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**Signaling effects of awards on advertising creatives:
The Brazilian Experience**

Doctorat en Comunicació Estratègica, Publicitat i Relacions Públiques



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2022





**Universitat Autònoma
de Barcelona**

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*To creativity for changing the world every day.
To animals for making that world a more beautiful place.
To my family and friends for being creativity and passion in the flesh.
To this thesis for teaching me so much about life.
To coffee shops in Barcelona because they are the best libraries.*

To everyone who sees art in science and science in art.

*"CREATIVITY IS AN ADVERTISING AGENCY'S
MOST VALUABLE ASSET, BECAUSE IT IS THE RAREST."*

Jef. I. Richards

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ABSTRACT

This qualitative study explores the signaling effects and costs associated with winning Cannes Lions, considered the industry's most prestigious award ceremony. Signaling theory is utilized as a theoretical framework. Grounded Theory Research was employed for the conduction and analysis of eighteen in-depth interviews with Cannes award-winning creatives from Brazil (one of the top three most awarded countries in the festival). *Corporate creative tyranny* emerged as the central category, which leads to excessive workload, competitive obsessions, and stress. Findings suggest that obtaining a Cannes Lions sends signals that grant creatives positive outcomes such as high status earnings, emotional earnings, and wider visibility. Winning awards in this festival is also linked to negative costs related to reputation (scam work) and health (physical and psychological damages), showing the hidden costs of achieving awards in the advertising industry.

Keywords: Signaling, advertising awards, advertising creatives, creativity festivals, motivation

RESUMEN

Este estudio cualitativo explora los efectos de señalización y los costos asociados con ganar Cannes Lions, considerada la ceremonia de premiación más prestigiosa de la industria. La teoría de la señalización (Signalling Theory) se utiliza como marco teórico. Se empleó *Grounded Theory Research* para la realización y el análisis de dieciocho entrevistas en profundidad con creativos ganadores de premios de Cannes de Brasil (uno de los tres países más premiados en el festival). La tiranía creativa corporativa surgió como la categoría central, lo que conduce a una carga de trabajo excesiva, obsesiones competitivas y estrés. Los hallazgos sugieren que obtener un Cannes Lions envía señales que otorgan a los creativos resultados positivos, como ganancias de alto estatus, ganancias emocionales y una visibilidad más amplia. Ganar premios en este festival también está relacionado con costos negativos relacionados con la reputación (*scam work*) y la salud (daños físicos y psicológicos), mostrando los costos ocultos de recabar premios en la industria publicitaria.

Palabras clave: Señalización, premios publicitarios, creativos publicitarios, festivales de creatividad, motivación.

RESUM

Aquest estudi qualitatiu explora els efectes de senyalització i els costos associats a guanyar Cannes Lions, considerat la cerimònia de lliurament de premis més prestigiosa de la indústria. La teoria de la senyalització (Signalling Theory) s'utilitza com a marc teòric. Grounded Theory Research es va utilitzar per a la realització i anàlisi de divuit entrevistes en profunditat amb creatius guanyadors de premis de Cannes del Brasil (un dels tres països més premiats del festival). La tirania creativa corporativa va sorgir com la categoria central, que condueix a una càrrega de treball excessiva, obsessions competitives i estrès. Els resultats suggereixen que l'obtenció d'un Cannes Lions envia senyals que atorguen als creatius resultats positius, com ara ingressos d'alt nivell, ingressos emocionals i una visibilitat més àmplia. Guanyar premis en aquest festival també està lligat a costos negatius relacionats amb la reputació (treball estafa) i la salut (danys físics i psicològics), mostrant els costos ocults d'aconseguir premis en la indústria de la publicitat.

Paraules clau: Senyalització, premis publicitaris, creatius publicitaris, festivals de creativitat, motivació

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INTRODUCTION

Advertising creatives all around the world dream of winning Cannes Lions in hopes of earning success and the benefits that come with it. They aim to be recognized to boost their careers and personal lives. Research has been conducted regarding how awards have had an impact on recipients in several fields, including gastronomy, literature, music, teaching, science, among others. Although academia has studied awards in advertising it has focused mostly on how recognition affects agencies. This thesis seeks to understand how winning the most coveted award the industry has to offer has an impact on Brazilian creatives, their careers, and personal life. Therefore, this dissertation focuses on signaling benefits and costs for individuals.

Academic Relevance of the Thesis

This thesis will contribute to academia by providing further information about awards in advertising, and how they can benefit and jeopardize a creative's career. It also provides an extensive literature review about awards in the field and how winning is a communication strategy. The following research also explores Brazil, a creative powerhouse that has been overlooked.

Practical Relevance of the Thesis

Many creatives are under the impression that winning Cannes Lions will help reshape their careers and bring success to their lives. This research will explain what are the actual signaling benefits of earning recognition and the costs associated with that victory.

Outline of the thesis

This thesis is divided into six chapters. Chapter 1 provides a literature review citing previous work regarding awards in the advertising industry. Chapter 2 describes the Cannes Festival of Creativity, its history, its categories, the expectations of winning The Lion, and the jury. Chapter 3 introduces the theoretical framework based on signaling theory and includes studies that have employed it to explore awards in several fields. Chapter 4 describes the methodology utilized to conduct this research: Grounded Theory. Chapter 5 offers a report of the results containing the experiences of 18 Brazilian creatives. Chapter 6 presents a thorough discussion that makes links with existing theory and offers new light about awards in advertising, along with conclusions. Finally, limitations, future lines of research and managerial implications are shown.

CHAPTER 1

CREATIVITY AWARDS IN ADVERTISING

1.1 The importance of awards in advertising

Every year, over 500 advertising creativity festivals take place around the world “which generate millions of dollars in participation fees and involve thousands of small and large advertising agencies” (Polonsky and Waller, 1995, p. 27). Festivals acknowledge commercial communications have a twofold justification: their role in the structure of the advertising system and their elasticity in showing the developments in the sector (Galmés et al., 2016, p. 82). “Awards received at advertising-creativity award shows have become the primary marketwide and relatively objective method of assessing advertising creative output” (West, Caruana & Leelapanyalert, 2013, p. 4).

Advertising award shows are perceived by members of the field as indicators of advertisement performance, are regarded as trophies (Helgesen, 1994) and benchmarks for creativity (Kover et. al., 1995). Some award shows share established criteria to judge creative entries and the focus is creativity, originality and execution. Nevertheless, judges may apply their own criteria when evaluating pieces (West, Caruana & Leelapanyalert, 2013).

Recognition in advertising in the form of trophies and awards has an impact on advertising agencies and advertising creatives. Awards are tools that advertising agencies utilize to acquire clients (Waller et al., 2001), distinguish themselves from other agencies (Fletcher, 1999; Schweitzer & Hester, 1992; Helgesen, 1994; Polonsky & Waller, 1995; West, Collins & Miciak, 2003; Tippins & Kunkel, 2006) and self-promote (Quintas-Froufe & Quintas-Froufe, 2008) and they spend considerable time and resources to compete in creativity festivals (El-Murad & West, 2003), especially international festivals, such as the Cannes Lions (Kübler & Proppe, 2012). “The creative award record of an agency is criterion that is used in the agency selection process, because it is a tangible indicator of success” (Kilgour, Sasser & Koslow, 2013, p. 164), therefore, some agencies attract creatives who are well-known for winning awards (Kübler & Proppe, 2012).

The higher the quality and number of awards determines the creative reputation of an agency. An agency known as award-winning receives a higher number of applicants to choose from, including trainees and juniors (Koppetsch, 2006) because awards specifically build stronger links between the best employees and ad agencies (Helgesen, 1994). Creatives at award-winning agencies feel that their talents are vindicated (Verbeke et al., 2008).

Creative competitions support the project-oriented employment structures, which have been increasingly developed in the advertising sector since the 1980s (Koppetsch, 2006).

Table 1
The importance of awards in advertising

Purpose	Source
Show performance and talent (accomplishments)	Lynch & West, 2017; Round & Styhre, 2017; De Waal Malafyt, 2013; Verbeke et al., 2008; Pratt, 2006
Firm profitability and growth	Del Río et al., 2016; Nordenflycht, 2006; Tippis & Kunkel, 2006; Davidson & Kapelanis, 1996
Acquire clients	Kilgour, Sasser & Koslow, 2013; West, Collins & Miciak, 2003; Waller et al., 2001; Helgesen, 1994; Davidson & Kapielanis, 1996
Self-promotion and visibility	Quintas-Froufe & Quintas-Froufe, 2008; Sung et al., 2010
Talent Acquisition	Kübler & Proppe, 2012; Koppetsch, 2006
Lift agency creative standards	Verbeke et al., 2008; Morrison & Haley, 2003; Pratt, 2006; West, Collins & Miciak, 2003

1.2 Advertising creatives and awards

1.2.1 Why do advertising creatives want to win creativity awards

Creativity needs acknowledgement and praise (Raudsepp, 1987). Individuals have an innate thirst to distinguish themselves from others, a yearning to be better than others (Frey, 2005). The importance of prizes for the professional field has steadily grown, as is the enormous increase in competition, and the increasing relevance of prizes and awards for the professional positioning of individuals with regard to salary requirements (Nixon, 2006), working conditions and access to prestigious agencies. Winning an award may provide a road to acquire fame, prestige, power or wealth (Gehrlein & Kher, 2004) because professional advancement in the industry requires that creatives assimilate cultural codes of professionalism that eventually become instinctive and habitual (Jenkins, 2002). In countries such as Colombia, a junior creative may earn about 300€/US\$340 per month. They aspire to win awards, such as a Cannes Lion, as a means to receive better compensation, even if it means they have to compete using 'truchos', how Hispanic creatives refer to fake ads or entries designed and produced specifically for creative competitions (Wilson, Roca et al., 2018). The means justifies the ends. Creatives have a sense of urgency about earning recognition due to the short-lived nature of advertising careers (Nixon, 2006), they are as good as their last work (Hackley & Kover, 2007) and are under continuous pressure to win more and varied awards (Roca, Wilson et al., 2017).

Ceremonies provide an effective system to distinguish, elevate and sustain creative power within the field, make elite connections and gain artistic merit. Awards validate a creative's skill by uniting the everyday and the world of artistry in distinctive ways (De Waal Malafyt, 2013, p. 192). For a creative, to win awards may lead to rewards such as bonuses and incentives, professional advancement and a more successful career (Kübler & Proppe, 2012). "Innovation is considered as a value in itself and the advertising sector works to recognize the participants who bring this value to the System" (Galmés, Berlanga & Victoria, 2016, p. 85).

Competitions nourish the hope of the great creative breakthrough that most creatives dream of. They offer a forum of prestige and attention, since the awards are published in industry magazines within the commercial scene (Koppetsch, 2006).

Winning awards is a strategy creatives utilize to accumulate recognition, distinguish themselves and be considered 'stars' (Nixon, 2006), to develop celebrity status within the industry (De Waal Malefyt, 2013), through what is known as the "name economy", a powerful transfer to muster attention to an individual (Moeran, 2003). Creatives need visible markers of success, such as awards, to have access to senior peers and better projects (McLeod et al., 2011; Hirschman, 1989). They are proud

that their recognitions are displayed in the reception area of agencies for prominent public acknowledgement (Round & Styhre, 2017).

Table 2
The importance of awards for creatives

Benefit	Source
Career Advancement Promotion	Roca, Wilson et al., 2017; McLeod et al., 2011; Del Río, 2007; Nixon, 2006
Leader status	Del Río, 2007
Reputation building / Name building	Wilson, Roca et al., 2018; De Waal Malefyt, 2013; Koppetsch, 2006; Nixon, 2006; Helgesen, 1994
Marker of excellence	Sung, 2007; Zec, 2007; Brunswicker & Seymour, 2006
Better salary and working conditions	Koppetsch, 2006; Pratt, 2006; Fletcher, 1999
Self-realization	Koppetsch, 2006
Promote talent	Hirschman, 1989
Peer regard/recognition	McLeod et al., 201; Pratt, 2006; Nixon, 2006; Fletcher, 1999
Better briefs/projects	Pratt, 2006; Fletcher, 1999

Awards may be reckoned as a self-promotion mechanism and a suitable chance to build a personal brand. The desired perception is that winners are regarded as high

achievers that are both admired and envied (Feather, 1989). They mention their awards in their resumes and their social media platforms as a means to signal (Gemser & Wijnberg, 2002) their skills and abilities to recruiters and hiring managers (Harrison & Jepsen, 2015).

After winning awards, creative people might conceive riskier ideas, experiment with the concepts and will act more forthright when facing account managers and superiors (Verbeke, Franses, le Blanc & van Ruiten, 2008).

1.2.2 Obstacles that prevent creatives from winning creativity awards

Within advertising agencies there exists an internal breach between two competing forces: the creative and liberal arts professionals that guard the creative mentality, and the bureaucratic, scientific view of management practice (Hackley & Kover, 2007, p. 67). Advertising creatives have been demonized for defending their ideas (Hackley & Kover, 2007; Hackley, 2000; Sasser & Koslow, 2012) and being difficult (Sasser & Koslow, 2012) for doing so. The constant burden of dealing with budget (Roca et al., 2017) and timing constraints (Mensa, 2012) has been an ever-present handicap for the ideation and production of creative work for many creatives worldwide. Academic literature has also shown that creatives see account

executives, research, copy-testing, and clients as blockers of their creativity which generate conflict.

1.2.2.1 Clashes with the accounts Department

Advertising creatives must surpass impediments to obtain creativity awards. Within the agency, they must deal with the constant conflict and clashes with the accounts department and research methods (O'Connor, Kilgour, Koslow & Sasser, 2017; Kilgour, Sasser & Koslow, 2013; Wang, Dou, et al., 2013; De Gregorio, Cheong & Kim, 2012; Mensa, 2012; Stuhlfaut, 2011; Nyilasi & Reid, 2009; Banks, 2009; Verbeke, Franses, le Blanc & van Ruiten, 2008; Quintas Froufe & Quintas Froufe, 2008; Sasser & Koslow, 2008; Morais, 2007; Roca, 2007; Blythe, 2007; Hackley & Kover, 2007; Koslow, Sasser & Riordan, 2006; Smith & Yang, 2004; Hackley, 2003; El-Murad & West, 2003; West & Ford, 2001; West, 1999; West and Berthon, 1997; Miller, 1997; Kover & Goldberg, 1995; Hackley, 2000; Pfeffer, 1992; Barclay, 1991; Hirschman, 1989; Deci, Connell, and Ryan, 1989; Ruckert & Walker, 1987; Tinkham, Lane, and Leung, 1987).

Creatives usually consider that the main purpose of their ads is to promote their personal artistic and philosophical viewpoints and their own careers (Hirschman,

1989). Account executives think that the purpose of advertisements is to persuade the market and achieve clients' communications and sales objectives (Miller, 1997).

The relationship between creatives and executives has been described as difficult and even the word "hate" has been employed to describe it (Hackley & Kover, 2007).

The bureaucratic system of judgement in advertising agencies usually disempowers creatives (Cohen & Bailey, 1997; Blythe, 2007), who most likely have particular personality characteristics and establish a natural division of labor within the agency. They usually feel and think in dissimilar manners because they are moved by different kinds of knowledge (Verbeke, Franses, le Blanc & van Ruiten, 2008). The struggles and dysfunctions are inevitable because there is a lack of a shared language, different mental worlds, orientations, and belief structures (Oliver & Ashley, 2012; Hackley & Kover, 2007; Blythe, 2007; Kover & Goldberg, 1995; Tinkham et al., 1987).

Table 3

Reasons for conflict between account executives and advertising creatives

Cause for antagonism	Source
Risk Aversion / Risk Taking	El-Murad & West, 2003
Client pleasing as a priority for account executives	Morais, 2007
Understanding of research and consumers	Hackley, 2003; Kaptan, 2013
Political games / Power struggles	Hackley, 2000; Kover & Goldberg, 1995; Hirschman, 1989
Lack of a shared language	Kover & Goldberg, 1995
Art versus business	Hackley & Kover, 2007

Creatives believe that their work is more creative when other agency personnel is not involved in the process (O'Connor, Kilgour, Koslow & Sasser, 2017) because they assume that they understand creativity and advertising better than their clients or account managers (Hackley & Kover, 2007). A creative interviewed in Hackley & Kover (2007, p.70) stated: "How can I be creative if I start to think like an MBA?".

Creatives go to great lengths to generate creative work of great quality, 'their baby', and they support it and defend it (Kover & Goldberg, 1995) by using political games to control needed resources for their 'pet' projects (Markham, 2000).

1.2.2.2 Research as an impediment for award-winning work

Creatives strongly dislike copy-testing and research methods that evaluate their creative product; they view them as impediments to great creative output (De Gregorio, Cheong & Kim, 2012; Roca, 2007) since they believe personnel and professional's assessment of creativity differs from consumer's evaluations (West, Kover & Caruna, 2008). Creatives have stated that advertising "can't be done by a book", every campaign is different and believe they can do their own research by taking consumers into account when thinking new ideas (Hackley, 2001, p. 4).

Creatives are of the opinion that research is another excuse to reject and veto creative work (Hackley, 2000; Kover, 1995; De Gregorio et al, 2012; West et al., 2008; Hackley, 2000; Hackley, 2001; Hirschman, 1989). They believe that research cannot capture an emotional connection and claim to understand people better, and therefore have their own research methods (Hackley, 2003; Kover & Goldberg, 1995; Gilbert, 1989; Fourquet-Courbet et al., 2008; Hackley & Kover, 2007; Belinky, 2002, Hackley & Kover, 2007; De León, 1999, Kaptan, 2013), information that lets them creative the kind of work that represents them.

1.2.2.3 The approval of clients

Advertising creatives and clients have a conflicting relationship (Lynch & West, 2017; O'Connor, Kilgour, Koslow & Sasser, 2017; Wang, Dou et al., 2013; Mensa, 2012; Morais, 2007; Roca, 2007; Koslow, Sasser & Riordan, 2006; Hackley & Kover, 2007; Sasser & Koslow, 2008; El-Murad & West, 2003; West, 1999; West & Berthon, 1997).

The relationship of clients and creatives generates a dispute over the control of the advertising product. On one side there are the professionals that must produce it and on the other side there are clients and account managers within the agency that must approve it (Richards, 2000; Hackley, 2003). Obviously, clients have the last word and there is a lack of chemistry between both parties (Kover, 1995; Morais, 2007; Mensa, 2012; Koslow, Sasser & Riordan, 2006; Sasser & Koslow, 2008). A client's style influence creativity (Wang, Dou, et al., 2013) and they prefer conservative concepts because they do not trust creatives and are unwilling to take risks (Mensa, 2012, p. 60). Creatives allege that clients have little to do with the way advertising really works (Kover, Goldberg & James, 1995) and intentionally inhibit the kinds of creative processes necessary to produce successful advertising (Sasser & Koslow, 2008, p. 9).

Creatives (see Figure 1) believe that creative excellence is achieved by creatives despite agencies and clients, not because of them (Hackley & Kover, 2007). They feel marginalized by the greater political control of clients and executives, and frequently use strategies to get their work approved (Kover & Goldberg, 1995).

Creatives need space and understanding of the clients to produce great work (Lynch & West, 2017; Deci, Connell, and Ryan 1989), by the standards established by the creative community. Agencies are motivated to generate creative advertisements, but they need an encouraging client to make them come to life (Koslow, Sasser & Riordan, 2006). Nevertheless, resentment grows when clients suspect that creatives are more interested in winning awards than to create ideas to benefit their brands (Quintas Froufe & Quintas Froufe, 2008), to obtain fortune and fame (Davies & Prince, 2005).

Research reveals that an advertising agency working for a risk-averse client will likely limit the range of ideas developed or presented (West, 1999; El-Murad & West, 2002; El-Murad & West, 2003; Wang, Dou, et al., 2013; Roca, 2007; Sasser & Koslow, 2008). When working with risk-averse clients, agencies may limit their creativity and recommend concepts poor in originality, as the clients may not be fond of risky ideas and the associated uncertainty in possible market responses (West, 1999).

There are situations when risk-averse clients, politics, and bad dynamics kill an idea (Ashley & Oliver, 2010). Since clients work for companies of different sizes, hierarchies and business structure vary. When the outcome of a campaign is regarded as high in cost, high in risk and high in visibility, top management from the client side will be involved in the decision-making process (Michell, 1988).

Nevertheless, creatives think that smaller clients are viewed as more likely to approve highly original ideas when compared to larger ones (El-Murad & West, 2003; West, 1999) because they offer greater freedom to creative professionals (O'Connor, Kilgour, Koslow & Sasser, 2017), which may lead to the milestone of winning a prestigious creative award.

Table 4

Reasons for conflict between clients and advertising creatives

Reason for conflict	Source
Performance / Outcomes	Lynch & West, 2017; Li et al., 2008
Insistence on strategy	Hirschman, 1989; Kover, 1995
Risk Aversion / Risk Taking	Wilson, Roca et al., 2018; Roca, Wilson et al., 2017; Wang, Dou et al., 2013; Mensa, 2012; Roca, 2007; El-Murad & West, 2003; Koslow, Sasser et al., 2003; El-Murad & West, 2002; West, 1999; West & Berthon, 1997
Trust in creatives	Mensa, 2012; Davies & Prince, 2005
Structural configuration, bureaucracy, client size	O'Connor et al., 2017; Roca et al., 2017; Sasser & Koslow, 2008; Michell, 1988
Understanding of creativity	Mensa, 2012; Hackley & Kover, 2007; Sharma, 1997 Schudson, 1984
Clients believe they own creative work	Morais, 2007
Client indecisiveness and lack of objectives	Hotz et al., 1982



Figure 1. Obstacles advertising creatives face to win creativity awards. Created based on the work of the above-mentioned authors. Advertising creatives may encounter limitations in their quest to produce award-winning work that may lead to acknowledgment and recognition in the form of an award.

CHAPTER 2 CANNES FESTIVAL OF CREATIVITY

2. The festival

2.1 Brief History

The International Film Festival in Cannes was born in the late 1940s, and members of the Screen Advertising World Association (SAWA), a group of cinema screen advertising contractors, felt that advertising films deserved their own show. The festival wasn't originally held in Cannes. It debuted as the International Advertising Film Festival in Venice in September 1954. The Lion trophy was inspired by the monument the lion of Piazza San Marcos and the event drew 187 entries from 14 countries. The festival moved to Monte Carlo in 1955, then Cannes in 1956, it alternated between Venice and Cannes until 1984, when Cannes became its permanent home. Nudd (2012, para. 5) explained:

Initially, the films being judged were divided into two categories: TV and Cinema. They were further divided by technical craft—for example, there were categories for commercials of different lengths, live action and animation. In 1967, the TV and cinema ads were split into product or service categories—a move to honor ever more specialized work that would be repeated over the next half century. (In

the one bit of consolidation, cinema and TV ads were merged to become the Film Lions in 1983.) It wasn't until the early 1990s that the festival added seminars—intended to help redress the advertising crisis at the time of the first Gulf War—and expanded beyond film. In 1992, the Press & Outdoor Lions competition was added, and the International Advertising Film Festival was officially renamed the International Advertising Festival.

The Cannes Festival of Creativity, which takes place on June every year, attracts professionals from the marketing and communications fields and in 2017 attracted 12,000 delegates from all over the world (Coffee, 2018). It is considered the largest gathering of worldwide advertising professionals, designers, digital innovators and marketers (Goodson, 2013). According to the advertising industry, the most prestigious creative competition at the international level is in Cannes (Wilson, Roca et al., 2018), which represents the creative standards for “good advertising” (Koppetsch, 2006). Cannes is the pinnacle of achievement (see Figure 2) in the advertising awards (De Waal Malefyt, 2013, p. 197). The awards and prizes have contributed to the institutionalization of a common professional concept (Koppetsch, 2006).

“Cannes Lions is considered the largest gathering of worldwide advertising professionals, designers, digital innovators and marketers” (Goodson, 2013, para. 8). “Cannes have broadened their scope beyond traditional advertising, they’ve become more important as showcases of innovation (Dion Hughes cited in Goodson, 2013, para. 23).

An elite advertising awards ceremony, such as Cannes, in the South of France provide a major artistic diversion for advertising creatives apart from their everyday commercial world of advertising” (De Waal Malefyt, 2013, p. 192). In 2019, the Festival, property of parent company Ascential, received 30,953 checked and validated submissions from 89 countries and reported a revenue of £38.9 million after combining its three main earning streams, which include award entries; delegates or pass-holders; and partnerships and digital (Cannes Lions, 2019).

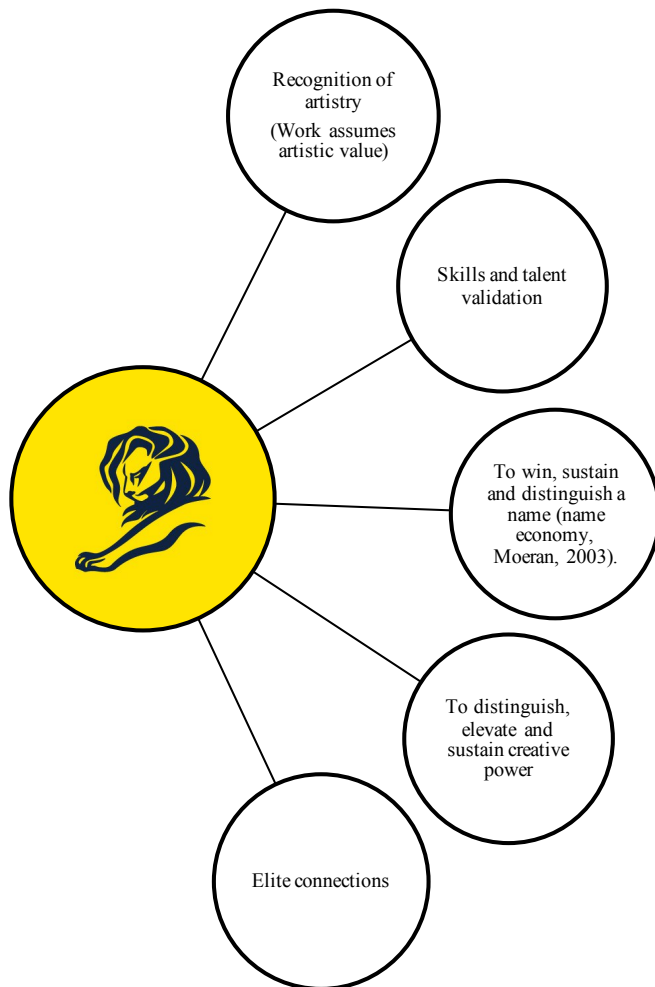


Figure 2. The Cannes Lions Festival as a critical evaluator and differentiator of creative talent. Created based on the work of De Waal Malefyt (2013). He regards creativity festivals as mechanisms to develop and sustain celebrity name and status in the advertising industry. De Waal Malefyt, T. (2013). Celebrity status, names, and ideas in the advertising award system. In B. Moeran & B. Christensen (eds). Exploring creativity, 191-210. Cambridge: Cambridge University Press.

2.2 Categories and types of Lion awards

Most creativity festivals are based on a similar ranking system, in a range from a “Grand Prix”, which is the highest possible rating, and a shortlist nomination, the lowest possible rating (Kübler & Proppe, 2012).

Terry Savage, Cannes Lions Chairman stated: “The Lions are constantly evolving, just as the industry is, and our jury members are fundamental to ensuring that we keep creativity at the core of what we do” (cited in Adforum, 2018). In 2018, the festival organizers modified the points system (see Figure 3) to “further prioritize winning a Lion over getting shortlisted” (Nudd, 2017, para. 3). Each work can only be entered into a maximum of six categories (Brownsell, 2017).

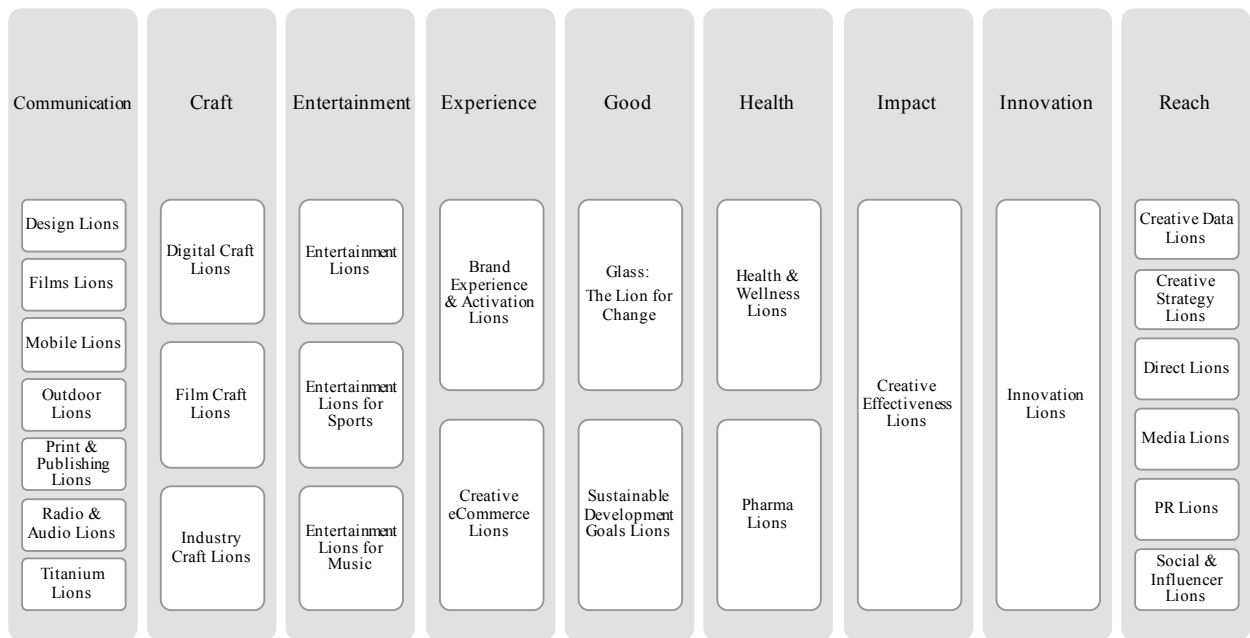


Figure 3. Categories at the Cannes Lions Festival of Creativity as of 2018. Created based on data provided on the Festival’s website, retrieved from <https://www.canneslions.com/enter/awards>

Table 5

Cannes Lions Festival of Creativity reviewed points system (Nudd, 2017). Own elaboration with information retrieved from

<https://www.adweek.com/creativity/cannes-lions-gets-a-major-overhaul-and-publicis-says-it-will-return-in-2019/>

Type of Award	Points before 2018	Points 2018 onwards
Shortlist	1	1
Bronze	3	3
Silver	5	7
Gold	7	15
Grand Prix	10	30
Grand Prix in Creative Effectiveness or Titanium	12	35

2.3 Expectations of winning a Lion trophy at Cannes

To attend the Cannes Festival of Creativity is a hallmark for a creative’s career and “it becomes one’s personal and professional ambition to be a delegate to the Mecca of Creativity and brand-building” (Bhasin, 2018, para. 1).

David Griner (2015), creative and innovation editor for Adweek, interviewed several Cannes Lions victors to discover how a win at Cannes changes and doesn’t change a

creative's life. After analyzing the responses, he concluded that creatives: 1) Will experience an intense euphoria for a brief period of time, 2) will become an instant star (even as an unknown talent), 3) will overthink where to display the trophy, 4) will feel like they have worked forever for that lion and that more will follow, 5) will fear living in the lion's shadow, 6) will notice that it will make no difference to family and friends (they will not be too impressed, unless they are colleagues), 7) will be asked for tips on winning and will not have good answers, 8) will become far more attractive to certain potential employers, 9) will face resentment from clients who will question the creative's motivation to create, 10) will appreciate Cannes for more than just trophies (connections and sessions), and 11) will put the award behind. Other positive outcomes of winning a Lion include "international recognition and reputation for pushing the creative envelope" (Daboll, 2017).

2.4 The Jury

The concept of "Creativity" is not defined. Judges employ their own personal definition of creativity to choose what they consider to be creative work (West & Caruana, 2008). Creativity is a subjective concept that is best evaluated by professionals (Amabile, 1982). "Awards are determined by panels of judges comprised of many prominent creative personnel from across multiple agencies" (Nordenflycht, 2006). What is creative advertising depends on the judgements of

creatives themselves (El-Murad & West, 2003; Reid, King & De Lorme, 1998; Till & Baack, 2005) and their judgement is an appropriate measure of creativity (White & Smith, 2001). "If expert judges agree a work is creative, then it is deemed to be so" (Koslow, Sasser & Riordan, 2006, p. 89). According to Amabile's (1982) consensual assessment concept, "a product is creative to the extent that expert raters independently agree upon this judgment... Judges should be external observers with experience in the target domain and should use their own subjective judgments of creativity to independently rate the products relative to one another (Amabile & Pillemer, 2012, p. 6).

The Cannes Lions Festival of Creativity announced on 2018 that 413 jury members were chosen to award and celebrate the best creative work from around the world. The juries are composed of individuals from 50 countries, with a more diverse mix within the jury room, an increase on female jury members, as well as a wide mix of creative agencies, brands, media owners and production companies (Adforum, 2018). At Cannes, some categories may even seat professionals from fields unrelated to communications, as is the case of Product Design because it is related to functionality. Architects, researchers, engineers and university professors have judged work along with creative directors. The judges for the Entertainment Category included a high-profile Hollywood producer, talent agents and individuals

from other professional backgrounds (Hakuhodo, 2017). The prestige of the judges is of crucial importance to an award show because people must respect the judging panel. Jury members are chosen based on their creative reputation and how many awards they have won during their careers (West, Caruana & Leelapanyalert, 2013).

Sue Daun, a jury at the Festival in 2016, stated that “A Cannes win doesn’t just up your credibility within the creative community, but within the business community as well” (Interbrand, 2016, p. 5). Jose Papa, Managing Director of Cannes Lions said: “The job of the Cannes Lions jury is to act as the custodians of creativity and celebrate work that demonstrates the value of creativity in all its forms. We are committed to ensuring that our juries include a diverse range of people from across the branded communications ecosystem” (cited in Adforum, 2018, para. 3).

But what do judges recognized at the Festival? “Juries are rewarding newness, uniqueness, even shock—things they haven’t seen before—as an important dimension of success, which may or may not hit with viewers. The appropriate use of humor and heartwarming emotions, as well as stunning visuals and audio, can also play a big role in Cannes success” (Daboll, 2017). The reputation of the judging panel is critical in ensuring the industry believes the process of selection as fair, well informed and without bias (Gemser & Wijnberg, 2002; Zec, 2007).

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Signaling Theory

Literature shows that advertising creatives need visible markers of success, such as awards, to secure professional advancement and prove their worth (McLeod et al., 2011; Hirschman, 1989). Job mobility is quite frequent in the field as a means to obtain better professional benefits and material gain. Creatives mention their awards in their resumes and their social media platforms as a means to signal (Gemser & Wijnberg, 2002) their skills and abilities to recruiters and hiring managers (Harrison & Jepsen, 2015). For this reason, signaling theory is recommended to study the impact of winning a Cannes Lion in a creative's career. The award can be perceived as a construct that communicates traits about those who win it before they even introduce themselves. To be in possession of Cannes Lions is communication.

Signaling theory emerged from the research of Nobel Prize winner Michael Spence, who introduced information asymmetries into economic models of decision-making (Spence, 1974). Mainly, signaling theory refers to stakeholders' search for signals, observable actions that supply information about unobservable or ambiguous characteristics and likely outcomes (Spence, 1974), that could allow them to bridge the

gap between what they know and what they would like to know (Bergh et al., 2014).

Signaling theory also proposes that communication is aimed at securing social benefits with real material consequences and that these consequences are crucial to an understanding of the form, dynamics, and fate of communicative and symbolic behavior (Bliege Bird & Smith, 2005).

3.1.1 Information asymmetry

When information asymmetry occurs (see figure 4), the party in possession of better information sends signals to the other party to influence their choice (Micheli & Gemser, 2016). Signaling theory suggest that people focus primarily on the deliberate communication of positive information and on actions that intentionally communicate the positive, imperceptible qualities they possess (Connelly et al., 2011). For this reason, Spence (1974) defined signals as *manipulable* attributes or activities that convey information about the characteristics of economic agents (e.g., firms, consumers, job applicants). People show information that is favorable to them.

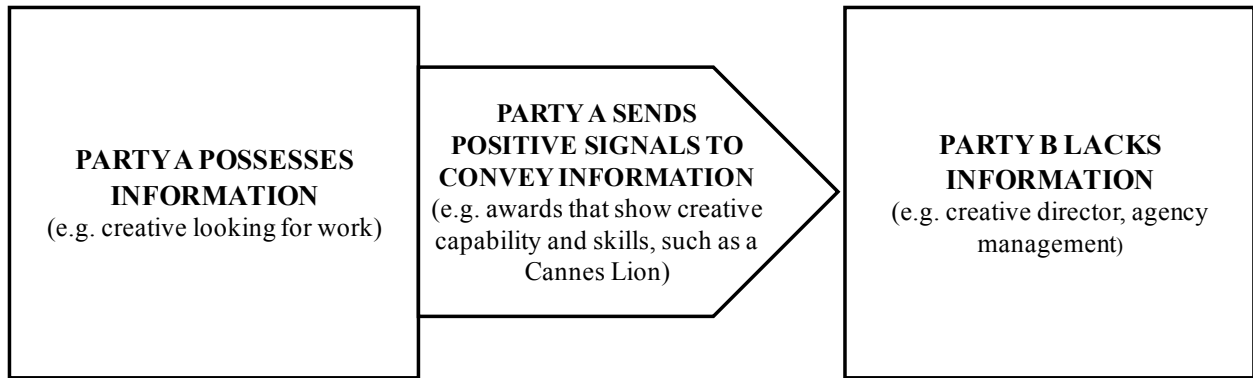


Figure 4. Application of information asymmetry to creative awards. Own elaboration based on the work of Spence (1974), and Kirmani and Rao (2000).

In summary, Kirmani and Rao (2000) explained the information asymmetry phenomena as follows:

The information economics approach is based on the premise that different parties to a transaction often have different amounts of information regarding the transaction, and this information asymmetry has implications for the terms of the transaction and the relationship between the parties. In particular, when one party lacks information that the other party has, the first party may make inferences from the information provided by the second party, and this inference formation should play a role in the information the second party chooses to provide (p. 66).

The interpretation of the signal affects the decision-making process of the signal receivers, (Bergh et al., 2010; Bergh et al., 2014; Connelly et al., 2011), such as employers. When a market is characterized by imperfect and asymmetric information, it is important for a party to convey credible information. The importance of credibility stems from the fact that imperfect and asymmetric information creates uncertainty about a product's (Erdem & Swait, 1998) or a person's attributes. Signaling theory proposes that signal credibility determines whether a market signal conveys information effectively (Tirole, 1990). Signals serve as a "lighthouse" (Surlmont & Johnson, 2005) to highlight quality (Spence, 1973).

3.2 Signaling and employee recruitment

Organizations engage in a battle for talent as they aim to attract a pool of high-quality candidates (Sorenson et al., 2010) in recruitment processes that vary in extensiveness and intensity (Cohen & Pfeffer, 1986). Businesses depend on the knowledge and talent of employees to exist (Bartlett & Ghoshal, 2002) because in an intellectual capital world, the companies that succeed are "the best at locating, assessing, recruiting, and keeping the most talented people" (Pfeffer, 2001, p. 248). When employee departures force companies to recruit replacements, they wish to hire professionals that can help refresh the talent pool with new areas of expertise

(McKendrick et al., 2009) and that can apply knowledge gained at their previous employers (Dokko et al., 2009).

According to signaling theory (Bangerter, Roulin & König, 2012; Spence, 1973), *competence signals*, such as educational attainment, job level, and past job accomplishments can be used by organizations to make accurate inferences about an applicant's ability. Therefore, the more competence signals a job applicant can show, the more likely he or she is to be presented with a job offer (Spence, 1973). Competence signals are relevant to professional success because they are utilized by companies to decide whom to welcome aboard. Jobseekers have full information about their abilities, whereas firms cannot observe them. Therefore, quality applicants pursue accomplishments that signal their superior ability, such as a challenging degree at a prestigious university or high-performance levels in a prior job (Inesi & Cable, 2015).

Spence (1974) noted that there is an information problem in the society, which is allocating the right people to the right jobs and education, even if it's a signal that has a cost for an individual in the form of an investment, is a signal that might help employers select the right candidate because it provides information through an

educational signal. A study conducted by Arkes (1999) concluded that college attendance appears to be the greatest signal of ability in some fields.

According to Spence (1974), hiring is an investment under uncertainty since there is a lack of information in the process. He views it as a gamble that companies must play:

In most job markets the employer is not sure of the productive capabilities of an individual at the time he hires him. Nor will this information necessarily become available to the employer immediately after hiring... The fact that it takes time to learn an individual's productive capabilities means that hiring is an investment decision. The fact that these capabilities are not known beforehand makes the decision one under uncertainty. To hire someone, then, is frequently to purchase a lottery.... The employer cannot directly observe the marginal product prior to hiring. What he does observe is a plethora of personal data in the form of observable characteristics and attributes of the individual, and it is these that must ultimately determine his assessment of the lottery he is buying (Spence, 1974, p. 356).

Employer decisions are mostly made under uncertainty since a prospect employee's abilities are unknown (Protsch, 2015). Studies suggest that employers pay attention to several signals, including signals that communicate aspects of an applicant's social class (Kennelly, 1999; Neckerman & Kirschenman, 1991; Rivera, 2015) and even partisan affiliation (Gift & Gift, 2015) to try to obtain information. Signals are an appropriate mechanism to convey unobservable quality (Kirmani & Rao, 2000, p. 73) and can help employers make decisions with certain amount of information.

Within the information asymmetry concept applied to employee recruitment lies a very specific problem referred to as "adverse selection", which arises when one party lacks the skills or abilities required to deliver high quality while affirming that they own those capacities (Eisenhardt, 1989; Mishra et al., 1998). Signals serve as a solution to deal with adverse selection by providing information and revealing a party's true type (Kirmani & Rao, 2000).

Employers evaluating job candidates have available to them a range of observable personal characteristics, such as, educational credentials, job experience, race, and gender (Bills, 2003). Studies show that how employers recruit and select their employees depends on their beliefs about what would be the best matching

applicant characteristics for a specific position (Humburg & van der Velden, 2015; Kaas & Manger, 2011; Protsch & Solga, 2015; Saar et al., 2014). They might also define additional selection criteria on the information provided in the curriculum and cover letter (Protsch & Solga, 2015).

3.3 Signaling and employee mobility

Employees change jobs and go through inter-organizational transitions as a result of rational decisions (Maertz & Griffeth, 2004) or the tendency or need to migrate from one job to another that is driven by a periodic itch that encourages people to make these changes irrespective of rational motives. Ghiseli (1974) coined the term “hobo-syndrome” to describe this frequent job-hopping and believes it occurs because of instinctive impulses. The literature on interorganizational careers shows that a person’s career path has become less likely to progress within a single firm and more likely to progress through employment transitions at different companies (Arthur & Rousseau, 1996; Cappelli, 1999).

