



# COMMUNICATION ARTS **ADVERTISING ANNUAL 62**

Nikki Ormerod Perception Exhibit



November/December 2021  
Twenty-Four Dollars  
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**Sharp**

Greenstone by Connor Davenport, stone carving by My-Lan Thuong

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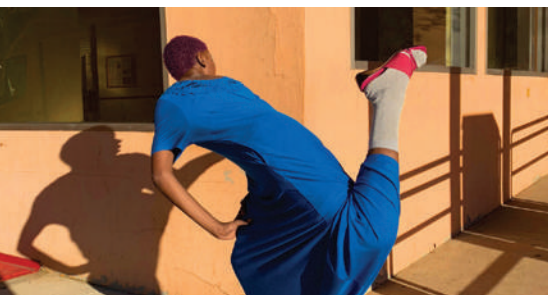
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# CONTRIBUTORS

## Features

**Claire Sykes** (sykeswrites.com) is a freelance writer based in Portland, Oregon, covering design, arts and culture, philanthropy, health and wellness, and business. In this issue, she showcases the work of Toronto-based photographer Nikki Ormerod, who has recently colaunched equity-minded production collective Undivided Creative Inc. with executive producer Scott Houghton.

**Yolanda Zappaterra** (yolandazappaterra.wordpress.com) is a London, United Kingdom-based writer and blogger. She writes about architecture, design, fine art and more for European publications including *Time Out* and *Blueprint*. In this issue, Zappaterra profiles Perception, the New York-based motion graphics design firm behind the sci-fi-inspired interfaces seen in the Marvel Cinematic Universe.

## Columns

**Wendy Richmond** (wendyrichmond.com) is a visual artist, a writer and an educator whose work explores public privacy, personal technology and creativity. Her latest book is *Art Without Compromise\** (Allworth Press). In her Design Culture column, Richmond explores the philosophy behind making design choices and the value of form.

**Ernie Schenck** (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck examines the rise of AI and the implications of machine-learned creativity in advertising.

## Book Reviews

**Dave Kuhl** (davekuhl@gmail.com) is a writer and creative director who's worked for top agencies in Chicago, Boston, San Diego and Los Angeles. He also cofounded a boutique agency and is a four-time Cannes Lion winner.

**Kimeko McCoy** (kimekomccoy.com) is a feature reporter turned digital marketer, mixing her habit of being extremely online with storytelling to build a digital narrative around brands.

**Julie Prendiville Roux** is cofounder of Handmade (handmadeca.com), a full-service creative agency based in Los Angeles. Alongside her work in advertising, she is a screenwriter and author.



# DIRECTORY

## Featured in this issue

**Nikki Ormerod** nikkiormerod.com

**Perception** experienceperception.com

## Exhibit

**AIM Creative Studios** aimcreativestudios.com

**Amén** amen.com.uy

**&Walsh** andwalsh.com

**AREA 17** area17.com

**Fontwerk** fontwerk.com

**HUSH** heyhush.com

**Megan Perkins** meganperkins.com

**Polyester Studio** polyesterstudio.com

**Serviceplan Group** serviceplan.com

**SLD** sldagency.com

## Fresh

**Arielle Bobb-Willis** ariellebobbwillis.com

**Fernando Cobelo** fernandocobelo.com

**Nam Huynh** namhuynh.de

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commarts.com/submissions

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In our 2021 Design Annual on page 98, Kyle Poff should have been credited as design director for the Chicago State University identity.





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OUR DAILY EMAIL NEWSLETTER

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Designed to keep you up-to-date on the hottest design, advertising and web projects, our newsletter also links to the most thought-provoking articles we've found on the web.

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#### Features

### Stimulant

The San Francisco-based experiential studio brings dreams to life through digital interactions.

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#### Exhibit

### Type Hike series

This series supports the National Park Service with a showcase of beautiful type from 60 designers.

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#### Webpicks

### Concord Music Hall

Mark Goldstein's site design for this Chicago-based performance venue shows off its true colors.

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# EDITOR'S COLUMN

Patrick Coyne



We're excited to announce the addition of Best-in-Show awards for all our competitions beginning with this issue. Jurors will vote in a postcompetition round on entries that received the most "in" votes during the final round to determine which winners are most deserving of special recognition. Each Best-in-Show winner will receive expanded coverage in the magazine: The creators will give insights into the concept, execution and response to their award-winning work. Judges will also provide comments on why they chose their favorite projects.

In addition to expanded editorial coverage, Best-in-Show winners also receive a gold-anodized aluminum trophy to acknowledge their exemplary creative efforts.

For this year's advertising competition, we were relieved to see the number of entries return close to prepandemic levels. The categories with the biggest growth included Digital, Integrated Campaigns and Public Service. An unexpected delight was the dramatic increase in entries in the Television Commercials category, which had been in decline for several years.

Five projects were selected for Best-in-Show: two television commercials, a poster series, a puzzle and, to our astonishment, a public service radio commercial. Our coverage on them begins on page 50.

To no one's surprise, the global pandemic continued to have the greatest influence on much of the submissions as brands sought to find the right voice to speak to their customers.

"Clearly, the pandemic played a role in how brands spoke and acted this past year," says juror Liz Paradise. "Being a voice for social good, doing it authentically and being nimble enough to act in

a timely manner can be powerful. Brave brands have set that tone, and now many are following."

"As expected, there was a lot of work around the pandemic. A few pieces stood out because of their ingenuity."

—Deepesh Jha

"Creativity and problem-solving skills continue to be inspiring in our industry, even in the thick of a global pandemic," juror Katy Hornaday says. "We saw so many brands that found ways to meet consumers where they needed them most. Whether it was

"A powerful idea still wins. We are seeing a lot more advertising that doesn't feel like advertising, which is a good thing."

—Mira Kaddoura

"Ideas like Heinz on Film, The Look from Popeyes and Little Caesar's Naming Rights reminded us all how much fun it is to see brands and culture on a play date," Hornaday says. "These are ideas that reached into [this] moment in time and made it their own."

I asked the jurors what surprised them most about this year's entries.

"I was pleasantly surprised to see entries from practically all regions of the world," says juror Ali Rez.

"A lot of work was done without elaborate shoots and relied on either stock, great retouching, and brilliant art and typography," juror Deepesh Jha says.

"The entries that rose to the top for me either brought a smile to my face—something we're all craving these days—or contributed in a meaningful way to the world," says juror Mira Kaddoura.

"I was surprised by the craft of the some of the student work," juror Danny Robinson says. "This makes me believe that the industry is in good hands."

"There were a serious amount of amazing ideas in the student work," says Hart. "I can only imagine how tough it's been for them, but they clearly haven't been taking it easy. There was some world-class thinking in there."

I also asked the jurors what they found most disappointing with the entries.

"There were some really great ideas that were executed poorly," Paradise says. "Craft matters."

"It's so important to remember the art of craft," says juror Alexis Bronstorph. "Whether it's copy, art direction or overall execution,

a puzzle (note: brands made a lot of puzzles in 2020) or Mastercard's True Name, brands are delivering real purpose in consumers' lives. And it's inspiring."

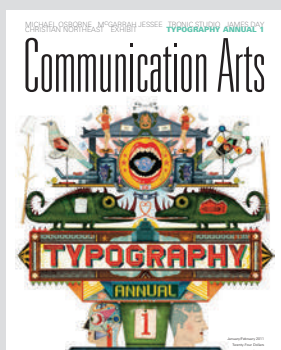
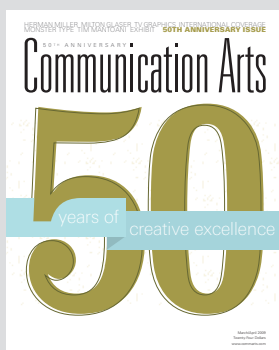
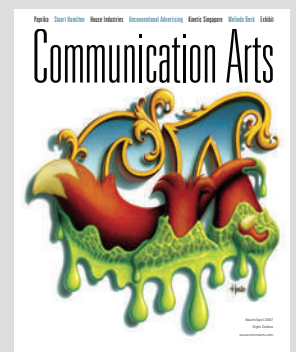
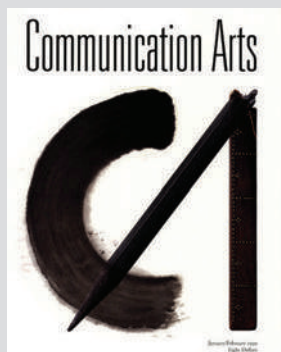
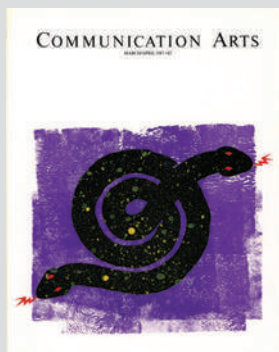
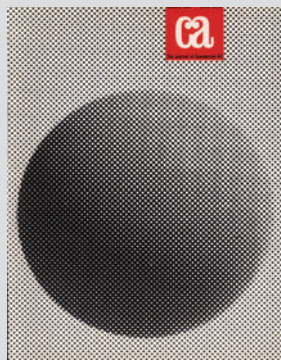
"It was good to see such a range of industries represented," says juror Colin Hart. "In a year where a lot of these categories could have easily taken a backseat, they were still investing in creating."



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## EDITOR'S COLUMN

*Communication Arts* is a collection of world-class work."

"There were a lot of entries that felt and looked like advertising from the '90s and 2000s," says Kaddoura.

"It's still a bit frustrating to see some of those 1980s, macho-car, testosterone-fueled ads," Hart says. "There were quite a few entries from that industry. I do get it, but it's not my idea of great work. There is a fine line between smart and smart-arsed."

"It's disappointing to see so many case studies that were clearly made just for awards shows," says Hornaday. "Small ideas with little-to-no impact overblown in a two-minute case study. On the contrary, seeing work from brands like Dove Beauty and IKEA this year is a reminder that a longstanding commitment to a brand idea beats a stunt every single time."

I asked the jurors how advertising is utilizing the ever-expanding number of media platforms to reach increasingly diverse audiences.

"Definitely an emphasis on digital and targeted social," Paradise says. "One of my favorite campaigns was [comprised of] three-second videos."

"Big data and smart phone penetration have led to very interesting uses of selective channels to push brands," says Jha. "What's getting challenged is the classic definition of the big idea. It is no longer one big campaign or [a] defining execution device. It is more about many quick responses to online trends that are big for a few days."

"As fast as media is fragmenting, data and targeting abilities are growing just as fast," Robinson says. "Yes, it is more difficult to reach audiences at scale. [However,] with increased data availability, we can now reach those who are not only more apt to purchase our brands, but also those who are most interested in or should be interested in our brands based on their behaviors, likes and dislikes via demographic, geographic, behavioral and interest targeting."

"This is a learning curve for the industry as a whole, and [it's] currently very category and market led," says Jha. "Some categories and markets are beginning to shift the ask of the agencies and the



**LISA BRIGHT** is chief creative officer of Ogilvy California and global chief creative officer of public relations for the ad agency. A recognized

and awarded integrated creative leader, Bright was named fourth on Business Insider's list of the 30 most creative women in advertising in 2016. She continues to drive work that unlocks the power of great brands at the intersection of culture and creativity, including Cottonelle's launch of the category transforming platform downtherecare; Glad's Torture Test, which was awarded at Cannes and proved that even trash demos can be compelling; and Jeep's Portraits, which was number one on *Adweek's* list of the five Best Super Bowl ads in 2016.



**MIRA KADDOURA** is founder and executive creative director of Red & Co., a female and minority-founded boutique consultancy in

Portland, Oregon. Red & Co. created Made with Code, one of Google's most important initiatives to diversify tech, and Netflix's lauded brand campaign Make Room that positioned the media company as a champion of diversity, equity and inclusion. Kaddoura started out at ad agency Wieden+Kennedy where she helped create award-winning campaigns for Nike. She has spoken at many conferences and was named one of *Ad Age's* Women to Watch, Portland Advertising Federation's Ad Person of the Year and to *Adweek's* Creative 100.



**ALEXIS BRONSTORPH** is co-chief creative officer at TAXI Canada, but started her career in advertising at 9 years old,

when she did voiceover work for a radio commercial. Over the last sixteen years, she has worked as a creative director and copywriter across all disciplines and has helped build and grow brands from the small and local to the big and international. Bronstorph's work has won ADC Cubes, Cannes Lions, Clios, *Communication Arts* awards, D&AD Pencils, One Show Pencils and has been featured on the cover of *Lürzer's Archive* magazine. Bronstorph was most recently named to *Adweek's* Creative 100 List for 2021.



**SENTHIL KUMAR** is chief creative officer of ad agency Wunderman Thompson India. Kumar is the most

awarded writer, creative director and film director in Indian advertising and has been voted Copywriter of the Year and Film Director of the Year several times at national and Asia-Pacific regional creative festivals. He also won India's first Cannes Gold Lions in Film and Film Craft and India's first One Show Gold Pencils in Film, Film Craft and Innovation in Film. Numerous case studies of his campaigns for Levi Strauss & Co., Nike, PepsiCo, Puma, Tata Steel and the *Times Of India* are featured in the curriculum of the Indian Institutes of Management.

kind of communication needed to achieve specific results within target groups. Not all markets have that richness of data and the technological ability to implement this, [but] it is the future and this change is here to stay."

"The advertising world is exceptional at adapting to new things, new ways of thinking, new media and new trends," Bronstorph says. "Every year, it feels like there are a handful of agencies pushing the thinking forward, making the rest of the industry take notice. This year was no different."

Lastly, I asked the jurors what business, cultural and social developments might dramatically alter the role of advertising in the future.





**COLIN HART** is the executive creative director of The Public House, a Dublin, Ireland-based agency he started at the height of

the Irish recession after art directing his way around the world. Founded with the principle that “boring doesn’t sell,” The Public House was created to simply help brands talk to people, like people talk to people. Having won international advertising awards from practically every continent, Hart believes that sometimes the ideas that make you a bit uncomfortable are the ones that pay off. The Public House serves clients including Barnardos, EPIC The Irish Emigration Museum, Jameson and Paddy Power.



**KATY HORNADAY** is the chief creative officer of Kansas City, Missouri-based ad agency Barkley, where she oversees the creative, production,

content and video teams. This integrated team of more than 90 makers is adept at building everything a brand needs to thrive in the modern world. Hornaday worked at agencies Crispin Porter Bogusky and Mullen prior to joining Barkley in 2012 and has been named a Future Lion, a Young Gun, one of the 30 Most Creative People in Advertising Under 30, *Adweek’s* Creative 100 and one of the 30 Most Creative Women in Advertising. In addition to ads, she’s created two humans she’s quite fond of: Emery, 9, and Palmer, 4.



**DEEPESH JHA** is the chief creative officer of ad agency SCANAD Africa, headquartered in Nairobi, Kenya, and executive creative director

at JWT EA, Africa’s largest Sub-Saharan agency network. He is also the vice-chair of the Marketing Society of Kenya. Jha is a brand storyteller who believes that great communication is the fine art of finding the right balance between human insights and product truths that leave both the consumer and the brand happy. After working for fifteen years at numerous agencies in India, Jha has spent the last decade working on brands across Africa. With more than 26 years of experience, he has helped shape brands, agencies and the industry.



**LIZ PARADISE** is chief creative officer of ad agency Bright Red in Tallahassee, Florida. Since Paradise joined the agency in 2018, it has won

over a dozen new accounts including American Sugar Refining, Belize Tourism, Duck Donuts and The Leading Hotels of the World. Paradise is proud to be building a diverse, award-winning creative department in Tallahassee. Before Bright Red, Paradise was director, creative at Disney’s creative agency Yellow Shoes in Orlando, Florida and executive creative director at ad agency McKinney in Durham, North Carolina. She’s won and judged all the major awards, except she’s never judged *Communication Arts*, which she’s now thrilled to check off her career bucket list.



**ALI REZ** is regional executive creative director of ad agency IMPACT BBDO, headquartered in Dubai, United Arab Emirates. Ranked amongst

the top ten executive creative directors in the world in the Drum’s 2021 World Creative Rankings and named South Asia Creative of the Year twice by *Campaign* magazine, Rez has won more than 500 international accolades in his career, including Golds at Cannes Lions, Clios, D&AD, Effie, the One Show and a United Nations Peace Award. Rez’s work has brought tremendous positive impact to business and social causes alike. He has been on the jury at every major global award show and is a member of the D&AD UK Impact Council.



**DANNY ROBINSON** is chief creative officer of ad agency The Martin Agency in Richmond, Virginia. Robinson began his career in

marketing as a product manager after earning his MBA from Atlanta University. In 1998, he co-founded and was the chief creative officer of Vigilante, one of the first agencies specializing in transforming urban insights into advertising and communications. During his tenure, he was the co-architect of one of the most famous brand integrations in history: the Oprah Winfrey Pontiac G6 car-giveaway show. Robinson began his career at Martin in 2004 as a senior vice president, group creative director and was appointed chief client officer in 2018.

“Gen Z are almost 50 percent of current consumers and will continue to grow,” says Kaddoura. “They are the most digital-savvy, diverse consumer base right now and are pushing for societal change and greater authenticity not just between people but [also] in interactions with brands and organizations. To succeed with them, brands need to align to a greater purpose with a narrative that captures their attention and imaginations. It’s never been a more exciting time because we can finally use this billion dollar industry to make real progress.”

“The movement has already started to use the influence of brands for a more responsible approach to people and planet,” Rez says.

“This will only get more enhanced as we confront ever-increasing social issues around the world.”

“The role of advertising is to drive growth for our clients,” says Robinson. “We say impact culture to impact sales. To us, that will always be its role. The world is in the middle of a tidal wave of change, but the role of advertising stays the same—more challenging, but the same.”

A minimum of six out of ten votes was required for a project to be awarded in this year’s competition. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 62nd Advertising Annual. [CA](#)





## Habits of Home

My eyes tend to get dry, so my ophthalmologist recommended a twice-daily regimen that includes wearing a warm compress over both eyes for eight minutes. Fine, but what should I do for those sightless eight minutes, twice a day? I happen to be in the planning stage of renovating my apartment, so I decided to try an experiment: I would use my sense of touch to get a new perspective on the way I inhabit my living space.

After putting on the compress, I start my expedition. I run my hand along the table and find a tangle of power cords. I grasp the handle of a closet door, and I'm pleased by its smooth shape. I feel the wooden school desk that I've cherished for years and a poorly placed cabinet that threatens to hit me in the face.

When I take off the compress, I look around with fresh (and less dry) eyes, and I see, with new awareness, other examples of my attentiveness and negligence, my delights and letdowns.

### What do your decisions about your home reveal about how you live now, and what do they suggest for the future?

I invite you to join me in thinking about how we design—consciously and unconsciously—our domestic spaces. Have you made small adjustments, like replacing a showerhead? Or big changes, like moving from a one-bedroom apartment in the city to a cottage in the country? And conversely, what desires did you not act upon because you did not have a) the wherewithal, b) the energy or c) the courage? Like my touch-only encounters around my home, we begin with literal surfaces, but when we dig deeper, we reveal more.


For the first four months of the pandemic, I lived at my best friends' house. I love being there: it is a visual feast, filled with art and artifacts collected from family members, trips, garage sales and hobbies. I've often thought I wanted my own home to be more like that. But when I returned to my apartment, I felt good within its comparative emptiness. White space is my preference and always has been. One of my favorite books is *Josef and Anni Albers: Designs for Living*. In it, there's a letter that Josef Albers wrote in 1928 to his friends who were moving. "Now take care and make sure your

apartment is clean, light and empty," he advised. On a separate postcard, he exclaimed, "The empty room is the best!!!!!!!!!!!!!!" (I counted the exclamation points; there are eleven!)

During one of my eight-minute, room-touching exercises, I opened a drawer full of travel-size bottles and another with toiletry bags. I travel often—sometimes for a couple of days, sometimes for much longer—and I accumulate these to use for my trips. At first, they seem to have nothing to do with my choices regarding domestic space. But looking again, I see that they embody one of the primary reasons I live in a condominium: I can pick up and go without worrying about the upkeep that a house typically demands.

When I seek advice from savvy home renovators, they say I should plan as though I will live in my renovated home for at least 25 years. This makes me consider the impending dwindling of my abilities; in other words, aging. My mom lived to the age of 96, and I had a lot of experience in witnessing, helping with and learning about the aging process. As she became older and less capable, I focused on eliminating potential hazards and difficulties she might encounter. I removed rugs in the hallways, added grab bars in the bathroom and so on. This was all good, but looking back, I see that *her* desires were not for safety; instead, they were for many of the same passions

that I have—in particular, beautiful design. For example, in another of my walks around my apartment without sight, I came upon a lamp that had belonged to my mom. I had forgotten about its skinny on-off knob. When we saw it in the store, I had worried that it would be challenging for her arthritis, but she wanted it. After it was delivered, she twisted a few rubber bands around the knob and voila, no problem. My mom's desires and modifications are lessons for me now: If we focus on hazard-avoiding safeguards for "old age," we may forget to supply ourselves with the very things we have always loved.

Your surroundings might seem like they coalesced by chance, but choices were made, which in turn affected more choices. What do your decisions about your home reveal about how you live now, and what do they suggest for the future? What gives you the nourishment you need? As I begin to plan for my home renovation, I remind myself daily to pay attention to what I already know. 

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DEVELOPER**

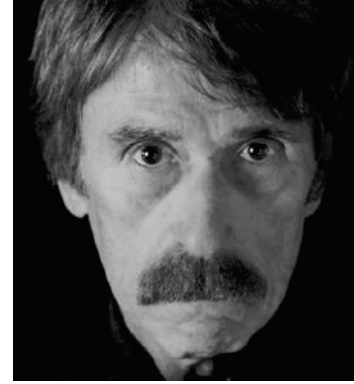
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## And The Titanium Grand Prix Goes to Watson.

*"Robots will be able to do everything better than us. I am not sure exactly what to do about this. This is really the scariest problem to me."*  
—Elon Musk

*"Can we take what humans think is beautiful and creative and try to put that into an algorithm? I don't think it's going to be possible for quite a while."* —Jason Toy, CEO, Somatic

Not long ago, I came across a spot for Lexus that caught my eye. Not because of its creative excellence. Not because I thought it was destined for every award on the planet.

No, this was because it was created by artificial intelligence. That's right. AI. As in *The Matrix*. As in the HAL 2000. The technology that once kept Stephen Hawking up at night. "It will either be the best thing that's ever happened to us, or it will be the worst thing," he once said. "If we're not careful, it very well may be the last thing."

No doubt you've heard of Watson, the IBM cognitive platform that took down none other than chess master Gary Kasparov. In 2016, Watson turned its attention to Hollywood, creating the first-ever AI-led movie trailer for 20th Century Fox's horror flick *Morgan*. Watson did a deep dive on hundreds of existing horror film trailers. It then selected scenes from the movie to be cut into the trailer—not in weeks, but in a single day.

Yes, but you're thinking, big whoop. Picking out scenes for a movie trailer isn't exactly the same as creating the actual movie. And you're right. Just like the Lexus spot is conceptually vacant and more discordant than a piano that's been dropped into the Grand Canyon. Not because Watson isn't smart enough, but because it lacks what Will Burns, founder and chief executive officer for Ideasicle X, calls spirit.

"Without a spirit, I don't know how you can create ideas that genuinely connect on a uniquely human level," says Burns. "You would need to either prove to me that I have no soul and yet can still create ideas that inspire others, or you need to prove to me that a machine *can* have a soul."

Arguably, Pinar Seyhan Demirdag knows more about the creative potential of AI than anyone on the planet. Together with partner Gary Koepke, the two are the cofounders of Seyhan Lee, a motion

picture company driven by AI. For Demirdag, the idea that AI will be kicking our collective ass at Cannes anytime soon is about as likely a possibility as a MyPillow spot winning a Palme d'Or. "I am not afraid of AI," she says. "I am not impressed by it. Nor do I see it as my master. I see it as a great tool, a helper, an assistant to help me create motion pictures like no other technology before. A machine, no matter how much it learns, can never produce miracles. Only a human being can do that."

Maybe. But what if we're wrong? What if there's something we're not seeing?

Back in the Mesozoic era, IBM did a spot for something called Linux in which a little boy sat in a white room as people like John Wooden, Penny Marshall, Muhammad Ali and others imparted their knowledge to him. "He's learning," says the voiceover. "Absorbing. He's getting smarter every day."

Soul or no soul. Miracles or no miracles. Regardless of whether you think AI will forever be our servant or will one day rise up to enslave us all, it is getting smarter. Who are we to say for certain that it isn't getting more creative?

Mario Klingemann is a German artist. His views on AI and creativity are pretty radical: "Humans are not original. We only reinvent, make connections between things we have seen. While humans can only build on what we have learned and what others have done before us, machines can create from scratch."

If you're Klingemann, you believe that in the end, humans are mere biological machines. Just as a computer is a silicon life form. If we can be creative, why can't computers?

For so long, we've believed that creativity is a uniquely human trait, as much a part of what separates us from ants and elephants, snails and groundhogs as wisdom and opposable thumbs. None of us want to believe that a bunch of CPUs and motherboards could someday out-imagine us, that a machine might be just as creative as Jack Kerouac, Alfred Hitchcock or John Lennon. But if one day, your brilliant campaign loses to one of those machines, don't be too hard on yourself.

Just be thankful its name isn't Skynet. [ca](#)





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## Helen Cho

*Starting Conversations*

Helen Cho does not shy away from discussing race and advertising. Having created award-winning work for brands like Cigna, Disney and Southern California Edison with agencies like DDB Worldwide, Ogilvy and Saatchi & Saatchi, she has experienced plenty of the “general market” versus “multicultural market” strategy. Now, drawing upon her diverse agency experiences, she’s launched PLAYA, a woman- and minority-owned, full-service ad agency that promotes authentic representation in advertising for the whole market. Cho wants to address how ad creatives need to do better, and once the conversations begin, so too does the path towards meaningful inclusion. —Michelle Yee and Michael Coyne



**Congratulations on launching your ad agency PLAYA!**

**Do you think PLAYA will resonate with diverse audiences around the world?** Thank you! I think brands and organizations that understand the world is rapidly changing will embrace PLAYA because they know that audiences are no longer “general market” and “multicultural” markets.

Diverse audiences don’t want to be seen as a monolith. At the same time, they are demanding representation.

They want to be seen. I hope PLAYA and the diversity we represent will be a welcome change.

**How did you discover your passion for advertising?** Since I was born and raised in a part of the Midwest where there weren’t many people who looked like me, I was an outsider. As a kid, all you want to do is fit in. I was also very conscious that my parents, who were Korean immigrants, had strong accents. I listened really hard to how people talked and would imitate them, believing this would be the key to being accepted. This eventually led to a passion for writing and stories. I originally started in advertising as a receptionist and admin, and I took ad classes to build a portfolio.

**Is advertising a good vehicle to talk about racism?** Racism exists in the world, so of course, it also exists within advertising. And if we’re going to address or ever hope to mitigate it, we have to talk about it candidly. We have to get over feeling uncomfortable talking about race. Advertising is part of our culture; it’s as good a place as any to talk about race.

**You recently shared your own story of otherness in the ad industry in a piece for Muse. How do you hope this piece inspires other agency creatives of color to do the same?** Many agency creatives have experienced what I have, and I hope that my speaking up encourages them to share their stories as well. Since that article, I’ve had several people approach me to start a conversation about how they might have contributed to the problem or what they went through themselves. I welcome all thoughtful responses, because recognition and reflection enable us to make change possible in our industry.

**Given the rise of #StopAsianHate, what are some specific ways the advertising industry can be a positive force in this movement?**

While public statements of support by agencies are fine, they seem hollow unless backed up by action. Transparency is a start. What are your agency stats on staff diversity? Who gets promoted to middle and upper management? It could also be a good time to consider if you’re offering equal access to the plum creative assignments. Who is getting asked to client meetings? Whose work is getting entered into award shows? Is there equity and inclusion in your everyday processes? We measure so much in advertising, so it seems odd that our workplace diversity and inclusion efforts escape any basic level of transparency or accountability.

**You’ve created work for progressive nonprofits like the ACLU and Feminist Majority. How was that experience different from creating work for brands like Lexus and SunAmerica?** Sometimes, it can be difficult to work in cause marketing: the budgets are smaller, and we’re usually asking a critical mass of people to do something in

a situation where they may get nothing in return, like donating their money or voting. Yet, it feels like there's more at stake. I'm not always working with people who are marketing experts, but when I work with organizations I admire on important issues, it's some of the most rewarding work I've ever done. Working with brands can feel like solving a creative problem, which I've always enjoyed. Corporate and cause marketing may involve different processes, but because I've worked so much in both, I'm passionate about helping brands and organizations find their mission and purpose and then express those in their advertising.


