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**Transcultural aspect of Cannes Lions Festival of Creativity in
communications**

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Declaration

I, Nadezda Bolbat, hereby declare that this thesis, entitled “Transcultural aspect of Cannes Lions Festival of Creativity in communications”, submitted as partial requirement for the MA Programme Euroculture, is my own original work and expressed in my own words.

Any use made within it of works of other authors in any form (e.g. ideas, figures, texts, tables, etc.) are properly acknowledged in the text as well as in the List of References.

I hereby also acknowledge that I was informed about the regulations pertaining to the assessment of the MA thesis Euroculture and about the general completion rules for the Master of Arts Programme Euroculture.

Signed Nadezda Bolbat

Date 13 January 2013

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Acknowledgments

The topic, I have chosen for my master thesis, encapsulates my long-term academic and professional interests. Having worked as a copywriter at the advertising agency for 10 years, I decided to improve my professional knowledge in order to gain broader understanding of European culture, which I have always found inspiring. In my master thesis I attempt to lead an interdisciplinary research, in order to describe cultural potential of one of the most prominent events in advertising industry – Cannes Lions Festival of creativity and communications.

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Introduction

Current paper is an attempt of an interdisciplinary research in the field of European culture with some insights on the state of modern advertising industry.

The relevance of such research is determined by modern economic and cultural conditions.

The modern advertising landscape is characterized by a high level of complexity. It is imperative to consider several factors, which affect marketing industry.

Firstly, current economic conditions can be defined as an “experience economy”, where the goods have been “commoditized”. Pine and Davis in the book “Mass customization: the new frontier in business competition” detect the significant shift from Mass production to Mass Customization: “a mass production company requires its customers to have basically the same desires so they can be filled by standard products, while firms, practicing Mass Customization revel in differences in demand, that can be met with greater product variety and customization. The former condition is stable, the latter turbulent¹” Clearly, in order to gain a stable position on the market, the companies aim to deliver for the consumers a highly customized experience with their products or services. Therefore, they spend significant part of their budgets on tailoring the advertisements in order to recreate the identity of a potential client: his cultural background, daily routines and preferences.

Secondly, there is an ongoing process of “glocalization” in the advertising sector, which represents a fusion of two mainstreams – globalization and localization. According to the theory of glocalization, in the core of this process lies the idea of growing pluralistic world, where individuals and local groups play the role of creative agents². On one side, the companies charge the opportunity to transmit the essence of their brand values globally - across national borders. On the other side, the businessmen assume, that deterritorial advertisements should be localized, which involves interaction with the customer by means of configuring the commercial message in accordance with the cultural identity of a customer.

¹B. Joseph Pine, *Mass customization: the new frontier in business competition* (Boston, Mass: Harvard Business School Press, 1993), 17.

² George Ritzer et Zeynep Atalay, *Readings in Globalization: Key Concepts and Major Debates* (John Wiley & Sons, 2010), 10.

Third factor, which determines the complexity of modern advertising, is a recent change in communication technology. The classic model of communication was presented by Schramm in 1982. It included the source, message, channel and receiver (The SMCR model). Feedback was controlled by large corporations for the sake of homogenization of tastes and opinions, which was essential for a mass-market industrial economy. Special audience research bureaus limited the feedback and the audience in those reports was an “undifferentiated mass”. The two parameters, which was taken into consideration were primarily gender and age³. Horkheimer called this process “the industrialization of culture” The SMCR model was strongly criticized for reflecting the image of media only as a one-way flow from creators to audiences⁴. For instance, Carey stated, that communication is not linear, it resembles to the circle, it is even a “ritual process” - the audience interacts with the media content, changing its meanings⁵. With the recent invention of digital social networking and new electronic communication devices, it is becoming increasingly difficult to ignore the significant role of feedback in communication model. Modern companies have obtained new tools for interaction with their target customers. The customer feedback, which enterprises retrieve by means of new tools in communication technology, serves for the adjustment and moreover – modification of their products and services. Consequently, the vision of consumer, his cultural inclinations play a key role in marketing communication.

To summarize, these three factors (the current stage of “experience economy”, the process of glocalization and the recent communication model) have delineated the tendency in advertising sphere to stretch the consumer's needs by means of interaction on the level of his private sphere and cultural representation.

It is essential to underline, that the customer's role in the creation of either product, or service, along with the advertising message, is no longer underestimated. As a result, there has been an increasing interest in the investigation of such concepts, as customer's experience, interaction and networking, as well as glocalization and cultural identity of a consumer.

³ Joseph Straubhaar, Robert LaRose, et Lucinda Davenport, *Media Now: Understanding Media, Culture, and Technology* (Cengage Learning, 2012), 4-20.

⁴ Paolo Mefalopulos, *Development Communication Sourcebook: Broadening the Boundaries of Communication* (World Bank Publications, 2008), 4.

⁵ Straubhaar, LaRose, et Davenport, *Media Now*, 17.

The aims of the thesis

This paper critically examines Cannes Lions International Festival of creativity and communication in the framework of transculturality. The event takes place annually in Cannes, France. The Festival reunites creative professionals from all over the world for the purpose of improving creative communication and celebration of the most remarkable achievements in the international advertising sphere⁶. The reviewed literature on the subject of Cannes Lions International Festival highlights two major subjects: the Festival itself in retrospective and the reference of its winner-advertisements as the most effective examples of marketing solutions in the world⁷. Tungate introduces the history of Cannes Lions Festival and evaluates the change in the concept of the event⁸. Barbara Mueller provides several references of the Festival's winners in order to describe the dynamics of international advertising⁹.

The research on Cannes Lions Festival to date has tended to focus on the description of advertising creations, rather than on the event itself. In the observed studies Cannes Lions Festival has been considered as an approval of professional success in the field of marketing. However, a comprehensive overview of the Festival as a space of ultimate interconnection between the advertisements producers and the audience is lacking. Nonetheless, there is a considerable potential for such study, as it may explore cultural interaction between the creators of commercial messages and their recipients.

The aim of this study is to describe Cannes Lions Festival of creativity in communication with a transcultural perspective.

Current research approaches the answers to the following questions: how culture influences modern advertising industry and in what way the cultural identity of the consumer is reflected in the globalized promotional messages, which are launched by modern companies.

The analysis of Cannes Lions Festival through transcultural perspective can help to map the cultural contexts of modern advertising, dominant values and their perception by

⁶ « About Us | About Us | Cannes Lions International Festival of Creativity », *Cannes Lions International Festival of Creativity*, accessed 02 April 2012, <http://www.canneslions.com/about/index.cfm>.

⁷ « Section Officers (Commercial Audit) SSC - V.V.K. Subburaj - Google Livres », accessed 05 March 2012, http://books.google.fr/books?id=mol5RXTSJ8C&printsec=frontcover&hl=fr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

⁸ Mark Tungate, *Ad Land* (Kogan Page Publishers, 2007), 243-270.

⁹ Barbara Mueller, *Dynamics of International Advertising: Theoretical and Practical Perspectives* (Peter Lang, 2004), 52.

consumers, which is encapsulated in the content of the Festival.

I assume, though, that the strategy of taking for the analysis only one advertising festival can be questioned, since it does not necessarily reflect the entire international advertising industry. Therefore, it brings limitations for the possible theoretical conclusions of the current research. Nonetheless, it opens a new perspective for further investigation of an advertising festival as a special media channel, which transmits cultural networking for international companies, marketing professionals and their audience.

The interdisciplinary nature of current research requires the study of papers, dealing with the concept of cultural space¹⁰ and festival, as well as semiotic analysis of the advertisements¹¹.

The hypotheses to be confirmed during actual research:

- 1) Transcultural perspective can be applied for the analysis of Cannes Lions Festival of creativity in communications.
- 2) It is possible to overcome the limitation of using immeasurable criteria, while mapping transculturality of the Festival and introduce standard tools for the analysis.
- 3) The analysis of Cannes Lions Festival from the transcultural perspective can help to identify dominant values, which are actively transferred to the public through the modern advertising.

Concepts, used in the research

The concept of Festival

At the initial stage of the research, it is important to overview the concept of a festival itself, as a universal space of culture creation. It is impossible to fully understand the significance of Cannes Lions International Festival of Creativity and its role in European culture, without a background study of the general concept of the festival, as a form of global culture.

The hypothesis, which leads my research at that stage: are there any features in the concept of the festival itself, which define its potential as a transcultural site? Furthermore, can we apply transcultural perspective for the analysis of Cannes Lions Festival of

¹⁰ Stephen Kern, *The Culture of Time and Space, 1880-1918: With a New Preface* (Harvard University Press, 2003), 7.

¹¹ Ron Beasley et Marcel Danesi, *Persuasive Signs: The Semiotics of Advertising* (Walter de Gruyter, 2002), 15.

Creativity in communications.

First of all, I am willing to introduce the definition of the festival, relevant for the current research, as well as highlight its significant cultural functions and means of communication. I will provide some historical references of the development of the festival in Europe. I am determined to identify the significant features in the concept of a festival as a space of cultural relations.

Second, I will discuss the potential of transculturality as a perspective of a research on the subject of Cannes Lions Festival.

Thirdly, I will take into consideration the complexity of the concept of culture, which lies in the core of transculturality, and consequently precise two cultural levels, by means of which the transcultural potential of Cannes Lions Festival can be traced.

There is an extensive corpus of theoretical works on festivals, mostly exploring their anthropological and sociological perspectives. A brief overview of these papers could form an explanatory introduction for the current research.

The main goal of the early studies on the subject of festival was to collect the knowledge about daily life of primitive human beings. Durkheim discovered the “collective effervescence” - a special social force, which allows individuals to participate in the collective moral life of their tribe: “the inner lives of individuals are structured in accordance with collective symbols, and that a group becomes conscious of itself, and is bound together, as a moral community”¹². Laduire underlined the important role of carnivals and festivals in rural societies. He explained, that the carnival was initially used to ritualize social conflicts¹³.

For the current research could be relevant the founding, that early forms of the festivals got their roots in the daily practicing of people and described their life-cycle, as well as formed cultural differences. As the analysis of literature has shown, festivals are rooted on several traditions, primarily carnival, feria and feast. The semiotic concept of carnival was introduced by Bakhtin¹⁴. His main idea was to apply the concept of a carnival – annual party before Lent to modern culture. In medieval Christian culture pagan mythology remained significant, the agricultural cult in particular. In order to get the fruit it was essential to bury the grain in the ground, where it had to die symbolically, therefore carnival actions had ambivalent nature. When at the carnival people united to curse the

¹² Jeffrey C. Alexander et Philip Smith, *The Cambridge Companion to Durkheim* (Cambridge University Press, 2005), 29.

¹³ « Euro Festival | Publications », accessed 04 May 2012, <http://www.euro-festival.org/publications.html>.

¹⁴ Mikhail Mikhaïlovich Bakhtin, *Rabelais and His World* (Indiana University Press, 1984), 36.

king (a joker, dressed as a king), or when they cursed each other, that signified: “Come back to the womb, in the fertilizing chaos of the lower stratum, in order to be cleansed and reborn”¹⁵. The creative nature of judgment, as an essential part of a festival is relevant for current research. Ladurie draws attention to 3 essential features, which determined the nature of carnival. It was simultaneously “burlesque” (the participants had to wear masks and costumes), “serious” (there were strict rules to obey) and “sacred” (carnival had a strong relationship with religion). The carnival respected social order¹⁶.

Falassi carries out an investigation into the morphology of festivals and introduced ten rituals, which form the foundation for actual festivals. He also points out the complex nature of the term festival and provides its definition, based on historical and semiotic analysis, which is useful for the current research. Falassi explains, that the meaning of the festival in the social sciences has been introduced from common language, where it covers a fusion of very different events – profane and sacred, private and public, traditional and innovative, elite and folk. However the original roots of the term “festival” derive to Latin words “festum” and “feria”. Festum signified “public joy, merriment, revelry”, and feria meant “abstinence from work in honor of the gods”. Both terms were used in plural, which gives us an insight, that ancient festivals lasted more than one day and included a range of events. Falassi underlines 2 important features of the festivals – their social function and the symbolic meaning. He investigates, that festivals normally reflect the celebration of the values that the community considers fundamental to its ideology and image of the world, to its social identity, historical continuity and its physical survival¹⁷.

Duvignaud applies sociological approach to study the festival and describes the sense of con that french philosopher Rousseau had considered “replacing all social institutions with festivals, the best activity for elaborating general will”¹⁸. Friedrich also quoted from Rousseau in order to illustrate this thought: “Plant a pike in the middle of a market place and crown it with some flowers, assemble the people and you have a festival. Even better: give the spectacle an audience, turn the spectators into actors, and make them discover themselves in each other and love each other, so they will be even more united”¹⁹.

Modern festivals, including Cannes Lions, preserve some components, which were

¹⁵ Вадим Руднев, *Энциклопедический словарь культуры XX века: ключевые понятия и тексты* (АГРАФ, 2009), 21.