Lack of recognition and appreciation is a major reason why people leave organizations, second to a lack of career development opportunities (Elsdon, 2002). Professionals also change jobs because they are dissatisfied with their current job matches or because they aspire to obtain better career opportunities (Lee & Mitchell,

1994) at organizations with an established reputation (Greve & Fujiwara-Greve, 2003). This is consistent with literature in the advertising field, specifically the findings of a study conducted to research the trajectories of creatives in the United Kingdom (McLeod et al, 2011) that concluded that advertising creatives desire to work at agencies with a strong creative reputation. Professionals build “interorganizational career ladders” by strategically choosing to work at different kinds of organizations at different points of their careers (Bidwell & Briscoe, 2010). In advertising, agencies “poach” award-winning creatives and offer them better projects and compensation (Fletcher, 1999; Pratt, 2006). Pfeffer (2001) explains a reality he called the *glorification of outsiders*. In the search to acquire the best talent, there is a tendency to look for it primarily outside the organization and overlook current employers. Professionals also know that external moves are frequently linked to substantial increase in salary (Bidwell & Mollick, 2015).

Theory suggests that professionals change jobs more frequently at the beginning of their careers since it serves as an exploration stage that allows them to clarify their professional interests and make choices about their career paths (Steenackers & Guerry, 2016). A creative’s loyalty to an agency is rather small. A study focused on German creatives concluded that art directors and copywriters approximately last two years in an agency (Koppetsch, 2006). Awards are signals creatives use to show quality

and get a better job at an agency with a better creative reputation and according to Nixon (2003), a strategy to distinguish themselves from their colleagues.

3.4 Awards as a form of recognition

The science that studies awards is known as *phaleristics*, the Greek and Roman term for *award*. Awards are abundant in social and economic life (Kosfeld & Neckermann, 2011) and are handed out according to a broad and vague set of criteria (Frey & Neckermann, 2008).

The corporate, public and non-profit sectors bestow honors, trophies, medals, prizes, titles, orders, decorations, ribbons, documents that can be displayed in the office, and other forms of recognitions (Gallus & Frey, 2017). There are even post-mortem honors, such as the canonizations in the catholic church (Barro, McCleary & McQuoid, 2010).

The use of awards as both incentives and rewards is universal (Chan, Frey, et al., 2014). Scholars Neckermann & Frey (2013), who have studied awards from the approach of Economics, and define *awards* with the following statement:

In line with Markham et al. (2002), we understand awards as extrinsic, predominantly nonmaterial incentives allocated through an

institutionalized recognition program. The formal character of awards clearly distinguishes them from spontaneous feedback and praise. They derive their motivating power from providing a combination of feedback, status and recognition and — often small — material incentives. Further, they contribute to the work environment by influencing organizational norms and by highlighting role models of exemplary performance (p. 3)

Awards have played a role in many fields. Distinctions and honors have been present in politics (Phillips, 2004) and are commonly employed in the arts, culture, sports, and media (Levy, 1987; Holden, 1993; Ginsburgh; van Ours, Glejser & Heyndels, 2001; 2003, Street, 2005; Demoor et al., 2008; Kovács & Sharkey, 2014). The corporate sector is replete with honorific flattery and symbolic awards (Gallus & Frey, 2017). “Awards are non-material, extrinsic compensation taking the form of orders, medals, decorations and prizes. They have been widely used in monarchies and republics, private organizations, not-for-profit and profit-oriented firms” (Frey, 2007, p. 6). Academia and scientific organizations rely on recognitions and distinctions that range from titles, such as *honorary doctor* or *senator* (Chan, Frey et al., 2014) and renowned acknowledgments such as the Nobel Prize (Mazlounian et al., 2011), being one of the most prestigious in the world. Several scholars have

developed research to study the Nobel Prize from different perspectives. Marshall's work (2001) discovered that the Nobel Prize has a deep impact in a recipient's career because they are presented with more funding opportunities and often use their influence and popularity to address and advance political or social causes that interest them. Winners are also considered celebrities. Mazlounian, Eom, Helbing, Lozano and Fortunato (2011) analyzed data from 124 Nobel Prize Laureates and discovered that after winning the award, recipients experienced an increase in citations, even from past work unrelated to the award. Rablen & Oswald (2007) conducted a semi-parametric analysis using data from 528 Nobel Prize winners and nominees and found that winners live longer lives than scientists in the fields of Physics and Chemistry who are just nominated. They benefit from between one and two years of extra longevity.

In an award environment, a person is given a symbolic reward for performance along with performance feedback and social recognition from superiors and colleagues (Neckermann et al., 2014). Firms use awards as a form of compensation in addition to monetary benefits (Frey, 2007).

Frey & Gallus (2016) determined that there are two types of awards: confirmatory and discretionary awards. The first kind refers to recognition derived from

performance that is well defined and measurable (i.e. employee of the month based on sales, Nobel Prize) and is bestowed at regular intervals and winners will have to compete again to uphold their status (Gallus & Frey, 2017). For example, in the United States, cosmetics company Mary Kay is known for rewarding top sales representatives with pink Cadillacs. On the other hand, discretionary awards are understood as recognition that is decided solely by the giver's decision (i.e. knighthood by the English monarchy) and may be granted unexpectedly (Gallus & Frey, 2017). The Cannes Lions are then considered confirmatory awards because they are presented every year (June) and have specific criteria to be able to participate. Each category requires entries to include certain formats, information, technology or assets to be eligible to participate. For example, in the Mobile Lion section, there is a subcategory that evaluates communication efforts focused on location and to be able to enter an idea in that track it must show the "use of geolocation and/or proximity technologies to activate a mobile campaign or experience. This can include, but is not limited to: GPS and other macro-scale technologies, Bluetooth 4 - 30ft, NFC, RFID, m-Commerce payment solutions, Bluetooth, push notifications (e.g. iBeacon) etc." (Cannes Lions, 2019). Specific criteria are also determined for special awards, such as the Glass Lions. To be able to participate, the work "implicitly or explicitly addresses issues of gender inequality or prejudice, through the conscious representation of gender in advertising"

(Cannes Lions, 2019). Also, to enter the work agencies must fill out entry sheets, in which they must include specific information pertaining to specific categories and each category asks for different information. The entry forms for Media and Public Relations, for example, ask to include target group, strategy, how the idea was implemented, and measurable outcomes of the campaign (Cannes Lions, 2019). In some cases, budget should also be included.

As is the case of the Cannes Lions Festival, some recognitions are the result of the selection of a jury, who typically claim to be searching for similar characteristics of cultural goods such as *excellence*, *achievement* or *merit*. A prize represents a collective, public judgement about a work or its author (Heinich, 2009) and the opinion of the members of the jury produces certain consensus of quality regarding a specific subject (Pardoe & Simonton, 2008).

3.5 Awards as signals

Awards have a strong signaling function (Frey, 2007). "Signaling theory is a most natural approach to the study of awards. After all, what are awards? Awards are signals of recognition and distinction that are celebrated in public. The publicity is a central feature, distinguishing awards from other rewards, such as bonus pay and

praise" (Gallus & Frey, 2017, p. 76). Signaling is most relevant when the recognition is made public at ceremonies and the media (Frey & Neckermann, 2009).

Signaling theory proposes that an employee's productivity is generally not observable to outside employers (Spence, 1973), therefore, employees need signals to show their quality to potential employers. Signals are potentially valuable because they allow others to infer useful information (Sobel, 2007). Companies evaluate candidates based on information beyond a coherent skill set and reward those who differentiate themselves from others (Zuckerman et al., 2003). "Awards are used to signal success and are particularly useful when the role or work being recognized is specialized or difficult for others to understand. An award can be a succinct summary... a means for other people to determine that what the winner is doing is valuable and important" (Harrison & Jepsen, 2015, p. 29).

Awards signal unobservable characteristics of individuals (see Figure 5), including dedication and motivation (Frey & Neckermann, 2010), even expertise (Heppner & Steve, 1977). Signals are useful in cases where outsiders cannot directly see behavior and awards then serve as a measure of a person's performance (Frey & Neckermann, 2010). Signal observability, defined as to the extent to which outsiders can notice the signal, has an impact on the receivers' actions (Connelly et

al., 2011). A signal should be characterized by its clarity and credibility (Erdem & Swait, 1998).

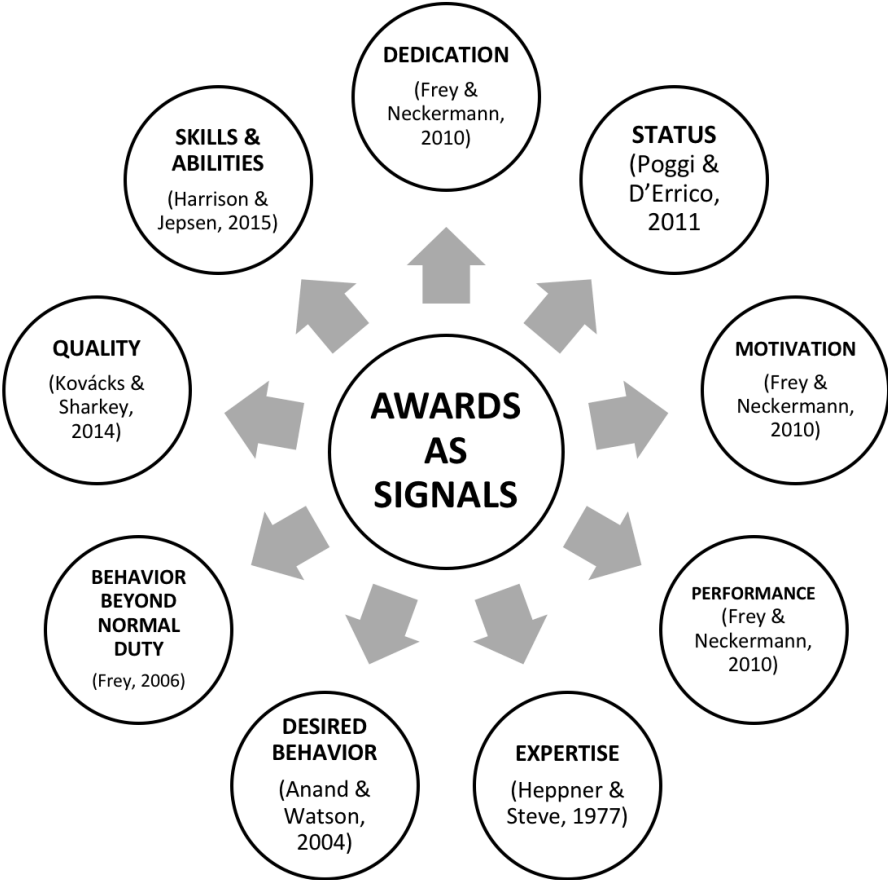


Figure 5. Awards as signals for recipients. Own elaboration based on the work of the mentioned researchers.

Rewards have informational content (Suvorov & van de Ven, 2009). Awards are visible, everyone in a determined environment knows about their existence and are presented in a public ceremony or setting (Kosfeld & Neckermann, 2011). Awards are utilized to give structure to knowledge disciplines by stating what the giver considers to be important and to signal the norms of what is the desired behavior (Anand & Watson, 2004) beyond normal duty (Frey, 2006), in the case of advertising, what work is deemed “creative”.

3.5.1 Awards as signals of quality

In certain fields, an important signal of quality may originate from third parties in the form of expert reviews, free press coverage and awards (Gemser & Wijnberg, 2002; Sung et al., 2010). *Quality* refers to the “underlying, unobservable ability of the signaler to fulfill the needs or demands of an outsider observing the signal” (Connelly et al., 2011, p. 43). Awards produce increased attention and form positive expectations of quality. Winning an award creates the presumption of higher quality (Kovács & Sharkey, 2014).

Studies show that social factors tend to influence the evaluation of quality. Since there is a lack of information in the recruitment process people might be more likely to view a potential employee as the best option if others have evaluated him

or her positively or if he or she is perceived to possess high status (Merton, 1968; Gilovich, 1993). Status works as a coordination element around which individuals base their decisions, even if those decisions go against their own private tastes or assessments of quality (Correll et al., 2013). An award then serves as differentiation and proof of quality.

Awards are used to signal quality and distinction in many fields (see Table 6). A study developed by Atasoylu, Wright, Cofrancesco, Macpherson, Patridge, Thomas and Bass (2003) concluded that chairs at universities rated teaching awards as one of the most important high-quality measures to select candidates that aspire to become clinical educators. This research surveyed all department chairs in the United States and Canada that offer education in this area.

In Academia, research conducted by Chan, Frey, Gallus and Torgler (2014) determined that recipients from The John Bates Clark Medal or the Econometric Society Fellowship in the field of Economics experience increased productivity, published more work, are regarded in higher status, and received more citations than non-winners. Zhu and Turcic (2018) researched the Provost's teaching Innovation Prize and concluded that the award gave recipients validation, motivation to be more innovative in teaching, brought research opportunities,

opened doors for subsequent tenure and promotions within the teaching field, helped disseminate their teaching innovations and allowed them to publish their teaching innovations in a scholarly journal or book.

The film industry is also known for honoring professionals, such as actors, screenwriters, directors, and costume designers, among others with awards. The field recognizes the best work in events such as the Cannes, Venice and Berlin festivals, as does the Grammy awards for excellence in recording (Frey, 2006). In this discipline, The Oscars have received the attention of several scholars (Pardoe & Simonton, 2008; Simonton, 2004; Ginsburg, 2003; Gilbert & Hines, 2000). Several researchers consider them to be a potent signal in the movie and entertainment industry. Deuchert, E., Adjamah, K. & Pauly, F. (2005) concluded that movies that are nominated and awarded with the trophy create a snowball effect that increases word of mouth and the audience's decision to watch a movie at the cinema. Another study found that awards such as "Best Actor" and "Best Picture" can substantially increase movie revenue (Nelson et al., 2001). On the other hand, Gehrlein and Kher (2004) analyzed voting decisions from previous years and discovered that the Academy chooses winners based on outstanding achievement, rather than mass appeal. Levy (1987) examined how winning an Oscar affects the careers of actors and actresses and explained that winners derive symbolic and

practical benefits that include prestige and power. The author also identified negative outcomes that include the typecasting of winners (they are invited to play characters like the winning role, which affects their spectrum of possibilities as artists) and the premature release of upcoming films to try to take advantage of the winner's popularity.

Hospitality and gastronomy researchers have also paid attention to awards, specifically the Michelin Star System, awarded to the best restaurants in the world (Surlemont & Johnson, 2005; Gergaud et al., 2006). Gergaud, Montano Guzmán and Verardi (2006) discovered that restaurants in Paris that receive Michelin stars charge about 25% more than other restaurants in the neighborhood. Restaurants located on most luxurious areas are most likely to receive stars. This is because Michelin stars signal quality.

Table 6.a

Sampling of awards, prizes and recognition research

Authors	Type of award/merit	Type of research	Findings
Anand, N. & Jones, B.C. (2008)	Booker Prize for Fiction	Qualitative analysis of archival data to theorize about how industry award ceremonies configure organizational fields	Award ceremonies are rituals that provide symbolic prestige and turn symbolic cultural capital to economic value.
Atasoylu, A.A., Wright, S.M., Beasley, B.W., Cofrancesco, J., Macpherson, D.S., Partridge, T., Thomas, P.A., Bass, E.B. (2003)	Teaching awards	Survey to all department chairs in the United States and Canada related to the field of clinical educators	Chairs rated 36 measures of "performance" and chose teaching awards as most important and as a high-quality measure when considering candidates.
Chan, H.F., Frey, B.S., Gallus, J. & Torgler, B. (2014)	The John Bates Clark Medal or Econometric Society Fellowship (Economic Scholars)	Data analysis comparing the outcomes of actual winners and a synthetic control group	The John Bates Clark Medal is related to increased productivity, measured by publications, and higher status, reflected in the amount of received citations.
Demoor, M., Saeys, F. & Lievens, S. (2008)	Literary awards in Flanders	Analysis of data regarding the gender of winners and literary judges from 1981-2000	Male authors gain more recognition within the literary field, more symbolic capital, and acquire more economic capital. Readers are more familiar with their names and work, and trust the expert judges of those prizes, who are mostly men. Children's literature is the exception, thereby paradoxically reaffirming the traditional role patterns with women being associated with the upbringing of children.

Table 6.b
Sampling of awards, prizes and recognition research

Authors	Type of award/merit	Type of research	Findings
Deuchert, E., Adjamah, K. & Pauly, F. (2005)	The Oscars	The paper researches the effect of Oscar nominations and awards on movies' financial success by estimating the impact on weekly returns and on movies' survival time.	Findings suggest that movies snowball into success by a word-of-mouth process and, second, nomination for or winning of Academy Awards serve as significant quality signals for potential audiences in their decision to see a movie.
Gehrlein, W.V. & Kher, H.V. (2004)	The Oscars	Researchers analyzed the Academy's voting decisions.	The academy generally chooses winners based on outstanding achievement, rather than mass appeal.
Gergaud, O., Montano Guzman, L. & Verardi, V. (2006)	Michelin Stars for Restaurants	Data analysis of restaurants that awarded Michelin Stars in Paris by employing spatial econometrics models.	An increase in prices for the rewarded restaurants of about 25% spreads over prices charged in the neighborhood. Restaurants located on most luxurious areas are most likely to receive stars. One chef returned his star because the pressure limited his creativity.
Gilberg, M. & Hines, T. (2000)	The Oscars, The Emmy & The Grammy	Four analyses were conducted based on the ages of male and female winners and nominees during 25 years.	In all four analyses, women were on average younger than men, which sheds light into the perception that women have a harder time being as successful as men in the entertainment industry after a certain age.
Ginsburg, V. (2003)	The Oscars, The Booker Prize for Fiction & The Queen Elisabeth Piano Competition	Data analysis of how experts rank artworks by conferring prizes.	Prizes awarded shortly after the production of an artwork or rankings that result from competitions are correlated with economic success and may even influence or predict it, but are often poor predictors of true aesthetic quality or survival of the work.

Table 6.c
Sampling of awards, prizes and recognition research

Authors	Type of award/merit	Type of research	Findings
Glejser, H. & Heyndels, B. (2001)	Queen Elisabeth Music Contest	Data analysis of all piano and violin versions of the Contest over the period of 1956-1999	There is strong evidence that musicians who perform later in the final week or later obtain a better classification. In piano competitions, women are ranked lower and before 1990, finalists from the Soviet Union received higher rankings than average. The jury tends to favor innovation, which is why musicians who perform a more recently composed concerto rank better. In the case of the violin, musicians who present a popular concerto receive a lower ranking.
Gubler, T., Larkin, I. & Pierce, L. (2013)	Award for attendance at work	Quasi-experimental research to determine how establishing the award could impact employee's motivation to reduce tardiness and improve productivity at a private commercial laundry.	Findings show that an award that seems to be effective may cause consequences that decrease the net value of the program. The award reduced the average rate of tardiness among employees. Nevertheless, it also led to a decrease in productivity, which contradicts previous literature.
Harrison, B. & Jepsen, D.M. (2015)	Undisclosed external work-related awards in the business sector	32 Semi-structured interviews with professionals in the business sector to see how winning an external award affected their careers.	Winners valued the recognition, obtained positive outcomes such as salary increases and working for new employers, but no significant trajectory changes occurred. The award gave them confidence, credibility, made them feel as the best in their fields, and signaled their excellence as professionals.
Johnson, C., Surlmont, B., Nicod, P. & Revaz, F. (2005)	Michelin Stars for Restaurants	Exploratory study that examined how chefs and restaurateurs see the Michelin awards. The study surveyed chefs in 36 restaurants ranked with 2-3 Michelin stars over 10 years.	The Michelin star system operates with established credibility and authority and to win stars is regarded by chefs as the supreme professional accolade. Chefs expressed that their challenge for the future is the necessity to innovate and to keep abreast of market trends. Surprisingly, to earn stars does not guarantee profitability and to lose a star can cut sales by as much as 50%.

Table 6.d
Sampling of awards, prizes and recognition research

Authors	Type of award/merit	Type of research	Findings
Kosfeld & Neckermann (2011)	Symbolic Awards	Experimental research to compare the performance of 150 students under a system of symbolic awards and the absence of it.	Students in the award treatment (experimental group) were on average more productive than students in the control treatment. The increase in performance from the participants at the award treatment came at no cost to quality.
Kovács, B. & Sharkey, A.J. (2014)	Literature Awards	Comparison between thousands of reader reviews on Goodreads.com of 64 English-language books that either won or were short-listed for prestigious book awards between 2007 and 2011.	Findings suggest that when a book wins award, it may produce negative impact because the signal of the award attracts audiences that will lack affinity with the work. Therefore, negative reviews will arise.
Levy, E. (1987)	The Oscars	The book examines the history of the award and its impact on winner's careers	Winners derive symbolic and practical benefits that include prestige and power. Identified negative effects are the premature release of a new film to capitalize on the winner's popularity and typecasting them by being offered roles similar to their winning roles, which jeopardizes their acting range.
Loewenstein, G. & Issacharoff, S. (1994)	Symbolic Awards	Experimental research to test whether people value objects more highly when they obtain those objects due to exemplary performance at a task	Participants who believed they had obtained a prize as a result of their performance on a classroom exercise valued it more highly than those who believed they had gained it by chance.
Marshall, E. (2001)	Nobel Prize	Study of records with the testimony of Nobel Prize winners from several fields	Some winners received funding opportunities or used their influence to address political or causes that interest them. The negative career impact includes reduced productivity along with the distraction of increased publicity that turns winners into celebrities.

Table 6.e
Sampling of awards, prizes and recognition research

Authors	Type of award/merit	Type of research	Findings
Mazloumian, A., Eom, Y.H., Helbing, D., Lozano, S. & Fortunato, S. (2011)	Nobel Prize	Data evaluation of 124 Nobel Prize Laureates (1990-2009)	Awards boost the visibility of their recipient's work, including past publications, which results in a considerable increase in the amounts of citations.
Neckermann, S., Cueni, R. & Frey, B.S. (2009)	Intra-organizational award	Data analysis regarding 155 call center agents at a large international bank from 2004 through 2007.	The performance of winners proves to be significantly higher than that of comparable non-recipients after the award has been presented.
Nelson, R.A, Donihue, M.R., Waldman, D.M. & Wheaton, C. (2001)	The Oscars	Analysis of weekly box-office receipts data throughout the period 1978-1987	Awards such as Best Actor and Best Picture can substantially increase movie revenue.
Pardoe, I. & Simonton, D.K. (2008)	The Oscars	A discrete choice model with explanatory variables was used to predict the four major Oscar winners from 1938 through 2006.	The categories of Best Director, Best Picture, Best Actor in a Leading Role and Best Actress in a Leading Role were predicted with a reasonable degree of success.
Rablen, M.D. & Oswald, A.J. (2007)	Nobel Prize	Semi-Parametric Data analysis from 528 winners and nominees in Physics Chemistry (1901-1950).	Winners live longer lives than scientists who are just nominated and benefit from between 1 and 2 years of extra longevity.

Table 6.f
Sampling of awards, prizes and recognition research

Authors	Type of award/merit	Type of research	Findings
Simonton, D.K. (2004)	Film Awards (The Oscars and 6 other film prizes)	Quantitative analysis to determine indicators of cinematic creativity and achievement with a sample of 1,132 films (1975-2002) that received at least 1 award or award nomination from 7 distinct sources (Academy of Motion Picture Arts and Sciences, Hollywood Foreign Press Association, British Academy of Film and Television Arts, New York Film Critics Circle, National Board of Review, National Society of Film Critics, and Los Angeles Film Critics Association).	Almost all categories showed consensus, the Oscars as the best indicator of agreement; Oscar awards give meaningful information about cinematic creativity and achievement beyond that provided by Oscar nominations alone; awards granted by the 7 organizations corresponded with more specialized awards presented by guilds and societies; and awards correlated positively with later movie guide ratings, the correlations being especially large in the categories of picture, direction, screenplay, and acting.
Street J. (2005)	Several literary, music and arts prizes	Interviews with key actors from the entertainment business and literature review	An artist's previous success and the reputation that accompanies it are needed to the prize becoming a media event. Prizes create the conditions for commercial success of winners and define 'quality'. For Man Booker Prize shortlisted authors, their books have significant increased sales.
Zhu, E. & Turcic, S. M. (2018)	Provost's Teaching Innovation Prize	Interview and surveys with the award's recipients (2009-2013)	The award gave recipients validation, motivation to be more innovative in teaching, brought research opportunities, opened doors for subsequent tenure and promotions within the teaching field, help disseminate their teaching innovations and allowed them to publish their teaching innovations in a scholarly journal or book.

For a distinction to be higher, only a few individuals should be honored with it because the value and prestige of the award depends on its scarcity because as the number of awards is expanded, marginal social benefits decline (Gavrila et al., 2005). Frey (2007) explains that “the quality of an award depends on its rarity” (p. 11).

“Awards are in demand only if they are valuable to recipients because they signal distinction to other persons. If an award is easy to get, it loses this value and no longer serves this purpose.... The higher the quality of an award, the more it is held in esteem by an individual’s reference groups” (Frey, 2006, p. 381). Since there is a lack of information in the recruitment process, people might be more likely to view a potential employee as the best option if others have evaluated him or her positively or if he or she is perceived to possess high status (Merton, 1968; Gilovich, 1993).

United Kingdom’s Prime Minister, Winston Churchill, in a speech in the House of Commons, stated that “a distinction is something which everybody does not possess. If all have it, it is of less value” (Phillips, 2004, p. 1). If a specific award is presented too liberally, it loses its worth and may even be ridiculed by awardees

and the public. The incentive and effects then become ineffective (Frey & Gallus, 2016).

Management research created the term *honest signals* to refer to signals that would be difficult or expensive for individuals to fake if they did not possess a high level of quality in a determined field (Durcikova & Gray, 2009). For advertising creatives, the most prestigious creative competition in the industry is in Cannes, France (Wilson, Roca et al., 2018), which represents the creative standards for “good advertising” (Koppetsch, 2006). A Cannes Lion then represents quality in the communications sector. A recipient values an award based on the standing of the firm that hands them. The prestige of the institution and legitimacy are part of the award’s worth (Frey, 2007).

3.6 Signaling for prestige and status

Maslow (1954) proposed that there is a five-level hierarchy of human needs, with the following ranking from bottom to top: physiological needs, safety needs, social needs, esteem needs, and self-actualization needs. Lower-level needs are material-oriented (more physiological), while higher-level needs are associated with psychological fulfillment (see Figure 6). Recognition can help satisfy the five levels of human needs and that is why desire to obtain it. Status could result in a higher

salary than can satisfy physiological and security needs. Simultaneously, it could make people feel loved, esteemed, and fulfilled.

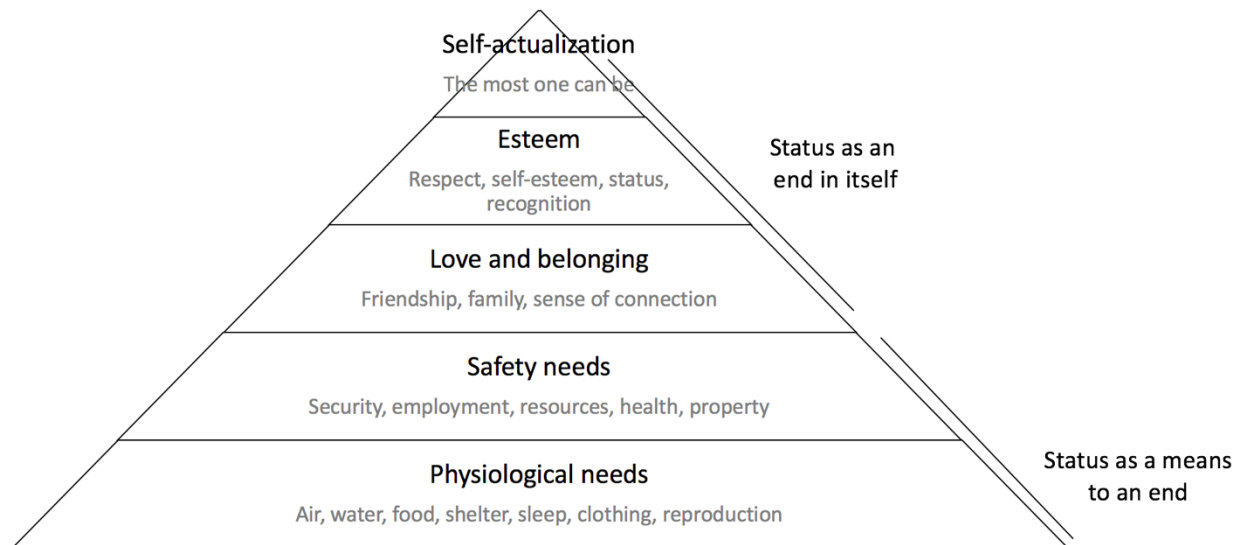


Figure 6. Status as a tool to fulfill human needs. Own elaboration and re-interpretation based on the work of Maslow (1954).

Sociologists Ridgeway and Walker (1995) define *status* as a person's standing in a social hierarchy as determined by respect, deference and social influence. "The quest for status is deeply embedded, pervasive and powerful. It cannot be repressed" (Loch et al., 2001, p. 17). Awards function as a means to signal social status, therefore there is a demand to acquire them. People establish their status by obtaining awards and being recognized by others because status is focused not on personal competence but on a nominal or structural position in a social group or institution (Poggi & D'Errico, 2011).

Research shows that people aspire to obtain status and prestige as a means to have access to material benefits and resources, but theory also suggests that individuals see status as a mean in itself to satisfy social and psychological needs (see Figure 7).

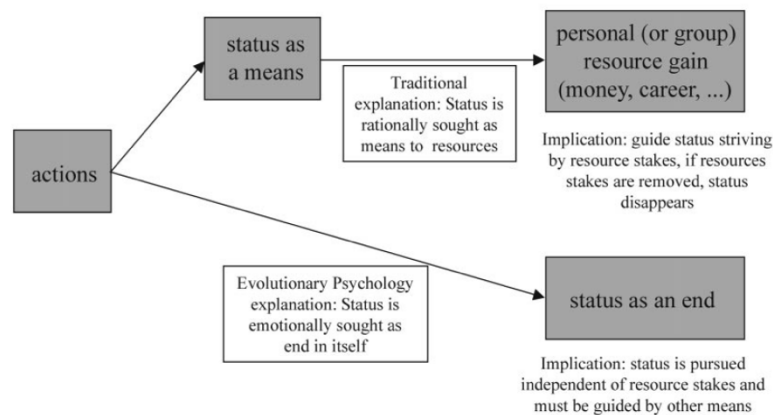


Figure 7. The two explanations of status-seeking behavior. Source: Reprinted from Loch, C., Yaziji, M. & Langen, C. (2001). The Fight for the Alpha Position: Channeling Status Competition in Organizations. *European Management Journal*, 19(1), 18.

3.6.1 Prestige and status as a means to an end

Sociology literature and theory indicate that status leads to power (Thye, 2000) and it serves as a means to obtain future resources (Lin, 1990, 1994; Huberman et al., 2004), have access to influential networks, advance professionally (Loch, 2001), and have a better hierarchical position in society (Lin, 1990). Research demonstrates that people with higher status receive better benefits after negotiation (Ball & Eckel,

1996). Awards may provide indirect material benefits eventually if they better the professional perception of winners, which sends a positive signal to a determined environment and eventually could generate financial resources (Kosfeld & Neckermann, 2011). Professionals care what employers believe about them because those beliefs could result in salary increases and promotions (Holmström, 1982).

“Prestige is sought through competition, but not just any type of competition will do. Prestige competition often seems to focus on activities with unambiguously ranked outcomes that depend upon participant skill or other hidden qualities” (Bliege Bird & Smith, 2005, p. 233). Awards are a way to obtain distinction (Frey, 2006).

People possess several status traits that combine in a surprising fashion to influence evaluation of merit in hiring and beyond (Wagner & Berger, 1993). Pfeffer (2001) states that one of the assumptions of the *talent* is that there are individual stars, and therefore, it seems natural to provide *stars* with rewards that demonstrate their stardom. Organizations recognize personnel through several formal sources of status, such as wages, awards, and title upgrades. Non-monetary

resources such as offices, furniture, and equipment are also granted (Auriol & Renault, 2008).

A person can obtain status by possessing professional capabilities, power or resource control, as well as for being a member of a prestigious group (Loch et al., 2001) since status incentives work by creating social divisions (Besley & Ghatak, 2008). It has been widely demonstrated that persons belonging to high-status groups have advantages in the recruitment process (Bertrand and Mullainathan, 2004; Correll, Benard, & Paik, 2007; Rivera, 2012) and status signals competence (Huberman & Loch, 2004).

3.6.2 Prestige and status as an end itself

Humans desire to acquire intangible benefits such as status (Huberman & Loch, 2004). New evidence proves that status is emotionally desired as an end in itself and not just as a means to acquire monetary or material benefits (Loch et al., 2001), as was previously thought.

A study on status incentives and performance by Bhattacharyaa and Dugar (2002) determined that people care for status and are willing to work hard even when monetary reward is not expected, which is consistent with the work of Kosfeld and

Neckermann (2011), who concluded that symbolic awards significantly increase performance. People have psychological and social needs that are satisfied through the achievement of status and prestige. A study by Besley and Ghatak (2008) determined that a simple change in job-title can have a great impact on employees, even if material benefits are not included in the promotion.

3.6.2.1 Status on personal psychology

Humans have a strong emotional and biological drive to have higher status and their need for it represents an “emotional energy needing and outlet” (Loch et al., 2001, p. 21). According to Management researchers Loch, Yaziji and Langen (2001), there has been a long-standing debate that has figured that employees are not solely motivated by money and resources, but that they also crave emotional motivation in the form of status and recognition.

Awards represent more than money as winners feel them as a unique form of social distinction that sets them apart from other professionals (Frey, 2007).

Research conducted by Jeffrey and Shaffer (2007), determined that social reinforcement comes with the greater visibility of tangible gifts and as compared to monetary rewards, the interpreted value of gifts usually surpasses their monetary value due to the emotional reaction triggered by the hedonic nature of most gifts.

To achieve status in a competitive setting enhances a person's self-esteem and signals others about their superior ability in a specific activity (Bhattacharya & Dugar, 2002). Status-seeking typically requires some kind of public recognition (Bhattacharya & Dugar, 2002), especially when a winner receives an award that is extremely difficult to obtain (Gavrila et al., 2005). Status recognition can be seen as an *ego-reward*, an extremely cherished emotional benefit and emotional investment (Emerson, 1962). Recognition can improve the winner's self-esteem in respect to a particular achievement or a person's general ability (Kosfeld & Neckermann, 2011). "Award ceremonies offer a welcome occasion to indulge in self-celebration" (Frey & Gallus, 2016, p. 265). Individuals who have received an award repeatedly are frequently elevated into an even more exclusive category of superstars, such as scientist Marie Curie, who was awarded two Nobel Prizes (Gallus & Frey, 2017). This is the pinnacle of achievement.

On the other hand, status is so important to some workers, that they are willing to accept a title upgrade even if no salary increase is negotiated just to feel they have advanced in the corporate ladder. Monetary compensation or rewards (i.e. salary increase, bonuses) tend to be hidden, in contrast, award winners are shown on the intranet, bulletin boards or are honored in a specially produced ceremony for

everyone to see (Frey & Neckermann, 2008). This has an impact on their self-worth and personal image.

In addition, workers need emotional compensation, and it may be granted in the form of *respect* from employers, not just monetary incentives, because they respond to symbolic rewards (Ellingsen and Johannesson, 2007). Research conducted by Dur (2009) concluded that employees care more for their employers when they are convinced that their managers care for them. Besides earning a wage, employees desire compensation in the form of attention from their supervisors. *Attention* to employees can also be viewed as a reward because individuals require personal attention, public celebration, and mementos to experience positive feelings. To the researcher's surprise, employees would rather be part of a company that gives them less money if they have positive social-exchange relationships in the workplace and if managers offer them socioemotional resources.

In the same fashion, the value of a reward may be different for several people. Published work specifically related to awards from the cognitive dissonance perspectives also explain that for non-monetary prizes, the value is determined by each individual. Studies argue that if an individual is working hard to obtain an

award, he or she will attempt to convince himself or herself that the award is worth a great deal, bringing his or her beliefs in line with his or her actions (Holland et al., 2002). "The harder the employee works toward an award, the more he or she will think it is worth... This is less likely to occur with cash awards because the economic value of cash is less ambiguous and less prone to the psychological modification of perceived value (Jeffrey & Shaffer, 2007, p. 46). If the individual believes that the value of the recognition is high, then the individual will be motivated to enjoy it as much he or she had predicted (Jeffrey & Shaffer, 2007). This is consistent with Loewenstein & Issacharof (1994) experiment, in which the authors researched the concept of *source dependence*, which refers to the value people place on rewards objects. "While pursuing a noncash incentive, an employee will use his or her affective reaction to the award to determine its value. An *affective* response to a tangible incentive is likely to be greater than the response to a cash incentive because of the increased likelihood of positive visual imagery associated with the tangible incentive" (Jeffrey & Shaffer, 2007, p. 46).

Therefore, status provides emotional and psychological wages that people may earn to boost their self-esteems, feel appreciated, and value their performance. People desire to reach their full potential, in line with Maslow's theory (1954).

3.6.2.1.1 The element of arousal

Ceremonies such as the Cannes Festival of Creativity have an arousal factor.

Arousal can be understood as a “stimulating event, such as an exciting reward object... necessary to trigger higher valuation of reward objects (Russell, 2003).

Arousal in an award context includes loud stimulating music, applause, flash photography, presenting the award in a public setting, and high energy (Petersen et. al, 2016). Public applause is a universally recognized way of expressing social recognition and approval (Barkow, 1989; Ridgeway & Walker, 1995), which is why individuals wish to hear it.

An experimental study presented by Petersen, Rowe and Andersen (2016) determined that high arousal affects the *value* of a reward in the eyes of the individual that receives it. The Cannes Festival of Creativity provides high levels of arousal because the award is presented publicly in a ceremony, it has loud music, media coverage, big screen with the winning ideas, applause, models, a presenter, as well as a great number of creatives from all over the world being witnesses of the accomplishment.

3.6.2.2 Status and social recognition

“Individuals have an innate desire to distinguish themselves from other individuals.

People have a strong urge to be better than others” (Frey, 2006, p. 379).

Sociobiological and evolutionary literature suggests that social distinction is a hardwired trait of human nature (Henrich & Gil-White, 2001; Zizzo, 2002).

Status prizes generate social prestige and recognition within peer groups, which is quite valuable to people (Frank, 1985; Kahneman & Thaler, 1991). Awards could be valued in their function as producers of status. Individuals value status and are willing to give up financial gain to receive it. Huberman and Loch (2004) developed an experiment in which most of the participants preferred to be rewarded in the form of public recognition (applause) instead of money, just to experience a short-lived feeling of status.

Work by Wiley (1997) and Elsdon (2002) determined that most employees value social recognition and symbolic rewards more than financial incentives. People want to be seen and admired for their performance and contributions.

Suvorov & van de Ven (2009) believe that there is uncertainty regarding talent, as it takes time to learn one’s ability, which depends on the specifics of the task and the

input of colleagues involved. Thus, winning an award or recognition is a validation of talent from third parties, which opens doors to enter the world of highly regarded individuals in a specific field.

3.6.2.3 Sense of belonging

In the social identity theory (Tajfel 1978), the awareness of belonging to a social group is a focal part of the self-concept, with integrated emotional, motivational, behavioral responses; therefore, individuals often evaluate the stability and legitimacy of status differences to determine what cognitive strategy is useful in their condition: re-categorization, social creativity, individual or collective mobility across the hierarchy (Tajfel and Turner 1986). Advertising creatives want to be members of the winner's circle, those who are responsible for creating breakthrough campaigns. In the industry, creativity festivals and prizes have contributed to the institutionalization of a common professional concept that determines who is good and who is not (Koppetsch, 2006).

From a "signal", we draw a "meaning". "A meaning can be seen as a privileged and pre-determined inference: when a perceivable stimulus has generally given rise to the same inference, this has become linked in memory to that perceivable stimulus and is systematically drawn from it thanks to a stable connection shared by a group

through biological coding or cultural learning (Poggi & D'Errico, 2011, p. 189). That cultural learning in advertising is the acquisition of awards that prove one's creativity and value. That is the signal the industry is after. Its meaning is that the person who wins the award complies with what is "creative work".

3.7 Awards as motivation

The quest for status as a prized resource could be linked to strong motivational effects if that status derives from performance (Frank, 1988). Theoretical evidence shows that an individual's willingness to work hard can be heavily influenced by a concern for status and social recognition (Frank, 1985; Frank & Cook, 1995) and that there are cases in which symbolic rewards may outperform strictly monetary incentives (Ellingsen & Johannesson, 2007). Frey and Neckermann's research (2008) discovered that the effect of rewards increases by the degree of publicity associated with winning the award.

Motivational crowding and signaling theory suggest that non-monetary rewards can lead to a higher motivation because they are less likely to be seen as controlling or as destroying the signaling value of certain actions as opposed to money (Frey, 1997; Frey & Jegen, 2001; Bénabou & Tirole, 2006). Jeffrey & Shaffer (2007) note that non-cash tangible incentives should be viewed as extrinsic motivators because they

are linked to performance and are given by a source outside of the individual. The value of obtaining a tangible incentive is enhanced by its capacity to indirectly bring attention to an individual's performance. Awards affect behavior and increase performance (Neckermann et al., 2009) and productivity (Stajkovic & Luthans, 1997). They motivate by generating a positive feeling in winners, are the result of a positive opinion that is valued, generate prestige and recognition, and establish role models (Frey & Neckermann, 2008).

Competition driven by the aspiration to positive social comparisons with peers may motivate effort even before an award is presented (Markham et al., 2002; Moldovanu et al., 2007; Kolsfeld & Neckermann, 2011). In the field of behavioral economics, Neckermann, Cueni and Frey (2009) analyzed data from 155 employees at a large international bank and discovered that winners have significantly better performance than non-winners, and even showed greater efforts in job dimensions not incentivized with the award.

Reinforcement theories of motivation establish that rewarding specific behavior will lead to additional instances of that behavior (Stajkovic & Luthans, 2003). Literature in the field of psychology presented evidence that receiving recognition motivates employees to increase performance, while non-winners decrease their efforts

(Ambrose & Kulik, 1999). Empirical evidence on awards is presented by Markham, Scott and McKee (2002), through research in a quasiexperimental setting that demonstrates that the introduction of a public recognition program lowered absenteeism by 52 percent.

Kosfeld and Neckermann's work (2011) showed in a field experiment that the announcement of a non-material reward increased productivity. The Swiss office of an international non-governmental organization headquartered in New York, had the need to plan a database containing the names and addresses of small Swedish communities, the name of the current community president and community administrator, as well as other relevant information in order to ask for financial support for the organization. The researchers hired students from several schools and universities in Zurich via job announcements on bulletin boards. The announcement communicated that it was a one-time data entry job of two hours and that the task paid CHF 45 (about \$37). Students were given instructions as to how to build the data plan and to integrate the element of awards, the managing director of the organization told the students that the two people who put in most effort would be presented with an award, and that the database software would indicate these names at the end of the session. The managing director also announced that she would personally visit the working area to congratulate and

thank the winners. Students were shown the award, which was a congratulatory card signed by the organization, to ensure that everybody understood that the award had no material value. A control group was also established to be compared to the data. Results showed that students in the award treatment (experimental group) were on average more productive than students in the control treatment. Most importantly, the increase in performance from the participants at the award treatment came at no cost to quality. This study shows that status and social recognition in the form of an award can motivate workers to increase their effort. A study by Chan, Frey, Gallus and Torgler (2014) suggest that presenting a non-monetary award to be given to the best performing students on average increases the work performance of the treatment group by 12% compared to that of the control group where no such award is announced. By using students, a relatively homogeneous group of subjects, the authors are able to show that symbolic awards provide an incentive to exert more work effort.