**What should creatives take into account when they're developing campaigns for global audiences?** We tend to live in a bubble without realizing it. I've been fortunate to travel a lot, and I've never presumed that my perspective is universal. I've also stayed freelance for most of my career, so I've learned to be as nimble and mobile as possible. Freelancing also enabled me to see how the creative process unfolds from agency to agency; for me, it reinforced that there's so much to see and learn. We have to seek out, honor and respect cultural differences to be able to begin to create messages that resonate with global audiences.

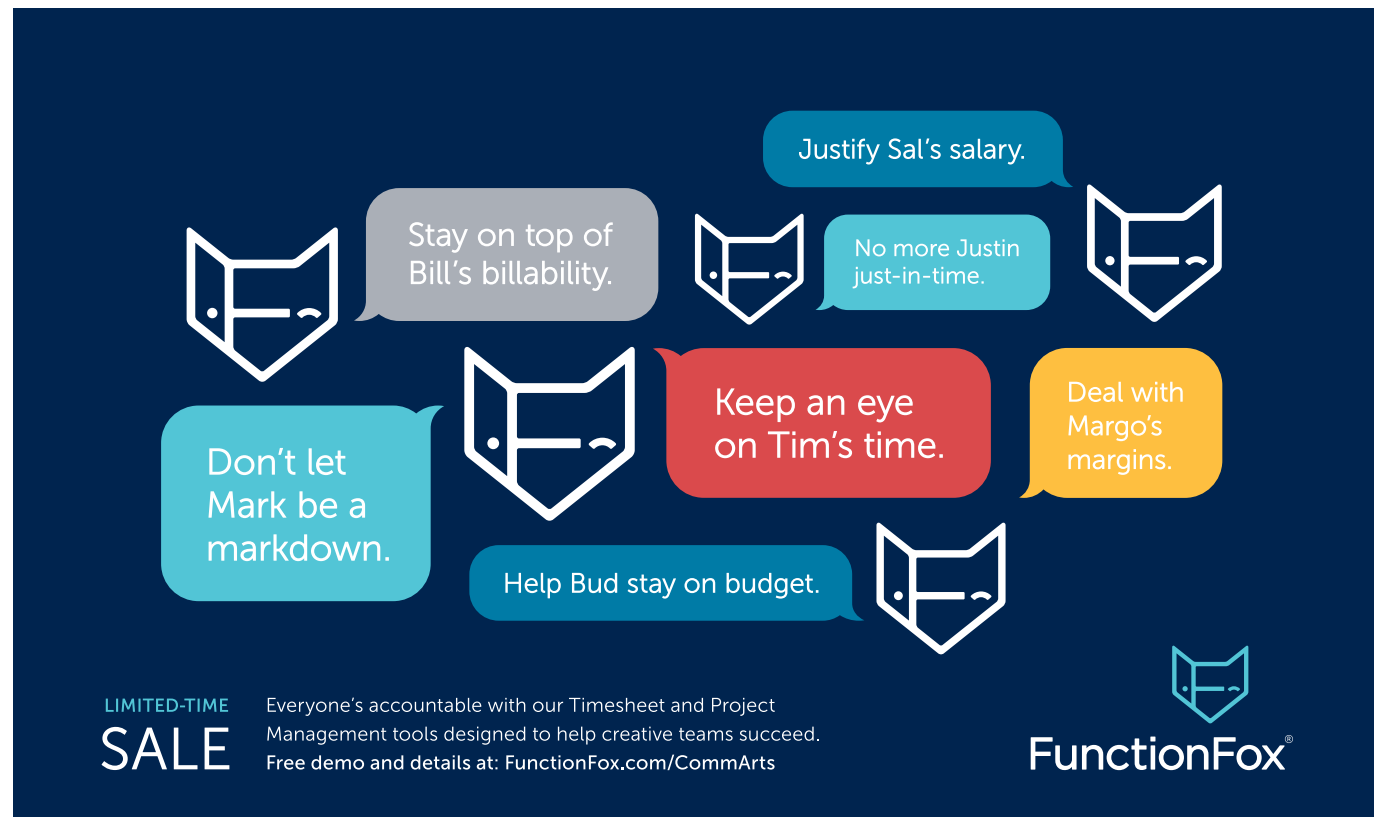
**What is the most interesting work in advertising that you've seen recently?** The art content that digital media company d'strict is creating in Seoul, Korea, on buildings—like the world's largest anamorphic illusion on the Coex Artium—is so arresting. It's not advertising anything, yet people love it. It's mesmerizing and unexpected, and it's bringing up the real estate value on the building.

I also loved Buenos Aires-based ad agency slap's Doritos Rainbow commercial "El mejor regalo" (Spanish for "the best gift") that aired in Mexico. It's a gorgeous piece of film and a beautifully told acceptance story.

**What changes have you observed in the multicultural marketing field since you first started?** I've spent most of my career in "general market" advertising, and after I had twins, I went to work in a multicultural agency. At the time, the "total market" model was the gold standard, where there would be a lead agency that did general market, and multicultural subs that would actively participate in the brief and the creative conceiving. Your mileage would vary on this model, depending on how committed to diversity the lead agency and client were and how healthy the partnerships were. Now, I'd say that this model is completely out of favor and seen as anachronistic. The most progressive marketers embrace a more lead-agnostic approach that I call the "global market" model. With demographics changing so rapidly, it's a mistake to assume that there's a dominant culture.

**What advice would you like to give ad creatives?** Keep receipts. Once when I previously worked in a big agency, the word was out that no one in the creative department was getting raises. One copywriter decided to go into her annual review with every brief and sample of everything she worked on. She was the only one who got a raise that year. I thought that was smart. Keeping track of your unique contributions is an especially important practice for women and people of color in any workplace.

Speaking of smart, when I partnered with creative director Karen Costello Malave, she told me about a time that she had wanted a promotion and was denied it, so she asked, "What do I need to do for you to give me this promotion?" They gave her a list of things. She went back a year later with her list checked off and got that promotion. From all my years in advertising, I've seen many people get promoted over others who I thought deserved it more. We are rarely taught to advocate for ourselves. So I've always been a big believer in documenting. Make lists. Get it in writing. Have receipts. Make your case undeniable. 



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## Offline Matters

*The Less-Digital Guide to Creative Work*

By Jess Henderson

160 pages, softcover, \$19.99

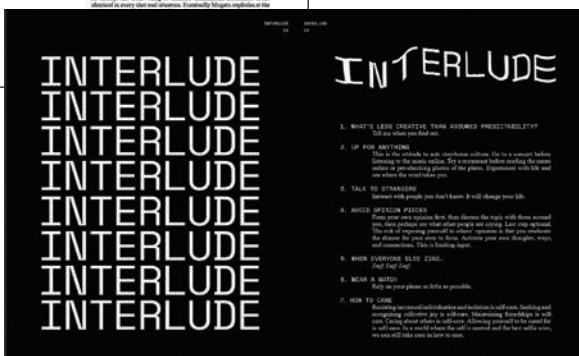
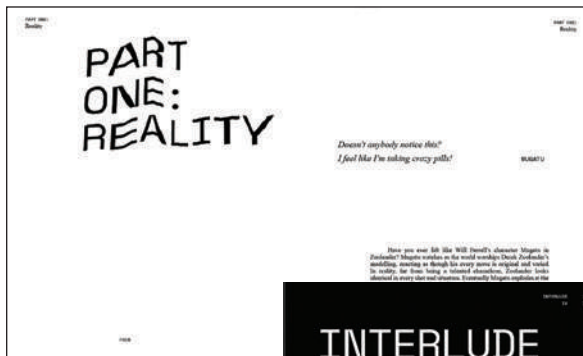
Published by Laurence King  
laurenceking.com

It starts when we wake up and it barely ends when we get into bed. Creatives are shackled to screens. From bosses to clients, there's an expectation that everything we turn in as work product will have that screen sheen to it—fully executed, versus scribbles that may actually contain more gold idea-wise. In her book *Offline Matters: The Less-Digital Guide to Creative Work*, technology author Jess Henderson encourages creatives to unplug and get *real*. After all, as Henderson says, “Life is an offline platform.” As signs of a nondigital existence, she lists abandoned grocery lists, hidden notes on bar coasters and the unforeseen delight of a message written on a wall.

Henderson posits that regular breaks from screen time spark the imagination and free creatives from the automatic task of always having to see a project through. She writes: “Creating with immediacy and spontaneity frees one up to do what fits and what makes sense to the situation, *right now*. By thinking on the spot and avoiding overconsideration, we also dodge the doubt that typically creep [sic] in when given time.”

The book is written as more of an instruction manual or collection of essays than a linear narration. It's possible to pick up at any point and avail yourself of her suggestions and justifications for unplugging. For those of us who remember life without screens, it's

a reminder of those romantic, Hemingway-esque days when we scribbled ideas on cocktail napkins. Not a bad thing at all.  
—Julie Prendiville Roux

Brandsplaining  
*Why Marketing is (Still) Sexist and How to Fix It*By Jane Cunningham  
and Philippa Roberts

Despite the go-girl slogans and #fempowerment hashtags strewn

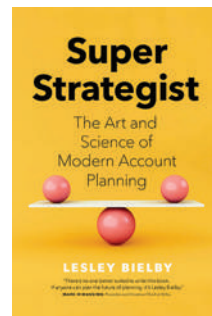
across the marketing landscape, authors Jane Cunningham and Philippa Roberts say the portrayal of women in media still does not reflect reality. They propose a marketing framework that is—at last—sexism-free. 240 pages, softcover, \$28.95, Penguin Business.

The Sea We Swim In  
*How Stories Work in a Data-Driven World*

By Frank Rose

In a world defined by data, author Frank Rose counters that stories,

not reasoning, are the key to persuasion. Using insights from cognitive psychology and neuroscience, he systematically describes what makes compelling stories that can influence behavior. 304 pages, hardcover, \$25.95, W. W. Norton & Company.



## Super Strategist

*The Arts and Science of Modern Account Planning*

By Lesley Bielby

Lesley Bielby, a 30-year veteran of UK and US advertising agen-

cies, was one of the British planners who helped bring account planning to the United States. Her guide contains strategies and insights for newcomers, experienced planners and anyone with an interest in the discipline. 240 pages, hardcover, \$29.99, Figure 1 Publishing.



## Copywriting Is...

### 30-or-so thoughts on thinking like a copywriter

By Andrew Boulton and Giles Edwards  
232 pages, softcover, £8.99  
Published by Gasp Books  
gasp.agency

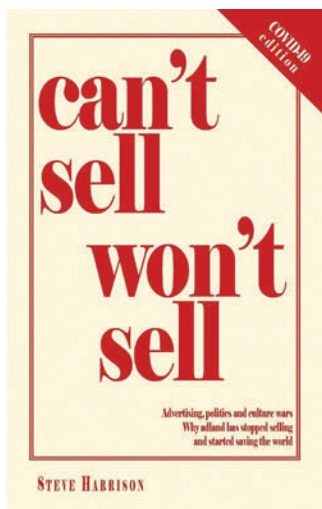
Author and copywriter Andrew Boulton takes an interesting approach to showcasing the profession of copywriting. Instead of a how-to-write-the-perfect-headline guide, he offers a wild ride

through his whimsical mind. Through an array of musings, stories and insights that have stemmed from his more-than-ten-year career, he details a wide spectrum of the life that results from choosing a career in the creative world of advertising.

With no page numbers and even an unconventional page display of short columns with bite-sized paragraphs, *Copywriting Is...* is a book you can flip open to any page and find useful tips, observations and laughs. Boulton structures his book by completing the sentence “Copywriting is...” 35 times—for example, copywriting is *originality*, copywriting is *patience* and, perhaps my favorite, copywriting is *pain*—to detail all the unique aspects of the job. He dishes out tons of valuable gems like: “The key to effective copywriting is to remember that writing and editing are

separate processes.” He also mixes in plenty of LOL quips: “You know you’re finished as a writer when you begin a chapter with a dictionary definition.”

My only question: After receiving such a thorough background of the job—warts and all—would a reader be enticed into the field of copywriting or driven away? I’ve already chosen copywriter as my profession, so my decision was made years ago. For most of us who have fully committed, we have one key thing in common: copywriting is *our passion*. —Dave Kuhl



## Can't Sell Won't Sell

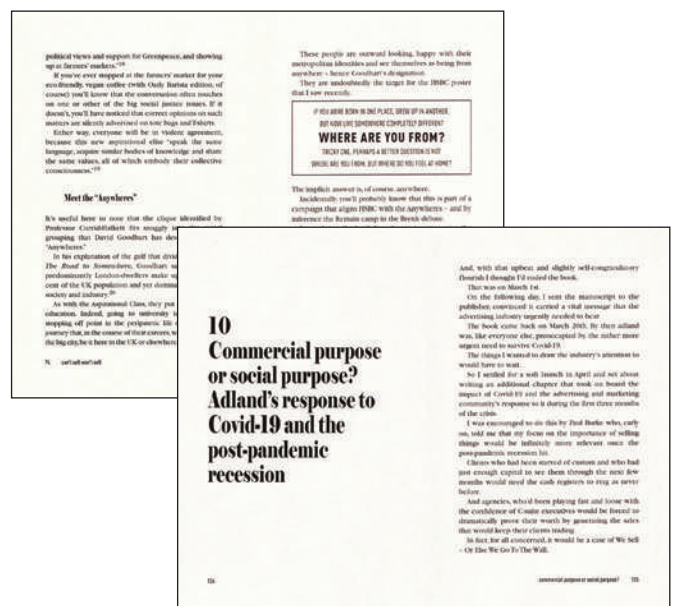
### Advertising, politics and culture wars. Why adland has stopped selling and started saving the world.

By Steve Harrison  
200 pages, softcover, \$12.99  
Published by Adworld Press

If you can make it through the fist shaking, finger wagging and jabs pointed at left-leaning voters, British copywriter and creative director Steve Harrison

does make a number of solid points in his latest work *Can't Sell Won't Sell: Advertising, politics and culture wars. Why adland has stopped selling and started saving the world*. The book, which was recently republished with six new chapters talking about COVID-19's impact on adland, takes a black-and-white look at the industry's current “crisis of effectiveness.” In it, Harrison takes a ham-fisted approach to say the industry's liberal politics are to blame for adland's push to pursue awards and brand purpose over client product sales and ultimately economic growth. *Can't Sell Won't Sell* lacks nuance in its critique of the industry's dive into the “shallow end of social purpose,” in which ad agencies are looking to find their moral compass. While there's much whataboutism in regards to the left's focus on diversity, social justice and

the environment, there's not much room for conversation around the path that led there (i.e. the murder of George Floyd, climate change or the widening economic inequality gap.) It does, however, call for advertisers to steer clear of virtue signaling and lip service in an industry where there's room both for moving product and pursuing purpose to exist simultaneously. Albeit, Harrison writes from a point of view that focuses on British politics, but there's an American parallel juxtaposing Brexit to Donald Trump's presidency, which makes it easy for those in the States to digest. —Kimeko McCoy





By Yolanda Zappaterra

# PERCEPTION

You know the MCU, right? Who doesn't? The abbreviation is one that millions if not *billions* of comic and film fans around the world would be able to identify as either Stan Lee's Marvel Comics universe or, as of more recently, the Marvel Cinematic Universe it spawned with the release of *Iron Man* in 2008. Lee might be the name we most associate with the universe, but a close second is New York-based design firm Perception, which has brought Lee's intricately woven superhero cosmos to life for millions of cinemagoers thanks to its title sequence and VFX work on just about every Marvel movie since 2009. But beyond creating title sequences, user-interfaces, data visualization, head-up display (HUD) design and futuristic tech such as AI and transportation for some of the biggest movies in the world—among them *Iron Man 2*, *Black Panther*, *The Avengers: Endgame* and *Infinity War*, *Doctor Strange*, *Captain America: Civil War* and *The Winter Soldier*—in the real world, the agency has worked with global automotive, aerospace and tech clients on all aspects of UI in automation, data visualization, cybersecurity and more.

Cofounders Danny Gonzalez and Jeremy Lasky surely couldn't have predicted such a stellar rise for their agency when they set it up in 2001, but they did have a vision of "creating a company that was built on cost-effective animation, editing and visual effects for broadcast, ad agencies, networks and the like," says Gonzalez. They chose the name *Perception* because "a strong part of the brand is the idea of stimulating and creating wonder for the senses, whether visual, tactile or auditory," Lasky says. And they brought to it a winning mix of top-notch design skills honed via years with R/Greenberg Associates—now R/GA, arguably the best and most influential digital design agency of the 20th century—and all the chutzpah and tenacity of an East Coast upbringing. As Gonzalez says,

"I'm from Queens. Jeremy's from Brooklyn. So, we don't take no for an answer and we're healthily competitive, which infuses Perception today. We could put our team up against anybody and we'll always win, because we'll always figure it out. We'll do the right research. We'll make it look beautiful when it comes to the dynamite. We'll just work nonstop until it's right."

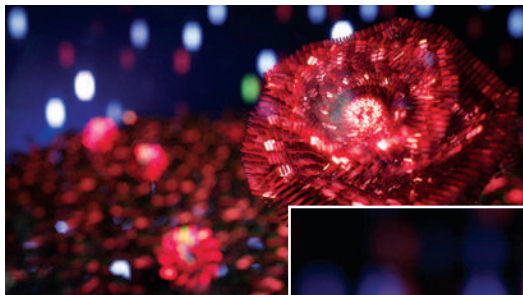
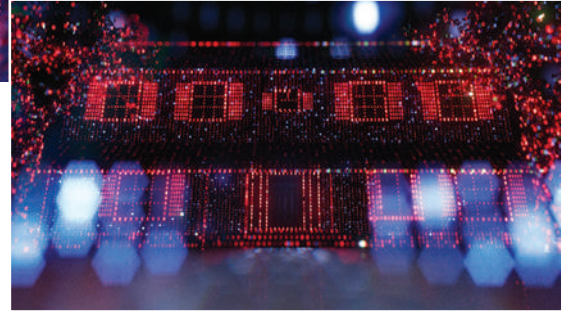
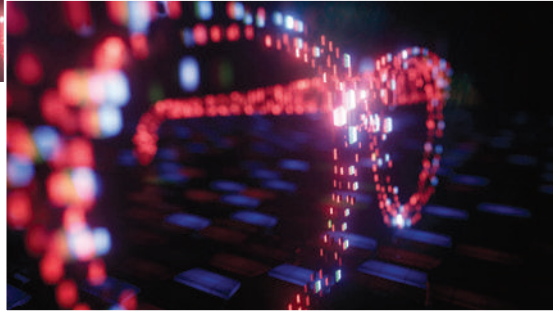
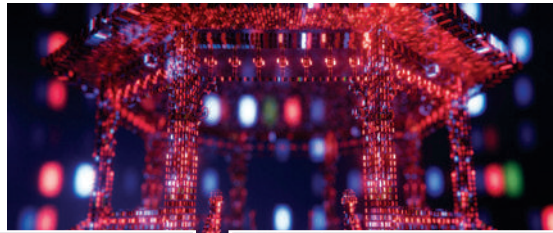
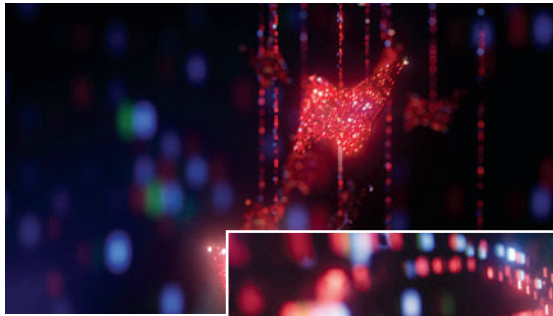
Research played an integral part in an early Marvel animation project, the title sequence for *Hulk Vs.*, using footage and photographs shot at an upstate science lab that "looked like it came right out of a sci-fi movie, or a *Frankenstein* set," Gonzalez recalls. "Mixed in with 3-D elements, nobody knew what was real and what was visual effects. It really worked out, especially when we had to do it in such a short turn-around." This approach to reality suffuses everything Perception does. "Going to the source—finding real world inspiration that's relevant—has always been a driving force," he adds.

And then there's that tenacity. As Lasky puts it, "It's reflected in the longevity of the company, because we're now in our 20th year, and we're incredibly proud of that. When we began, we drew up a list of dream clients and Marvel was top of the list. We spent seven, maybe eight years literally trying to attract them, and eventually, it paid off. From ten or so shots in *Iron Man 2*, we ended up with more than 130 shots."

At the heart of all Perception's work is its rooting in reality. "The comedian George Burns once said to the brilliant sci-fi TV director Kenneth Johnson, 'if you're going to tell a lie, put as much truth in it as possible,'" says Lasky. "What that means is surround it with facts, logic and reasoning. And that's what we strive to do. We'll create a fantasy technology, but it's housed in a world of possibilities that are real." The vibranium sand of Wakanda in *Black Panther* is a fine example,

Captions provided by Perception.

Right: "Marvel Studios's TV series *WandaVision* centers around Wanda Maximoff's childhood memories of seeing the perfect suburban lifestyle through decades of classic American TV. We paid homage to this in our design of the main-on-end title sequence, which acted as a 'love letter' to both television and Wanda and Vision's love story. Individual RGB pixels shaped like hexagons—emulating Wanda's 'hex' powers—build important visuals from the show, such as Wanda and Vision's wedding rings and their home. Coming together to form objects and icons, the pixels also reflect Wanda building her own reality within the show." Marvel Studios, client.







created after the agency learned of the University of Tokyo's experiments with sand particles that could be moved by auditory waves.

The whole film is also a fine example of the way in which Perception's work has expanded from "building elements for characters to now actually participating in the building of the worlds, or the universe of these characters and their technologies," adds Lasky, though at the heart of all Perception projects is that character's humanity and personality. "We create graphic personas—whether it be interfaces or whatever it is that characters are interacting with—that match their style. For Tony Stark, it's about his being a billionaire, an orphan, a ladies' man, a gambler... His technology has to come from those things. For S.H.I.E.L.D. [the MCU's benign CIA-like secret service organization], we designed technologies that are more military-looking. For Jane Foster, a brilliant but broke scientist and Thor's girlfriend, we designed elements that looked like they were made up of bits from RadioShack and put together with Scotch tape."

Such a focus on the human perspective not only ensures a character or narrative's humanity doesn't get swallowed up in the gadgetry and tech, it also creates a sense of soul in all of Perception's work, whether it be a movie or a high-performance car interface. "Whatever we're involved in creating, we want the user to believe, or to know, that it's actually being built by a person, not just on an assembly line," says Gonzalez. "When you get into an automobile that we've had the honor of working on, you're going to get a very different experience to a car where all the parts have been just picked off the shelf, because a lot of thought and creativity has been put into it. The team goes above and beyond to make sure that there's something extra special."

Another aspect important to Perception is finding the balance between what the audience already knows to be possible and making something sufficiently futuristic to satisfy a project's narrative demands. "It's a fine line to tread, and it's something that we focus on quite a bit," says Lasky. "There's this notion we talk about a lot, of a 'technological climate': What do audiences know is currently possible and feasible by today's technological standards? What is that general knowl-

edge or understanding of what's out there? And then knowing that, how can we push it just a little bit forward? What we've found is that if you go too far, you'll lose the audience; they just won't buy it. You really have to find that sweet spot that's just beyond where we currently are."

That "sweet spot" influences tech clients who might be working on similar things in terms of engineering to ask for Perception's help on making their visualizations work for the user. As Lasky often hears from clients: "We want whatever this product is, or whatever this interface is, to look like it does in the movie. How can we make the experience feel cinematic?" Gonzalez adds: "What's interesting is that while the film work has to feel grounded in reality and look real, with tech clients, we'll work to make something look more like it does in the movies. So in a sense, the real wants to look more magical, and the fake wants to look more real. It's a great cycle where one feeds seamlessly into the other. We call it the science fiction feedback loop."

That Perception's tech and automotive clients look to the firm's MCU films for their own inspiration, and associate this with the designers, is something the team are clearly—and justifiably—proud of. As Lasky sees it, "I think one of the main attractions [to Perception by] both our team and clients is that there are thousands of great digital agencies in the world, but there aren't any quite like us that get to work in both spaces. There's a little bit of movie magic that we bring to [our work]. It's the same thinkers and the same talent working across it all, which automatically creates a healthy disruption and innovation."

This year, a move to a larger New Jersey office will incorporate a digital-free "inspiration room" to echo the early days of Perception's techniques and tools—"like walking around Manhattan taking photos of peeling billboards, or looking at books, or drawing with pen and paper, because those things for us led to some great projects," says Lasky. "I think a lot of people get too comfortable just sitting at their computer, looking for the answer. Sometimes that's the last place to look. You've got to get out of your comfort zone and go out into the real world."

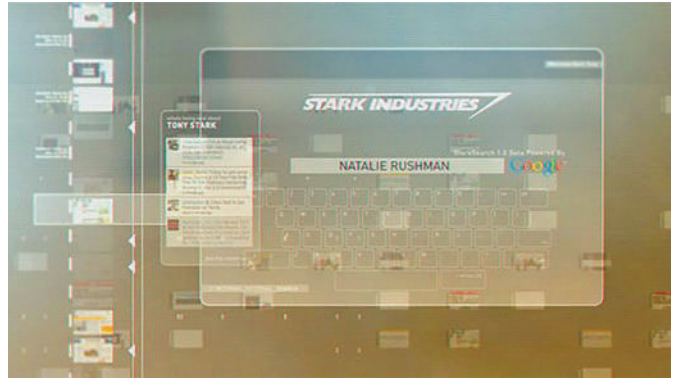
With the move, and recent projects like *Black Widow*, *Loki* and GMC's Hummer EV under their belts, Perception seems headed toward a future as bright as a supernova. But what do the ultimate visualizers of the future imagine their own personal futures will look like? Gonzalez believes there'll be more

This page: From left to right: Daniel Gonzalez and Jeremy D. Lasky, partners/cofounders.

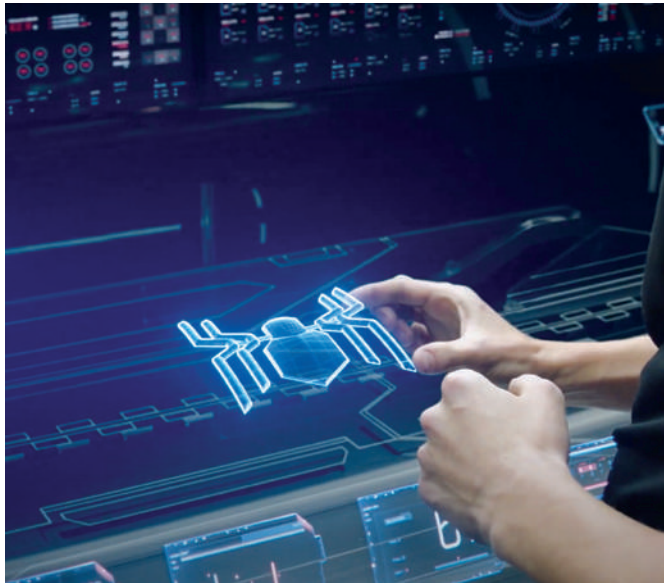
Right: "We collaborated with GMC to explore, design and create the instrument cluster for the new GMC Hummer EV. The **instrument cluster** is the heart of the experience in the GMC Hummer EV, providing the driver with glanceable data and key metrics related to the vehicle's full capabilities and electric vehicle-specific attributes. The design combines a lunar backdrop with a tactical layout, displaying detailed widgets and animations as well as providing a cinematic experience for the driver." GMC, client.






