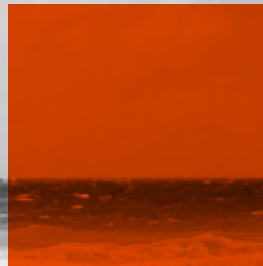


The best of brand experience at Cannes Lions



The best of brand experience at Cannes Lions

The Cannes Lions International Festival of Creativity is recognized as the home of creativity and innovation —where the best work in the industry receives its accolades and where experts from across the globe meet to discuss hot industry issues. It's a key barometer of both industry sentiment and the likely direction of the future of marketing and communications, and it's a source of inspiration for brands and marketers who aspire to create groundbreaking work.

At the heart of Cannes this year was brand experience. No matter what channel or medium was being discussed, speakers returned time and time again to the notion of using storytelling, innovative technology and, above all, experience to connect with audiences in a way that builds memories and brands.

Here at Jack Morton, brand experience is what we do. And we see the major pillars of brand experience as content marketing, event marketing, promotional marketing, digital, social & mobile and sponsorship marketing. So we sent more than a dozen delegates from across our global agency to learn, collaborate and share ideas at Cannes—and to examine the content at Cannes through the lens of those elements of brand experience.

In the following dispatches from the festival, you'll see what the key ideas from the festival mean for brand experience in general and for brands in particular. How

can emerging technologies help us evoke a sense of presence and scale brand experiences? How can emphasizing brand purpose or rethinking sponsorships turn consumers into brand advocates? And, in a world of short attention spans, how can film content engage audiences like no other medium? These are the kinds of questions that we explored at Cannes, and that we probe in our work every day.

Cannes gave us a chance to step back from our day-to-day, to survey the marketing landscape in order to chart the path ahead. Despite the tensions between technology and in-person experiences, between storytelling and straightforward brand messaging and between creative bravery and effectiveness, one thing is certain. Brand experience remains the overarching driver for brands seeking to grow because, unlike traditional advertising, experiences are conversations that cultivate profound relationships between brands and the people who matter most to them. And the brands that will stick around are the ones who can not only deliver a superior brand experience but also adapt to and inspire shifts in culture and innovation.

In a media landscape that's changing so quickly, brand experience and creative boldness is what breaks through. Read on for our wrap-up of the best of Cannes, and discover what the future of brand experience looks like.





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Content marketing

How do we get it right?

Our industry loves buzzwords, and for the last few years, none have been buzzier than content marketing. Several talks at Cannes, the spiritual home of buzzwords, prominently featured content marketing; some brands were embracing it, and some were actively fighting against it—but nearly everyone was talking about it, in some way, shape or form.

Content marketing as a category loves to throw statistics at you:

- \$145B spent in 2015 (according to PQ Media)
- 90% of brands intend to add content marketing to their mix in 2016 (according to AOL during their talk at Cannes 2016)
- 400 hours of content uploaded every minute (YouTube)

So, yeah, we get it. Content marketing is exciting, but with this excitement and eagerness to create content also comes confusion. How do we get it right?

Execution versus effectiveness

At Jack Morton, we're advocates of content marketing that creates a business benefit: SEO-optimized content marketing that is crafted to address audience needs and ultimately to drive a business outcome. We're excited about content marketing such as American Express's Open Forum and Coca-Cola Journey. And we're very proud of the work we've been doing for our client [Eaton](#), the global power management company. All of these initiatives focus on content that meets the functional or emotional needs of their respective audiences, and all of them successfully build brands.

However, effective SEO-optimized content marketing is just not sexy enough for Cannes. It was hardly mentioned during the main festival, neither was its close cousin, native advertising. What was mentioned was the technology, the medium or the channel—rather than the strategic insights that inspired the content.

And if it's not sexy enough for Cannes, chances are it's not getting the attention it deserves in the wider industry—and it's brands that are going to lose out.

Adam Azor
SVP, Integrated &
Digital Marketing,
London



Chronic content versus content in context

What stood out for me in Cannes around content marketing was the tension between long-term and short-term content. In an always-on world with a need for instant gratification, should we focus primarily on short-term content? What we've seen is that these demands for chronic content have led to a surge in micro and topical content intended to get short-term results, not to build long-lasting brands. If you get short-term content right, it may keep you relevant today, but how will you build value for tomorrow?