An experiment by Loewenstein & Issacharoff (1994) showed that people who earn recognition as a result of exemplary performance value it more highly. "...awards often entail a self-fulfilling prophecy, either by causing the employee to behave in the desired manner (e.g., being more productive thanks to higher self-confidence)

or by favorably impacting others' perceptions of the employee" (Gallus & Frey, 2017, p. 82).

Nevertheless, awards only work as incentives if the prospective recipients value them (Neckermann & Frey, 2013). Nevertheless, employees who are not likely to win them may tell themselves that the recognition is not as valuable as they originally believed it to be (Jeffrey & Shaffer, 2007). Reward objects are commonly used to motivate personnel and alumni to perform better (Jeffrey & Shaffer, 2007). Frey & Gallus (2016) argue that awards may be superior to other incentive instruments usually considered in the field of economics and that they are utilized in most contemporary societies, as they function as a motivational instrument when desired performance is difficult to precisely define and measure.

Likewise, positive outcomes serve as great motivators. Research argues that upon receiving a prestigious academic distinction, winners tend to work harder due to a potential motivation-enhancing effect that leads to an increase in the probability of receiving grants, teaching releases, better students and co-authors, the visibility of their previous publications, and citation rates grow (Mazlounian et al., 2011).

Recognition leads to professional opportunities and show exceptional talent and motivation to third parties (Ball et al., 2001).

3.8 Winning awards as professional strategy

Individuals are strategic decision-makers (Bliege Bird & Smith, 2005) and may often signal competitively in order to gain benefits for themselves (Bliege Bird & Smith, 2005, p. 235). Awards may be viewed as self-promotion devices and opportunities to build a personal brand (Feather, 1989) because public relations campaigns are launched to announce awards (Frey & Gallus, 2016) and “The awards transmit signals that will cause award recipients, non-recipients, and the wider signaling environment to draw inferences” (Gallus & Frey, 2017).

Organizations that bestow awards produce ceremonies to confer them, advertise the celebration in communication pieces such as newsletters, and place the trophies in locations with great visibility. Professionals make an effort to produce pleasant relationships with their peers (Frey, 2007). Awards support winner’s activities as well as self-image (Frey & Gallus, 2014). Frey & Gallus (2017) suggest that awards send signals that transform the content and interpretation of information sent by actors. The winner also sends determined signals by accepting and displaying the award. Through this symbolic exchange signals are also emitted to outside signaling environment, such as potential future employers and others, since employers value credentials because they signal specific ability (Arkes, 1999).

Frey and Gallus (2014) propose that awards fulfill an important signaling function because they reveal the talent and commitment of individuals, which allows them to participate in new positive commercial and personal relationships. In his book *The Celebration of Heroes: Prestige as a Social Control System*, Goode (1978) noted that awards, prizes and other types of honors are public announcements that send information to as many people possible in as many social networks as possible, while proclaiming esteem. A tangible incentive is visible and has “trophy value”. Visibility brings indirect attention to performance (Jeffrey & Shaffer, 2007), which communicates about the quality of a professional.

Awards have both economic and high symbolic value and three benefits of winning awards have been determined (Gemser & Wijnberg, 2002; Sung, 2007). They provide specific and tangible values (Self, 2014). Awards give rights and privileges to winners, such as: publication of winning pieces in yearbooks, prize money, galas, and winner’s events, promotional websites and archives of winners (West et al., 2003; Zec, 2007). Prizes and recognitions also hold worth as a symbol of excellence, with winners seen to belong to a certain special collective. This signals that they share values and principles with the members of the group. An award also represents the stamp of approval with the potential of generating commercial

success (Zec, 2007). Awards allow people with similar activities to identify themselves with winners to “bask in reflected glory” (Frey & Gallus, 2014), and share a feeling of accomplishment.

Contributions are significantly higher for awards that receive publicity within the sector and prizes that are celebrated in a public ceremony (Neckermann & Frey, 2013). The award ceremony can be seen as an essential element that separates pure status-seeking from preferences for competition (Bhattacharya & Dugar, 2002). From Bénabou and Tirole’s perspective (2006), individuals value extrinsic rewards, enjoy doing an activity and care about the image people have of them. Therefore, winning awards is a strategy professionals employ because they bring visibility to performance, send a positive signal, generate identification with winners and help create social bonds. Professionals can leverage the power of awards to attract media attention (Frey & Gallus, 2016) as they can provide publicity and visibility (Pratt, 2006).

3.8.1 Winning awards as a strategy in advertising

Award shows provide a benchmark for creativity in the advertising field (Kover et al., 1995). Advertising awards are perceived by members of the industry as indicators of advertisement performance and are regarded as trophies of creativity

(Helgesen, 1994). A trophy represents creative permanence and for that reason creatives display their awards in the office for everyone to see (Hackley & Kover, 2007). The process of recognition is ever active (Heinich, 2009) because creatives must prove themselves everyday (Hackley & Kover, 2011). Creatives are as good as their last piece of work and what counts as “good” is determined by others (Hackley & Kover, 2007).

Awards are necessary for career advancement in creative departments (McLeod et al., 2011). They are visible markers for success (Nixon & Crewe, 2004; Pratt, 2006). To be successful, creatives must adopt industry standards and generate ideas that match those standards (Csikszentmihalyi, 1999). Advertising is a field in which careers are driven by reputation and skills rather than formal education (Grabhner, 2002). Awards are then the signals creatives employ to prove their quality.

The theory of the creative code (Stuhlfaut, 2011) acknowledges the social influences on the creative process in advertising and suggests that creatives are influenced by sets of mutually held, informal and implicit codes of understandings. The code embodies four types of content: “shared meanings, values, and practical rules of thumb for what is creative; shared values for what is not creative; agreements about how ads should look; and understandings about how advertising should be

produced” (Stuhlfaut & Windels, 2012, p. 795-96). The creative code is “socially constructed, highly interpretive and negotiated over time” (Stuhlfaut, 2011, p. 285), and it works to direct creatives at the time of choosing ideas that will enhance their reputation with colleagues and be validated by creative directors and agency clients. To win awards is part of that shared code.

Roca, Wilson and Barrios (2017) interviewed top Colombian creatives and concluded that a key marker for self-identification is whether they have won awards or not. To be in the circle of winners or not is part of their collective identification and creative identity. Awards are tangible indicators of success and professional leadership within the advertising field that push the prestige, reputation, and professional paths of award winners (Helgesen, 1994).

3.9 The dark side of awards

Cannes Lions may be classified as a confirmatory award because the festival provides guidelines as to what is to be judged and offers rules before submitting the work that are available online at their website and it takes place periodically, specifically every year during the month of June. Authors explain that this kind of award may generate unethical behavior in order to obtain it, such as the production

of “scam work”. Other negative aspects of this type of recognition is the impact it may have on a professional’s health and jealousy in the workplace.

3.9.1 Unethical behavior

Literature has explained that confirmatory awards may bear the risk of inviting strategic action because it is obvious what criteria entries must meet to win a distinction. Individuals may feel encouraged to focus all energy on meeting the criteria while ignoring other performance areas. They may fake their performance and manipulate the criteria in their favor (Holmström & Milgrom, 1991). In advertising, this manipulation occurs. Creatives feel continuous pressure to win more and more varied awards and due to lack of opportunities, they generate “scam work” or *truchos*, to participate in creativity festivals. The euphemism “proactive work” has been quoted to describe this kind of work. Creatives may use scam work to be promoted and lift their reputations nationally and internationally (Roca et al., 2017).

Research shows that peer recognition can motivate cheating and dishonesty (Edelman & Larkin, 2013). Individuals may try to produce desirable signals of quality to try to win the award (Johnstone & Grafen, 1993) without being deserving of praise. This behavior presents the risk of unleashing *rat races* that could negatively

affect organizations and professionals that are involved in such practices (Bender & Theodossiou, 2014). Gubler, Larking and Pierce (2013) conducted a quasi-experimental study in which a private commercial company presented under the pseudonym *LaundryCo*, established an awards program to reward employee attendance and reduce tardiness. Results indicate that even though tardiness was reduced, absenteeism grew because employees would rather call in sick than be tardy for work, in order to still be eligible to receive the award. The authors call this behavior “employee gaming” and concluded that the pursuit for the award adversely affected productivity.

When an award is presented to a professional known to be disloyal, undeserving or unworthy, the prestige of the giver and the distinction is damaged, therefore, trust in the award is essential for its value. The award should serve as an opportunity for *honest* professionals to signal their quality (Gallus & Frey, 2017). Firms that confer awards must ensure that the recognition goes exclusively to deserving individuals to maintain the value of the honor.

3.9.2 Health concerns

Winning an award may be a one lifetime opportunity for individuals and a great reason for celebration and joy. Nevertheless, winners may experience negative

outcomes, such as that their performance expectations are raised so high that they become increasingly difficult or even impossible to fulfill (Harrison & Jepsen, 2015). Winners can also start placing exceedingly high demands on themselves, which they cannot meet over the long run, which was the unfortunate case of a chef who committed suicide when his restaurant was downgraded from his three Michelin Stars (Surlemont & Johnson, 2005). Maintaining high-quality levels to keep earning recognition and feel worthy also places stress on individuals. This might seriously jeopardize their wellbeing (Johnson et al., 2005).

Creatives need to prove themselves every day to be considered good at their craft (Hackley & Kover, 2011) and they try to win awards to obtain recognition and validation (Nixon, 2003). Nevertheless, the search for glory may cause frustration, elation, anxiety, desperation, and depression. The long hours and separation from family and friends may affect a creative's emotionally (McLeod et al., 2011).

3.9.3 Professional jealousy

Resentment from non-winners may also occur (Harrison & Jepsen, 2015) in the form of envy (Feather, 1989). Heinich (2009) explains that winners are exposed to reactions of envy and jealousy because non-winners desire to have something they

do not possess, or they simply refuse to accept that someone else possesses what he or she lacks.

3.10 Theoretical framework summary

Research literature related to awards and their impact on individuals has been mostly studied from the perspective of economics, behavioral economics, psychology, and sociology. The author of this thesis wishes to create a theoretical model that summarizes the work of those authors and how their research can be all interlinked to better understand the matter (see Figure 8).

Recipients attain a high-status position upon winning awards (Neckermann & Frey, 2013) and being part of the winner's circle allows them to obtain material benefits (Huberman et al., 2004), such as financial resources (Kosfeld & Neckermann, 2011) and title upgrades, better equipment, offices and furniture (Auriol & Renault, 2008). Individuals also have a need to be recognized and high-status also lets them collect emotional benefits or earnings (Kosfeld & Neckermann, 2011), such as a boost in self-esteem and confidence (Bhattacharya & Dugar, 2002; Gallus & Frey, 2017), role model status (Frey & Neckermann, 2008), a sense of belonging in the form of membership to prestigious groups (Loch et al., 2011), as well as the validation of their talents and skills (De Waal Malefyt, 2013). Experimental studies have also

shown that winning awards and their high-status standard, both enhance motivation (Frey & Neckermann, 2008) and productivity (Stajkovic & Luthans, 1997) in individuals.

Award winners gain visibility (Pratt, 2006), which allows them to obtain publicity (Gallus & Frey, 2017), media attention and coverage (Frey & Gallus, 2016) and are recognized in a public ceremony (Frey, & Neckermann, 2009). That visibility is for the individual and/or his/her work.

Upon conducting her research, the author of this thesis would like to know if the outcome of this model could also be applied to Cannes Lions winners in the field of communications.

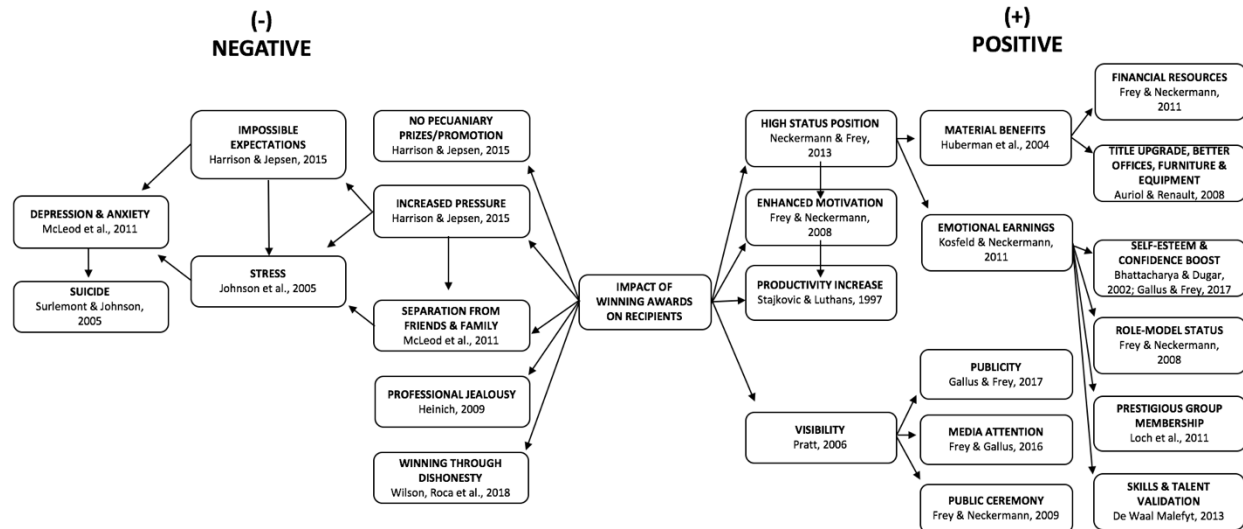


Figure 8. The impact of awards in winners. Own elaboration based on the work by the aforementioned authors.

3.11 Research Questions

Upon completing the literature review and identifying the matters that need to be further explored, the research aims to find answers to four questions regarding advertising creatives and winning Cannes Lions:

1. RQ1: What are the signaling benefits of winning Cannes Lions for advertising creatives' careers?
2. RQ2: What are the signaling benefits of winning Cannes Lions for advertising creatives' personal life?
3. RQ3: What are the signaling costs of winning Cannes Lions for advertising creatives?

To find answers to these questions, qualitative research was conducted.

CHAPTER 4 METHODOLOGY

This thesis employed aimed to study the subject matter from a qualitative perspective. The research was conducted under the Grounded Theory Research methodology to interview 18 creatives Brazil. The qualitative research was focused on finding answers to several research questions pertaining to three research objectives.

Research objectives:

RO1: To discover the signaling benefits of wining Cannes Lions for advertising creatives and their careers.

RO2: To know the signaling benefits of wining Cannes Lions for advertising creatives and their personal lives.

RO3: To reveal the signaling costs creatives must pay to obtain the signaling benefits of winning Cannes Lions.

4.1 Qualitative Exploratory Research

To examine the perceptions and beliefs of people as they interact with the world, qualitative research that includes those people most intimately involved in the interaction is an appropriate approach (Merriam 2002). Academia has employed qualitative research to study advertising creatives in order to explore several aspects of their creative process, role in advertising, and personalities (see table 7).

Qualitative research has been fundamental to understand how creative directors perceive research (Chong, 2006), to explore creative leaders' views on managing advertising creativity (Oliver & Ashley, 2012), to describe the characteristics and professional environment of creatives in Peru (Mensa, 2012), to analyze the production of knowledge in advertising agencies based on creatives' tacit knowledge in Turkey (Kaptan, 2013), and even reveal copywriters' implicit theories of communication (Kover, 1995). This type of research has also been vital to study creatives' identities in Colombia (Roca, Wilson et al., 2017), Germany (Koppetsch, 2006) and the United States (Hackley & Kover, 2007).

Table 7a
Qualitative studies related to advertising creatives

Authors	Research title	Research technique
Chan (2017)	Cultivation and erosion of creative identity: a Hong Kong advertising agency as case study	Ethnography within an agency and in-depth interviews with 11 creatives.
Chen & Wang (2019)	Americanized or localized: A qualitative study on Chinese advertising practitioners' perceptions of creativity and strategy in the digital age	In-depth interviews with 22 practitioners and inductive data analysis method
Clare, K. (2013)	The essential role of place within creative industries: Boundaries, networks and play	In-depth interviews with 70 practitioners
Gotsi, Andriopoulous, Lewis & Ingram (2010)	Managing creatives: Paradoxical approaches to identity regulation	Comparative case study and 86 semi-structured interviews
Grow, Roca & Broyles (2012)	Vanishing acts: Creative women in Spain and the United States	Qualitative thematic analysis and interviews with 15 top creative women in USA and 20 in Spain
Grow & Broyles (2011)	Unspoken Rules of the Creative Game: Insights to Shape the Next Generation from Top Advertising Creative Women	In-depth interviews with 20 top creative women from the USA and Canada. Content analysis and coding.
Hackley & Kover (2007)	The Trouble with Creatives: Negotiating Creative Identity in Advertising Agencies	In-depth interviews with 7 copywriters from NY.
Hackley (2000)	Silent Running: Tacit, Discursive and Psychological Aspects of Management in a Top UK Advertising Agency	Critical discourse analysis
Hirschman (1989)	Role-Based Models of Advertising Creation and Production	In-depth interviews with 6 practitioners
Kaptan (2013)	'We just know': Tacit knowledge production in the Turkish advertising industry	Ethnography and in-depth interviews with creatives from 3 Turkish agencies

Table 7b
Qualitative studies related to advertising creatives

Authors	Research title	Research technique
Koppetsch (2006)	Between discipline and expressivity. On the change of professional identities in the new capitalism. The example of advertising	In-depth interviews with an undisclosed number of creatives
Koslow, Sasser & Riordan (2003)	What Is Creative to Whom and Why? Perceptions in Advertising Agencies	In-depth interviews and focus groups with an undisclosed number of practitioners
Mallia & Windels, (2011)	Will Changing Media Change the World? An exploratory investigation of the impact of digital advertising on opportunities for creative women	Thematic analysis of interviews with 27 practitioners
McLeod, O'Donohoe & Townley (2011)	Pot Noodles, Placements and Peer Regard: Creative Career Trajectories and Communities of Practice in the British Advertising Industry	Exploration of the career trajectories of 48 British creatives using the life history method
Treise (1993)	Personality Characteristics of New Advertising Creatives: What Educators Can Tell Students	In-depth interviews with 13 creatives
West, Caruana & Leelapanyalert (2013)	What Makes Win, Place, or Show? Judging Creativity in Advertising at Award Shows	Key informant interviews with 10 respondents that represent 6 award shows in the USA
West, Kover & Caruana (2008)	Practitioner and customer views of creativity. Same concept, different meaning?	Several methods, including interviews with 52 practitioners
Windels (2016)	Stereotypical or just typical: how do US practitioners view the role and function of gender stereotypes in advertisements?	In-depth interviews with 42 professionals. The data were analyzed in the tradition of interpretive, empirical research.

Table 7c
Qualitative studies related to advertising creatives

Authors	Research title	Research technique
Windels & Mallia (2015)	How being female impacts learning and career growth in advertising creative departments	Interviews with 19 female creatives and analysis of the data with social constructionist interpretation to discourse.
Windels & Lee (2012)	The construction of gender and creativity in advertising creative departments	Interviews with 21 female creatives and social constructionist interpretation

Although literature has investigated advertising creatives, there is void in the academic literature on how awards directly affect creatives' careers, personal lives, emotions, and the process to hire them. A qualitative study is needed to explore these matters and obtain deeper information through grounded theory research.

4.2 Grounded Theory Research (GTR)

Grounded theory research is a general methodology for developing theory that is based in data systematically collected and analyzed. It has been widely utilized by fields such as sociology, psychology, anthropology, education, social work, nursing and communications (Goulding, 2017). The original or traditional vein of grounded theory was proposed by Barney Glaser and Anselm Strauss (1967) and published in their text *The Discovery of Grounded Theory*.

GTR is appropriate to guide researchers in producing theory that is conceptually dense and work that deals with many conceptual relationships (Strauss & Corbin, 1994), which is the case of this thesis. It is currently considered the most comprehensive qualitative research methodology available. "Once gathered, the data are analyzed using coding and theoretical sampling procedures... theories are generated, with the help of interpretive procedures, before being finally written up and presented" (Haig, 1995, p. 1). Through this methodology, researchers can explore new areas in order to produce new theoretical insights.

GTR allows for the construction of a theory that is both subjective and descriptive about a process, action or interaction dependent on time and context (Groen et al., 2017) and requires the researcher to address a set of common characteristics: theoretical sensitivity, theoretical sampling, treatment of the literature, constant comparative methods, coding, the meaning of verification, identifying the core category, the writing of memos, and diagramming, and the measure of rigor (McCann & Clark, 2003b).

Throughout the years, many researchers have adopted and adapted the grounded theory method to fit several ontological and epistemological standpoints such as constructivism (Mills et al., 2006).

4.3 Grounded Theory Research and the study of advertising creatives

Goulding (2017) explains that grounded theory research is a well-established methodology within the social sciences and more recently within the field of advertising. The author suggests that Grounded Theory Research is ideal to study the world of advertising creatives: their personalities, practices, theories and beliefs (see Table 8). For example, the academic mentions the work of Blythe (2007), who employed the methodology to analyze advertising creatives, their personality types and behaviors related to the creative process.

Table 8a

Studies regarding advertising creatives that have employed grounded theory research

Author	Research title	Summary
Blythe, J. (2007)	Advertising creatives and brand personality: A grounded theory perspective	Interviews with 8 creatives and 1 branding consultant to talk about their experiences in creating and interpreting brand personalities. The personalities of creatives are also discussed.
Chong (2006)	How do advertising directors perceive research?	A total of 17 creative directors in Singapore were interviewed. Although the author doesn't explicitly state that he used GTR, his categorization and coding system is the same as in GTR. He even mentions his sample was selected using theoretical saturation.
Estanyol & Roca (2015)	Creativity in PR consultancies: Perception and management	In-depth interviews with 23 practitioners and data analysis following GTR protocol.
Kover (1995)	Copywriter's Implicit Theories of Communication: An Exploration	The author interviewed 20 copywriters. He doesn't explicitly mention GTR, but the method used to analyze the data determines that GTR coding and category creation was present.
Mensa (2012)	Advertising creatives in Peru: Characteristics and work environment	The researcher interviewed 13 creatives and used GTR to explore their characteristics and working conditions within ad agencies.
Nyilasy, Canniford & Kreshel (2013)	Ad agency professional's mental models of advertising creativity	Design and data followed GTR paradigms to explore how advertising creativity is generated. A total of 30 practitioners were interviewed.
Nyilasy & Reid (2009)	Agency Practitioner Theories of How Advertising Works	GTR was used to explore the thoughts of 28 senior-level practitioners (including creatives) regarding how advertising works.
Oliver & Ashley (2012)	Creative Leader's Views on Managing Advertising Creativity	Authors employed GTR to analyze interviews conducted by the Wall Street Journal's Creative Leaders Series to creative. The sample consisted of 120 interviews in over 30 years.

Table 8b
Studies regarding advertising creatives that have employed grounded theory research

Author	Research title	Summary
Roca, Bradley, Barrios, & Muñoz-Sánchez, (2017)	Creativity identity in Colombia: the advertising creatives' perspective	Researchers interviewed 24 creatives in Colombia using GTR to determine how context influences advertising creativity practices.
Round & Styhre (2017)	Reality bites: Managing identity ambiguity in an advertising agency	The authors interviewed 12 practitioners in Australia to explore how individuals and groups handle ambiguities and tensions inherent to their work.

4.4 Constructivist Grounded Theory Research

There are four versions of GTR that have been classified as 1) classic grounded theory, 2) evolved grounded theory, 3) constructivist grounded theory and 4) transformational grounded theory. Charmaz has argued since the mid-1990s that a constructivist approach to grounded theory is both possible and desirable, because “data do not provide a window on reality. Rather, the ‘discovered’ reality arises from the interactive process and its temporal, cultural, and structural contexts” (Charmaz, 2000, p. 524).

“Constructivist grounded theory celebrates first hand knowledge of empirical worlds, takes a middle ground between postmodernism and positivism, and offers accessible methods for taking qualitative research into the 21st century.

Constructivism assumes the relativism of multiple social realities, recognizes the mutual creation of knowledge by the viewer and the viewed, and aims toward interpretive understanding of subjects' meanings" (Charmaz, 2000, p. 510). This method has had a long history of engaging both *why* questions and *what* and *how* questions (Charmaz, 2008). Charmaz (2000) suggests that constructivist GT allows researchers to portray subject's experiences in fullness, to tell their story, beyond just describing data.

The chosen GTR version for this thesis is constructivist GTR because is the tradition recommended by Goulding (2017), who suggests that it will create theory grounded on the voices of advertising creatives. This approach permits a deeper conversation with the interviewees and how winning a Cannes Lions has affected them both professionally and personally. The researcher aims to explore their opinions, feelings, and personal experiences to contribute to the academic literature regarding awards and advertising creatives.

Constructivist grounded theory has gained popularity within the field of advertising and is considered to be a useful tool to study several phenomena within the field. The approach is "better suited to capture the complexities of the problematic and relativist nature of creative personalities" (Goulding, 2017, p. 64).

4.5 Procedure

4.5.1 Pilot study

An exploratory investigation was conducted to 1) test research questions and 2) discover main emergent meta themes related to how creatives are affected, both personally and professionally upon winning a Cannes Lions. The chosen methodology was qualitative research and in-depth interviews were conducted following the guidelines of constructivist grounded theory research (Charmaz, 2006). Participants were invited to answer four main research questions and their respective sub-questions to further discuss each subject.

Table 9

Research questions and research sub-questions for the study

Research question	Sub-questions to further discuss the matter
RQ1: What is the impact of Cannes Lions in advertising creatives' careers?	<ul style="list-style-type: none"> a. What are the positive outcomes of winning Cannes Lions for advertising creatives? b. What are the negative outcomes of winning Cannes Lions for advertising creatives? c. Does winning Cannes Lions affects a creative's relationship with agency personnel? d. Does winning Cannes Lions affects a creative's relationship with clients? e. Does winning a Cannes Lions improve the visibility of creatives within the advertising industry? f. What strategies do creatives employ to announce their win at Cannes Lions? g. What does a winning Cannes Lions signal (communicate) about you?
RQ2: How does winning Cannes Lions affect advertising creatives' personal life?	<ul style="list-style-type: none"> a. How was your personal life before winning Cannes Lions? b. Has winning Cannes Lions changed your relationship with your family and friends? c. Has winning Cannes Lions led to a better material life and leisure? d. Has winning Cannes Lions affected your physical health?
RQ3: How does winning Cannes Lions affect advertising creatives' emotions?	<ul style="list-style-type: none"> a. How has winning affected your emotional state positively? b. How has winning affected your emotional state negatively?

4.5.2 Pilot study sample selection

The study was focused on creatives who have won at least one Cannes Lion before 2014, to be able to evaluate impact. For the pilot phase, 6 creatives were chosen to test the research questions for future stages. According to grounded theory research, interviews with six individuals are enough to identify metathemes (Guest et al., 2006) and uncover 80% of the topics (Nielsen & Landauer, 1993). The creatives are senior-level (6), including 5 creative directors and 1 associate creative director. Participants are from Spain, Puerto Rico, Germany, Brazil, Colombia and the Dominican Republic (see Table 10). Creatives from Brazil, Germany and Spain were chosen because those countries have been in the top 10 ranking at the Cannes Lions Festival. Puerto Rico and the Dominican Republic were also selected because they represent smaller markets that win at the Cannes Festival, but collect less prizes per year and are not even in the top 20 of the world ranking. The researcher aimed to see how the Cannes Lions has an impact on creatives and if that impact varies according to country or job market.

Table 10
Pilot study participants

Intv.	Gender, Age & Country	Current Position	Education Degree & Major	Agency type	Years of experience	Cannes Lions
1	M, 50, Spain	CD	B.A. Journalism	Network	26	4
2	F, 34, Dominican Republic	ACD	B.A. Advertising + Creative School	Network	13	1
3	M, 38, Puerto Rico	CD	B.A. Communications	Network	17	3
4	M, 39, Brazil	CD	B.A. Marketing-Advertising	Network	19	5
5	M, 35, Colombia	CD	B.A. Graphic & Web Design	Network	12	3
6	M, 55, Germany	Founder & CD	B.A. Communications	Hotshop	30	6

Notes: M: male, F: female; ACD: Associate Creative Director, CD: Creative Director

4.5.3 Pilot study data collection

A semi-structured interview was conducted face-to-face with creatives in a physical space (2) (i.e. agency, bar) or via skype (4) between June 2018 and January 2019. On average, each interview lasted forty-seven minutes and all of them were recorded in mp3. Once interviews were transcribed, the process of open coding, thematic analysis, category generation and modelling began.

4.5.4 Pilot study characteristics and analysis

Six advertising creatives were contacted via email. The sample consisted of five men and one woman, with an average age of forty-two years and twenty years of professional experience. On average, participants have won four Cannes Lions. At the educational level, they all attended college and earned a bachelor's degree: Four studied communications and advertising, one participant studied journalism

and one majored in graphic and web design. Only one participant attended a creative school after graduation. Five worked in a creative global network and one founded a creative hotshop after working many years in global agencies (see Table 10).

4.6 Final qualitative research

4.6.1 Sample selection for the qualitative phase

For the final qualitative phase, creatives from Brazil were chosen. Brazil was selected to explore the impact of winning a Cannes Lion in a country that for years has consistently been regarded as one the most creative in the world – third in 2019.

Taylor (2012) suggests that advertising research should pay more attention to the Latin American region. Studying Brazil in this thesis might help satisfy the need to acquire more knowledge regarding this geographic area.

4.6.2 Purposive sampling

Purposive sampling was employed for this research since participants must have pre-selected criteria to be able to answer the research questions (Mack et al., 2005), in this case, be Cannes Lions winners. Snowballing is the specific type of purposive

sampling chosen for this research. Sasser & Koslow (2008) have stated that recruiting advertising creatives for research purposes can be a difficult endeavor because having access to them is a constraint. If recruiting creatives is a challenge for researchers, contacting creatives who have specifically won Cannes Lions is even more laborious. Therefore, after completing their interviews, participants helped the researcher recruit other Cannes Lions winners within their job markets by providing names, phones numbers, and email addresses. Being referred by colleagues made creatives more willing to participate.

4.6.3 Qualitative Study

4.6.3.1 Sample Selection

The study focused on creatives who have won at least one Cannes Lion before 2017. All creatives were contacted via email and were invited to participate in the research. To guarantee that they are actual Cannes Lions winners, the researcher verified their LinkedIn accounts, had access to their online portfolios and explored on search engines to identify news regarding the win. Purposive sampling in the form of snowballing took place after the first interview. Data saturation (Aldiabat & Le Navenec, 2018) was reached at 18 interviews.

4.6.3.2 Data Collection

A semi-structured interview was conducted via Skype with 18 Brazilian creatives between the months of May and November of 2019. Interviews were conducted in Portuguese. On average, each interview lasted forty-nine minutes and were recorded in mp3. Interviews were transcribed in Portuguese and translated into English. A professional translator reviewed the documents, both in Portuguese and English, to guarantee an accurate translation. Once interviews were transcribed and approved by the professional translator, the process of open coding, thematic analysis, category generation and modelling began (Charmaz, 2000).

4.6.3.3 Characteristics and Analysis

The chosen creatives for this research were senior-level, specifically creative directors (100%). Interviewees included both men (12) and women (6), all of Brazilian nationality, who on average are 40.39 years old and have 18.55 years of experience as advertising creatives. On average, they have won 10.94 Cannes Lions during their careers. All participants completed a bachelor's degree in several fields: advertising (6), communications (4), advertising and marketing (3), visual arts and graphic design (3), and psychology (1). Four participants pursued graduate degrees: MA in Design (1), MBA in Marketing (1), MA in Advertising and Marketing (1), and MA in advertising (1). At the time of the study, the majority worked for global networks

(15), while others are employed by local Brazilian agencies (2) and by an in-house agency within a company specialized in eyewear (1) (see Table 11).

Table 11
Demographics of interviewed creatives from Brazil

Intv.	Gender & Age	Current Position	Education Degree & Major	Agency type	Years of experience as advertising creative	Cannes Lions won	Award Index per years of experience (mean)
1	M, 39	CD	BA Advertising/Marketing	Network	18	18	1.00
2	M, 40	CD	BA Advertising, MA Design	In-house	17	10	0.58
3	M, 39	CD	BA Advertising	Network	19	5	0.26
4	M, 47	CD	BA Advertising	Network	29	24	0.83
5	M, 36	CD	BA Advertising	Network	12	9	0.75
6	M, 41	CD	BA Communication MBA Marketing	Network	22	5	0.23
7	M, 41	CD	BA Advertising	Network	18	5	0.28
8	F, 47	CD	BA Psychology	Network	20	4	0.20
9	F, 45	CD	BA Advertising	Local	20	1	0.05
10	F, 34	CD	BA Communication	Network	12	5	0.42
11	M, 45	CD & Founder	BA Communication & Marketing	Local	23	17	0.74
12	M, 46	CD	BA Graphic Design	Network	26	7	0.30
13	M, 36	CD	BA Graphic Design	Network	15	17	1.13
14	F, 45	CD	BA Communication & MA Advertising & Marketing	Network	23	41	1.78
15	M, 32	CD	BA Advertising/Marketing	Network	11	10	0.91
16	F, 37	CD	BA Advertising/Marketing	Network	13	4	0.31
17	M, 36	CD	BA Visual Arts & Design	Network	14	3	0.21
18	F, 41	CD	BA Communication & MA Advertising	Network	22	12	0.55

Note: Percentages of participants who are employed by Network agencies (83.3% of the sample); Independent agencies (11.1%) and In-House agencies (5,6%). On average, interviewees have 18.55 years of experience in the advertising industry, have won 10.94 Cannes Lions and win 0.55 Cannes Lions per year of experience.

CHAPTER 5 RESULTS

A group of 18 creative directors were approached to ask them about how Cannes Lions have had an impact on their careers, personal lives and hiring decisions.

Results will be divided into three sections, one dedicated to each subject. Verbatim with the most remarkable comments voiced by participants during interviews can be consulted in the appendix section.

5.1 Opinions regarding the Cannes Festival of Creativity

Creative directors voiced their opinions about the importance, relevance and tradition of the Cannes Festival of Creativity. They shared both positive and negative comments and provided examples to further explain their perceptions.

The positive aspects of the festival will be presented first, followed by the negative traits of the event.

5.1.1 Positive aspects regarding the Cannes Festival of Creativity

Brazilian creatives hold the Cannes Creativity Festival in high regard (see Table 12). They think that it is the most important creativity festival in the world (18). In this vein, they describe it as the world standard of creative advertising (16), the “Oscars of the Advertising industry” (8), the top platform to reward advertising creativity

compared to the many festivals around the world. It is also full of tradition since it has been in place for several decades. For a creative, to earn Cannes Lions is a professional and personal milestone, as it is also the greatest accomplishment in terms of recognition (18). The award also holds a glamour aspect that surrounds it and makes winners feel important, up to date, and in touch with the latest trends in the industry. To be part of the tradition of the Cannes Festival makes creatives feel part of its history, which also serves as validation.

It's the most important festival in the industry. It's important to win and go to the festival in order to learn new things. The festival determines what's important in the industry. You see trends and where the market is going (Interviewee 5, creative director).

It is a glamorous festival and it's full of tradition, so that is why creatives want to win the Lion (Interviewee 7, creative director).

Cannes is where the best creatives in the world meet, people who love ideas and solving problems. It's a celebration of the best ideas in the world. If you want a successful career, you must earn Cannes Lions. It's the highest accomplishment for an advertising creative (Interviewee 8, creative director).

Table 12

Participants' opinions about the Cannes Creativity Festival (Brazil)

Cluster #	Topic	Thematic areas	Frequency
1	Opinion of the Cannes Festival	Positive aspects	
		World's most important ad creativity festival	18
		· World standard	16
		· The Oscar of advertising	8
		Learning experience for ad professionals (workshops/seminars)	16
		· Education for the clients	13
		· Education for the clients	15
		Networking and improvement of relationships (clients, peers)	3
		· The place to recruit talent	13
		· The place to recruit talent	12
		Seal of quality or approval	12
		Celebration of creativity	10
		Motivation/Inspiration	
		An opportunity to shine	
			8
		Negatives aspects	8
		Scam work ("truchos") (-)	7
		Too many Lions have made winning easier (-)	6
		Politics determine if you win (-)	
		It's a business to win money (-)	

Creatives believe that the festival is a great platform to learn through workshops and seminars that benefit the whole industry (16). The festival now caters to all advertising professionals, not just creatives, and also serves as a forum to educate clients (13) about the kind of ideas that actually build and transform brands.

Festival organizers have refocused the content and experiences of the festival to renew it and protect its relevance in the industry since most of the content can be obtained through the internet. Nowadays the festival offers seminars with top people from various sectors, including entertainment, music, technology,

innovation, and media. The festival aims to offer content that inspires creatives beyond the realm of advertising and marketing communications. To attend the Cannes Creativity Festival and winning Cannes Lions is a great source of inspiration and motivation (12) that feeds their passion to create more creative and innovative ideas:

The festival started to offer experiences to clients, account executives, planners and media executives. It became a festival for all professional working in advertising and not just creatives. The Young Lions competition now has categories for marketers, media, public relations, strategy and it shows that it wants to unite everyone. The festival opened to include all advertising departments and clients (Interviewee 9, creative director).

After you go to Cannes, you feel more inspired when you get back home. The organizers nowadays are also more focused on offering seminars and talks about subjects that are not necessarily related to advertising. They are more focused on technology, artificial intelligence, anything that might help advertising professionals create. They had to re-focus the content because you can see the entries already on the internet the very next day after they come out. They had to give people reasons to go to the festival. It's a matter of having humans get inspired together (Interviewee 16, creative director).

Cannes is the materialization of creativity. It is where true talent is recognized. A place to educate clients and advertising professionals regarding what is good and what is not (Interviewee 3, creative director).

The fourth aspect that was mentioned focused on how the festival provides valuable opportunities for networking (15). At Cannes, professional relationships improve: new connections are made with clients and colleagues (15), talent can be recruited (3), and existing relationships become stronger (15). Also, many global

agency networks use the occasion to hold meetings with their creative directors from all over the world and produce events so employees can mingle, meet and learn. This is common practice for agency networks such as FCB and Wunderman Thompson, among others.

At Cannes, creatives want to establish relationships with all kinds of people from the advertising industry, especially top executives and clients (Interviewee 3, creative director).

I have attended the Cannes Festival since 2011 and I have made contacts, friends and colleagues. I have created strong bonds with certain people and the networking capacity of the festival is amazing (Interviewee 6, creative director).

[Cannes is] ...an opportunity for networking and selling agency creativity to clients. It's a great chance to prove to your client that your agency is the best at creativity. It's great to recruit talent and see where the market is going. You improve relationships with colleagues and clients (Interviewee 11, creative director).

The benefits the Festival provides are important for the careers of advertising creatives because winning Cannes Lions gives them a seal of quality or approval that validates them as creatives (13), and they regard it as an opportunity to shine (10). Most of the time creatives question whether they're talented or not and winning Cannes Lions makes them feel like they are actually good at their craft. Creatives feel that they belong to a special group of professionals, "the circle of winners". In advertising, third parties decide who is truly talented and worthy. When

the Cannes jury determines that a creative's work is worthy of recognition, then that prestige is glamour is transferred to the campaign's creator.

All creatives, at some point question if they are good or not. A Lion lets them know that they are seriously good. Then the award gives them the confidence and validation they so crave (Interviewee 3, creative director).

Winning a Lion made me feel as if I had a quality stamp (Interviewee 3, creative director).

We need other people to determine if our work is good. Creatives are needy and we need feedback regarding our work. A Cannes Lions winner is a creative who has been officially validated by the industry (Interviewee 7, creative director).

5.1.2 Negative aspects regarding the Cannes Festival of Creativity

Although the Cannes Festival received praise and was described as an overall positive experience, four negative aspects emerged: scam work as a strategy to win (8), abundance of awards with the introduction of new categories (8), the role of politics in the selection of winners (7), and the festival has become a business to win money (6). Regarding scam or spec work, this kind of entry wins every year, and this is considered as not fair for the rest of the industry (8). A creative director commented that "Brazil became largely known for producing scam work and the country's image was jeopardized" (Interviewee 9, creative director). The irony of the matter is that although creatives think scam work is negative, some defended it by comparing advertising to other creative industries (fashion) or as a creative

exercise, because selling award-winning ideas to clients can be a difficult endeavor and for that, they resort to spec work to be able to show their true talents.

It's a place where you see spec work that clients didn't have the guts to produce. If a client approved the idea, then it's not scam work. You can see that kind of work as "trends". It's like what happens at fashion shows, a lot of clothes are produced for show purposes, people will not wear those abstract weird-looking clothes at the street. Designers just want to show their creativity. That also happens in advertising. Then to me it's ok to send it to Cannes, if it was at least approved by the client (Interviewee 6, creative director).

Everyday work is very hard for creatives and that is why sometimes we must create spec or scam work. We create proposals for clients and some people criticize them, but they are exercise for the brain (Interviewee 4, creative director).

The second negative aspect was the overabundance of awards by the introduction of new categories (8). The creation of new categories in the festival has made winning easier. The abundance of categories raised concerns and creatives suggested that the amounts of trophies should be scarce, or their value will decrease:

Many years ago, a person would win a Lion and immediately receive job proposals, a salary increase, and your career would go up. Nowadays, Cannes offers too many Lions and that effect to me has decreased" (Interviewee 4, creative director).

Cannes is the festival that better represents the industry. The problem is that Cannes has integrated so many categories that it has become a business and that could affect its value. To keep its value, fewer awards and categories should be presented (Interviewee 10, creative director).

The presence of politics in the selection of the winners was the third negative aspect mentioned (7). There is a link between the amount of Cannes Lions advertising networks win and the value of their stocks in the market. Top executives demand awards to their respective creative directors around the globe because it makes economic sense for the earning of the network. Creatives contact their friends who serve as jury in Cannes to ask them to vote for their ideas and the work of their network. If a jury belongs to a specific global agency, odds are that he/she will favor the work submitted by the network and its affiliates. This kind of “lobbyism” is allegedly common practice in the festival. Networks get involved in the voting process because they want to be top in the rankings and aim to win the “Network of the Year” and “Agency of the Year” award because it’s good for business. Even the kind of metal creatives win can be viewed as a political or a legitimate victory. For example, when an entry becomes a finalist, calls will be made to jury members to vote for it to become at least bronze, which increases the points of the network in the festival.

I think it’s full of politics because the stocks of the network gain or lose value according to the results at Cannes. Then it became a business. When there is money involved, then politics come in (Interviewee 7, creative director).

Some victories at Cannes are political victory because one idea is shortlisted and people from networks call their friends at the jury to convince them to vote for it (Interviewee 6, creative director).

At Cannes, certain victories involve a lot of politics. Creative directors from networks call their colleagues who are jury members and ask them to vote for their campaigns. Jury members are aware of which campaign represent their networks and there's a possibility that they will defend them in the voting process (Interviewee 17, creative director).

The last negative aspect considers that the Cannes Festival has become a business to win money for the organizing company (6). Allegedly, when agencies spend a considerable amount of money in the festival, they receive awards as a token of appreciation, instead of receiving the distinction for the quality of their work. If Cannes Lions can be bought in this manner, the illusion of meritocracy that surrounds the award will be lost.