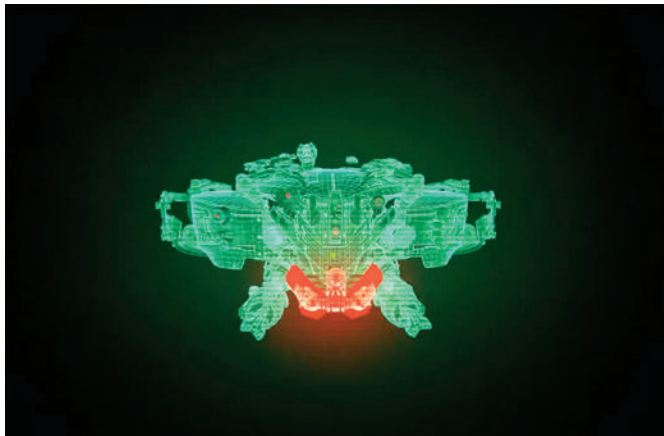






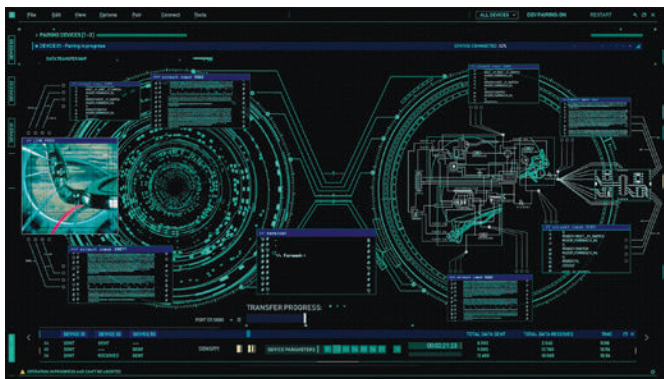
## PERCEPTION

electric vehicles on the road... “I’m going to be the only one left with a car that runs on gas,” he says. “I’ll be like *Mad Max* driving around in my old Mustang looking for gas that nobody has.” It’s not that he’s a gas guzzler, he insists, but rather a big fan of how a high-performance gas engine feels. Yet unsurprisingly, Perception is working on that. And odds are that when Gonzalez is doing his Mel Gibson impersonation, it won’t be in a gas-guzzling old Mustang but a state-of-the-art electric vehicle that will give him the same thrill, thanks in no small part to their input. 

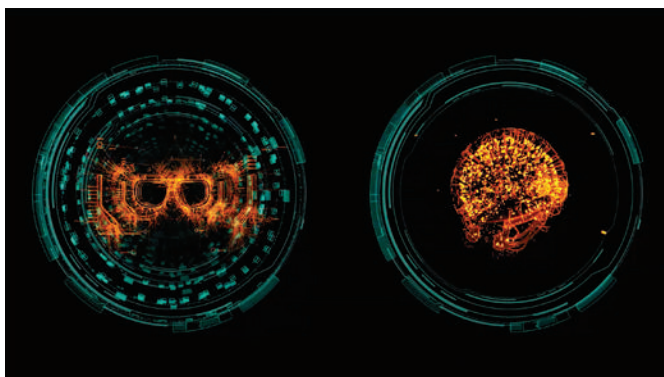


Left: “We delivered more than 125 shots for Marvel Studios’s film *Iron Man 2*, including the conceiving, design and animation of various futuristic interface elements, numerous mock broadcast packages, and a tremendous amount of detailed compositing work. Samples of the elaborate technology that the team conceptualized are the Stark Smart Phone, the Stark Smart Coffee Table and the Stark Smart Mirror; these pieces of technology would help define the intricate and advanced nature of Stark Technology and its capabilities. The team’s designs for Tony Stark’s technology balanced the complexity and sophistication of an interface that felt futuristic and the familiarity and realistic nature of existing technology.” Marvel Studios, client.

“Our design for the main-on-end title sequence for Marvel Studios’s tv series *The Falcon and The Winter Soldier* focused on propaganda plastered across city walls. This sequence blends multiple layers of graffiti with flyers put up, torn down and defaced, showing how society responds to these messages. Each character within the show has friction with political messaging—Sam Wilson doesn’t like the ‘Cap is back’ notion, and Baron Zemo doesn’t agree with the existence of super-soldiers—and these beliefs, disagreements and ideologies can be seen throughout the sequence.” Marvel Studios, client.



This page: “We created several technologies in Marvel Studios’s film *Spider-Man: Far From Home*, ranging from Mysterio’s helmet and drone holograms, to Tony Stark’s Spider-Man suit-building interface that he designed for Peter Parker. Each piece of technology was rooted in history, both from individual characters and from the real world. Mysterio’s gadgets were modeled after fighter jet HUDs, tactical consoles and other military gear; Nick Fury’s technology was based on spy gear; and Tony Stark’s interfaces resonated the same advanced and futuristic feeling of his tech from previous films.” Marvel Studios/Sony Pictures Entertainment, clients.

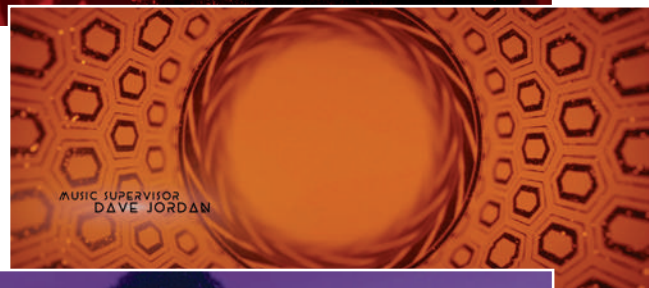


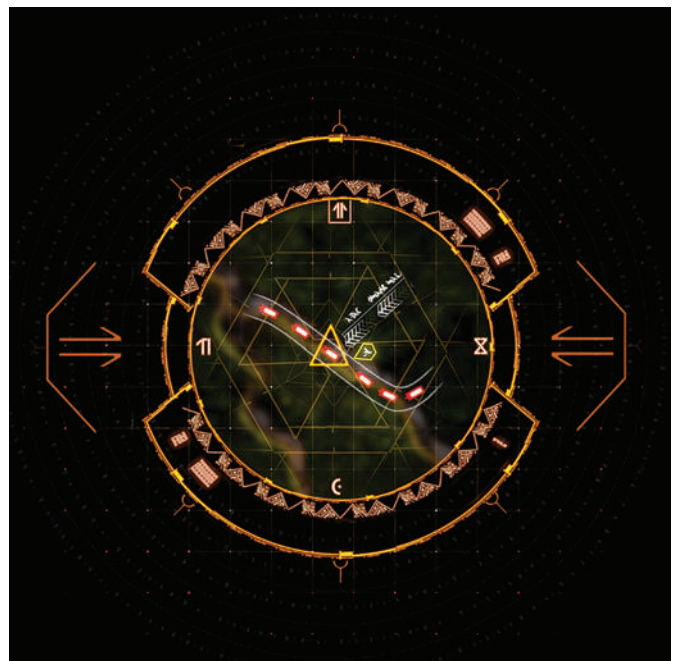
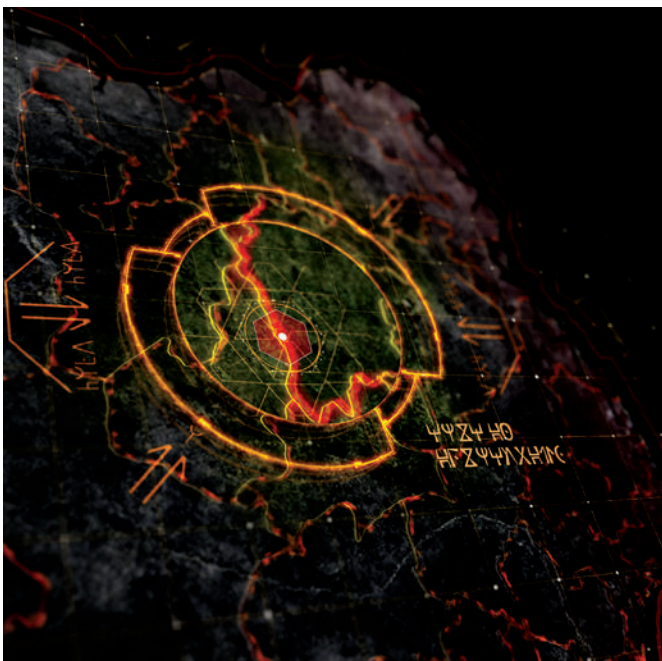
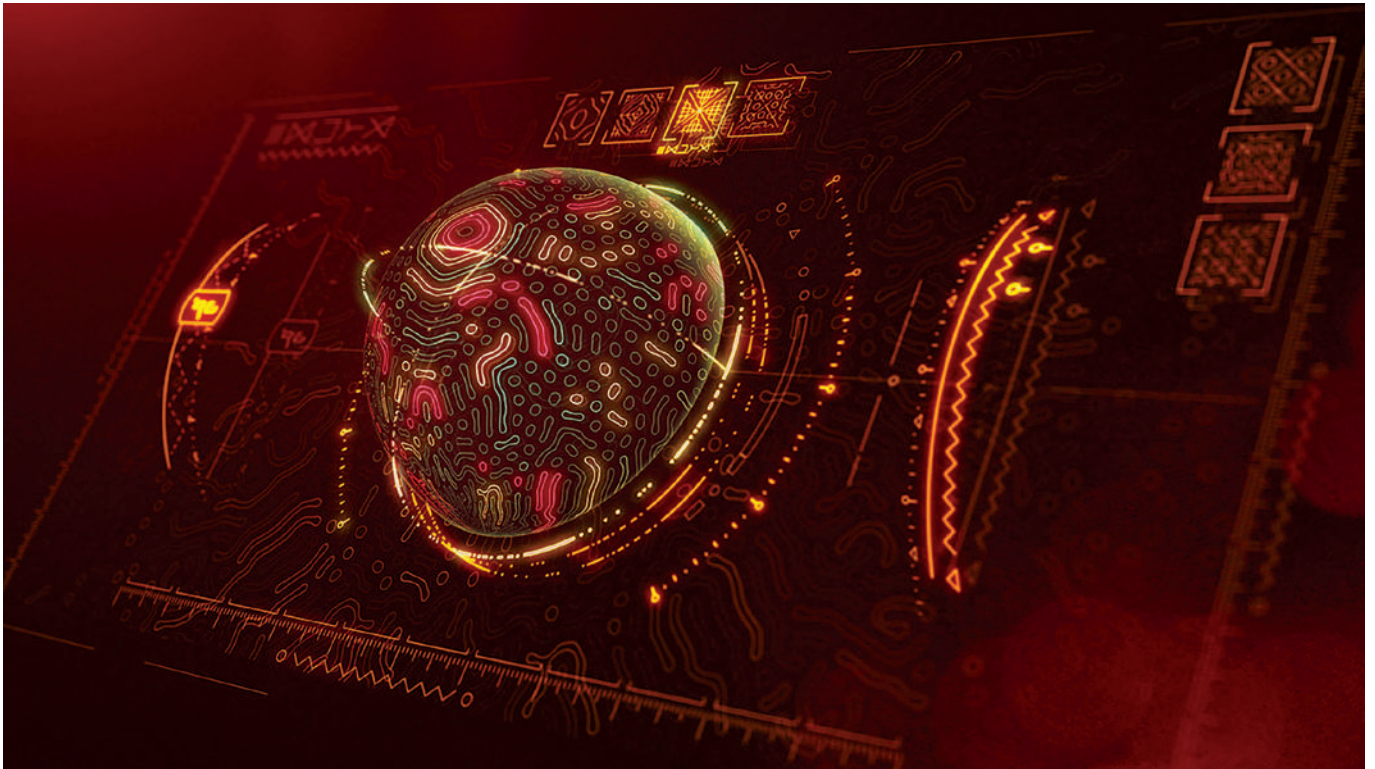
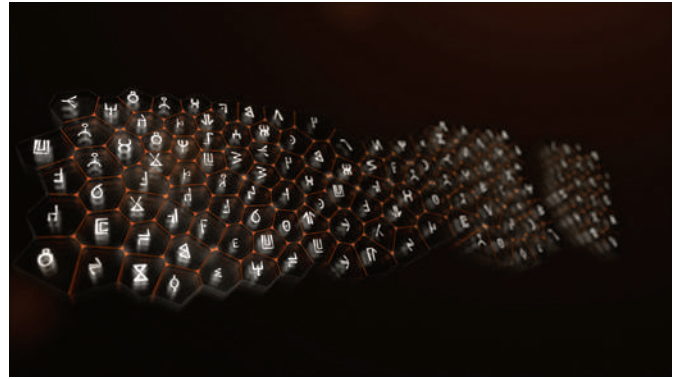
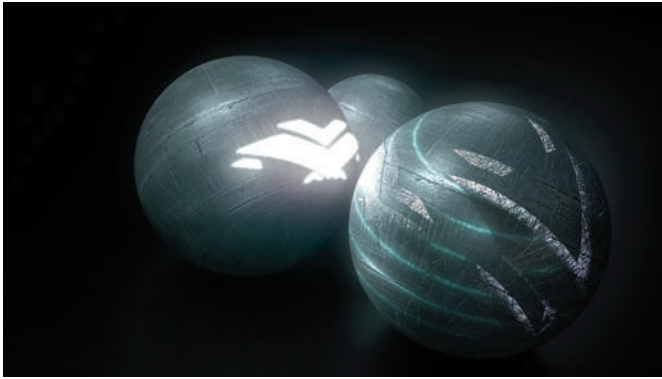


## PERCEPTION

This page: “We developed the idea of vibranium sand not only for Marvel Studios’s film *Black Panther* but also for the concept for the main-on-end title sequence, utilizing it due to the importance of its existence within Wakanda. The team used a wide range of techniques to generate the sand seen throughout the sequence, from Cinema 4D and x-Particles to Houdini. Each scene needed to feel as though it was sculpted from millions of grains of vibranium sand. We also embraced the technological construct of acoustic levitation by having various forms and images pulse to the beat of Kendrick Lamar’s soundscape, giving each frame depth and emotion. Various specific colors throughout the titles signify different characters and personalities.” Marvel Studios, client.

Right: “We explored the different ways that technology could be envisioned and impact the mythological world of *Wakanda* in *Black Panther*. A week’s worth of consultation expanded into eighteen months of conceptualizing technological paradigms, interface design, animation, vfx and an elaborate title sequence. The team crafted various pieces of technology for the film, such as kimoyo beads, vibranium sand and the interfaces of Shuri’s laboratory to help build Wakanda’s culture. As Wakanda is a highly elaborate society, we designed the technology to match both their advancement and the idea that this country developed without any influence from the outside world. These images are only a sample of all the detailed work our team did.” Marvel Studios, client.







# NIKKI ORMEROD

## All Together Now – By Claire Sykes

Early into the coronavirus pandemic in 2020 when the world was shutting down, things were opening up for Nikki Ormerod. “It was time to do something super scary,” says the 37-year-old international-award-winning commercial portrait photographer, filmmaker and director based in Toronto. By July, her partner Scott Houghton had resigned as executive producer of Morrison Films, and the two had been talking a lot. As Nikki Ormerod Photography for 17 years, and with Houghton’s 23 years in the industry, “we saw that it was always the same white, 40-something-year-old men doing most of the photographing and directing,” says Ormerod. “Scott and I were scratching our heads about why younger artists [of] more diverse [backgrounds] weren’t asked to do the big jobs where they get paid properly. We were feeling a huge divide. What better way to cross that divide than by creating a new production company?”

Enter Undivided Creative Inc. in October 2020, dazzling clients with all aspects of advertising and branding, including editorial, short films and music videos. Equal parts diversity, creativity and opportunity, Undivided “brings together a community of talented artists who haven’t had the chance they deserve in the industry,” says Ormerod, copartner with Houghton who’s also the executive producer. “We want to use our experience to help give them a leg up.”

“We want to help them be even better artists and see themselves as brands,” adds Houghton. “It’s not just what you do; it’s also who you are. I’m excited to see how we can change the mindset of the industry, revolutionize it. We have to be leaders.”

The two already knew the “younger, fresh thinkers” they invited in, having taught or worked with them for years. Undivided’s creative team, all contract, just happens to be people with a mix of gender, ethnicity and LGBTQ+ identities. “A lot of creatives and clients we work with want to choose from a diverse group of artists, but the visible options in Toronto are limited,” Ormerod says. “We’ve done the footwork of selecting. Now let us pitch our artists and blow you away. It’s not totally selfless for us, though: our artists are so inspiring, they make us realize why we got into this industry in the first place.”

For Ormerod, it began in Burlington, Ontario, where she was born and raised Catholic. “I fought hard against that and questioned everything,” she says. When she switched to a public high school, “everything changed for me. There was art, free thinkers, music”—and photography. Supportive of this new interest, her parents bought her her first 35mm camera, which she pointed at the hardcore punk scene she was heavily into. And her “weird, awesome” photography teacher handed her a key to the darkroom.

After she got her MA in photography from Sheridan College in 2004, she left for Toronto. The photo lab that hired her as a retoucher made it easy to meet other photographers who not only turned to her for retouching but printing as well, which kickstarted her into assisting. But what Ormerod really wanted was to shoot. Within a couple of years, she was photographing for local and national music magazines, and soon record labels Universal Music Group and Warner.

“The artist in me always wanted to photograph fashion, but the way I shot was too dark and moody,” says Ormerod. “I found that the moodier music stuff I liked to shoot, the fashion I wanted to shoot and the advertising I needed to shoot met in sports.” In 2009, Nike became her first client, and it was during photographing athletes that she learned how to light. That same year, Ormerod joined Westside Studio, where she stayed until Undivided. She gave them the “happy, shiny and glossy” look that clients wanted, and shot creatives and bands on the side. In photographing Harlequin romance-novel covers (“a bread-and-butter client”), she learned even more how to light and, for the first time, form styling teams and direct.

Caitlin Jeffery, then Ormerod’s rep at Westside, told her: “Don’t lose yourself. Don’t stop doing what you love.” That meant documentary-lifestyle, less lighting for a cinematic feel and her camera closer to her subjects. By 2013, what she loved also meant directing, so Ormerod signed with Spy Films where she met Houghton, who became her producer and mentor. The next year they were both at Westside, he as executive producer.

Here, the director in Ormerod took off with Air Canada’s Your World Awaits rebranding. J. Walter Thompson came up with the campaign for its new Boeing 787 Dreamliner, expanding them internationally. Using a unique retouching aesthetic,

Right: “A photography and video production for Rupri Kaur’s latest book *Homebody*. We created high-concept visuals using set design, projections and styling. The video content was featured on *The Late Show Starring Jimmy Fallon*.” Nadia Pizzimenti, stylist; Ronnie Tremblay, makeup artist; Christa Giulia, producer; Kristen Neamtz, agency producer; Scott Houghton, executive producer; Casey Tuninga, production designer; Undivided Creative, production company; Rupri Kaur, client.







© Joe Bulawan

Ormerod superimposed her portraits of models on stock photography of world landmarks for a double-exposure effect. “It was a career changer for me,” says Ormerod. “The creative room it gave me shaped my style and set my aesthetic on a new trajectory.”

“Nikki’s research process has always impressed me;

she does more than most photographers,” says Nicole Ellerton, creative director on the Your World Awaits campaign and now a creative director at Cossette. “She embraced the holistic vision of the campaign’s concept and became an integral part of the ideation process, collaborating throughout the entire project. She was as invested in the campaign as we were. It was a huge success.”

So was the campaign Ormerod started on in 2015 with Cossette for SickKids Foundation with The Hospital for Sick Children (aka SickKids®), in Toronto. Its five-year SickKids vs fundraising campaign—with a target of \$1.3 billion to build a new hospital—shifted the foundation’s charity brand to a performance one.

Over the course of three years, Ormerod took photos of about 100 patients in the hospital-lobby atrium. “I was shooting kids fighting for their lives,” she says. “We thought it would be depressing, but it ended up being the most empowering—and humbling—shoot I’d ever done. And fun.” In her portraits of the kids, even with their iv or colostomy bag, they’re laughing, punching the air and sticking out their tongues.

Says Craig McIntosh, executive creative director at Cossette, “Nikki is phenomenal at capturing people’s essence and spirit in front of the camera. She’s got this very vibrant, positive personality. That’s why the work is so great. Her photos are

supermodern, superfresh and so alive. The campaign already has broken all the fundraising records for the hospital.”

Ormerod gets to know her subjects by spending time with them before the shoot. “The first few frames show how receptive they are to me and how I might have to soften them,” she says. “While I’m shooting, I go ‘out of body,’ then I go back to the monitor and see what I just did. The entire time, I’m seeing how close of a connection I can get to the person, to get something provocative and emotional.”

Ormerod’s gift for drawing out her subjects’ authenticity spurred Denise Cole, cofounder and creative director of Toronto-based ad agency Juliet Creative, to call on her for the first time in 2016. The White Ribbon Campaign wanted to raise awareness of—and stop—violence against women, galvanized by a highly publicized court case where the father of a former Stanford University swimmer convicted of the intent to rape an unconscious woman stated that his son shouldn’t have to be imprisoned for “20 minutes of action.”

Cole says, “It’s such a sensitive subject matter [that] a strength and a concern needed to come across in the work.” In Ormerod’s 30-second #20MinutesOfAction4Change spot and still photography, fathers, sons and young women speak out with their eyes. You can’t help but feel the discomfort of the five fathers in the voiceless video, only their facial expressions conveying their struggle with how they’re going to talk about sexual consent with their sons. The final shot has a teenage girl looking squarely at viewers, silently urging them to consider the consequences if people don’t have that discussion.

Franca Piacente, former director of production at Leo Burnett Toronto who met Ormerod when she worked there and, at Westside, knew she would be a terrific collaborator. In 2018, she was Piacente’s first choice for a Virgin Mobile campaign targeting a younger audience, where she photographed alongside a tv crew in Barcelona. “This was the next big joint on my stylistic path,” says Ormerod. “I was on a path of redefining what and how I shoot, focusing on youth culture and imagery that felt more stripped back and raw. And I could shoot whatever and however I wanted.”

Right: “The campaign for #20MinutesOfActionForChange consisted of print and motion assets created in the wake of a rape case involving a former Stanford University swimmer. After the defendant’s father used the deplorable euphemism ‘20 minutes of action’ to describe the rape his son attempted on an unconscious woman, White Ribbon wanted to find a way for dads to take action against violence against women.” Denise Cole/Nicole Ellerton, art directors; Laurent Abesdris/Mark Lewis, writers; Rasna Jaswal, graphic designer; Westside Studio, production company; J. Walter Thompson, ad agency; White Ribbon, client.

“A photography campaign for Branksome Hall, a prestigious, all-girls school located in Toronto, Canada. This was a rare occasion to shoot an entire project in black and white, which I always love shooting in—in fact, it was my first love and how I began shooting. Although this wasn’t film, I always try to honor a specific film type and process when I’m creating the final look.” Clarke Smith, creative director; Bryan Ulrich, technical lead; Nadia Pizzimenti, stylist; Taylor Savage, makeup artist; Christa Giulia, producer; Westside Studio, production company; Clarke Agency, ad agency; Branksome Hall, client.

“From a creative photo shoot geared around fashion and youth culture. I’m constantly finding inspiration in my own nostalgia, so youth culture, growing up and loss of innocence all inspire me. When casting, I like finding groups of friends or creating them, putting people together in my version of reality and seeing what happens. It’s a social experience, and I’m just there to document it.” Jaclyn Bonavota, stylist; Leandro Avanco, makeup artist; Christa Giulia, producer.











## NIKKI ORMEROD

“Nikki is incredible with people,” Piacente notes. “And she created stylized shots and beautifully natural portraits. The photographs she captured looked stunning.”

Also in 2018, for a large Canadian financial institution (unnamed while the campaign is pandemic-delayed), Ormerod clicked away with three other photographers by her side to convey a brand-new multicultural look. From about 3,000 models, 200 were chosen for 80 portraits.

Says Hylton Mann, a freelance creative director in Toronto who hired her for the campaign, “Nikki had to stay in touch with hundreds of subjects, juggle clients, face a demanding shoot schedule and still photograph. It was a massive undertaking, and she

Left: “Your World Awaits is a rebranding campaign for **Air Canada** and its new Boeing 787 Dreamliner. The creative had me merging portraits shot over one week in studio onto various landscapes from all over the world. I had to find a way for the two images to work in harmony, as if double exposed but in a perfect way. It was an enormous challenge: sometimes a building or landmark would line up with a face and look like bad teeth or reptile skin. I worked with a retoucher for months, and together we created 130 finals. The successful end result inspired the campaign’s motion spots.” Nicole Ellerton, art director; Mark Lewis, writer; Nick Leadlay, retoucher; Phaedra Kennedy, producer; Westside Studio, production company; J. Walter Thompson, ad agency; Air Canada, client.

“**SickKids vs** is a fundraising campaign aiming to raise \$1.3 billion for a new hospital. I wasn’t sure what to expect when I was asked to shoot this. We had to bring the studio inside the hospital because most of our talent was children undergoing treatment for various illnesses. I photographed 100 kids and staff over two days, portraying them all as fighters. Each child got to take time out of their chemotherapy, surgery or dialysis to come and show the camera what they feel like on the inside—fighters, warriors and survivors.” Natasha Michalowska, designer; Craig McIntosh/Jaimes Zentil, creative directors; Peter Ignazi/Carlos Moreno, chief creative officers; Phaedra Kennedy, producer; Westside Studio, production company; Cossette, ad agency; SickKids Foundation, client.

This page: “An editorial photo shoot of Olympic medalist **Tessa Virtue** for the announcement of her retirement from figure skating. I’ve photographed Tessa over the years for various Olympic and commercial campaigns, and she’s always game to stay a little after our shoot to make something fun and creative. When she announced her retirement, I knew we needed to shoot something that would show a different side of her. We created a persona and decided to shoot an edgy editorial, traipsing all over Toronto and even putting Tessa in a full gown swimming in a pool for our last shot of the day.” Julia Debartolo, stylist; Matthew King, makeup artist; Christa Giulia, producer; Tessa Virtue, client.

“An outtake from a shoot for **Nike** featuring a stand-in. The athlete who we intended to photograph ended up not going for the setting, so we went with a different concept for the shoot, but these images with the stand-in runner ended up being so awesome that I used the light test for my portfolio.” Nike, client.





## NIKKI ORMEROD

handled it famously. She does her own thing but also wants to know what you think and want. Clients just love her.”

And Ormerod loves her work. “I can’t *not* do this,” she says. “I’ve never taken a photo or made a film that I haven’t poured everything of myself into.”

She wants to do more motion, like the four-minute film she made of Canadian poet Rupi Kaur performing her “Broken English,” which aired on *The Tonight Show Starring Jimmy Fallon* on April 28, 2021.

As Toronto’s Hollywood North only grows, there’ll be more film opportunities for Undivided there, and within the company. If they aren’t already doing it, some of their photographers aspire to become cinematographers or directors.

“Our artists are interested in learning from us as well as each other, cross-pollinating their talents so we can foster each other’s symbiotic nature to work together,” says Ormerod. “The most important thing for us is that Undivided holds true. We want it to survive the test of time—and help transform the industry.” **ca**

This page: “**Portrait** taken on the set of a short film I directed titled ‘ir,’ which I created as a way to expand into motion. As a professional photographer, I have always known still imagery. However, my approach has always been closer to moving pictures in the way I direct talent through a scene and create storylines and scripts. For ‘ir,’ I chose to use a recording of a poem called ‘ir’ by Rudyard Kipling read by Dennis Hopper on *The Johnny Cash Show* as the backbone for this piece. I ran shooting like a bit of an open casting, inviting people to come in and interpret the poem’s words—and even create a character to act out. I directed them through these moments and created a short film from the footage.”

“A campaign shot for Coca-Cola brand sports drink **Powerade**. I worked with cc artist Brad Pickard to create a hyperreal world of particles for our athlete to live in. We wanted the air to be filled with tons of tiny droplets. Eventually, I was asked to create a similar world for a commercial featuring soccer player Jozy Altidore.” Jef Moore, art director; Brad Van Shaik, creative director; Jess Willis, chief creative officer; Brad Pickard, retoucher; Christa Giulia, producer; Westside Studio, production company; Mosaic, ad agency; Powerade, client.

Right: “From *Belong To Something Amazing*, a youth-based creative still and motion campaign shot for **Virgin Mobile**. I was asked to travel to Spain to shoot alongside the motion production. Virgin’s brand is dark, cool and fun, so I was able to let loose and literally run around Barcelona with our models, capturing wild and random moments of excitement. The look I was embracing was nighttime, party flash-style shooting, so our shoot days would go from 9 p.m. to sunrise, usually.” Mary Soroka, art director; Fernando Hernandez, creative director; Bryan Ulrich, technical lead; Christa Giulia/Franca Piacente, producers; Alexandra Postans, agency producer; Westside Studio, production company; Leo Burnett, ad agency; Virgin Mobile, client.