And herein lies the content marketing paradox. There is no real conflict between long-term and short-term content. There is no real battle between short-form and long-form content. Instead, what matters is the context for the content.

Consider what the audience wants. What matters most to them, and how do you want them to feel about your brand? Focus more on what they want to read or view and why—and less on how brands prefer to deploy it.

So how do we get content marketing right? **If we can get beyond the compulsion to create chronic content, and focus instead on context and effectiveness, we'll fully realise content marketing's great strength: its ability to connect with audiences on a human level.** When done well, it can meet audience needs to such a level that it transcends marketing into something more, showing brands to be truly in touch with the people they exist to serve. And if it can do that, it can also help brands reach the giddy heights of that other great Cannes buzzword, authenticity.



Caspar Mason
Senior Creative Strategist,
London

Content marketing VR, wearables and feeling present in the experience

As creators of brand experiences, we face a problem. We frequently work in a channel—real life—that technology hasn't quite caught up with yet. It's higher-res than anything you'll find on a 4k display. It's not bound by a frame. It fully engages all five senses. And the brand experiences we create are (or should be) 360-degree, immersive and multisensory. But the magic of a live moment doesn't always translate onto a 2D screen, which makes life difficult when creating experience-led content that travels.

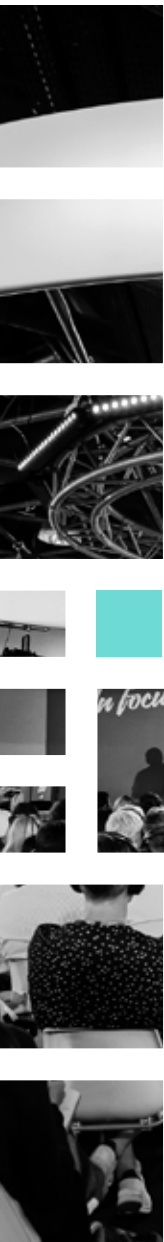
So it was very exciting to see that we at Jack Morton are one step closer to capturing that magic with VR and related technologies. VR, wearables and other devices engage the senses and make the audience member feel fully present in the experience. [Chris Milk](#), creative tech artist extraordinaire, calls such experience-centric innovations the first manifestation of a completely new form of communication. It's "the democratization of human experience," he said, "just like the Internet was the democratization of information."

But, as Milk says, VR is just one way of immersing the user in a sensory and emotional experience. [Wearable Experiments'](#) Football Fan Shirt uses haptic feedback (vibration to simulate the sense of touch, basically) to connect fans, wherever they are, to players; each tackle, heartbeat and goal celebration is felt and experienced live by the wearer in a visceral, unmissable way.

Samsung demonstrated their understanding of multi-sensory cues with an experience built around surfing in Tahiti. VR headset, stand-on vibrating surfboard, air jets and water spray all combined to transport the "viewer" (if we can still use that term). It was all about creating a profound feeling of "presence," which the *New York Times Magazine's* editor Jake Silverstein described as the creative benchmark of their new VR content offering. In fact, organizations like the [UN](#) are finding ways to harness experience-centric technology's uncanny power to create a sense of "being there."

These innovations mean great things for how we approach content marketing around live experiences. We now have amazing new avenues that inspire us to rethink and reimagine how we approach our work.

The platforms, technology and public understanding we need are just starting to enter the mainstream. The language and norms of this type of content are still to be written. And we, as experts in creating rich experiences, have an opportunity to beautifully blur the lines between digital and live, audience and participant. Let's take it.



Bruce Henderson
Chief Creative Officer



Content marketing How healthcare brands can succeed by empowering patients

In June 2016, I co-presented a talk at Cannes for Lions Health titled Superheroes: Unlocking the hidden superpowers of healthcare brands alongside Ryan Quigley, VP, Immunology, Global Marketing for our global pharmaceutical client, AbbVie.

We presented to an international audience of healthcare marketers and press on the Health in Focus stage, which is geared toward tackling the issues and challenges unique to healthcare communications, and offering practical solutions to address those challenges.

Ryan and I spoke about the vast opportunity that brands have to empower people’s journey to better health—a journey where too many people fall by the wayside. It’s impossible to imagine an industry with a greater capacity to change people’s lives in positive, meaningful ways.