There are ideas that are unanimously chosen but there is a grey area, in which, people say that a group invests a lot of money in Cannes, so they deserve to win an award. Suddenly an Asian country that is not very creative spends a lot of money in the festival, and you have to give it an award just because of the money spent (Interviewee 7, creative director).

Unfortunately, I have seen how the festival has become more interested in making money. That's why they keep creating new categories. I have seen entries that don't deserve to win, but they end up with an award because they have spent plenty of money in the festival. This is dangerous (Interviewee 13, creative director).

The Cannes Festival has become a money-making machine. Sometimes I feel like the amount of money that an agency spends is more important than the actual creativity they produce (Interviewee 16, creative director).

5.2 Signaling and Cannes Lions

5.2.1 Positive signals of Cannes Lions in creatives' careers

Three main categories emerged regarding the positive impact of receiving the international distinction: High status, emotional earnings and wider visibility (see Table 13). Within each category, themes were also identified and will be further explained.

5.2.1.1 High status

The first main category is high-status. Within this category, positive signals include: monetary benefits, job mobility, better professional relationships, work in a new country, enhanced motivation and productivity increase.

Table 13

Positive signals of Cannes Lions in participants' careers (Brazil)

Cat. #	Category	Individual themes	Frequency
1	High status	1. Monetary Benefits	
		• Salary increase due to job mobility	18
		• Bonus as gift	9
		2. Job Mobility	
		• Become creative director	18
		• Contact from new agencies	18
		• New job	18
		3. Work at a new country	15
		4. Better Professional Relationships	
		• Agency management	16
		• Colleagues	14
		• Former creative directors who supervised them	8
		• Clients	8
5. Enhanced motivation	15		
6. Productivity Increase	15		
2	Emotional earnings	1. Self-esteem, confidence boost and self-realization	18
		• Confidence to propose riskier ideas	14
		2. Skills and talent validation by peers	18
		3. Role model status	16
		• Creative jury at festivals	13
		• Key speaker	8
• Teaching jobs	8		
4. Prestigious group membership & sense of belonging	16		
5. Proud family and friends	15		
3	Wider visibility	1. Media attention and publicity	18
		2. Personal branding building	18
		3. Sharing the victory on personal social media accounts	18

The first theme that was identified was better material life due to title upgrade.

Regarding this category, creatives received salary increases (18) by switching jobs

(18). Although some interviewees received monetary benefits upon winning at the agencies they used to work for, such as bonuses (9), they have stated that it was approximately 15 years ago and that the tradition of offering bonuses and salary raises is not common practice nowadays. Switching jobs has been key to obtaining better economic resources. Therefore, job mobility is a factor to improve their material resources:

I didn't receive a promotion, nor a salary increase at the current agency, I received a proposal to go back to the agency that won the awards. They offered me a promotion and gave me 5 times my salary (Interviewee 14, creative director).

When I won my first Lion, I received a bonus from [name of the network-agency]. I was paid in dollars and it was \$20,000. It's the only time I received a bonus regarding awards" (Interviewee 1, creative director).

I received bonuses sometimes when I won, and it was in dollars. I received a 3-month salary as a bonus for performance at Cannes (Interviewee 13, creative director).

Job mobility was the second established theme since all participants became creative directors (18) after being contacted by competing agencies (18). They switched to new jobs (18) and most even moved to new countries for work (15). The power of the award allowed them to acquire a better job as creative directors (18). Cannes Lions are especially valuable when looking for work at global networks because they are always on the quest for international awards to be top at

creativity rankings. Recognition at Cannes also facilitates work visas for creatives because it shows that they possess special skills needed in the country:

Cannes Lions are extremely important when you want to work for agency networks, they really look at them. Winning Cannes Lions allowed me to work in several agencies in Brazil, The Netherlands, Sweden, Germany, Dubai, and now I'm the creative director in an in-house agency for a client... in the Channel Islands, United Kingdom (Interviewee 2, creative director).

When I kept winning, agencies outside of Brazil wanted me and that's why I moved to the United States. Then I kept winning more Lions, I had to prove myself once again and later moved to Europe (Interviewee 6, creative director).

I was invited to become a creative director in the United States. When you work in the United States, you need a preference visa or a special skills visa, so a Lion allows you to prove to the government that you have special abilities. It helps a lot in hiring (Interviewee 3, creative director).

I came to work in the United States because I wanted to work for a new market and try to solve new problems (Interviewee 14, creative director).

Winning Cannes Lions really helps, and I live in Spain because I won (Interviewee 16, creative director).

The third theme regarding how winning Cannes Lions send positive signals on behalf of winners is the improvement of professional relationships in general (16): with agency management (16), colleagues (14), former creative directors who supervised them (8) and clients (8). In this regard, creatives win the confidence (respect, trust) of agency management when they propose ideas because top

executives know that they are validated by the industry. The opinions of award-winning creatives have value in meetings and management support their decisions. Also, clients respect Cannes Lions winners because they have proven they are talented, create work that grabs attention, have a respectable reputation, and therefore, can be trusted. Although some clients are skeptical about award-winning work, those who support it get behind creative directors and even dream of earning international recognition with their brands:

When a new CEO entered the agency, he already knew my work and that set the tone for our relationship. He trusted me and supported my decisions (Interviewee 3, creative director).

Clients respect me more since I won because they know that I'm a proven creative and they trust my talent. They know I'm validated. They cannot say I'm not good if the whole industry thinks I'm worth it. But a prize is not just important for creatives, agencies build their reputation based on awards and they showcase their talent. My bosses were happy with me and their bosses were also happy, so it was a positive domino effect (Interviewee 7, creative director).

[Cannes] It improved my career with my clients. Some clients want to compete in Cannes. Within the agency, I also improved my relationship with management (Interviewee 15, creative director).

My professional relationships did change after winning Cannes Lions. My voice is now more valuable. People listen to me way more because of the Lions and because I'm now a creative director. I have more confidence now (Interviewee 17, creative director).

Enhanced motivation is the fourth theme that emerged within the high status main category. Participants explained that high status (15) made them feel more motivated:

Winning a Cannes Lion gives you professional maturity and makes you feel confident and worthy. It gives you more confidence to present crazier riskier ideas and sell them better. The Lion makes you think that you are on the right path and it gives you a greater conscience regarding your potential and worth (Interviewee 9, creative director).

The sixth theme that was identified was productivity increase (15) since they have the need to prove themselves once more:

You do need to keep earning Lions to be within the best of the world because every year there's people who win 9 or 10 Lions and you are competing against them. I was being contacted because I did great work every year and won. If I had stopped doing great work, I would have been ignored (Interviewee 10, creative director).

5.2.1.2 Emotional earnings

Another direct result of winning at Cannes that positively affected creative directors' careers was the acquisition of emotional earnings, which is the second main category that emerged during research. The first theme that emerged within this category was self-esteem, confidence boost and self-realization (18). Winners also crave the respect and admiration of their counterparts and earning recognition is a direct road to achieve it. Emotional compensation is as important for creatives as is

monetary rewards. Therefore, by earning the respect of their colleagues they experience positive emotions that have implications on their careers:

Colleagues respect you more. The creative director trusted me more and knew I could deliver. I became the 'dupla' [pair] that the agency trusted, the one that got the best projects. I did win several times and that consistency made them know that they could trust me (Interviewee 11, creative director).

How the market looks at you changes. People respect your opinion because they know you know what you're talking about. Lions open doors for you (Interviewee 13, creative director).

The second theme that arose was skills and talent validation from peers (18). In advertising, it is others who decide if you are talented or not. To open the door, colleagues and supervisors must deem a creative worthy:

I immediately noticed that my colleagues started respecting me and people would talk about my victory. People who didn't say "Hi!" before, would start talking to me. I felt as if I had won access to a special club (Interviewee 4, creative director).

Winning made me feel more confident and helped me realize that I'm in the right profession, that I chose well, and I'm good at what I do. Winning at Cannes is a confirmation of your skills and talents (Interviewee 7, creative director).

The third theme that emerged during coding was role-model status (16). Creatives had access to several experiences, including being invited to talk at conferences and teach at universities. Winners became role models and references for

professionals within the industry. This occurs when their talents are acknowledged, and are considered worthy and gifted by colleagues within the advertising creative community:

I have been a creative jury for festivals in Brazil, Puerto Rico, Spain and many others. I have offered many talks for events, universities and professional networks (Interviewee 1, creative director).

I was a jury member, I have taught at universities and have been invited as speaker at several events. I loved being involved with universities and I like to identify talent at them (Interviewee 2, creative director).

Lions open doors for you. You are invited to talk at conferences, to teach at universities, and people want to know you. I taught art direction courses at universities and I love sharing my experience with others. I like inspiring the younger generation (Interviewee 13, creative director).

I have been a jury in 23 creativity festivals in 10 different countries since winning Cannes Lions. Then winning at Cannes lets you see the world for free! (Interviewee 15, creative director).

The fourth theme that was identified as an emotional earning was the sense that they acquired a prestigious group membership and a sense of belonging to a special circle (16):

Not all creatives have Lions. Only the best creatives win them. By winning, you feel like you belong to a special club, a circle of winners. After winning you feel important and you feel like you truly belong in this industry. It's a great feeling (Interviewee 8, creative director).

When you are a creative you always dream of winning Cannes Lions because you don't feel like you belong to the creative department until you actually

win that trophy. When I won, I felt important and I felt as if new doors opened for me. I felt as if I finally belonged to this industry (Interviewee 10, creative director).

The fifth theme that positively affected creatives was proud family and friends.

When loved ones acknowledge that a creative's talents and skills have been validated, they shower winners with positive comments and appreciation:

My family is very proud of my accomplishments. When I won the first time, they threw me a party and invited all of my friends. My wife knows how much I wanted a Cannes Lion in my life. She has seen me struggle and work for many years, so when it finally happened, she cried because she couldn't hide how happy and proud she was. She's my biggest fan (Interviewee 7, creative director).

My mom actually brags to her friends about how good her son is at his job. Whenever someone asks about me, she says that I'm doing great and that I just keep earning the "Oscar of the advertising industry". It feels great to give my mother reasons to be proud of me (Interviewee 16, creative director).

5.2.1.3 Higher visibility

The third category identified was how the signaling power of Cannes Lions improved a creative's visibility within the labor market (18) because the award demands attention from professionals within the industry locally and internationally. The first theme within this category was media attention and publicity. Winning ideas are covered by main and specialized media and bring attention to the creatives who are responsible for them. All creative directors were

featured at some point on specialized media focused on marketing, advertising, communications and related fields (18). They say that this kind of visibility is possible after a win at a top creativity festival:

Exposure and visibility is part of the package of winning Cannes Lions. You receive coverage on specialized media, you get interviews, your idea also wins at future festivals because people have seen it at Cannes. We creatives include the awards we win in our portfolios and resumes. You include Cannes first (Interviewee 9, creative director).

The news about the winning ideas were shared on the social media platforms owned by the agency creatives work for and the social media platforms that belong to the network.

Creative directors received media coverage from specialized media (18) and outlets exclusively related to the industry, had the chance to be covered by Brazilian national media (6). The winners were featured on national newspapers (6) and national TV (6). In one instance, the reason why the news about the win was newsworthy was because the idea was created for a pro-bono organization, the effort was groundbreaking in terms of technology or because it was the first time that the country had won on that specific category at Cannes:

I won the first Lion in the history of Brazil in the category of innovation. It won a Bronze Lion. It was a sculptured sonogram in 3D that helped blind mothers “see” their babies with their hands. Instead of showing the picture on the screen, the doctor would print a sculpture of the baby so mothers could touch them and feel their features. This generated a lot of publicity from the national media in Brazil, beyond media related to communications

and advertising. It was something different and new for the media in general (Interviewee 6, creative director).

The visibility and exposure of winning Cannes Lions makes creatives want to keep earning them with their work. Pursuing Cannes Lions is a never-ending process for them:

Exposure and visibility is part of the package of winning Cannes Lions. You receive coverage on specialized media, you get interviews, your idea also wins at future festivals because people have seen it at Cannes. We creatives include the awards we win in our portfolios and resumes. You include Cannes first (Interviewee 9, creative director).

The second theme that emerged was personal branding since creatives use the victory to build and communicate their quality as professionals in order to have a competitive advantage within the labor market:

In Brazil, we do a lot of self-promotion efforts. We market ourselves to our colleagues and we want to be validated by the industry. It's a human necessity to be recognized and validated. A Lion is a stamp of quality in a creative's talent. It's a very simple way to summarize a person's worth in the industry (Interviewee 16, creative director).

I think it's important to tell your professional story and if you don't do it, then, who will? I have to tell people about my accomplishments because I worked hard to be successful. There are many talented people who didn't know how to tell their story. Then there's people that are not that talented and are very successful. It's all about building your image, your brand as a person. Your career depends on how you manage it (Interviewee 13, creative director).

The third theme that arose was sharing the victory on social media platforms. Creative directors want to win Cannes Lions because according to them, winning awards shows their quality as professionals. A victory at Cannes is storytelling in itself and they take advantage of traditional media and social media to highlight their accomplishments (see Table 14).

Table 14
How creatives share the news of their victories at the Cannes Festival of Creativity (Brazil)

Category	Individual themes	Frequency
Exposure and sharing the news of the win	Personal Branding	
	Personal Social Media Platforms	
	•Facebook personal account	18
	•LinkedIn personal account	17
	•Instagram personal account	17
	•Twitter	2
	Media	
	•Specialized media (Communications, marketing)	18
	•Social media platforms from the agency network	14
	•National Newspapers	6
	•National TV	6
Content of the messages		
•Pictures and videos holding the Lion (public ceremony)	18	
•Pictures of the Lion at the agency	16	
•Case study or ad with the “Cannes Winner” logo	15	

Advertising creatives take advantage of the victory to communicate their talents and skills to potential employers, colleagues and the entire industry. Winning Cannes Lions is a valuable opportunity for them to engage in personal branding efforts to separate themselves from the rest.

Creatives need visibility and winning at Cannes proves that you are world-class. It proves that your work deserves recognition. People will call you and you just have to impress them. Cannes is a platform that gives you the kind of exposure you need to communicate that you are one of the best (Interviewee 16, creative director).

To tell their professional stories and stand out, creatives use their social media accounts (see Table 14). They share the news about their victories, Facebook (18) being the most popular platform followed by LinkedIn (17), Instagram (17), and Twitter (2). What kind of content do they share? Interviewees explained that they create posts with pictures holding the Cannes Lion (18), pictures of the Lion when it arrives at the agency (16), and the case study or ad with the “Cannes Lions Winner” logo (15) (see Figures 9, 10 and 11).



Figure 9. Creatives share pictures with Cannes Lions to signal their quality. Picture shared by an actual advertising copywriter on LinkedIn, Facebook, and Instagram.

Oscar Mayer Sizzl

The Dating App for Bacon Lovers

Challenge
To build loyalty among bacon consumers who switch from brand to brand in the grocery aisle, Oscar Mayer set out to prove that all bacon is not the same, and it's the only brand worth committing to.

Execution
Armed with the insight that in love, as it is in bacon, it's important to be selective when looking for the one, we created Sizzl - the first and only dating app that helps bacon lovers find true love with someone who shares their selective taste in bacon.

Results
Sizzl transcended newsworthiness to become an outright cultural phenomenon, and the buzziest campaign in Oscar Mayer's history.

- 869M** EARNED IMPRESSIONS
- 644%** INCREASE IN BRAND CONVERSATION
- 5.4%** LIFT IN SALES
- 54K** APPLICATION DOWNLOADS

Please watch the video and learn more at: awardmaterial.com/Sizzl/

AdvertisingAge | BuzzFeed | CNET | THE HUFFINGTON POST | MONEY/ABC NEWS | Mashable | NBC | TIME

Figure 10. Winning ideas are branded with the Cannes Lions logo to show that they have received a seal of approval (see upper-right corner).



Figure 11. Creatives share their award-winning ideas on their social media platforms and brand their ideas with the Cannes Lions logo to show that a piece of work has been recognized at the festival.

Creatives in Brazil have a timing for sharing their accomplishments at Cannes: 1) Posting when the piece is shortlisted, 2) Posting on-stage from the festival after winning (for Gold or Grand Prix winners) or pictures of the work featured at the winners' gallery from the festival (Silver and Bronze Lions winners), and 3) Postings when the Lions arrive at the agency:

They [creatives] post messages several times during the process: They post when they are shortlisted, when they are on stage, and when the Lions arrive at the agency (Interviewee 10, creative director).

In summary, this wider visibility led to calls from competing agencies, increased the amounts of visitors to the winners' LinkedIn pages, and produced professional opportunities never experienced before.

I gained visibility because many agencies called me. Four agencies wanted me. The searches on LinkedIn skyrocketed, people wanted to see my profile. People knew who I was, I became kind of famous. They interviewed me in several media outlets, I was a festival jury member, I have been invited by universities to talk and at the Facebook headquarters (Interviewee 8, creative director).

After winning a Lion, I was approached by many agencies, I received proposals and people already knew who I was. That catapulted my career (Interviewee 9, creative director).

I did receive a lot of calls and a lot of people were interested in meeting me to see my work (Interviewee 10, creative director).

Although participants praised the Cannes Creativity Festival and the positive signals Lions send, they did mention that nowadays one Lion doesn't change your career. To repeatedly win awards in the Brazilian market is a necessity to creatives in order to be "top of mind" and be considered talented. In this regard, they must win constantly in order to signal that the win was not a "lucky shot". Winning consistently proves that they are truly talented. To earn one Lion doesn't immediately change a creative's career. A better salary and position actually materialize after creatives win over four Cannes Lions.

I did receive a lot of calls and a lot of people were interested in meeting me to see my work, but I didn't switch agencies or gained a better salary because I won a Lion, and it was a Gold Lion. I saw a difference after I won 4 Lions. I was invited to work at an agency in the United States with a better salary and working conditions (Interviewee 5, creative director).

5.2.2 The negative signals of Cannes Lions in creatives' careers

The results for the negative signals of winning Cannes Lions will be divided into two sections. The reason for this is that participants shared anecdotes about how the victory adversely affected them, but also how winning jeopardized the career of colleagues close to them. Therefore, the negative impact on the professional lives of interviewees will be presented first and after, their accounts on the negative experiences they have witnessed regarding others will be shared.

5.2.2.1 Negative signals for interviewed creative directors

Respondents identified three negative results of winning Cannes Lions (see Table 15): obsession to win new Lions (12), envy from colleagues (11), and excessive workload (6). Regarding the first negative aspect, creative directors became obsessed with winning every year to constantly prove themselves and because agency networks demand awards:

One year you win 10 Lions and the next one you win 2 and then you'll believe you're shit. Let me give you an example. Last year I was in Cannes and a really famous agency from Brazil had the worst year they've had in a long time. They were so sad and depressed, talking about the results. They had won 12 Lions that year, including a Gold Lion in Film! Can you believe it!? But they were not satisfied. That's sad. I was the only one saying, let's celebrate and drink. They were sad because they usually win 18 through 22 Lions per year. I think that's craziness! That's not healthy and it's not real. That kind of mentality doesn't build better brands or professionals. That mentality just feeds big egos and gives money to old people who are playing golf with other old people (Interviewee 1, creative director).

When you win, you want to win every year because you're among the best in the world. I wanted to feel like a winner every year. I wanted to feel respected every year. I feared that if I didn't win I wouldn't be respected. You feel pressured because people expect you to win again. The year you don't win you feel like you did something wrong and it's the opposite. The year that you win is the exception, not the norm. I created that obsession because I liked the feeling (Interviewee 18, creative director).

The second negative aspect that was identified by participants was professional jealousy or envy (11). A creative director who has worked in several countries explained that when creatives don't win at Cannes, they get frustrated and therefore, resent winners. Some even resort to stealing ideas from former colleagues:

Lions can create empathy, but also apathy in the form of envy. People try to diminish your victories because they have not won. It's sad but it happens (Interviewee 12, creative director).

When it comes to awards, there is a lot of envy. Winners get happy, losers get sad. Sometimes some people may have the same idea, but the one who produces it first wins. I talked to people about certain ideas and people that used to work with me went to work somewhere else and produced my idea. That's common and part of the game. Our industry is full of jealous people (Interviewee 6, creative director).

In our industry, envy is normal, but this happens to people who lack emotional maturity. You will feel negative energy towards you sometimes when you win, but you just have to ignore it (Interviewee 11, creative director).

Participants recognized a third negative result of winning Cannes Lions and it was excessive workload (6) due to high expectations. Creative directors expressed concern because their superiors expect more from them and involve them in more projects. Another reason why the workload increased is because they pay more attention to campaign details in order to make them perfect to compete at festivals. Their work must be flawless to be able to compete against entries from first-world countries that have more resources and greater budgets to produce creative work. Creative directors also explained that many entries nowadays are presented as case studies in video format and producing them is time consuming. Besides creating the campaign, piece, or event, now creatives have to produce case studies to tell the idea, show the executions, and display the results of the communication effort:

...the rest of the world is working to produce perfect work and you have to compete against them. You worry about every little detail and must balance your daily workload with ideas for festivals. Your work should be perfect in order to be competitive (Interviewee 6, creative director).

...the workload doubled. People expected way more of me. I need awards to keep my position as creative director. You need to keep earning awards to prove yourself once and once again (Interviewee 7, creative director).

We don't win awards because of account executives and clients, we win awards in spite of them and we must work hard to make it happen (Interviewee 18, creative director).

Table 15

Negative impact of Cannes Lions on a creative's career (Brazil)

Cluster #	Topic	Individual themes	Frequency
1	How a Lions affects their careers negatively	Negative impact on creatives' own careers	
		• Obsession over new Lions	12
		• Envy from colleagues	11
		• Excessive workload	6
		Negative impact on the career of others	
		• Unhealthy ego (becoming a diva or too egotistical)	6
		• Taking credit for work they didn't create	5
		• Get stuck with creative formulas	4
		• Becoming creative director when not ready	4
		Negative impact on their careers and the career of others	
	• Winning with scam work	10	

5.2.2.2 Cannes Lions and negative signals for colleagues

Participants were quick to talk about the experiences of colleagues when asked about how winning at Cannes can negatively impact a creative's career (see Table 15 above). They were quite critical and mentioned four negative aspects: Becoming a "diva" or too egotistical (6), taking credit for work they didn't create (5), getting stuck with a creative formula (4), and becoming creative directors when they were not ready (4).

The first category that emerged and the one with the most frequent answer was that they witnessed how peers and coworkers became "divas" or too egotistical.

Remarks included that colleagues started believing that they were better than they actually were at that time. They became self-satisfied, conceited and patronizing:

Nothing negative happened to me after winning a Lion, but I did see how a Lion ended people's careers. They thought they were better than they actually are and when they needed to prove themselves once more, they failed. If you win, but you don't have good work besides that campaign that was recognized, then you are in trouble. People will believe that your name is on the credits, but that the idea is not really yours (Interviewee 3, creative director).

There was an art director that became a national laughingstock because he wrote a book named "Like wine, I also get better with time". He wrote a book talking about himself in a very self-centered manner and he became the industry's biggest joke. He never received any more job offers. The problem with winning Lions is that people have huge ego trips but then life makes you pay for them. People must understand that you should stay humble always. A lot of idiots have won Cannes Lions! (Interviewee 10, creative director).

The second theme that emerged during research was that colleagues claimed to produce award-winning campaigns when they didn't contribute as much to the idea or plainly, were not involved:

Unfortunately, opportunism is also present at the festival. People doing scam work or trying to take credit for work they didn't do (Interviewee 16, creative director).

A third theme that was identified was that creatives might get stuck using creative formulas, which is a danger because they should be able to show versatility. This is quite common for copywriters and art directors that have won their first Lion. They say that some creatives may tend to replicate the kind of idea that made them win

and are aware of colleagues that have ended their careers in advertising because of this reason:

...in 2009 a colleague won a Gold Lion in Cannes and in every single festival there is. He was hired by another agency to be creative director and within the next five years he was jobless, all because he was stuck using the same formula, things that resemble other things (Interviewee 12, creative director).

I know people that the Lion caused them to stop learning and evolve, and they were left with what they knew when it came to winning the Lion, and nowadays, they don't even work in advertising (Interviewee 8, creative director).

The last negative aspect that interviewees identified was the fact that after winning at Cannes, creatives are offered the position of creative director too prematurely and fail to deliver on their new responsibilities. Creatives who win Cannes Lions don't necessarily possess the leadership skills that will allow them to be good creative directors. Certain winners become creative directors and mistreat and disrespect employees due to lack of maturity and ego. When management notices that an undeserving person was hired, then that creative director is fired, and his/her reputation becomes damaged.

Agencies hire people who win Lions to become creative directors and maybe that person is not ready for that kind of responsibility and does a poor job (Interviewee 4, creative director).

The problem with the Lion is that undeserving people who win it get promoted and do a bad job. I have seen it and maybe it was just a lucky strike one year (Interviewee 14, creative director).

5.2.2.3 Negative aspect about winning Cannes Lions experienced by both creative directors and colleagues

Creative directors identified a category that has had an impact on their own careers and the careers of colleagues, which is winning with scam work (10). This subject was polarizing since creative directors regard it as a “danger”, but also justify its existence by stating that creatives get few opportunities to show their true talents. Although they feel somewhat ashamed for winning awards in this matter, they view this practice as a necessity to be able to prove themselves.

If a client approved the idea, then it is not scam work. You can see that kind of work as “trends”. It’s like what happens at fashion shows, a lot of clothes are produced for show purposes, people will not wear those abstract weird-looking clothes on the street. Designers just want to show their creativity. That also happens in advertising. Then to me it’s ok to send it to Cannes, if it was at least approved by the client (Interviewee 5, creative director).

Scam work is also a danger. You must win with ideas that were produced. If you win with this kind of idea, you are being dishonest (Interviewee 4, creative director).

Everyday work is very hard for creatives and that is why sometimes we must create spec or scam work. We create proposals for clients and some people criticize them, but they are exercises for the brain (Interviewee 17, creative director).

Creatives need to send signals to prove their quality, therefore they resort to scam work to try to win when they cannot produce real work that is worthy of the

appreciation of creativity festivals. Creatives have a love/hate relationship with scam work because although they think it is dishonest, it provides opportunities to showcase personal talent. They need the signal of Cannes Lions for exposure and the acquisition of benefits.

5.4 The impact of Cannes Lions on the personal lives of creatives

Winning the most prestigious award the industry has to offer not only affects a creative's career, earning this recognition also affects their personal lives. Positive and negative outcomes were identified and will be shared next.

5.4.1 Positive aspects on the personal lives of creatives

The first positive aspect that was experienced by creatives is that they improved their material life as a direct result of winning: better car (18), better house (18), more travel for pleasure (17), and a better school for their children (7). The improvement of their material life is a direct result of having obtained a better position as creative directors and the fact that their salaries increased considerably through job switching. Salary increases allowed them to upgrade their cars and households as more expensive properties became reachable to their personal economy. Winners (7) also mentioned that they could afford better schools for their children, which was a priority in their lives:

Throughout my career I have received salary increases and have a better quality of life, a better car, a better house. I have been promoted because I win frequently at award shows, such as Cannes Lions (Interviewee 4, creative director).

Because of my victories at Cannes my salary increased, and I had the resources to have a better house and a better car, a better school for my son (Interviewee 6, creative director).

I'm not into cars, but I do appreciate that my work has given me a good house because I'm a family man and I love spending time at home with them. So, it's nice to have a house to share with them and I earned it (Interviewee 11, creative director).

A better position allowed me to purchase my dream car. When I bought that car, I knew I had made it in life (Interviewee 13, creative director).

I improved my material life by winning awards. Agencies kept calling me and offering me more money. Now I have a nice car and an apartment in one of the best neighborhoods in São Paulo (Interviewee 15, creative director).

I travel more for pleasure now because I have the money to do it. I think that traveling is the ultimate luxury and a necessity for all humans. Discovering new places is a way of life and my work gives me enough resources to do it (Interviewee 18, creative director).

Table 16

How winning Cannes Lions affects creatives' personal lives (Brazil)

Cluster #	Thematic cluster	Individual themes	Frequency
1	Their personal lives after winning a Lion	Material life	
		•Better car (+)	18
		•Better house (+)	18
		•More travel for pleasure (+)	17
		•Better school for their children (+)	7
		Relocation for work	
		•New Country	15
		Family and friends	
		•Less time for family (-)	18
		•Less time for friends (-)	18
	•Proud family (emotional) (+)	15	
	•Proud spouse (emotional) (+)	8	

The second positive aspect that was found by interviewees was relocation. Most winners moved to new countries for work along with their families at some point during their careers (15). United States (9), Portugal (5) and Spain (4) are the most common countries where they have lived. Brazilian creatives dream of working for agencies in the United States and Europe because they can have access to a better quality of life throughout their work. Winning Cannes Lions clears the path to earn a work visa in countries such as the United States:

When you work in the United States, you need a preference visa or a special skills visa, so a Lion allows you to prove to the government that you have special abilities. It helps a lot in hiring” (Interviewee 3, creative director).

Winning has allowed me to live in new countries such as Portugal and Spain (Interviewee 7, creative director).

Brazilians want to work in Europe or the United States and to accomplish that we need to win Cannes Lions. We want a better quality of life, and those countries provide it. In those countries you work less, earn more money, and have more free time (Interviewee 10, creative director).

The life of a creative director is very similar to the life of a football coach. For example, the career of a football coach in Brazil is very brief and that is why they change clubs constantly. A team may have 3 coaches within a year. Then a coach goes to Europe, Qatar, China and then goes back to Brazil and so forth. People invite you to work with them and sometimes you don’t know how to say no. Right now, I’m working with agencies from 3 different continents, and I don’t know if I will remain in Portugal. I always want to go work in different countries (Interviewee 15, creative director).

A third positive outcome was identified during research. Creatives recognized that their lives have been positively affected by their relative’s reaction to their victory.

Most winners (15) explained that their families (15) and specifically spouses (8) expressed great pride after their win. Creatives shared their victories with their loved ones and mentioned that their relative’s admiration and support are significant to them:

My family is very proud of my accomplishments. When I won the first time, they threw me a party and invited all of my friends. My wife knows how much I wanted a Cannes Lion in my life. She has seen me struggle and work for many years, so when it finally happened, she cried because she couldn’t hide

how happy and proud she was. She's my biggest fan (Interviewee 7, creative director).

My family loves it whenever I win. They support my work so much that they even share case studies on our family's WhatsApp group. My mom feels especially proud, and she knows that whenever I win I feel super happy. She gets happy just because she knows that winning makes me feel great (Interviewee 13, creative director).

My parents didn't want me to study advertising because they didn't understand the profession at all. They wanted me to be a doctor. Since I win awards constantly, they have proof that I'm actually good at my job. My parents and my wife are proud of me and that's one more victory to the portfolio of my heart (Interviewee 14, creative director).

My mom brags to her friends about how good her son is at his job. Whenever someone asks about me, she says that I'm doing great and that I just keep earning the "Oscar of the advertising industry". It feels great to give my mother reasons to be proud of me (Interviewee 16, creative director).

To summarize, creatives experienced three positive outcomes upon winning Cannes Lions in their personal lives: 1) an improvement in their material life, 2) relocation for work, and 3) the admiration of their families in the form of pride.

5.4.2 Negative impact of awards on creatives' personal lives

Winning at Cannes has provided creatives with positive results, nevertheless, their personal lives have been negatively affected because of Cannes Lions. All of them have stated that they have less time for family (18) and less time for friends (18).

Creatives make sacrifices in order to work in the industry and win awards:

In advertising your personal life and your career are the same thing. I work from 10 to 12 hours per day at the agency and I work over the weekend. Advertising is not a 9 to 5 kind of job, especially if you want to win awards (Interviewee 8, creative director).

I love my job and I love doing it. I work many hours at the agency, and I don't see my family that often because I'm focused on doing great work. When I see my family, I do make sure that we have quality time. I really make our time together count. It's not quantity, it's quality (Interviewee 5, creative director).

Anything that you make with love demands your attention, time and sacrifice. Our profession demands a lot from us. My family did resent me for working so much. I have two daughters and the older one would call me at the agency and beg me to go home. I would tell her that I was working and that when I got home, I would make a little doodle for her. She wanted me to tuck her in (Interviewee 12, creative director).

My son doesn't mind that I work a lot because he's only 6, but I'm sure that eventually he will complain about not seeing me enough. My wife really minds because she wants to spend more time with me (Interviewee 1, creative director).

In addition, creative directors described that they also have less time for friends because their work is a priority for them, especially to create the kind of work that is internationally praised. Creatives have stated that they even neglect their friends and spend more time with colleagues from the agency due to work.

I dedicate most of my time to the agency and my work. I used to dedicate plenty of time to my friends, but now I don't even have that much time for my family (Interviewee 10, creative director).

When you work in advertising in Brazil you must work many nights and over the weekend. You have so little time for your family and friends. I don't have

that much time to go out with my friends and I only hang out with people from the industry (Interview 11, creative director).

I don't talk that much to my friends anymore because I'm focused on doing great work that gets Lions (Interviewee 14, creative director).

My friends resent me because I work too much, but that is the price I must pay to produce great work. This industry demands a lot of time, and my friends don't understand that (Interviewee 17, creative director).

To win awards, you will sacrifice your friends (Interviewee 16, creative director).

I don't talk that much to my friends anymore because I'm focused on doing great work that gets Lions (Interviewee 2, creative director).

Besides less time for family and friends, other negative aspects were identified and will be discussed in a dedicated section regarding creative's health.

5.5 Winning Cannes Lions and the health of creatives

Creatives have faced problems and situations that have directly affected their health and well-being because of the pressure of awards on their lives (see Table 19). Their physical and emotional health has been affected due to the constant pursue of international recognition at creative festivals. Results will be divided into two sections: 1) impact on physical health and 2) impact on emotional health.

5.5.1 Impact of Cannes Lions on the physical health of advertising creatives

The physical health of creatives has been jeopardized in several areas: lack of sleep or difficulty sleeping (17), unhealthy eating habits (13), lack of exercise or physical activity (11), use of medication for medical conditions (10), drug consumption (7), hospitalization (6), burnout (6), heart problems due to stress (5), and stomach conditions due to stress (5). Creatives spend many hours at the agency, and therefore neglect their health. They lack the time to attend a gym, eat well, and focus on their wellness.

I have sacrificed hours of sleep, personal time and my sanity. The pressure makes you go a little mad. You feel it on your body and mind (Interviewee 15, creative director).

You sacrifice your health, your sanity, and your wellbeing, but when you win is so magical that you know it is worth it (Interviewee 6, creative director).

The cost of winning a Lion is high. You sacrifice your personal time, your health, time for the gym, and your mental health. The pressure is always on and because of the pressure I'm on medication for a stomach condition, have had allergies all over my body and have been hospitalized (Interviewee 10, creative director).

To win at Cannes, you must put your personal life on hold for at least three months every year. You stress a lot, you eat lots of junk food and sometimes you feel like you're going to lose it (Interviewee 13, creative director).

Table 17

How winning Cannes Lions affects the health of advertising creatives (Brazil)

Cluster #	Thematic cluster	Individual themes	Frequency
1	How the win has affected their physical health	Positive impact on Physical Health	0
		Negative impact on Physical Health	
		• Lack of sleep or difficulty sleeping	17
		• Unhealthy eating habits	13
		• Lack of exercise/Weight gain	11
		• Medication (depression, anxiety, heart)	10
		• Drug consumption	7
		• Hospitalization	6
		-Burnout	6
		-Heart problems due to stress	5
	-Stomach condition due to stress	5	
	-Panic attacks	2	
	How the win has affected their emotional health	Positive impact on Emotional Health	
		• More confidence	18
		• Feel valued and accepted	15
		-Feel like one of the best in the world	8
		-Feel important	8
		• Self-realization	13
		Negative impact on Emotional Health	
• Stress		18	
• Pressure		18	
• Anxiety/Panic attacks	13		
• Depression	12		
• Suicide (talking about others)	2		

The first negative aspect that was identified by creatives was lack of sleep or difficulty sleeping (17). They face so much pressure and worry about the creative product so often that it affects their time to rest and unwind. Many have resorted to sleeping pills to be able to rest and relax at home after work.

I'm under a lot of stress but I guess I know how to manage the pressure from my clients, the agency managers and the expectation of awards. My family pressures me too. I have so much pressure. I sleep 5 hours a day (Interviewee 4, creative director).

I have taken sleeping pills for over five years. I cannot totally relax at home after work, especially when I have a campaign that I think has the potential to win at Cannes (Interviewee 10, creative director).

I became so obsessed with Cannes that I had to take a prescribed medication to be able to sleep. I was so stressed out and anxious (Interviewee 14, creative director).

I work until late, so when I get home my brain is still on. It's hard for me to turn it off and relax. Sometimes I take sleeping pills to be able to rest and sleep at least 6 hours (Interviewee 15, creative director).

I don't sleep well. I think too much about work and sometimes I dream about work too. They say that lack of sleep produces Alzheimer. I guess I'll get Alzheimer in about three years [laughs] (Interviewee 17, creative director).

The cost of winning a Cannes Lion is lack of sleep because the rest of the world is working to produce perfect work and you have to compete against them. You worry about every little detail. Your work should be perfect in order to be competitive (Interviewee 6, creative director).

The second negative outcome that arose during conversation was unhealthy eating habits (13). Creatives dedicate most of their time at work to creating new ideas and dealing with the kind of projects that pay the bills. They lead hectic professional lives and therefore, have little time to eat well. Most nights they order take-out from fast food restaurants to have a quick meal and get back to their duties. This reality jeopardizes their eating habits and diets:

My health was affected because I used to eat a lot of junk food and I gained and lost weight several times. I don't exercise. I had gastritis 3 times because I get very anxious at work because of the pressure (Interviewee 1, creative director).

I stay until late at the agency and most of the time we order fast food to eat in a few minutes and get back to work. That's why I'm currently overweight. This is quite normal in any agency in Brazil (Interviewee 2, creative director).

My diet is a disgrace. I know I should have better eating habits, but I have no time to cook at home, so I always eat at fast food restaurants or order take-out. When you focus on doing a good job, you even sacrifice the time you must have a decent meal (Interviewee 12, creative director).

When award season arrives, you know that your options for dinner are Chinese food, pizza or burgers. Agencies have menus around from all the fast foods nearby and each night we eat from a different place. I think pizza is the official food of creatives working to win awards. I know I should have better eating habits, but convenience is a priority for me (Interviewee 12, creative director).

I eat most of my meals at the agency. Is it healthy food? You know it is not. I usually eat something quick with my colleagues and then get back to work (Interviewee 5, creative director).

The third factor that emerged during the interview process was lack of exercise and weight gain (11). Since creatives have so limited personal time, they cannot attend a gym or practice sports as often as they desire. They invoked once again the need to spend as much time as possible creating the best possible work to win awards and meet deadlines:

Many years ago, I used to workout most days of the week. Now I barely have time to sleep. I pay a gym membership I have used twice this year. As you can see, I'm not in the best shape. I have to oversee all projects from the department, meet deadlines and shape the best ideas. That takes time and it's mostly time I could spend taking care of myself (Interviewee 3, creative director).

When you are a creative director, you have to think about clients' needs, awards, supervising the team and coming up with the best work. I try to take time from work to exercise, but I can only do it from time to time. My brain is well exercised, but my body has been neglected (Interviewee 11, creative director).

I dedicate many hours to the agency. That means I have no time to go to the gym, I don't eat well and I'm overweight. This has obviously affected my health. Also, my heart is not doing so well because I stress a lot. My superiors want more awards and now they want pure gold. A finalist in Cannes or a Bronze is not acceptable anymore. Do you know how difficult it is to win a Cannes Lion? They don't care and they just add more pressure to make awards happen. I like to win, but I think that the pressure is just too much (Interviewee 16, creative director).

I have very little personal time. I liked going to the gym, but now I can only exercise a few days a month because my agenda is always full (Interviewee 17, creative director).

The fourth aspect that was mentioned by interviewees regarding their health and the quest for awards was medication for several conditions such as depression, anxiety, heart, and stomach problems (10). Creatives feel so pressured to deliver awards that they push their bodies and minds to the limit, which causes health conditions that jeopardize their wellbeing. They confessed that it is quite common for creatives to be on psychiatric medications or treatment because this line of work can deeply affect a person's health. Also, the pressure generates stress and stress leads to heart and stomach conditions.

I've taken medicine for a heart condition I've developed. It was caused by stress (Interviewee 3, creative director).

If you work as an advertising creative, you have to prove yourself every day. This causes great stress, and the pressure is always on. My health has been affected by this. I have taken sleeping pills, anti-depressants, pills for anxiety and more. You invest a lot of your physical health. I work many hours, I don't eat that well and have even had panic attacks at work (Interviewee 11, creative director).

I have worked many years in advertising, and it has taken a toll on my health. I have had panic attacks, trouble sleeping, depression, and stomach problems because of work. I was hospitalized on two occasions because I was burnout. I had to slow down and learn how to deal with the pressure in a more productive way (Interviewee 13, creative director).

People think that working in advertising is so glamorous. Well, depression, burnout, and trouble sleeping is not glamorous at all. We smile at Cannes, but we cry in Brazil making ideas happen (Interviewee 17, creative director).

Creatives identified a fifth factor regarding how creating and developing award-winning work affected them. Along with medication, creative directors worried about drug and alcohol consumption (7). Smoking weed is a mechanism certain professionals in the field practice to be able to calm the anxiety that work generates. They also explain that drinking at work is quite common and helps decompress from all the demands they receive. There were even anecdotes regarding how some creatives consume medication for Attention Deficit Disorder, such as Adderall, to focus in order to create the best ideas. Therefore, drug consumption takes place at agencies in Brazil.

I have seen people get panic attacks at work, and develop lots of health conditions. Some of my colleagues, smoke weed to calm the anxiety. Some people take Adderall to concentrate and perform (Interviewee 5, creative director).

I know many creatives who have sacrificed their health because of the pressure. People spend too much time at the agency and do not exercise or have enough personal time. All that leads to health problems and psychological problems. Not now, but in the past, many creatives were drug users even within the agency. That doesn't happen anymore, but alcohol is consumed nowadays (Interviewee 9, creative director).

I smoke weed every day to relax, have a positive attitude towards work and see ideas from a different perspective. I also have beer and whisky at work to take a break from all the demands and responsibilities (Interviewee 7, creative director).

Weed keeps my sane. Beer keeps me happy. Whiskey keeps me sharp at work. If you work as an advertising creative, this combination will keep you grounded (Interviewee 16, creative director).

A sixth outcome regarding how the pursue of awards affects creatives' health is the fact that a third of them have been hospitalized (6) due to burnout (6), and heart (5), stomach conditions due to stress (5), and panic attacks (2):

I know colleagues who have been hospitalized and take pills because of work (Interviewee 4, creative director).

I get anxious if I get a new brief because the bar is so high. I had allergies all over my body, my body was itching because I was anxious. I had to go to the hospital. In Brazil, you have to work weekends, every night, is expected (Interviewee 5, creative director).

I had to get the daily work done, the work that feeds my family, and at the same time deal with work created to compete at award shows. I couldn't sleep well, I had high-blood pressure, and my adrenaline was out of control. They had to take me to the hospital. My health was damaged a little bit at the time. I had to go to the hospital because my heart and stomach were affected by the stress and anxiety (Interviewee 6, creative director).

The need to win more and more prestigious award represents a constant weight in a creative's health and wellbeing. The stress, the high expectations and the pressure can truly have a negative impact on their bodies. In the next section we will discuss how these factors impact their emotional health.

