh!"). But more enduring impact comes from embedding surprise into the broader product and experience (the "Long Ohhh!"). The opportunity is to challenge an audience's expectations of a category through product and service as well as advertising.

3. Jolt, tension, time

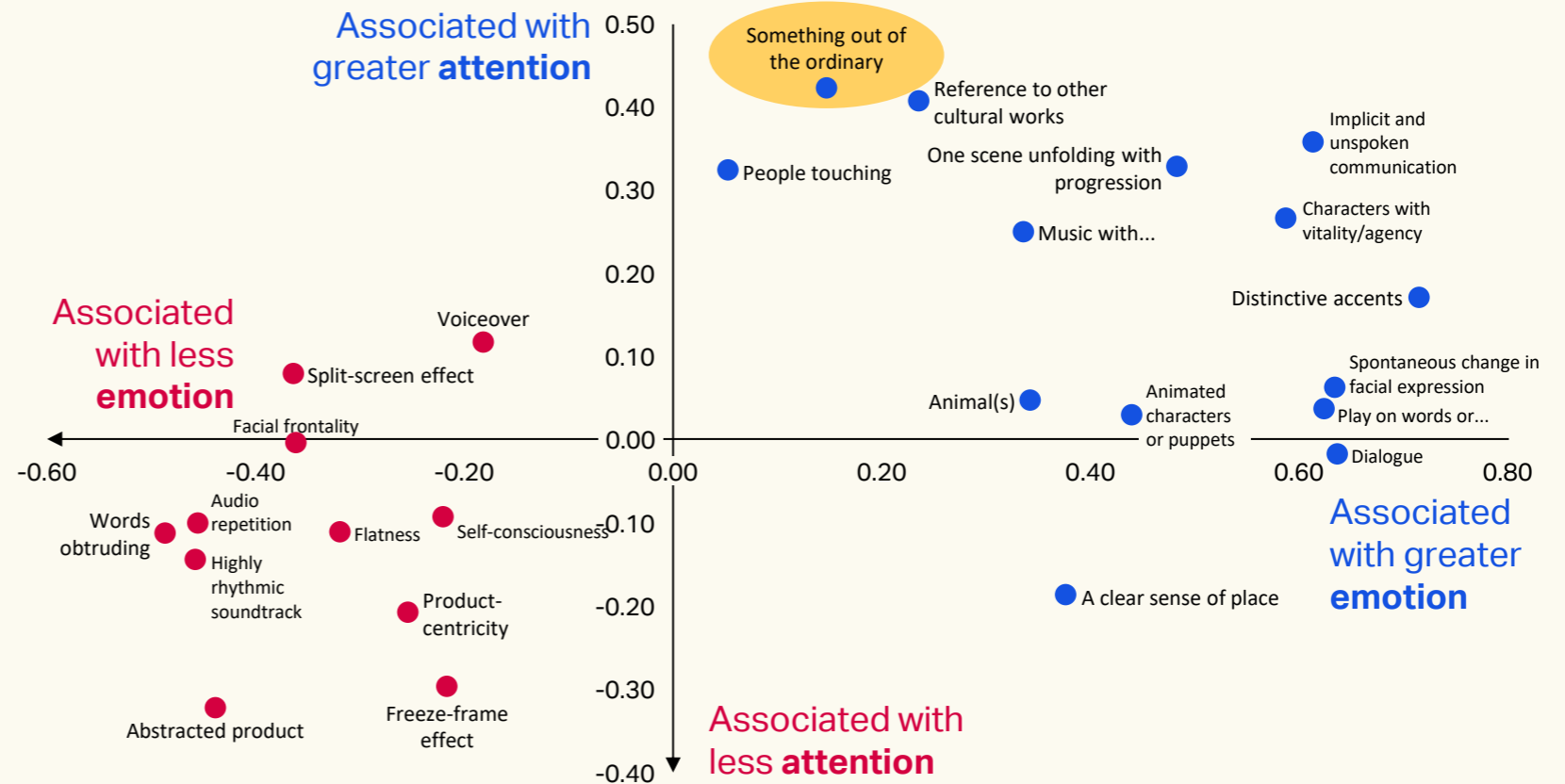
The best example of applying the theory to the practice of advertising came from Uber International. CMO Lucinda Barlow described an inadvertent creativity test across 19 markets: what worked and what didn't.