## FRESH ARIELLE BOBB-WILLIS

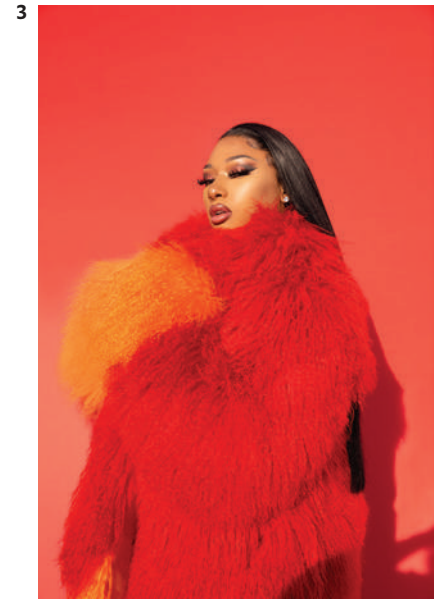


© Ben Hassett

Twisting poses, hidden faces and vibrant colors—these three motifs characterize the otherworldly art of Los Angeles-based photographer Arielle Bobb-Willis, who counts surrealist and fauvist painters among her influences. “In paintings, there’s no limit to what you can do with the body,” she says. “It pushes me to do the same in my photos.” There’s something quite joyful and balletic about Bobb-Willis’s juxtaposition of abstract human shapes with bright colors, as though she’s pulling back the curtain to reveal the complexities of the human experience. Color also provided a formative element into Bobb-Willis’s growth as a photographer; having grown up in New York City and moved to South Carolina for high school, Bobb-Willis began to experience an intense depression. “I developed depersonalization and felt like my body was ... something I was renting,” she says. “Ordinary things that brought me comfort—like my bedroom—[became] uncomfortable, muddy and gray. But when I shot my first roll on a film camera my history teacher gave me, it was sunset, and suddenly my gray, muddy bedroom ... became this soft mix of orange, red, pink and yellow. Photography let me breathe.” Now, Bobb-Willis’s passion lies in uncovering vulnerable, human truths. “Art helps us encounter all the things we might be too afraid to talk about,” she says. “It helps us become more self-aware.”

[ariellebobbwillis.com](http://ariellebobbwillis.com)





1. "Commission for Today at Apple's exhibition *Photo Walk: Taking Portraits on Location*. exhibition. Pictures were shown in stores worldwide as an example of what you can make with the phone." Tyler Jones, model; Apple, client. 2. "For *The New York Times Magazine*'s annual music issue, I shot Billie Eilish in natural light on the streets of Los Angeles." David Carthas/Kathy Ryan, editors; The New York Times Magazine, client. 3. "Megan Thee Stallion for *The New York Times Magazine*'s annual music issue." David Carthas/Kathy Ryan, editors; The New York Times Magazine, client. 4. "Inspired by masters like Jacob Lawrence and Max Ernst, I have developed a visual language that speaks to the complexities of life: the beautiful, the strange, belonging, isolation." Arielle Bobb-Willis, stylist; Daquan Jeremy, model. 5. "For the winter 2019 issue of *Hanatsubaki*, a corporate culture magazine by cosmetics brand Shiseido." Yuko Tsukada, photo editor; Hanatsubaki, Shiseido, client.





## FRESH FERNANDO COBELO



© Lorenzo Morandi

Born in Venezuela and now based in Turin, Italy, illustrator Fernando Cobelo always loved to draw. “However,” he notes, “in Venezuela, there are no creative careers related to drawing and illustrating, so if you had any interest towards creativity from a young age, you are pushed to study architecture—and I did.” After graduating from the Politecnico di Torino with a master’s in architecture and working many “horrible” jobs, as he describes it, “I took a pencil and a piece of paper and began to draw again—it felt so natural!” Now, with many years of practice under his belt, Cobelo explores his own dreamlike, surreal aesthetic in illustrations full of floating perspectives and figures with their eyes closed, a visual signature of his that encourages a sense of intimacy. “I find it important to create empathy with the observer, and one good way to achieve this is by representing their points of view as best as possible,” he notes. “When I need to illustrate [something], I try not to do it literally, but instead [I] substitute some elements with others that are more figurative, creating a symbolic transposition of imagery. This exchange of concepts brings a surreal underpinning to my work.”

**fernandocobelo.com**



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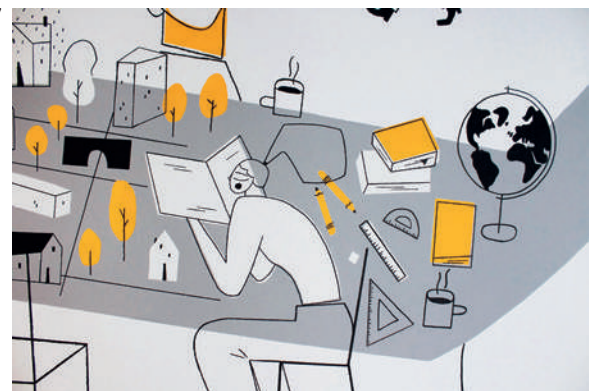
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1. "For the Weekend section of *The Washington Post*: a guide to all the things you can do now that all cultural, commercial and sport facilities are reopening." José Soto, art director; *The Washington Post*, client. 2. "From *Sono qui* ('I am here' in English), a book I created based on the stories of ten immigrants living in Italy today." Luisella Cresto, designer; Print Club Torino, client. 3. "Cover for *Interni* magazine's international English issue dedicated to *Phygital* ('physical-digital') design and object-user relationships." *Interni*, client. 4. "Illustration for Samsung celebrating the International Day of Families. An animated version of the illustration was projected in Milan's Piazza del Duomo." Cheil, ad agency; Samsung, client. 5. "For an article in the *Wall Street Journal*'s Exchange section." Siung Tjia, art director; *The Wall Street Journal*, client. 6. "For *The Washington Post*'s series of articles on managing finances during the pandemic." Maria Alconada Brooks, art director; *The Washington Post*, client. 7. "Mural inspired by the words *cooperation*, *planning* and *design* for Giulia Bertino Architects in Savignano, Italy." Giulia Bertino Architects, client.





## FRESH NAM HUYNH



© Sven Tillack

Stuttgart, Germany-based designer Nam Huynh has his eyes set on the digital avant-garde. Initially, he chose to study communication design at the Staatliche Akademie der Bildenden Künste Stuttgart (the “Stuttgart State Academy of Art and Design” in English, ABK) as a way to enter illustration. However, “the more software skills I picked up during my studies, the less interesting using a pen became,” he recalls. His studies at ABK provided a classical foundation on which Huynh has built his design sensibilities, but it’s what’s coming next and what new media can help designers achieve that interests him the most. “The digital landscape and its potential for visual communication keep changing so fast that I prefer to stay flexible,” he says. “I want to transform fresh opportunities into innovative solutions.” Recently, one of his inspirational sources is memes. “Memes go viral on a global scale and mostly use humor to teach you about something,” Huynh says. “That’s an approach that I dearly miss seeing in our contemporary poster scene—including my own posters!”

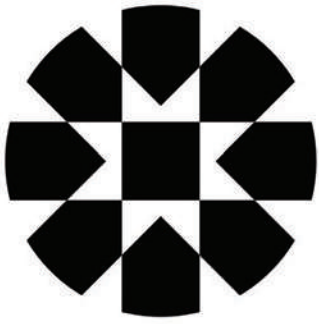
[namhuynh.de](http://namhuynh.de)





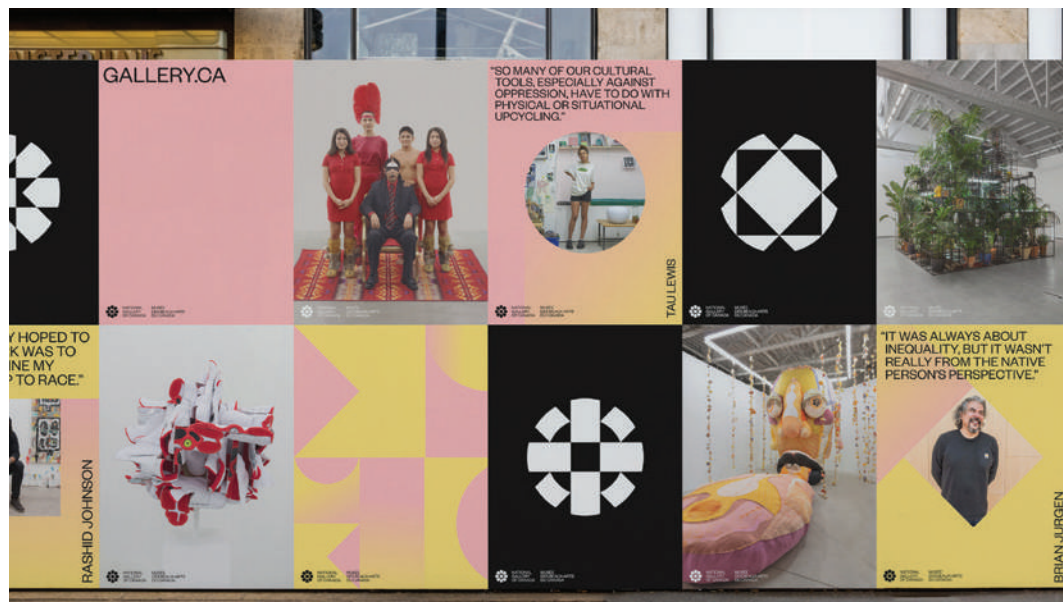
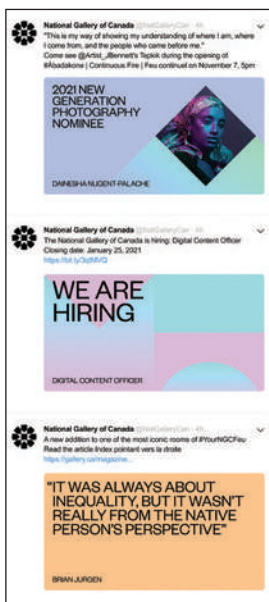
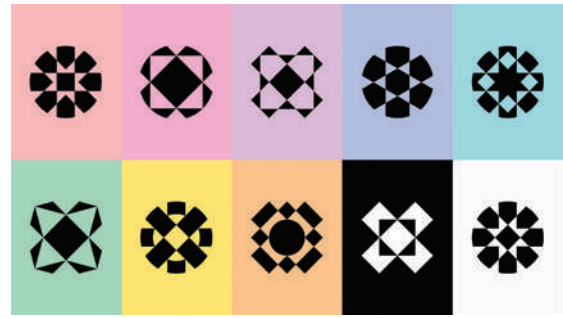
1. "Poster for designer Mark Bohle's solo exhibition *Speculative Grammar*." Mark Bohle, client. 2. "Media content and exhibition design for the installation *Heilbronn in Motion*." Schmutz & Partner/Studio Tillack Knöll, design firms; Forum Heilbronn, client. 3. "Poster for Bix Jazzclub, created in collaboration with designer Jan-David Ducks." Jan-David Ducks/Nam Huynh, designers; Bix Jazzclub, client. 4. "Poster and motion design for music artist Sophia Kennedy's concert at music festival Pop Freaks." Nam Huynh/Sven Tillack, designers; Pop Freaks, client. 5. "Poster for the monthly program held by project space ODAS." Mark Bohle/Nam Huynh, designers; ODAS, client. 6. "Signage and corporate design for Stuttgart, Germany-based art center Kunstverein Wagenhalle." Nam Huynh/Hans-Jörg Seidler/Levin Stadler, designers; Studio Tillack Knöll, design firm; Kunstverein Wagenhalle, client.

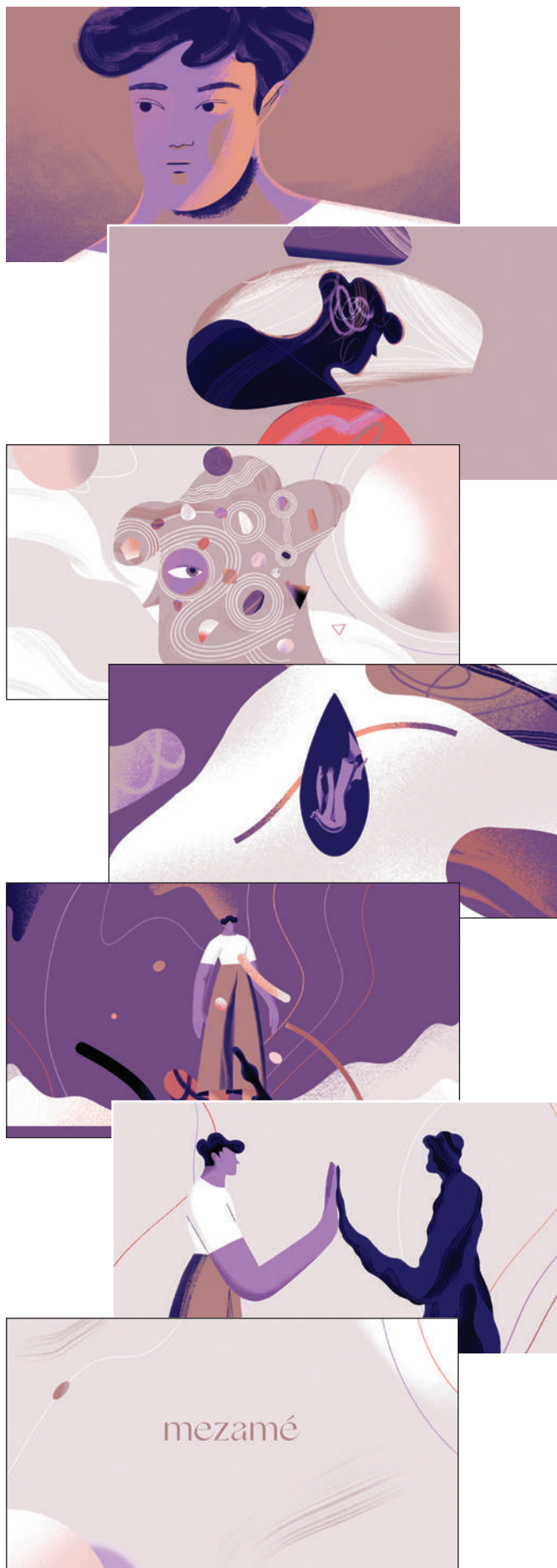




NATIONAL  
GALLERY  
OF CANADA

MUSÉE  
DES BEAUX-ARTS  
DU CANADA





## EXHIBIT

## 1 National Gallery of Canada identity

Understanding its place as a representative of Canadian culture to the world, the Ottawa, Ontario-based National Gallery of Canada wanted to better represent Indigenous voices. New York-based design firm AREA 17 settled on a morphing, kaleidoscopic identity system that unifies a diverse community of artists while championing their individual experiences. “It was clear that the National Gallery was in the process of shifting from a square—linear, apart, separate, Western dominant—to a permeable circle—inclusive, connected, collective, Indigenous worldview,” says strategy director Carolyn Centeno Milton on AREA 17’s realization after conducting interviews with the cultural organization and Indigenous consultants. “We set up a graphic vocabulary from which many variations can emerge,” adds lead designer Benoit Lemoine. “Each shape is unique but part of a harmonious whole. We like the idea that the series of symbols [can] evolve to accommodate new shapes.”

Thomas Squire, designer; Benoit Lemoine, lead designer; Martin Rettenbacher, design director; Kemp Attwood, chief creative officer; David Galar Jiménez/Gerard Mallandrich Miret, motion graphic designers; Carolyn Centeno Milton, senior brand strategist; AREA 17 (New York, NY), design firm; Angela Cassie/Kitty Scott/Sasha Suda/Rosemary Thompson, National Gallery of Canada, clients.

## 2 Mezamé brand film

“Mezamé brand film” 1:53

For Mezamé, a US-based psychological practice specializing in the modality of eye movement desensitization and reprocessing (EMDR), an obstacle lay in explaining this treatment, which harnesses the nervous system and rapid-eye movement to release trauma and anxiety. This led Lisbon-based production company AIM Creative Studios and the illustrators at Adamastor Studio to create this animated film that explains EMDR. “We grounded our storytelling narrative on three main concepts: the therapist-patient emotional journey, the eye as a portal to the mind and the Zen rock garden as a visual metaphor for the human brain,” says Tiago Ribeiro, producer at AIM Creative Studios. These three concepts interact with each other in the film to represent neural pathways, traumatic memories and the journey to mental wellness, all within the context of a dream-like aesthetic that suggests the inner world of the psyche.

Susana Diniz/Pedro Semeano, Adamastor Studio, illustrators/art directors; Alexandre Braga/Alexandre Sousa, animators; Daniela Carvalho/Ricardo Nilsson, motion graphic designers; Siddarth Sinha, colorist; José Teixeira, director; Annie Einan, voice talent; André Aires, music composer/sound designer; AIM Creative Studios (Lisbon, Portugal), audio mixer/music company/production company; Tiago Ribeiro, producer; Mezamé, client.

We’re looking for new, outstanding collateral, packaging, print ads, television commercials, direct mail, books and exhibits. For submission details, visit [commarts.com/submissions](https://commarts.com/submissions).



## 1 HBO Max installation

An interactive installation by New York-based experiential design firm HUSH for AT&T's retail stores, *The Orbit* showcases HBO Max's extensive catalog. "The content moves on X, Y and Z axes that help create the feeling of infinite space in all directions," says HUSH's founder David Schwarz. "[As] *The Orbit* tracks users' body movements, it knows where their eyes and head are at all times, ... [translating] that into the movement of interface ... that mimics the real world."

Ryan Rowlett, art director; Chris Schnaars, interactive designer; Meghna Raghunathan, user experience designer; Garrett Johnson, creative director; Ben Benjamin/James Dennis/Pete Doherty/Max Goldberg/Derek Little/Anton Marini, Special Circumstances/Nicole Messier, HUSH/Harvey Moon, mb Labs/John Noonan, HUSH/Raphael Palefsky-Smith/Josh Peterson/Blake Rutledge, HUSH/Matt Smith, HUSH, developers; Foxhole QA, quality assurance; Adam Berg/David Crumley/Joshue Ott, HUSH/Joel Vigorito, technology directors; Joel Watkins, animator; Adam Kruckenberger, sound designer; Huating Yu, production designer; Megan Shea, producer; Tonian Irving/Essie Nagler, senior producers; Kristen DiCamillo, executive producer; Erin Smyth, curator; Elliott Lavi, HUSH/Dan Mannino/Danielle Towslee, HUSH, architects; Pinnacle/SNA Displays/Twenty Four 7, fabricators; Evette Anthony, production manager; Rekonstrukt, development partner; HUSH (New York, NY), project design and development; AT&T/HBO Max, clients.

## 2 Vegensy packaging

Taking visual cues from 20th century collages, Moscow-based design firm SLD rebranded Vegensy vegetable chips to praise its customers for making healthy choices. "We did some research and realized that everyone blames themselves for eating something unhealthy," the design firm says. "The main illustrated element works as an eyecatcher on the shelf, and when the customer picks up the package, we deliver messages based on our insights into their motivations for doing so."

Polina Ivanova, designer; Galina Belozerova, senior designer; Edgar Kirei, design director; Alexander Chumachenko, creative director; SLD (Moscow, Russia), design firm; Vegensy, client.

## 3 MINI "MINIMALISM" campaign

Made in collaboration by ad agencies Serviceplan Group, Serviceplan Campaign and Serviceplan Middle East, this ad campaign distills the graphic essence of MINI into a series of minimalistic ads. "We tried to use what makes the brand timeless ... to create a feature communication built from the iconic MINI logo's wings," says Patrick Matthiensen, managing partner at Serviceplan Campaign. "[Those stripes became] versatile design elements [communicating] the new features and assistants, as simplistic and iconic as the car itself."

Tudor Cucu, Serviceplan Group, art director; Kunal Gagwani, Serviceplan Middle East, senior art director; Philip Ziegler, Serviceplan Group, writer; Linus Brandes, motion graphic designer/editor; Pavel Bondarenko/Daniel Steller, Serviceplan Campaign Hamburg, creative directors; Leif Johannsen/Patrick Matthiensen, Serviceplan Campaign Hamburg, group creative directors; Akhilesh Bagri, Serviceplan Middle East/Jason Romeyko, Serviceplan Group, executive creative directors; Alex Schill, Serviceplan Group, chief creative officer; Michael Wilk, Serviceplan Group, chief creative officer; Michael Wilk, Serviceplan Group, worldwide creative director; Denis Elmaci, sound designer/music; Serviceplan Campaign (Hamburg, Germany), ad agency; Jochen Becht, acmc Dubai, client.

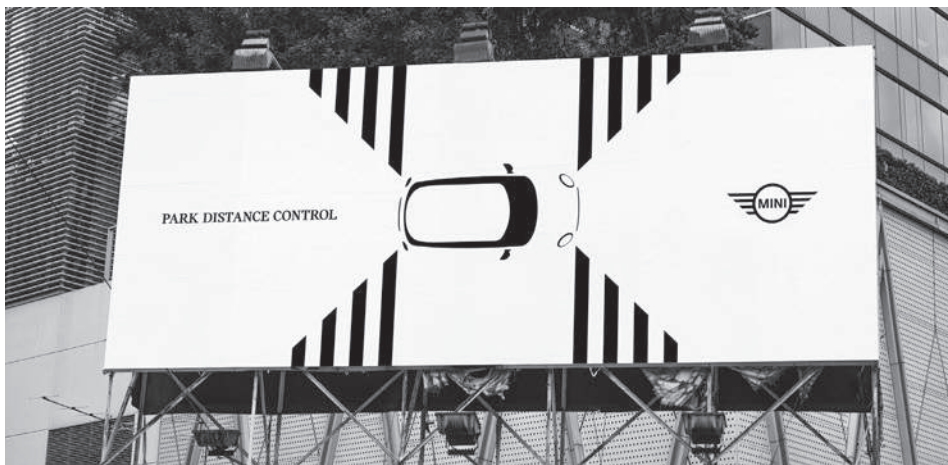
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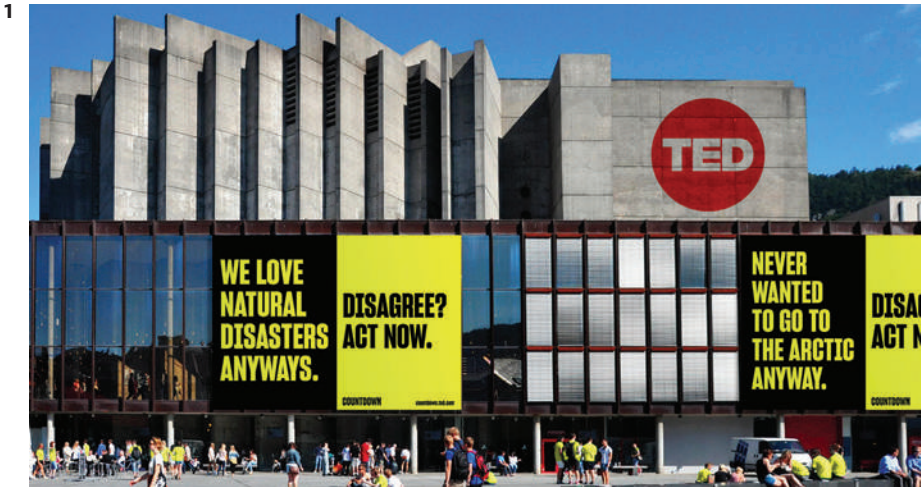
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## EXHIBIT

### 1 TED Countdown branding and campaign

When designing for TED's initiative to unite the world in the fight against climate change, New York-based design firm &Walsh knew that a shocking approach would be necessary. "People are used to drowning out climate warnings, so we wanted to find a way to grab people's attention and get them to listen," says Jessica Walsh, &Walsh's founder and creative director. A countdown marquee serves as the main visual motif, which speaks to the issue's urgency, and an ad campaign that startles viewers with apathetic messaging like "We love natural disasters anyway," communicating that climate change will not be solved for us.

Jada Akoto/Carlos Bocai/Soomin Jung/Lucas Luz/Oscar Maia/Maricruz Meza/Bruno Moncada/Kitron Neuschatz/Jeremy Rieger/Matthew Roop/Sanchit Sawaria/Yijia Xie, designers; Rachel Denti/Elinor O'Brien, lead designers; Samantha Galvao/Stephanie Halovanic/Shaneika Johnson-Simms, writers; Jessica Walsh, creative director; Gabriel Morala Maldonado/Nacho Velasco, 3-D animators; Kenny Brandenberger/Heewon Kim/Lucas Luz/Alex Slobzheninov/Anthony Velen, animators; Pedro Portellano, Bruma fx, music; Max Slonim/Lauren Walsh, strategy; Allison Raich, producer; &Walsh (New York, NY), design firm; Chris Anderson/Mike Fernia/Logan McClure Davda, TED clients.

### 2 Océano FM campaign

Radio station Océano FM sought an ad campaign that would help it stand out from the noise of digital platforms like Spotify and Apple Music, which are increasingly pushing traditional radio to the margins. Inspired by a common experience among drivers listening to the radio, Montevideo-based ad agency Amén created a campaign where listeners transform into the artists they hear. "We found that rear-view mirrors were the simplest way to visually represent our insight," say Mathias Gamarra, art director and creative director, and Carolina Gelfont, creative director at Amén. "The mirror reflects who we are when we listen to the music that moves us."

Felipe Garat, art director; Rodrigo Gastán, writer; Mathias Gamarra/Carolina Gelfont, creative directors; Nacho Vallejo, chief creative officer; Eugén Core, photographer; Leonardo Strada, digital imaging; Milena Guillot, planner; Mikaela Corengia, producer; Amén (Montevideo, Uruguay), ad agency; Pablo Lecueder, Océano FM, client.

### 3 Animal Alliance of Canada film

"Bill 156" :60

With little fanfare, Ontario's legislative branch passed Bill 156, which lets Ontario farms and agribusinesses conceal inhumane conditions for financial interests. To raise awareness of this bill for nonprofit organization Animal Alliance of Canada, Toronto-based animators Polyester Studio created this film as a call to action, encouraging viewers to donate and fight the bill. "We felt like taking a warmer, more approachable illustrative look would ... create a more actionable response," says Polyester Studio's creative director Jeremy Dimmock. "We still paid homage to the dark subject ... by mixing pinks and acidic green tones for a slightly unnatural look."

Sarah Abbott/Sasha Bogolyubova/Lily Chiao/Ines Fragueiro/Daniel Hwang/SJ Lee/Marylou Mao/Jakub Szczesniak/Tianyi Zhang, animators; Egin Kongoli, writer; Jeremy Dimmock, creative director; Glenn Thomas, contributing artist; Jakub Szczesniak, colorist; Roger Lima, White Noise Lab, music/sound designer; Robyn Smale, producer; Polyester Studio (Toronto, Canada), production company; Lia Laskaris/Jordan Reichert, Animal Alliance of Canada, clients.



## 1 Taylor & Smith Whisky packaging

Based in Hobart, Australia, artisan distillery Taylor & Smith takes a distinct approach to crafting its spirits, infusing them with the botanicals in its Tasmanian surroundings. This inspired Hobart-based designer, art director and strategist Megan Perkins to create packaging for the distillery's whiskey that reflected its ethos. Unique in its 360-degree design, the Taylor & Smith Whisky bottle comes in a transparent product display box that not only generates pride of place in customers' collections but also acts as a sundial. "Sunshine is a metaphor for the smooth, warming spirit and is central to the packaging and launch campaign that champions the golden liquid," Perkins explains. "The colors reflect the key ingredients and their environmental influences: single malt barley, pristine glacier lake water, the sun and the clear blue sky of Tasmania." Notably, the packaging and campaign that accompanied the release of Taylor & Smith Whisky eschewed the typically masculine aesthetic associated with whiskey while not alienating traditionalists. "We gathered insights into the growing number of female whiskey drinkers," says Perkins. "I loved the opportunity to champion author Sam George-Allen and chef Analiese Gregory as brilliant Tasmanian whiskey-drinking women and brand ambassadors."

Megan Perkins (Hobart, Australia), designer/art director/strategist; Natalie Smith/Ben Taylor, Taylor & Smith, clients.

## 2 West typeface

For West, a sans serif font in eighteen weights from Berlin-based foundry Fontwerk, type designer Daniel Perraudin wanted to create "open" letterforms that would invite applications in display and editorial text alike. Drawing inspiration from classic fonts like Kabel, Erbar Grotesk and Futura—as well as contemporary fonts like Hannes von Döhren, Christoph Koeberlin and FontFont Type's FF Mark and Berton Hasebe's Platform for foundry Commercial Type—Perraudin struck a balance between traditional and novel ideas of sans serif fonts. "Contemporary geometric sans serifs are either all alike or strenuously 'new,'" Perraudin notes. "West combines both: it's timeless enough to work in a plethora of surroundings yet is compellingly contemporary." West's versatility, however, belies the complexity of its letterforms' proportions, which become more apparent in lighter weights. "If you compare the narrow *a* or *s* with the rather wide *g*, you'll see that these details are very prominent in the hairline weight but disappear in the black," Perraudin says. "Getting these proportions ... to work evenly across all weights—or rather, *regressing* the weight—was tricky. I'm happy with how this ... makes West stand out from the vast majority of geometric sans serifs."