5.5.2 Winning Cannes Lions and the emotional health of creative directors

Positive and negative aspects arose when discussing how winning Cannes Lions has affected creative directors emotionally. The positive outcomes will be presented first.

5.5.2.1 Positive impact of Cannes Lions on the emotions of creative directors

Winning awards and being recognized by the advertising creative class can affect the emotions of professionals deeply. Creatives exhibit more confidence (18), feel valued (15), and accomplish the need of self-realization (13) after being considered worthy of Cannes Lions.

The first positive outcome pointed out by creatives is that they have more confidence (18). This confidence boost makes them feel more secure and is a signal to them that what they are doing is worthy of praise and recognition. Creatives need the confidence boost since they are insecure about their talents and are regarded as good as their last piece of work. Winning awards is a fitting testament to their quality as creators.

I received a confidence boost after winning because us creatives are constantly insecure about our talents. We think we are great and shit all the time, simultaneously. After I won that Gold Lion I was very confident of my skills. It shows that you know how to do good advertising. It means that your ideas are one of the best in the world (Interviewee 1, creative director).

All creatives, at some point question if they are good or not. A Lion lets them know that they are seriously good. Then the award gives them the confidence and validation they so crave (Interviewee 3, creative director).

Winning Cannes Lions also makes creatives feel valued and accepted. This is the second outcome that arose during conversation. Creatives feel like one of the best

advertising creatives in the world (15) and feel important (8). By winning at Cannes, they feel like they belong to a special club within the industry and possess a seal of approval. In advertising, people are deemed creative by others, which is why creatives need the validation of others to have a sense of belonging. When they feel validated and important, they experience positive feelings that empower them.

A Cannes Lion is a very simple way to summarize a person's worth in the industry. There are many creatives in the world, but only a few have Lions. When you win, you feel valued and accepted. People treat you differently, and yes, you feel important as hell (Interviewee 16, creative director).

Winning Cannes Lions also lets creatives experience self-realization (13), which is the third positive aspect identified that has an impact on creatives' emotions.

Earning the recognition makes them feel like they have reached their full potential as creatives and is a great personal milestone.

Cannes is a platform that gives you the kind of exposure you need to communicate that you are one of the best. When you believe it, you know you have made it (Interviewee 2 creative director).

You expect to be at the top after winning Cannes Lions. It's a great feeling and a powerful way to prove your potential as a creative being (Interviewee 7, creative director).

Winning at Cannes is not just a professional victory, it's a personal victory. You feel as if you were standing on top of a huge mountain. The experience is amazing! (Interviewee 12, creative director).

I worked so hard to win Cannes Lions and success finally arrived. I felt so happy. My ideas made that happen, my proposals. I made it and I have plenty of Lions to prove it (Interviewee 15, creative director).

Creatives experience the above-mentioned positive effects on their emotions after winning Cannes Lions, which is a great boost in confidence, makes them feel valued and accepted, and leads to the great feeling of self-realization. Nevertheless, negative outcomes also arose after winning Cannes Lions.

5.5.2.2 Negative impact of Cannes Lions on the emotions of creative directors

The quest for Cannes Lions represents a great weight on the shoulders of creatives. To earn more trophies, they suffer from stress (18), pressure (18), anxiety (13), depression (12), and there are even anecdotes of colleagues who have committed suicide (2).

Stress, the first identified factor that jeopardizes creatives' emotions, is an ever-present force in their lives because of the nature of their work and the pursue of awards (18). Creatives believe that they need to keep winning awards in order to justify their position as creative directors. Trying to bring glory to the agency is part of their job description and that can be quite stressful.

I almost had a burnout because I was so stressed out (Interviewee 2, creative director).

My stress levels are quite high all year long. My superiors want awards, but then clients do not approve award-winning ideas. Convincing clients to buy creative work is my main cause of stress. If I do not produce this kind of work, my work is in danger (Interviewee 18, creative director).

I do not know one creative who isn't stressed out, especially when Cannes is around the corner. Once you see that you have nothing, stress takes over (Interviewee 8, creative director).

Stress is an ever-present force in my life. The higher the position you hold, the more stress you will experience (Interviewee 11, creative director).

Stress has affected my physical and emotional health. I cannot sleep that well, I get easily irritated and sometimes I feel as if I'm going to lose my mind (Interviewee 13, creative director).

The second negative aspect that creatives experienced after winning Cannes Lions was the great amount of pressure, they receive to win more awards (18). The pressure comes from agency management, agency headquarters, and global creative directors. The constant pressure affects creatives severely.

Winning Cannes Lions is great, but the pressure to win is a big pain. My superiors expect me to win every year and it doesn't work like that. The year that you win is the exception, not the norm (Interviewee 3, creative director).

People think that winning Cannes Lions is all positive. Well, once your superiors have a taste of that victory, they want more. They expect you to bring home more awards. They demand it (Interviewee 7, creative director).

Cannes is pressure all year long. Headquarters want you to win. Agency management want awards, and global creative directors demand Cannes Lions. Winning Cannes Lions is all they talk about, and they actually think it's easy (Interviewee 9, creative director).

The problem with winning at Cannes is that your boss believes that winning is possible and therefore, think it's easy. Is not easy at all. The pressure is horrible and when you don't win you feel like a loser because everyone was counting on you to win. The pressure takes the fun out of the process (Interviewee 16, creative director).

When the industry determined that Cannes Lions are the measurement of success, the pressure grew. If you work for networks, the pressure is ever-present (Interviewee 18, creative director).

The pressure and high expectations from superiors and agency networks makes creatives feel anxiety (13) and once they win, the anxiety levels grow within them.

This is the third negative aspect that emerged during research. Anxiety leads to panic attacks, allergies and lack of sleep.

I have taken pills to sleep and to control my anxiety. I had allergies all over my body because of anxiety. I had red patches on my skin for three days. I have had panic attacks. Many times, I have had to cancel my vacations to present work or go to meetings (Interviewee 6, creative director).

When you don't win at Cannes and the award seems so far away, you try to win, but your anxiety level is not that high. After you win one, two, three, four and see that you are capable of winning, the anxiety skyrockets because you force yourself to win. If you don't win, the level of frustration is overwhelming (Interviewee 13, creative director).

I have taken pills to sleep and to control my anxiety. I had allergies all over my body because of anxiety (Interviewee 8, creative director).

Everyday work is very hard for creatives...We create proposals for clients and some people criticize them... I don't sleep many nights. It's hard to convince clients to buy good work and I have to convince the accounts team to work towards the idea. All victories at Cannes are bloody victories! We must deal with frustration, we fight, we get mistreated. Creatives suffer so much when they have to sell their ideas and convince others to buy them (Interviewee 4, creative director).

Selling ideas is a nightmare because of the conflict it generates with colleagues within the agency and on the client side. They don't want risky ideas and they have a conservative mentality. It's an emotional pain (Interviewee 5, creative director).

The impression I had when I won the first lion is that everyone was against me and that I was the only one who believed in the idea. It is a physical, emotional wear and tear within the agency (Interviewee 12, creative director).

Most ideas that win at Cannes were probably rejected by a conservative client. To make them happen, creatives must fight and even declare war to account executives. Their job is to please the client. My job is to create ideas that stand out. Obviously, there's going to be conflict and conflict generate stress and anxiety (Interviewee 15, creative director).

"Depression" (12) was the fourth negative aspect that arose during conversation.

Creatives need to think about award-winning ideas and when these do not emerge, they feel frustrated and disappointed, which eventually makes them feel depressed. The outcome of campaigns at Cannes seriously affects the emotions of advertising creatives. When they don't win, they experience sadness and know that they must wait a whole new year to try again to win the hardest award there is.

When I don't come up with award-winning ideas, I get so frustrated and disappointed. I get depressed. I think that there are people all over the world producing award-winning work and it saddens me that I don't have great work to compete against them (Interviewee 1, creative director).

I feel so depressed when I don't win at Cannes. I see it as a missed opportunity. I cry when I don't win, and I know a lot of people who also cry (Interviewee 4, creative director).

Every June, creatives get ecstatic or depressed, depending on the results at Cannes (Interviewee 9, creative director).

Losing at Cannes is automatic depression (Interviewee 12, creative director).

I think is common for creatives to get depressed when their work is not appreciated. Our ads represent us and our work is part of us. Therefore, when our work loses at a festival, we lose too. We take it personal (Interviewee 14, creative director).

When you win at Cannes, you get extremely happy. When you lose at Cannes you get extremely sad. It's incredible how a festival can have such an impact on your happiness and sadness. When you lose, depression is the word that comes to mind (Interviewee 17, creative director).

A fifth factor that affects creatives adversely is suicide (2). Creative directors stated that the level of anxiety and pressure creatives experience is overwhelming. With deep sorrow they mentioned that some of their colleagues have committed suicide in Brazil.

I know many creatives who have emotional problems, depression, anxiety, panic attacks, alcoholism, problems to socialize. I have met people who committed suicide because they didn't feel good enough (Interviewee 9, creative director).

Many creatives see their work as part of them and experience great pressure to create the best ideas. Sometimes that pressure along with other personal problems may lead to suicide. I lost a great friend of mine because he committed suicide. He never felt good enough and I think that was part of the problem (Interviewee 13, creative director).

The emotions of creatives can be negatively affected while trying to pursue awards. Stress, pressure from superiors, anxiety, depression, and even suicide materialize causing them harm and sorrow.

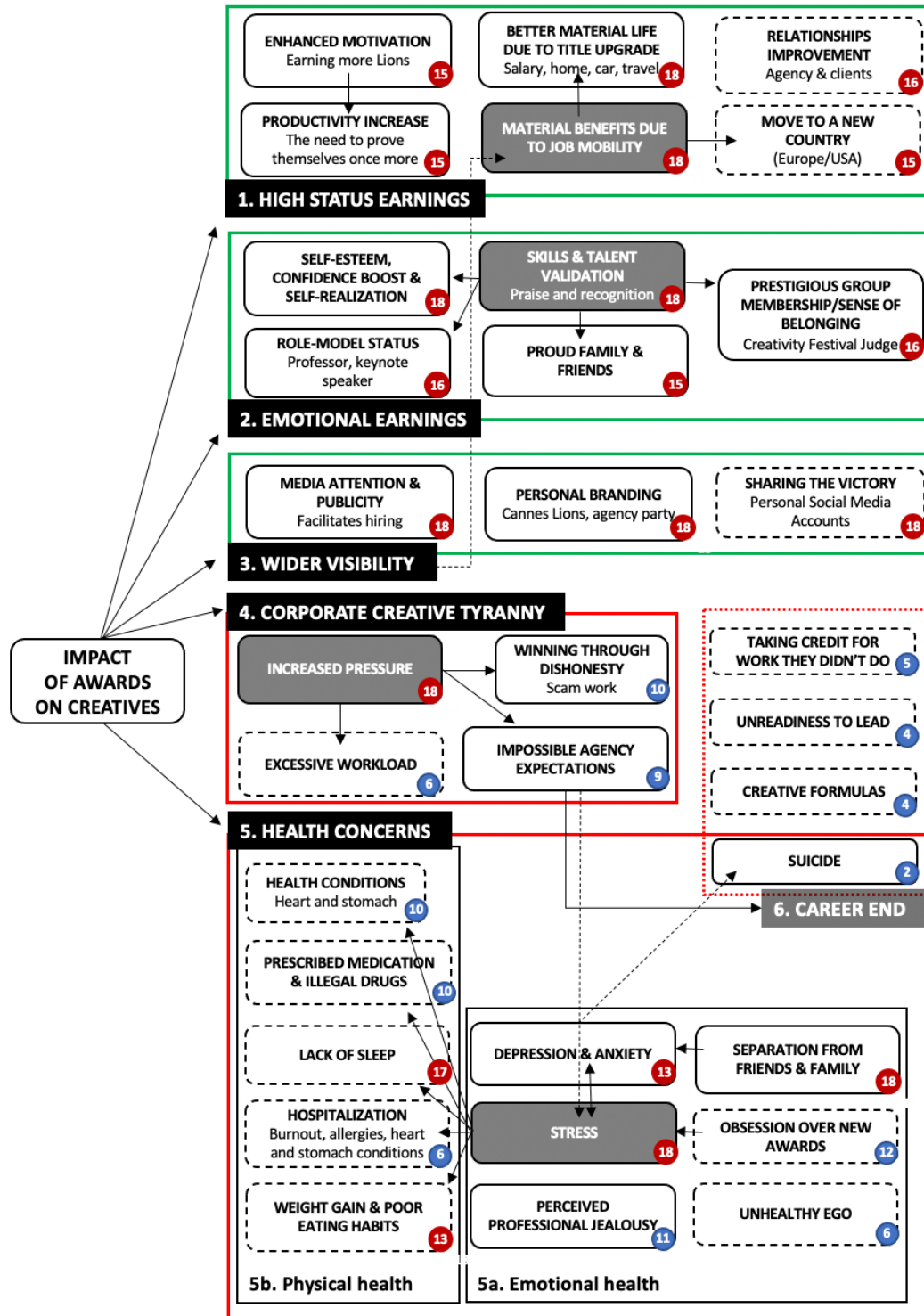


Figure 12. Results about the impact of Cannes Lions on Brazilian creatives. Notes: 1) Dotted lines indicate categories not found in previous literature. 2) Numbers indicate the frequency each factor was mentioned 3) Red color indicates a mention of 70% or greater.

And here concludes the presentation of results obtained for this qualitative study.

In the next section we will discuss how these results compare to the literature review and theoretical framework built for this research.

CHAPTER 6 DISCUSSION

This research explores how awards such as the Cannes Lions have an impact on advertising creatives' careers, personal lives, and health. Upon interviewing 18 creative directors from Brazil results strongly suggest that winning the coveted trophy sends signals about the winners. The signaling benefits have been divided into six categories that comprise several elements: 1) high status, 2) emotional earnings, 3) wider visibility, 4) corporate creative tyranny, 5) health concerns, and 6) end of career. These categories will be further discussed in the following sections.

This research is based on signaling theory, which refers to stakeholders' search for signals, observable actions that supply information about unobservable or ambiguous characteristics and likely outcomes (Spence, 1974). It proposes that communication is aimed at securing social benefits with real material consequences and that these consequences are crucial to an understanding of the form, dynamics, and fate of communicative and symbolic behavior (Bliege Bird & Smith, 2005). Awards have a strong signaling function (Frey, 2007). "Signaling theory is a most natural approach to the study of awards. After all, what are awards? Awards are signals of recognition and distinction that are celebrated in public. The publicity is a central feature,

distinguishing awards from other rewards, such as bonus pay and praise” (Gallus & Frey, 2017, p. 76).

6.1 Awards as signals of high status

After winning Cannes Lions, creatives are regarded as professionals with high-status and for this, they are invited for interviews at competing agencies who aspire to “poach” them (Fletcher, 1999; Pratt, 2006). Creatives report an increase in their LinkedIn profile visits since peers and potential employers wish to learn more about them after receiving the signal of the victory.

This research showed that the *glorification of outsiders* also takes place in the advertising community (Pfeffer, 2001) and to acquire the best talent, there is a tendency to look for it primarily outside the organization and overlook current employers. Therefore, creatives signal their talents (Gemser & Wijnberg, 2002) by winning awards to distinguish themselves from their colleagues (Nixon, 2003).

These visible markers of success and high status help creatives secure professional advancement and prove their worth (McLeod et al., 2011; Hirschman, 1989). Hence, awards communicate positive qualities of individuals and are a catalyst for job mobility in the industry, which results in the migration to competing agencies in higher positions within the creative department (see figure 13).

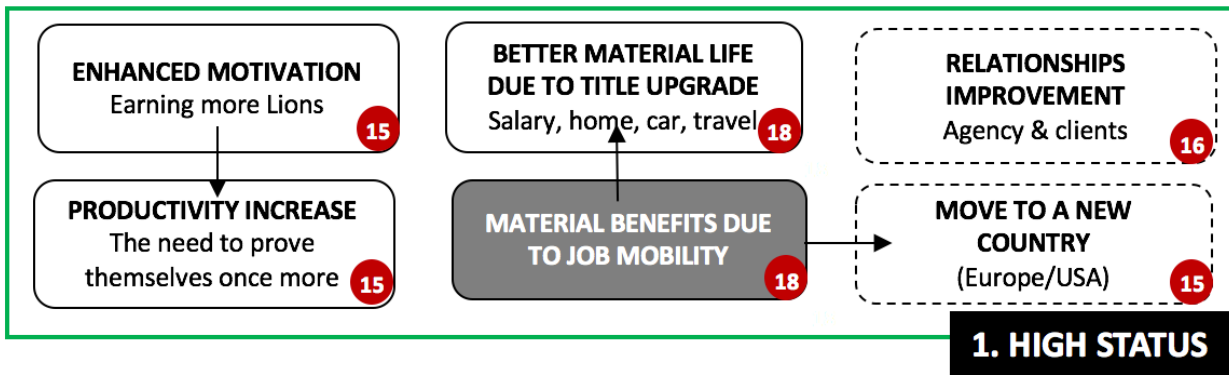


Figure 13. Impact of awards (Cannes Lions) as signaling generators of high status on Brazilian advertising creatives. Notes: 1) Dotted lines indicate categories not found in previous literature. 2) Numbers indicate the frequency each factor was mentioned 3) Red color indicates a mention of 70% or greater.

In the case of Brazilian creatives, the job mobility effect (Maertz & Griffeth, 2004) opens doors in the Brazilian job market and goes beyond since most of them have been invited to work in Europe and the United States of America. Winning Cannes Lions has helped creatives earn work visas and even citizenships in Europe and the United States. Awards serve as signals for governments to grant those work visas.

Job mobility brings better material resources (Bidwell & Mollick, 2015). Winners received monetary benefits and financial resources (Frey & Neckermann, 2011) in the form of salary increases and bonuses. Creatives obtained different compensations (Fletcher, 1999; Pratt, 2006) upon switching agencies: bonuses, better salaries and title upgrade (Auriol & Renault, 2008). However, the practice of offering bonuses to employees every time they earn awards has been abandoned and

substituted by the tradition of throwing a party to recognize winners. Therefore, the acquisition of better material benefits is specially linked to job mobility. Brazilian creatives explained that they upgraded their material resources in the form of a better house, more options to travel for pleasure, and more respected schools for their children. Winners signal their career success by acquiring material possessions and purchasing luxury experiences such as traveling.

Earning a high-status position is crucial to creatives to be respected, accepted and to demonstrate their skills to clients, peers and agency management. Therefore, winning Cannes Lions becomes an opportunity to form and improve professional relationships. Agency management desires to hire award-winning creatives because it benefits the agencies and networks. By hiring competent and respected creatives, agencies aim to produce the type of work that is recognized in creative festivals. Creatives mentioned that clients trust them more, allowing them to conceive riskier ideas, experiment with the concepts and act more forthright when facing account managers, superiors (Verbeke, Franses, le Blanc & van Ruiten, 2008), and clients; thus, countering the constant risk-aversion creatives face in meetings to propose ideas (El-Murad & West, 2003).

Advertising creatives are pressured to win more and varied awards (Roca, Wilson et al., 2017). Since Brazilian creatives must prove themselves continuously, winning awards gives them motivation to keep working on new ideas that might give them new professional victories. That motivation leads to increased productivity. Upon receiving a distinction individuals may be more inclined to be more motivated and therefore, work harder (Mazlounian et al., 2011; Ball et al., 2001). To produce award-winning work, creatives in Brazil sacrifice personal time to be able to produce the best possible creative proposal. The hope of obtaining new Lions motivates them and inspires them to be more productive.

This research discovered that for a creative to obtain benefits and better professional opportunities, they must earn at least 4 Cannes Lions. The Festival has expanded the number of awards each year by creating new categories, which generated the perception that winning the recognition has become easier and more attainable. For a distinction to be higher, only a few individuals should be honored with it because the value and prestige of the award depends on its scarcity (Gavrila et al., 2005) and its rarity (Frey, 2007). As the number of awards is expanded, marginal social benefits decline (Gavrila et al., 2005). Therefore, to be able to obtain benefits and a better career, creatives must win consistently and frequently because now it has become a matter of repeated victories and

frequency. One-hit wonders will hardly see a difference in their careers. Therefore, the duration of the signal weakens if new victories are not conquered.

6.2 Awards as emotional earnings

Creatives obtain benefits beyond material gain upon winning Cannes Lions. The acquisition of emotional earnings is also a direct result of the victory (see Figure 14). The value of gifts, such as awards, usually surpasses monetary earnings due to the emotional reaction triggered by the hedonic nature of most gifts (Jeffrey & Shaffer, 2007). Awards represent more than money as winners feel them as a unique form of social distinction that sets them apart from other professionals (Frey, 2007).

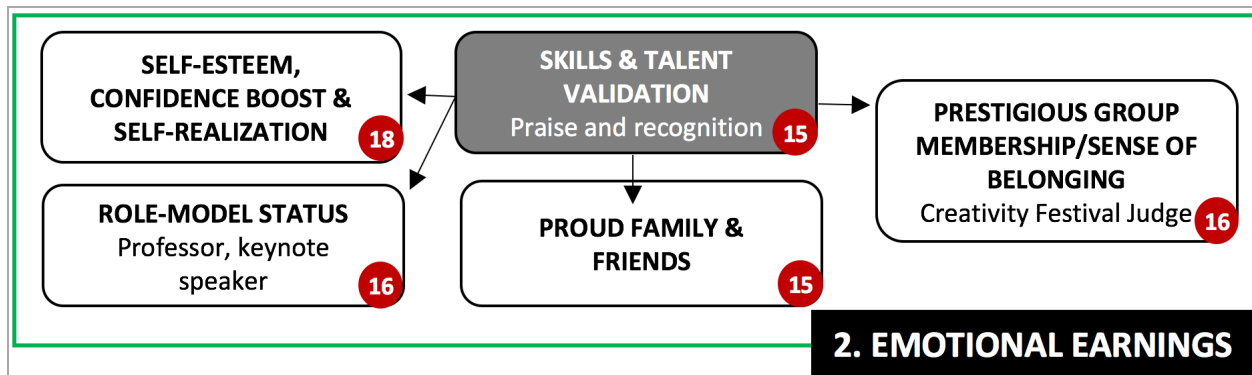


Figure 14. Impact of awards (Cannes Lions) as generators of emotional earnings on Brazilian advertising creatives. Notes: 1) Dotted lines indicate categories not found in previous literature. 2) Numbers indicate the frequency each factor was mentioned 3) Red color indicates a mention of 70% or greater.

Creatives feel that their skills and talents are validated when the industry at the Cannes Festival deems their work to be creative (De Waal, 2013), especially when becoming recipients of an award that is extremely difficult to obtain (Gavrila et al., 2005), such as the Cannes Lion. The signaling power of the prize is undeniable. Emotional compensation in the form of *respect* from colleagues becomes a driver for validation (Ellingsen and Johannesson, 2007). A proud family and circle of friends is also a direct result of the win because they know how much time and effort is needed to obtain this recognition.

This recognition improves winners' self-esteem (Kosfeld & Neckermann, 2011), gives them a confidence boost and allows them to self-realize (Maslow, 1954) through their work. Since award winners are shown in a specially produced ceremony for everyone to see (Frey & Neckermann, 2008), their self-worth and personal image improves. The Cannes Festival of Creativity provides high levels of arousal, that boosts self-esteem because the award is presented publicly in a ceremony, it has loud music, media coverage, big screen with the winning ideas, applause, models, a presenter, as well as a great number of creatives from all over the world being witnesses of the accomplishment.

International awards allow creatives to have a sense of belonging in the industry, especially when they crave to enter prestigious groups, in this case, “the circle of Cannes Lions winners”. This victory gives them entry to this special hierarchy (Tajfel and Turner 1986) within the realm of creatives worldwide and determines who is good and who is not according to the institutionalization of a common professional concept (Koppetsch, 2006). Winners achieve a role-model status (Frey & Neckermann, 2008) and could even be considered superstars (Gallus & Frey, 2017). They are invited to teach at universities, speak at events and become judges at creativity festivals around the globe.

6.3 Awards as opportunities for signaling and wider visibility

The award gives visibility (Pratt, 2006) to winners and their work, which is why their winning ideas received media coverage in the form of publicity (Gallus & Frey, 2017). Winning Cannes Lions is a valuable opportunity for them to engage in personal branding efforts to separate themselves from the rest. Creatives resorted to their social media accounts, such as Facebook, Instagram, LinkedIn and Twitter to share pictures holding the Lion and the case study with the Cannes Lion “winner stamp” to signal their talents and validation. They reported an increase in the amount of visitors to their professional social media platforms, such as LinkedIn.

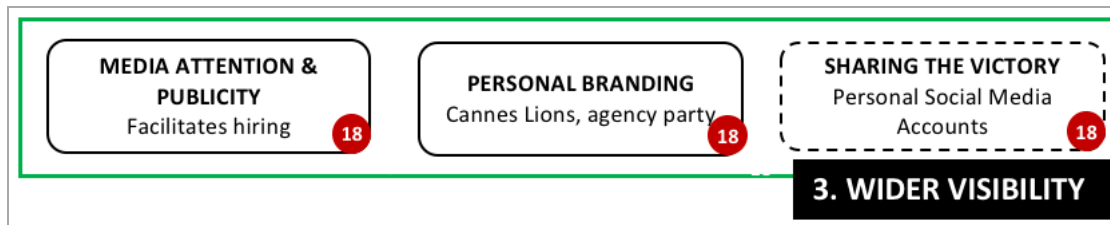


Figure 15. Awards (Cannes Lions) as generators of professional visibility for Brazilian advertising creatives. Notes: 1) Dotted lines indicate categories not found in previous literature. 2) Numbers indicate the frequency each factor was mentioned 3) Red color indicates a mention of 70% or greater.

This research identified a pattern for sharing content regarding the victory to signal creatives' professional qualities. Brazilian creatives have a timing strategy for sharing their accomplishments at Cannes and 3 occasions for signaling arose: 1) Posting when the piece is shortlisted, 2) Posting on-stage from the festival after winning (for Gold or Grand Prix winners) or pictures of the work featured at the winner's gallery from the festival (Silver and Bronze Lions winners), and 3) Postings when the trophy arrives at the agency.

Alongside, media outlets covered the victory as publicity for the winning piece, agency and creators. Most coverage was done by specialized media focused on marketing, advertising, and communications, but there were cases when national and international media published and broadcasted news regarding the winning idea. The pieces that were covered by mainstream media share some traits: the idea was created for a pro bono organization; the effort was groundbreaking in

terms of technology or it was the first time that the country had won on that specific category at Cannes. This kind of national and international visibility signals that the work of the creative is truly outstanding and newsworthy.

This wider visibility and signaling effect led to calls from competing agencies who contacted winners for interviews and new job opportunities (Fletcher, 1999; Pratt, 2006) nationally and abroad.

6.4 Awards and corporate creative tyranny

Awards are reason for joy to creatives and agency personnel in general. The satisfaction that a victory generates can be shared and is cause for celebration. Nevertheless, winning recognition may generate negative outcomes that directly affect creatives and their well-being. Since winning awards can produce firm profitability and growth (Del Río et al., 2016; Nordenflycht, 2006; Tippis & Kunkel, 2006; Davidson & Kapelanis, 1996), acquisition of clients (Kilgour, Sasser & Koslow, 2013; West, Collins & Miciak, 2003; Waller et al., 2001; Helgesen, 1994; Davidson & Kapielanis, 1996) and promotion for the agency (Quintas-Froufe & Quintas-Froufe, 2008; Sung et al., 2010), management increases pressure on creatives and expect them to win more times and more varied awards (Roca, Wilson et al., 2017).

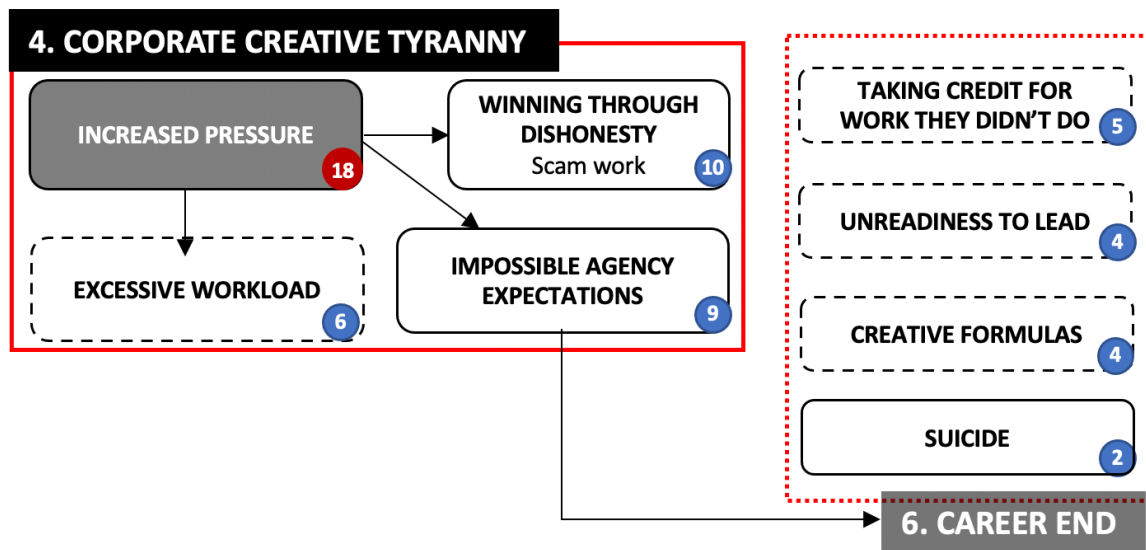


Figure 16. Awards (Cannes Lions) as generators of corporate creative tyranny according to Brazilian creatives. Notes: 1) Dotted lines indicate categories not found in previous literature. 2) Numbers indicate the frequency each factor was mentioned 3) Red color indicates a mention of 70% or greater.

This increased pressure results in excessive workload because creatives must pay attention to the daily work that pays the bills while thinking about trailblazing ideas that are recognized at creative festivals. Entries for creative festivals have also become more complex because ideas are now presented in a case study format, which is a time-consuming production process.

On the other hand, peer recognition can motivate cheating and dishonesty (Edelman & Larkin, 2013), which is why some creatives take credit for work they did not actually create in order to receive praise and the benefits that come with high-

status by signaling a merit that they do not deserve. Although the award should serve as an opportunity for *honest* professionals to signal their quality (Gallus & Frey, 2017), some individuals may try to produce those desirable signals of quality (Johnstone & Grafen, 1993) by including in their portfolios ideas that someone else conceived. The pressure also creates impossible agency expectations because management is under the impression that winning awards is an easy endeavor, which in fact is quite the opposite. Creatives expressed that winning is the exception, not the rule, reality that management fails to understand. To comply with the agency's impossible expectations, creatives resort to dishonest practices by producing "scam work", fake ads or entries designed and developed specifically for creative competitions (Wilson, Roca et al., 2018).

The advertising industry in Brazil is so obsessed with awards that agency management may hire creatives to become creative directors based on their performance at creativity festivals. Nevertheless, to be a creative director, professionals need skills beyond creativity, which is why many new directors fail at their new positions because they are unready to lead a team or lack the necessary aptitudes to supervise a department. This often leads to job termination and career end for some creatives. Another problematic situation that arises is the fact that creatives may win many Cannes Lions in the same year, but it might be a strike of

luck, just earning recognition with just one idea in several categories. Winning several times and winning frequently is what makes a creative outstanding, according to the creative community. Some employ creative formulas to try to conquer new awards by creating new ideas that resemble the concepts that earned them the distinction. This is a failed strategy that is frowned upon by the industry, which may also lead to job termination. The pressure of winning awards combined with other personal factors, has also provoked suicides among creatives, who use recognition as a form of validation (Surlemont & Johnson, 2005) and measurement for self-worth.

Corporate creative tyranny and the constant pressure on creatives seriously jeopardize their lives, and most specifically their health and well-being.

6.5 Awards and the health of creatives

The quest for recognition in the form of awards leads to serious concerns for creatives, both in terms of emotional and physical health (see figure 17).

6.5.1 Emotional health and awards

Maintaining high-quality levels to keep earning recognition and feel worthy places stress on individuals (Johnson et al., 2005), which has been identified as the

determining factor that unfolds emotional and physical health concerns. The search for glory may cause frustration, elation, anxiety, desperation, and depression (McLeod et al., 2011). Winners place exceedingly high demands on themselves, which they can or cannot meet over the long run (Surlemont & Johnson, 2005), which may cause depression and anxiety.

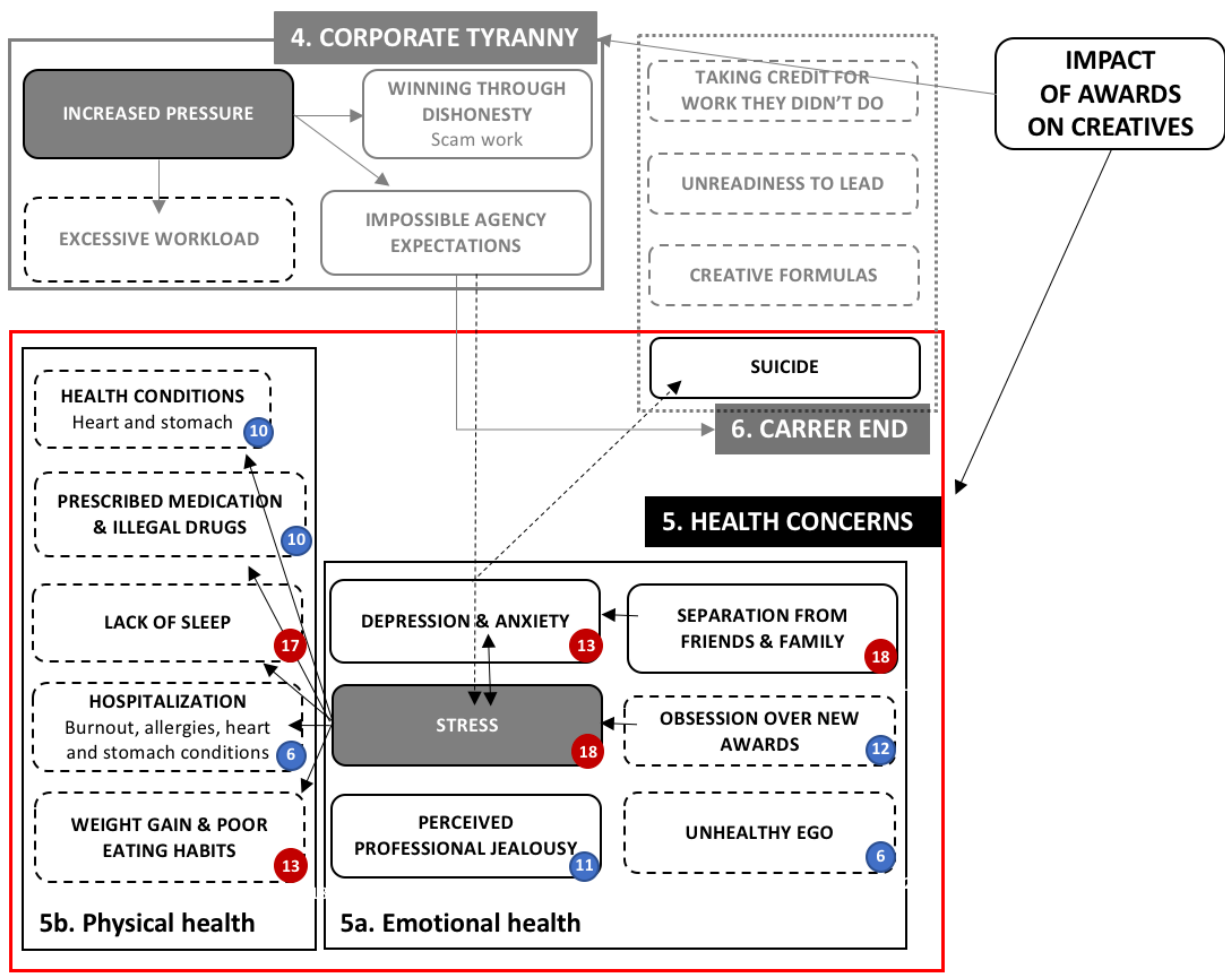


Figure 17. The quest for awards and the repercussion in the health of Brazilian advertising creatives

Notes: 1) Dotted lines indicate categories not found in previous literature. 2) Numbers indicate the frequency each factor was mentioned 3) Red color indicates a mention of 70% or greater.

Also, the constant pressure to earn awards forces creatives to sacrifice their personal time, including nights and weekends. The long hours and separation from family and friends affect them emotionally (McLeod et al., 2011). They feel guilty about being away from their children but manage to justify themselves by stating

that they are giving their family a better quality of life. Since creatives need to earn awards to signal their quality as professionals, they have a tendency of obsessing over new trophies. They need to prove themselves constantly to be considered good at their craft (Hackley & Kover, 2011) and they try to win awards to obtain recognition and validation (Nixon, 2003), which causes stress.

Upon winning, some creatives may inflate their ego to the extent of it becoming unhealthy. They turn into divas and are difficult to work with, which presents a challenge to agency dynamics. Resentment from non-winners may also occur (Harrison & Jepsen, 2015) in the form of envy (Feather, 1989) or perceived professional jealousy. This occurs because non-winners desire to have something they do not possess or they simply refuse to accept that someone else possesses what he or she lacks (Heinich, 2009), in this case, the most coveted award in the industry and all its signaling opportunities.

The emotional impact of the processes of winning awards also affects creatives' physical health.

6.5.2 Physical health and awards

Stress caused by pressure to earn awards is a dominant force in the health of

advertising creatives. It is significant and gets to the point where they feel unwell or develop health conditions that damage their wellbeing. Creatives have developed heart and stomach conditions, suffer from lack of sleep, and recur to prescribed and/or illegal drugs as remedy. They have also been rushed to the hospital for several health situations such as burnout, allergies due to stress, heart and stomach conditions. Since they spend plenty of time at the agency and disregard their wellbeing to create award-winning work, they do not exercise and adopt poor eating habits that lead to weight gain.

In terms of signaling, creatives think it is expected of them to sacrifice their personal lives in order to produce ideas worthy of international recognition. Employees must work afterhours and organize their domestic lives around the demands of the agency (Hackley, 2000). The long hours and separation from family and friends may affect a creative's emotionally, which leads to depression and anxiety (McLeod et al., 2011). Stress is also ever-present in the life of creatives (Johnson et al., 2005), which is also cause of health problems. Awards may also suffocate winners emotionally (Surlemont & Johnson, 2005; Gergaud et al., 2006).

Conclusion

Winning Cannes Lions is both a blessing and a curse for advertising creatives in Brazil. Advertising creatives aspire to win awards to send signals about their quality and their talents. By winning they acquire high status that produces job mobility within the country and abroad, better material benefits, and relationship improvements with professionals that are part of the industry (peers, agency management, and clients). High status also enhances their motivation, which results in productivity increase in the hopes of replicating past success at creativity festivals.

The signal of the victory also generates emotional earnings for winners who see their skills and talents validated by the industry in an international platform. They enter more exclusive circles within the field, as they become judges at festivals and earn role-model status. They are then invited to teach at universities and speak at events worldwide. Creatives experience a self-esteem and confidence boost that leads to self-realization through their work. Relatives and friends also see the signal and communicate how proud they are of their loved ones after their win.

Wider visibility is a direct result of the recognition, which is crucial to signal the victory for creatives. The media attention and publicity amplify the message of

quality. Creatives share their award-winning ideas on social media and use all the exposure to engage in personal branding efforts.

Nevertheless, creatives must pay signaling costs to win awards. Corporate creative tyranny is the phenomenon in which agency management increases the pressure on creatives to win awards because it benefits the company since winning awards can produce firm profitability and growth (Del Río et al., 2016; Nordenflycht, 2006; Tippis & Kunkel, 2006; Davidson & Kapelanis, 1996), acquisition of clients (Kilgour, Sasser & Koslow, 2013; West, Collins & Miciak, 2003; Waller et al., 2001; Helgesen, 1994; Davidson & Kapielanis, 1996) and promotion for the agency (Quintas-Froufe & Quintas-Froufe, 2008; Sung et al., 2010). Corporate tyranny then is cause for excessive workload, impossible expectations, and winning through dishonesty. To comply with agency expectations, creatives may then take credit for work they did not produce, resort to creative formulas that are frowned upon, assume roles as creative directors when they are unready to lead, and suffer so much pressure that their health is jeopardized. The quest to win awards affects creatives, who sacrifice their emotional and physical health for a trophy and the signaling potential it brings to their careers. Awards as signals are time sensitive in advertising compared to awards in other fields. Repeated victories are the path for survival.

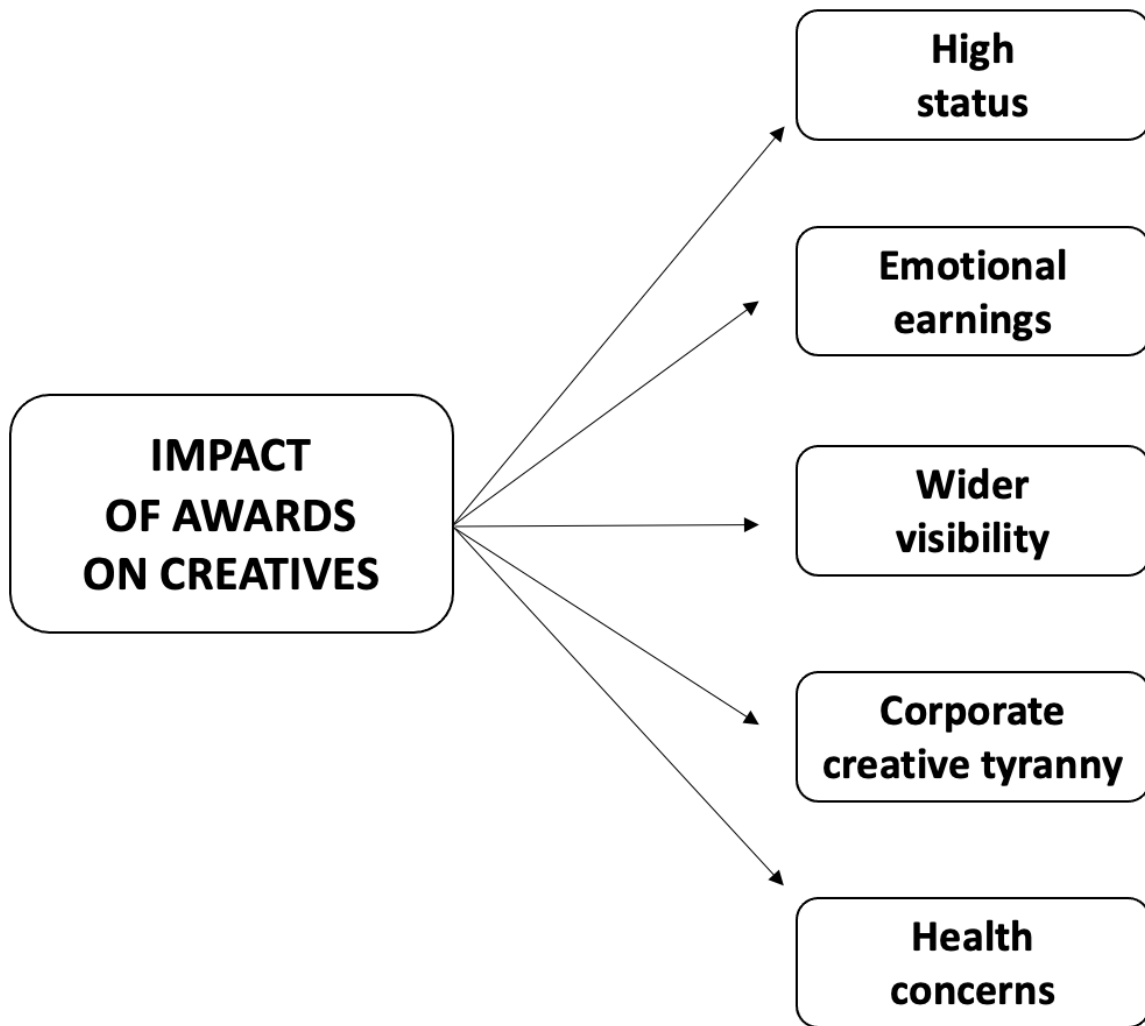


Figure 18. Summary of the impact of awards on Brazilian advertising creatives

Limitations and future lines of research

This study had some limitations. It focuses exclusively on creative directors, to the exclusion of the experiences lived by juniors and senior creatives in non-managerial positions within the creative department. In addition, only creatives from Brazil

were interviewed, which solely describes the signaling effect of winning Cannes Lions in just one country. Our pilot study with creatives from 6 different locations suggested that the impact of the award may vary according to each country and the amounts of trophies earned in the competition: The fewer awards within a country, the higher the impact will be for creatives. Future lines of research need to be conducted to properly understand how winning awards affects creatives worldwide.