The experiences that brands create for people are the key to making a difference on this journey. As a brand experience agency, we know that understanding people and the way they live their lives is at the core of all effective experiences. This is true in any industry, of course, but particularly in healthcare, where the impact on peoples’ lives—patients and caregivers alike—can be so great.

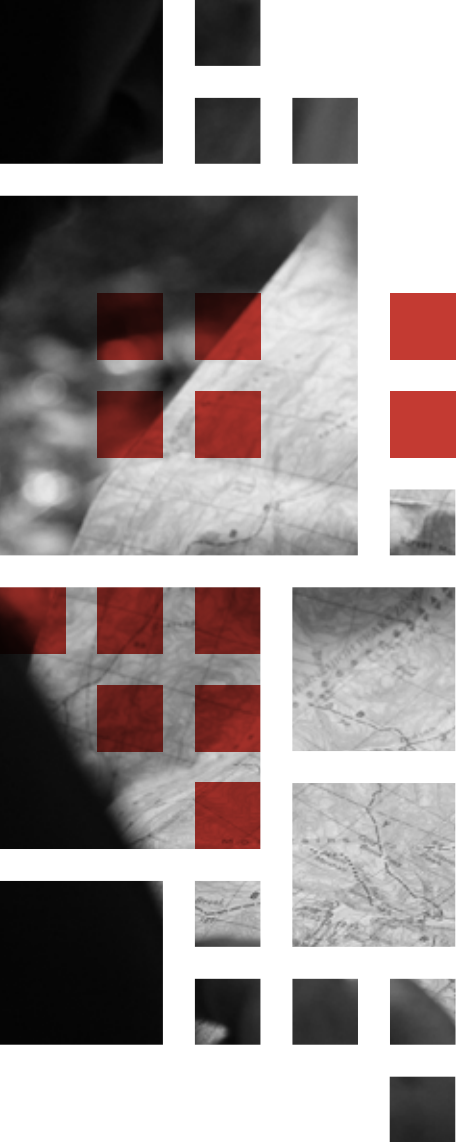
At Jack Morton, we use insights derived from primary and secondary research to create experiences informed by our four brand experience principles:

- 1. Be human
- 2. Be useful
- 3. Invite participation
- 4. Build community

Many brands and agencies are doing wonderful work that resonates with people through some or all of these principles, particularly in the area of content marketing which can be highly empowering of people’s journey to better health. But we believe that much more could be achieved by ensuring we elevate even further our focus on understanding how certain disease states affect people’s lives and, through this, more effectively guiding patients on their journey to better health.

AbbVie, in particular, is applying social listening and in-person interaction to glean insights that aid in the development of programs which use digital and experiential components to help improve awareness, speed diagnosis, and provide support to patients and caregivers alike.

By creating brand experiences that, through a deep understanding of people, resonate and genuinely make a difference in people’s lives, we believe we can help unlock the superpowers that lie within innovative pharmaceutical companies. And as we continue to put those techniques and learnings into practice, we can help to realize the promise of advanced treatments that are being developed today.



Tom Manion
Creative Director,
San Francisco

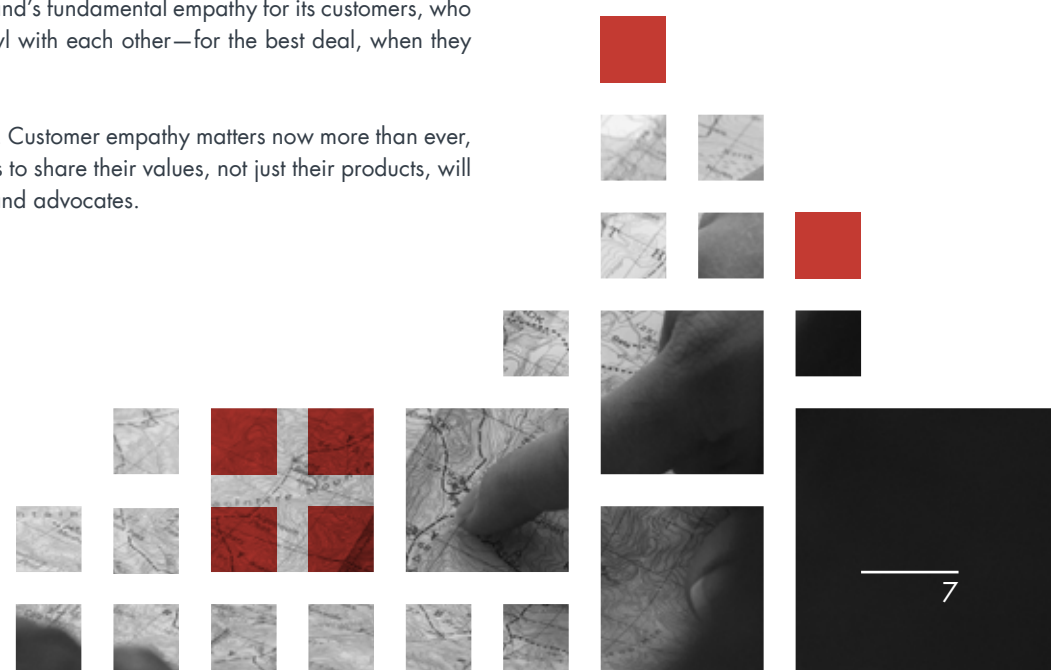
Event marketing Brands that are naked win