She boiled it down to a three-part formula.

1) Give the audience a "jolt" that makes them see their world differently – focusing on an "unseen enemy" can help. 2) Use a dramatic tension to resonate emotionally and become embedded in memory – this is where being safe or dull really hurts you. 3) Be patient as changing behaviour takes time.

All of this is not easy. "The bar is high for human creativity to move human audiences," Barlow stated. "And that is hard to replicate or automate."

Surprise focuses attention



Source: System1 & Lumen, coding of YouTube ads for right- and left- brain features. Via: eatbigfish & UncensoredCMO



“There are stories that consumers see 10,000 ads a day. It’s not true at all. They hardly see any. And they hardly ever see yours, particularly if you run it for 30 days.”

Professor Byron Sharp

Professor of Marketing Science, University of South Australia

6

Creators as infrastructure



Rica Facundo
Managing Editor
WARC Asia

Creators were a huge theme at Cannes Lions 2026. The urgent question for CMOs is how to invest effectively in this space. The answer is to treat creators not as a media channel, but as the structural layer through which brand memory, trust and influence are built.

1. Plan for memory

Platform dependency doesn't just constrain reach; it distorts how brands measure success. "There's no relationship between media [spend] and outcomes for creators," says System1's Andrew Tindall.

At best, creators can encode memory more effectively than TV, but at worst brands get numbers that mean nothing. Three levers determine whether memory is built – and when stacked together, brand lift quadruples:

- Creative quality: Positive emotion paired with early branding.
- Creator fame: Whether your audience recognises this creator's world.
- Brand fit: A natural, credible role in the creator's content. This matters more than the fame of the creator.

2. Create something worth sharing

Unilever CMO Leandro Baretto observed that the industry has become incredibly efficient at creating things people ignore, optimising for distribution while forgetting to ask the more fundamental question: what is actually worth passing on?

Creators are the arbiters of trust and influence what customers buy and recommend. Their audiences follow them because they trust their taste, their voice, their world. "Creators are the torch bearers. You can buy media, flood every platform, but when people stop caring, no algorithm can save you."

A brand that earns a place in that world earns something media spend alone cannot buy.