¹⁶ « iKnow Community: European Arts Festivals from a Historical Perspective », accessed 07 July 2012, <http://community.iknowfutures.eu/pg/file/ivane28/view/8884>.

¹⁷ *Time out of time: essays on the festival*, 1st ed (Albuquerque: University of New Mexico Press, 1987), 17.

¹⁸ Jean Duvignaud, *Le don du rien : essai d'anthropologie de la fête* (Paris: Téraèdre, 2007), 39.

¹⁹ « iKnow Community: European Arts Festivals from a Historical Perspective ».

rooted deep into medieval age. For instance, the fascination with fire is still significant for the festivals up to date. As Autissier states in the description of the first carnival of Serve-Paumier, “the fire gives so much heart to the villagers that, as a result, they do things that they would not even have dreamed of doing at the beginning”²⁰. It is difficult to draw connotations between very distant periods, but a firework display was one of the main components in the opening of first Cannes Film Festival in 1946 and has been used since then almost at each opening and closing ceremonies of other festivals.

In the second half of the 18th century the festivals gained a revolutionary spirit. A Festival of Reason and a Festival of Supreme Being were introduced in France. Ozouf covers the subject of festivals as part of French Revolution. They were meant to create a common meaning of belonging. Several cultural aspects were introduced during first revolutionary festivals in 1789 and 1790, such as songs and dances, as well as living statues²¹. For the actual research it is useful to identify the idea of revolution as innovative change and a means of connection between the participants of the festival.

The term festival itself is quite recent in the scientific tradition. It appeared in the French language in the middle of nineteenth century. As Nordmann suggests, the creation of the first festival can be dated to 1724 – the year in which Thomas Bisse, the chancellor of Hereford Cathedral proclaimed the launch of “Three Choirs Festival”. It was established in order to perform religious works, which required special preparation and choral size, as well as support charity activity and social unity²².

Segal states, those festivals are able to reconstruct the space. Originally, same as carnivals, festivals were usually processions. Participants gathered in open spaces and then followed the new roads in the city, avoiding religious processions paths²³. Waterman points out, that the place identity is changed and nurtured by the festivals: “most leave only their name and the memories held by the participants and audiences, in other words, the place identity and the valuation of place endowed by the festival”²⁴.

For the current research it is relevant to assume, that festival is an element of European culture, which has often been used for political purpose. McGowan states: “As festivals became Europeanized and increasingly politicized, broad themes and similar forms were common across national borders. To detect distinctiveness, it will be necessary

²⁰ Ibid.

²¹ Mona Ozouf, *Festivals and the French Revolution*. (Harvard University Press, 1991), 28.

²² « iKnow Community: European Arts Festivals from a Historical Perspective ».

²³ Ibid.

²⁴ Ibid.

to continue to study individual festivals in their precise context”²⁵.

Another important remark is about considering festivals as places of collective memory. The roots for this tendency is in the medieval times, when religion was in the heart of social life and public sphere was built around the cathedral, monastery or church. Segal states, that festivals can be examined as secular places, connected to a common history and provides parallels between national pavilions of world exhibitions in London and Paris and pavillions, specially constructed and preserved for modern festivals²⁶.

For the current research it is necessary to draw the significance of creative potential of the festivals in culture. Autissier in his work “The Europe of Festivals” argues, that the selected creations, which were presented at the festival, gain its symbolic value and therefore, are able to launch the artistic industry market easier, than those work, which did not participate in any festival²⁷. The cultural value of the festival is usually connected with the idea of promotion young talents which would not be easily identified at the market. From this point of view, the festival can represent an area of creative productivity, the motherland of new genres and even cultural trends²⁸.

The theory of festivity, as it has been interpreted by J. Pieper, can be particularly relevant to advertising festival research. He states, that festivals can form the topic for philosophical discussion, as modern society has almost lost the sense of festivity – namely, the celebration of existence under various symbols. Pieper argues, that traditional feasts have been contaminated by modern commercialization, artificial holidays were created in the interest of merchandisers. He draws attention to the loss of significance, which characterizes modern festivals without valuable symbols²⁹.

Current research is aimed to investigate, whether the commercial festival has any cultural significance.

The concept of Transculturality

In order to consider the appropriate perspective for my research on the Cannes Lions Festival as a particular cultural space, I applied 4 concepts of culture, as they are represented in the classification of Wolfgang Welsch: single culture, multiculturalism,

²⁵ Ibid.

²⁶ Ibid.

²⁷ Anne-Marie Autissier, *L'Europe des festivals: De Zagreb à Edimbourg, points de vue croisés* (Editions De L'attribut, 2008), 16.

²⁸ « iKnow Community: European Arts Festivals from a Historical Perspective ».

²⁹ Josef Pieper, *In Tune with the World: a Theory of Festivity* (St. Augustine's Press, 1999), 56.

interculturality and transculturality³⁰.

The traditional concept of single culture was elaborated in the 18th century basically in the works of Johann Gottfried Herder. It is necessary to underline the anthropological approach of his studies. Herder explains, that the ability of a man to walk erect liberates his hands and therefore he is able to manipulate objects and is capable of making tools, weapons and objects of art. This process of manipulation develops several new skins, which are adopted and improved by the successive generations³¹. Herder bases his definition of culture on tradition, which he determines as an ongoing process of continuous merging of the old and new. He underlines, that it is not possible to define a single standard of culture and the concept of culture is territorially specified³².

The traditional concept of culture is characterized by three major elements: “social homogenization, ethnic consolidation and intercultural delimitation³³”. For the current research it signifies, that culture is defined by means of establishing the limits and therefore, contradicts the idea of a modern festival as a space without cultural boundaries. Furthermore, this concept also is not applicable to modern economical conditions. Canon in the work “Advertising and Identity in Europe. The I of the beholder” underlines: Our post-industrial society is characterized by weakening of national and communal frameworks for collective identity³⁴. Therefore, the traditional concept of single culture is unlikely applicable for the analysis of Cannes Lions Festival as a cultural space of collective identity.

Intercultural, multicultural and transcultural concepts from the first sight are more likely to be applied for the current research, since each of them is based on the idea of communication and interconnection between cultures.

Multicultural concept aims to accept global conditions – the migration of people and reshaping the boundaries of countries, although the cultures stay independent of each other. Normally, the state recognizes multiple cultures on the territory, supports its reproduction, but the process of hybridization of cultures is not encouraged.

There are three perspectives on multiculturalism, which have been classified by Hartmann and Gerteis: cosmopolitanism, fragmented pluralism, and interactive

³⁰ « “Transculturality - the Puzzling Form of Cultures Today” by Wolfgang Welsch », accessed 13 July 2010, <http://www2.uni-jena.de/welsch/Papers/transcultSociety.html>.

³¹ Johann Gottfried von Herder, *Herder: Philosophical Writings* (Cambridge University Press, 2002), 23.

³² *Ibid.*, 25

³³ « “Transculturality - the Puzzling Form of Cultures Today” by Wolfgang Welsch ».

³⁴ Jackie Cannon, Patricia Anne Odber De Baubeta, et Robin Warner, *Advertising and Identity in Europe: The I of the Beholder* (Intellect Books, 2000), 29.

pluralism³⁵. Cosmopolitanism assumes tolerance and individual choice rather than mutual obligations. Group differences may be important, but group identities are not to be totalizing³⁶. Fragmented pluralism suggests “the existence of a variety of distinctive and relatively self-contained mediating communities as a social reality<...>procedural norms rather than common moral bonds are important. This results in strong internal groups and boundaries”³⁷. Both, in case of cosmopolitanism and fragmented pluralism the state preserves neutrality. Finally, interactive pluralism assumes the existence of distinct groups and cultures and cultivates understanding across the differences by means of mutual recognition and ongoing interaction³⁸.

For the current research the multicultural perspective is not applicable, since it does not assume the idea of connection and hybridity, when the representatives of several cultural groups feel related to different cultures simultaneously, therefore, during the festival and after it ends they transmit a hybrid culture – the result of their cultural communication within the event.

The concept of interculturality, even though there is an acceptance of one culture by another, still deals with the representation of cultures as islands. As Welsch states, “the concept does not get to the root of the problem. It remains cosmetic”³⁹. I would add, that even though intercultural concept involves communication between cultures, they still remain preserved from transformation into some kind of cultural hybrid. The leading role for intercultural aspect belongs to cultural standards and the main goal is to study the way representatives of different cultures cooperate with each other by means of exchanging their own cultural standards. As Thomas states, the culture is defined as a national and linguistic entity, which provides its members with orientation when individuals encounter each other in order to resolve a conflict, or manage specific work-task⁴⁰. Therefore, the intercultural concept is not applicable for the current study, since it does not assume the creative nature of cultural communication – the idea of cultures encounter not only for solving particular problems, but for the inspirational exchange, which is important for the study of the festival.

Since the primary goal of current research is to describe Cannes Lions Festival as a

³⁵ John R. Hall, Laura Grindstaff, et Ming-Cheng Lo, *Handbook of Cultural Sociology* (Taylor & Francis, 2010).

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ « “Transculturality - the Puzzling Form of Cultures Today” by Wolfgang Welsch ».

⁴⁰ Alexander Thomas, Eva-Ulrike Kinast, et Sylvia Schroll-Machl, *Handbook of Intercultural Communication and Cooperation: Basics and Areas of Application* (Vandenhoeck & Ruprecht, 2010), 21.

cultural space, the transcultural aspect could allow me to track the event globalizing tendencies along with the trends of national specificity and particularity of representatives.

The idea of transculturality, which determines modern society and cultural processes, has been remarkably developed by Wolfgang Welsch. Current research is based on the definition of “transcultural”, which is presented by Wolfgang Welsch in his paper “Transculturality: the puzzling form of cultures today”⁴¹. Current research takes into consideration the concept of “culture's external networking”⁴². As Welsch states, there is a process of interconnection of cultures and lifestyles, which are not determined anymore by any borders, and therefore – there are no more cultural or national restrictions, on the contrary – modern society lives in the time of cultural hybrids. Welsch argues: “For every culture, all other cultures have tendentially come to be inner-content or satellites. This applies on the levels of population, merchandise and information”. Welsch underlines, that transculture is caused by the complexity of cultural relations⁴³. According to Welsch, the researchers, who apply transcultural concept in their studies, could benefit from the explanation of the “uniformization and intermixing processes on one side and the emergence of new diversity on the other side at the same time and by means of the same formula”⁴⁴.

Transcultural aspect is acceptable for description of such cultural event, as a festival, since transculturality promotes exchange and interaction – the main activities at any festival, as it has been figured out during the analysis of the concept of the festival.

It is important to precise, that festival is not only the space for cultural exchange between individuals and groups, but also a specific territory, where media culture is widely applied. For the current research I applied the definition of media culture as “all kinds of culture whose primary resources of meaning are mediated or provided by technical communication media”⁴⁵. The festival itself naturally initiates media communication across national boundaries. The vast data to be analyzed in the current research of Cannes Lions Festival belongs to media sector, mostly social media networks. For the examination of Cannes Lions Festival as a place of media transculture, it is applicable to apply the term of “imagined community”, where representatives of different countries and cultures are intensively connected by media, different people involved in a

⁴¹ « “Transculturality - the Puzzling Form of Cultures Today” by Wolfgang Welsch ».

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Mike Featherstone et Scott Lash, *Spaces of Culture: City, Nation, World* (SAGE, 1999), 22.

⁴⁵ Andreas Hepp, *Cultures of Mediatization* (Wiley, 2012), 56.

communication process⁴⁶.

Besides this, transculturality seems to better comprise the understanding of culture, as it is represented at the festival. Nederveen Pieterse described principal understanding of culture in two dimensions: a territorial and a translocal. Territorial concepts of culture are focused on authenticity and identity. Translocal concepts of culture investigate the hybridity, translation and identification⁴⁷.

The concept of Culture

In the core of transculturality lays the concept of culture, which has a range of definitions in literature and therefore it needs to be clarified for the purpose of current research. Berg argues, that culture should be studied as a multilayered system. He states, that culture is not a thing (box, container), but an aspect⁴⁸.

In order to establish the framework of current research and outline its limits, I will apply the term “culture” from two points of view:

1. Culture as an interpretation of symbols and values. Banks and McGee summarize:

“Most social scientists today view culture as consisting primarily of the symbolic, ideational, and intangible aspects of human societies. The essence of a culture is not in artifacts, tools, or other tangible cultural elements, but how the members of the group interpret, use and perceive them. It is the values, symbols, interpretations, and perspectives that distinguish people in modernized societies.”⁴⁹

2. Culture as a design for living. Kluckhohn and Kelly in their work “The concept of culture” state:

“By culture we mean all those historically created designs for living, explicit and implicit, rational and irrational, and nonrational, which exist at any given time as potential guides for the behavior of men”⁵⁰

The application of those two definitions of culture allows me to distinguish transcultural perspective of the Festival on the level of its program, rules, public sphere and provides a useful tool for the analysis of the transcultural aspect of Cannes Lions award

⁴⁶ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 2006), 48.