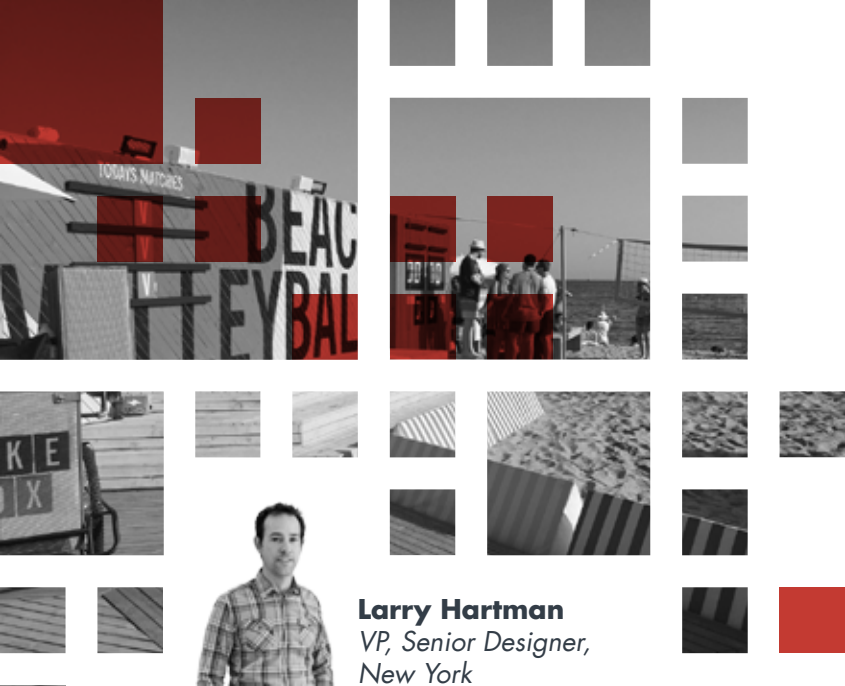
Brands that expose themselves to the world beyond just revealing their product are winning awards at Cannes—and winning the hearts and minds of the consumer. Today, people want to see meaningful action from brands, and they want to see it from within the organization.

At Jack Morton, we believe that how brands act is more important than what they say, and events continue to be a powerful way for brands to expose themselves in an authentic way. **Events bring us closer not just to the brand but also its people and its purpose.**

Let's take the American tradition of Black Friday sales events, for example. Every year on the Friday after Thanksgiving, consumers battle it out in jam-packed aisles, fighting over the biggest savings. At Black Friday sales, the only two attributes that seem to matter are product and price. In contrast, REI did the unthinkable on Black Friday—and took home the Titanium Grand Prix at Cannes this year for doing so. REI closed its doors to customers on Black Friday, gave its employees paid time off and encouraged all to #OptOutside. A bold decision by the outdoor gear and apparel company that reflected the brand's fundamental empathy for its customers, who have no desire to stand in line—or worse, brawl with each other—for the best deal, when they could be hiking Mt. Moosilauke.

This extraordinary work by REI is a wake-up call. Customer empathy matters now more than ever, and brands that can figure out how to use events to share their values, not just their products, will not only win awards but also customers and brand advocates.