Stepping into the future, we recommend more research regarding Cannes Lions and their impact on advertising creatives. We suggest expanding this study to consider more countries to fully describe and explore the matter at hand, both from a qualitative and quantitative perspective. Another approach would be to measure the impact of Cannes Lions according to gender since it has been demonstrated that creative men and women have different experiences and outcomes in terms of their private and professional lives.

Theoretical implications

Awards as signals have been studied throughout the years, especially from a behavioral economics standpoint. This research shows that the signaling benefits of awards in advertising are time sensitive. Time is a factor that could be then

considered when studying awards.

Managerial implications

We hope that this study serves as a lighthouse to practitioners to better understand awards and how they can affect positively and negatively their careers and personal lives. Next implications for creatives, agency management and the Cannes Festival of Creativity are described.

Implications for creatives

Advertising creatives wonder what would happen if they earned the highest recognition the industry has to offer. This study brings light to that question and can help them decide if they are willing to make the necessary sacrifices that need to take place to be in the circle of winners, with all the subsequent outcomes. Also, they can find useful insights on how to better signal their successes after winning creative competitions to gain more visibility within the field. Creatives must attract media attention and share their victories at Cannes on social media to have the visibility their work needs in order to have job mobility and the benefits that derive from it. Since there is an abundance of Cannes Lions categories and prizes, top⁷ creatives must earn more frequently and more times to keep a record, be respected and continue receiving the validation of the industry. Nevertheless,

victories should be conquered with actual work for clients and not through “scam” or “spec work”. The participants of this study are divided in this regard, but the vast majority considers that winning with scam work is not winning at all or it becomes disputed win, which leaves creatives in a bad position. This could damage their reputation in the long term. It is advised to submit ideas at Festivals that are legitimate to actually enjoy the signaling benefits of receiving the recognition.

On the other hand, future creatives be aware of the demanding sacrifices of this industry to produce the kind of work that earns awards. Sacrificing personal time to stay at the agency, leaves less time to interact with loved ones (friends and family), and for leisure. A recommendation could be to establish appointments with loved ones and make them part of their calendar. A good argument creatives could discuss with agency management is that for a person to be creative, she/he must live certain experiences, watch movies, talk to people, read books, and consume popular culture material to have enough content to make the necessary associations required to conceive an idea. This angle could be presented to agency management in hopes to fight corporate tyranny. Creatives should also consider looking for psychological support regularly to care for their mental health and learn how to deal with the pressure that comes with the profession.

Implications for agency management

Advertising agencies need the talent of creatives worldwide to earn clients, distinguish themselves from the competition, and win awards that affect the reputation of the company. Nevertheless, a phenomenon identified in this research as corporate tyranny promotes the hunger to win awards, which has direct implications in the health of creatives, the production of scam work, excessive workload and increased pressure on creative personnel. It is crucial for agency managers to safeguard the wellbeing of creatives, who damage their emotional and physical health in the quest for awards. Agency leaders should manage their excessive expectations and their increased pressure to prevent illnesses and health conditions among workers. It would be advisable for agency management to create a culture that encourages a well-established life-work balance to protect the health of the personnel. Mental health services should be available for creatives whenever they need it to avoid health conditions since stress is an ever-present factor on their professional lives, which also affects them on a personal level.

Top management should also explain the importance of obtaining recognition and its implications for the agency. Thus, winning awards should be a goal for all professionals working within the agency, not just solely for creatives. Management should educate the Accounts Department and explain to executives that they

should serve as a facilitator and not as an obstacle at the time of presenting and approving ideas. They should also educate the client about the possible benefits of winning awards, such as media exposure and wider visibility. If all employees unite to generate and produce award-winning ideas, it could become a teamwork process and could even help boost morale.

Implications for creativity festivals

This study and past research from other fields concluded that for a distinction to be truly valuable, only a few individuals should be honored with it because the value and prestige of the award depends on its scarcity. As the number of awards is expanded, its benefits decline since the quality of an award depends on its rarity. The Cannes Festival of Creativity has introduced new categories along the years, and this has created the impression that winning has become easier, which could jeopardize the symbolic value that the trophy holds within the industry. We recommend keeping fewer categories and awards if the festival wishes to remain relevant and valuable. The creation of so many categories has created the impression that the Cannes Festival of Creativity is more interested in earning money than in recognizing world-class creativity, which has damaged their positioning in the minds of creatives. Since now earning the award just once is not enough validation, and creatives and agencies are expected to win more frequently

to prove themselves, this produces corporate tyranny, a phenomenon that has direct implications in the health of creatives (physically and emotionally), winning through dishonest practices such as the production of scam work. Agency management impose excessive pressure and impossible expectations on creatives to obtain the recognition, which has seriously affected their wellbeing and personal lives.

Also, it has been said that the festival tends to favor certain countries and agencies that spend a considerable amount of money, which is why it's considered a political festival. In that same regard, there have been testimonies of people claiming that during the deliberation process judges are inclined to defend and favor entries from their global networks (BBDO, Ogilvy, etc.) because they receive messages from fellow creative directors asking them to vote for their pieces. Organizers should consider establishing transparency protocols so these claims can be avoided. Also, judges should refrain from voting for entries pertaining to their networks to prevent favoring ideas based on conflict of interests.

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APPENDIXES

Annex 1. Conducting Grounded Theory Research

Annex 2. Interviews with participants from Brazil

Conducting Grounded Theory Research

Theoretical sensitivity

Theoretical sensitivity is a multidimensional concept that includes the researchers' level of insight into the research area, how attuned they are to the nuances and complexity of the participant's words and actions, their ability to reconstruct meaning from the data generated with the participant, and a capacity to "separate the pertinent from that which isn't" (Strauss & Corbin, 1990, p. 44). Researchers must be aware of their existing knowledge about the subject matter and their pre-conceived notions before conducting a study.

Data collection

Charmaz (2006) invites researchers to ask themselves the following questions in order to determine if the collected data stands as *rich and sufficient*:

- 1) Have I collected enough background data about persons, processes, and settings to have ready recall and to understand and portray the full range of contexts of the study?
- 2) Have I gained detailed descriptions of a range of participants' views and actions?
- 3) Do the data reveal what lies beneath the surface?
- 4) Are the data sufficient to reveal changes over time?

- 5) Have I gained multiple views of the participants' range of actions?
- 6) Have I gathered data that enable me to develop analytic categories?
- 7) What kinds of comparisons can I make between data? How do these comparisons generate and inform my ideas?

Intensive interviewing has served as a useful data-gathering method in several types of qualitative research and may help obtain answers to the questions proposed by Charmaz.

Interviewing using constructive GTR

When conducting qualitative research, interview data are usually favored as a means of illustrating findings and supporting the developed theory (Goulding, 2002) because “in social research the language of conversation, including that of the interview, remains one of the most important tools of social analysis, a means whereby insight is gained into everyday life, as well as the social and cultural dimensions of our own and other societies” (Bloch, 1996, p. 323). In-depth interviews are ideal to learn as much as possible about matters that have been little-researched and to discover how particular participants respond (Lofland & Lofland, 1995).

Engaging in constructivist research allows for a transformation of the participant/researcher relationship, and for the researcher to prioritize and analyze the interaction that unfolds

between the two (Mills et al., 2006). Constructivists sustain that it is “impossible to separate the inquirer from the inquired into. It is precisely their interaction that creates the data that will emerge from the inquiry” (Guba & Lincoln, 1989, p. 88).

The interview becomes the “site for the construction of knowledge, and clearly the researcher and informant produce this knowledge together” (Hand, 2003, p. 17).

Chazman (2006) recommends recording interviews to be able to pay close attention to interviewees. She explains that taking notes is allowed to write down subjects that should be further discussed later on. Taking notes at all times might distract participants, therefore, she encourages researchers to ask questions and focus on the person.

Interview Questions

According to Chazman (2006), in constructive GTR, a well-thought-out list of open-ended questions is key and “questions must be sufficiently detailed to convince evaluators that no harm will befall research participants yet open enough to allow unanticipated material to emerge during the interview” (p. 30). The academic also

explains that “a constructivist would emphasize eliciting the participant's definitions of terms, situations, and events and try to tap his or her assumptions, implicit meanings, and tacit rules” (p. 32).

Theoretical sampling

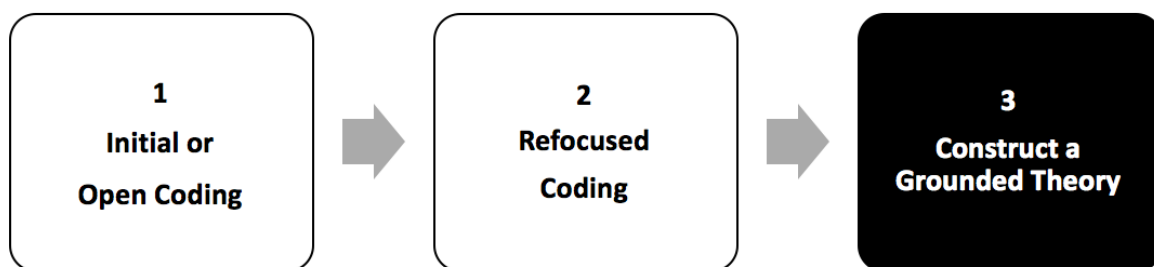
With grounded theory, sampling is determined by theory (Goulding, 2002). A distinctive aspect of GTR, is the presence of theoretical sampling, which refers to a sampling process in which a researcher intentionally and purposively saves more data from sources that will further develop specific, previously observed themes for the refinement of the emergent theory (Charmaz, 2006). Theoretical saturation occurs when after saving enough data, no new categories or properties emerge. Glaser and other grounded theorists argue that “this logic supersedes sample size” (Charmaz, 2006, p. 214), even if the sample size is quite small. Sampling should continue until no new knowledge is to be constructed or interpreted from the saved data (Groen et al., 2017).

Researchers who employ theoretical sampling cannot know in advance what to sample for and where it will lead (Glaser, 1992). With grounded theory, participants are selected when they are needed rather than before the research (Goulding, 2002). Through the process of coding, the researcher will notice if he or she has enough rich data to finish the data-gathering phase (Charmaz, 2006).

Coding using constructive GTR

Researchers must summarize a vast number of pages of interviews, notes, documents and other pieces of information to develop grounded theory. To accomplish this, they should engage in the process of qualitative coding, which consists of naming data segments with labels and titles that categorize, synthesize and account for each piece of data. The coding helps shape the analytic frame to construct the analysis (Charmaz, 2006).

Grounded theory coding, according to Charmaz (2006) consists of at least two main stages: 1) an initial stage to name each word, line or segment of data and, subsequently, 2) a focused phase that utilizes the most significant or frequent initial codes to distribute, summarize, combine, and organize large amounts of information.



The Coding Procedure of Constructivist GT (Charmaz, 2008)

Charmaz (2006) explicates that during the initial coding stage, the objective is to remain open to all possible theoretical paths determined by readings of the data. This coding stage lets researchers see in which areas they may be lacking information. A second coding phase then takes place, and the researcher will use focused coding to pinpoint and develop the most salient categories in large groups of data. Researchers must refrain from forcing their data into preconceived codes and categories, and should check their preconceptions on the data at hand. Theoretical integration emerges with focused coding and proceeds through all subsequent analytic steps.

To create a well-constructed analysis, researchers must employ the technique of constant comparison, which is a method of comparing codes and categories for similarities and relationships that exist among codes and categories (Glaser & Strauss, 1967). Writing memos is a mandatory practice to analyze the data.

Memo Writing

Memo-writing is an integral part to grounded theory research that is continuously conducted throughout the data saving and analytical processes. Memos are informal analytic notes that grounded theorists utilize to make comparisons among data, codes, and categories, as well as provide an interactive space for a researcher to engage in conversation with themselves (see table 7). Memo writing is essentially

a reflective process that allows researchers to remember, ask, analyze and make meaning about their encounters with interviewees and the data that was generated together (Mills et al, 2006).

The presence of literature review in constructive GTR

The place of literature review has been a disputed subject among grounded theorists since the conception of the methodology in the sixties. The classical tradition of Glaser and Strauss (1967) proposed that it should be delayed until after finishing the analysis to avoid looking at the data from the vantage point of previous ideas, which they refer to as *received theory*. The rationale behind the recommendation is to avoid importing preconceived concepts and imposing them on new work. The academics encourage researchers instead to explore and articulate their own ideas. They assumed this position in the hopes to “free new scholars from the shackles of old ideas” (Chazman, 2006, p. 165).

Nevertheless, not all grounded theorists share this view. Scholars Henwood and Pidgeon (2003) coined the term *theoretical agnosticism* to invite researchers to take a critical position when facing earlier theories while conducting their studies.

Thornberg (2012) explains:

The trick... is to treat all extant theories during the pre-study or on-going literature review as provisional, disputable and modifiable

conceptual proposals... The literature review should therefore be seen as an open, critical and pluralistic conversation between the researcher, the literature, the data and the 'emerging' body of concepts and ideas (p. 250).

"In a constructivist GTM, the researcher's influence—and through him/her that of the reviewed literature—is neither avoidable nor undesirable, but rather recognized and included in the analytic process" (Ramalho et al., 2015).

Constructivist GTR therefore allows a literature review to take place during the several stages of the research, but its proponents state that it is imperative to favor the data to reveal whether previous knowledge is going to be helpful in the data analysis and theory construction (Dunne, 2011).

Interviews

Interview 1

What is the Cannes Festival of Creativity to you?

The Cannes Festival of Creativity is where great advertising is appreciated, treasured and recognized. It's where ideas become references for the rest of the world and where creatives become legends. It's a place to learn, enjoy, socialize, and get updated on what the industry deems important. It's one of my favorite events. I call it an advertising creative's Mecca, you must go at least once in your life to see what all the fuss is about.

What were your expectations of winning a Cannes Lions?

I had humble beginnings in this industry, so to me a Cannes Lion seemed like a very distant possibility. Fortunately I had a great mentor and he made me realize that winning at Cannes was a reachable goal. When I finally believed that I could do it, I thought that it would help me properly launch my career. I wanted to work with the best creatives in Brazil and be hired by the people who I considered my idols. I wanted to be viewed as one of the best creatives in Brazil and I definitely wanted to prove that my talent could be useful outside of Brazil. I wanted to work in the USA. That was the dream.

How did winning Cannes Lions affect your career?

Winning Cannes Lions has definitely had an impact in my career and the opportunities that have been presented to me. I was a simple girl and people started to notice me and my ideas. More people wanted to meet me and receiving job offers each month became the norm in my life. It felt good to be so desired by the industry. I switched agencies a couple of times and with those changes my salary increased. I was promoted several times and I started guiding people to create the kind of work that wins the big awards. I became a mentor to my team members and students from college since I was invited several times to talk at many institutions. I was also a key speaker at Cannes and that was one of my proudest moments. Even Cannes wanted me and that felt like a celebrity in this industry. My self-esteem was as healthy as never before.

How did winning a Cannes Lions affect your career negatively?

The problem with Cannes Lions is that when you win once, you want to keep winning each year. It becomes almost an obsession. I want to be recognized again and I want to prove that I'm a winner every chance I get. Also, once I won the pressure grew and awards became expected. I'm always stressed because I want to win and I know my livelihood depends on it.

In terms of negative impact, I think that once you win some colleagues become jealous and try to diminish your victories. But I don't pay attention to them because I have nothing to prove to them. Maybe if they work hard enough, they will also join the winner's circle. More time doing and less time hating, please!

What is your opinion of a Cannes Lion winner?

A Cannes Lions winner is someone who has the capacity to produce ideas beyond what is considered normal or typical. It's a person who understands the art of advertising and the science of advertising. There are categories in Cannes that are more artistic, while other categories are more inclined towards innovation. A Cannes Lion winner is then someone who is smart, artistic, inspired and driven.

How did winning a Lion affect your personal life?

I travel more for pleasure now because I have the money to do it. I think that traveling is the ultimate luxury and a necessity for all humans. Discovering new places is a way of life and my work gives me enough resources to do it. I have the money to travel so much because of the salary increases I have received throughout my career. So that is the good side.

On a sour note, well, trying to win Cannes Lions is always time consuming. I must sacrifice my personal time to work, produce ideas and then prepare them for international festivals according to their selected criteria. It's hard doing this every year. My body feels it and demands rest. Unfortunately if I'm too stressed I cannot sleep very well.

How did you celebrate the award?

I have won several times, so I have celebrated in different ways. I had dinner in Cannes with my colleagues because I was already there and went out for drinks until 7 am in the morning. I have also had dinner with my family and friends in São Paulo. Most agencies also throw parties to commemorate victories and boost the morale of the team. If you win you must definitely celebrate in all possible ways.

What obstacles did you face to produce your award-winning work?

Oh, my God! Where do I begin? I have faced so many obstacles I cannot keep track. Let's begin with the accounts department. Let it be clear that we don't win awards because of account executives and clients, we win awards despite them. I don't know how we do it. The creative department is spending valuable time coming up with ideas and account executives and clients kill them without mercy, sometimes with no feedback or because of personal tastes. It's so discouraging, but the show must go on.

Did you receive any media coverage after winning at Cannes?

Yes, some of the winning campaigns and pieces were featured in several websites and magazines related to marketing and advertising. I have been interviewed by AdAge and Adweek. I have also shared some of that content on my social media and the social media platforms of the agencies where I have worked. It's an awesome feeling to see that your work matters to a whole industry.

Are you currently working to win more Cannes Lions?

Yes, I'm currently working to win more Cannes Lions and I hope to win next year with an amazing campaign I have created for a very important client in Brazil. I want to keep proving that I belong in this industry and that my work has quality. I will only stop thinking about Cannes Lions when I retire. Period.

Who decides that a creative is good?

I think that creatives need to decide if they are good or not. Once you decide that you belong in this industry, then you need the validation of creative directors, colleagues and clients. In advertising anybody in a position to offer you a job can also determine if what you do is valuable or not.

Is winning Cannes Lions a good strategy for career advancement?

I am proof that winning Cannes Lions is a good strategy for career advancement. I have accomplished so much in record time because my work got a seal of approval from the most important creative festival in the world. People respect my opinion and I have become a mentor for the next generation of creatives. Winning trophies is an honor and you receive plenty of opportunities that would not materialize if you didn't earn that recognition. People want to hire winners, so in order to advance in this business you need to win awards that prove your quality as a professional.

What is the cost of winning Cannes Lions?

Well, winning Cannes Lions means sacrificing personal time, sleep and personal projects. You sacrifice family events, going to the movies and doing things that someone who works in other industries frequently do. Also, the pressure to win more awards can impact your health. With pressure comes stress and along with stress emotional problems arise. I love this industry but I'm currently on medication for anxiety and depression. I also think that I have a not so healthy obsession with winning. I have seen awards damage people's lives because the obsession is too great. People think they're shit when they don't win and that can take a toll on someone's psyche.

Interview 2

What is the Cannes Festival of Creativity to you?

The Cannes Festival is the most important festival in the world. There are many competitions, but this one is the top. It is also a learning event for creatives, advertising professionals, marketers, clients and anyone related to marketing communications. It also provides plenty of networking opportunities, so if you want to get clients, meet important people, show your portfolio or go for a drink with colleagues it's a must.

It is definitely a glamorous experience, but it's also a place where you meet people with big egos. It has become so expensive to enter work and travel there and I'm grateful the agency pays for it. The pricing makes it an exclusive event and I think that's sad because creativity should be able to be celebrated and afforded by all creatives around the world, even those who come from countries that don't have big budgets. I like the festival, but I always question the machine behind it. Yes, it's nice to win and get the award, but you must pay a lot of money to enter the campaign and then attend. It's a celebration of creativity and money.

What were your expectations of winning a Cannes Lions?

When I began working as an art director in São Paulo, I discovered the importance of these awards for someone's career. I saw people with little experience getting promoted and moving to more creative agencies. I soon learned that I also needed to win if I wanted to have a career. My expectation was that I would also move to agencies with a better creative reputation and get a better title. I also wanted to attend the festival to live the experience, but also to pick up a gold Lion. Those were my expectations.

How did winning Cannes Lions affect your career?

Winning Cannes Lions affected my career in many ways. First of all, I felt like a good creative upon winning and I felt more confident about my ideas and proposals. People treated me differently and started asking for my opinion more. All of a sudden my voice gained more value. I felt truly respected. I was congratulated by colleagues from within and outside of the agency and that is a feeling I will never forget. It felt good to receive that recognition after so much work. Competing agencies started inviting me for interviews and I switched because they offered me a better salary and a higher title.

After winning I was also invited to talk at several universities in Brazil and I felt that I could become a mentor for young creatives. It has always been a passion of mine to teach the new generation of Brazilian creatives. I also became a jury for national and international creativity festivals and every time I get invited to judge work is a true delight for me.

How did winning a Cannes Lions affect your career negatively?

People think that winning Cannes Lions is all positive. Well, once your superiors have a taste of that victory, they want more. They expect you to bring home more awards. They actually demand it. People think that working in advertising is so glamorous. Well, depression, burnout, and trouble sleeping is not glamorous at all. We smile at Cannes, but we cry in Brazil making ideas happen. I don't sleep well. I think too much about work and sometimes I dream about work too. They say that lack of sleep produces Alzheimer. I guess I'll get Alzheimer in about three years [laughs].

When you win at Cannes, you get extremely happy. When you lose at Cannes you get extremely sad. It's incredible how a festival can have such an impact on your happiness and sadness. When you lose, depression is the word that comes to mind. I have won 3 Lions and compared to other Brazilian creatives that's nothing. There are creatives here that have won 30 or 40 Lions, so that affects my confidence a little. I fear I will not win again and that thought really keeps me up at night.

What is your opinion of a Cannes Lion winner?

Well, I would like to think that a Cannes Lion winner is someone that won out of merit. He or she is a professional with talent and innovative ideas. It's someone that was validated by the best creatives in the world, who are the actual judges of the competition.

Nevertheless, at Cannes, certain victories involve a lot of politics. Creative directors from networks call their colleagues who are jury members and ask them to vote for their campaigns. Jury members are aware of which campaign represents their networks and there's a possibility that they will defend them in the voting process. Some people win fair and square and others just use their influence to win. It's sad because if you can win the award then it loses value in my eyes.

How did winning a Lion affect your personal life?

Before and after winning, I have always had to dedicate plenty of time to the agency. I have very little personal time. After winning, agency management and my

regional and global creative directors saw that I was able to win, so they started asking more. With that pressure everything became more intense. I liked going to the gym, but now I can only exercise a few days a month because my agenda is always full. My friends and family resent me because I work too much, but that is the price I have to pay to produce great work. This industry demands a lot of time and my friends don't understand that.

My wife once told me that I was married to advertising and not to her and that was hurtful to me. She must understand that in order to keep our quality of life and keep climbing in this business I need to win awards and the benefits that come with them. Do I like working so much? No! But it's a price I have to pay to keep my job, my salary and benefits. I must admit I also like this job a lot, but it's constant pressure.

How did you celebrate the award?

I celebrated in the Martinez Bar in Cannes along with my colleagues from the agency. I have also had parties and dinners with my team members. My mom also threw a party for me and she invited the whole family because she understands how winning can help me boost my career. To me winning at Cannes is always a dream come true, so I feel like celebrating as much as I can.

What obstacles did you face to produce your award-winning work?

I don't know where to begin. Every creative person faces many obstacles and difficulties to produce the kind of work that makes us proud. First, we need to convince internal people at the agency and every one is always full of different kinds of concerns. Account executives get scared when they are presented risky ideas and then the battle begins. My job is not to please clients, it's to give them the kind of work that will connect with audiences and produce an impact on the viewer. How can I be creative if the agency doesn't let me be creative? Agencies demand awards, but the account team and the excessive research is a problem. I have apathy towards focus groups. I just despise them.

Clients like to test advertising, but what happens is that good creative ideas die because six people had too much time to think about an ad. That's not real. Who spends an hour in real life talking about toothpaste? I just don't get it. It makes me upset.

Did you receive any media coverage after winning at Cannes?

I did receive media coverage after winning. When I won my gold Lion for a very famous Brazilian brand I was even featured in national media. It was so incredible to see my case study being shared on the TV news. I also know that the idea was featured in local newspapers and the case study was shared on social media.

My winning campaigns were also published in several publications such as AdAge and AdWeek. It was a very proud moment for me.

Are you currently working to win more Cannes Lions?

Yes, I am currently working to win more Cannes Lions. Nevertheless, I must admit that I'm taking it slowly. I want to win, but I'm not willing to sacrifice as much as I did in the past. I'm at another stage in my life and I want to dedicate time to my family and my personal projects. I want to win, but I also want to live. I'm trying to find a healthy balance between work and personal life. Right now I'm failing!

Who decides that a creative is good?

Who decides that a creative is good? That is a good question. I guess our colleagues determine if we are good. When I say our colleagues, I mean our co-workers, our creative director, festival judges, and everyone who has access to our work. They are the ones who say when we have amazing ideas. Our mentors also decide if we are good. If a respected creative is willing to spend time on you to educate you and shape your talent, it's because he sees something in you that deserves nurturing.

Is winning Cannes Lions a good strategy for career advancement?

In advertising, awards rule the game. If you want to grow your career, have access to better agencies and make more money, you must win awards. That's the rule. So, yes. It isn't just a good strategy, it is the strategy. Don't just take my word for it. Ask anyone.

What is the cost of winning Cannes Lions?

The cost of winning Cannes Lions is your sleep, your health, your time, and your personal life. I don't know how it is somewhere else, but in Brazil working over the weekend is normal and spending time at the agency is expected. You must spend time thinking about the ideas. Then you must sacrifice your plans to produce the idea. And then you must sacrifice more of your time and your family to create the case study to compete at Cannes and other festivals. Then when you go home, you're still thinking about work and you cannot sleep. This pressure consumes you. The funny thing is that my name is not in the trophy. My victory is anonymous. The actual winner is the agency and that has been a painful realization.

I'm not going to complain much because I love to win, but as an industry, we must realize that those victories are paid for with sweat and tears, and lack of sleep.

Interview 3

What is the Cannes Festival of Creativity to you?

The festival is the school for creatives around the world. You see the best advertising that was produced throughout the year and also get to meet interesting people from different corners of the world. It's considered the most prestigious festival worldwide and winning there has a deep impact on a creative's career. There are many festivals out there, but this is the mother of all festivals. People celebrate victories and others dream of winning. It feels better the year that you win.

It's a festival, but it's also a business, so although they pay attention to creativity, they also pay attention to the money they earn. The amount of money agencies pay to participate each year is crazy. I have seen agencies win because of all the money they spent. That raises some questions and eyebrows because only deserving entries should win. If they give awards because agencies buy them then meritocracy will die in this industry. I hope they know that. The Cannes Festival has become a money-making machine. Sometimes I feel like the amount of money that an agency spends is more important than the actual creativity they produce.

What were your expectations of winning a Cannes Lions?

In this career winning matters and I understood that since I was studying at the university. I wanted to win Cannes Lions and many of them to prove myself in this industry, especially as a creative, a world ruled by men. I also wanted to win because I knew that if I did it I could skyrocket my career faster. Winners like to work with winners. I thought that if I won I would also make more money, be invited to talk at conferences, be a jury, and mentor. I also needed to win to prove to myself that I chose my career well. My expectations also included making more money and having a better title. I think all Brazilians want that. I also hoped to work with the best in the industry within and outside of Brazil.

How did winning Cannes Lions affect your career?

Winning Cannes Lions really changed my career. A Lion is a stamp of quality in a creative's talent. It's a very simple way to summarize a person's worth in the industry. There are many creatives in the world, but only a few have Lions. When you win, you feel valued and accepted. People treat you differently, and yes, you feel important as hell.

I earned salary increases because in advertising money is a love language. I was also approached by other agencies and my career went to the next level. It happened progressively, so I figured that I had to keep winning Lions to continue earning these benefits or better ones.

How did winning a Cannes Lions affect your career negatively?

I dedicate many hours to the agency. That means I have no time to go to the gym, I don't eat well and I'm overweight. This has obviously affected my health. Also, my heart is not doing so well because I stress a lot. My superiors want more awards and now they want pure gold. A finalist in Cannes or a Bronze is not acceptable anymore. Do you know how difficult it is to win a Cannes Lion? They don't care and they just add more pressure to make awards happen. I like to win, but I think that the pressure is just too much. Weed keeps me sane. Beer keeps me happy. Whiskey keeps me sharp at work. If you work as an advertising creative, this combination will keep you grounded.

My stress levels are quite high all year long. My superiors want awards, but then clients do not approve award-winning ideas. Convincing clients to buy creative work is my main cause of stress. If I do not produce this kind of work, my work is in danger. The problem with winning at Cannes is that your boss believes that winning is possible and therefore, thinks it's easy. Is not easy at all. The pressure is horrible and when you don't win you feel like a loser because everyone was counting on you to win. The pressure takes the fun out of the process

What is your opinion of a Cannes Lion winner?

A Cannes Lions winner is someone who first of all must love this industry. You sacrifice too much to win those awards. He or she must be committed. Also, a Cannes Lions winner is someone who is talented, creative and focused. Those are some kind of winners. Then, you get the other type. Some win awards to feed their egos and the end justifies the means. They obtain recognition through scam work and campaigns that didn't see the light of day. So, there are two types of winners. You must pay close attention to see which one you're dealing with when you meet and interview them. Either way, to win is a great personal and professional accomplishment. I don't feel like judging anyone because I know how hard it is to get creative work approved.

How did winning a Lion affect your personal life?

I felt a sense of auto-realization and self-determination so great. I was so proud of myself and it really boosted my self-esteem. Being validated by a whole industry is

an amazing accomplishment and I wanted to celebrate it as long as I could. I knew I was good, but those victories just proved it. My mom actually brags to her friends about how good her daughter is at her job. Whenever someone asks about me she says that I'm doing great and that I just keep earning the "Oscar of the advertising industry". It feels great to give my mother reasons to be proud of me.

Winning Cannes Lions have given me more money, which means I can have a better quality of life, I can travel more and I have even had the chance to relocate for work. Without those repeated victories at Cannes none of this would be possible.

How did you celebrate the award?

Whenever I win, first I celebrate with my team at the agency. We usually throw a party for the team involved and we show our appreciation. At Cannes, I celebrate with my colleagues and fellow Brazilians. Back at home, I usually go out to have dinner with friends or family. No matter how many times I win, I celebrate.

What obstacles did you face to produce your award-winning work?

I have faced obstacles in the past and I still do today. It's a constant challenge in this field as you should know. The first obstacle is the brief. The lack of information to inspire creatives is a disgrace. How am I supposed to come up with ideas if I don't have proper insights and angles? They want me to solve problems without tools. I need strategy, data and support to do my job. After I challenge most briefs, then I have to think about ideas. When I present them to the Accounts team they immediately start worrying if the idea is "too creative" or disruptive. I'm just trying to do my job, you know! Client pleasing is not my thing. Then I usually have heated debates with the accounts team and I try to defend my work. Most of the time I just tell them that clients are the ones who are supposed to kill my ideas, not them. When I try to sell ideas to clients they tend to play it safe and it breaks my heart. All I can think of is about how much I'm trying to help their businesses but they expect big changes by doing what always has been done. Real creativity takes courage and most clients are cowards.

Did you receive any media coverage after winning at Cannes?

I did receive coverage in Brazil, Latin America, Europe and other international places. AdAge, Adlatina, Coloribus, Ads of the world, Communication Arts and other publications have published my work. I usually post the links and share them on social media so people can see I have been featured in those publications. It's nice to have that kind of exposure.

Are you currently working to win more Cannes Lions?

Yes. I will try to win more Cannes Lions as long as I'm active in this industry. To me it is a challenge and I take it very seriously. I need to keep winning in order to remain relevant and hot. In this field, victories don't last long, so you must go out and earn more. Proving myself is a constant job.

Who decides that a creative is good?

Wow! So many possible answers. Well, many people determine if a creative is good or not. Based on my experience I can say that I must deem myself creative before anyone else does. I must have the confidence to believe in my talent and what I can offer to this industry. After that, my peers, colleagues and supervisors get to determine if what I do is worth of admiration and respect. We're social creatures, so their validation can either open or close doors for me. The industry determines if you're good. Or so I think.

Is winning Cannes Lions a good strategy for career advancement?

Winning Cannes Lions is the strategy for career advancement. You can be a good creative, but when you are validated by the industry's most important festival doors open automatically. Our careers are measured in Lions and other awards. And yes, clients, creative directors and people in general want to hire winners. So winning is a communication strategy in itself.

What is the cost of winning Cannes Lions?

The cost of winning Cannes Lions is high and a little difficult to summarize. Let me see how I can explain this. It's fun to win, but in order to win you must sacrifice a lot of personal time, you must spend nights and weekends at the agency, and even make work a priority in your life. Not everyone is willing to do this and that's okay. The pressure is very high to repeat victories and bring glory to the agency, so I have to admit that I have neglected my health at certain points. By obsessing over Lions I have stopped exercising and eating well. The stress has made me drink more than I should and sometimes I use weed to calm my nerves. The stress has been so high that I have had panic attacks and I had to take medication for anxiety. Not many creatives will talk about this because then they think this will diminish the impact of their victory, but we must be honest. Winning Cannes Lions is nice, but the price is our health and sanity.

Interview 4

What is the Cannes Festival of Creativity to you?

To me, the Cannes Festival of Creativity is pure inspiration. It is the most important festival in the world. Why? Someone many years ago decided that it was and we believed him or her. It is the one we all aspire to attend. Many companies reward creatives by taking them there if they do good work, so we associate it with positive reinforcement. I like attending because I meet a lot of people that shape the industry and set trends. It's a great opportunity.

What were your expectations of winning a Cannes Lions?

Super high expectations. I saw how winning really helped my colleagues and I wanted those victories for myself. I saw how my peers became creative directors, and moved to Europe and the USA. I saw how they landed better accounts and grew on an international level. I wanted that to also be my story. I knew if I worked hard and improved my ideas, I could also belong in the circle of winners. Winning is everything in advertising. When it finally happened to me, I saw the results, not immediately, but in time.

How did winning Cannes Lions affect your career?

I worked so hard to win Cannes Lions and success finally arrived after winning two years in a row. I felt so happy. My ideas made that happen, my proposals. I made it and I have plenty of Lions to prove it. My LinkedIn was full of notifications of people who wanted to connect with me. I was offered a better salary, a better title and even work at Brazil's most creative agencies. It felt so great. I never had so much visibility and my work was being appreciated by really important people in the industry. It felt like a dream. Then I wanted to keep winning Cannes Lions because I didn't want to lose the status that comes with those victories. Remember that we're only as good as our last work.

How did winning a Cannes Lions affect your career negatively?

Wow! One always associates winning with positive outcomes, but now that you mention it there is a side of winning that is not as nice. Earning Lions is a constant sacrifice. You sacrifice your personal life, time, health and so much. I work until late, so when I get home my brain is still on. It's hard for me to turn it off and relax. Sometimes I take sleeping pills to be able to rest and sleep at least 6 hours. I eat most of my meals at the agency. Is it healthy food? You know it is not. I usually eat

something quick with my colleagues and then get back to work. Cannes changes your life, but to earn Lions advertising becomes your life.

What is your opinion of a Cannes Lion winner?

A Cannes Lion winner is a person who is talented. There is no doubt. He could be a great storyteller, an amazing art director or a person focused on innovation. Basically it's someone who understands creativity in its different manifestations. He or she could also be a scam work producer, we never know. I don't mind people who win with spec work but people who win with ideas that were actually approved by clients and were published to me are the real winners.

How did winning a Lion affect your personal life?

When you win Cannes Lions repeatedly agencies look for you to propose new opportunities. Every time you switch agencies you earn more money and more benefits. I definitely improved my material life by winning awards because of this. Agencies kept calling me and offering me more money. Now I have a really nice car and an apartment in one of the best neighborhoods in São Paulo. That allows me to travel more and have more disposable income to purchase whatever I want. I'm also saving for the future, which is great. I want to open a business with that money so I have a safety net for when I'm older. That is my dream. The agency pays for some of my expenses, including my car, so I cannot complain. I live the life of a winner. But I worked so hard to obtain those benefits. They don't come cheap or for free.

How did you celebrate the award?

I'm still celebrating those awards. I celebrate them by drinking and eating with my colleagues, my family and the people that love to see me win. Sometimes I celebrate alone, by myself because I know all the sacrifices I had to make to materialize those victories. So, I celebrate surrounded by people and then I celebrate on my own to reflect, feel proud of myself and think about what the victory represents and means to me.

What obstacles did you face to produce your award-winning work?

Most ideas that win at Cannes were probably rejected by a conservative client. To make them happen, creatives must fight and even declare war to account executives. Their job is to please the client. My job is to create ideas that stand out. Obviously there's going to be conflict

Did you receive any media coverage after winning at Cannes?

Wow! Yes, my work has been covered by several media outlets, mostly related to advertising and communications. They have shared case studies, press releases or have interviewed me to know more about certain ideas and the impact they had on society and clients.

There have been times where the ideas have been featured on the news, but it's mostly pro bono work that really made an impact or had an angle that could melt people's hearts or show innovation. So I feel proud to know that my work is newsworthy and interesting enough to be included along with information about current affairs and important issues. That means that what I'm doing matters and is actually shaping the world at some kind of level.

Are you currently working to win more Cannes Lions?

Winning Cannes Lions is a responsibility creative directors have. I want to win them because it makes me feel proud, but I need to earn them in order to remain in my position and the industry. If I don't win Cannes Lions I will lose my appeal and then I will be fired. Agency management and global creative directors demand awards because they benefit the company. I win the awards, but to me the ultimate winners are advertising agencies. They are the ones reaping all the benefits. Does it bother me? Yes, sometimes. But that's the game I must play if I want to keep working in advertising. No Lions, no career!

Who decides that a creative is good?

A creative person is good if he or she thinks they have something special, that talent that is rare. You might think that a good creative is the one earning all the awards, but I beg to differ. To me a creative is good when he or she can balance daily work and award-winning work. You are creative if you can do good advertising with real clients and real work that needs to be done. I think that should be the criteria of determining if someone is good in this business. Who determines who is good? Well, creative directors, clients, festival jury members and even other creatives.

Is winning Cannes Lions a good strategy for career advancement?

Advertising is a game and to advance you must know how to play it. Early on I discovered that winning Cannes Lions definitely gives your career a boost and facilitates hiring at new agencies. Remember, agencies want to hire winners and to be able to have access to them, they pay more money and offer many interesting benefits. So, the answer is yes. Winning is the fastest way to a better title, more

money, work visas, and even working on interesting markets such as Europe and the USA.

What is the cost of winning Cannes Lions?

What a question!!! The cost of winning Cannes Lions is so great that I don't know where to begin. First of all, you sacrifice your mental health just trying to convince conservative account executives and clients to buy the work that is considered creative at international festivals such as Cannes. You also get stomach aches and lose sleep when regional and global creative directors send invites for those global meetings where you're supposed to present the next big idea. If I don't have strong proposals, I suffer so much. Then my emotions get the best of me and I end up feeling physically sick, nauseated and depressed. Then something happens and my team and I come up with a good idea and I feel better, but it's always like that.

Also, you dedicate so much time at the agency working to meet expectations that you don't see your family or friends for long periods of time. You become a workaholic while agency management is drinking champagne with clients. But we are under the impression that awards are for us. They are, but they are actually for agency networks. Awards don't have my name imprinted on them, they have the agency's name. My name is in a certificate somewhere forgotten. It's a complicated situation, but that's the game. I want to keep my job and my lifestyle, so I must earn awards to be able to be here.

Interview 5

What is the Cannes Festival of Creativity to you?

The Cannes Festival of Creativity is the most important, most prestigious gathering of creative minds in advertising. It is a school for us. We go there to learn, fall in love every year with advertising and also teach the younger generation. I get very happy when I go there because it's such a beautiful celebration of what the human mind is capable of achieving. Also, I get to meet really interesting people from all over the world and the location is also a nice vacation.

The Festival is the best place to prove that you are a great creative. There are many festivals in advertising, but Cannes is the one that makes you shine brighter. Your career is measured in Cannes Lions and being on that stage means that what you are doing is valuable and worthy of worldwide recognition. I'm a big fan of this festival and always will be.

What were your expectations of winning a Cannes Lions?

I have heard about Cannes Lions since I was in college. I remember my professor would tell the class that Cannes Lions winners are rock stars, role models and people who are so innovative that are the ones with the best careers. When I entered the industry I quickly understood that in order to have a nice career I would need to prove myself at Cannes and elsewhere. I wanted to win to prove that women have a lot to offer to this field and I wanted to show that we are as creative as men.

I knew that by winning I could create a precedent for my country, that I could open doors for other women. I also knew that with those victories at Cannes I would earn the privilege of being creative director and work at international agencies all over the world. With all confidence I can say that my expectations were correct, although it took me a long time to reap all those benefits. You see, in Brazil we have great creatives in São Paulo and Rio de Janeiro, even Porto Alegre, so it's common to see Brazilians win at Cannes. We are very good at our craft. I had to win many times, many years in a row, with several great ideas to be able to move ahead and be respected. It was not easy, but it was all worth it.

How did winning Cannes Lions affect your career?

Upon winning, I didn't receive a promotion, nor a salary increase at the current agency, I received a proposal to go back to the agency that won the awards. They offered me a promotion and gave me 5 times my salary. As I said, I had to repeat

my victories many years in a row in order to prove that my work is good and that I'm not a one-hit wonder.

After many victories, I came to work in the United States because I wanted to work for a new market and try to solve new problems. I have also been offered jobs in Europe and Canada, which is great because when your name gets famous, you receive phone calls and emails every week. That means I'm doing something good. The moment I stop receiving so many proposals and LinkedIn requests, I'll be depressed.

How did winning a Cannes Lions affect your career negatively?