⁴⁷ Andreas Hepp, « Transculturality as a Perspective: Researching Media Cultures Comparatively », *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research* 10, n° 1 (janvier 28, 2009), accessed 16 June 2012, <http://www.qualitative-research.net/index.php/fqs/article/view/1221>.

⁴⁸ *Transcultural areas* (Wiesbaden: VS, Verl. für Sozialwiss., 2011), accessed 01 May 2012, <http://ezproxy.lb.polyu.edu.hk/login?url=http://www.springerlink.com/content/978-3-531-93348-1>.

⁴⁹ *The Sage handbook of intercultural competence* (Thousand Oaks, Calif: Sage Publications, 2009), 29.

⁵⁰ Harold B Barclay, *Culture and anarchism* (London: Freedom Press, 1997), 19.

winner advertisements.

Transculturality is a concept, which have been used to describe the personality, in particular - the personal improvement of people in the unfamiliar cultural conditions. This approach has been presented in the works of Berg and Eigartaigh⁵¹. Therefore, transcultural aspect has a potential to be applied in the analysis of the audience of the Cannes Lions Festival, since it provides an opportunity to describe particular cases of how the participants of the Festival absorb differing cultural peculiarities in their personality during and after the event.

The concept of transculturalism can be applied for the study of areas. According to Berg, each area can be read as a combination of cultural items and a network of items and places. Transcultural areas are places, where different cultural influences are merging⁵². For the current research transcultural aspect is able to define the area of Cannes Lions Festival.

In order to be more specific in current research: the application of transcultural aspect on the level of the concept, program and rules of Cannes lions Festival highlights the major cultural tendencies in advertising industry nowadays. Transculturality as a perspective of the research on the public sphere of the event allows to draw the global context of the festival and analyze the cultural networking of the participants.

Methodological approach

The principal method of this study is a social qualitative approach. I am using the technique of case study at the most stages of my analysis.

I consider Cannes Lions Festival as a social hypertext. Therefore, current study was divided into 2 main stages: an exploratory research and a case study with a comparative analysis at the end.

Exploratory research involves collecting background information on Cannes Lions Festival and review of the studies, already conducted on the subject.

The second stage of my research involves case study of the context of the Festival, its audience and the content (rules, events, winning advertisements, interviews with the participants, the announcements and comments in the social networking services) in order

⁵¹ *Transcultural areas* (Wiesbaden: VS, Verl. für Sozialwiss., 2011), accessed 01 May 2012, <http://ezproxy.lb.polyu.edu.hk/login?url=http://www.springerlink.com/content/978-3-531-93348-1>.

⁵² Hepp, « Transculturality as a Perspective ».

to map the transcultural aspect.

At the final stage of my research I compare the findings and draw a conclusion, pointing out, which societal values can be consider dominant in the transcultural space of Cannes Lions Festival and are transferred to consumers by means of media and advertising.

Cannes Lions Festival with its program, rules, social events and advertisements reports establishes a solid base for a thorough case study of the international advertising.

Primary resources for the current research include the following: Festival program⁵³, Cannes Lions official shortlists and winners announcements⁵⁴, 16 Grand prix winner advertisements of Cannes Lions 2012⁵⁵, Festival photo galleries, 75 video interviews with the jury and the participants of the Festival⁵⁶, The Official site of Cannes Lions, as well as Cannes Lions infographic project⁵⁷, The official accounts in Twitter⁵⁸.

Secondary resources, used in the current research, are: mass media reviews of the Festival (TV, radio, press and online media-resources) and Web 2.0 data (comments of the non-participants, left as a reaction on the messages of the Festival's officials and delegates).

I would like to clarify, what sort of information has been obtained by means of the analysis of resources, as well as justify the level of their trustworthy. The peculiarity of resources of Cannes Lions Festival is that they represent a wide range of media data available for the analysis: there is an official information channel of the Festival and there are highly-personalized social networking accounts, where the participants of the Festival throughout the world accumulate their own facts and opinions on the subject. By using the official channel of information (which includes the festival program, rules and jury announcements, as well as the reports of winning campaigns) I have been able to reach the data, which is centralized – it most likely reflects the vision of the Festival's organizers in the prism of commercial success – the idea of the event as a part of modern advertising

⁵³ « Cannes Lions International Festival of Creativity », *Cannes Lions International Festival of Creativity*, accessed 10 August 2012, <http://www.canneslions.com/index.cfm>.

⁵⁴ « Cannes Lions International Festival of Creativity », *Cannes Lions International Festival of Creativity*, accessed 10 August 2012, http://www.canneslions.com/inspiration/past_winners_shortlists.cfm.

⁵⁵ « Cannes Lions International Festival of Creativity », *Cannes Lions International Festival of Creativity*, accessed 10 August 2012, http://www.canneslions.com/inspiration/past_grands_prix.cfm.

⁵⁶ « Cannes Lions International Festival of Creativity », *Cannes Lions International Festival of Creativity*, accessed 10 August 2012, <http://www.canneslions.com/inspiration/videos.cfm>.

⁵⁷ « Cannes Lions Infographic: Atmosphere », *Idea Engineers*, accessed 10 August 2012, <http://ideaengineers.sapient.com/creative/cannes-lions-infographic-atmosphere/>.

⁵⁸ « Cannes Lions (Cannes_Lions) sur Twitter », accessed 10 August 2012, https://twitter.com/Cannes_Lions.

landscape with its trends, experts and cultural contexts. It appears, that this way we can discover, what cultural issues are attractive for the investments of corporations and answer the question, whether there is any culture, that dominates the others nowadays in the field of marketing. The analysis of data, which has been retrieved from social networking accounts of the participants, contributes to the investigation of the Festival as a site of trans-national identification and discovers the collective opinion of the participants on the cultural issues and global interaction.

The analysis of secondary resources has helped to approach Cannes Lions Festival as a space of concentrated discussion and debates on the cultural issues in the marketing sector.

The structure of the research

In the first chapter I provide the historical analysis of how the transcultural space of Cannes Lions Festival has been formed since the creation of the Festival up-to-date. I provide the timeline, based on significant stages in the history of Cannes Lions Festival. I also introduce the model of the modern Cannes Lions International Festival and observe its 3 components: context, audience and content.

In the second chapter I focus on the study of the context of Cannes Lions Festival 2011-2012 and attempt to reveal the transcultural aspect of its elements.

In the third chapter I overlook the audience of Cannes Lions Festival 2011-2012 and explore the interaction of jury, special guests and the participants during the event, as well as the changing balance of mass media and social networking information.

In the fourth chapter I proceed to mapping the transculturality of the content of Cannes Lions Festival 2011-2012. In this chapter I introduce the scheme of the analysis of the advertisement, as well as the evaluation checklist in order to analyse the data pieces, which were produced by the participants during the Festival.

In conclusion I deliver the results of my analysis and draw some perspectives for further research.

Chapter 1. Cannes Lions International Festival: transculturality on display

This paper invites the reader to take part in the transcultural analysis of Cannes Lions Festival of creativity and communications in order to figure out the cultural potential of this event and track cultural contexts of modern advertising by means of the overview of the concept and program of the Festival, case analysis of Cannes Lions winning advertisements and audience of the Festival. Transcultural perspective provides the dimension of possible cultural hybridization, networking and creative potential of cultural relationship at such event as advertising festival. Meanwhile, there is a limitation of current research, which needs to be solved: the immeasurable criteria of transculturality during the analysis of the space of the Festival. Therefore, following the exploratory research, I attempted to develop the model of Cannes Lions International Festival, which would combine and structure the various elements of this space.

1.1. Shaping the transcultural space of Cannes Lions Festival (1954-2012)

The major purpose of historical analysis within current research is to observe the evolution of Cannes Lions Festival culture in Europe from the time of its creation up to date. Historical analysis will help to highlight the context for particular trends and social practices. This chapter is based on the analysis of primary and secondary literature sources. The primary sources are as following: Cannes Lions Daily Infographic project, Festival archives, as well as artefacts of the Festival (posters, labels, motto). The limitations of current study are determined by the inaccessibility of the total of the amount of primary sources of Cannes Lions Festival at early stages of its development. Therefore, in order to narrow the missing information gap, I also consulted several secondary sources: articles on marketing sites, press reports, historical references to the festival in marketing literature.

Historical analysis builds theoretical background for my research. The hypothesis, which guides the analysis: global events are reflected at Cannes Lions Festival and change its structure and concept. Those changes would show the tendency of transforming Cannes Lions Festival into a transcultural space.

In order to confirm the hypothesis, I will start with the description of location,

conditions and time of Cannes Lions Festival foundation and track the development of the Festival as a marketing and cultural event throughout its history. I will discuss the role of social events and cultural networks in the evolution of the Festival.

The concrete questions, which I am going to answer at this stage of my research are as following:

1) Did any transformation of urban context of the Cannes Lions festival happen and if yes, what was its impact?

2) Were there any particular changes introduced into the program of Cannes Lions festival throughout its history and if yes, what were the possible reasons for doing so?

Finally, I am willing to identify to what extend the transcultural aspect can be applied to the changes, which occur throughout the history of Cannes Lions Festival.

In 2013 Cannes Lions Festival of creativity and communication will celebrate its 60th anniversary. Currently it gathers in one place 9000 professionals of marketing industry and 11000 visitors per year in order to favor the most challenging advertising campaigns. Cannes Lions Festival of creativity and communication produces strong connotations to another significant cultural event- Cannes Lions Movies Festival and both of those festivals shape the urban context of southern French town – Cannes. However, the original location of a renowned advertising festival was not set in Cannes. The symbolic prize – a Lion trophy was inspired by the statue of lion at Piazza San Marcos in Venice, where the first Cannes Lions Festival took place⁵⁹.

As stated above, there have been very few primary resource references left from the period of Festival foundation and first thirty two years of its existence. To investigate the primary stage of Cannes Lions Festival development I addressed to the interviews of Roger Hatchuel, who has been the head of Cannes for most 20 years. In his interviews to Mark Tungate for the book “Adland: A Global History of Advertising” the organizer of the festival explained the story of its creation⁶⁰. According to Hatchuel, the history of the Festival started in 1953. At the stage of its creation, the Festival served as a platform of a single genre promotion. At that time the only audiovisual medium available to advertisers outside United States of America was cinema, since there was no institution of commercial TV settled in Europe. The sector of commercial cinema experienced lack of investments and therefore, the original goal of organizers of the Festival was to hold annual event, where they could invite potential clients in order to obtain financial support for the

⁵⁹ Tungate, *Ad Land*.

⁶⁰ *Ibid.*, 247

European advertising industry⁶¹.

The fact, relevant for current research, is that the contractors decided to speculate on the image of two European major film festivals and hold the advertising event in both European cultural capitals – Cannes and Venice. Therefore, we could assume, that Cannes Lions Festival was created at the transcultural space of two major artistic capitals of Europe. Later on Venice had been dropped as a location, since it had an unstable urban facilities due to the repetitive transport strikes and the lack of central accommodation for the delegates.

It is necessary to precise, that Cannes Lions Festival appeared on the crossroad of two genres – cinema and commercial TV in the period of festival variety in European culture. In my opinion, that way Cannes Lions followed the tradition of what we can call transcultural hybridization of genres, relevant for the European festivals after Second World War. As Nordmann argues, since the end of the Second World War the number of festivals have increased and there was a tendency of mixing genres in order to achieve festival variety. In particular, the theater entered the music field. From this point of view Cannes Lions Festival fits in the framework of European festivals in 1950s, such as Cannes Lions Film Festival, The Granada Festival, Bergen and Holland Festival⁶².

There is a lack of information on the development of the Festival from 1954 until 1984. It is known only, that the Cannes Lions Festival was managed as a non-profitable organization and therefore did not fulfill the target of investment attraction into European advertising industry⁶³.

The new period of extensive transformation of Cannes Lions concept was marked by the 1980s – the period, which is in the development of European festivals considered as a demonstration of pacific values. Cannes Lions Festival started also playing a strategic role in the tourist industry of Cannes – as its new definite location. According to Hatchuel, the Festival at that period had to form a special area of mutual exchange of culture and professional advertising knowledge: “I wanted to turn it into the Olympics of advertising as far as awards were concerned, the Davos in terms of networking and seminars, and the Harvard in terms of opportunities to learn⁶⁴”.

The period of 1990s can be considered in the development of Cannes Lions Festival as reshaping of its urban context, along with consecutive structuring the genres of

⁶¹ Ibid., 249

⁶² « iKnow Community: European Arts Festivals from a Historical Perspective ».

⁶³ Tungate, *Ad Land*, 243.