Daniel Perraudin (Berlin, Germany), typeface designer; Keenly, motion graphic designer; Anja Knust, designer; Ivo Gabrowitsch/Daniel Perraudin, writers; Andreas Frohloff, contributing artist; Andreas Frohloff/Christoph Koeberlin, producers.

1



2

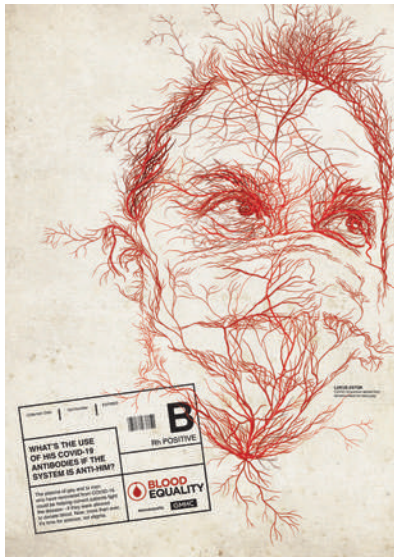
**Combining conciseness and pragmatism, West is available in nine static weights – or everything in between as variable fonts.**

18 Styles



West Hairline *Italic*  
West Thin *Italic*  
West ExtraLight *Italic*  
West Light *Italic*  
West Regular *Italic*  
West Medium *Italic*  
West Bold *Italic*  
West ExtraBold *Italic*  
West Black *Italic*





“

The best work is in a class by itself. Some people say everything has been done before. No, it hasn't.” —Liz Paradise

# ADVERTISING ANNUAL 2021

“

I was really happy to see that in a tough year, there was still a serious amount of 'I wish I'd done that from the comfort of my WFH setup' range of ideas.” —Colin Hart





# McDonald's "Lights On" outdoor poster series

"Yes, great design and print ads are still a thing. McDonald's continues to prove the power that arises from building a visually iconic brand over time. Beautiful enough to be a Mondo original, this is a message perfect for the times and does what an outdoor poster should; communicate clearly, quickly and memorably." —**Danny Robinson**

**An optimistic reminder to McDonald's customers that as long as their lights were on at home, McDonald's lights would be on too, to deliver those little lifts that are needed more than ever.**

*Responses by Andrew Long, creative director and copywriter, Leo Burnett:*

**How long have you been working with McDonald's?**

We're incredibly lucky because Leo Burnett has been working with McDonald's for decades now. During that time, we have built up a brilliant partnership based on trust, which really shows in the creative work we produce together. Outdoor has always been a strong area for the brand, and over the years, there have been a long list of brilliant poster campaigns, so the bar we set for ourselves was high.

**I love how you used both the color and shape of the iconic Golden Arches to represent food delivery and staying at home.**

**How did you come up with these visual metaphors?** The Golden Arches represent a beacon of joy for millions of people in Britain. We wanted to take that thought and create something that felt celebratory and optimistic. The simplicity of just using half of the



logo to represent the delivery journey was neat and tidy. But for us, what really elevated this piece was using the same line to represent the customer at home as well. It made the brand and the occasion feel intrinsically linked, which is what it is all about with McDonald's.

**Where did the idea for this campaign come from?** This wasn't really an answer to a typical brief—more a proactive response to a specific moment in time. The United Kingdom had just been placed into another national lockdown, so the idea to find a confident



“Arch-vertising has seen so many variations and winners, yet this one is refreshing as it is contextual and relevant to the moment.” —Deepesh Jha

yet humble way to let customers know that we were still here to deliver those little lifts they look forward to felt timely and relevant. The clients at McDonald’s are a brilliant team that truly believes in the power of creativity. Of course, there were discussions about how much logo we saw and if we should add the McDelivery icon. But in the end, we all knew the true impact of this piece comes from the confidence and understated simplicity of the message.

**Was it challenging to implement an out-of-home campaign during periods of covid lockdown?** For better or worse, we’ve all adapted really quickly to the challenges of creating work during lockdown. We kept in constant communication with each other while we were in production, which helped a lot. The difficult thing with any form of craft work is that it is way more efficient when we’re sat with a designer, doing the endless nudging, sizing and experimentation that makes something perfect. That process is inevitably a little more disconnected, but with a little extra effort and complete trust in each other, we can still get to the right end result with no compromises.

**Where did the campaign run, and what has been the response?** The campaign ran across the United Kingdom and the response

has been truly amazing. We’re all incredibly humbled by the number of creative awards it has received, but what really makes us happy was seeing the reaction from the public who would tweet about it, snap pictures or even request prints for their homes. We believe in populist work at Leo, and the fact that this campaign captured the imagination of the nation—as well as the juries’—is the perfect outcome.

James Millers/Will Rees, art directors  
 Andrew Long, writer  
 Andrew Long/James Millers, creative directors  
 Mark Elwood, executive creative director  
 Chaka Sobhani, chief creative officer  
 Sam Kallen, illustrator  
 Siobhan Mulcahy, agency producer  
 Leo Burnett (London, United Kingdom), ad agency  
 McDonald’s, client



# Extra Gum “For When It’s Time” television commercial

“A dialogue-free narrative with tons of well-conceived details (multiple viewings are a must), just the right song, “It’s All Coming Back to Me Now,” each scenario featured the perfect expression of what it feels like to finally be free to roam. Just the right amount of product shots reminds us that Extra is the sponsor of getting back together again.” —**Danny Robinson**

**This global, viral film for Extra Gum celebrates our return to society and reminds people of the importance of fresh breath as we reunite.**

*Responses by Josh Gross and Pedro Pérez, co-chief creative officers, Energy BBDO:*

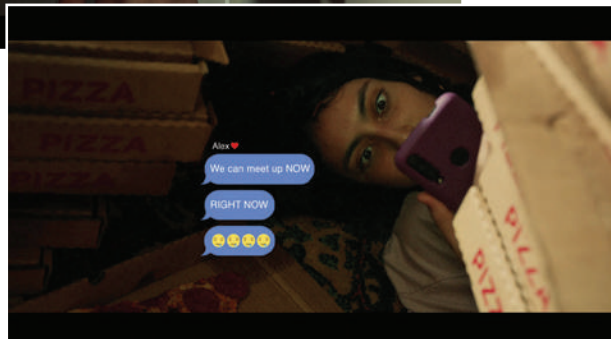
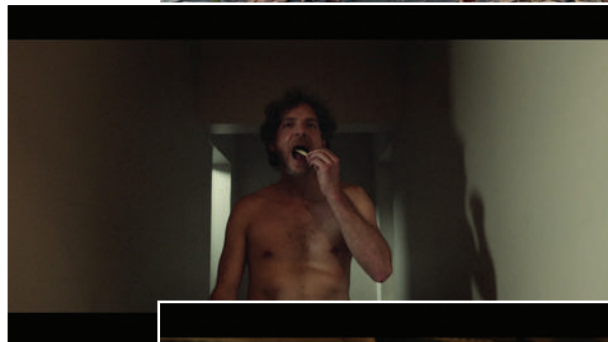
**How long have you been working with Wrigley?** “We’ve been working with Mars Wrigley since we joined BBDO seven years ago,” says Pedro Pérez. “However, it has been a client of the agency for more than 85 years.”

**How did you come up with this idea?** “As the world started to consider a return to some sort of normalcy, we saw a massive cultural opportunity to remind consumers that chewing gum used to be a thing,” says Josh Gross. “The clients’ reaction were basically: ‘Let’s go and make this now.’”

**Did you encounter any challenges during the commercial’s creation?** “There were too many challenges to count,” Gross says. “But as an agency, we had already figured out how to do remote shoots with our amazing production department and great production partners. Our clients were also totally committed, so together, there wasn’t a challenge we couldn’t overcome.”

**My favorite moment from the commercial is when an actor emerges from a pile of pizza boxes in one comically impossible motion. How did you come up with the imagery for the shot?** “We love that shot too,” says Gross. “It was one of the first vignettes we thought of, actually: people emerging from mountains of takeout boxes. Nick Ball, our director, added the detail of the actor magically springing to life, which made it so much better.”

**How was it balancing comedy with empathy for people’s pandemic-related stress?** “The balance was something we talked about every single day,” says Pérez. “That’s why the film takes place ‘sometime in the not too distant future.’ It’s not quite real, even though we want it to be. It’s funny but also kind of hits you emotionally, because it taps into that yearning we all have to be back together.”



“There was so much sensitivity around covid (rightly so for the most part) but this ad injected some much needed wit, fun and positivity.” —Colin Hart



**Where did the commercial run, and what has been the response?** “The film ran online,

on TV and went viral on social.

The response has been overwhelmingly positive. Our

two-and-a-half-minute-long film has retained an average

view time of one minute and

52 seconds. It’s been viewed more than 6 million times,

garnered 250 million impressions from earned media coverage

and has more than 500 million campaign impressions.”



Monique Kaplan/Colin O’Toole/Lucas Owens/Hansel Quintela, creative directors

Kenny Blumenschein, executive creative director

Josh Gross/Pedro Pérez, co-chief creative officers

Lianne Sinclair, managing director, creative

Jaehyuk Choi, designer

Gina Stevanovich/Frank Tavalino, consultants

Hung Vinh, design director

Lucie Lavrard/Elle O’Malley/Emma Rehnberg, developers

Nick Ball/Max Morales/Lauren Randall/Katherine Vicari, directors

Seamus McGarvey, director of photography

Mariellen Golfs, casting

MPC, colorist

Machine Sound, sound production

Sol Montalvo, stylist

Veronica Romero, production designer

Ryan Smith, strategy

Annie Burger/Karen Chen, producers

Karolina Barej/Daniel Kuypers, music producers

Emma Wilcockson/David Zander, executive producers

Jeff Adkins, principal

Kate Gothing/Leslie Whitehurst, project managers

John Pratt, head of production

Flare Chicago/MJZ, production companies

Goodgate Productions, production service company

Blockhead, visual effects company

Final Cut, post-production company

icf Next, media agency

Energy BBDO (Chicago, IL), ad agency

Chantal Barcelona/Rankin Carroll/Brad Cole/Chanel Gant, Mars Wrigley, clients





# Dove “Courage is Beautiful” television commercial

“There have been thousands of covid-related campaigns, but what strikes most about this one is its authenticity. The realness shines through. Sometimes the finest craft is to not craft it at all. For a brand that continues to challenge and redefine our definition of beauty, this was timely, heroic and beautiful.” —Ali Rez

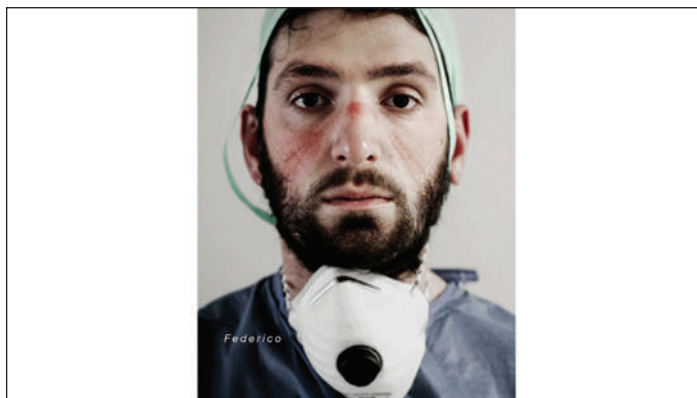
**To show Dove’s commitment to support frontline workers, Ogilvy used images collected from around the world to create a hero film—a montage of healthcare workers along with the statement ‘Courage is Beautiful.’**

*Responses by Tom Kenny, chief strategy officer, Ogilvy Toronto; and Daniel Fisher, global executive creative director, Ogilvy and wpp:*

**How did you come up with this campaign?** In the early days of the covid-19 pandemic, soap was on the frontline of this war to stop its spread. With governments paralyzed, Dove—as one of the world’s biggest soap brands—knew it had an obligation and a duty to help. As part of a \$7.5 million global commitment to support healthcare workers, Dove began donating personal care products, soap, sanitizer, bleach and food to hospitals. This project started as a brief to raise awareness for that commitment.

**How did you settle on the idea of using selfies of healthcare workers?** As the situation worsened, some frontline workers started posting pictures on social media of their exhausted faces, bruised by protective masks after double shifts—not for pity, but as a wake-up call to the rest of us to take this seriously. These posts brought the severity and reality of the pandemic to life in a way government messaging wasn’t; they also epitomized the strength, resilience and commitment of frontline workers. We wanted our campaign to underscore the bravery of the sacrifices these frontline workers were making and the depth of gratitude that so many of us around the world felt.

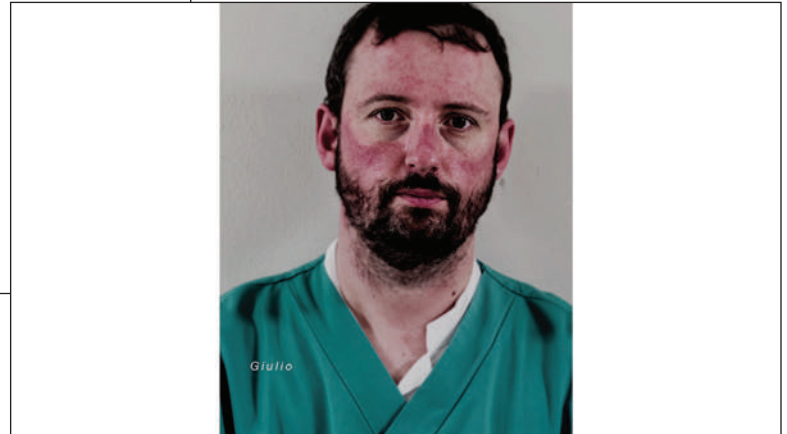
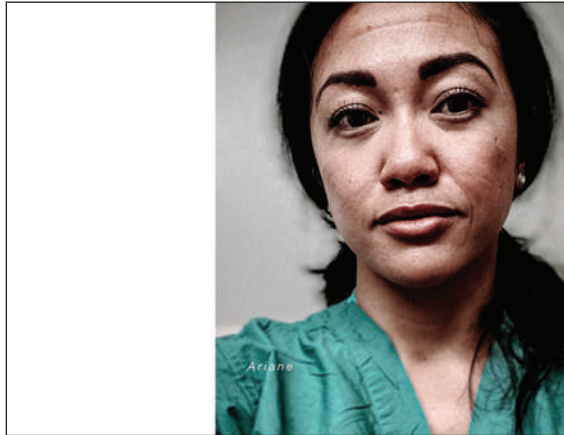
**This hero film is one part of a multimedia campaign. How many different media did the campaign cover?** In addition to the hero film, which appeared on tv and across social media, there were also numerous cutdowns and static executions that appeared in ooh, print, social and online media. We wanted our message to be timely, so we didn’t launch the campaign in all media or in all markets at once. The campaign initially launched in North America on social and tv, and then in the weeks to come, we added mediums and additional countries, [ultimately running] in fifteen



different countries. We wanted it to feel bespoke to each country, so as much as possible, we tried to include images of frontline workers from the country it was running in.

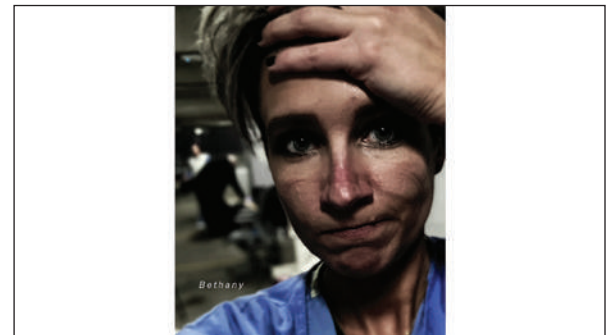
**Were there any challenges you encountered during the creation of the film?** Our biggest challenge came from our desire to get our campaign out into the world in a timely fashion, which meant coordinating multiple moving pieces at once. As we rapidly moved into production, we simultaneously began the process of sourcing images of frontline workers, obtaining their permission for usage and creating our launch film. Over the course of a frantic 72 hours, we reached out to dozens of frontline workers around the world across multiple social media platforms, obtaining their permission

“I love [Dove’s] Courage is Beautiful work. It was the perfect collision of what its brand stands for and a moment in time. However, the most inspiring part was that it backed its message with action by donating to [nonprofit humanitarian organization] Direct Relief.” —Katy Hornaday



for usage and creating our launch film. New images ... were immediately sent to our editors, who worked around the clock on the film. The only reason we were able to turn production around as quickly as we did was because, from the outset, the campaign had been a collaborative effort between Ogilvy Toronto and London. Both teams worked in concert so that while Toronto slept, London was hard at work, allowing us to work virtually around the clock.

**Where did the film run, and what has been the response?** On social, the campaign garnered unprecedented engagement rates in all markets. In Canada alone, we tripled category engagement benchmarks by more than 220 percent on Facebook and more than 200 percent on Twitter. We had a 99-percent positive sentiment on social, and within the first 24 hours of launch, our hashtag was used 360,000 times. The campaign generated 2 billion global earned impressions and 275 news reports, including coverage on *cbs This Morning*, *NBC*, *Glamour*, *CNN* and *Today*. An omnibus survey in Canada showed significant uplift on equity with a fifteen-point brand affinity increase and an eight-point increase in main equity attribution.



Pam Danowski, associate creative director  
 Didier Tovel, SNDWRX, creative director  
 Christian Horsfall, group creative director  
 Daniel Fisher/Juliana Parascio, Ogilvy London, global creative directors  
 Brian Murray, chief creative officer  
 Paul Ferdenzi, Unit Post/Billy Mead, tentthree, editors  
 Nathan Olszewicki, Outsider Editorial, assistant editor  
 Ben Kay, wpp, London/Tom Kenny, chief strategy officers  
 Chloe Jahanshahi /Matthew Jones/Jonathon Nixon/Sarah Thomson, Ogilvy London, art producers  
 Marie-Pierre Toure, agency producer  
 Kristina Anzlinger, Outsider Editorial/Darryl Bolton, Unit Post/Ed Hoadley, Tentthree/Alison Lawee, SNDWRX, executive producers  
 Jo Papayyianni, Unit Post, post-production producer  
 Big Sync Music, music company  
 Ogilvy London/Ogilvy Toronto (Toronto, Canada), ad agency  
 Unilever, client





# Société de l'assurance automobile du Québec "Slower" public service radio commercial

"Radio always astounds me as to how much space it gives for creativity. It's always a step up if the spot goes beyond just a brilliant script itself and plays with the construction of the audio track: this spot is a fantastic demonstration of literally slowing down the audio in inverse proportion to how dangerous driving is when you speed up. Brilliantly simple and incredibly effective." —Ali Rez

**A public service message on the importance of slowing down on the road.**

"Slower" :30

Anncr. 1: (very quickly) This morning, near a school, a car hit and killed a young boy.

Anncr. 2: Slower.

Anncr. 1: (quickly) This morning, near a school, a car hit and badly injured a young boy.

Anncr. 2: Slower.

Anncr. 1: (at normal speed) This morning, near a school, a car hit and slightly injured a young boy.

Anncr. 2: Even slower.

Anncr. 1: (slowly) This morning, near a school, a car honked at a young boy. Slower is safer. The government of Québec.

**(very quickly)**

**This morning, near  
a school, a car hit and  
killed a young boy.**

*Responses by Nicolas Boisvert, partner, creative director, lgz:*

**How long have you been working with Société de l'assurance automobile du Québec?** Ten years, since 2011.

**Where did this idea come from, and how did the client react to your pitch?** We actually got this idea from reading a news article that detailed the effects of speed in car accidents. We understand that the speed of a vehicle directly influences the outcomes of an accident. Slower speeds result in less severe impacts. The article kept elaborating on how collisions affect people and vehicles at different speeds, clearly showing that as drivers slowed down, the collisions became less severe and less lethal. We took this idea and wanted to gradually show how reducing speed can be the difference between a lethal accident and one that is completely avoided. We're fortunate to have bright and open-minded clients. They're

subject-matter experts, and they are in tune with their target audiences. When our ideas can convey the right messages in a novel way, we don't have to mount a huge sales pitch—they get on board and commit.

**The spot presents a fascinating take on the audio-only medium because it's so poignant. How did using sound inform the conceptualization of the spot?** Radio is particular in the way that it can seize emotion. With very little, and in a matter of seconds, we can immerse the listener in a moving, memorable moment. In this case, the message begins with a captivating headline that pulls attention. We then follow up in a shocking and totally unanticipated way. The lack of fanfare or visual cues places a heavy emphasis on the words and the story. And that is the beauty of the radio ad: if we can catch and maintain the listener's attention, their own minds do most of the work in creating and "living out" the scenario.

**(quickly)**

**This morning, near a school,  
a car hit and badly injured  
a young boy.**

“Brilliant use of the medium to make a powerful point. They turned the typical fear tactic on its head, making you hyperaware of the reward in slowing down.”

—Liz Paradise

**We’ve seen a decline in radio submissions as streaming visual media has become ubiquitous. Do you think there are still advantages to working with radio?** Yes! There are huge

advantages. With more than 20 years of experience working in this industry, radio has always been my favorite medium. It’s exceptionally flexible. The production processes for ads on tv or internet are very expensive and usually take weeks before things can get rolling. For radio, we can come up with an idea on Monday and

**(at normal speed)**

**This morning, near a school,  
a car hit and slightly injured  
a young boy.**

“This is just really smart and makes me think. A clever way to make a very simple point.” —Colin Hart

**(slowly)**

**This morning, near a school,  
a car honked at a young boy.**

have it on the air by Wednesday—not even exaggerating. The costs of putting together a radio ad are a lot less imposing. I feel that clients are more willing to try out new ways of distinguishing themselves, considering the lower financial risks. People have been sounding the death knell on radio ads for decades, but now, I get the impression that with all the digital platforms that are available, it leaves a lot *more* space to reach out to people through audio.

**Where did the commercial run, and what has been the response?** The radio ad was broadcast on commercial radio throughout the province of Québec. A survey was done following the campaign in which we found out that 53 percent of people who drive their car every day remembered the message and 81 percent said they loved it.

**Slower is safer.  
The government  
of Québec.**

Luc Du Sault/Camille Gagnon, art directors  
Nicolas Boisvert, writer  
Luc Du Sault, creative director  
Guillaume Houde, sound engineer  
BLVD, sound production  
Alexandra Laverdière, strategy  
Isabelle Fonta, agency producer  
Alexandra Laverdière/Camille Savard, project manager  
lg2 (Québec, Canada), ad agency  
Patrice Letendre/Anne Marcoux, Société de l’assurance automobile du Québec, clients



# Heinz Ketchup Puzzle non-traditional advertising

“This one is special as it takes the core brand value and brings it alive in a current context. I wish I had thought of it. This is how advertising brings the brand closer to the consumer.” —Deepesh Jha

**Famous for their slow pouring ketchup, Heinz has created what might be the slowest puzzle ever made—570 pieces all in identical Heinz Ketchup red.**

*Responses by Mike Dubrick, national creative director/partner; Geoff Baillie, copywriter; and Zachary Bautista, art director/associate creative director, Rethink:*

**How long have you been working with Heinz?** Three years.

**What inspired you to tap into the popularity of puzzles during the stay-at-home zeitgeist?** In the early days of the pandemic, brands were putting out platitudes like “We’re here for you” or “We’re all in this together” that didn’t seem to do much for anyone’s anxiety. Heinz is a lighthearted brand, so we wanted to steer clear of a sober pandemic response. Then, puzzles started trending as a slow, soothing activity to pass the time. Since Heinz is notoriously slow to pour, it felt natural to tap into this cultural moment of people doing puzzles to keep them busy and calm themselves down.

**It might seem risky to some clients to create a nontraditional ad that is also as challenging as the Ketchup Puzzle proved to be. Did it take some time for Heinz to accept it?** This project wouldn’t have happened if we didn’t have great clients who were receptive to breakthrough creative. When we shared the idea with Brian Neumann, senior brand manager for Kraft Heinz, he saw the potential in it right away and made sure nothing got in the way of us getting it out into the world while puzzles were still trending.

**How did word of the puzzle spread?** People’s familiarity with the brand did a lot of the heavy lifting for us. Everyone knows Heinz is slow, so when you hear it’s making the slowest puzzle ever—printed entirely in its iconic red—it clicks right away. It’s the kind of simple idea we’re always striving for: one that puts a twist on a cultural trend and connects it to the attributes of a brand.

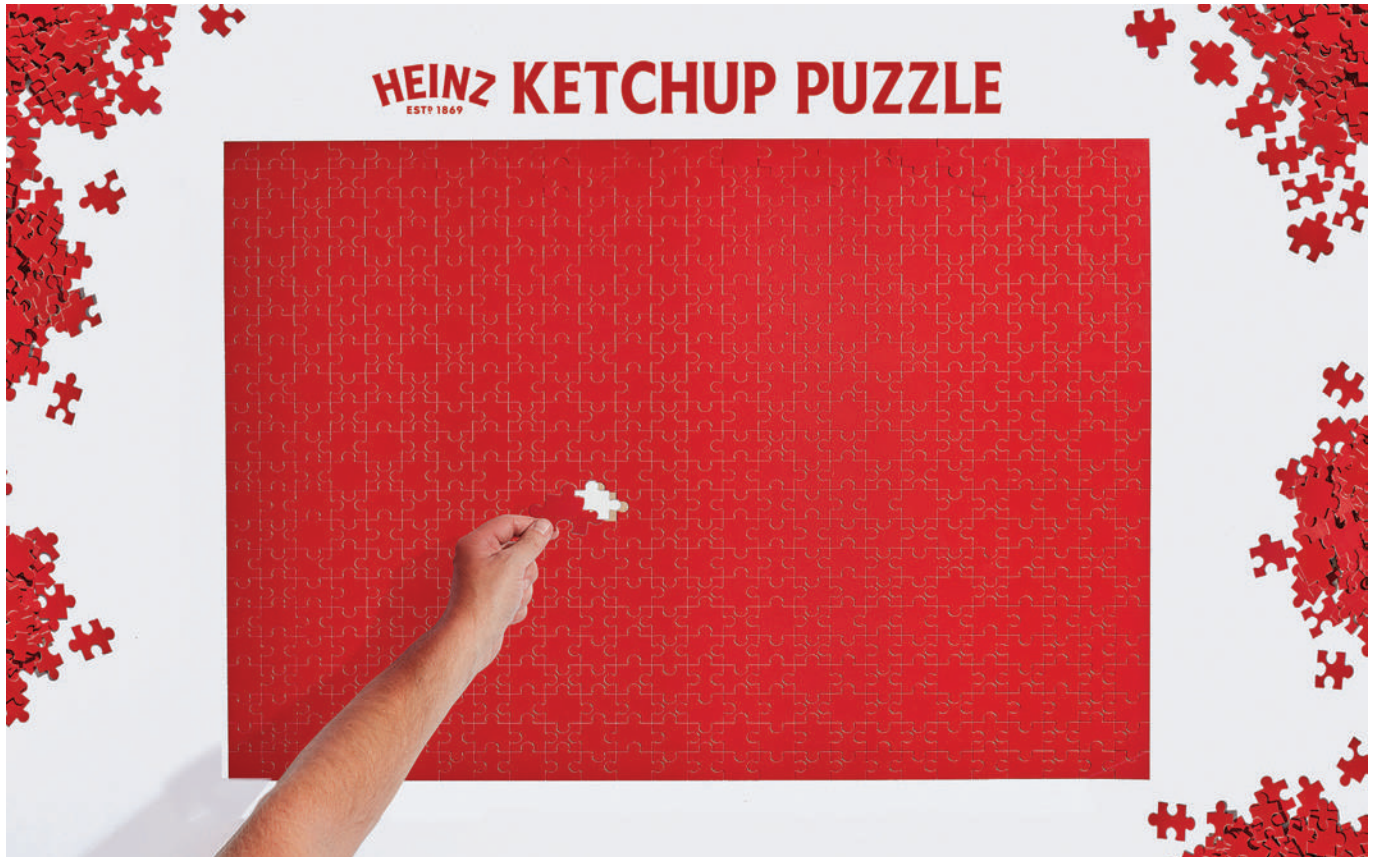
**Were there any specific demands that made this project easier or harder?** Production was tough to navigate in the early stages of lockdown. We were lucky that printers were considered



essential workers, so it was possible for us to use our connections and get the puzzle printed and assembled with a quick turnaround.

**How did it feel seeing Jimmy Fallon talk about the Heinz Ketchup Puzzle on *The Tonight Show with Jimmy Fallon*?** What we strive for in every campaign is for it to be talked about organically. Seeing the Heinz Puzzle trending on Twitter, being shared on Instagram or being brought up in our Facebook chats with our moms, that’s how we measure the success of the idea. When we have enough social chatter to put us on Jimmy Fallon’s radar, it’s the cherry tomato on top.