Larry Hartman
*VP, Senior Designer,
New York*

Event marketing Creating a sense of place

Having recently returned from the Cannes Lions International Festival of Creativity, I must state the obvious: Cannes is a beautiful setting to hold an event. The festival was a remarkable gathering of the greatest creative communicators, and we were lucky enough to visit this scenic Mediterranean city with its beaches kissed by the sparkling sea.

Several companies embraced this scenery and built upon it, which for any brand is an impressive reminder of how using the locale of the event can very effectively reinforce the brand message. Both Facebook and YouTube built elaborate environments that reinforced a distinct mindset.

The YouTube Beach was a sandy playground, with boardwalk planking splashed with the brand's signature red. Rough wood walls and walkways traversed the sand, defining the boundaries of a beach volleyball court, DJ stage, dance floor, bars and relaxation areas to bask in the sun, the sea breeze and conversation with colleagues. LED screens, glowing red paths and stage lights illuminated the beach at night.

Facebook Beach, on the other hand, was a Zen oasis that doubled as a workspace, with open, white and blue structures that invited attendees to relax while plugging in. A long pier was transformed into a breezy lounge where you could sit and chill and work, looking out at the glittering blue sea. Cabanas and umbrellas created shady spots to gather. Free juice and other drinks, healthy snacks, music, Wi-Fi and plenty of spots to plug in your devices and power up made the Facebook Beach a perfect place to get work done, while still feeling like you were immersed in the best part of the Cannes experience, the locale itself.

Both beaches featured brand programming that leveraged the crowds that gathered there to recharge. And they were so well-designed that they became a destination when you needed a break or a rally point when the day's talks were complete. I know that I left with a stronger impression of both YouTube and Facebook, having seen their commitment to creating something special for Cannes.

These brand environments were aptly crafted to be unique from each other as well as fit seamlessly into the locale. And while it is, of course, an investment and can be a challenge to tailor a brand's presence to a specific place, the more that we can do this, the greater the space will resonate with those who pass through it.

Effective event marketing is about creating experiences that not only immerse you in the brand messages but summon a sense of place. Brands who, like Facebook and YouTube, can master this craft will add value by not only offering attendees a useful experience but a memorable one as well.



Promotional marketing Stand for something bigger than the brand

We can all learn a little something from Will Smith. And not just about being a movie star—at this year’s Cannes Lions, he had some surprisingly useful insights about creativity and marketing. In an onstage interview with Edelman Global Creative Chair Jackie Cooper, he said, “Smoke and mirrors in marketing and sales is over. People are going to know really quickly and globally whether a product keeps its promises.”

Specifically, he spoke about the need for brands to have a purpose. He talked about his own personal experience of choosing profit over purpose: “What happened is there was a bit of a lag, a slump in my career—around the *Wild Wild West* time—where I found myself promoting something because I wanted to win, versus promoting something because I believed it was helpful and improved lives.”

Purpose is a key factor in driving brand value. As author Simon Sinek once said, “People don’t buy what you do. They buy why you do it.” In a heavily saturated market, consumers can only connect emotionally when they buy into the idea that a company exists for something larger than themselves. For instance, LEGO stands for creativity. Samsung stands for innovation. Nike stands for empowerment.

A brand’s purpose means having a distinct perspective that influences what they do and don’t do, because without that, the customer can’t distinguish the personality and values of the brand, and whether it’s the right fit for them. **Purpose is the key to creating stronger connections, not just with consumers but, more importantly, with a company’s employees so that they understand why they do what they do.**

For a major athletic brand, the Jack Morton team was lucky enough to activate an experience in three different college campuses in Jakarta to inspire young women across Indonesia to unleash the athlete



Winnie Young
Senior Account Executive,
Singapore



within. Women who visited the activation shared their experiences on Instagram, garnering over 350,000 impressions. The campaign spoke to the purpose of empowering women to be active, to take on new challenges and to conquer personal goals. It was a call to action for women to expand their athletic and personal potential.

It’s as the Fresh Prince said—in order to stand out among the crowd, you must stand for something bigger than the brand. That’s how you resonate with customers and employees, and that’s how you recruit lifelong fans.