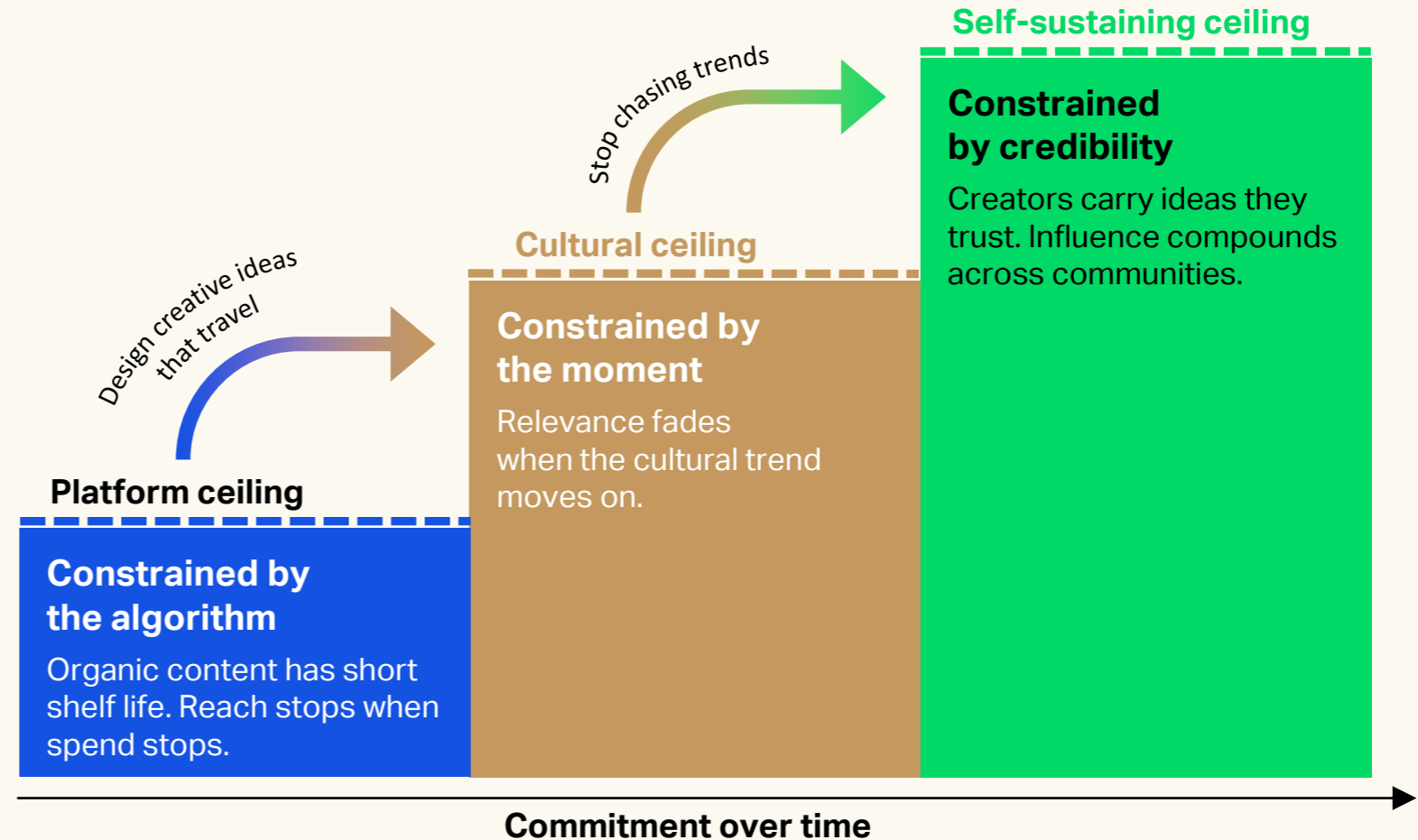
3. Social is not social media

WARC previewed a new "Social ceiling" framework that reframes how brands should think about social and creator-led growth – away from platform dependency and toward something that compounds.

- Platform ceiling: Organic content has a short shelf life, and reach stops when spend stops.
- Cultural ceiling: Relevance fades when the trend or moment moves on.
- Self-sustaining ceiling: Creators carry ideas they trust, and influence compounds across communities without being prompted.

Most brands get stuck at the platform ceiling. Breaking through requires conflating social with social media – and designing ideas that may start with a creator but genuinely travel and get amplified across the ecosystem.

Social has three ceilings



Source: WARC



“The role of creator marketing is not the same as celebrity marketing... with creator marketing you’re not just buying a distribution channel, you are buying a very distinct perspective. You are the brand being taken into the creator’s world, not the creator being sucked up into your world.”

Eugene Healey

Brand Strategy Consultant & Creator, Studio EH

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Creativity and media converge



Alex Brownsell
Head of Content
WARC Media

The separation of creativity and media has been a Cannes Lions *cause célèbre* for decades. Commerce may finally require brands to bring the two disciplines closer together.

1. Retail media as brand vehicle

Investment in retail media is rising fast (up 12.9% to \$200bn in 2026, per WARC Media data) but creative quality has lagged.

Ipsos' Pedr Howard revealed that, while current retail media campaigns do a good job of shifting brand choice among in-market buyers, they are significantly less effective at engaging out-of-market shoppers.

Most retail media campaigns focus on lower-funnel outcomes, which leaves brand-building value on the table, said Mars CMO Gülen Bengi.

L'Oréal's Asmita Dubey urged marketers to embrace "both the left brain and the right brain", and the "short-term and the long term", to ensure that creative brand-building and commerce performance work in tandem.

2. Collaborative tools

Creative and media functions are increasingly drawing on the same datasets and tools to manage and optimise campaigns. Case in point: attention measurement is shifting from a means of evaluating media quality to one that can be used as an AI-driven predictive input into creative development, according to Amplified's Dr Karen Nelson-Field.