“The Heinz Ketchup Puzzle was culturally relevant. People were stuck at home, and many were bored. The idea ties nicely to its pov as a brand—that good things take time. It was funny, entertaining and visually iconic, and it expanded beyond traditional advertising into a product that was sold. And I believe some of the sales were donated to [nonprofit] Feeding America. Win-win.” —Mira Kaddoura

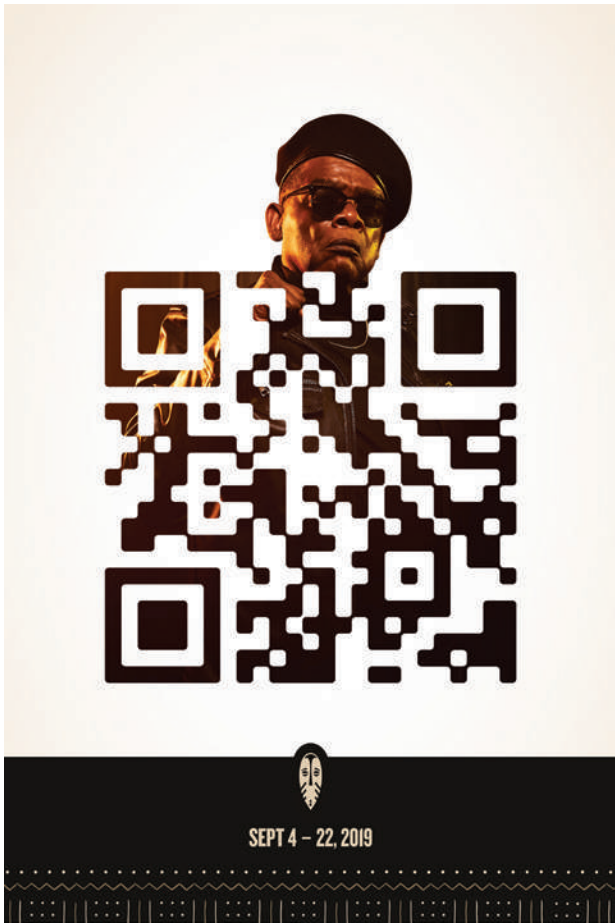


“Great effort to create relevance during the pandemic. Heinz is all about patience, and what a fun way to reinforce that.”

—Liz Paradise

Zachary Bautista, art director  
Geoff Baillie, writer  
Joel Holtby, creative director  
Mike Dubrick, executive creative director  
Aaron Starkman, chief creative officer  
Erin Maguire, designer  
Alex Butt/Chris Robinson, photographers  
Tyler Erdelac, editor  
Art Mullin, sound engineer  
Sean McDonald/Julian Morgan, strategists  
Narine Artinian/Todd Harrison/Anna Tricinci, producers  
Proprint Services/Vapor Music, production companies  
Salt, digital agency  
Rethink (Toronto, Canada), ad agency  
Kraft Heinz Canada, client







## POSTERS

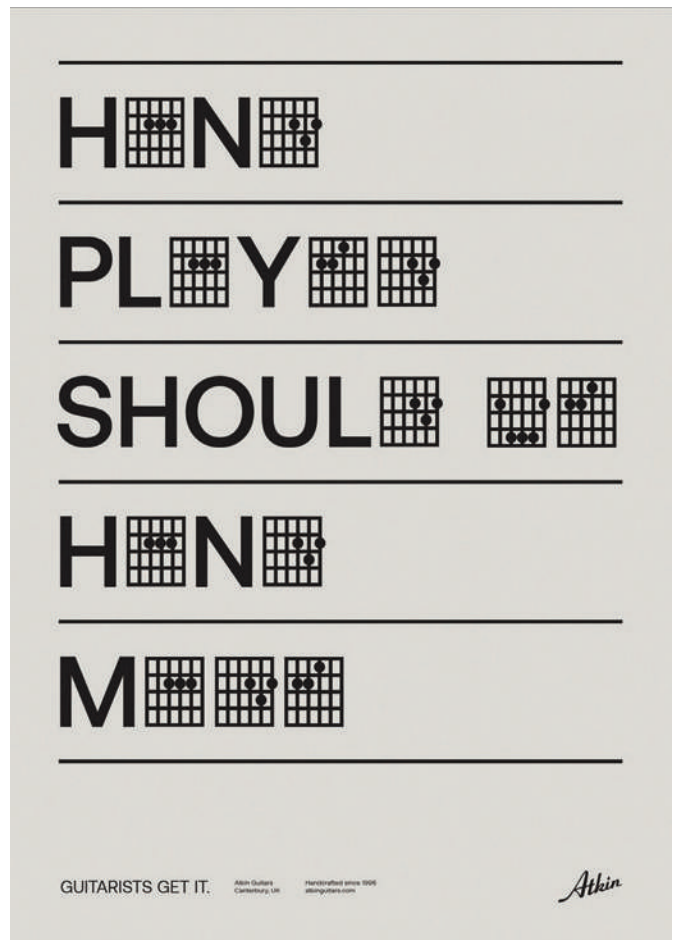
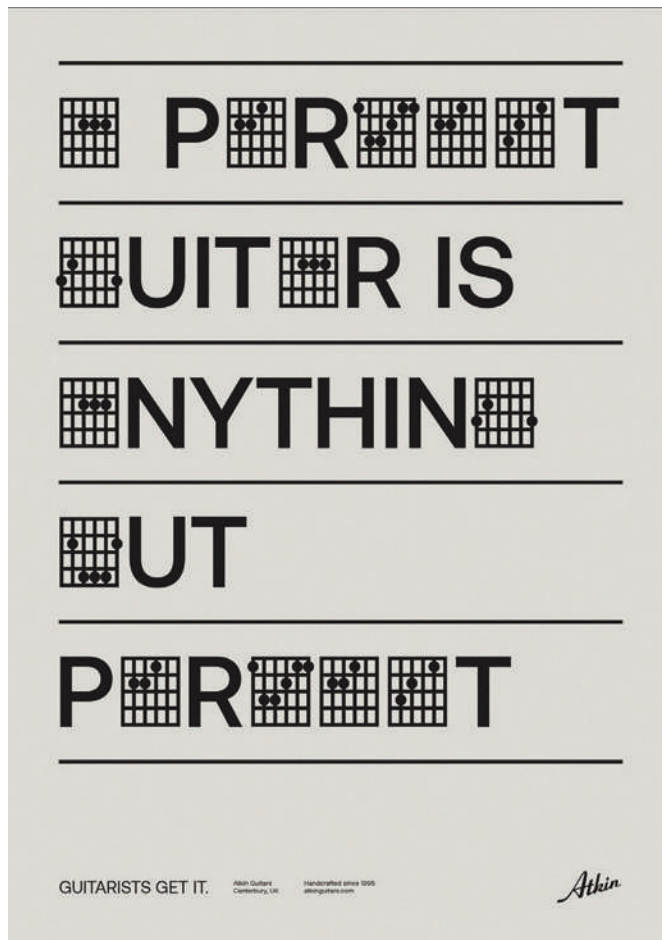
### 1 (series)

Emily Daab, senior writer  
Jon Hansen, creative director  
Michael McCormick, chief creative officer  
Brian Cummings, photographer  
Marrissa Scully, editor  
Patricia Ivey, producer  
Rodgers Townsend (St. Louis, Mo), ad agency  
The Black Rep, client

"To promote The Black Rep Theatre's 43rd season, we brought its signature soul to life in the busy transit hubs of St. Louis. Using larger-than-life, QR-enabled portraits of the season's lead characters, we enticed transit-goers to pass the time with a simple smartphone camera scan. The images linked to stirring 1:1 video performances, offering an intimate glimpse into each of the plays and inviting curious St. Louisans to attend the theater of the soul."

### 2 (series)

Chris Hirsch, writer  
Chris Hirsch/Nellie Kim, executive creative directors  
Ryan Crouchman, designer/executive design director  
lg2 (Toronto, Canada), ad agency  
Atkin Guitars, client





## POSTERS

### 1 (series)

Larry Baldauf/Mark Carroll/Brian Hunt, creative directors  
Searchlight Pictures (Century City, CA), ad agency/client

### 2 Sasha Barkans, art director

Cristina Piñeros, writer  
Jason Kerr/Marko Pandza, associate creative directors  
Pete Breton, creative director  
Nono Arruga, director of photography  
Mike Gomez, colorist  
Miquel Alcoriza, editor  
Trizz Studio, editorial company/production company  
Laura Ibañez Esquius/Oriol Puig, directors  
Martina Atos Esguerra, agency producer  
Chris Vulpi, executive producer  
Cecilia Gomez, production company producer  
Anomaly (Toronto, Canada), ad agency  
The Hershey Company, client

1

Frances McDormand



a film by Chloé Zhao

Nomadland

Official Selection  
77th Venice International Film Festival  
Lido di Venezia  
September 11, 2020

Frances McDormand




a film by Chloé Zhao

Nomadland

Centerpiece Selection  
58th New York Film Festival  
September 26, 2020

Frances McDormand




a film by Chloé Zhao

Nomadland

Official Selection  
45th Toronto International Film Festival  
September 11, 2020

Frances McDormand



a film by Chloé Zhao

Nomadland

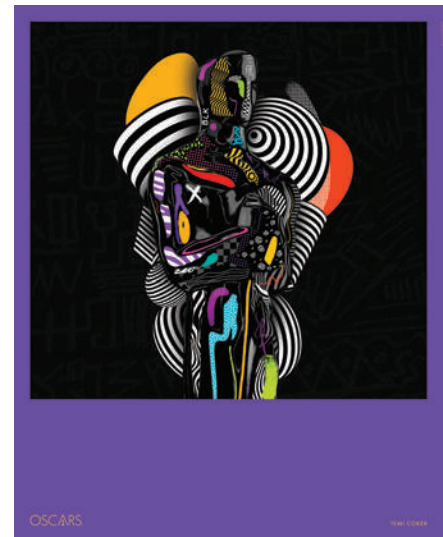
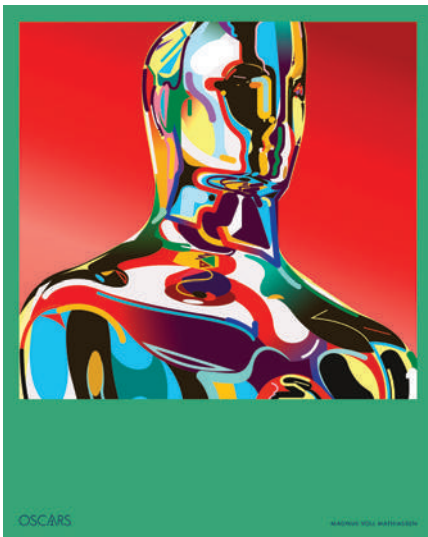
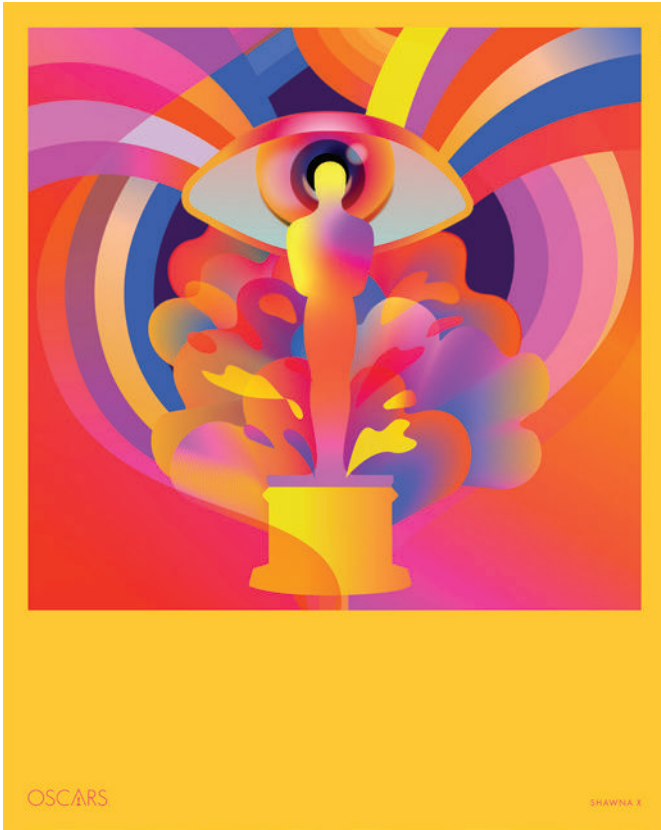
Official Selection  
Telluride Film Festival from Los Angeles  
Rose Bowl Stadium  
September 11, 2020

2





1





## POSTERS

### 1 (series)

Pete Baston, Vocabulary/Mandy Maxwell/Ford Oelman, art directors

Pete Baston, Vocabulary/Ford Oelman, creative directors

Temi Coker/Petra Eriksson/Magnus Voll Mathiassen/Karan Singh/Shawna X, artists

Academy of Motion Picture Arts & Sciences (Los Angeles, CA), ad agency/client

### 2 (series)

Xiaowei Zhang, art director/creative director

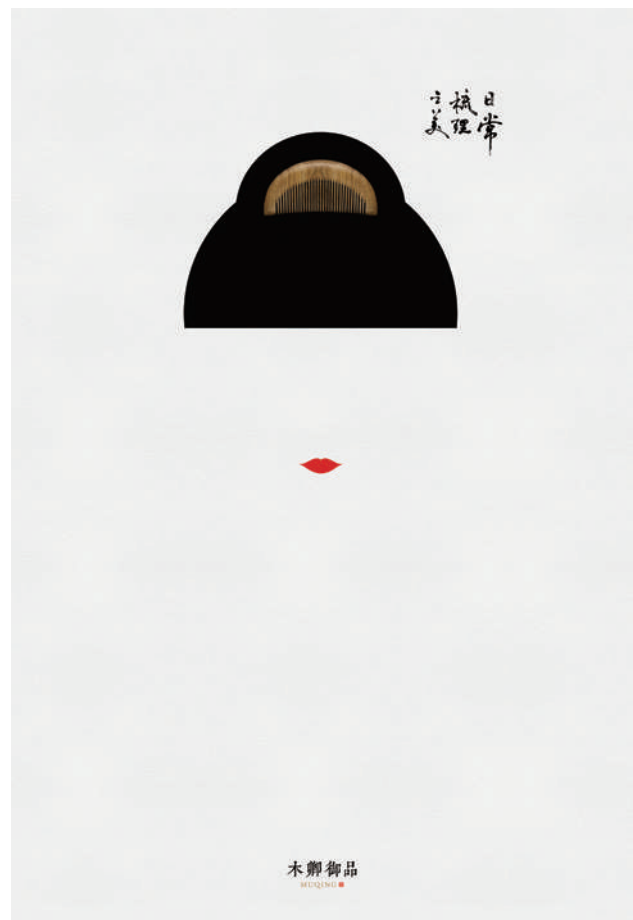
Feng Gao, photographer

Jing Xu/Silin Zhang, illustrators

33 and Branding (Beijing, China), ad agency

Muqing, client

"Muqing, a timber products company, also sells small wooden goods like combs. We combined several common hairstyles and combs for an in-store poster promotion."





## POSTERS

### 1 (series)

Alexandre Jutras/Sylvain Lemaître, Consulat/Guillaume St-Hilaire, art directors

François-Julien Rainville, writer

Alexandre Gadoua/Barbara Jacques, creative directors

Anne-Claude Chénier, executive creative director

Peter Ignazi/Louis-Philippe Tremblay, chief creative officers

Simon Duhamel/Renaud Lafrenière, photographers

Eliane Sauvé, producer

Julie Beaudoin, agency producer

Consulat, production company

Visual Box, post-production company

Cossette (Montréal, Canada), ad agency

McDonald's Canada, client

1





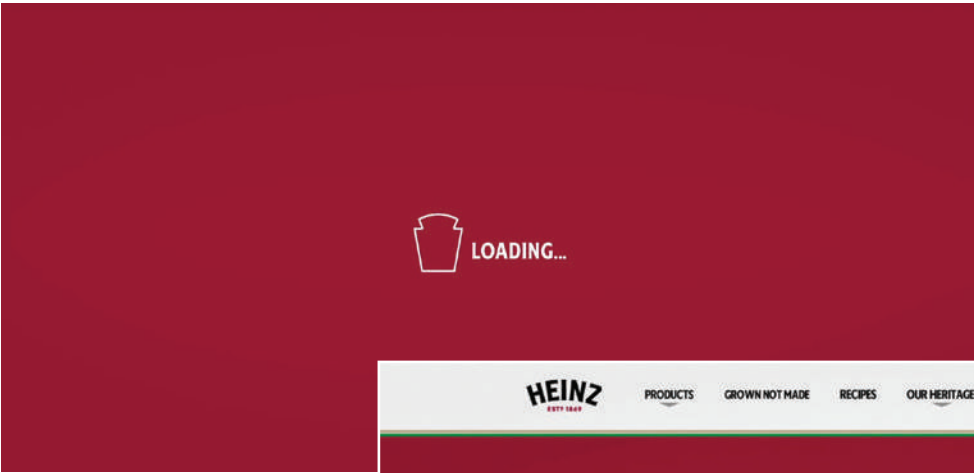



Happy Moving Day **McDelivery**

© 2020 McDonald's




1



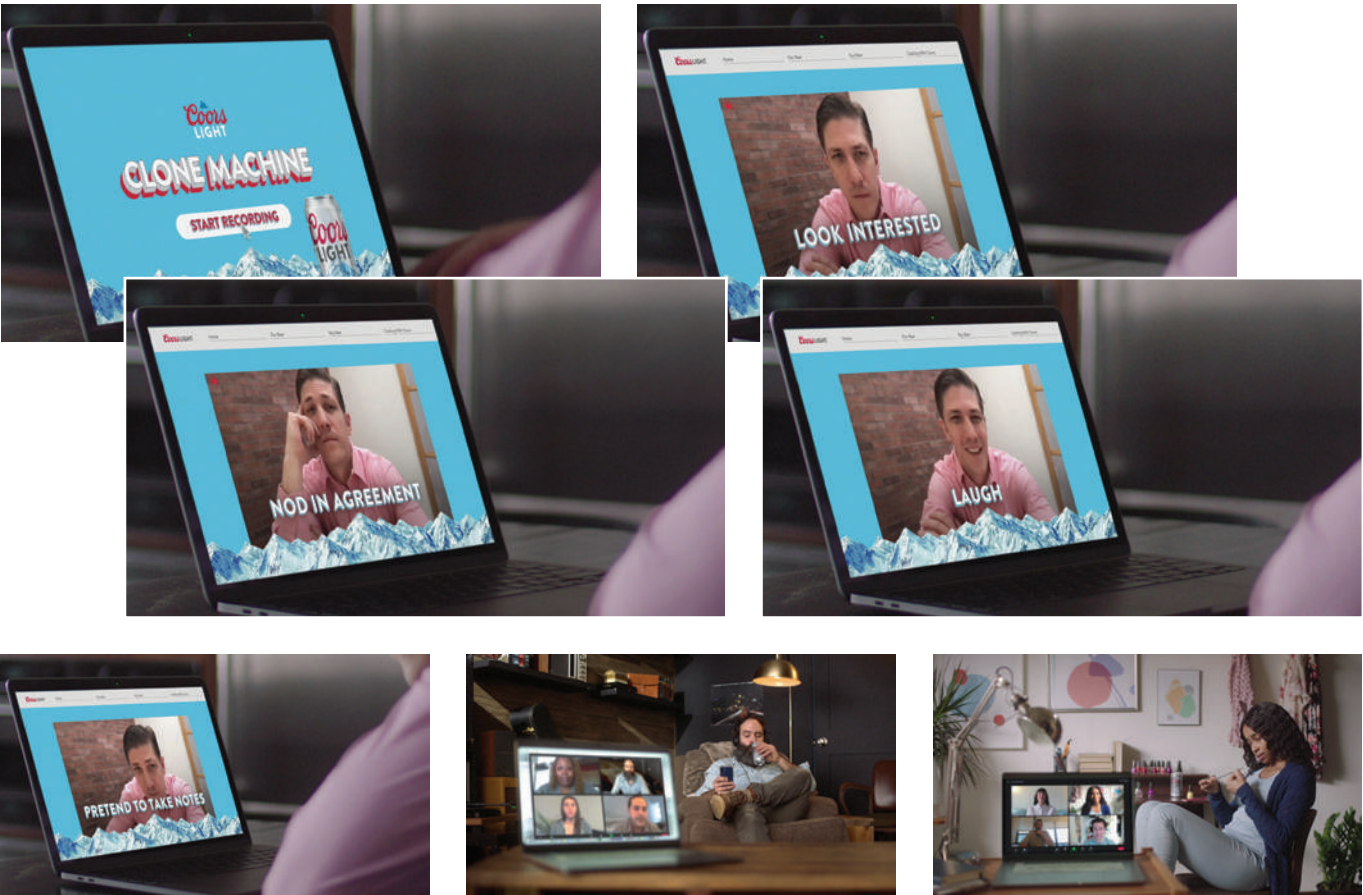
 [PRODUCTS](#) [GROWN NOT MADE](#) [RECIPES](#) [OUR HERITAGE](#) [MERCH](#)

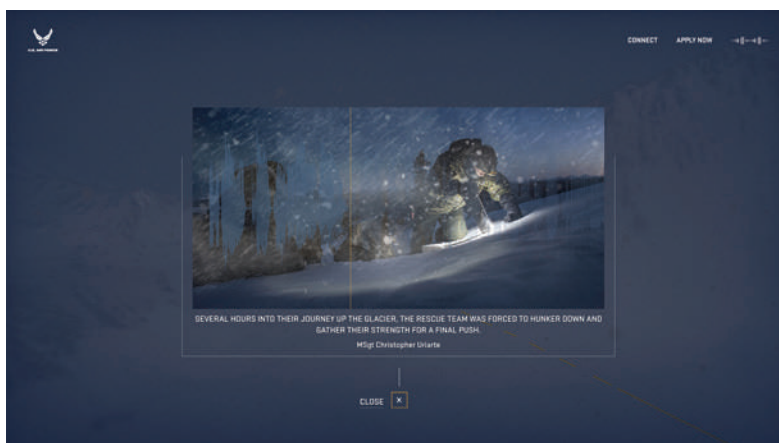
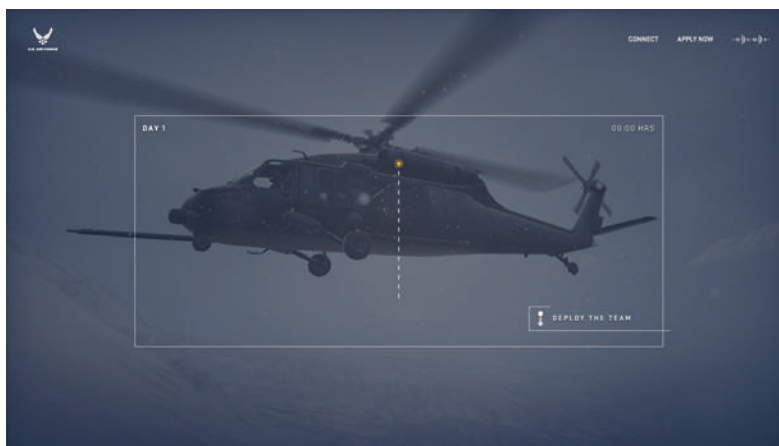
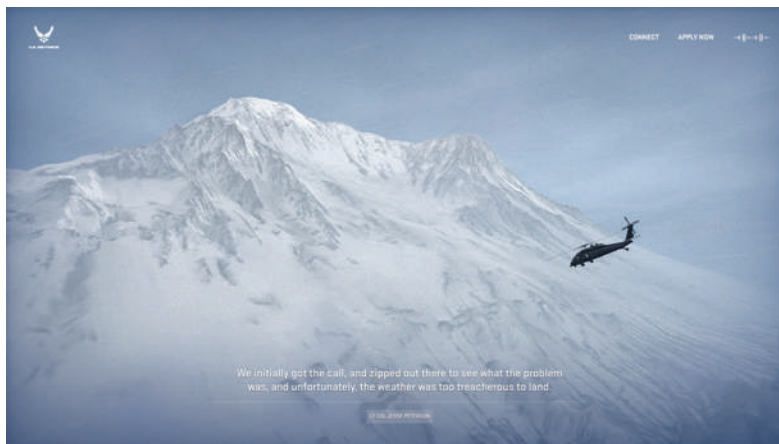
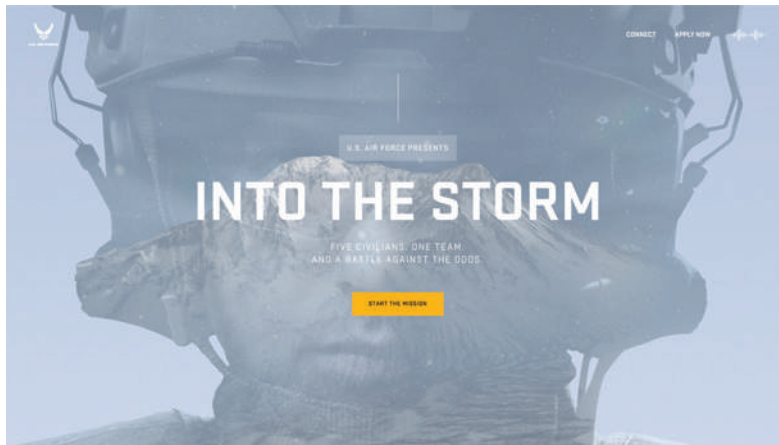
# WELL THAT WAS SLOW.

But good things take time. So as a thank you for waiting **57** minutes on Heinz.ca, we're offering you a free bottle of Heinz Ketchup. Click below to complete the process.

[CLICK TO CLAIM](#)

2





## DIGITAL ADVERTISING

- 1 Ryan Cookish/Rachel LeBlanc, art directors  
Ryan Cookish/Mike Dubrick/Rachel LeBlanc/  
Jaclyn McConnell, writers  
Joel Holtby, creative director  
Mike Dubrick, executive creative director  
Aaron Starkman, chief creative officer  
Sean McDonald/Julian Morgan, strategists  
Narine Artinian/Kyle Hicks, producers  
Carat, media agency  
Salt, digital agency  
Rethink (Toronto, Canada), ad agency  
Kraft Heinz Canada, client

“Since no one visits corporate websites, we needed to give people a reason to visit Heinz’s. So in a digital world all about speed, we created an experience for a brand all about ‘slow.’ Going against every digital best practice, we gave Heinz the world’s slowest website. Consumers were greeted with nothing but a loading screen for an agonizing 57 minutes. If they waited—and most did—they were rewarded with Heinz Ketchup.”

- 2 Dina Facklis/Rob McDowell, associate creative directors  
Ben Pfitzenreuter/Chris von Ende/Mike Ward, creative directors  
Adriano Matos, executive creative director  
Liz Taylor, chief creative officer  
Lacey Gilbert/Kaylin Goldstein, strategists  
Aki Spicer, chief strategy officer  
Gabiella Gianelli, producer  
Ashley Geisheker, executive producer  
Mike Davidson, head of production  
Digitas/Prodigious, production companies  
Leo Burnett (Chicago, IL), ad agency  
Molson Coors, client

“Coors Light—the beer made to chill—sought to combat one phenomena of 2020: Zoom fatigue. With the Coors Light Clone Machine, people finally found the time for a much-needed beer break while still keeping up appearances with coworkers and clients.”

- 3 Hannah Dobbs/John Wood, art directors  
Cheyenne Gallion/Travis Waid, creative directors  
Jeff Maki, group creative director  
Jay Russell, chief creative officer  
Derek Dollahite, design director  
Calvin Miller, editor  
Jennifer Siegel, strategist  
Matthew Cervantes/Lauren Sanders, producers  
Marilyn Rose, art producer  
Peter Atherton/Maria Real, senior producers  
Jack Epstein/Kathleen Herman/Ryan Micklos, agency producers  
Lucas Dean Fiser/Lisa Valencia, project managers  
MediaMonks, development partner  
GSD&M (Austin, TX), ad agency  
United States Air Force, client

“When a team of United States Air Force Special Warfare Airmen risked everything to save a civilian passenger plane that crashed on an Alaskan glacier during a blizzard, we knew their story deserved to be captured in a unique way. So we created a rich, interactive experience using WebGL to recount each step of the mission, including narration from the Airmen themselves. Users could follow along at their own pace by performing simple gestures and triggering informative anecdotes about the mission. Not only was the rescue a success but, in the end, so was the sharing of their remarkable story.”