Promotional marketing

Next-level creativity and effectiveness

At Cannes, it was interesting to hear how people defined the Promo and Activation award category. Simply put, it's all about eliciting a response from your audience or inspiring them to take an action. It sounds so obvious, but marketers often aren't as focused on this objective as they should be. And even in the Promo and Activation competition at Cannes, approaches varied widely, showing that marketers across categories defined their goals in markedly different ways.

Promo and Activation, perhaps once a category for non-traditional advertising or just cool stuff, has become one of the most popular categories at Cannes, with nearly 4,000 entries and, among them this year, a Titanium Lion winner. That winning campaign was REI's Black Friday anti-promotion campaign #OptOutside, for which they closed their stores and encouraged people to venture into the great outdoors. In terms of creativity and impact, it was extraordinary.

Perhaps, in such a broad category, it's the creative bravery and extraordinary ideas that are truly defining this space. For example, our sister IPG agency McCann created the Lockheed Martin school trip to Mars. They took the school bus trip and turned it on its head, fusing VR technology with the physical world to simulate an exploration of Mars.

Another standout piece of work, also by McCann, was the #SurvivalBillboard for the Rise of the Tomb Raider video game launch. Eight people were chosen to perch on the side of a billboard that advertised the new video game. Onlookers voted on which (simulated) weather they wanted to befall these recruits—including snow, rain and harsh winds. The stunt turned outdoor media into a theater of endurance and grit, emphasizing the kind of journey a gamer would take while playing the new game. This kind of work had never been seen before, and its creative boldness made an impact on those who saw the billboard in real life and online.

The stand-out pieces of work in the Promo and Activation awards category served as an inspiring reminder about what great brand experiences should achieve—elicit response and prompt action. It is only by eliciting powerful responses from people, associating those feelings with the brand and prompting action that we can create truly extraordinary brand experiences that drive better business results for our clients.



Mike Kunheim
*SVP, Managing Director,
London*



Digital, social, mobile

Extending an event with an effective app

The lowly event app may be overlooked, but it can play a crucial role in creating a connection with live audiences, which can have diverse needs and be of a size that can be difficult to manage. Cannes Lions' success in this area is a reminder to us all in event marketing of the power of this tool.

The Cannes Lions experience, like many large-scale festivals, events and conferences, can be overwhelming. But the Cannes Lions app went a long way in helping to simplify and organize individual attendee's experience of the festival. Its success was grounded in being fully in touch with the needs, interests and desires of its audience. In fact, this grounding for success is common across all effective brand experiences, including apps. It stems back to "being human"—to having an inherent understanding of human nature and the experience journey.

First launched in 2014, the app has been continually upgraded with major feature additions and improvements for the subsequent festivals. Intended to help you Connect, Collect and Discover, Lions say the app puts "Cannes in the palm of your hand."

Most notably, the app connected attendees with key information—complete day-by-day listings of all the talks, award ceremonies and parties, plus fringe events taking place around town. Users could discover featured work by scrolling through the Cannes app for constantly updated listings of shortlists and award winners as they were revealed during the award ceremonies. The app also helped attendees connect with each other.

Attempts to create event apps are usually rushed, with a short-term view of simply having a cool app for an event. Instead, brands should base their app strategy on human insights and consider a long-lasting platform that can be improved and developed over time for recurring events. The Cannes Lions app was a great example. And while it wasn't perfect, it was a good case study in focusing on the attendee and improving their experience.

Brands need to ensure that their event apps are simple, easy to use and effective. Much like the events that they accompany, event apps must place the attendee journey at the center. Only then can brands truly connect with the audience and successfully enhance their experience in a way that's not only useful but also memorable.



Jeremy To
Creative Associate,
Hong Kong



Digital, social & mobile VR and strategic storytelling

This is the dawn of the age of VR, and the world has changed. Or has it? Everybody's talking about it, everybody wants it—be it 360-degree video, VR, AR, MR. But, for some brands, the appetite for VR and similar technologies is another symptom of blindly pursuing the hot, new medium. **It's easy to forget why you wanted VR in the first place—and more importantly, whether you actually need it.**

Just creating content in 360 degrees and then displaying it very close to your eyes doesn't necessarily make an impact. And it certainly doesn't mean it tells an effective brand story. If done the wrong way, it can be a flatter experience than one on 16:9 film.

Virtual reality has the potential to offer so much more than a cheap thrill. What VR uniquely offers is a sensation of presence, the feeling as though you're actually there. And that changes everything—just ask the *New York Times* T Brand Studio, whose VR experience helped its readers see and feel the stories of children displaced by war. The work won a Grand Prix in the mobile category at Cannes.