⁶⁴ Ibid, 247.

advertising to be accepted for the competition. From 1992 till 2005 every three years are marked by submitting a new category in the list of awards. We could assume, that this tendency correlates with the target of increasing rentability of the event by means of engaging new participants and therefore, diversifying public sphere of the Cannes Lions Festival. The professionals of different age and professional competences in the advertising industry have been involved. In order to illustrate this statement I composed a Cannes Lions Festival timeline table, in which I list all the categories, added in the chronological order. For instance, in 1995 the Young Lions Print competition was added. In 1998 the Cyber Lions awards were introduced. Therefore, we can assume, that this period is characterized by reshaping of public sphere of the Festival.

The period from 1990 till 2005 has been also marked by the rearrangement of the urban context of Cannes Lions Festival. According to its organizers, the image of Cannes as a relaxed little town for holidays contradicted the idea of a place for intensive creative exchange and hard labor. Therefore, Hatchuel tried to rebuild the image of the location from the ideas of “sea, sex and sun” into the place of serious work. In 1991 he introduced the slogan: “Less beach, more work” and later modified it for - “No beach, only work⁶⁵”. Hatchuel admits, that the strategy was not totally successful, although the organizers managed to add value for the Festival, which gained the reputation of a place for serious business affairs, education and social networking as a constant activity of accumulating useful contacts for your career by means of professional communication. I consider, that at that period of the development Cannes Lions reflect the tendency in business culture of the late 1980s-early 1990s, which can be described as establishing social networks by means of extensive working during business meetings, conferences and seminars.

In the recent years the concept of networking has been dominating Cannes Lions Festival space, although it has faced the modification and obtained digital form. The analysis of changes in the program of the Festival from 2009 till 2012 shows the transcultural tendency of blurring the boundaries and emphasis on the development of public relations and engagement of non-professionals in the space of Cannes Lions Festival. To illustrate this statement I would mention the significant introduction of PR Lions competition in 2009, Creative Effectiveness competition in 2011 and Mobile and Branded entertainment in 2012.

The results of historical analysis of Cannes Lions Festival development show the

⁶⁵ Ibid, 248.

tendency of shaping the festival into a transcultural site. In the first period of Festival's development (1954-1991) the transcultural aspect is depicted in the tendency of fusion of location of the Cannes Lions Festival (between two cultural capitals of Europe- Cannes and Venice) and its genres (cinema and commercial TV). In the second period (1980-1991) the transculturality has been reflected in the reshaping of urban context of the festival. There has been an attempt of imposition the new contradict perception for the location of the event: from a relaxed holiday town to a strategical place of intensive labor of advertising professionals and their social networking. In the third period (1992-2005) there was a process of extending public sphere at the festival and involvement there people of different ages and professional competences. In the forth period (2006-2012) the transcultural perspective has been traced in the hybridity of social and media culture and engagement of non-professionals in the creative space of Cannes Lions Festival. The recent stage of Cannes Lions Festival development is characterized by the transcultural aspect of shaping the Festival as an area of domination of media culture.

The whole timeline of the events at Cannes Lions Festival can be presented in the following table.



Figure 1. Timeline of the events at Cannes Lions Festival (1954-2012)

As a result of historical analysis, it can be stated, that the important factors for creating the transcultural space of Cannes Lions Festival are: global political and economic crises and the development of media technology. Cannes Lions Festival evaluated throughout its history from the event, where the audience has been a passive consumer of advertising films into the transcultural space with the interaction on 3 levels: the context of

the Festival, the audience and the content. The historical analysis also shows the peculiarity of Cannes Lions Festival development: although it has been transformed from European advertising festival, into the International, Cannes Lions Festival established in 1988 and preserved up-to-date its independent branch – the festival of European advertisement Eurobest, in order to commemorate the success of European advertising industry.

1.2. The model of Cannes Lions International Festival: context-audience-content

After the collecting the data at Cannes Lions Festival and its analysis, I assumed that it is essential to consolidate the information and develop the working model of Cannes Lions Festival for the purposes of further investigation.



Figure 2. The model of Cannes Lions Festival as transcultural space.

The model, which has been applied in the current study, consists of 3 essential components, each of them structures the data of Cannes Lions Festival.

First of all, the transcultural space of Cannes Lions Festival is formed by its context. The context can be considered as the representation of the vision of the organizers of the Festival – they charge it with events, programmes, rules, projects and educational initiatives. It is necessary to mention, that the context has been changed throughout the history of the Festival, but during the last 2 years its structure remains stable.

In the following table I present the essential elements of the context of Cannes Lions Festival 2011-2012. As it is seen from the Figure 2, the context of Cannes Lions Festival 2011-2012 comprises 5 elements. The first element is issues, topics and

announcements. They define the discourse of the Cannes Lions Festival. The second element is competitions. They incorporate the rules and categories of the Festival, as well as awards. The third component, which structures the context, is educational initiatives. They are represented each year by the series of trainings and educational programs, as well as seminars, workshops and special features of the Festival – The Forum and Techtalk. The fourth element of the context is regular events, outside the official program of the Festival, which encourage networking and social interaction: «How to Cannes», «CannesAlso», «Cannes creative leaders programme», «Eurosport beach soccer world cup», «The future lions student competition». There is a recent element of the context, added in 2011 – the volunteer project «Cannes Chimera», set up in order to motivate the leaders of world marketing to solve global issues.

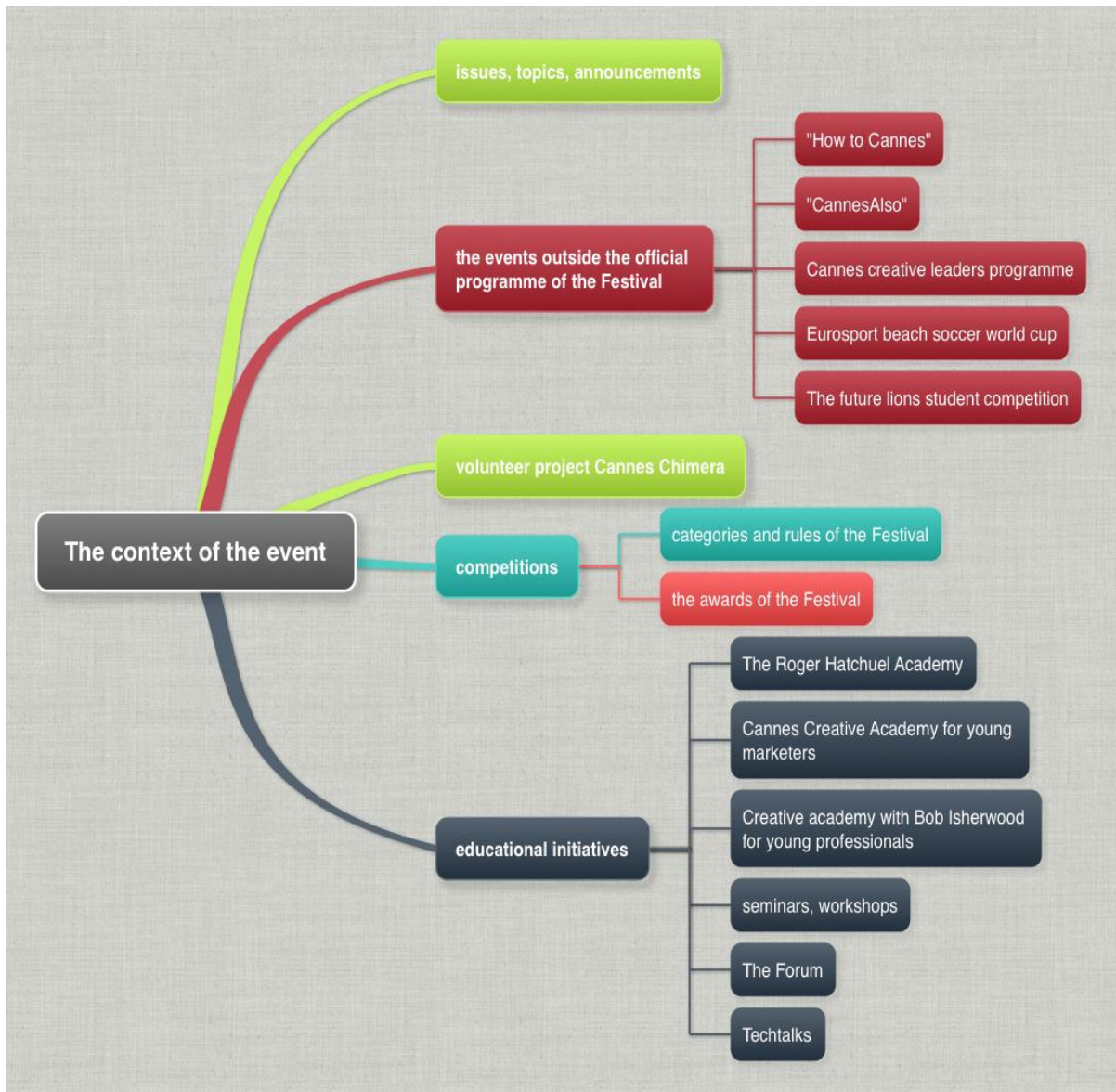


Figure 3. The context of Cannes Lions Festival 2011-2012

The context of the Festival is enriched by the audience of the Festival and their interaction. The audience of Cannes Lions Festival includes the jury, the participants, special guests, mass media representatives and, since the last 2 years – the followers of social network accounts of the Festival (Twitter, Facebook, Pinterest).



Figure 4. The audience of Cannes Lions Festival 2011-2012

The third essential component of the Cannes Lions Festival, which is influenced by the context and the audience is the content. The content of Cannes Lions Festival can be divided into 2 main sections – winning advertisements and their categories (Film Lions, Press Lions, Outdoor Lions, Direct Lions, Media Lions, Film craft Lions, Cyber Lions, Radio Lions, Promo and Activation Lions, Branded content and Entertainment Lions, Design Lions, PR Lions and Mobile Lions) and the data, produced by the participants during the Festival (interviews, messages in the social networks, photos, videos).

In order to map the transcultural aspect of Cannes Lions Festival, I decided to analyse each of these 3 elements and compare the cultural values, revealed in them.

Chapter 2. Context of Cannes Lions International Festival (2011-2012)

In order to determine the transcultural aspect of Cannes Lions Festival of Creativity 2011-2012 from its official side – the context, created by the organizers (program, events and rules, as they are envisioned by the organizers), I structured my research in the following stages:

- 1) The examination of topics and issues, planned by the organizers.
- 2) Educational initiatives at Cannes Lions International Festival 2011-2012.
- 3) The analysis of volunteer projects, official partners and networks, established by the organizers.
- 4) The transcultural perspective of the «outside events» at Cannes Lions Festival.

Such division allows identifying the main tendencies of advertising industry, according to the organizers. Moreover, I will be able to formulate the cultural values message of Cannes Lions Festival – as it has been expected by management team of the Festival.

2.1. Transcultural aspect of the issues, topics, program and announcements

I am willing to start with the overview of the Cannes Lions Festival 2012 location, its themes and events. The 2012 Festival included 119 sessions in comparison with the previous year (87 sessions). There have been presented 52 seminars, 17 workshops, 30 forum panels, 10 master classes and 10 techtalks. The comparative analysis of the programmes of two last years showed the tendency of diversifying the events. In 2011 the event included 3 types of events: 57 seminars, 22 workshops and 10 master-classes.

The urban landscape of Cannes Lions Festival comprised 9 places with 6 major visited centers: Le Palais des festivals, Google sandbox, Gutter Bar, Cannes beach, Radisson Blu 1835 Hotel and CannesAlso pavillion.

The structure of the program of Cannes Lions Festival 2012 can be compared to mini-Olympic games. Furthermore, to endorse the correlation between Cannes Lions Festival and London Olympic and Paralympic games 2012, along with UEFA EURO, the organizers invited as a key speaker Ronaldo Nazario de Lima – the World Cup Winning Footballer and one of the most influential sportsmen in the world. One can see in this arrangement the transcultural relation of marketing, sport and media culture. The impact of such hybridization was announced during The Cannes Debate: Marketing and the Media –

Three Big challenges: the mutual influence of media, sport and marketing establishes new relationship between brands and consumers. It has been stated, that sport culture helps to drive innovation and introduce new media technologies from color TV to tablets and smartphones. Sport culture also appeals to the audience by means of its content and the hybrid of sport, digital media culture and marketing is able to inspire young people to change their life style. The way I see it, companies change their roles from kit and uniform suppliers for the sportive events to broadcasters of a new culture⁶⁶.

The common features of Cannes Lions Festival 2012 and Olympic games can also be seen in the selection of the events – from professional advertising competitions and award ceremonies to a mini-world championship of beach soccer, hosted by Eurosport during the Festival.

There has been a quantitative increase in the Festival structure in comparison with Cannes Lions Festival of the previous year.

2.2. Educational initiatives of Cannes Lions International Festival 2011-2012

In 2011 week learning sessions included 2 types of events: seminars and workshops. During seminars the invited global leaders in the industry of advertising, business, as well as musicians, architects and other renowned personalities presented their new ideas and concepts on European and global issues to inspire the participants of the Festival. The key subjects, suggested during 2012 Festival seminars by the organizers, combined: social media, storytelling, value creation, connection, new technologies, content, innovation and culture.