## DIGITAL ADVERTISING

- 1 Zachary Bautista, art director/associate creative director  
 Geoff Baillie, writer  
 Joel Holtby, creative director  
 Mike Dubrick, executive creative director  
 Aaron Starkman, chief creative officer  
 Jaclyn McConnell, designer  
 Emmett Maloney, online editor  
 AA Scott McClellan, director of photography  
 Stephen Parker, editor  
 Art Mullin, sound engineer  
 Vapor Music, sound production  
 Spencer Houghton, production coordinator  
 Sean McDonald/Julian Morgan, strategists  
 Narine Artinian/Alex Butt, producers  
 R+D Productions, production company  
 Carat, media agency  
 Salt, digital agency  
 Rethink (Toronto, Canada), ad agency  
 Kraft Heinz Canada, client

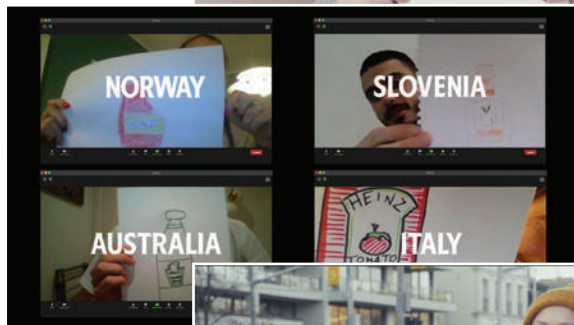
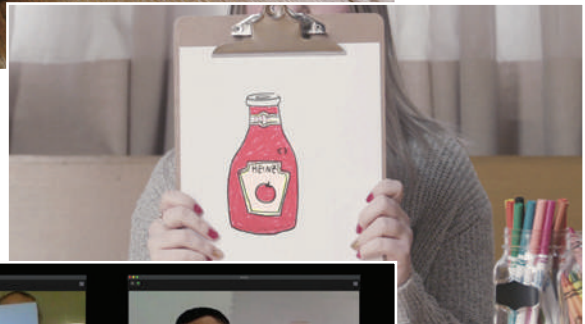
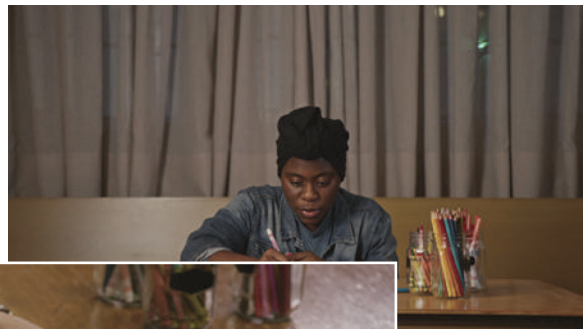
“In an experiment conducted with thousands of participants across five continents, we anonymously asked people all over the world to draw ketchup. Most reacted by drawing a bright red bottle with Heinz written on it. Those drawings were featured on a limited-release run of Heinz bottles and on digital billboards.”

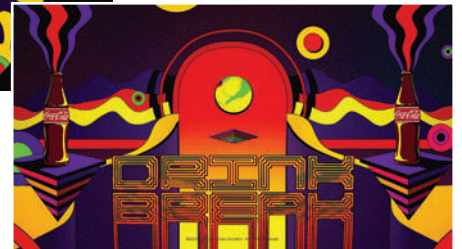
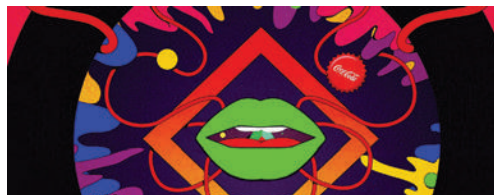
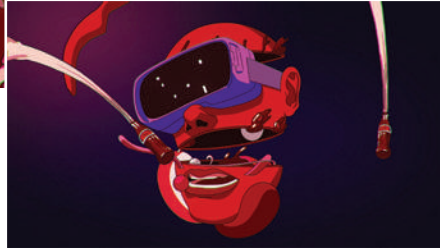
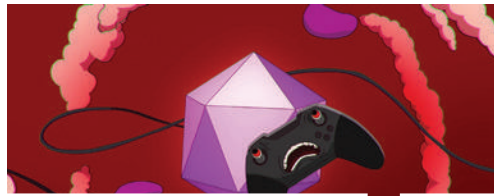
- 2 (series)  
 Dheeraj Govindraj/Alex Morgan, art directors  
 Alex Russell, creative director  
 Laundry, production company  
 ko:op (Atlanta, GA), ad agency  
 Kate Santore, The Coca-Cola Company, client

“Gaming Drink Break” :15, :15, :15

“Twitch users typically lock in for long stretches of time. So we wanted to give them a break with spots that feel like ‘Let’s All Go to the Lobby,’ the old film of the singing hot dog and popcorn singing—but an updated, through-the-looking-glass version.”

1







1

Milano Cookies  
@milanocookies

This look is good enough to be nominated twice. #BestDressedCookies



Milano #BestDressedCookies

Milano Cookies  
@milanocookies

Bringing a snack is just good fashion sense. #TurkeySandwich #MilanoCookies #BestDressedCookies



Milano #BestDressedCookies

Milano Cookies  
@milanocookies

Why go for the gold, when you can BE the gold? #BestDressedCookies



Milano #BestDressedCookies

Milano Cookies  
@milanocookies

Killing sleeves with this sweet look. #BestDressedCookies



Milano #BestDressedCookies

Milano Cookies  
@milanocookies

If this look was a book, we'd turn it into a movie. #BestDressedCookies



Milano #BestDressedCookies

Milano Cookies  
@milanocookies

When taking on the glass ceiling, always wear a cape. #BestDressedCookies



Milano #BestDressedCookies

2

PEMCO INSURANCE

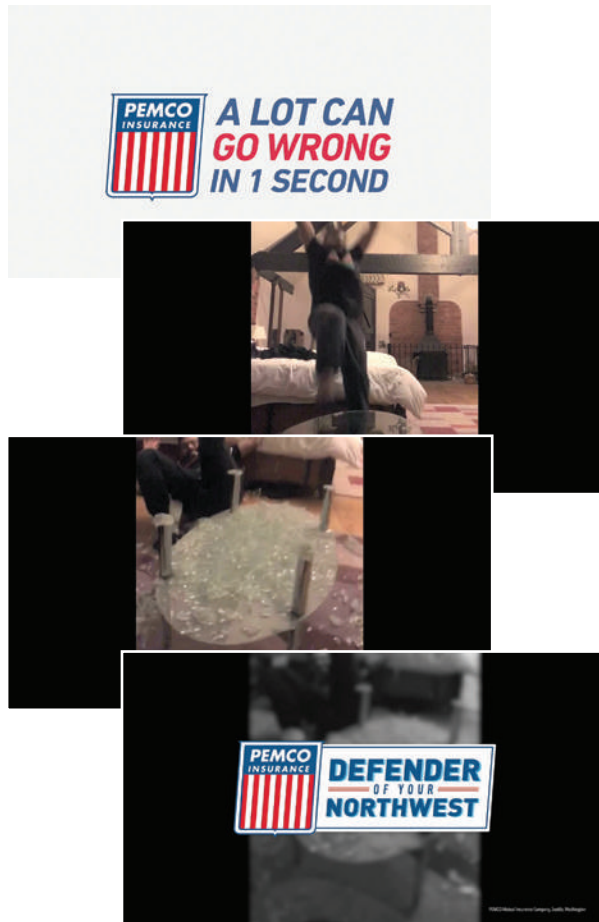
A LOT CAN GO WRONG IN 1 SECOND

00:01



PEMCO INSURANCE

DEFENDER OF YOUR NORTHWEST



## DIGITAL ADVERTISING

- 1 Emily Lahourcade, art director  
Allison Reuben, writer  
Gretchen Menter/Molly Runge, creative directors  
Eric Glickman, executive creative director  
Wayne Best/Debbi Vandeven/Jason Xenopoulos, chief creative officers  
Kelly Considine/Nicole Lombardo, directors  
Ethan Scott, strategist  
Tania Pirozzi, producer  
Sharon Radisch, production company producer  
VMLY&R (New York, NY), ad agency  
Christine Bonina/Sarah Levine/Karen Marks/Kristin Miller/Shibani Potnis/  
Bethridge Toovell, Campbell Soup Company, clients

"We discovered that fans of Milano cookies also love watching the red carpet coverage at awards shows. And while we wanted to make an appearance on the Oscars red carpet, there was a problem: we weren't official sponsors and didn't have the money to make that happen. So we found a different way to grab the spotlight. When the stars got out of their limos, we immediately re-created all the hottest red carpet looks with Milano cookies and shared them on Twitter in real time. Our fans and the press ate it up, and we got some pretty great results. All in all, it was a pretty sweet night."

- 2 (series)  
Scott O'Leary, art director  
Ryan Peck, writer  
Peter Nicholson/Heath Pochucha, creative directors  
Periscope (Minneapolis, MN), ad agency  
PEMCO Insurance, client

"PEMCO Insurance utilized the power of different length digital and social video formats to illustrate to Northwesterners how a lot can go wrong in three, two, one and yes, even less than a second. As the defenders of the Northwest, PEMCO is there to be readily reliable when it's needed most."



## DIGITAL ADVERTISING

### 1 Samantha Gorelik/Estee Mathes, creative directors

Joe Sciarrotta, chief creative officer

Mike Diedrich, director

Brian Schilling, director of photography

Paul Galati, colorist

Ariana DeSimone/Connor Luczak/Glen Noren/Randy Palmer, editors

Marina Killion/Zach Scheitlin, audio engineers

Alex Campbell, associate producer

Tracy Spera, executive producer

Gayle McCormick, executive agency producer

Schilling Films, production company

Optimus, post-production company

Ogilvy (Chicago, IL), ad agency

Liz Barrie, Stand By Your Mail, client

“Our goal was to raise awareness of a serious financial threat to the United States Postal Service, encourage more voting by mail, and restore American confidence in and support for the mail.”

### 2 (series)

Rahmi Amelia/Ardho Khalifa, art directors

Rizqi Prasya, writer

Albert Chan/Andika Nugroho, creative directors

Ifan Hartanto, photographer

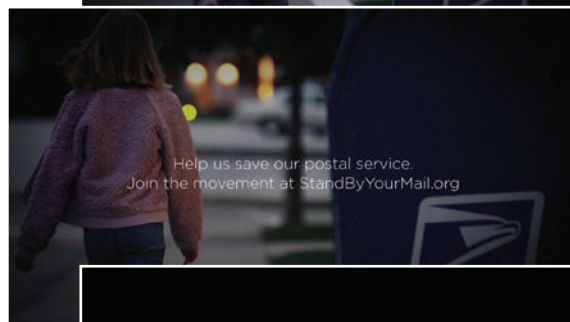
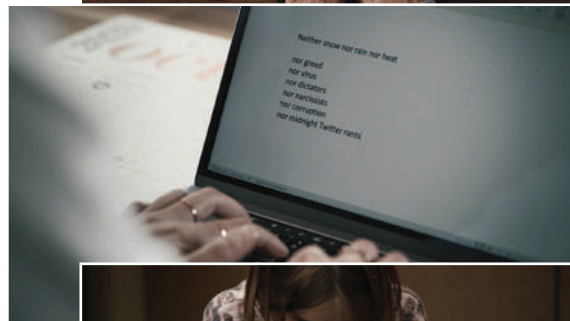
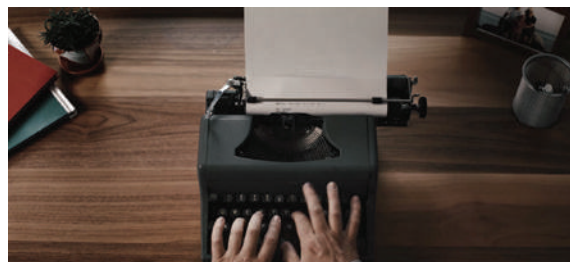
M. Fauzi, director

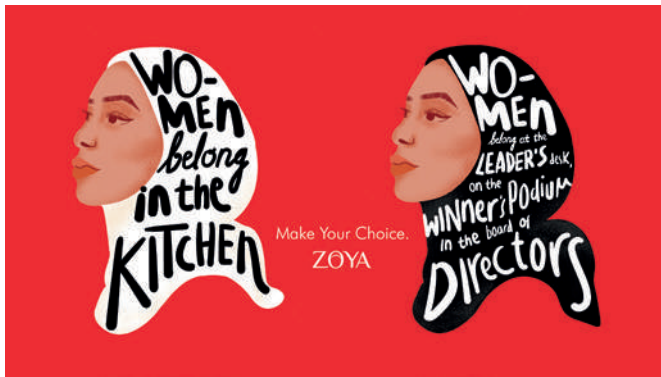
LUP Jakarta (Jakarta, Indonesia), ad agency

Zoya, client

“Muslims form the majority of Indonesia’s population, but there’s a certain stereotype surrounding Muslim women who wear hijabs—their modesty is often attributed to being oppressed. People expect them to behave in certain ways: modest, kind, conservative and invisible. The reality is that Muslim women lead, speak out and inspire others. In Make Your Choice, our first campaign for Zoya, we empowered hijab-wearing people to be fearless and confident in the choices they make to be who they are.”

1



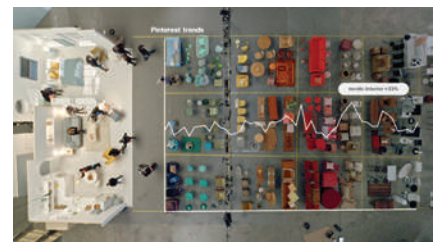
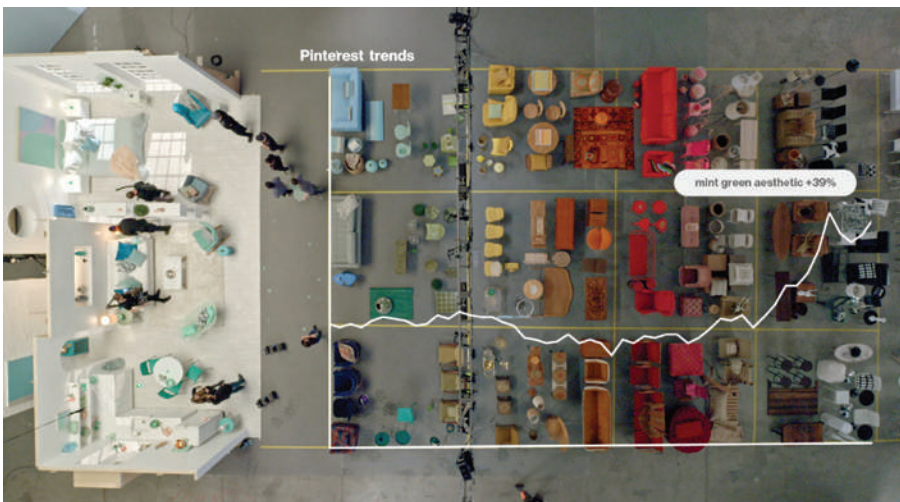


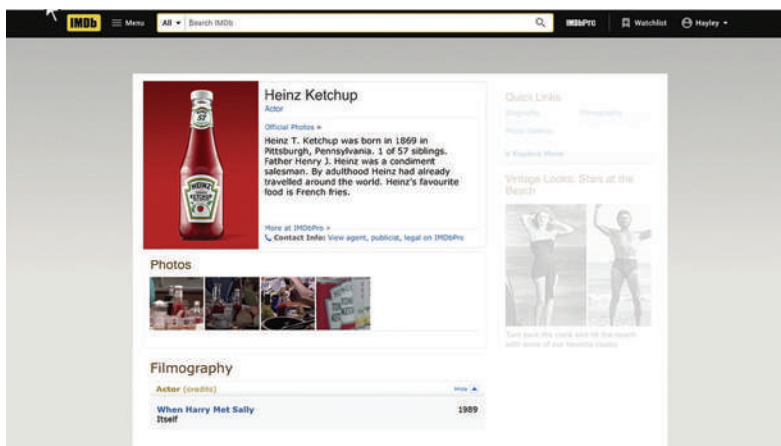


1



2





## DIGITAL ADVERTISING

- 1 Dashiell Driscoll, writer  
Larry Baldauf/Mark Carroll/Brian Hunt, Searchlight Pictures, creative directors  
Will Mustin, Searchlight Pictures, editor  
Searchlight Pictures (Century City, CA), ad agency/client

"Jojo Rabbit Downfall Meme" 2:06

"Based on the popular meme, Hitler meets with his team to discuss the upcoming release of Taika Waititi's film *Jojo Rabbit*."

- 2 Summers Ford, art director  
Remy Glock, associate creative director  
Marina Arnone/Kate Desmarais/Connor Fleming, creative directors  
Mariana O'Kelly, executive creative director  
Joe Sciarrotta, chief creative officer  
Charlie Tyrell, director  
Nancy Bernardin/Lisa Hill, production managers  
Emily Hurley/Philip Puleo, project directors  
Chris Millichap, strategist  
Emily Addy, associate producer  
Max Brook/Alex Yester, Pinterest, producers  
Colin Nealis, music producer  
Donovan Boden, executive producer  
Dave Evans, executive agency producer  
Kate Buckey/Pete Lewis/Erica Schachte, project managers  
opc, production company  
Another Country, music company  
Cutters/Flavor, post-production companies  
PHD Media Worldwide/Pinterest, media agencies  
Thinkingbox, digital agency  
Ogilvy (Chicago, IL), ad agency  
Laura Caputo/Kelly Condon/Christina Coraglio/Renata Ferraiolo Pereira/Shubhra Kalra/Jai Kibe/Tom Stokes, sc Johnson, clients

"Millions of people visit Pinterest to find the latest trends for their homes. To prove that Pledge doesn't just clean wood anymore, we turned live Pinterest Trend Data into a real apartment filled with all the surfaces people were searching for."

- 3 Hayley Hinkley/Mathieu Lacombe/Maxime Sauté, art directors  
Xavier Blais/Vanessa Harbec/Jacquelyn Parent, writers  
Nicolas Quintal, creative director  
Mike Dubrick, executive creative director  
Aaron Starkman, chief creative officer  
Erin Maguire, designer  
Stephen Parker, editor  
Art Mullin, sound engineer  
Vapor Music, sound production  
Sean McDonald/Julian Morgan, strategists  
Spencer Houghton/Anna Tricinci, producers  
R+D Productions, production company  
Rethink (Toronto, Canada), ad agency  
Kraft Heinz Canada, client

"Heinz Ketchup has appeared in hundreds of Hollywood classics, yet has never received any recognition. To finally right that wrong, we made a Heinz Ketchup actor page on IMDb featuring our most iconic film appearances from *E.T. the Extra-Terrestrial* to *Goodfellas*. But right before our launch, IMDb took the page down. So, we turned to our fans. Offering free ketchup in exchange for real Heinz film credits, we transformed its social media feed into our own movie database."



## DIGITAL ADVERTISING

### 1 Jake Wilhelmsen, writer

Matt Fry/Alex Kaufman/Micky Treutlein, associate creative directors  
 Alvin Cruz/Ryan Howard/David Salisbury, Madwell, creative directors  
 Chris Sojka, chief creative officer  
 Angela Lupo, managing director, creative  
 Doug Liman, director  
 Hoyte van Hoytema, director of photography  
 Saar Klein, editor  
 Stephen Dewey, sound designer  
 Machine Head, sound design  
 Casey Cayko/Gwen Frey, producers  
 Jacquelyn Maloney, senior producer  
 Susanne Preissler, Independent Media Inc/Krystn Wagenberg, Lost Planet, executive producers  
 Sandy Sherman, head of production  
 Independent Media Inc (Culver City, CA), production company  
 Lost Planet, editorial company  
 MPC, visual effects company  
 Madwell, ad agency  
 Verizon, client

"The Reset | 5G Built for Gamers" 2:00

"This spot shows what happens when lagging, ghosting and glitches—issues that video game players know well—are transposed onto the real world. Things don't look quite right. Built for gamers, Verizon's 5G network leaves these problems behind."

### 2 Stephen Flynn/Mike Postma, creative directors

Wunder (Halifax, Canada), ad agency  
 Pexels, client

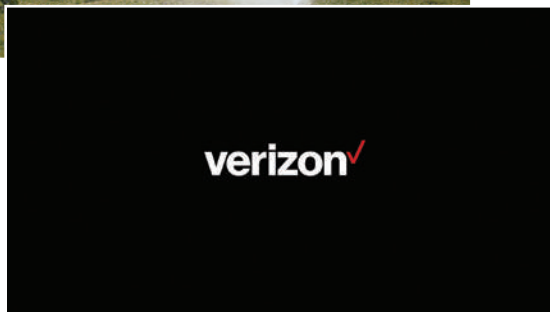
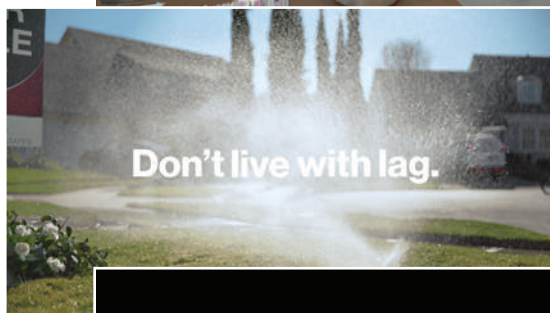
"Pexels, a free stock-photography site, has more than 2 million high-quality photos and videos. We noticed a big oversight not only on Pexels but on all stock-photo sites: they don't return LGBTQ+ images for common search terms like *couple*, *love* and *family*, among others. So we worked with Pexels and taught its algorithm to be more inclusive across all relationship-based keywords. Then, we proudly shared this update with the world during Pride Month."

### 3 (series)

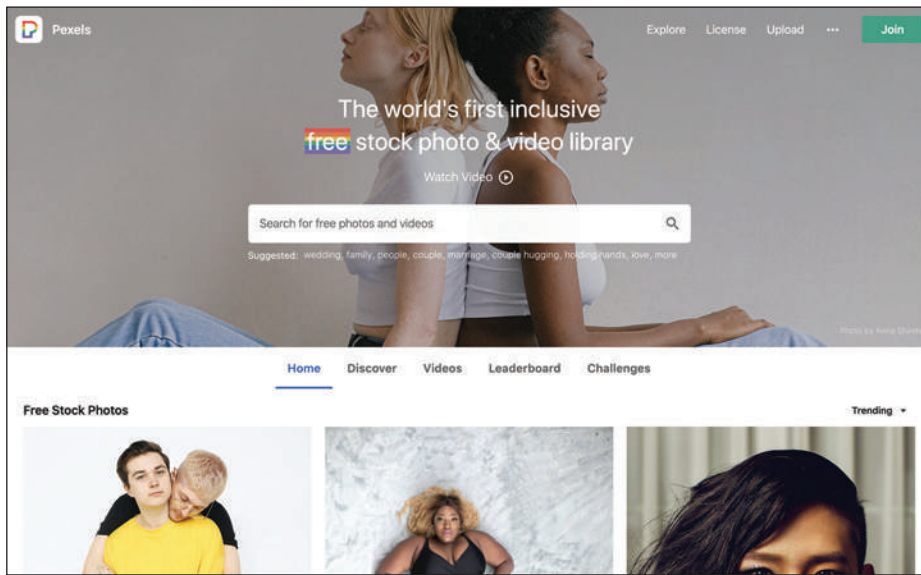
Dylan Belyk-Seymour, art director  
 Nate Houseley/Sophia Wilby, writers  
 Max Sawka, creative director  
 Amin Todai, chief creative officer  
 Cameron Fliegel, designer  
 Patricia Tay, project director  
 Kristina Kosa/Rebecca Milner, strategists  
 Katie Muekusch, project manager  
 OneMethod (Toronto, Canada), ad agency  
 Jon Purdy/Andrew Richmond/Ashley Tokaruk, Good Fortune Bar, clients

"Toronto-based restaurant Good Fortune Bar needed to do something extraordinary to survive Toronto's grueling lockdowns. The pandemic caused people to start working from home and expensing home office items. So we developed Receats: a sneaky way for people to expense their eats by disguising Good Fortune's entire menu as office supplies on UberEats and DoorDash."

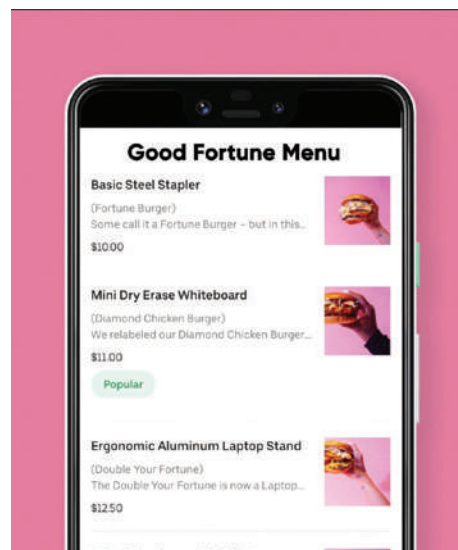
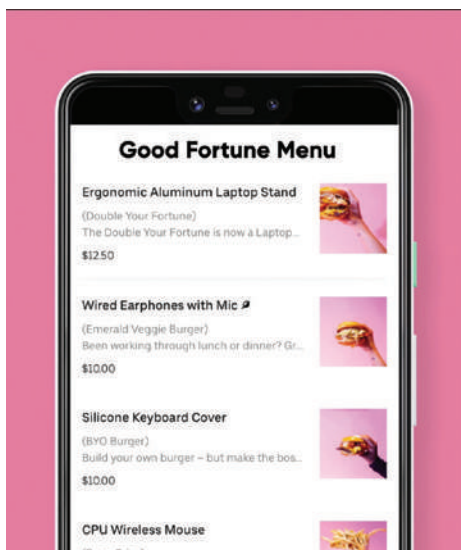
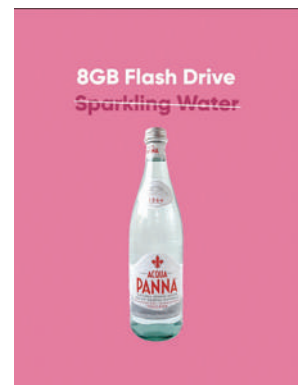
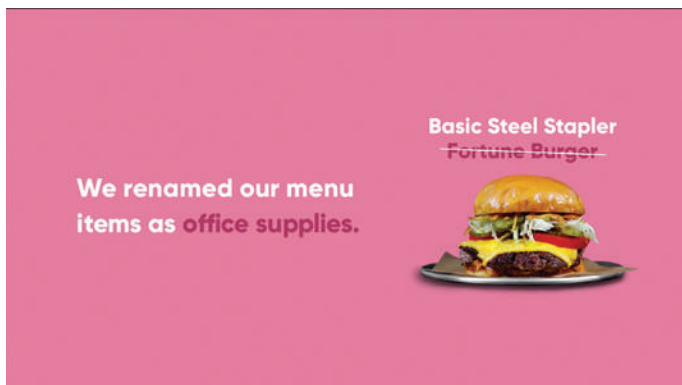
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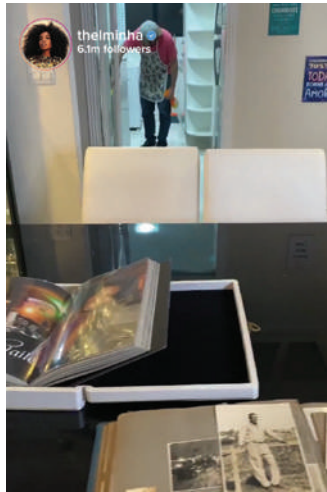


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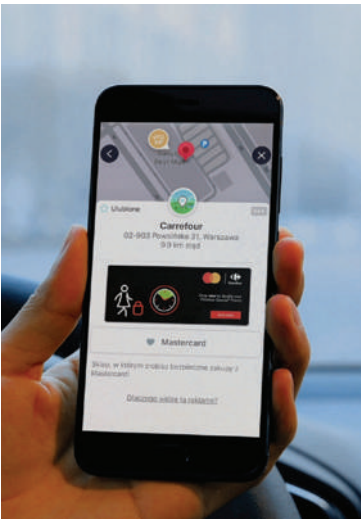
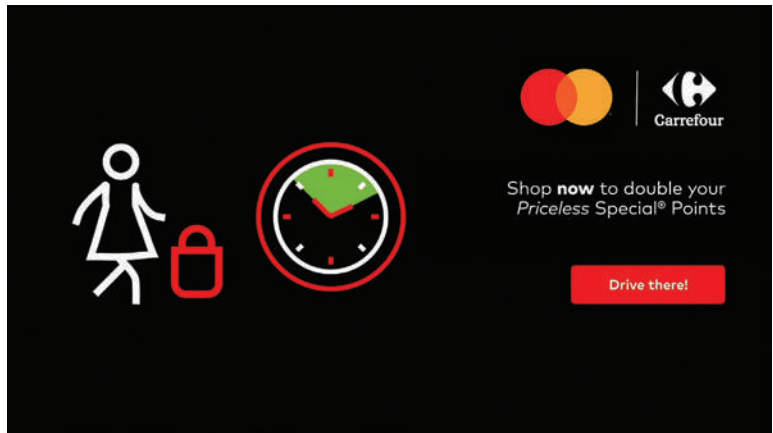


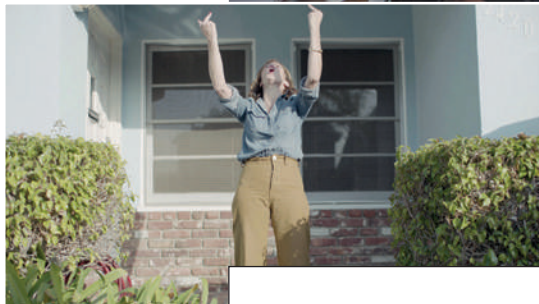


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Text 🙌 to 1-877-EFF-THIS and donate  
\$5 to the Mental Health Coalition.