WPP signed up as a test partner for Meta's new creative solution, which allows creative and media teams to "translate" campaign insights into creative decisions in "real time" – promising to close the loop between "what's performing and what comes next".

As this unfolds, there is a bigger picture: the case for creativity will increasingly be its role as a driver of media efficiency.

3. Old formats, new platforms

Commerce media was harder to spot on the Croisette than in recent years. Only Amazon and DoorDash maintained visibility with large venues; most networks retreated to more modest apartments for client conversations.

Walmart drew the attention of the ad tech community with its acquisition of Vibe.co, a self-service connected TV ad platform. But the most eye-catching announcement came from Albertsons and P&G with the launch of *Rico's Tacos*, a 'micro sitcom' centred on a widowed father and his teenage daughter that will run across in-store and on-line channels.

Shopper insights to inform both creative development and distribution ensures a "closer link" between narrative, audience and commercial outcomes, says P&G's Lela Coffey.

Creative quality matters when decisions can still be influenced

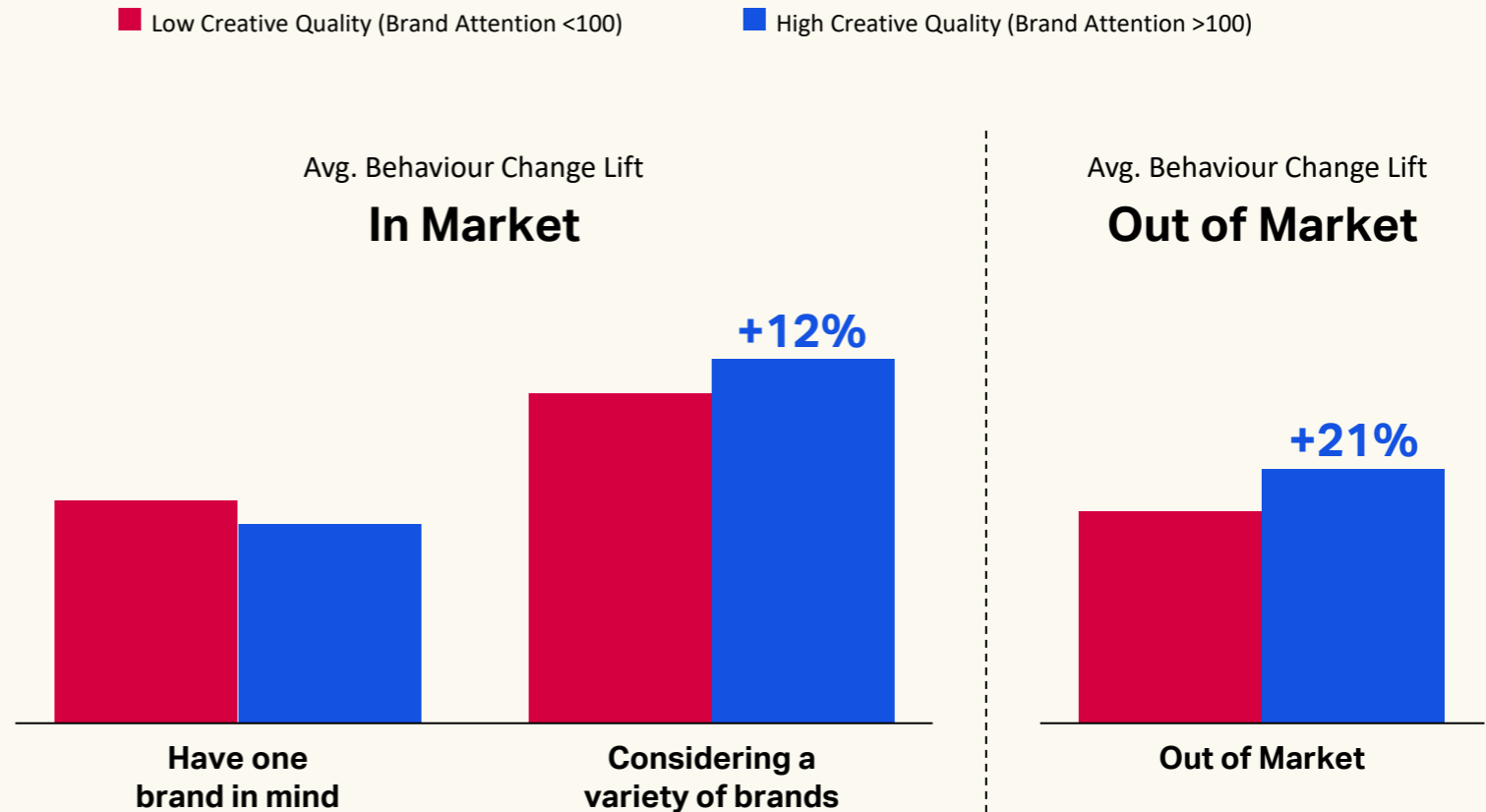


Image source: Ipsos



“Retail media is one of the most relevant touchpoints, not only for conversion and the end of the customer journey. It is a way to build brands as well as grow our sales.”

Gülen Bengi

Lead CMO, Mars, and Chief Growth Officer, Mars Snacking

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Growth lessons from challengers



Aditya Kishore

Insight Director
WARC

A new breed of challengers are building structures and frameworks that provide consistency but still let them move at challenger speeds.

1. Use AI to mimic scale

Some challengers use AI to compete at pace. Hawkstone's two-gear approach made it Britain's fastest-growing beer: a "strategic" gear built a consistent British farming story, with agency T&P using AI to create 50 variants for different partners; a "tactical" gear used an AI tool to customise local marketing, videos and beer mats for individual pubs.

BYD shows the same logic at global scale. Selling 4.5 million cars across 92 markets, its ambition rests on translating "BYD technology into local language, into local culture," said EVP Stella Li. It uses AI agents to track demand and produce content within half an hour of a trend emerging, she claimed.

2. Balance process and agility