The program of workshops has been formed out of more than 20 sessions, which encourage participants to practice particular skills. As it is stated in the program of the festival, at each workshop session the focus is set on the interactive exercise, which has a real take-home value for the attendant. The areas of workshop vary from building creative leadership skills to technical skills of scripting and successful project management⁶⁷.

As a reflection of transcultural tendency at Cannes lions Festival on the level of its educational initiatives in 2012, I consider the addition of a new platform – the Forum. The Forum represents six daily sessions of 60 minutes, which feature the discussion, providing

⁶⁶ *Goodby, Silverstein & Partners & General Motors Seminar at Cannes Lions 2012*, accessed 15 August 2012, http://www.youtube.com/watch?v=MmVI1dQdJkE&feature=youtube_gdata_player.

⁶⁷ « *Mindscapes workshop at Cannes Lions 2011 part 2 - YouTube* », accessed 15 August 2012, <http://www.youtube.com/watch?v=ekIMeCppoXA>.

the participants the opportunity to interact with key speakers and be engaged in the content creation during the debates on the subjects, which affect modern creative industry. In 2012 the five topics, covered at the Forum included:

1) Creative talent management as a part of corporative culture: Mike Sheldon, CEO of creative agency Deutsch LA and Kim Getty, Director of Account Management Deutsch LA drew the attention to the potential of cultural dialogue in solving business problems. Sheldon explained the principles of ownership culture at the company, where people want to stay working for years, since it embraces their personal culture, as a design of living. The concept of a Boomerang club, where ex-employees are accepted after leaving the company for a period and returning to the place.

2) Creativity in mobile advertising: Andrew Davis, Agency Director Tapit and Jamie Conyngham, CEO Tapit presented the statement of possible changes in the mobile culture – Near Field Communications, which are set to destroy the boundaries so people could freely access digital information from any physical environment.

3) The creative future of media and technology: The Vice-President of Content, Executive Editor Mashable delivers some insights on the relations between a consumer, media and marketing. He described how the technology shapes media culture and provides consumers with the tools of interaction.

4) Consumer insights and understanding people: Jon Wilkins, Founding Partner of Naked Communications engaged the delegates in the discussion on the trends in social media culture, describing creative ideas, that people choose to interact with and accept in their culture. The main goal of the discussion – understand the exact human motivations that deliver actions.

5) Creativity in Branded content and Entertainment: The main goal of the discussion was to estimate the options of introducing the cultural message of the brand into the cultural background of the consumer, using the power of personal storytelling and the art of natural integration.

Another significant change in the educational initiatives of Cannes Lions Festival 2012 is the providing of a new content stream, which focuses on the latest technological innovations – so called Techtalk session⁶⁸. It allows delegates to meet people behind the technology and learn more about connection of media culture and modern innovations.

The leaders of Techtalk 2012 have been represented by the companies Creative

⁶⁸ « Cannes Lions 2012 », accessed 10 August 2012, <http://www.canneslions.com/resources/email/web-version/21-05-12-TechTalk-web.html>.

Realities, Pixxers, Viggle, Huddler, Tremor Video, Pubmatic, Machinima, Break Media, M SS NG P ECES and Brand Regard. Each of them presented the results of their work in the field of transcultural relations of media, consumer, brand and technology.

In order to show the tendency of transcultural development, I would point out the project Pixxers, which introduces a special new generation of photo network. Pixxers present a creative solution, summarized in the motto: “Stop searching. Start wishing”. The idea is simple – the application connects people across the world to share their vision of the world, their own cultural preferences by means of helping each other to photograph the world. Any participant of Pixxer network can express his idea of a photo, which he would like to obtain. The future photo could demonstrate a particular situation or cultural item, or cultural perception of the person of certain subjects – the photo content reflects only personal vision of the participant, who requests. The goal of other members of a worldwide network is to create a necessary photo, therefore to visualize the image of the world of another person and its cultural preferences in real time⁶⁹.

The transcultural relations of brands and creative people communities have set the core of M SS NG P ECES project, presented at Techtalk Cannes Lions Festival 2012. They work in the field of innovative storytelling and deliver the hybridity of technology, brands, internet and cultural communities. They engage in cooperation local communities of musicians, street dancers and other creative people. At Cannes Lions Festival 2012 M SS NG P ECES presented one of their remarkable achievements – the creation of an annual clock, which measures an entire cycle of season's change. ThePresent clock” contains a mechanism, which accurately turns hours into months and changes the color of clock's display in accordance with season's change⁷⁰. It interferes the cultural sphere of the audience on the level of design of their living.

To conclude the analysis of educational initiatives of Cannes Lions Festival 2011-2012, it is worth mentioning, that the role of these events has evaluated. If at the beginning of the 1980s the educational initiatives added value to the Festival, nowadays, the organizers of the festival use educational initiative to promote certain global values and influence the advertising industry.

⁶⁹ « PIXXERS - the photo network », *PIXXERS*, accessed 15 August 2012, <http://pixxers.com/>.

⁷⁰ « The Present clock tells the time in seasons | Ubergizmo », accessed 15 August 2012, <http://www.ubergizmo.com/2011/10/the-present-clock-tells-the-time-in-seasons/>.

2.3. Volunteer projects, official networks and partners of the Festival

The analysis of Cannes Lions Festival 2012 Program provides some insights on the transcultural aspect of networks, which have been established with the partners of the Festival.

In order to examine the networks of Cannes Lions Festival, which have been established with its partners, I analyzed the profiles of the companies, which have been engaged in the program of 2012: their long-term goals in business development and input to the Festival. Following the analysis, I assume, that Cannes Lions Festival 2012 organizers and partner companies focus on the global communication problems and cultural issues. It is essential to point out the attention to a particular cooperative project – Cannes Chimera⁷¹. This collaboration has been started in 2011 in the result of cooperation of Cannes Lions and Bill & Melinda Gates Foundation. The goal of this project is to find revolutionary approaches to motivate the citizens of wealthy countries to support global development, and particularly, promote information on global health issues and solutions. The Festival winners and representatives of the fund are trying to raise public conscious and motivate people to believe in the idea of global problem solution investment and change their lifestyle in order to welcome in it the responsibility for the life of a person from another part of the world. Therefore, the main goal is to destroy the boundaries across people and maintain the culture of aid, which is working. The network, which has been established in order to maintain the culture of aid without boundaries, involved creative volunteers, past grand prix winners and key political figures of the world. Ex-US president Bill Clinton reported on the necessity to join the network: “I urge you to think how we can build a world of shared prosperity and shared responsibilities, not constant conflict”⁷². The network of professionals in different field has been settled to educate population of wealthy countries about the real steps and figures of the investment into supporting people from developing countries. This represents a highly-appreciated example of transcultural relationship, which can be summarized in short: redesign your way of living, redesign your culture in order to welcome another person and help him solving the issues of global health.

⁷¹ « Cannes Chimera », accessed 10 August 2012, <http://www.canneschimera.com/>.

⁷² « President Clinton at the Grupo ABC seminar at Cannes Lions 2012 - YouTube », accessed 10 August 2012, <http://www.youtube.com/watch?v=Rc7rTLZNhd0>.

After the analysis of the networks and partners of Cannes Lions Festival 2012, I am able to conclude, that the organizers strive to build the image of Cannes Lions Festival as a space not only of professional communication, but a unique area, where global issues can be addressed and creative solutions found. The organizers of the Festival extend the idea of networking, which lies in the core of transcultural aspect. By using social network not only for professional exchange they additionally increase the status of the Festival. They accumulate for Cannes Lions Festival real value as a place of solving complex global problems.

2.4. Transcultural perspective of the «outside events»

Finally, I would like to observe the special events, which formed the context of Cannes Lions Festival in 2011-2012. The main purpose of these events is to establish networking between the audience and collaboration outside the competition. This category includes guiding the newcomers of the festival at «How to Cannes». Next, I would like to mark the last 2 additions into the program of Cannes Lions Festival 2012, which are aimed to diversify the urban context of the Festival. These are the creation of Cannes Connect Bar and CannesAlso pavillion⁷³.

In my opinion, these changes expand Cannes Lions Festival as a space of transcultural exchange. Cannes Connect bar has been planned as a place for all delegates across the globe to network. CannesAlso pavillion has been established as a showcase of creativity outside advertising sector.



Illustration 1. Airigami Master-class, artist Larry Moss, Cannes Lions Festival, 2012

⁷³ « Cannes Lions International Festival of Creativity ».

In 2011 the concept CannesAlso pavillion was represented in the form of photo exhibition, while in 2012 it has gain transcultural aspect – it has been transformed into a special space for creativity across different disciplines and cultures with the motto “Play, Make, Master”. As a significant example of transculturality, I would mention the Airigami Masterclass – the artist managed to demonstrate the creative nature of balloons by means of recreating art masterpieces and engaged the audience in the creation of massive installations⁷⁴.

In conclusion, the purpose of the events outside the official programme of the Festival represent the tendency of creative collaboration and networking, as well as increasing the semiotic value of the location of the Cannes Lions Festival.

⁷⁴ « Play Make Master, CannesAlso 2012 - YouTube », accessed 10 August 2012, http://www.youtube.com/watch?feature=player_embedded&v=Djhq1aEdYM4.

Chapter 3. Audience of Cannes Lions International Festival 2011-2012: Transculturality 2.0

3.1. Jury, special guests and the participants of the Festival

The audience at Cannes Lions Festival represents active participants of the event, as well as the jury, special guests, mass media representatives and the followers of social network accounts of the Festival.

The first step of the current study of the audience is to observe, how transcultural trends, detected in the context correlate to the trends, communicated in the public sphere of Cannes Lions Festival 2012.

As it was stated before, the Festival gained international reputation during the first thirty years of its existence and has overgrown European format and transformed into a world event. As a part of my research, I performed the study of the public of the Festival, using a qualitative method, notably the technique of case study. I consider it as a best method to adopt for the analysis of public sphere at Cannes Lions Festival 2012 because it allows to observe what actually occurred and was experienced by the participants during Festival.

The aim of this part of the project is to discover, how the audience of the Festival perceps the event not only as consumers, but also as creative participants, namely – how the audience of the Festival is formed.

The key question for the analysis of the audience at Cannes Lions Festival 2011-2012 is: what is the global context of the festival? This involves the description of countries-participants, as well as how the jury panel has been formed and what key experts-guests have been invited.

In order to describe the global context of the Festival, I started with the analysis of statistics on countries-participants and countries-winners, as it is provided by Cannes Lions Infographic project⁷⁵. In my opinion, the analyzed data shows the complexity of Cannes Lions Festival 2012 as a transcultural space of communication increased in the comparison with the 2011, since it is most impossible to determine the exact amount of countries, engaged in the discours on Cannes Lions. It is caused by the fact, that a considerable amount of the

⁷⁵ « Cannes Lions Infographic ».

participants of Cannes Lions festival are “virtual” - participate in the event online by means of digital social networking. Nonetheless, Infographic project of Cannes Lions Festival provides the following data:

Top ten countries with the considerable increase of entries from 2011-2012:

- Makedonia
- Nigeria
- Kazakhstan
- Paraguay
- Ecuador
- Belarus
- Kuwait
- Republic of Georgia
- Bolivia
- Latvia

As we can see, originally European, Cannes Lions Festival currently is being shaped on the level of public sphere mostly by non-European countries.

In order to get an insight on which countries form online-public sphere of Cannes Lions, I could overview the statistics of Infographic Cannes Lions project 2012 of top tweeting countries. The majority of tweets come from USA and Brazil, while the percentage of online-messages of most European countries does not cross the barrier of 6%. We could set the question: does it signify, that representatives from countries of European union are less adapted to the new means of communication?

If we admit, that awards of Cannes Lions Festival go to the most talented delegates, which are able to respond to the global issues by means of creative communications, we could interpret the statistics of countries-winners and conclude, that most significant achievements in the advertising industry by now represent USA (104 awards), Germany (82 awards), Brazil (68) and United Kingdom ⁷⁶(60).

If we observe the choice of jury panel and key guests of Cannes Lions 2012, we can notice, that originally European festival has been transformed in the space of global discussion. 2012 year is marked by the selection of a non-european president of Cannes Lions Festival. From the analysis of Cannes Lions Festival interviews, I have obtained information on the reasons for such choice. Terry Savage, Festival chairman commented:

“The appointment of Lo Sheung Yan as Cannes Lion's first Chinese jury president is momentous,

⁷⁶ Ibid.

both for the Festival and for China. In the list of most awarded countries at the 2011 Festival, China ranked joint 14th place with Canada and won its first ever Grand Prix. Great creative work is coming from all over the world and countries that have never won major awards before are now sharing the stage with the more traditional winning countries. It is important that we recognise this shift⁷⁷”

Lo Sheung Yan, known in the industry as Mayan, formulated the significance of changing in the industry of communication of China:

“The Cannes Lions Festival represents and celebrates the work of people, who are at the forefront of our industry. This appointment is a great honour and recognition for our fellow creatives in China. Our talent and limitless passion to push boundaries have slowly turned people's impression of China from one of an emerging market into that of an exciting country⁷⁸”.