By immersing yourself in the narrative and exploring and interacting at your own pace, VR and similar innovations create memories that last in a way that film, regardless of the production value, can't quite match. And it's by building memories that we build brands.

There are a couple of things for brands to keep in mind if they are to use VR to create memories effectively. One, you must tell strategic stories that deliver brand messages and connect with the audience, whether technology is involved or not. And two, if the experience doesn't move the needle for the brand, then you might as well never have created the experience at all.

It's true that mobile VR is a revolutionary new technology. But we need to remember that, as ever, we must tell strategic stories that keep the customer at the center of the experience—not only to build brands but also to move the viewer, and to create memories that stay with them long after the experience has ended.



Jacques Parys
Senior Designer,
London



Sponsorship marketing Moving hearts and minds

Cannes prides itself on celebrating creativity. But more recently, the festival has focused on the idea of creative effectiveness. Did your creative affect some sort of change? These days, you need to move the needle to be considered a success.

For sponsorship marketing, this ambition can be a challenge. Traditionally, brands would buy space to build awareness—a chance to connect with a captive audience.

But things are changing. **The best sponsorship work involves more than leveraging an audience; it means becoming part of it.** Moving people, and making people move.

So how can brands succeed at sponsorships? By finding something they have in common with the audience they want to reach, and then forging an emotional connection through that commonality.

Let's look at a beer brand that did something creatively effective in a common space, sports, which is beloved by the brand and its audience. Steinlager is a longtime sponsor of the New Zealand All Blacks. The All Blacks had not won a Rugby World Cup since 1987. Morale was low. People were looking for hope. So Steinlager used its longtime sponsorship to provide just that.

In the late 2000's, when things were starting to look up, Steinlager debuted a throwback beer can featuring the same design it had in 1987—the last time the All Blacks had won. Graced with the line "We Believe," the can illustrated that, just like the fans, Steinlager felt that this could be the year their team might win. Their sponsored media channels showcased their solidarity, too. And every time someone purchased a Steinlager in the stadium or at a bar, it was a badge of hope. And guess what? In 2011, the All Blacks won, and Steinlager and the fans were able to celebrate together.



Rena Menkes
*Associate Creative Director,
Chicago*



This strategy of showcasing solidarity works in non-traditional sponsorships as well. And this year, the McWhopper won big at Cannes through doing just that. Burger King wanted to show its audience that, like them, they were tired of all the unrest in the world. So for World Peace Day, they put their differences aside and asked McDonald's to help them create the ultimate burger—the McWhopper. McDonald's declined, and the buzz that followed catapulted Burger King's pro-peace move to a whole new level. They were now a brand for peace and harmony, just by demonstrating a point of view on the cultural climate in a simple, effective way. They were sponsoring something in order to connect with their audience on a human level.

So the lesson is, keep sponsoring. But do so in a way that shows your values and elicits emotion. Find a solution that makes your brand part of the story, not just a spectator.

Moving image Unleashing the power of film

Moving image, as a creative expression, is still relatively young when we compare it to art and photography. However, sometimes it feels like it's been around for eons. It seems that audiences are being saturated with moving image content, across multiple devices and on ever increasing platforms. The market is becoming more and more competitive for brands to be seen and heard.

So why bother?

At the Grand Théâtre Lumière at Cannes, as I sat and watched a diverse catalogue of stories from some of the freshest and most talented directors on the planet, I did what I always do in a glamorous cinema setting—crowd watch. I simply looked around to see if people were engaged with the story.

And they were!

This amuses me greatly because it reminds me of two beliefs that continue to linger:

1. Cinema is dead. The impact of film as a medium is slowly diminishing.
2. If your video content is not digestible in under 30 seconds, it's worthless, and people will switch off due to their short attention spans.

These beliefs have been researched and tested by people far intellectually superior than myself. And I have to admit, I grew up with blockbuster movies and am a bona

fide film geek—so I may not be entirely unbiased. However, as I looked around at this full-capacity, 2,000-seat theatre at the enraptured audience, it seemed pretty clear that these beliefs about the death of film are myths.

If the story is good, people will not only watch it but also take it home with them.