According to Carley Caldas, SVP Marketing & Creative, eos offers employees a "safe place for dangerous ideas." It operates a clear framework, with clear consumer truths, defined objectives, and pre-agreed measures (both hard KPIs and softer sentiment metrics), which has allowed it to maintain a challenger stance even as it becomes established.

But making the team build a lengthy deck planning out the entire strategy would take too long, so the team is empowered to push ideas up the chain very quickly.

For example, responding overnight to a fan's viral TikTok helped eos with one of its biggest product launches. This helps them take on competitors who outspend them 16 to one.

3. Find the enemy

Farmer brands “cultivate land;” cowboys find new territories, says Gareth Kay, VP of Brand at Coinbase. Challengers are cowboys, disrupting the establishment – especially in a new category.

When a crypto crash dropped its stock 90%, the brand found a “bigger enemy”. Eighty-seven percent of Americans agreed that the financial system needed an update. Coinbase positioned crypto as the solution, and dramatically increased favourability and consideration for both brand and category.

It's the same instinct behind Uber's "unseen enemy" work: audiences don't move when you name a benefit, but when you name the thing holding them back that they hadn't yet spotted.



Coinbase CMO Catherine Ferdon (right) and Gareth Kay, VP, Brand



“People shouldn’t be scared to come to you with an idea, they shouldn’t be waiting until they’ve got this 20-page deck. We have to be able to act fast, so we have to trust people, and then empower them.”

Carley Caldas

SVP Marketing & Creative, eos

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Sport levels up



Alex Brownsell

Head of Content
WARC Media

If last year heralded the arrival in earnest of creators at Cannes Lions, this year's Festival marked the moment that sport fully entered the effectiveness conversation.

1. Sport for a social-first age

Digitally savvy brands are upending outdated sport sponsorship strategies with a greater focus on digital channels and measurement.

Sephora's Celessa Baker explained that the beauty retailer was drawn by the social-first fandom it found emerging in women's sport, which complemented its existing focus on creator marketing.

The "vibe" among fans matters, but so too do tangible results. Sephora evaluates its investment against metrics such as ROAS, client acquisition and earned media value. Every dollar spent must return an average of \$3.50 back, Baker revealed. Thus far, the brand's sponsorship of properties like the WNBA have driven an average of 12x returns.