Also, another chinese creative specialist - Tham Khai Meng has become the first chinese president of Films and Press juries. He determines the role of creative communication specialists in the modern world:

“You have to be brutally honest about the work. We drive great work, culture and strategy across all brands and all offices of the company. It's not a do-able job⁷⁹!”



Illustration 2. The advertising campaign for the magazine The Economist by Tham Khai Meng, 2011

⁷⁷ « Cannes Lions Appoints First Chinese Jury President - Lo Sheung Yan To Chair Outdoor Category | Press Centre | Cannes Lions International Festival of Creativity », accessed 10 August 2012, http://www.canneslions.com/press/press_story.cfm?article_id=250.

⁷⁸ Ibid.

⁷⁹ Ibid.

I found relevant for this research to point out the style of Tham Khai Meng produces himself – they represent the global view of modern media culture and interconnection of the ideas in the brands – a transcultural networking of concepts.

3.2. Mass media, mobile technology and social networking

It is important to note also, that in 2012 the first president of mobile awards have been introduced. That signifies the growing importance of mobile sector for the creative communications industry. Tom Eslinger, the Jury President of Cannes Lions Mobile Awards 2012 points out:

“Mobile means that the idea can be expressed almost anywhere, unshackled from sitting in front of a computer or connected to a cable”⁸⁰

In my opinion, that shows the increasing role of transcultural communication at Cannes Lions Festival.

For the sake of the analysis of public sphere of Cannes Lions Festival 2012 it is essential to observe The Media Person of the Year Award, which celebrates the impact of a particular personality in the development of today's Festival and media landscape and playing part in structuring the future of creative communications industry. In 2012 the award was presented to Jack Dorsey, the creator of twitter. The study of his interview allows to track the origins of one of the world's most powerful social net, which has changed communication. The roots of twitter go into Dorsey's interest for mass-transit and functionality of cities. He started his career with maintaining messaging systems for taxis, couriers and emergency. This way he witnessed thousands of workers, updating their status. In the recent years twitter has become a platform for the people, which instantly connects people across the countries and reflects what is significant for them in the concrete moment. Philip Thomas, CEO of Cannes Lions, summarized Dorsey's impact:

⁸⁰ « The First Mobile President Explains The New Category | Cannes Lions International Festival of Creativity », accessed 15 August 2012, https://www.canneslions.com/inspiration/feature.cfm?article_id=323.

“Since inventing Twitter in 2006 Jack Dorsey has, in an incredibly short space of time, brought to the world an entirely new way for people to communicate, share ideas and learn new things. It has become a powerful social and political force⁸¹”.

During the analysis of Festival's materials, I also discovered, that twitter has been established as a major social net of Cannes Lions Festival in 2012. In comparison with other social networks, Twitter shares the biggest amount of impressions of the participants – 61400000. I am willing to precise, how by means of twitter Cannes Lions Festival 2012 is transformed into the transcultural space of communication, where . I am willing to precise, how by means of twitter Cannes Lions Festival 2012 is transformed into the transcultural space of communication, where particular countries and cultures are renowned and the delegates could express their opinions on what they would like to find at Cannes Lions Festival:

“Gongrats Sri Lanka, Equador and Puerto Rico for winning your 1st ever Cannes Lions this year! Heres wishing you many more #CannesStories” @agracadabra

“#thingsyouonthearatcannes #cannesstories “Why didn't we get George W Bush to speak instead?” @rosysutherland

“To fully maximize the benefits of Cannes share your learnings with people back home – Terry Savage. Chairman Cannes Lions. #CannesStories” @agracadabra⁸²

At this stage I am willing to present some insights of initial comparative observation: according to the data of Infographic project, there is a different perception of major topics of Cannes Lions by the participants at the event and how those perceptions are reflected online. The most discussed topics online are ideas, the role of social media and content, while in the offline-format the participants focus on another subjects: culture, storytelling, creating value, relevance, emotional connections, relevance and youth. It is interesting to observe, that the subject of authenticity is not presented at the online discours at all, while it is a significant part of real life discussions during the events at the Festival. Therefore, we could conclude, that even though, Cannes Lions Festival, being a space of transcultural communication, which includes real life discussion and online observations,

⁸¹ « JACK DORSEY, CREATOR OF TWITTER, NAMED CANNES LIONS 2012 MEDIA PERSON OF THE YEAR | Press Centre | Cannes Lions International Festival of Creativity », accessed 15 August 2012, http://www.canneslions.com/press/press_story.cfm?article_id=232.

⁸² « Cannes Lions (Cannes_Lions) sur Twitter ».

people represent their opinions differently online and offline, when they deliver their opinions in both of these spheres.

Chapter 4. Content of Cannes Lions International Festival 2011-2012: mapping the transculturality

4.1. The scheme of the transcultural analysis of the winning advertisement

The following stage of my research on the transcultural aspect of Cannes Festival comprises the case-study of the advertisements, which won Cannes Lions awards and Cannes Lions Grand prix 2012 in particular.

In order to analyze the advertisements I apply primarily basic techniques of semiotic approach.

Semiotic method has been firstly introduced as an effective tool for the research on advertising content by the French semiotician Roland Barthes in the 1950s. His works were based on the semiotic analysis of how advertising generates its meanings and arranges the debate on ethical and cultural questions in the modern world. Barthes started the tradition of semiotic approach in the analysis of the implicit messages of advertising⁸³.

What is the strength of this method for the analysis of advertising samples? It provides the tools for interpretation of the advertisements on two levels: superficial and underlying one. According to Beasley and Danesi, semiotic approach helps to identify the advertising secret techniques of using the specific signs in a highly creative manner to create a personality for the product (images, words, colors, storytelling⁸⁴).

Semiotic analysis, attempted in the current paper, is guided by answering two major questions for each sample of researched advertisement:

- 1) What signifiers can be detected in the advertisement?
- 2) What signification system are constructed by the advertiser?

By signification system I understand, following the definition of Beasley and Danesi, the complex of meanings that are generated for a product by a systematic association of various signifiers (brand name, logo, text, image, audiovisual set) with implicit signifieds relating to personality, lifestyle, culture, etc. The term of interpretation is sometimes used instead of signification⁸⁵.

The purpose of current case-study is by means of semiotic analysis to identify some

⁸³ Beasley et Danesi, *Persuasive Signs*, 29.

⁸⁴ Ibid, 31.

⁸⁵ Ibid, 32.

cultural tendencies, which shape the transcultural space of the Festival, as well as partially describe the cultural trends in modern advertising industry, since the role of a Cannes Lions Festival as a trend-setter in marketing is recognized among the professionals. The limitation of the presented review, though, is that it has not comprised the examples of all Cannes Lions awards winners, due to the excessive amount of entries and the limit of the size of current paper. Also, I take into the account, that it is not possible to overview the tendencies of whole advertising industry through the study of limited examples of advertisements of one advertising festival.

In order to detect the transcultural aspect of Cannes lions Grand prix winners, I apply in the analysis the definition of culture as an interpretation of symbols and values and as a design of living, as it has been explained in the chapter about methodological approach of current research.

Following the life-cycle of advertising samples, I am willing to additionally investigate each advertisement, which has won Cannes Lions Grand prix awards 2012, from two more sides and answer two concrete questions:

1. Whether transcultural aspect is encapsulated in the advertisement by its creators in images, words, symbols, techniques, which they used.
2. Whether the transculturality has been revealed in the perception of the public, as it is described in advertisement synopsis.

Since it is an interdisciplinary research, for the detailed analysis of each advertisements I additionally adopted the questionnaire of Berger⁸⁶, combining it with the description of significative systems from semiotics.

As a result, I obtained the effective scheme for the analysis of the advertisement.

Following this scheme permits me to discover hidden messages of the advertisements by means of providing consecutive replies on 10 questions about general ambiance of the advertisement, its design, the relationship between the elements, the use of space, detected signs and symbols, the background of the advertisement, and political, economic, cultural attitudes which have been indirectly reflected in the advertisements.

⁸⁶ « How to Analyze an Advertisement | Center for Media Literacy », accessed 12 September 2012, <http://www.medialit.org/reading-room/how-analyze-advertisement>.

Figure 6. The scheme of the analysis of the winning advertisement

Name and credits of the advertisement	Fill in the name and credits of the advertisement
Parameters of analysis	Description
1. General ambience of the advertisement	What mood does the advertisement create?
2. The design of the advertisement	Point out, how the basic components of the advertisement are arranged.
3. The characters of the advertisement (if applicable)	If there are any figures in the advertisement, how can they be described? (age, sex, appearance, mood, ethnicity, education, occupation, relationships).
4. The background of the advertisement	Where does the advertisement take place and what significance does it draw?
5. Themes of the advertisement	What is the main themes of the advertisement?
6. Language of the advertisement	How the language of the advertisement can be described?
7. Cultural values, which can be detected	Which cultural values are represented in the advertisement?
8. Items, used in the advertisement and its cultural significance	Is it possible to identify any items with cultural significance in the advertisement?
9. Aesthetic decisions	What kind of aesthetic decisions can be detected in the advertisement?
10. Significant system of the advertisement	Mark the signifiers and signifieds of the advertisement. What signs, symbols and concepts have been discovered during the advertisement analysis?

I applied this scheme for the analysis of 34 advertisements, which won Grand Prix Cannes Lions in 2011-2012. Therefore, I was able to reveal the significant system of the

advertisements (the symbols and their signs), as well as detect certain cultural values, hidden in the advertisement.

At the next stage of the case-study I decided to divide all Cannes Lions Festival Grand Prix 2011-2012 winning advertisements into two main groups – the ones, in which it is possible to detect the transculturality on the level of culture as a design of living and the other set of advertisements, where transculturality is identified by means of images, words, symbols, techniques, which advertisers used.

4.1.1. The transcultural aspect of the design of the living in the advertisement

Primary observation – in the set of Cannes Lions Grand prix winners dominate the advertisements, where transcultural aspect has been detected on the level of design of living (in proportion of 10 to 5).

There are three examples, which reveal transcultural aspect on both levels.



Illustration 3. Curators of Sweden advertising campaign. Copyright: Swedish Institute 2012.

I was particularly interested to observe in the list of winners two official advertisements of European countries – Sweden and Austria. I will start the presentation of

my analysis with those two cases. As I see it, they both could demonstrate the transcultural aspect of modern Europe.

Swedish institute won Cyber Lions Grand Prix 2012 with its original promotional campaign of Sweden as a European democratic country.

As it is described in the synopsis of the advertising campaign, the challenge was to position Sweden as a progressive country. The main goal was to develop the idea globally, using the sustainable resources. In order to achieve this goal, Swedish institute decided to enter media culture by using social network of twitter for promotional purposes. Swedish institute opened an official communication channel in Twitter and delegated its management to any citizen of the country. Ordinary Swedish people share their life stories and cultural experiences with the tag @sweden in order to build the image of Sweden as a dynamic, innovative and deeply human. The transcultural aspect of this advertisement is represented in the idea of destroying geographical, cultural and communicational boundaries of the country by means of social network in order to involve all people in the world in sharing Swedish values, cultural heritage and welcome visitors to discover Sweden on their own, being equipped with the most personal and up to date information. In the core of transcultural aspect of this advertising lays the idea of real interaction, a continuous conversation on the subject of Sweden. Swedish authorities by means of this campaign opened the uncensored channel of expression of individual Swedishness. This advertising campaign featured in all major media resources globally with a PR value above 19.800.000 earned. Also, I am willing to precise the transcultural aspect of Sweden representatives, transforming global media culture by means of recreating the conventional, globally approved use of twitter as a social net for individuals into the resource of communities branding and communication. Swedish twitter channel, ruled by citizens reveals the hidden diversity. More significant is the tendency of multiplying projects, similar to Curators of Sweden across the globe. This represent a real transcultural aspect of media culture. Up to date over 30 new community channels have been created since January 2012, showing a transcultural aspect of countries (UK, Ireland, Ukraine, New Zeland, France, Austria, Fiji, Pakistan, Russia, Syria), as well as cultural groups (indigenous Australians), commonality groups (Olympic torch viewers, Financial Times writers) and issues (climate change). Twitter has become a transcultural tool for individuals to interact in real-time and deliver their cultural experiences in the communities they find interesting. As it is stated in the Curators of Sweden project, twitter has become a plane

cultural networking⁸⁷.

Another interesting example of transculturality in the advertisement is the winner of Grand Prix Cannes Lions Design 2012 – an energetic company Austria Solar. The project has been realized in Germany, but represents the image of a much smaller European country – Austria. According to the synopsis, the advertisers were briefed to develop a remarkable medium, which is aimed to portray Austria Solar as a consistently innovative inter-trade company of the Austria⁸⁸.