I think that I became obsessed with Lions because they meant so much for this industry. I needed to keep winning to obtain the benefits I was looking for. I could only think about work and it affected my health. I had trouble relaxing and sleeping. I've had anxiety for a long time and I have had to take pills to calm down. Also, the agency wanted more awards, so the pressure was pushing me to become more obsessed. I knew awards were good for me but soon I learned that agencies benefit from those victories as well. Now that I have won 41 Cannes Lions, including a Grand Prix in Mobile, I don't stress as much because I'm validated by the industry. When I get obsessed or anxious over awards, I remember who I am and what I have accomplished. In summary, winning Cannes Lions can be a little detrimental to your health because stress rules your life and stress makes you sick, both emotionally and physically.

Also, the problem with the Lion is that undeserving people who win it get promoted and do a bad job. I have seen it and maybe it was just a lucky strike one year. All of a sudden, someone wins 8 Lions in a year and then they become creative director and don't know how to lead. People also tend to employ creative formulas to win once more and that can be damaging to your career. I have seen it so much in Brazil. Another hazard is taking credit for work you didn't produce. People love to take credit for other people's work and that is so damaging. Scam work is another problem. If you win through scam work, is your victory legitimate? I don't think so.

What is your opinion of a Cannes Lion winner?

I think a Cannes Lions winner is someone who knows how to do advertising with mastery, class and intelligence. There are many factors to win Cannes Lions, political games and money are behind it, but when you win, when you land an actual deserving victory it means that you are smart, strategic and creative.

How did winning a Lion affect your personal life?

My parents didn't want me to study advertising because they didn't understand the profession at all. They wanted me to be a doctor. Since I win awards constantly they have proof that I'm actually good at my job. My parents and my husband are proud of me and that's one more victory to the portfolio of my heart

I don't talk that much to my friends anymore because I'm focused on doing great work that gets Lions

How did you celebrate the award?

I have celebrated many awards, but my favorite way of doing it is with my team. An idea comes to life because many people worked on it to make it grow, make it better. So, I like to throw a party with them at the agency or at my house. We drink, we eat, and we feel proud. That's how I think it should be done.

What obstacles did you face to produce your award-winning work?

I think it is common for creatives to get depressed when their work is not appreciated. Our ads represent us and our work is part of us. Therefore, when our work loses at a festival, we lose too. We take it personal. Obstacles are always there and they begin at the agency. Account executives like to please clients and love to present ideas that are safe and not groundbreaking. I hate it! After I have to fight them, I must go to the client who wants to approve ideas that are normal or boring. It's hard to find clients that want to challenge everything. Then the client wants to go to copy testing and a group of bored people in a focus group kill your idea with no mercy. It's so discouraging.

Did you receive any media coverage after winning at Cannes?

Yes, I have been featured in several publications including Creativity, AdWeek, Latinspots, Adlatina, and Archive. My idea for a beauty company is the most famous one and it was covered by Brazilian and international media because it was an idea that could save lives and protect children. If the idea reshaped the world, journalist will want to feature it.

Are you currently working to win more Cannes Lions?

Yes, I will always want to prove that I'm a good creative and I do that by showing the industry that my brain is still capable of producing award-winning work. I'm trying to inspire the team to win more awards because it's fun, although it's hard.

Who decides that a creative is good?

A creative is good when he or she feels good. You must think you are the shit. Then you enter the industry and someone else will let you know if you are correct or not. Creatives director will determine if you are good, also clients and colleagues. Awards will also show the world that you are good.

Is winning Cannes Lions a good strategy for career advancement?

I do think that winning Cannes Lions is a good strategy for career advancement. Why? Well, because there are many creatives in the world, but when you win Lions repeatedly, you prove that you are rare. When people know you are great, they offer you better benefits, better projects, better clients and you have access to new opportunities. You also become a role model and are invited to speak at events. That is the fun part.

What is the cost of winning Cannes Lions?

I became so obsessed with Cannes that I had to take a prescribed medication to be able to sleep. I was so stressed out and anxious. The cost of winning Cannes Lions is your mental and physical health. Also, if you win Lions through scam work, your reputation is on the line. I don't blame people for winning this way, but it can definitely cost them. I know people who lost their reputation because they became associated with this practice and it ruined their careers. I like awards and I take them seriously, but they do have a cost.

Interview 6

What is the Cannes Festival of Creativity to you?

The Cannes Festival of Creativity is the most prestigious one in the advertising industry. I think it's the most iconic one and it represents the standard of what good advertising is. It is also a great place to learn, connect with people and have a new perspective about the field. If you need inspiration, Cannes is the place to go. I also think it's my favorite festival.

Unfortunately, I have seen how the festival has become more interested in making money. That's why they keep creating new categories. I have seen entries that don't deserve to win, but agencies end up with an award because they have spent plenty of money on the festival. This is dangerous and political. It should be a meritocracy. If an award can be bought, then we lose trust in it and all that it represents.

What were your expectations of winning a Cannes Lions?

Creatives dream of winning Cannes Lions. I always wanted to win one and then another one, and then another one. I wanted to win because I thought that it could take my career to new heights. I wanted to get more money and have my talent validated by my creative director and the whole industry in Brazil. I won the first one and I was very proud of that accomplishment. It was congratulated by many colleagues, but my career didn't change that much. I had to win several times in order to be appreciated. People wanted to make sure that it wasn't a lucky year, they needed to see that I can deliver victories consistently and with different ideas. So, my expectations were correct, but it took me a long time to accomplish what I wanted.

How did winning Cannes Lions affect your career?

Once people started to notice my talent, I would receive so many offers to work at different agencies. I have changed jobs so much, and with those changes a better salary came along. I have worked at Brazil's most creative agencies and that makes me feel so proud. I was promoted to creative director, which was a dream of mine. People trust me to produce the kind of work that is celebrated globally and with that trust benefits materialize. I think it's cool that agencies fight over me and I feel proud because that means that I'm good at my job. The day they stop fighting for me I'm going to get so sad. Hahahahahaha. And not just awards, I also get clients because clients want to work with winners and people who are validated by the

industry. By earning Cannes Lions I guarantee a seal of approval for my work and my ideas.

How did winning a Cannes Lions affect your career negatively?

Wow! I never thought of that. Let me think. Well, it is true that winning is not all praise and glory. I once had to deal with a difficult situation because I was accused of doing scam work. It wasn't scam work at all, it was a campaign that actually ran and was approved by the client, but as you know, haters exist everywhere and advertising is not the exception. Fortunately, the client defended me and the agency and all the gossip dissipated within days. That made me work even harder to prove to those haters that I'm a machine that produces great ideas, even if they don't like it. Jealous people in this industry are the norm. Competition in Brazil is fierce. To me that's motivation to do better.

What is your opinion of a Cannes Lion winner?

A Cannes Lions winner is someone who is a motivated, creative and persevering individual. To be able to compete in this kind of level of creativity you must believe in yourself and think that you deserve this victory. I think it is someone who believes in their inner creative power and wants to create a name in this industry. I don't know if my opinion is correct, but it's what I want to believe that I am.

How did winning a Lion affect your personal life?

My personal life has been impacted by my victories. Since I must produce more award-winning work, I stay at the agency longer hours, including weekends. My family loves it whenever I win. They support my work so much that they even share case studies on our family's WhatsApp group. My mom feels especially proud and she knows that whenever I win I feel super happy. She gets happy just because she knows that winning makes me feel great. Nevertheless, they tend to make me feel guilty for not spending enough time with them and I have missed a lot of special occasions because of work.

Also, I love my friends, especially my friends I grew up with. Unfortunately, I don't see them that often because I work too much. I do spend time with my friends from the agency because our work meetings are our way of bonding. My socializing opportunities are mostly work-related. Isn't that sad?

How did you celebrate the award?

I have won several times and most of the time agencies organize a nice party to celebrate the victory. I drink champagne and beer with my colleagues and I try to give credit to everyone involved in the creation and production of the winning idea.

What obstacles did you face to produce your award-winning work?

Creatives face an incredible amount of obstacles to produce any kind of work. Imagine all we must endure to produce award-winning pieces. First of all, we must convince a lot of people within the agency to buy the idea, starting at the creative department. Then the accounts department and management may have a say on what to present. So many arguments arise and sometimes the process can be very discouraging. People killing ideas for the stupidest reasons and sometimes it's hard to remain calm and collected. After that, we must present the idea to several people on the client side and everyone has a different opinion. They like to merge ideas and most of the time those combinations are lethal for creativity. Then you hire a production company or vendor that wants to do their own thing and the film or graphic piece suffers. I feel like I have to spend so much time micromanaging people in order for good ideas to come to life. Do you know how exhausting that can be?

Did you receive any media coverage after winning at Cannes?

Yes, I have received media coverage. Some ideas have been published in advertising galleries and archives, others have been shared on Adage, Latinspots, Adweek and other publications in Brazil and Latin America regarding marketing communications. If I'm not mistaken, also in Europe. I obviously share my victories on social media to have some bragging rights. I usually share the link from the publication that featured my work. I post it on Facebook, Twitter, LinkedIn and on the agency's social media platforms.

Are you currently working to win more Cannes Lions?

I'm currently working to win more Cannes Lions for myself and my team. We are trying to identify opportunities to innovate and create great work. Right now I'm working on two projects and I truly hope that they win some awards, especially Cannes Lions. Let's see how it goes.

Who decides that a creative is good?

Our industry is very subjective, so we need validation from others to feel talented, valued and appreciated. I think that many people must determine that you are good. Your peers are the first ones because you belong to an industry, if they don't

approve of your talent, then you're not talented. Also clients have a say. I know clients that are fans of certain creatives and they follow them when they change agencies. Festivals also determine if you are good at this business, when you win and are validated by a global jury. That is the ultimate accomplishment.

Is winning Cannes Lions a good strategy for career advancement?

It is a good strategy. It is THE strategy. In this career you must produce results and produce them fast to create a name and receive more benefits. If you receive that seal of approval early in your career you can go up so fast. A creative's talent is measured by many factors, but awards are the most important one. You can be an amazing copywriter or art director, responsible, good with clients, but if your work is not world-class, chances are you'll be a senior creative and that's it. You will never become a creative director or be invited to teach at universities. Agencies from Asia, Europe or the USA will not be interested in you, and us Brazilians always aspire to work abroad. Winning Cannes Lions is a magical key that opens doors. That is why we are obsessed with winning those trophies. The victory represents much more than a personal or professional victory, it represents a promise of a better life, new experiences, and more opportunities. All great creatives I know that are working abroad or hold high titles are all Cannes Lions winners. Is not a coincidence. It's a fact.

What is the cost of winning Cannes Lions?

Stress has affected my physical and emotional health. I cannot sleep that well, I get easily irritated and sometimes I feel as if I'm going to lose my mind. Many creatives see their work as part of them and experience great pressure to create the best ideas. Sometimes that pressure along with other personal problems may lead to suicide. I lost a great friend of mine because he committed suicide. He never felt good enough.

I meditate and I deal with my mental health because I love my job, but in order to remain in this industry I must produce victories. Winning Cannes Lions, Pencils, Clios, and other trophies is part of my job description. It's fun to win, what you must do in order to win is not.

Interview 7

What is the Cannes Festival of Creativity to you?

Well, that Festival is THE FESTIVAL. There are many around the world but this one is the most loved one amongst creatives worldwide. Attending the festival is a nice opportunity to connect and reconnect with friends, party and learn. I must attend every year in order to keep up to date with current trends and be inspired to produce better work. To me Cannes is a combination of celebration and inspiration.

What were your expectations of winning a Cannes Lions?

As soon as I entered the industry I immediately noticed the importance of Lions for agencies and creatives. My bosses told me that I needed to win them if I wanted to grow in this business and to bring glory to our agency and clientes. Personally, I wanted to win to make more money, be respected by my colleagues and to have better professional opportunities. I wanted to work at prestigious agencies and for renowned clients and I knew that winning Lions was the fastest way to get there.

How did winning Cannes Lions affect your career?

Since I started winning Cannes Lions I have not stopped changing agencies. I became very Popular in Brazil and I changed cities several times. I spent some time in Rio Grande do Sul and São Paulo. Then I was offered new opportunities in markets I had never considered. I worked for several agencies in Germany, the Czech Republic and Spain. Then I went back to Brazil for a while, but eventually returned to Europe. I have been truly blessed by winning Cannes Lions. They have made my career and I'm proud to say that it has been a very interesting one, full of lessons, victories, and great people.

How did winning a Cannes Lions affect your career negatively?

Well, some people become very critical of certain victories, especially those who have never won. I don't get it. They have accused me of creating scam work when in reality all of my trophies have been won with actual work for paying clients. If you are frustrated because you are not good enough or if your opportunity to shine has not come yet, you don't have to be a hater. Let other people celebrate their victories. This happens quite often in the industry. And what if I win win scam work? If an idea is good and a client allows me to compete with it, I see nothing wrong with doing that. Live your life and focus on yourself.

What is your opinion of a Cannes Lion winner?

It depends. Some Cannes Lions winners are amazing creatives who bring to the table really extraordinary ideas and proposals, while on the other hand, there are creatives that do the work to feed their ego. Some winners use the victory to acquire better opportunities, others want to take credit for work they didn't do. For this, I'm very skeptical when evaluating people for my department. They must have several good ideas, not just one.

How did winning a Lion affect your personal life?

It has changed my life tremendously. I never imagined that I would be able to live in so many places, work in so many different agencies and learn so many different languages. Living in all these places has opened my eyes and made me a better creative. I understand now the blessing it was to win and keep winning.

I went back to Brazil, but then I missed Europe, so I consider myself now a citizen of the world. I have experienced so much in all of these years and my personal economy has definitely grown while doing a job that I love.

How did you celebrate the award?

I have celebrated several awards in all of these years and I have done it in many ways. I have partied at the agency with my colleagues, I have gone to have dinner at restaurants, and I have spent time with my family, who are obviously very proud of me.

What obstacles did you face to produce your award-winning work?

There are so many obstacles that I don't even know where to begin. First of all, clients hire a creative agency and when they see creative work they get scared. They want to play safe and tend to approve mediocre work that doesn't build brands nor wins at creative festivals. They ask for disruption and when they see it, they don't want it. Then we have to deal with the accounts team, which sometimes can be more risk-averse than clients. They think they know clients better than clients know themselves and give us an attitude whenever we challenge the brief or decide to present unexpected ideas. If an idea survives internal and client approval, sometimes it is sent for copytesting at focus groups. People want to sound smart and overanalyze everything, then clients get scared and an amazing idea dies.

Sometimes obstacles also exist within the department because convincing certain creative directors is a true challenge.

Did you receive any media coverage after winning at Cannes?

My work was shared at several websites and publications related to the communications and advertising industry. Agency networks also shared the work on their social media platforms and I also shared it on my personal account.

Are you currently working to win more Cannes Lions?

I'm trying to prove that I still got it every year. So, yes. I'm trying to win more Cannes Lions.

Who decides that a creative is good?

That is a tough question. Well, I think that the industry decides who is good. First of all, creatives director must deem you creative if you want to enter the industry and be hired. It's also nice to be recognized by colleagues as good because their support is inspiring. Also clients must think you are good, which is why they want to work with you in the first place. It's basically a combination of people who determine you are good at the art of advertising.

Is winning Cannes Lions a good strategy for career advancement?

I actually think that it is a good move. You get ahead faster because people see you, you have visibility within the market and you don't have to do much. People come looking for you directly when you win because agencies want to hire winners. So yes, if you want to climb the ladder faster, win prestigious awards and let your fame do the work for you.

What is the cost of winning Cannes Lions?

Nothing is free in this life, or so they say. Winning Cannes Lions is great, but I must confess that the price is quite high. You spend a considerable amount of your personal time at the agency thinking good ideas in the hopes of winning an award. Then you spend a lot of time producing it to make it perfect for festivals. It's a precious time of your life, away from loved ones and friends. Also, the stress is brutal. I lose sleep whenever I feel I don't have good ideas for festivals and I force myself to think harder. My health has suffered a lot because of this. I have taken medication for mental health conditions, anxiety and stress. It has also affected my heart and stomach. So, winning is great, but it has a cost.

Interview 8

What is the Cannes Festival of Creativity to you?

The Festival is the greatest opportunity creatives have to show what they are capable of. It's also a great opportunity to keep up with current trends, meet interesting people and have a beer with your mentors and colleagues. To me it is the greatest celebration of advertising creativity in the world. I try to attend the festival as much as I can because it's nice to be connected with "my kind of people".

What were your expectations of winning a Cannes Lions?

I have always wanted to win at Cannes, ever since I was a junior copywriter. It seemed so impossible at the time. I hoped to earn Lions to have a better career, become creative director and work at different markets. I also wanted to feel proud of myself and the ideas that I propose.

How did winning Cannes Lions affect your career?

I have a career because of Cannes Lions. As soon as I started winning in Brazil the USA Hispanic Market was knocking on my door. Not everyday you get invited to work at an advertising agency in the USA, so I went for it. I worked at Young & Rubicam there and then moved to Ogilvy. I have kept winning and that is why I was promoted to Regional Creative Director for Latin America at Ogilvy. The network believed in me and called me to help found David. Now I have a solid name in the industry, which is why I founded Gut.

How did winning a Cannes Lions affect your career negatively?

We like to think that there are no negative outcomes of winning, but there are. Once you prove that you can win, the pressure becomes greater from different ends. I pressured myself to win more awards because I wanted to keep reaping benefits, the network pushed me like never before and imagine the pressure when you found your own agency and people are expecting greatness from you. That can be psychologically damaging. Also, the obsession for new awards leads to neglecting your personal life, your health, your eating habits, and your loved ones.

What is your opinion of a Cannes Lion winner?

A person who has earned Cannes Lion is a person that probably sacrificed a lot of personal time to obtain glory. To get that accomplishment he or she must be smart,

strategic and talented. When you hold that award in your hand, that is what you're communicating to the world. Cannes Lion winners are basically rock stars, especially if they come from countries that don't have a solid creative reputation.

How did winning a Lion affect your personal life?

I gained weight because all my meals came from fast food chains and I didn't exercise enough. My wife was worried and she stepped in, that's why I joined a gym later and took control of my life. Unfortunately to do amazing work, you must spend many awards at the agency thinking, producing, and creating the perfect case study. Don't get me started on case studies. Those are so time consuming.

I'm happy that my wife supports me and she's very understanding, but honestly someone else would have dumped me, for sure. Obviously, my family and friends are happy for all of my accomplishments, but there have been times when they have resented me for missing special occasions, parties and events.

How did you celebrate the award?

I celebrate all of my victories. I usually celebrate several times, with the team at the agency, my wife, my family and friends. It's nice to know I still got it.

What obstacles did you face to produce your award-winning work?

The question should be what obstacles didn't I face to produce award-winning work! And that's not the worst part, the approval process! Well, as you know the accounts department sometimes doesn't help that much because they're more focused on pleasing the client than in selling good ideas. Clients want ideas that are amazing, but when you propose this kind of idea they don't approve them. It's madness!

Did you receive any media coverage after winning at Cannes?

Yes, my work has been shared on AdAge, Latinspots, Coloribus and other advertising archives. Several ideas have also been shared on traditional media because of the impact of the concept, especially campaigns created for big international brands such as Burger King.

Are you currently working to win more Cannes Lions?

I will always be in the hunt for new Cannes Lions. It's an inspiration to do great work and celebrate great work. Can you blame me?

Who decides that a creative is good?

Creatives must feel that they're creative first and foremost. If you don't believe you have a talent, you have no chance in making it in this industry. Then your colleagues and bosses can nurture that talent to help you improve and become good or even great. But it all starts with you.

Is winning Cannes Lions a good strategy for career advancement?

Winning Cannes Lions and other international festivals is definitely a great way to let people know what you are capable of doing. Winning there means that you understand advertising on a global level, which is why it's a great way to be approached by international agencies. People want to win because they know that they will be contacted by competing agencies and with those opportunities a better salary and a promotion is possible. If you want to work for the USA, Asia and Europe, it's definitely recommended. They measure your value as a creative with Cannes Lions.

What is the cost of winning Cannes Lions?

Winning Lions is great, but they are expensive. You pay a price because to create award-winning work you must sacrifice your personal time, even your health. It's so emotional the type of fights you must have in order to defend good work. I would say, the cost is also related to how resilient you can be. It's a mental process, which leads to mental stress that can affect your life in different ways.

Interview 9

What is the Cannes Festival of Creativity to you?

The Cannes Festival of creativity is the greatest platform to prove your talents and abilities. It's where the best people in the industry meet to celebrate creativity, inspire others and raise the bar. You have no idea how many great colleagues I have met there and all the connections you can make in a single week. I think all creatives should attend the festival on a regular basis to keep up to date.

What were your expectations of winning a Cannes Lions?

I thought I would create a name in the industry and prove that I'm one of the best in the world. I thought it would open doors for me professionally and improve my quality of life. I've always wanted to be a creative director and winning Cannes Lions is the way to accomplishing that goal. My expectations were correct!

How did winning a Cannes Lions affect your career?

When you are a creative you always dream of winning Cannes Lions because you don't feel like you belong to the creative department until you actually win that trophy. When I won I felt important and I felt as if new doors were open for me. I felt as if I finally belonged to this industry.

Brazilians want to work in Europe or the United States and to accomplish that we need to win Cannes Lions. We want a better quality of life and those countries provide it. In those countries you work less, earn more money, and have more free time. I have lived in Germany, Spain and the United Kingdom because that award open so many doors for me. People see an award, I see a portal to success and a better career.

How did winning a Cannes Lions affect your career negatively?

The pressure grew. The more trophies you win, the bigger the pressure your superiors will place on you. Envy has been a factor, but I don't let it stop me. If people are talking about me, even if it's in a negative light, it must be because I'm doing something right. I'll give them plenty to talk about because I'm not done winning and proving people wrong.

What is your opinion of a Cannes Lion winner?

A Cannes Lions winner is a person that is talented, committed and motivated. That person understands the perfect mix between art and strategy. It's that simple.

How did winning a Lion affect your personal life?

I have taken sleeping pills for over five years. I cannot totally relax at home after work, especially when I have a campaign that I think has the potential to win at Cannes. My diet is a disgrace. I know I should have better eating habits but I have no time to cook at home, so I always eat at fastfood restaurants or order take-out. When you focus on doing a good job, you even sacrifice the time you have to have a decent meal.

I smoke weed every day to relax, have a positive attitude towards work and see ideas from a different perspective. I also have beer and whisky at work to take a break from all the demands and responsibilities.

How did you celebrate the award?

I always get happy, participate at agency parties and go out to dinner. I make a toast to myself, my colleagues and my clients.

What obstacles did you face to produce your award-winning work?

I had to face many obstacles including clients that do not approve creative proposals, account teams that enable the client's behavior and timings that are harder to meet each day.

Did you receive any media coverage after winning at Cannes?

Yes, I have won several times, but some ideas have been featured on TV, radio, magazines, newspapers, and specialized media. I feel so proud about that. I have also been interviewed several times in magazines such as Latinspots and Luzers Archive.

Are you currently working to win more Cannes Lions?

I'm always working to win more awards. Of course! It is what is expected by the industry.

Who decides that a creative is good?

Good question. I guess the same creative industry determines that. Award shows definitely play a big role in the validation, so festival judges also have a big input on

who is good and who is not. Also, you must believe that you are good before trying to impress others.

Is winning Cannes Lions a good strategy for career advancement?

It actually is a great strategy to advance your career. You get visibility, praise and people call you. Without Cannes Lions I wouldn't have the career that I have. I have used Cannes Lions to get work visas en Europe and The Arab Emirates. People in the industry knew who I was and my career just got better and better. We work hard so getting recognition for our ideas is such a great reward.

What is the cost of winning Cannes Lions?

The earnings are huge, but also are the costs. You sacrifice your personal time, your life, your health. I think I have mostly sacrificed my time with loved ones, friends and family. Ah, and my weekends.

Interview 10

What is the Cannes Festival of Creativity to you?

Today it is a festival to network, see friends, have meetings with other creative directors from your same mother company and obviously is a place where you consume advertising 24 hours a day. After you go to Cannes, you feel more inspired when you get back home. The organizers nowadays are also more focused on offering seminars and talks about subjects that are not necessarily related to advertising. They are more focused on technology, artificial intelligence, anything that might help advertising professionals create. They had to refocused the content because you can see the entries already on the internet the very next day after they come out. They had to give people reasons to go to the festival. It's a matter of having humans get inspired together, be together and now it's all about that.

It is a glamorous festival and it's full of tradition, so that is why creatives want to win the Lion. I don't think it is the most rigorous festival. I think it is full of politics because the stocks of the network gain or lose value according to the results at Cannes. Then it became a business. When there is money involved, then politics come in. There are ideas that are unanimously chosen but there is a gray area, in which, people say that a group invests a lot of money in Cannes so they deserve to win an award. Suddenly an Asian country that is not very creative spends a lot of money in the festival, and you have to give it an award just because of the money spent.

What were your expectations of winning a Cannes Lions?

Every creative dream of winning Cannes Lions. It's a bucket list item in every creative's life. I was talking to a colleague and he was telling me that when you don't have work to send to Cannes, that year is quite disappointing. You expect to be at the top after winning Cannes Lions.

In Brazil, we do a lot of self-promotion efforts. We market ourselves to our colleagues and we want to be validated by the industry. It's a human necessity to be recognized and validated. I was expecting to work at better agencies because Lions prove that you are good in this field. A Lion is a stamp of quality in a creative's talent. It's a very simple way to summarize a person's worth in the industry.

How did winning a Cannes Lions affect your career?

Winning Cannes Lions gave me the opportunity to come work in Barcelona. Winning Cannes Lions gives you a label, a positive label that makes things happen easier for you. I won Lions and I didn't immediately earn more money. Salary increases came later on, as a result of many factors such as years of experience and performance. I think I have been successful because I understand my role, I solve problems for clients. I'm not just an artist. My work has purpose and it should solve problems. My role also requires me to prove my worth by winning awards. Winning Cannes Lions really helps and I live in Spain because I won. I'm a creative director today because I won. I have also created campaigns that are internationally understandable and therefore, I think those have a better chance to win at Cannes because most people can get them. A piece should be understood by many people because the jury is international. I also think that if you compete with big brands, you have better chances of winning. If you compete with a local or small client, the chances to win get slimmer. If you compete with Coca-Cola, the jury gets curious.

Clients respect me more since I won because they know that I'm a proven creative and they trust my talent. They know I'm validated. They cannot say I'm not good if the whole industry thinks I'm worth it. But a prize is not just important for creatives, agencies build their reputation based on awards and they showcase their talent. My bosses were happy with me and their bosses were also happy, so it was a positive domino effect.

Winning made me feel more confident and helped me realize that I'm on the right profession, that I chose well, and I'm good at what I do. Winning at Cannes is a confirmation of your skills and talents. Cannes taught me to speak internationally.

How did winning a Cannes Lions affect your career negatively?

It didn't affect my career, but I have seen colleagues who only want to produce work to compete at festivals and then they get stigmatized over that. If you like to compete in festivals but also do great daily work, then it's OK. But just produce work to win, I think is not healthy for the agency. The agency hired someone to solve real problems for real clients. If that person only wants to focus on his career, it's a problem.

Another negative aspect is that people who win Cannes become creative directors and they lack leadership skills. Ego is a problem. A lot of people with huge egos become creative directors and disrespect their workers.

What is your opinion of a Cannes Lion winner?

I don't like to label creatives, and say if they are good or bad. Cannes Lions is a validation form, but it's just one of them. Maybe that person who won 8 Lions was there at the right place and time and is part of the credits, but maybe didn't do anything significant to produce the idea. Maybe is a person, that obviously is talented, but is lucky enough to work at an agency that invests in Cannes. I have a great friend who is very talented and he has created amazing campaigns and he has only won one Bronze Lion in Cannes. To me he is more talented than a lot of people who have won multiple times at the festival. The thing is that our work is too subjective and people's opinions matter. We need other people to determine if our work is good. Creatives are needy and we need feedback regarding our work.

How did winning a Lion affect your personal life?

I know people who spend a lot of time at the agency trying to win Cannes, but I don't sacrifice my personal time that much to win at Cannes. In my case, I don't take advertising that seriously. I have time for my friends and family. I have a nice work-life balance. I obviously worked a lot, many nights and weekends.

People stay at work to impress others. I tried to balance my life as much as I could.

Winning has allowed me to live in new countries such as Portugal and Spain.

How did you celebrate the award?

I drank a lot. Agencies threw parties. When I won my first lion I was in Brazil and my boss told me to go to a restaurant and drink because he would pay the bill.

What obstacles did you face to produce your award-winning work?

Each Lion has its own story, but to produce the ideas is always complex. My last Lion was a TV commercial for a hospital named Hospital de Amor in Brazil. The production was free because a production company and audio company wanted to get involved, but it took one year to make the film because it's completely animated in 3D. To find people to produce that piece was a challenge. The film was 3 minutes long and then the challenge was to convince the media to place it. Three minutes in Brazilian TV costs a fortune. To convince media executives was a real challenge. This is a Lion of love. A lot of people had to come together to make this happen.

Did you receive any media coverage after winning at Cannes?

Several media outlets shared the news about our winning ideas in Brazil. The news were shared via internet, print media, and social media because it was a TV commercial for a really good cause, a children's hospital.

I post my victories on Facebook, Instagram and LinkedIn. I shared pictures with the Cannes Lions, the case study, and I repost articles from the media that covered the news.

Are you currently working to win more Cannes Lions?

Yes, I am. It's nice to prove yourself once and once again.

Who decides that a creative is good?

I had the chance of working with Washington Olivetto, who is the "Pope" of Brazilian advertising. He was my mentor and I feel so flattered that he asked to work with me. He transformed advertising into popular culture in Brazil. So, if he thinks I'm good, then I am. He has won many Lions and is currently working in London. He decided that my dupla and I were his "kids". If he believes in my work, there is no greater validation than that. He taught me that every creative must understand the people.

Is winning Cannes Lions a good strategy for career advancement?

It is because creatives need visibility and winning a Cannes proves that you are world-class. It proves that your work deserves recognition. People will call you and you just have to impress them.

What is the cost of winning Cannes Lions?

Many people sacrifice personal time, time with their families and friends.

What happens to your creatives when they win awards in Cannes?

We congratulated them and drank together to celebrate the victory. They didn't win more money or receive bonuses. The agency didn't have incentives for winning. In the past, they did.

When people from other agencies win awards, what happens?

I want to meet them, but to impress me, you need so much more. Skills, hunger, a personality.

Do you take Cannes Lions into account when making job proposals?

I take them into account, but what truly matters to me is the energy of that person. I don't want to work with idiots. I want to work with amicable people. People who deliver. I want to hire people that make work a nice experience, I need to work with people with good hearts.

Interview 11

What is the Cannes Festival of Creativity to you?

I learned about the festival when I was taking courses at the Miami Ad School and I got bitten by the award bug. All my professors were really successful in the market and I got inspired. I think it's the most important festival in the industry. It's important to win and go to the festival in order to learn new things. The festival determines what's important in the industry. You see trends and where the market is going.

What were your expectations of winning a Cannes Lions?

When I worked at Almap BBDO I really learned about the power of creativity. I paid attention at how they won the awards because they have been within the best agencies in the world at Cannes.

To me winning a Lion was not impossible as other people may think. I knew that it was important to win because you get visibility and agencies call you, you get salary increases and benefits. I think a Lion changed your life more 10 or 20 years ago. With just one Lion you would become creative director, but since Cannes offers more awards the impact is not as big. Today a person can win 15 Lions in a year. If you win just one Lion your life will not change. You will maybe get more money or a proposal from other agencies. I think my life changed a little bit more because I got a Gold Lion.

How did winning a Cannes Lions affect your career?

I immediately noticed that my colleagues started respecting me and people would talk about my victory. People who didn't say "Hi!" before, would start talking to me. I felt as if I had won access to a special club. I didn't receive a promotion or a salary increase at the current agency, I received a proposal to go back to the agency that won the awards. They offered me a promotion and gave me 5 times my salary.

A Lion is an affirmation that the kind of work that you do is good. Within the agency, you present ideas and the creative director loves it, but then you have to sell it to the Planning Department and the managers and the Accounts Department. Colleagues respect you more. The creative director trusted me more and knew I could deliver. I became the 'dupla' that the agency trusted, the one that got the best projects. I did win several times and that consistency made them know that they could trust me.

The Lion motivates you because you do proactive work and you want to win a Cannes Lions with every brief. I moved to the United States as a result of winning Cannes Lions.

How did winning a Cannes Lions affect your career negatively?

When you win, you want to win every year because you're among the best in the world. I wanted to feel like a winner every year. I wanted to feel respected every year. I feared that if I didn't win I wouldn't be respected. You feel pressured because people expect you to win again. The year you don't win you feel like you did something wrong and it's the opposite. The year that you win is the exception, not the norm. I created that obsession because I liked the feeling.

The problem with the Lion is that undeserving people who win it get promoted and do a bad job. I have seen it and maybe it was just a lucky strike one year.

What is your opinion of a Cannes Lion winner?

If I have to hire someone and I have to choose from a pool of talent and a candidate has Lions and the rest doesn't, I'm always going to choose the person with the Lions.

How did winning a Lion affect your personal life?

I became so obsessed with Cannes that I had to take a prescribed medication to be able to sleep. I was so stressed out and anxious. Today I can say that I have learned to deal with the pressure. Today I get anxious, but I deal with it. When you win, your boss knows you can win again and expect more from you. People give you a salary raise and motivate you, so you have to deliver once again. What you accomplished is in the past. What's next? People are paying good money for you, so they expect you to deliver.

I get anxious if I get a new brief because the bar is so high. I had allergy all over my body, my body was itching because I was anxious. I had to go to the hospital. In Brazil, you have to work weekends, every night, is expected. I have seen people get panic attacks at work, and develop lots of health conditions. Some of my colleagues, smoke weed to calm the anxiety. Some people take Adderall to concentrate and perform.

I don't talk that much to my friends anymore because I'm focused on doing great work that gets Lions.

One of the most wonderful things that ever happened to me is that my family shared one of my case studies in our family group in WhatsApp because they liked it and they didn't know the idea was mine. I felt so proud.

How did you celebrate the award?

When I found out I had one the first two Lions in 2013, I was at the agency working at 9:00 p.m. on a Sunday. I had so much work I couldn't leave work to celebrate. Later on, I went to a bar with a couple of friends to drink. I didn't go to Cannes to pick-up the award because I was already working for another agency.

What obstacles did you face to produce your award-winning work?

You suffer a lot just to get the right idea. Then to get the approval can be a nightmare. Producing the idea is hard because many things can go wrong. Selling the idea to the client is very hard and dealing with budgets is another nightmare. During the production process, you make lots of changes because things do not end up as you expected. I get anxious. When the idea is finally aired, that's when I can breathe again. In Brazil, many things happen to kill an idea. Is the client fond of the idea? Is it legal to make that idea? Within the agency, you have a little war with the team, but at the end of the day they want to make it happen.

Did you receive any media coverage after winning at Cannes?

Before Cannes you do some PR with your idea. After you win, the idea is also shared on social media and media outlets, but this time with the angle that it had won in Cannes. The media specialized in advertising shared the news. National media also shared some of the winning ideas. It's more about specialized media coverage because it's very specific.

When I win I share the news because it feels like you are sharing the picture of your newborn baby. Do you know all I had to work to get this baby made? Then I share the news to celebrate and maybe for vanity reasons, let's not lie. I use Instagram, Facebook and LinkedIn. I specifically like LinkedIn because it's a more professional social network. I post pictures of the Lion and the case study with the Cannes Lion logo, so people can see that it won.

Are you currently working to win more Cannes Lions?

I love the festival and I believe in it. I'm always looking to win. I want to do great work and the award should be a consequence of that work. I wish I could win every year, but I'm not going to obsess over it because it's not positive for me.

I came to work in the United States because I wanted to work for a new market and try to solve new problems. It's just that my first year was not good because I had clashes with my former boss. I hope I can win again next year.

Who decides that a creative is good?

There are many variables, but the work and the mentality determines if you're good. The agencies determine if you're good, your peers, and creative festivals make you valuable.

Is winning Cannes Lions a good strategy for career advancement?

Yes, it is, but there are other ways to have a successful career. You can do daily work really well. The award actually boosts your career and makes you go faster.

What is the cost of winning Cannes Lions?

You have to make sacrifices. You suffer a lot. You have to dedicate lots of time, weekends, nights. At least 2 or 3 months of every year you will spend more time at the agency to compete in Cannes. You will sacrifice your friends, your health. I don't regret anything, I would do it all over again because it's worth it and I love my job. All the sacrifices were worth it. Would I change anything? I would, but little things because I wouldn't want to alter the result. I have so much fun.

What happens to your creatives when they win awards in Cannes?

I reward them with bonuses and if there is a chance to upgrade their title, then I would try to give them a promotion, but it all depends on the resources of the agency and the tools my bosses give me.

When people from other agencies win awards, what happens?

I would like to meet them because I want to know the best of the best and I want them to work with me.

Do you take Cannes Lions into account when making job proposals?

If I have to choose people, the person who has the most Lions will definitely get hired. It also depends on the kind of position I need to fill. I cannot expect a Cannes Lions to hire an intern. I would take into account Lions when offering money and benefits. They get more money and positions. Lions do make a difference.

Interview 12

What is the Cannes Festival of Creativity to you?

This year was the first time I was invited to attend the Cannes Festival and I have been working in advertising for 20 years. I won my first lion on 2017.

Cannes is where the best creatives in the world meet, people who love ideas and solving problems. It's a celebration of the best ideas in the world. If you want a successful career, you must earn Cannes Lions. It's the highest accomplishment for an advertising creative.

Unfortunately, opportunism is also present at the festival. People doing scam work or trying to take credit for work they didn't do.

What were your expectations of winning a Cannes Lions?

I thought I would grow faster, but it wasn't the case. I had to win several times in order to prove myself and see real changes in my career.

How did winning a Cannes Lions affect your career?

It took me 16 years to become a creative director, and I think it is because I am a woman. The 60% of the men who started their careers at the same time as I did became creative directors when they only had 6 or 7 years of experience. They became creative directors at great agencies, they became leaders in the Brazilian market. I'm certain it is because I'm a woman. I wasn't invited to have lunch. I didn't think I was good, I doubted myself many times. I was in denial, I didn't think gender mattered, it did matter.

I was validated as a professional. I was expecting fireworks. But my happiness was short-lived because, my superiors said that now they wanted more Lions. The workload doubled, anxiety doubled, the pressure was even stronger. Winning at Cannes put me in the map!

I gained visibility because many agencies called me. Four agencies wanted me. At some point, I had a meeting with my boss and I said, that there were several agencies after me. He then gave me a raise so I could stay. I stayed at the agency because my heart is in it. The searches on LinkedIn skyrocketed, people wanted to see my profile. People knew who I was, I became kind of famous. They interviewed

me in several media outlets, I was a festival jury member, I have been invited by universities to talk and at the Facebook headquarters. I feel very proud of that.

My professional relationships did change after winning Cannes Lions. My voice is now more valuable. People listen to me way more because of the Lions and because I'm now a creative director. I have more confidence now.

The agency sent me to pitch new businesses in Mexico, England, United States, in other cities in Brazil. I have traveled to be jury at festivals in several countries in Latin America. I attended the global creative meeting of JWT and met the global creative director at that time, Matt Eastwood.

Men decide who gets promoted. JWT Brazil right now has three female creative directors and they want diversity in the creative teams. The problem with women is that we see each other as competition and not as colleagues or friends. We have created a closed group on Facebook to announce job openings for female creative women to try to support each other.

Men show off their victories, but us women, we remain quiet about ours. When I talk about my Lions I feel kind of ashamed because I don't want to come across as "cocky" or pretentious. Men have no problem doing that, talking about their accomplishments. The world of advertising was designed and built for white men to succeed. My brother became a creative director when he had only 6 years of experience. I was living in his shadow for many years. I can finally say that I'm building my own story, separate from his.

In Brazil, is common for a woman to be fired after having a baby.

Men are assigned cars and beers accounts, women are assigned accounts related to feminine products and children's products. We have to work for products related to vaginal fungus. Fortunately, at the agency, things have changed. Right now, I'm in charge of Coca-Cola and a man is in charge of Avon, the beauty brand. Recently I was called from another agency and was offered to be creative director for a very cool company. When I asked which products I would work for, they said it was baby and feminine hygiene products. I said I was not interested. And that person is not even aware about his mentality.

Within agencies there is a horrible competition between women that I truly do not understand. I worked with an account director and she messed with my self-esteem and confidence. She wanted to kill all my ideas and created a really negative atmosphere at the agency. She was fired because she created a bad ambiance. She really affected my confidence and my emotions because she was a very difficult person. I had to work closely with her and she would say that my ideas were not good, that they were ridiculous. I needed to visit a psychologist to boost my confidence. I don't understand why women behave that way.

Ricardo John, CEO of JWT Brazil, created the 20/20 Project. According to this project, by 2020, every department in the agency must include 20% of black people. I just hired a black woman, who lives outside of São Paulo. We pay for her travels each day, because she cannot afford to come to the agency each day. Right now, we have two black men and two black women, but I'm trying to do more.

How did winning a Cannes Lions affect your career negatively?

More pressure, the workload doubled, people expected way more of me. I need awards to keep my position as creative director. You need to keep earning awards to prove yourself once and once again.

What is your opinion of a Cannes Lion winner?

It's a person capable of producing ideas beyond what is considered "normal" or "ordinary".

How did winning a Lion affect your personal life?

In advertising your personal life and your career are the same thing. I work from 10 to 12 hours per day at the agency and I work over the weekend. Advertising is not a 9 to 5 kind of job.

When I found out I had won, I was in the middle of the filming of a TV commercial for an account that is not that cool, it's all retail.

My wife always supports me and she knows that this industry is very time-consuming. She never nags about my work. My family is very proud of me. My brother has been a creative director for several years and now he owns his own agency, so advertising unites us.

I try to administer my time so I can spend time with my friends and my family. They are well aware that in this industry we work too much.

My material life improved. I try to save half my salary because I have very healthy financial habits. I travel more now for work and pleasure. They took me to Cannes.

I have taken pills to sleep and anxiety. I had allergies all over my body because of anxiety. I had red patches on my skin for three days. I have had panic attacks. Many times I have had to cancel my vacations to present work or go to meetings.

How did you celebrate the award?

I'm still celebrating all of my awards. I usually make a toast and reflect on the path that led me to each victory. It's both a personal and social experience.

What obstacles did you face to produce your award-winning work?

Clients are a big obstacle. Clients in general get scared when they are presented with incredibly big ideas. They want simple ideas, and the kind of idea that will not win any awards. Awards are won with the help of brave clients. Clients just want to sell and they do not care if an idea wins awards or not. They can smell if you want to push an idea to win an award. What they should know is that creative ideas push sales and better consumers' perceptions about a product.

You have no idea all the effort it took to produce the ideas, the case study, everything. It's exhausting.

Did you receive any media coverage after winning at Cannes?

The agency shared the news on social media and Brazilian media, specialized in communications published the news. I shared the news on Facebook, LinkedIn, Instagram.

Are you currently working to win more Cannes Lions?

I still want to win more Cannes Lions. I will only stop trying once I get retired or when I'm dead.

Who decides that a creative is good?

Those who are in position to hire you: creative directors and agency CEO's.

Is winning Cannes Lions a good strategy for career advancement?

Yes, you get noticed faster and therefore you land better opportunities faster. It's the way it is.

What is the cost of winning Cannes Lions?

The cost of winning Cannes Lions and all awards is your personal time, your health, and your social life. If someone says anything different, they're lying.

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What is the Cannes Festival of Creativity to you?