2. Badging is out

Live sport is becoming more competitive, as brands are drawn to the unparalleled mass reach offered by events like the FIFA World Cup.

Creativity can cut through the noise. "Never do a logo placement," is Sephora's guiding strategic principle. Kraft Heinz's Todd Kaplan agrees, arguing that "logo slaps" are redundant where brand owners already benefit from high levels of awareness.

Where brands are prepared to splash out on costly sponsorships with rights owners like the NFL or Olympic Games, it is imperative to arrive with the "right creative" that articulates what the brand can offer to fans, Kaplan added.

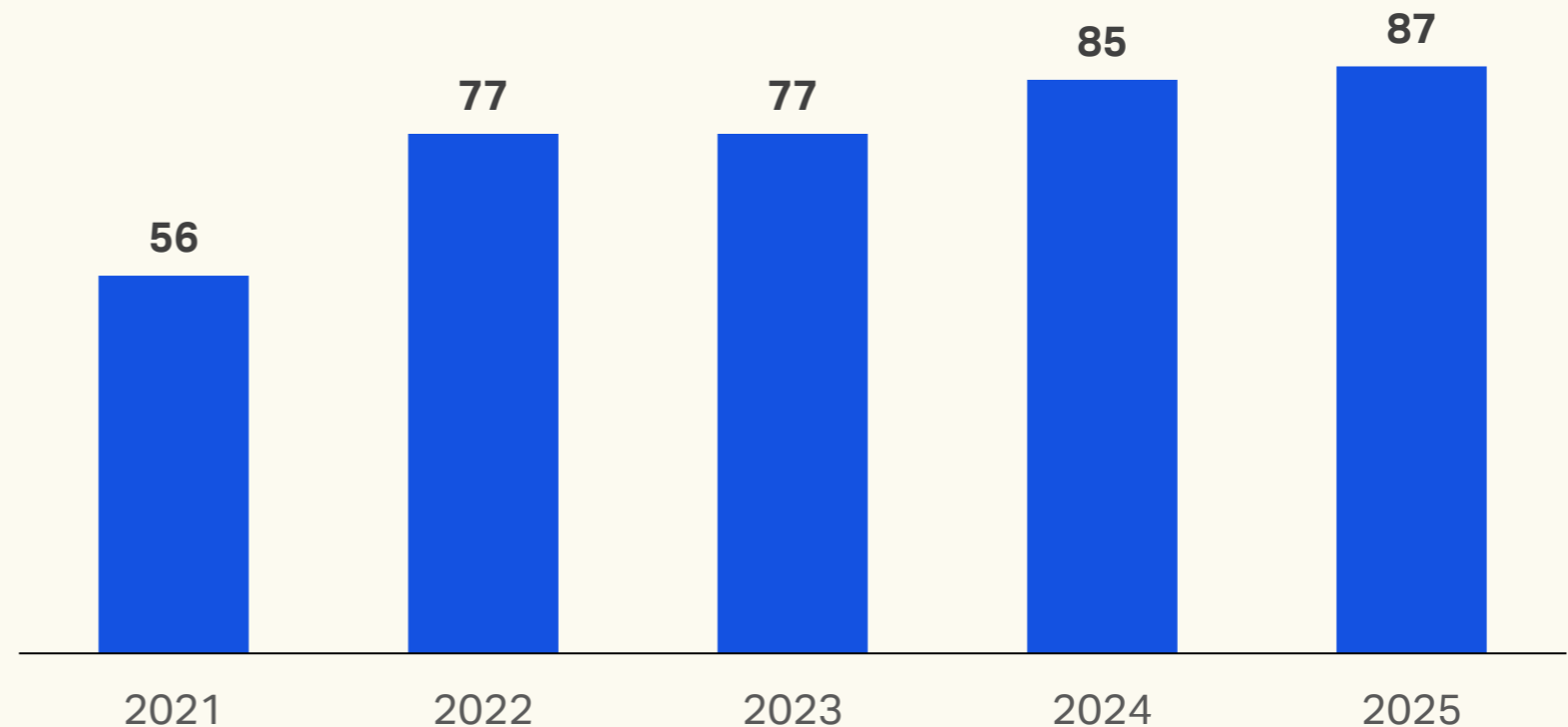
3. Six-week Super Bowl

The 2026 FIFA World Cup in the US, Canada and Mexico provided a vibrant backdrop to the festival – not least the canary jerseys worn by the Brazilian delegation.