Illustration 4. Austria Solar Annual Report. Copyright: Austria Solar, 2012.

The result of transcultural hybridization of sustainable development values of Austria, media culture and new technology has been realized in the form of a special cultural item – an annual report, which can be read only under the sun. The technology,

⁸⁷ « Curators of Sweden », accessed 10 August 2012, <http://curatorsofsweden.com/>.

⁸⁸ « The Solar Annual Report - YouTube », accessed 15 August 2012, <http://www.youtube.com/watch?v=hm0tRDW9wgl>.

used for the sake of the project – printing with the help of environmentally friendly photo chromatic colors, which are not possible to recognize without UV exposure. The reaction of the global community to this innovation has been remarkable. The company received 400 requests across the globe for a copy of their annual report from GreenPeace, Ted conference, Ernest&Young and others. The outcome of this advertising campaign increased the amount of clients for the printing company, which fulfilled the order of solar report and moreover, proved the image of Austria, as a country with environmentally-friendly business and sustainable development.

As the case-study of advertising winners of Cannes Lions Festival Grand Prix 2012 shows, the transcultural perception of the global issues has been demonstrated in the promotion of an environmentally friendly design of living. It has been reflected in 4 winning campaigns.

The campaign of Daimler of its product Mercedec-Benz B-Class F-Cell won the Grand Prix Outdoors 2012⁸⁹. The idea was to present a car, which is the first hydrogen-powered engine, ready for serial production. The transcultural aspect of this advertisements is revealed on the level of a design of living – people were encouraged to experience the car the same way the environment does – as if the automobile does not even exist.



Illustration 5. Invisible car. Copyright: Daimler, 2012

The campaign of Daimler of its product Mercedec-Benz B-Class F-Cell won the Grand Prix Outdoors 2012. The idea was to present a car, which is the first hydrogen-powered engine, ready for serial production. The transcultural aspect of this advertisements

⁸⁹ « 11. MERCEDES-BENZ “Invisible Drive” - YouTube », accessed 10 August 2012, <http://www.youtube.com/watch?v=uHWFFFi1k9Y>.

is revealed on the level of a design of living – people were encouraged to experience the car the same way the environment does – as if the automobile does not even exist. A special technology to realize this idea has been used – the surface of the car was covered with mats out of LEDs on the one side and fixed a camera on the other side of the car. The camera filmed the environment behind the car and transferred the images directly to the LED mats. The effect of the technology was that the car became invisible for the people on the streets. The transcultural aspect of this advertisement can be discovered by means of semiotic analysis of the video advertisement. The signification system of this commercial consists of the reflections of inner emotions of people in the modern world – the fear, that they transmit too much harm for the environment, leading their usual lifestyle, which includes using cars on a frequent basis. People responded instinctively to the new technology, represented on the street with the desire for the new product, which liberates their fears of harm to the planet.



Illustration 6. Chipotle advertising campaign Cultivate.

The winner of 2 Cannes Lions Grand prix awards 2012 – The Branded content and entertainment, along with Film Lions award, Chipotle fast food company⁹⁰ creates the similar signification system, as Daimler advertisement. It links the product with the global desire of the majority of people to lead a sustainable living lifestyle, in order to preserve the planet. Chipotle is a renowned fast food producer, which has radically changed the market by means of building a supply chain of 7000 farmers and encouragement of local produce and sustainably obtained meat. At the same time, Chipotle represents the most profitable concept of the restaurant. The transcultural aspect of this advertising campaign is

⁹⁰ « Casevideo “Cultivate Campaign” Chipotle - YouTube », accessed 10 August 2012, <http://www.youtube.com/watch?v=NsulZDIATjc>.

on the level of design of living. The producers of the advertisement welcome consumer to change their food culture and launch a platform “Cultivate”. The short educative video shows the life of a farmer, getting back to the roots of production – from transforming its farm into a factory to the roots of family farming. The semiotic analysis of the video shows the persuasive signs, which advertisers used to increase the motivation of their customers to change their food culture. These signs are reflected in the significant for American culture song “The Scientist”, delivered by country legend Willy Nelson. The video also empowered motivation to change food culture by involving consumers into the process of raising funds for the Cultivate Foundation and FarmAid. People had to buy the soundtrack of the song on iTunes in order to participate in the investment of the nutritional industry problem solutions. As it is stated in the synopsis of the advertisements, Back to the start campaign also initiated conversation in pop-culture. In 9 days the film earned 11.024870 endorsement on the Twitter and 5071 reposts in other social networks, forums and news. The transcultural hybridity of this advertisement can be described as a peculiar network of a company and consumer, who absorbs the enterprise food culture principles into individual cultural field and therefore, modifies his style of living. The result of such networking – transformation of the individual into the agent, which invests in the new cultural message and finances the distribution of a new cultural message.



Illustration 7. Small business day American Express.

Similar example of transcultural network can be found in other Cannes Lions Grand prix

2012 winner advertisements. American Express created a special Small Business Saturday⁹¹, a new shopping culture day right after Black Friday. It motivated the consumers and small businesses to network in order to transform buying culture into more sustainable. American Express provided for small companies the toolkits to express their cultural message on the streets of American cities. According to the synopsis, over 500000 small business owners used the promotional materials and online tools. As a feedback of the campaign, 103 Americans shopped small, including President Obama. The US Senate declared Small day business as an official day.



Illustration 8. Help, I want to save a life. Copyright: Help Remedies

The transcultural network of advertiser and consumer, introducing general solutions for solving a globally important problem is represented in the advertising campaign “Help! I want to save the life!” for the products of bandages by Help Remedies company⁹². This advertising campaign won According to the synopsis of the campaign, over 650 000 people around the world get the diagnosis of leukaemia annually. Therefore, there is a great necessity of a marrow transplants. The problem is that there are not enough people on the Marrow Donor Registry. The signing up procedure into the program is bureaucratic and not clear for the common individual. In order to tackle this problem, the advertising company created a transcultural network, which is aimed to change individual's living style and demonstrate, that even during everyday action you could help out another person to battle leukaemia. Help remedies introduced a simple way of singing for being a blood donor. It

⁹¹ « Cannes Lion 12 - Grand Prix Direct - American Express “Small Business gets an official day” - YouTube », accessed 12 August 2012, <http://www.youtube.com/watch?v=IZ0Nm4Uj2gM>.

⁹² « HELP I WANT TO SAVE A LIFE -- Cannes Lions 2012 Grand Prix for Good - YouTube », accessed 12 August 2012, <http://www.youtube.com/watch?v=wwaGgXoHOFY>.

is sufficient to buy a box of special bandages and use them at the moment of daily bleeding (for instance, after a small finger damage while cutting the onions). At the moment of bleeding all you need is to provide two drops of your blood along with personal coordinates and send it out to the Blood donor center. Help's bandage sales increased by 1,900 percent in a year. The number of marrow donor registrations has tripled.



Illustration 9. Nike fuel advertising poster.

The winner of 2012 Cyber Lions⁹³ and Titanium&Integrated Lions – the sportive company Nike presented in their advertising campaign the idea of a new transcultural network, which enters the culture of the consumer on the level of design of living. According to the analysis, the advertisers applied in their product the approach, which in semiotics is called synesthesia – a mix of senses and experiences, used in order to create the desire for the product by means of positive sensory association. Nike introduced the device, which penetrates the culture of consumer on the level of design of the living with the idea of measurement. The gadget tracks daily activity of the person and influences its lifestyle choices. It introduces the idea of essential moving into the life of an individual. The advertising campaign builds the signification system on the inner fear of of modern office worker, which is characterized by the lack of movement. By the establishment of

⁹³ « Nike+ | Qu'est-ce que le NikeFuel ? Points d'activité en fonction des mouvements », accessed 10 August 2012, http://nikeplus.nike.com/plus/what_is_fuel/.

networking, where everyday activity counts, Nike demonstrates to the consumer, that he is not alone with his problems and the participation in the network, along with other people can bring the tools for success in the achievement of goals.

The winner of Radio Cannes Grand Prix 2012 – “Go outside” magazine provides an example of transcultural hybridity – a special tool, which has been created in the intersection of media culture and consumer life-style. The magazine is oriented on the people with a culture of active mobility.

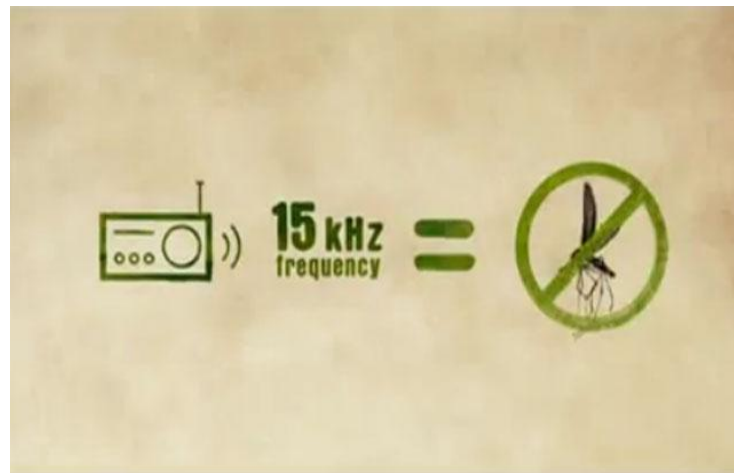


Illustration 10. Repellent radio. Copyright: Go outside Magazine, 2012

In order to help them and create comfortable facilities for traveling in the countryside, the magazine cooperated with a radio station and technically added a special 15 khz frequency which resembles to a dragon fly – the predator for mosquito. Therefore, those people, who listened to the radio with a sponsored programs by “Go outside” magazine, noticed the effect of a repellent – the mosquitoes did not approach them, if the radio played⁹⁴.

4.1.2. The transcultural aspect of the symbols in the advertisement

The second group of advertisements form the samples, in which transculturality was detected on the level of symbols and values, used by advertising professionals.

⁹⁴ « Talent - Revista Go Outside - Repellent Radio - GRAND PRIX CANNES 2012 - YouTube », accessed 15 August 2012, <http://www.youtube.com/watch?v=RZYpS2OWfrI>.

First example in this group belongs to Google, which re-imagined famous Coca-Cola Hilltop advertising campaign, which was popular in the 70s.

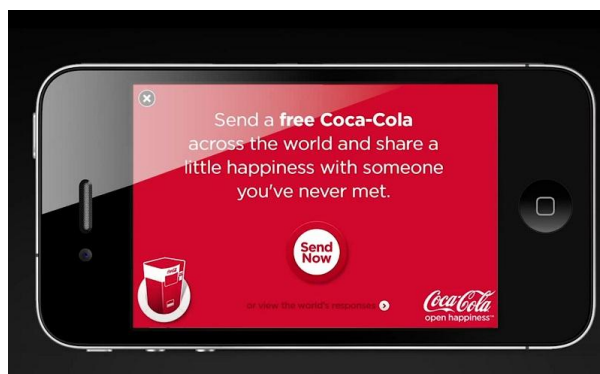


Illustration 11. Google application “Buy a world a coke”. Copyright: Google, 2012

The transcultural aspect of this advertisement is detected in the form of hybridity of a famous song and a digital application. It fulfills the cultural promise of a famous song to share coca-cola and allows users in the Internet to interact with each other by means of sending digital drink to people they do not know. The idea of the product is to make the world smaller. The hybrid commercial idea, which appeared as a result of exchange of digital culture and pop-culture, realized the idea of the song to buy the world a coke⁹⁵.

Banco Popular de Puerto Rico won a PR Cannes Lions Grand prix 2012 with his campaign, built on the change of the most popular song in Puerto Rico. According to the synopsis, the advertisers considered to create a cultural tool, which would be able to change the situation of global crises and a high level of unemployment in Puerto Rico in particular. Bank provides a statistics, according to which 60% of the population of Puerto Rico lives on the financial support of the government instead of working. This tendency is a part of culture of the citizens and it is commemorated in the popular salsa song No Hago Mas Na, which is translated as “I do nothing”. This song, which has a high cultural significance, have been rewritten and the lyrics have been changed to represent a new culture of pleasure from working. The original words are:

“I wake up in the morning, I take a bath and put some perfume on.
I eat a big breakfast and I do nothing else, nothing else. It is so good
to live like this – just eating and not working”

⁹⁵ « Coca-Cola’s New App Will Let You Literally Buy The World A Coke | WICT-Southeast Mentoring Blog », accessed 10 August 2012, <http://wictsementoringblog.com/2012/03/20/coca-colas-new-app-will-let-you-literally-buy-the-world-a-coke/>.

The lyrics has been changed to deliver a new cultural message:

“I wake up in the morning, I leave home cleaned up and tidy,
ready to move forward and never backwards.
It is so good to live like this,
always willing to work”.

The new version of the song became a symbol of the brand of Banco Popular de Puerto Rico. Due to the popularity of the new song a special movement of corporations and community organizations have been organized in order to unite workers and employers of all ages, determined to progress the economy of island⁹⁶.