So what does this have to do with brand experience? Sometimes it seems that these misplaced beliefs are somehow trickling down to clients. "We need a film! It needs to be 30 seconds long and tell people what we do." "I need a film, a collection of images for the audience to look at when they arrive at the event!"

Although the need for moving image remains strong, harnessing its power and impact through storytelling feels disregarded. An example of successful video storytelling comes from our sister agency MullenLowe Group, whose Free the Kids integrated campaign for Unilever was shown at Cannes. The short documentary film explored the question, "Who spends more time outside, children or prisoners?" The filmmakers spoke with inmates about how much they value their outdoor time, and what it would mean if, like the average child in the UK, they only spent one hour a day outside. "It would be torture," one prisoner said.

The film not only told a moving story that prompted questions about the way we're raising our kids but also, in a very subtle way, connected a child's health with the freedom to go outside and get messy—a key message for Unilever's laundry line, Persil. The moving and thought-provoking film won a Bronze at Cannes.

The force is still strong. Don't underestimate the power of storytelling.



Simon Constantine
*Moving Image Producer,
London*

Moving Image Make it beautiful

“If it’s beautiful, it’ll probably work better.”

Stefan Sagmeister, Graphic Designer

At this year’s Cannes Lions, if you weren’t sipping rosé on a super-sized yacht, you were probably hearing someone talk about how storytelling, strong creative and strategy is, and always will be, vital for content creation, brand-building and sales. I think we can all agree these are important topics, but aesthetics, however, really didn’t get the attention it deserves.

Are we taking good design for granted?

For as long as we know, humans have always been drawn to all things beautiful. We can find perfectly symmetrical Paleolithic tools carved out of rock that were created in the Stone Age. More recently with neo-plasticism, we see works by Mondrian, whose appeal lies in their geometric lines and rectangles of block colour which are simply pleasing to the eye.

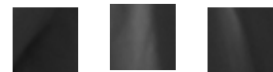
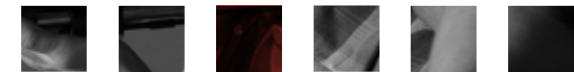
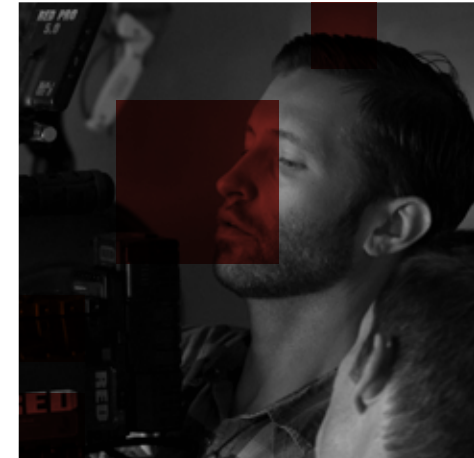
Today, we’re living in a challenging time for online brand experience, where the average attention span is fewer than three seconds, and the need to capture our audience’s attention has never been so important. Not only are our audiences demanding better content more quickly across more platforms, they are also far more design-aware. The constant exposure and interaction with carefully designed interfaces and designed user experiences, has led them to understand intuitively what is good or bad design.

As marketers, it’s our responsibility to create visually stunning video that cuts through the overwhelming amount of content that lives online. And whilst good design, effective strategy and story-telling is crucial to achieving this, it’s no longer enough. As in the Lions-winning films “Sound of Honda / Ayrton Senna 1989” from Honda and “The Fish” from Klarna, we need to be focusing on creating visual content that uses beautiful imagery to hook our audience’s attention, regardless if it’s through beautifully shot imagery or beautiful motion design.

Here in the moving image team at Jack Morton, we pride ourselves on the beautifully art directed and well-crafted motion graphics work we do that ignites our clients’ brands, inspires their audiences and starts conversations. Because, ultimately, things that are visually stunning get better results.



Thomas Valente
*Senior Designer,
London*



Want more? Please get in touch

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About Jack Morton

We're a global brand experience agency. We generate breakthrough ideas, connecting brands and people through experiences that transform business. Our portfolio of award-winning work spans over 75 years across event marketing, promotional marketing, digital, social & mobile, content marketing, sponsorship marketing and employee engagement. Ranked at the top of our field, Jack Morton is part of the Interpublic Group of Companies, Inc. (NYSE: IPG).

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