ITV's Kelly Williams boasted that broadcasters and streamers were basking in a "six-week summer Super Bowl moment", with elevated viewing figures driving increased ad revenue throughout the competition.

However, for many brands, the live match is only the starting point for activation and engagement. At the inaugural LIONS Sport gathering, TNT and Twitch told the audience that attention extends to "creator reactions, athlete content, podcasts, memes, fashion, and much more".

Share of global marketers expecting to increase or maintain sponsorship budgets in the year ahead



Source: The Voice of the Marketer 2025, WARC



**“Sport was built for broadcast:
you’re not selling me the fandom
in a way that is social-first. But now
the worlds [of sport and social]
are coming together.”**

Celessa Baker

VP Marketing Partnerships, Sephora

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Lessons from the Creative Effectiveness Lions



John Bizzell
Content Lead
Effie Insights

WARC's deep-dive report into the Creative Effectiveness Lions will be coming in August, but here's a preview of some of the key themes that emerged from the jury room.

1. Reframing cultural insight to drive brand impact

AXA Three Words took the Grand Prix and a Gold for making domestic violence coverage a contractual standard in its home insurance policies, significantly shifting the conversation around the issue in France and gaining a +9.1% sales uplift at the same time.

But this wasn't the only example of a brand moving beyond traditional customer insights to lean into deeper cultural ideas. Japan Railway reimagined an age-old tradition for the 21st century to revitalise train travel; L'Oréal Paris regained its competitive edge by transforming its heritage into a documentary; and Pedigree Caramello increased the adoption of mixed-breed dogs in Brazil to secure its future growth.

2. Turning brand assets into interactive tools

Core products became the raw material for creativity. Brands turned everyday features into tools that invite people to join in, often via native platform habits that meet people where they are – driving attention while also tackling social or consumer pain points.

The jury recognised this trend across several winners. Vaseline used community-led content to make the brand a trusted voice in skincare, driving an 85% jump in growth with no new product or extra spend. IKEA changed how people saw furniture durability and lifted sales by getting customers to find the hidden dates stamped on their products. Ziploc aimed to fight falling sales by boosting its brand value in the US through a creative push that put the focus on food storage.