Illustration 12. United Colors of Benetton “Unhate”. Copyright: United Colors of Benetton, 2012

The winner of Cannes Lions Grand Prix 2012 Press - United Colors of Benetton launched a campaign in order to promote tolerance and acceptance between cultures. The persuasive sign, which has been used on the posters of the brand – a universal sign of peace and love – a kiss⁹⁷. The posters represent political leaders of different countries of the world in the pose of kissing. This advertisement can be considered as a significant example of transcultural advertising. Politicians are engaged in the discours and can have different opinions on the global issues, but even them accept in their zone of comfort an opponent in order to express the will to compromise and be tolerant.

As a result of case-study analysis, it is possible to identify 3 major tendencies in the winning advertisements at Cannes Lions 2011-2012:

- 1) creating a transcultural network;

⁹⁶ « Cannes 2012 PR Grand Prix Winner - Banco Popular “The Most Popular Song” by JWT San Juan - 2012 - YouTube », accessed 10 September 2012, <http://www.youtube.com/watch?v=EaNjClfIGF8>.

⁹⁷ « Benetton “Unhate” Ads - Vatican Outraged - YouTube », accessed 15 August 2012, <http://www.youtube.com/watch?v=0TIC-dg60rs>.

- 2) showing a transcultural collaboration;
- 3) presenting a tool, created as a result of transcultural mix of technology, personal design of living and a cultural message of the advertiser.

4.2. The evaluation of the data, produced by the participants during the Cannes Lions Festival

As it has been demonstrated in the model of the Cannes Lions Festival, another important element of the content of the Festival is the data, which was produced by the participants during the event. I focused on the analysis of the interviews of the participants for the project «Great stories start in Cannes»⁹⁸.

In order to standardize the procedure of the analysis of this data, I composed the evaluation checklist.

Figure 7. Evaluation checklist of the data, produced by the participants during the Cannes Lions

Type of the retrieved data	What type of data is it? (photo, video, message in the social network, interview, e.t.c.)
Name/reference	What are the credits/references of the piece of data to be analysed?
General judgment: positive/neutral/negative	What general judgment does the data contain?
Location description (if applicable)	Has any location been mentioned in the piece of data?
Characters description (if applicable)	Have any characters been mentioned in the piece of data?
Event description (if applicable)	Has any event been mentioned in the piece of data?
Values revealed (if applicable)	Have any values been stated in the piece of data?
Transcultural aspect (if applicable)	What constitutes the transcultural aspect of the piece of data?

⁹⁸ « Great Stories Start at Cannes. », accessed 15 August 2012, <http://pinterest.com/canneslions/great-stories-start-at-cannes/>.

The analysis of the materials of this project shows the importance of the concept of sharing the knowledge and creativity, united. The interviews also provide some insights on the cultural identity of the participants of the festival.

According to David Droga, Founder and Creative Chairman of Droga5, Cannes represent the space, where he can relive his professional life every year, meeting the characters from his previous jobs. He describes Cannes Lions Festival as a space of connections, that he has nowhere else⁹⁹.

Sir John Hegarty, Worldwide Creative Director-Founder of Bartle Bogle Hegarty, states, that Cannes is about making contacts and the inspirational power of people from other culture, than yours: “When I first came to Cannes in the late 80s, I met Alexandre Gama and his Brazilian colleagues. I was so taken with their passion and engagement, that I went down to Sao Paulo later that year.¹⁰⁰”

Through the interviews with the participants of Cannes Lions Festival we can understand that Cannes Lions Festival is considered by them as a place of cultural creativity, where one culture influences another, creating connections. Rei Inamoto, Chief Officer AKQA underlines the mobility and intensive creativity, which drives Cannes. He points out: “I remember meeting a young Peruvian student in Cannes several years ago called Gian Carlo. He won the first-ever Future Lions Award. Last year I ran into him again. Not only he had since worked in Singapore and Amsterdam, he had some fantastic work and a few awards to show. What starts in Cannes can take you anywhere”¹⁰¹.

Public sphere changes the urban context of Cannes, as a town, creating legends and landmarks. Matias Palm-Jensen, Chief innovation officer, Europe McCann-Erikson, describes: “My colleague Tom won a Gold Cyber Lion one year and buried it in the sand. He never found it again. People heard the story and it became an urban legend. Tom is still chasing Lions but he will never forget his first¹⁰²”. Sylvia Vitale Rotta, CEO Team Creatif Group explains: “Things generally don't move much in France. Then you get to Cannes, and its a bubble of creativity. Everything is moving so fast. You find a magic there that

⁹⁹ « Great Stories Start at Cannes. », accessed 12 August 2012, <http://pinterest.com/pin/230879918367344592/>.

¹⁰⁰ « Great Stories Start at Cannes. », accessed 12 August 2012, <http://pinterest.com/pin/230879918367344597/>.

¹⁰¹ « Great Stories Start at Cannes. », accessed 12 August 2012, <http://pinterest.com/pin/230879918367344616/>.

¹⁰² « Great Stories Start at Cannes. », accessed 14 August 2012, <http://pinterest.com/pin/230879918367344611/>.

follows you around in your everyday life¹⁰³»

To summarize, the space of Cannes Lions Festival is presented as a place of a flourishing transcultural activities in diverse locations, driven by creative personalities.

¹⁰³ « Great Stories Start at Cannes. », accessed 15 August 2012, <http://pinterest.com/pin/230879918367365611/>.

Conclusion

Current research is an attempt to recognize the complexity of Cannes Lions International Festival of Creativity in communication. While covering only one particular event, this paper aims to situate the advertising festival as global phenomenon and a place of cultural relations.

The primary aim of this research was to investigate Cannes Lions Festival with its transcultural perspective.

The research has confirmed the following hypothesis:

Transcultural perspective can be applied for the analysis of Cannes Lions Festival of creativity in communications. The literature overview, presented in the introduction, showed, that the concept of the Festival itself embraces transcultural relations. Transcultural aspect is applicable for the research on such cultural event, as a festival, since transculturality promotes exchange and interaction – the main activities at the Festival.

During my research I discovered serious limitation – the necessity of using the immeasurable criteria, while mapping transculturality of the event. Therefore, I attempted to overcome this major constraint of the analysis, by means of developing and applying during the data analysis the following tools:

- the model of Cannes Lions Festival as transcultural space;
- the scheme of the analysis of advertisement;
- the evaluation checklist of data, produced by the participants during the Festival;
- the evaluation checklist of the values, registered in each component of transcultural space (context-audience-content).

The model of Cannes Lions Festival as transcultural space includes 3 essential components: context, audience and content. The application of this model allowed me to structure during the research the vast and variable data of events, organizers, participants and the content, produced during the Festival.

During the analysis, I discovered, that the context has been changing throughout the history of the Festival and the main reasons for its change have been global political and economic issues and the development of technology in the field of media. The model of the Festival evaluated from simple representation of the advertising films industry success (1954-1984) into the transcultural space of collaboration and transmitting values

(1984-2012).

The current context of Cannes Lions Festival has been shaped since 2010 and is represented by the following elements: issues, topics, announcements of the organizers; competitions and awards, as well as educational initiatives for young professionals, and special education facilities for the participants: seminars, workshops, The Forum and Techtalk.

The historical overview of the context showed, that originally, the education initiatives were introduced as a response to political and economic crisis of 1990s in order to enrich the value of Cannes Lions Festival and therefore, attract the audience. Nowadays, the value of the Festival is approved and educational initiatives transmit the social and cultural values of the Festival. Notably, they reflect the current state of relations of media, consumers and advertising industry. This relation can be described by the tendency of immediate collaboration and mutual feedback. The priority use of social media tools have been detected during the analysis of the context of Cannes Lions Festival.

Additionally, the transcultural tendency of modern Cannes Lions Festival is traced through the establishing the volunteer project «Cannes Chimera» in 2011-2012. Due to the introducing in the context of Cannes Lions Festival a special Cannes Chimera, the creative specialists have gained an opportunity to use their skills in order to solve global problems, like hunger and poverty. They aim to influence modern society and its culture by means of their professional competences.

Partnership of Cannes Lions Festival with other organizations has created a productive transcultural network (for example, Bill and Melinda's Foundation. By means of welcoming this particular initiative during the last 2 years, Cannes Lions Festival shows the transcultural tendency of transmitting certain cultural values, like conservation, excellence and effectiveness into the corporative culture of marketing professionals, journalists and whole global culture of public consumers. Cannes Lions Festival, due to the evaluation of its context in response of economic and technological change, has been transformed into the effective channel of delivery of certain cultural values.

The analysis of this European festival on the level of its history, program and public sphere provides evidence for the benefit of transcultural perspective in the research, as it is capable to embrace the complexity of cultural relations and its creative power in the modern world, where it is no longer possible to distinguish culture and values by setting geographical, political or any other kind of borders.

In the meantime, the evaluation of the context of Cannes Lions Festival

demonstrated a remarkable issue: Cannes Lions International Festival of Creativity in communication is the only advertising festival in the world, which opened and preserved an independent territorial branch – Eurobest festival of advertising, which is meant to award the success in the European advertising industry and where European lifestyle and values are appreciated.

The audience of the Cannes Lions Festival is presented majorly by the jury, the participants, special guests, as well as mass media representatives and since 2011 – the followers of social network accounts of the Festival (Facebook, Twitter, Pinterest). Therefore, I can assume, that the development of digital media culture and social networking in particular, has influenced the audience of the Festival. The audience demonstrates the tendency of transcultural collaboration. The participants are able to collaborate at the Festival in real time and virtually – by means of taking part in the discussions on Twitter and other social networks, as well as participate at the events. Their activity proves that it is now no longer possible to remain in the limits of national culture.

I consider the content of the Cannes Lions Festival as the most complex for the investigation, due to the fact that it comprises 2 types of data: the winning advertisements, subdivided into 13 categories (they represent the current state of advertising development) and the data, produced by the audience during the Festival (interviews, messages in the social networks, photos, videos).

For the purpose of case-study of the winning advertisements, I developed the scheme of the analysis of advertisement. It is based on the questionnaire of Arthur Asa Berger and the analysis of significative system of the advertisement. The scheme allowed me to standardize the procedure of case-study of winning advertisements and the concepts and values, established in the data.

There are several trends, which shape the transcultural space of Cannes Lions Festival on the level of winner advertisements: creating a transcultural network; demonstration of a transcultural collaboration; presenting a tool, which was created as a result of mix of technology, personal design of living and a cultural message of the advertiser.

In order to analyze the data, produced by the participants during the Festival, I created the Evaluation checklist, which comprises the general judgment, location, characters, event description and detects the values, presented in the data.

During my research I was willing to make the transcultural aspect more transparent

for the observer and therefore, composed the Values evaluation checklist, based on the «Evaluation values and criteria checklist».

At the final stage of my research I collected data, which I obtained during the analysis of the context, content and content. Secondly, I evaluated it by means of Values Evaluation checklist, in order to answer the questions: which societal values are dominant in the transcultural space of Cannes Lions Festival 2011-2012. The results of this analysis helped me to understand, what kind of values gain now the priority in modern advertising and therefore, consumed by general public.

According to the values evaluation analysis, the dominant values of the context of Cannes Lions Festival are: equity and lawfulness (the standard rules of the competition for all, the exclusion of favoritism, the procedure of counter-fraud by the participants), the excellence (the awards in competitions) and effectiveness (successful training programs, special educational events for the professionals, such as Techtalk and The Forum).

The values evaluation of the content of the Cannes Lions Festival shows the dominant nature of conservation value (environmental protection issues of the winning advertisements, sustainable development of the business in advertising campaigns, the concern of cost-effectiveness). Next frequent values, detected in the content of the winning advertisements, are excellence (high standard of living, the increasing the quality of lifestyle even by means of changing the traditions and customs of the country) and effectiveness (representing in the advertisement the tools of successful goals achievement – in sport and everyday life).

It is noticeable, that the analysis of the data, produced by the participants of the Festival, shows the combination of national defense value (the participants in the interview mention the importance of possession to the particular country and the necessity to win the award for the sake of their nations) and personal effectiveness and excellence (the participants underline in the interviews the importance of Cannes Lions Festival as a space for personal development). The values of conservation and lawfulness are rarely stated in the data, produced by the participants of the event, despite of the messages in the social networks. These messages have usually been transferred from the organizers, or as parts of the quotations of special guests of the Festival. Therefore, I could assume that even though the participants come to the global event, they prefer to save their national identification and demonstrate it in the content, rather than being the ambassadors of certain global values.

I determine the transcultural aspect of Cannes Lions Festival as the tendency of

network creation. Precisely, transcultural space means the space of collaboration and values influence. Therefore, I envision that the data, obtained during the current research can form the solid base for the creation of comprehensive social network of the Festival and its investigation with the tools of Social media analysis. This kind of research would require skills of networking analysis, using special computer programs.

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Annex 1

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