That is a difficult question because the festival is changing a lot. In Brazil, the industry used to think that awards were super important and the excess of worry over winning Lions became a problem. Clients noticed that creatives just wanted to win awards. Brazil became largely known for producing scam work and the country's image was jeopardized. Today, I see that the festival understood that the festival needed to provide content. The festival started to offer experiences to clients, account executives, planners and media executives. It became a festival for all professional working in advertising and not just creatives. The Young Lions competition now has categories for marketers, media, public relations, strategy and it shows that it wants to unite everyone. The festival opened to include all advertising departments and clients. The festival understood that it has a responsibility to discuss certain topics. This year the festival discussed plenty subjects such as minorities, diversities, sexual orientation, etc.

Cannes is very valuable to big networks that like to add the points at the festival.

Cannes is a measurement of talent acknowledgement.

What were your expectations of winning a Cannes Lions?

I wanted to win Cannes Lions because I wanted to be appreciated by the industry. I thought that I would earn more money and have more benefits if I won. I wanted to receive proposals from interesting agencies and I wanted to work with certain people. I wanted certain people to look at me, but for that to happen I needed to win Lions. I needed to be at agencies where the best professionals worked.

How did winning a Cannes Lions affect your career?

I won the Young Lions competition and that same year I won my Silver Lion in Print. I became creative director in Fischer+Fala Portugal.

After winning a Lion, I was approached by many agencies, I received proposals and people already knew who I was. That catapulted my career.

For a long time, Cannes Lions was enough to be considered and hired, to receive a better salary or work wherever you wanted. Now is not like that. Today you need more skills and creativity may come from different professionals, media, accounts, entertainment.

To win a Cannes Lions you must face many obstacles. You try to create something outstanding, never seen before, relevant, impactful, and it's hard. Not only the ideas have to be great, the craft has to be outstanding.

Winning a Cannes Lion gives you professional maturity and makes you feel confident and worthy. It gives you more confidence to present crazier riskier ideas and sell them better. The Lion makes you think that you are on the right path and it gives you a greater conscience regarding your potential and worth.

I became a jury for several festivals, including The One Show, which is quite prestigious. Your name is included in lists to become a jury.

How did winning a Cannes Lions affect your career negatively?

Is not my case, but I do know people who win at Cannes and think they are better than they truly are. They become arrogant and your career is not made of peaks, your career should be a constant path. You cannot survive with peaks, you have to be consistent. People think they can behave as arrogant idiots and get away with it because they have Lions. Your career is not a 100 meter run, it is a marathon.

What is your opinion of a Cannes Lion winner?

Many creatives believe that they are not good creatives if they don't have Lions. Nevertheless, not all creatives that win Lions will succeed in the long run just because they won. There are young creatives who are factories of award-winning pieces for Cannes, but lack the capacity to work on day to day projects, the kind of work that is normal in an agency and pays the bills. You can have all the exposure and glory, but if you don't deliver on the daily work, then you are not good enough.

How did winning a Lion affect your personal life?

In this field of work, you must learn to deal with the pressure. When the industry determined that Cannes Lions are the measurement of success, the pressure grew. If you work for networks, the pressure is ever present. Now I work for a local agency, but since last year the agency won a Gold Lion, the president is demanding more awards at the festival.

Since I became a mother, I decided that the pressure from work was not going to affect me that much. I would rather focus my energy on being a good mother to my daughter and be the best employee I can be.

What obstacles did you face to produce your award-winning work?

The first obstacle is the pressure to create something never seen before, relevant, impactful. The craft to produce the idea has to be perfect. Other obstacles are the requirements of the festival. Now the idea must be great, but the results must be measurable, it must include several media platforms. The world is more complex and therefore now you broadcast or publish an idea and you will be able to see results and feedback in real time, especially with internet.

Creativity only exists if there are constraints. It's the capacity to do something with limitations, without limitations it would be easy. Limitations are what make you prove your creative capacity and your talent. Creating without limits is art, creating with limits is called advertising.

Client approval is a huge obstacle, but without clients we cannot create and we cannot work, so I don't like to think of them as obstacles. They do tend to allocate more money for media than for creative and are always looking for results. I would say that clients are challenges. I have to negotiate with them.

Did you receive any media coverage after winning at Cannes?

Exposure and visibility is part of the package of winning Cannes Lions. You receive coverage on specialized media, you get interviews, your idea also wins at future festivals because people have seen it at Cannes. We creatives include the awards we win in our portfolios and resumes. You include Cannes first.

Are you currently working to win more Cannes Lions?

I so want to win more Cannes Lions because I have had several shortlists in the past few years and I get so upset when they don't win at the end. I want the festival judges to recognize my work.

I love what I do and my profession and I have lots of passion. I make big efforts to deliver.

I want to win because I want to keep working as a creative for many years to come. But I do know that the career of creatives is quite short and I'm already 45 years old. To keep being relevant I need awards.

Who decides that a creative is good?

My first reaction was to say that I decide if I'm good. Nevertheless, I know that I've had a successful career but it was because I was lucky enough to find in my path people who looked at me and saw my talent. Without them my career history would be completely different.

I would say that who decides if you are good are the first creative directors you find when you start working. I found very generous directors who developed my talent and taught me how to present well.

Is winning Cannes Lions a good strategy for career advancement?

It does because it gives you visibility, it shows your talent and worth.

What is the cost of winning Cannes Lions?

I know many creatives who have sacrificed their health because of the pressure. They have emotional problems, depression, anxiety, panic attacks, alcoholism, problems to socialize. People spend too much time at the agency and do not exercise or have enough personal time. All that leads to health problems and psychological problems. I have met people who committed suicide. Not now, but in the past, many creatives were drug users even within the agency. That doesn't happen anymore, but alcohol is consumed nowadays. It's like the world of Finances with metrics that are extremely aggressive.

Cannes is a pressure all year long. Every June, creatives get ecstatic or depressed, depending on the results at Cannes.

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What is the Cannes Festival of Creativity to you?

Many years ago, the festival was very valuable to creatives, but in the latest years it has changed to attract more people. Clients started to understand the festival and see it not just as a toy for creatives, it's an opportunity to update your knowledge. Cannes was where creatives would update their knowledge. Cannes teaches you about trends. Now information is available everywhere thanks to the internet and that is why the festival has been transformed and become an event that provides content. Cannes is still relevant and important for the industry, for the trade, the business, and a creative's career. But I must say that it has changed. Many years ago, a person would win a Lion and immediately receive job proposals, a salary increase and your career would go up. Nowadays, Cannes offers too many Lions and that effect to me has decreased. On the other hand, since Cannes transformed itself into an event full of content and education, clients realized that it was important to them as well. Also, agency managers saw its value to win clients, to improve an agency's reputation. It's all about networking.

Cannes is a different festival every year, that's how it feels.

What were your expectations of winning a Cannes Lions?

At the beginning of your career winning a Cannes Lions seems like a very distant dream. It's the Oscar in advertising. It seemed so unreachable. I wanted to know how it works, how you win one. In time, you get closer. Cannes has changed a lot and sometimes I miss that fervor that my generation has for the festivals. Younger generations are not that enthusiastic about it. Younger people look at it differently. Creative young people today want to be influencers, work at Google and Facebook, create a start-up company. So, advertising is lower in their career ranking. That has a direct impact on how they look at lions. Millennials want instant gratification and to win a Lion you have to dedicate a lot of time creating and making the idea perfect. Sometimes I see that they want to stop before making the idea perfect.

How did winning a Cannes Lions affect your career?

How the market looks at you changes. People respect your opinion because they know you know what you're talking about. Lions open doors for you. You are invited to talk at conferences, to teach at universities, and people want to know you. I taught art direction courses at universities and I love sharing my experience with others. I like inspiring the younger generation. I received bonus sometimes

when I won and it was in dollars. I received a 3-month salary as a bonus for performance. My professional relationship did improve because even the departments in the agency not related to creativity have certain reverence to the award, their perception about you improves.

The first Lions in your career are a seal of approval and you believe that you are good at what you do. You feel validated. After winning more lions, you get excited but you see it differently.

How did winning a Cannes Lions affect your career negatively?

The danger of Lions is that some people win using a specific type of idea or format and then they just want to do that. I have seen people lose their careers because of this. Scam work is also a danger. I also know of someone who won a Grand Prix and used it for many years to get ahead, but later on didn't win anything else and his career faded. Another problem is that agencies hire people who win Lions to become creative directors and maybe that person is not ready for that kind of responsibility and does a poor job. I have seen it many times. It's too premature.

There are also creatives who get obsessed over Lions but never win and then get so frustrated that working with them is horrible.

What is your opinion of a Cannes Lion winner?

I think that that person understood "the matrix", he understood how to play the game. There are people that are in advertising for many years and don't care about awards and they have solid careers doing everyday work, obviously not great work. When a person has a Lion, that person decoded what is good advertising. It could also have been a lucky strike, but when you have many Lions it means that your ideas are really good and it was not coincidence. You must win constantly.

How did winning a Lion affect your personal life?

Throughout my career I have received salary increases and have a better quality of life, a better car, a better house.

Anything that you make with love demands your attention, time and sacrifice. Our profession demands a lot from us. My family did resent me for working so much. I have two daughters and the older one would call me at the agency and beg me to go home. I would tell her that I was working and that when I got home I would make a little doodle for her. She wanted me to tuck her in.

I'm under a lot of stress but I guess I know how to manage the pressure from my clients, the agency managers and the expectation of awards. My family pressures me too. I have so much pressure. I sleep 5 hours a day. I gained weight, this week I went to the doctor to lose weight. I know colleagues who have been hospitalized and take pills because of work.

How did you celebrate the award?

I have many awards, but I only have one Gold Lions and I was in Cannes when I won. I was so excited and happy!

What obstacles did you face to produce your award-winning work?

Everyday work is very hard for creatives and that is why sometimes we must create spec or scam work. We create proposals for clients and some people criticize them, but they are exercise for the brain. I don't sleep many nights. It's hard to convince clients to buy good work and I have to convince the accounts team to work towards the idea. All victories at Cannes are bloody victories! We have to deal with frustration, we fight, we get mistreated. Creatives suffer so much when they have to sell their ideas and convince others to buy them. Once the idea is approved, they problem is dealing with the budget and making the right decisions. Is this the right picture? I have to think about everything.

Did you receive any media coverage after winning at Cannes?

The Creative Circle of São Paulo shared the news, advertising magazines, the networks. I share the news on Facebook, Instagram, LinkedIn, and Twitter. I posted a picture holding the Lion and videos of the case studies.

I think it's important to tell your professional story and if you don't do it, then, who will? I have to tell people about my accomplishments because I worked hard to be successful. There are many talented people who didn't know how to tell their story. Then there's people that are not that talented and are very successful. It's all about building your image, your brand as a person. Your career depends on how you manage it.

Are you currently working to win more Cannes Lions?

A famous creative director once told me that as a creative all you need is to have at least one great idea per year and two more notable campaigns. I'm trying to create work that has some kind of impact for society and culture. I'm trying to create good creatives, to inspire the younger generation under my supervision. Today I have

less time to create campaigns because I have other responsibilities but I get very involved in the perfection of ideas. I'm trying to solve business problems in a different way.

Who decides that a creative is good?

The market decides who is good. It's a matter of perception and image building because we are brands. The creative directors, the jury members, those people that get to judge your talent.

Is winning Cannes Lions a good strategy for career advancement?

It is because you get visibility, people call you, people respect you and if you win consistently it shows that your creative opinion is outstanding. A Cannes Lion is a great tool to tell your professional story.

What is the cost of winning Cannes Lions?

It's a difficult math. Less time for sleeping, weight gain, personal time.

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What is the Cannes Festival of Creativity to you?

It's THE WEEK in the advertising and communications world. There you get to see all the trends and get new information. It's a place where you see spec work that clients didn't have the guts to produce. If a client approved the idea, then is not scam work. You can see that kind of work as "trends". It's what happens at fashion shows, a lot of clothes are produced for show purposes, people will not wear those abstract weird-looking clothes at the street. Designers just want to show their creativity. That also happens in advertising. Then to me it's ok to send it to Cannes, if it was at least approved by the client.

It's a place where creatives celebrate their victories. You must celebrate your victories, if not, you don't deserve to win. I have attended Cannes since 2011 and I have made contacts, friends and colleagues. I have created really strong bonds with certain people and the networking capacity of the festival is amazing.

What were your expectations of winning a Cannes Lions?

At the beginning of their careers, all creatives dream of winning a Lion because it's the Oscar of the advertising industry. There are people not related to the field and some know about the Lion, then it's the most important award in terms of recognition. You think you'll get a better position, more money and a better life.

How did winning a Cannes Lions affect your career?

I won my first Lion in 2014, when I was old for industry standards. I won with an unknown client, a local client in Brazil. Internationally is unknown. I was so happy. It won in the mobile category and I was so proud. It was a Silver Lion. People say that a Silver Lion is the best kind because it isn't a political victory. A Gold Lion, even though I have one, and a Bronze Lion, is a political victory. Why? Because one idea is shortlisted and people from networks call their friends at the jury to convince them to vote for it, then it becomes Bronze. Same thing happens with Gold Lions. I have 3 Silver Lions. You have to win Cannes Lions consistently, with certain frequency to show that you are truly talented, that your win wasn't just one lucky shot. When you win you demonstrate that you are excellent at what you do.

After winning, I received a bonus, salary increase, and a better position. Definitely!

When I kept winning, agencies outside of Brazil wanted me and that's why I moved to the United States. There I kept winning more Lions, I had to prove myself once again.

I became a creative director because I was consistent and because I have leadership skills. I'm organized, I have a good opinion to judge opinions, I'm a team player.

I have been a jury in 23 creativity festivals in 10 different countries. Then winning at Cannes lets you see the world for free!

It improved my career with my clients. Some clients want to compete in Cannes. Within the agency, I also improved my relationship with clients.

How did winning a Cannes Lions affect your career negatively?

A lot of envy. Winners get happy, losers get sad. Sometimes some people may have the same idea, but the one who produces it first wins. I talked to people about certain ideas and people that used to work with me went to work somewhere else and produced my idea. That's common and part of the game. Our industry is full of jealous people.

What is your opinion of a Cannes Lion winner?

He or she is a person who can produce great ideas and understands people.

How did winning a Lion affect your personal life?

Because of my victory at Cannes my salary increased and I had the resources to have a better house and a better car, a better school for my kid.

After winning Cannes Lions I have moved from Brazil to the United States, then I moved to Portugal and I hope I will go live in more countries.

My son doesn't mind that I work a lot because he's only 6, but I'm sure that eventually he will complain about not seeing me enough. My wife really minds because she wants to spend more time with me. The life of a creative director is very similar to the life of a football coach. For example, the career of a football coach in Brazil is very brief and that is why they change clubs constantly. A team may have 3 coaches within a year. Then a coach goes to Europe, Qatar, China and then goes back to Brazil and so forth. People invite you to work with them and

sometimes you don't know how to say no. Right now, I'm working with agencies from 3 different continents and I don't know if I will remain in Portugal. And I started working in Portugal just last November, 6 months ago. That happens.

I had an amazing childhood and I grew up with 8 friends and they all have different professions. Some live abroad in Budapest. We separated when we had to go to the university because we wanted to study different majors. I still talk to them to this day through social media. Obviously, I have made more friends along the way, people who work in this profession.

The agency mindset affects how people feel. If the agency is always going after awards, that pressure will be passed on to creatives. TBWA was that kind of agency and trust me, the pressure was always there, constantly. After that I went to work for agencies that want to win awards, but are not obsessed with them, so if you win, it's a bonus, an extra. If you win, awesome, if you don't, it's ok. When I was at TBWA in São Paulo I worked for 2 consecutive years producing ideas to win at Festivals and I was so stressed. I had to get the daily work done, the work that feeds my family, and at the same time deal with work created to compete at award shows. I couldn't sleep well, I had high-blood pressure, and my adrenaline was out of control. My health was damaged a little bit at the time.

How did you celebrate the award?

I make toasts, go to bars and even throw parties at the agency. We celebrate for weeks. It's the Brazilian way.

What obstacles did you face to produce your award-winning work?

Many obstacles. The first one is the battle within the agency. Sometimes is harder to convince the people within the agency that the idea is worth it. Planning and the Accounts Department are hard to convince. I say it's easier to convince the Cannes jury that an idea is good than convincing the accounts department. After that, convincing the client is another battle. Sometimes clients don't want to pay for the cost of a good idea and sometimes they like it, but don't have the courage to approve creative work.

Did you receive any media coverage after winning at Cannes?

I use LinkedIn, Instagram, Facebook to share the links to the work. Cannes media platforms shared the work to announce the winners.

I won the first Lion in the history of Brazil in the category of innovation. It won a Bronze Lion. It was a sculptured sonogram in 3D that helped blind mothers “see” their babies with their hands. Instead of showing the picture on the screen, the doctor would print a model of the model so mothers could touch them and feel their features. This generated a lot of publicity from the national media in Brazil, beyond media related to communications and advertising. It was something different and new for the media in general.

Are you currently working to win more Cannes Lions?

At my last agency before coming to Portugal, I created a campaign and I was told that the agency will send it to Cannes, so I’m waiting to see what will happen. What I’m trying to do is the best possible work. The market in Portugal is very different from the Brazilian and American markets. It’s a small market, with little investment in advertising. They don’t care much about Cannes. It’s a market that is underdeveloped in comparison to other countries. I’m working a lot to identify opportunities, but it’s a real challenge with the mentality clients have and the lack of resources.

Who decides that a creative is good?

Creative jury at creativity festivals. Clients also decide because they need people that generate creative work for their brands and agencies need creatives that are respected by the client. Unfortunately, there are creatives that are really good and have never won Cannes Lions. It’s sad. Let me give you an analogy. Messi is a club player. He’s good at the Barcelona club. He’s a club player. He makes the goals and gets the awards. Unfortunately, he’s not a selection player. He doesn’t play well with Argentina. That happens to some creatives. They are good doing daily work, but have not luck at festivals and therefore will not be able to win advertising’s World Cup.

Is winning Cannes Lions a good strategy for career advancement?

It is because people remember you and you have visibility. You are remembered in a positive way and you create a healthy reputation. Then people look for you. It’s a good strategy because they are people who won 15 Lions in a year and then didn’t win anything. But those people made it and have better positions and built a career. It gives you exposure and plenty of visibility to look for a better job.

What is the cost of winning Cannes Lions?

The cost of winning a Cannes Lion is lack of sleep because the rest of the world is working to produce the most perfect work and you have to compete with them.

You worry so much about every little detail. Your work needs to be perfect in order to be competitive. Take the English, for instance. They have such craft when producing their ideas and they have so much money because their currency is so valuable compared to Brazil's currency. They have money to produce good work. The production of the idea has a lot to do with its possibility to win.

I think that it's worth it at the beginning of your career to prove yourself, but right now I'm a little tired of that. I don't know if I would like to make big sacrifices at this point. For example, I won a Silver Lion last year, but I didn't have to work that hard. The problem is that nowadays most ideas need a case study video and those that a lot of time to make. Just how you tell the idea takes a lot of time.

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What is the Cannes Festival of Creativity to you?

It's the biggest celebration in the Advertising business. It used to be the biggest celebration of creativity, but now it's not something just exclusively for creatives and agencies, it's relevant for the advertising and marketing business as a whole. It's now important for clients and the media, always looking through the crystal of creativity. Last week was announced the list of jury members in Cannes from Brazil and I must say I didn't know half of them, because now they are not necessarily members of an advertising agency, they are involved in creativity but in other areas. I think it's weird that people who have never worked to win a Cannes Lions chooses who earns one, and because of that their opinions are a downer, but I do know that creativity is not an exclusive trait for creatives and creators. The good thing is that nowadays this can be positive because creatives can be creative in many fields and not just working within an agency.

Cannes is the festival that better represents the industry. The problem is that Cannes has integrated so many categories that it has become a business and that could affect its value. To keep its value, fewer awards and categories should be presented. Also, when choosing jury members, they should take into account who has previously won at Cannes and who produces great work, instead of choosing people based on political relationships or because they're friends of certain people.

I believe that people need to create great work and then send it to Cannes, instead of creating work exclusively to compete at Cannes.

What were your expectations of winning a Cannes Lions?

I was very young and maybe I didn't have realistic expectations. I won my first lion when I was 25, 14 years ago. My expectation was that a Lion would change my life because people would notice my capacity and that my work is good. I thought I would receive many proposals and I would be able to do the kind of work that I wanted to do. What actually happened is completely different. I became creative director because I knew I had certain skills that would allow me to do so. I didn't want to win to become The Boss. I do know people that are dying to become creative directors. I thought that after winning I would receive more money at the agency where I won, better projects and being hired by a better agency to do great work.

Right now, just winning a Lion doesn't validate you because there are people who win 10 Lions a year, but at the time when I won, just one would count as validation. Now you need many Lions and you need to win constantly.

How did winning a Cannes Lions affect your career?

I did receive a lot of calls and a lot of people were interested in meeting me to see my work but I didn't switch agencies or gained a better salary because I won a Lion and it was a Gold Lion. Back then I was interviewed by many agencies, but most of them were agencies I didn't want to work for. A year after I won that Lion I received a small raise in my salary, but it was because it was expected to get more money because I had been there for two years. I did receive a confidence boost after winning because us creatives are constantly insecure about our talents. We think we are great and shit all the time, simultaneously. After I won that Gold Lion I was very confident of my skills. It shows that you know how to do good advertising. It means that your ideas are one of the best in the world along with the rest of the ideas that won that same year. So, winning a Lion changes your confidence level, but not your life. You do need to keep earning Lions to be within the best of the world because every year there's people who win 9 or 10 Lions and you are competing against them. I was being contacted because I did great work every year and won. If I had stopped doing great work, I would have been ignored.

I was contacted by many agencies I was not interested in. The agencies I wanted to work for already knew about my work, but never hired me. They talked to me but always chose someone else. The greatest impact a Lion had in my career was in 2013 when I won many Lions with a campaign. I say that you don't need many Lions, you need to have one of the most influential campaigns in the festival to shine. That year, my work was one of the most important campaigns of the year. It was featured in Cannes Report, AdAge, and many other media outlets. Because of that I received a lot of proposals to become creative director and I ended up as creative director at the same agency I used to work at that time, Leo Burnett.

When I won my first Lion I received a bonus from J. Walter Thompson. I was paid in dollars and it was \$20,000. It's the only time I received a bonus regarding awards. As creative director, I have received bonus for other types of goals: reducing turnover, getting new businesses, meeting budget expectations.

I have been a creative jury for festivals in Brazil, Puerto Rico, Spain and many others. I have offered many talks for events, universities and professional networks.

I became creative director because I knew I had certain skills that would allow me to do so.

My relationships with colleagues have changed throughout my career. With the Accounts Department, I have learned that I should prioritize projects. I do know that after winning a Cannes Lion, the people from Accounts respect you more and know your worth. They respect your work because they see how successful you are and respect your opinion. With clients, many things happened. When I won with Kleenex, that was scam work, so the impact with the client was 0. In 2016, we created another campaign for that client and he said that he didn't want more campaigns for festivals. On the other hand, I created scam work for a client and he liked the idea so much, that later on we did it for real and received news coverage. Clients love ideas that generate sales and prestige. Some clients love awards but they are usually younger.

How did winning a Cannes Lions affect your career negatively?

I'm not going to talk about things that happen to me, but I know people that win Lions way too soon and don't understand the meaning of then win. For example, in 2009 a colleague won a Gold Lion in Cannes and in every single festival there is. He was hired by another agency to be creative director and within the next five years he was jobless, all because he was stuck using the same formula, things that resemble other things. Another example happened last year. I was at a bar in Cannes and a lot of drunk juniors arrived and one of the guys was a creative that I was talking to and I was interested in hiring him, but I didn't had time to see because I was away on holiday. I was ready to give him an appointment later. He had won a Grand Prix and he saw me and told me: "Do you remember that I wanted to show you my portfolio? Now go fuck yourself!" I couldn't believe it. I also believe that people should understand that in advertising saying "no" is more important than saying "yes". You will receive many proposals and your career is more defined by the times that you say "no" than by the times that you say "yes". People make bad decisions by being afraid to say no. Many times, a person wins and switches jobs without considering all the elements. Another example is an art director that became a national laughingstock because he wrote a book named "Like wine, I also get better with time". He wrote a book talking about himself in a very self-centered manner and he became the industry's biggest joke. He never

received any more job offers. The problem with winning Lions is that people have huge ego trips but then life makes you pay for them. People must understand that you should stay humble always. A lot of idiots have won Cannes Lions!

In USA, Asia and Latin America, even in the Latin areas of Europe, many creatives create ideas and then want to sell them to clients and I don't believe in that kind of work. That is scam work. They do a lot of scam work. The USA does it but they disguise it very well. People stay at work working on these projects and they forget about their friends, stay at the office until late and gain weight.

What is your opinion of a Cannes winner?

Nothing, because to me people are not judged by how many Lions they have. Obviously, if someone won many Lions you could say that he's a good professional. But if I was to meet someone who won Cannes Lions, I don't give a fuck!

How did winning a Lion affect your personal life?

My health was affected because I used to eat a lot of junk food and I gained and lost weight several times. I don't exercise. I had gastritis 3 times because I get very anxious at work because of the pressure.

The thing is that when you love what you do, you don't consider it work, so just stay until late because you like it. I chose to stay late and work over the weekend because I wanted to do great work. But I don't believe in that cycle that goes on in the industry: work all January to come up with ideas for Cannes, you produce them on February and the on March you send them to Cannes.

My wife works in advertising in Planning and she knows that it's normal to stay until late, so she doesn't mind that much.

How did you celebrate the award?

I was lucky enough to be present for my top 2 victories, but I have been there 5 times. When I won 2 Gold Lions I was there. In 2013, I was there and I won 7 Lions with one of the most influential campaigns of the year.

What obstacles did you face to produce your award-winning work?

Considering that Brazilian agencies love Lions, I faced a lot of obstacles. The first obstacle was my head, then convincing my art director and the team that the idea was worth it, and finding money to produce the ideas. Just imagine the amount of ideas that there are in a Brazilian agency and everyone fighting with the creative

director over which ideas should be produced. It's difficult to win that fight. We have to convince the client and that's hard sometimes. Once I had an idea specifically created to compete in Cannes. We went to the client and offered him the idea, it was a print campaign. The client approved the campaign and it was featured in several media outlets and was well received by the industry. Suddenly, a journalist misinterpreted the campaign and published an article saying that the campaign was promoting Brazil as a sexual destination. The journalist called the client and he said that he had never approved the campaign because who gave us the go ahead was someone that was not really in charge of the company. The owner sued the agency. I didn't lose my job because I followed protocol and I did what I was supposed to do. The agency received a \$60,000 penalty fee.

Did you received any media coverage after winning at Cannes?

I create posts in Facebook, LinkedIn and I received media coverage from local Brazilian magazines, Cannes Report, AdAge and many publications related to advertising, communications and marketing. I think people exaggerate and overshare when they win. They post messages several times during the process: They post when they are shortlisted, when they are on stage, and when the Lions arrive at the agency. I share links to the work or links of media outlets that have published about the work.

What is the cost of winning a Cannes Lions? Is it worth it?

You have to work a lot, fight a lot and sacrifice plenty of personal time. You have to work over the weekend, nights and endure lots of pressure and anxiety. I think it's worth it because your ideas get the visibility and recognition they deserve.

Are you currently working to win more Cannes Lions?

I'm not working to win more Lions. I'm working to create great work that brings visibility to the agency because it's a new agency in Brazil. I want work that brings in more clients and makes my employees happy. I want work that attracts great talent. I want to win Lions, but I would rather focus on the work. The thing is that one year you win 10 Lions and the next one you win 2 and then you'll believe you're shit. Let me give you an example. Last year I was in Cannes and a really famous agency from Brazil had the worst year they had had in a long time. They were so sad and depressed, talking about the results. They had won 12 Lions that year, including a Gold Lion in Film! Can you believe it!? But they were not satisfied. That's sad. I was the only one saying, let's celebrate and drink. They were sad because

they usually win 18 through 22 Lions. I think that's craziness! That's not healthy and it's not real. That kind of mentality doesn't build better brands or professionals. That mentality just feeds big egos and gives money to old people who are playing golf with other old people.

Do I want more Lions? Yes, I want more Lions, but I'm proud of my work even if it doesn't win. This year I have a campaign that I will send to Cannes, but if it doesn't win, I don't mind because I think it's great.

Who decides that a creative is good?

I will divide my answer into two comments. Before working with a creative, what decides if she/he is good is her/his portfolio and the feeling you have when talking to that person. After working with a creative, I think what determines if she/he is good is his commitment to the work and what she/he delivers. If a person is good but doesn't deliver, then she/he is not good.

A lot of people decide if a creative is good: clients, the accounts department, the creative department, jury members. But the opinion that really matters is that of creative directors because he/she is the one who hires you or not.

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What is the Cannes Festival of Creativity to you?

Interesting question. I think that it's a source of inspiration, an opportunity for networking and selling agency creativity to clients. It's a great chance to prove to your client that your agency is the best at creativity. It's great to recruit talent and see where the market is going. You improve relationships with colleagues and clients.

What were your expectations of winning a Cannes Lions?

I wanted to win a Cannes Lion because it would mean I have a quality stamp that says that my work is among the best. I wanted to grow professionally, get more money and most of all, become a leader.

How did winning a Cannes Lions affect your career?

A Cannes Lions is good PR for a creative, it helps you build a portfolio and a creative's portfolio is the best resource you have to sell yourself in the market. I want my portfolio to have plenty of Lions and big clients because people will know that I'm good. Cannes Lions are extremely important when you want to work for agency networks, they really look at them. Winning Cannes Lions allowed me to work in several agencies in Brazil, The Netherlands, Sweden, Germany, Dubai, and now I'm the creative director in an in-house agency for a client named Specsavers in the Channel Islands, United Kingdom. I was a jury member, I have taught at universities and have been invited as speaker at several events. I loved being involved with universities and I like to identify talent at them. They invite me to teach a lot and I love teaching. I love being involved with younger people. It's nice to be in contact with them. I learn with them about music, technology and they keep me young. I teach them how to think creatively. After winning Cannes Lions I received bonuses, many trips, a salary increase, a better curriculum, a better title. It's easier to sell yourself as a creative leader if you have Lions. A Lion does affect a creative's salary, but eventually, little by little. The market will see you as someone more valuable. The market is the best at evaluating anything, including creatives.

Many years ago, to have just one Cannes Lion was amazing, nowadays you need more because Cannes now grants many more Lions, more quantity and that I think makes it lose its value a little.

When I was younger, winning a Lion meant I have a seal of quality and approval. When you are a Creative Director, winning a Cannes Lion is a relief because you have so much pressure on you to win, it becomes a KPI, a metric, especially in agency networks. Networks need the points and you get so anxious that you don't enjoy it as much. When I win it means that I will be stress-free for a while.

A Lion makes people respect you within and outside the agency.

How did winning a Cannes Lions affect your career negatively?

A Lion can hide the bad traits of a creative. People may just look at the fact that that individual won, but you don't know if the idea is his/hers. The portfolio is not everything and some people lie.

In our industry, envy is normal, but the happens to people who lack emotional maturity. You will feel negative energy towards you sometimes when you win, but you just have to ignore it.

What is your opinion of a Cannes winner?

It depends. There are amazing creatives that have not won at Cannes and I know people that have won 40 Lions and are a bunch of idiots in every sense of the word, people who I would never work with or for. On the other hand, there are creatives that are really good and have not had the luck of winning at Cannes. So, you have to be really careful when you evaluate people, you have to analyze people in a more holistic fashion, see the personality as well. A Lion helps people get in.

How did winning a Lion affect your personal life?

My wife didn't mind that I worked a lot because I'm a responsible individual. I give our family a good life. I work at least 10 hours a day, but I want to spend time with my kids. I realized later on that I also have responsibility over my own body, I must exercise and meditate. I have to evolve as a person not just as a creative. I don't believe nowadays that working too much is necessary to win awards. Right now, I'm very organized with my time because my kids were making me feel guilty. They missed me. São Paulo is chaotic, that's why there, creatives are all fat, with high-cholesterol levels and are ugly. I don't want that for my life. I had health problems and I was fat. I almost had a burnout because I was so stressed out. I was winning good money, but I didn't have time for my kids. I need to be responsible for my family.

When it comes to friends, I talk to my friends everyday through social media. I have my friends from advertising, but I have old friends actively in my life. I do know of people who abandon their friends because of work, but those are not good friends in my opinion. You always have to make time for the people you love.

I'm not into cars, but I do appreciate that my work has given me a good house because I'm a family man and I love spending time at home with them. So, it's nice to have a house to share with them and I earned it.

Problems that affected me emotionally were the pressure, the betrayal, the political games that take place at the agency, at the client's and festivals. That affected my stress levels and my health. That's why I like to be surrounded by positive people that contribute to my life and my career. I have reached a nice life/work balance. I was in a vicious cycle and I had to slow down because I was too stressed out.

How did you celebrate the award?

I had a lot to drink and I was in Cannes. I celebrated with my team and had a good time. The agencies always had parties to celebrate. Celebrating is part of winning the award.

What obstacles did you face to produce your award-winning work?

A lot. Any idea that is way too different will immediately have people stand against it. It's hard to obtain unanimity when it comes to incredible ideas, especially when it's only in a sheet of paper. You have to sell it internally, convince the client that it will change his business, produce it, have the right PR for the idea, and fight for it. Imagine all the ideas that a creative may have that may have won a Cannes Lion and are in the trash bin. I have more Lions in the trash bin than in real life, just to prove my point of how difficult it is for a good idea to come to life. It's you and the idea against everyone else. People love mediocrity, ideas that are easy to approve and produce. What's hard is to get to an excellent idea, which is what creatives are going after. Those are the ideas that make you a professional. All the obstacles that you can imagine will be present whenever you try to produce great work. And don't get me started on budget. There are many old school mentalities when it comes to budget allocation. For example, some people think that 10% of the media budget is what should go to produce creative work. YouTube has shown that videos that have high production values pay less money per click and media. Nowadays a good video can go viral and it's because of good PR practices.

Did you receive any media coverage after winning at Cannes?

I share the news to congratulate the team. I use Facebook and LinkedIn generally. People also tag me when they share the work. The networks always share the news on their social media accounts and media outlets have announced the win. Once I shared a picture of my son holding a Lion when it arrived at the agency.

Are you currently working to win more Cannes Lions?

I know that I will naturally win more Lions. I see it as a marathon and not as a 100-meter run. There are years in which you win 4 Lions and there are years in which you win none. You don't have to win every year, but you must make great work every year. Right now, I'm building an in-house creative department at a client's office and I know that I will not have the resources to win a Lion next year. I do know that I need to win more Lions to prove myself once again.

Who decides that a creative is good?

The market gets to decide, a mix of people that make decisions, the person that sets your price. It's the people who have the capacity to hire you and evaluate you: creative directors, colleagues, jury members, clients. I also think that an individual should have the capacity to know if he/she is creative and decide their destiny.

Is winning Cannes Lions a good strategy for career advancement?

Without a doubt, winning Cannes Lions helps you have a more successful career because you are validated by the industry and you have a visible seal of approval. You'll also earn more money for sure.

What is the cost of winning Cannes Lions?

That varies according to each individual. There's a point in life when you're supposed to sacrifice things in order to earn other things: time with your family and even your health. You have a goal that you must achieve early in your career, prove yourself. You have to invest your emotional and physical being to achieve that goal. You must decide when you're going to make those sacrifices during your career. You invest so much of you, but it's worth it because you get to a higher position and make more money.

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What is the Cannes Festival of Creativity to you?

The Cannes Festival is the gathering of the best advertising ideas of the year. It is much more than an advertising contest, it is a festival in which you participate in presentations and seek to establish relationships with colleagues in the industry, it is much bigger than just sending your piece to compete against others. It is a celebration of creativity in your area for a specific year. So, it serves as an award for people in which talent is recognized, it is a teaching tool so that you can learn and know how the industry works, it is a tool to educate clients so that they see what is good, what works and what doesn't work; what is bad, why that campaign won. Cannes is creativity in the flesh.

What were your expectations of winning a Cannes Lions?

I thought that I could work wherever I wanted, that I could choose the agency where I always wanted to work. In the case of Brazil, Almap, Nazca. Saying I was good to the agencies and thinking, "I'm good, so give me a space here". In my case it did not happen because I did not work in the agencies that I wanted in Brazil, therefore, it did allow me to fulfill another expectation that I had, which was to work outside the country. My big expectation was to move up to creative director, make more money, go to a more creative agency, and be respected.

Every creative, when he starts, has doubts about whether he is really good or is a hoax. At any time, no matter how sure you are of your work, you always ask yourself: "Is what I'm doing really good or is it a matter of luck?" A lion gives you a little check that you are doing a good job and that you are on the right track. The Cannes festival is very different from the rest of the festivals because it is the most democratic that exists. For example, if you go to a festival like the one in London, you're going to have judges from all over the world, but most of them are going to be from London. The New York Festival and others in the United States will have more American juries. The Cannes Film Festival really has a group of juries from all over the world. Because it is so democratic, ideas must have universal insights. If it were an 'insight' that only works in Brazil or England, the idea may be good, but it is not suitable for the Cannes Festival. Winning at such a diverse festival means that you are really working with real, human insights, and that you are doing a good job.

How did winning a Cannes Lions affect your career?

I had several finalists before I won a lion; I never managed to potentiate the value of those finalists. When I won the lion, I didn't manage to potentiate either, the first three lions I won I didn't manage to potentiate. I was not promoted; I did not change companies; it was as if the victory had not happened. The fourth lion, which was the second time I won the following year, I didn't manage to enhance it either, although I won three consecutive years. Then I was a finalist the following year and I never managed to potentiate myself for the simple fact of having won. The only positive factor was that the lions allowed me to come to work here in the United States, that did have an impact. They hired me, they gave me the visa and I showed that I had a guaranteed seal. So, for the time being it didn't change anything in my career, but in the long run it allowed me to leave Brazil to work in the United States. I wanted to show that I can do award-winning work in America and that I deserved to be hired.

The lion gave me self-confidence, and when you are a student, that lion looks very distant. After winning the lion you understand what it feels like, what are the tricks to win another lion. There are people who have 20 years of career and I have the impression that a lion for them is very distant, they feel that it will never happen. So, my opinion of myself is very different. Emotionally it had a very big impact because it gives you self-confidence. Every creative, no matter how sure of himself, will have doubts as to whether he is really good. So, a lion gives you security and confidence. When you don't win and the prize seems a long way off, you're looking to win, but your anxiety about the festival isn't that great. When you win one, two, three, four and you see that you can win, the anxiety increases because you demand to win. I, for example, won in 2013, 2014 and 2015. In 2016, I had finalists and in 2017 I had finalists too. So, you get frustrated because you know you can win.

Winning a lion improved my professional relationships. When a new CEO entered the company, and that he already knew the pieces with which I won lions, it had a profound impact on those people who are entering because they trust what you say. If you say something has a chance of winning, they trust you because you already won. Outside the agency, I don't think it will have an impact. Few customers are really creative, so it does have an impact because they value creativity. But there are those clients who think they know more than the agency itself, with them there is no impact.

How did winning a Cannes Lions affect your career negatively?

I had no negative aspects of winning a lion, but I saw how a lion ended the career of many people. That's very negative because when I was working in a smaller market in Brazil, Rio de Janeiro, I had three finalists in Cannes in 2005 and I didn't manage to win a lion in 2006, so if I had won a lion that year, my career would be totally different. After that year, I had to wait seven years almost seven years to win a lion after those finalists. I saw people who won a lion in 2006 and that lion went to their head, and they started thinking they were much better than they really were. In 2007 I didn't know what I knew in 2015. I know people that the lion caused them to stop learning and evolving, and they were left with what they knew when it came to winning the lion, and today, they don't even work in advertising. So, the negative aspect is that the lion gives visibility to your work and if you look at a file with the credits of the piece and it only has that award, you think that the idea is not the person's. You automatically go to another person who appears on the file and who shows that he has a good job, beyond the lion.

When the festival is near, you get anxious, but it does not harm the emotions throughout the year. The Lions can create divas, I think that did not happen with me. The Lion can create envy because it creates sympathy and apathy. I heard people say in 2013 that winning that lion was easy and how difficult it was to win in 2008. They say that now everyone wins lions, they try to reduce the weight of the Lion and it really is not easier.

What is your opinion of a Cannes winner?

Simply put, it's a person who understand advertising and the art of marketing. Someone who isn't afraid to make changes and innovate.

How did winning a Lion affect your personal life?

In my personal life nothing changed. Of course, the family celebrated a lot because they see how you have worked hard to win that lion for a long time, so when I won, the first person I called was my mother, who always supported me and even helped me get my 'internship'. But in general, nothing changed in the relationship with my family. They did see my sacrifice.

How did you celebrate the award?

The piece we had got 8 finalists, won a gold, and was even considered to win a Grand Prix. When I arrived with my duo, I announced that the campaign had been a finalist several times. Already the first day we celebrated a lot in El Martínez, which is a bar where famous people go to the festival. My duo bought champagne and we even celebrated in the street. When we found out we won gold, my duo kept their

promise to walk around Cannes shirtless. At the Grey agency, she went from not at all creative to super creative. So, there was not much celebration. They did a 'Happy Hour' to show the lion, but there was nothing out of the ordinary.

What obstacles did you face to produce your award-winning work?

Lots of hurdles, from approving the idea, getting the idea produced, convincing people the idea has a chance of winning a lion, convincing people in relationships to post about the idea. Many obstacles. Let's use as an example the idea that won the most lions, which is "Field clearing". That idea was very simple to execute. The first obstacle was approving the way I wanted with my creative director, he wanted to change the idea and said that the way I saw it was not correct. To maintain my vision was an obstacle and I had to fight to convince him that he knew that the way he was was better. Then I had to convince the client that the idea was good and the Media Manager to allow the media to be used. I wanted to enter a live game and we asked the main channels in Brazil for help, including Globo, and the third channel was the one that agreed to do it, and it was because the director of the channel was a friend of the media director of the agency, but The idea would not have happened because he was a pro bono client. The client had no money and would not invest in anything. The fourth obstacle was the technology because, it seems to be simple to use the soccer field with a chroma, because there was not the necessary equipment and we had to go to a technology expert to put the equipment in the transmission. The other obstacle was getting the case produced with a production company. What also happened was that Grey's world council liked the idea, so they wanted to change the case and edit it in London. We had a big fight because we wanted to publish in Brazil and there was also a fight with the categories because they wanted to choose 3 categories and we did not agree that those were the appropriate ones for the idea to compete. I had to call a category jury to indicate that the categories that we said in the agency were the most appropriate and not the ones that said global.

Did you receive any media coverage after winning at Cannes?

Plenty of coverage on advertising magazines and national media.

Are you currently working to win more Cannes Lions?

I'm always looking for new lions. I will keep trying until I'm done with advertising.

Who decides that a creative is good?

Who decides is the person who is going to hire you. If you are an 'intern', who is going to decide if you are good is an editor or an art director. If you are a creative

director, who decides if you are good or not, is the executive creative director of the agency. If you are the executive creative director of the agency, it is the CEO who decides. Who really decides is the person who is willing to pay you to work for her/him.

Is winning Cannes Lions a good strategy for career advancement?

It's the strategy. It was many years ago and it will always will.

What is the cost of winning Cannes Lions?

Many costs: your family, your health, your personal time, and your sanity.