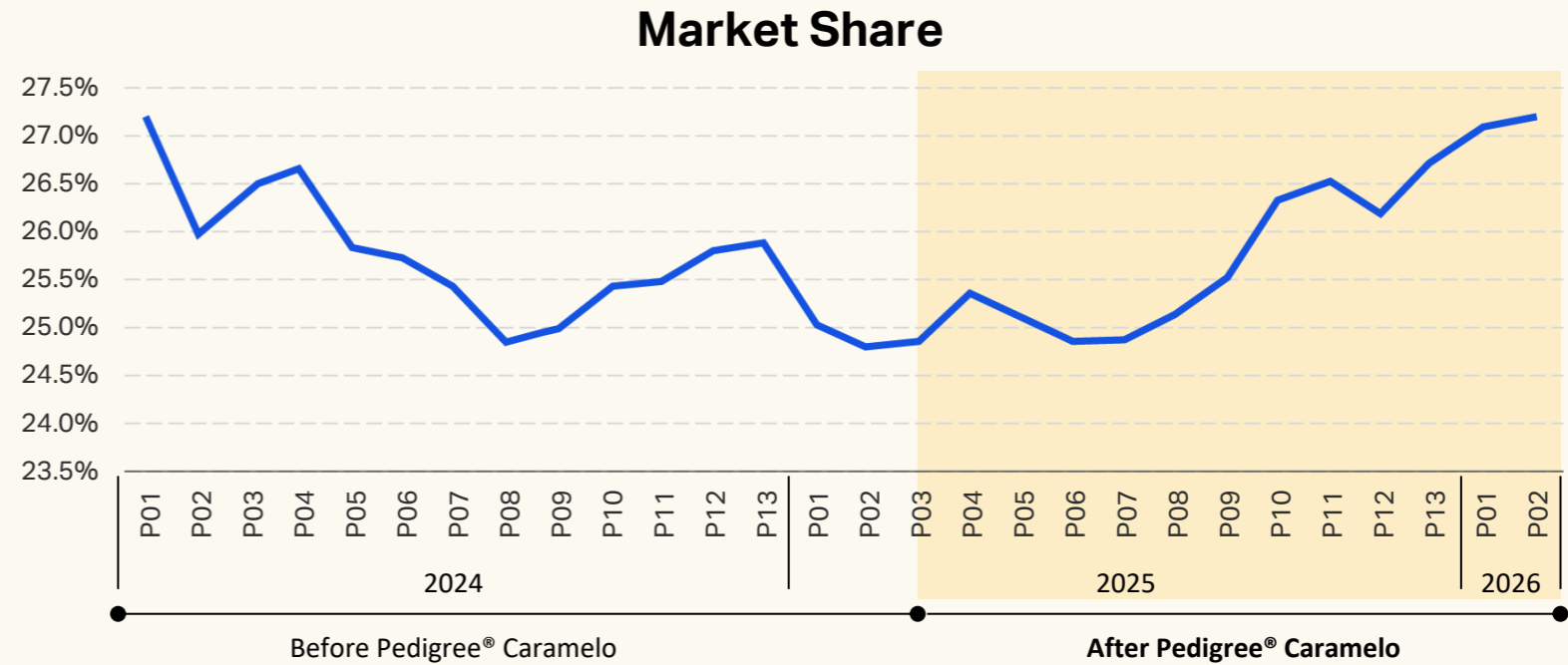
3. Creator-first strategies

The Vaseline work also speaks to how brands are building direct relationships with creators, rewarding them and turning them into brand advocates.

Other successful examples of brands speaking to customers in their own language are Uber Eats, which transformed its NFL sponsorship into a highly effective campaign in the US that linked football with food to drive record sales.

IKEA, the furniture retailer, got a second win for its "U up?" campaign, which reached out to Canadians with a classic late-night booty call text designed to boost mattress sales.

	Before Pedigree® Caramelo	After Pedigree® Caramelo
	YTD 25 vs. YTD 24	YTD 26 vs. YTD 25
Volume	-3%	15%
NSV	2%	22%



Note: Each Period (PO1, PO2...) represents 28 days.



“One woman is dying every three days in France from domestic violence. For these women home is the most dangerous place on earth. AXA put their cultural vision at the centre of their business vision to address this. They had a vision, they made it matter. This deserved the Grand Prix. Voilà!”

Bertille Toledano

Creative Effectiveness Lions Jury President
CEO, BETC and Havas Creative Middle East & President,
Havas Creative Network, Global

Who we are

WARC

The global authority on marketing effectiveness.

For 40 years, WARC has been powering the marketing segment by providing rigorous and unbiased evidence, expertise and guidance to make marketers more effective. Across WARC Strategy and WARC Media, its services include 100,000+ case studies, best practice guides, research papers, special reports, advertising trend data, news & opinion articles, as well as events and advisory services. WARC operates out of London, New York, and Singapore, servicing a community of over 75,000 marketers in more than 1,300 companies across 100+ markets and collaborates with 50+ industry partners.

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LIONS

LIONS is the global platform that champions creativity and marketing effectiveness for growth. We help businesses grow through creative marketing that matters.

We know that creativity can and should be applied across the full marketing mix. Creativity is an impactful business driver – and when it's integrated with a culture of effectiveness, it's a competitive advantage.

Backed by over 150 years of experience and evidence from Cannes Lions, WARC, Effie, Contagious, Acuity Pricing, Content Marketing Institute & The Market Research Event – LIONS provides the global marketing industry with the definitive benchmarks, intelligence, training and tailored advice needed to grow.

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