**Publ!c**

## DIGITAL ADVERTISING

- 1** Summers Ford, art director  
Sakshi Choudhary, associate creative director  
Fernando Errecaborde, creative director  
Hital Pandya/Luis Gabriel Ramírez Arias, group creative directors  
Mariana O'Kelly, executive creative director  
Joe Sciarrotta, chief creative officer  
Ezequiel Nastasi, interactive creative director  
Julius Dobiesz/Taryn Habel, visual effects artists  
Christopher Mines, editor  
Joe Griffin, audio engineer  
Maggi Baran/Pete Lewis, project directors  
Justin Moreno, producer  
Rafael Franco/Priscilla Gonçalves/Paula Guimarães/Lisa Hill/  
Annie Lambesis/Megan Martin/Lucila Peydro/Melanie  
Saunders/Vanina Vainstein Navas, project managers  
Edelman/United Entertainment Group, media agencies  
Ogilvy (Chicago, IL), ad agency  
Adam Galea/Jon Horn/Vinicius Ribeiro, sc Johnson, clients

"Women clean three times more than men in Brazil. Mr Muscle, a household cleaning brand, wanted to normalize sharing chores at home. We partnered with top women influencers to make their partners photobomb their regular content by cleaning in the background."

- 2** Janka Szwykowska, senior art director  
Łukasz Kołakowski/Zbigniew Marczak, writers  
Bartek Klimaszewski, McCann Poland/Gail Pak/Mike Shuman,  
McCann Canada, creative directors  
Marcin Sosiński, executive creative director  
Joshua Stein, chief creative officer  
Anna Solianyk, designer  
Magdalena Bąk/Vladyslav Kravets/Malgorzata Wojtkowiak,  
motion graphic designers  
Dominika Grzegdała, agency producer  
McCann Canada (Toronto, Canada)/McCann Poland, ad  
agencies  
MasterCard, client

"MasterCard could tell how busy supermarkets were by tracking transaction data in-store. So, we partnered with grocery store chain Carrefour and used GPS app Waze to drive people to less busy stores for safer grocery shopping, using data to protect both employees and customers."

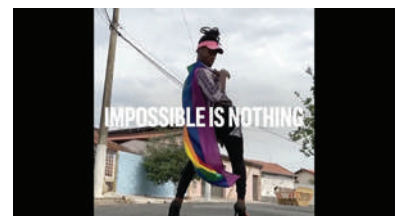
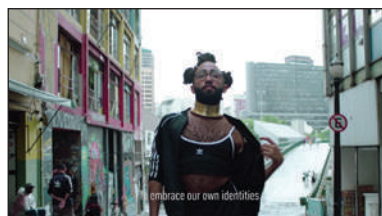
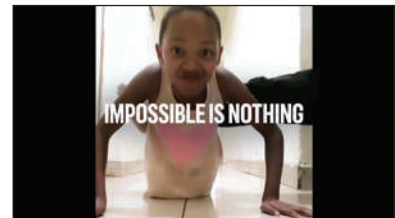
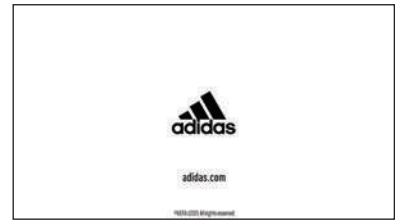
- 3** Public Inc. (Toronto, Canada), ad agency  
The Mental Health Coalition, client

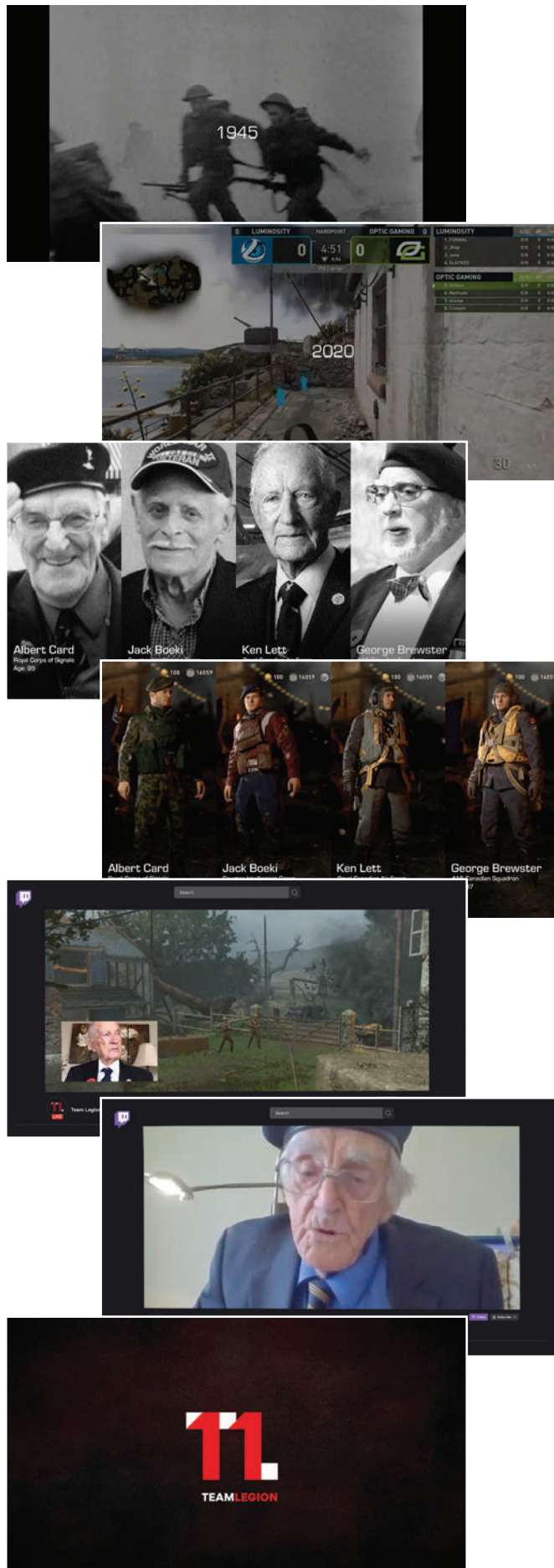
"#EFF2020" 1:30

"Instead of giving out a corporate holiday card to our clients this year, our strategy was simple: remind people of all the horrible things that happened in 2020—with a dash of humor—to inspire them to donate to The Mental Health Coalition. Our #EFF2020 campaign raised more than \$50,000 in just two weeks. Not a bad way to end the year we all hated."



1





## DIGITAL ADVERTISING

### 1 (series)

Andrew Dickson, writer

Wil Magness/Jihad Qutub/Jeffrey Richardson/Michael Ward, associate creative directors

David Neham/Tim Sproul, executive creative directors

Peter Metz, chief creative officer

Hari Khalsa, production manager

Alex Gatewood, agency producer

Jana Schneider, integrated producer

Zen Freese, executive producer

Andy Fraser, executive agency producer

Stacy Lorts Van Ness, head of production

Record-Play, music company

Lucky Day/Sockeye/Splash, post-production companies

Sockeye (Portland, OR), ad agency

Jeff Attila/Jenny Chen/Holly Craggs/Lucio Dalla Gasperina/Eleanor Fitzgerald/Sarah Foster/Michael Hall/Sarah Heer/Kristin Mellqvist/Ryan Morlan/Maliyali Okoi-Obuli/Nikki Richter/Hannah Tice/Erik Troedsson/John van Tuyl/Wibke Walter/Kevin Wright, adidas, clients

"Impossible is Nothing" :30, :30, :60

"This past year has been challenging, but progress is being made across the globe—especially in the worlds of sport and culture. adidas has always believed in possibilities, and athletes and artists that the brand partners with use their platform to fight for justice, inclusion and equality. Instead of several shoots, we decided on a documentary-archival approach featuring never-before-seen footage of athletes Tiffany Abreu, Mohamed Salah and Siya Kolisi to show how they transformed into the heroes they are today. 'Impossible is Nothing' sees the world not as it is but what it *can* be. The campaign has garnered more than a billion views and tens of thousands of engagements."

### 2 Vic Bath/Michael Romaniuk, art directors

Dan Cummings/Jackson Kemp, writers

Zak Mroueh, creative director

Vic Bath/Zoe Kim, designers

Ashlee Mitchell/Micah Rix-Hayes, editors

Tim Hopkins, strategic planner

Mitch Cappe, producer

Anjelica Kapetanos/David Tremblay, project managers

Mariya Guzova, post-production producer

Zulubot, production company

omd, media agency

Zulu Alpha Kilo (Toronto, Canada), ad agency

Vivianne Gauci/Royal Canadian Legion/Niary Toodakian/Erin Wilson/Yvonne Ziomecki, HomeEquity Bank, clients

"On Remembrance Day, a day when Canada honors those who served, video game streamers met Team Legion—four World War II veterans more than 90 years old—on the battlefields of popular war games. Team Legion was not there to play but to share their real-life experiences."



## DIGITAL ADVERTISING

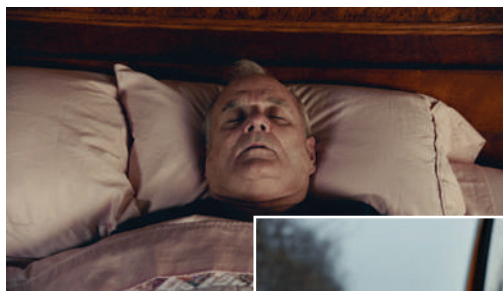
### 1 (series)

Conner Schrock, writer  
 Jorge Pomareda/Casey Stern/Eduardo Vea Keating, creative directors  
 Patrick Burke, group creative director  
 Chad Broude/Mark Gross, co-chief creative officers  
 Mark Wetzel, designer  
 Jim Jenkins, director  
 Trent Opaloch, director of photography  
 Andrew Pellicer, visual effects supervisor  
 Oisin O'Driscoll, colorist  
 Grant Gustafson, Cutters/Andrew Maggio, Highdive, editors  
 David Rubin, assistant editor  
 Another Country, sound design  
 Peter Erasmus, sound engineer  
 James Babiarz/Ken Licata, O Positive, producers  
 Lindsay Vetter, senior producer  
 Ralph Laucella, O Positive/Heather Richardson, Cutters, executive producers  
 Marc Grill, executive agency producer  
 Jen Passaniti, head of production  
 O Positive, production company  
 Cutters/The Mill, editorial companies  
 Highdive (Chicago, IL), ad agency  
 Olivier François/Marissa Hunter/Randy Ortiz, Stellantis, clients

"Groundhog Day #StayOffTheRoad" :16, :16, :21

"As a social-first idea in response to the pandemic, Jeep repurposed assets from the successful Super Bowl spot 'Groundhog Day'—starring Bill Murray—to create a relevant, meaningful series of social videos encouraging people to #StayOffTheRoad."

1



## MISCELLANEOUS

### 2 (self-promotion)

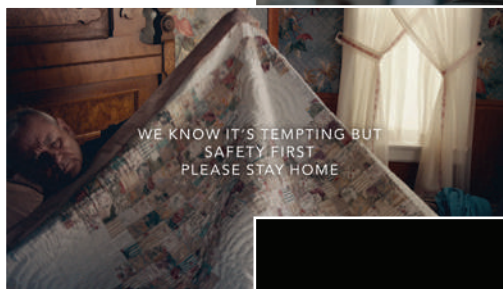
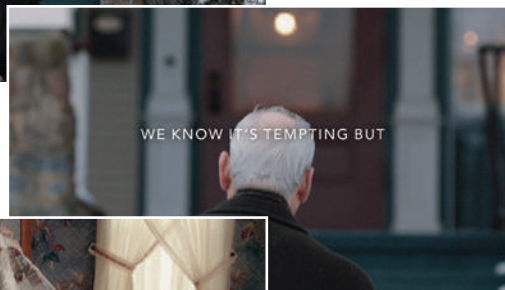
Randy Fung (Seattle, WA), art director/writer/creative director  
 Lamar Advertising Company, ad agency/client

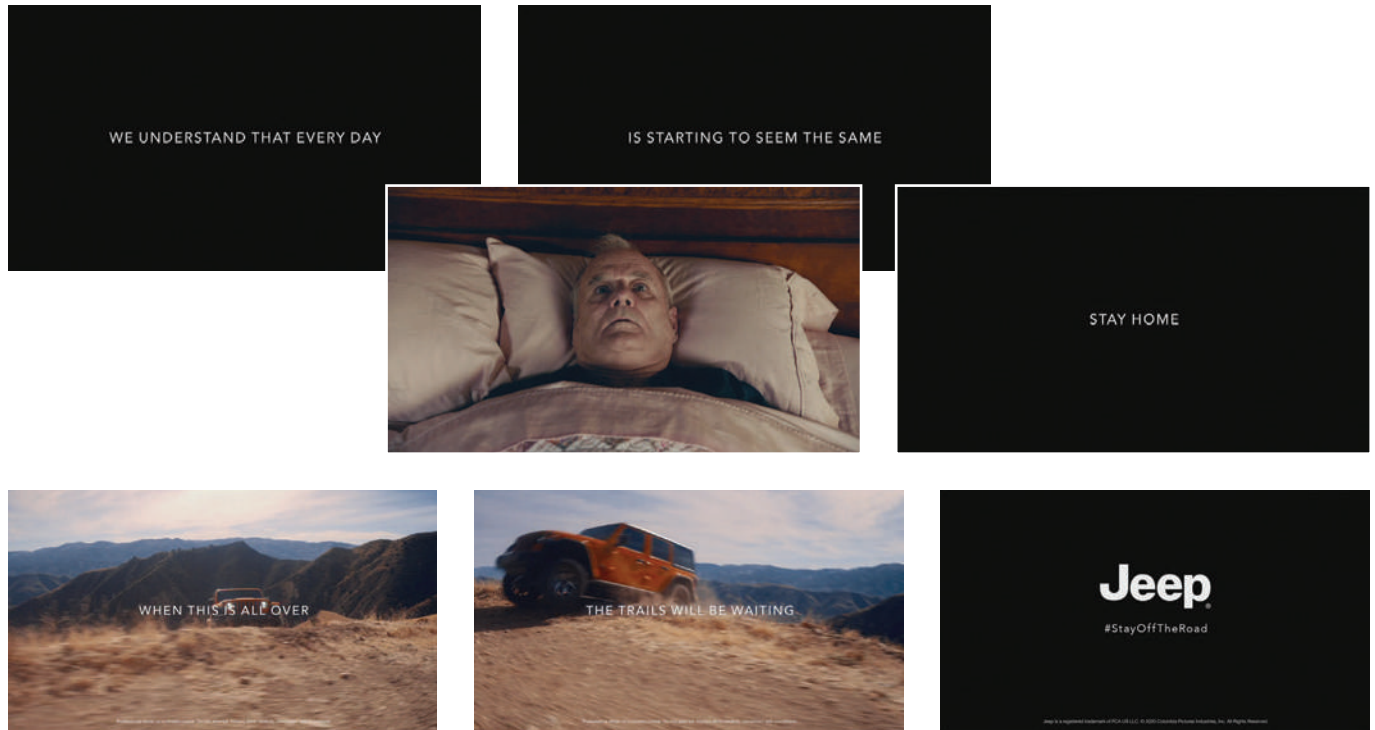
"When legendary host of *Jeopardy!* Alex Trebek passed away in 2020, we wanted to create a digital tribute that would engage his many fans and followers of the show. Doing it in the form of a *Jeopardy!* clue seemed like the most obvious yet fitting solution."

### 3 (self-promotion)

Rafik Belmesk, art director/chief strategy officer  
 Kristian Andersen/Rafik Belmesk, writers  
 Kristian Andersen/Rafik Belmesk/Brendan Graham, creative directors  
 Dylan Evans, photographer  
 Young Glory (Mont-Royal, Canada), ad agency/client

"The advertising trophies we love so much are all made of cheap knock-off metal and have no value. That's probably why we feel little remorse leaving them behind when we switch agencies. So, to promote the 2020–21 Young Glory season, we created the only advertising trophy that *gains* in value: an 18-karat gold championship ring. Awarded to the overall winners, these rings quickly captured attention and gave creatives another reason to participate in the competition."





2



3





## MISCELLANEOUS

### 1 (self-promotion)

Atit Shah, North America chief creative officer

Jaren Tigani, designer

Eric Leighton/Ashley Postiff, lead designers

Jimmy Alleman/Brent Eveleth, design directors

Nathalie Huni, executive design director

Digitas (New York, NY), ad agency/client

"A Banner for Everyone: Mississippi Flag Redesign. Upon learning Mississippi was the only state that still featured the racist Confederate symbol on its state flag, we set out to create a new flag that the entire state could rally behind."

### 2 (radio commercials)

"Lakeside" :60

Annrc.: Ah... Something.

Cheery music.

Annrc.: Something wakes you up early.

sfx: Alarm clock, yawn.

Annrc.: Something insists you put out the nice hand soap and stain-free towels.

Something smells like...

sfx: Sniffing.

Annrc.: An outhouse.

sfx: Retching, toilet flushing.

Annrc.: Something is crowded with slobs slurping soda through straws in the dark.

sfx: Slurping.

Annrc.: Something makes you resent your mother. Something requires you to wear deodorant and fake interest.

sfx: Glasses clink, laughter.

Annrc.: Something needs a password you forgot.

sfx: Computer notification chime.

Annrc.: Something makes references to French romanticism.

sfx: Accordion music.

Annrc.: Something gives you tennis elbow.

sfx: Bones snapping, scream.

Annrc.: Something's dress code states spandex.

sfx: Whip cracking.

Annrc.: Something calls for an Allen key and leads to divorce.

sfx: Argument, glass shattering.

Annrc.: This weekend, avoid something.

sfx: Waves crashing.

Annrc.: Come enjoy nothing at the Lakeside Motel. In the middle of nowhere. Prince Edward County. [thelakesidemotel.com](http://thelakesidemotel.com).

Steve Persico, co-chief creative officer

Lisa Greenberg, chief creative officer

Andile Ngqola/Franca Piacente, producers

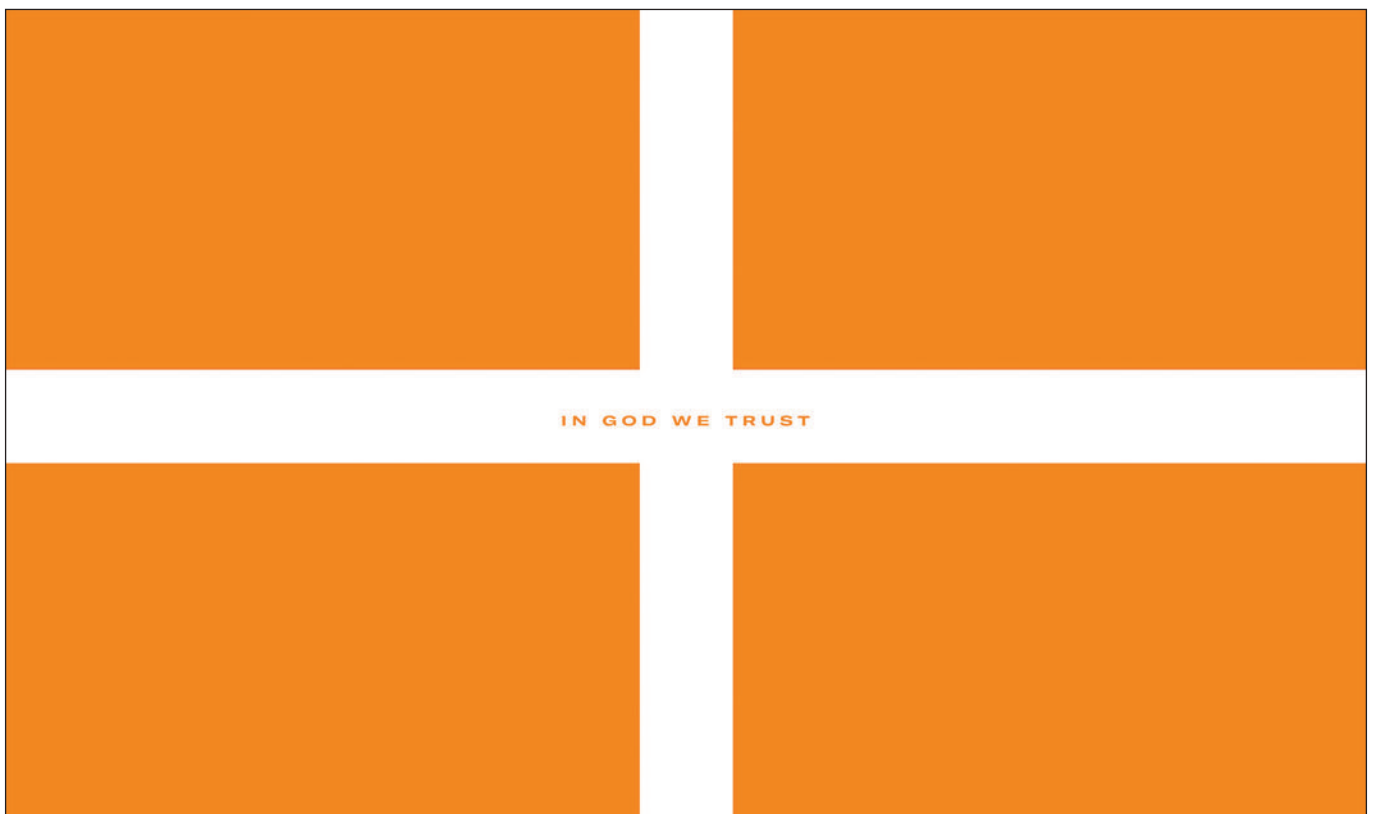
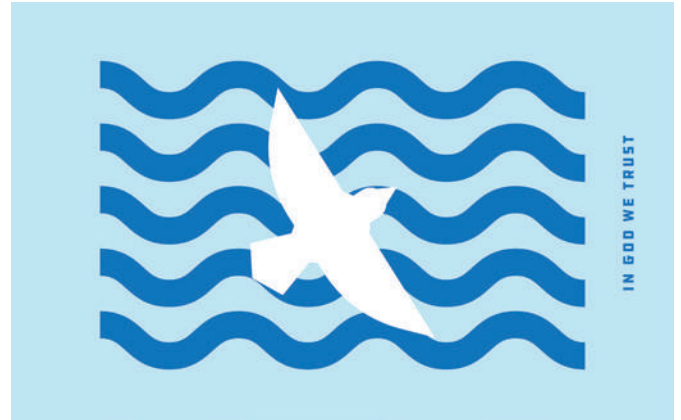
Louis Enslin, music producer

Ben Tarr, chief production officer

Leo Burnett (Toronto, Canada), ad agency

Renda Abdo, Lakeside Motel, client







1



2





## MISCELLANEOUS

- 1 (sales promotion)  
 Dorota Pankowska, art director  
 Justin Santelli, writer  
 Joel Holtby/Jake Lim, creative directors  
 Mike Dubrick, executive creative director  
 Aaron Starkman, chief creative officer  
 Erin Struble, designer  
 Maya Visnyei, photographer  
 Lisa Hordyk, retoucher  
 Leigh O'Neill, editor  
 Vapor Music, music company  
 Claudia Bianchi, stylist  
 Brad Kumar, production designer  
 Shereen Ladha/Sean McDonald/Stacy Ross, strategists  
 Narine Artinian/Nicole Gomez/Todd Harrison/ Spencer Houghton/Sara Melvin, producers  
 Fuze Reps, production company  
 R+D Productions, post-production company  
 Rethink (Toronto, Canada), ad agency  
 IKEA Canada, client

"To help reduce food waste in the home, IKEA created *The ScrapsBook*, a cookbook dedicated to recipes made with the bits of food you usually waste. Made in collaboration with ten chefs from across North America, the book featured 50 unique scrap-based recipes. It was sustainably produced in a limited pressing for IKEA Family members while a free e-book version was distributed and downloaded across the globe."



- 2 (self-promotion)  
 Zin Nagao, art director/designer  
 Ding Yi, typeface designer  
 RakuFont (Chūō City, Japan), design firm/client

"Raku" :47

"This spot was created to promote RakuFont, a foundry established in 2020. Designer Zin Nagao created this video using RakuFont's variety of typefaces based on kanji, the Japanese writing system based on ancient Chinese characters. The title *Raku* means "fun" in English, and it imbues a sense of ease and elegance to our series of unique fonts."



- 3 (consumer magazine ad series)  
 Anthony Chelvanathan/Kohl Forsberg, creative directors  
 Paul Giannetta, group creative director  
 Steve Persico, chief creative officer  
 Graham Bowman, graphic artist  
 Simon Tuckett, retoucher  
 David Buckspan/Katherine Palka/Janelle Pepin/ Daniel Zimmerman, directors  
 Tahir Ahmad, strategic planner  
 David Synyard, strategist  
 Lisa Greenberg, chief executive officer  
 Leo Burnett Toronto (Toronto, Canada), ad agency  
 Smucker's, Milkbone, client



## MISCELLANEOUS

### 1 (self-promotion series)

Doug Pedersen, art director  
Dan Greenwald, creative director  
White Rhino (Lexington, MA), ad agency/client

"In 2020, people spent an eternity on video calls. So, we created custom backgrounds that let users tell people what they're really thinking while sitting on call after call after call. These 'brutally honest backgrounds' were created by ad agency White Rhino and given to its clients as gifts."

### 2 (consumer magazine ads)

Luke Johnson, art director  
Dan Hawes, writer  
Jeremy Seibold, creative director  
Thomas Dooley/Jonathan Schoenberg, executive creative directors  
Chris Bourke, photographer  
Westfolk Film Co., production company  
TDA\_Boulder (Boulder, CO), ad agency  
Desert Door Distillery, client

### 3 (consumer newspaper ads)

Chad Verly, creative director  
Todd Stone, executive creative director  
Marshall Ross, chief creative officer  
Marissa Karhoff, project manager  
Scott Shulick, strategist  
Cramer-Krasselt (Chicago, IL), ad agency  
Stephen Ariens/Jake Weiss, AriensCo, clients

### 4 (self-promotion)

Paul Lightfoot, creative contributor  
Joanna Fillie/Jorge Peschiera/Shelby Ross, graphic designers  
Morten Bengtsson, photographer  
Jacob Møller, director of photography  
Nicke Cantarelli, colorist  
Stephen Dunne, editor  
Jules Bayer-Crier/Gary Bowyer, assistant editors  
tenthree, editorial company  
Andreas Bernitt/Alexander McKenzie, music  
Anders Singh Vesterdahl, sound design  
Jasnai Jansen, sound engineer  
William Armstrong, director  
Rasmus Gaardhøje/Rasmus Hasle/Alexander Lissalde/Noah Lynnerup/Jonas Torp, videographers  
Moose Studio, online video director  
Lavdim Morina/Mathilde Stenild, production managers  
Sebastian Haynes, talent  
Allan Stenild, producer  
Ed Hoadley, post-production producer  
Stonefire (København Ø, Denmark), production company/ad agency

"Unspoken" 7:05

"When top contemporary choreographer Paul Lightfoot lost his father during lockdown without being allowed into the hospital to say goodbye, he began working remotely on a piece to process his emotions. The result, titled 'Unspoken,' is a powerful, moving tribute to those affected by the pandemic and a beacon of creative possibility in this unprecedented time."

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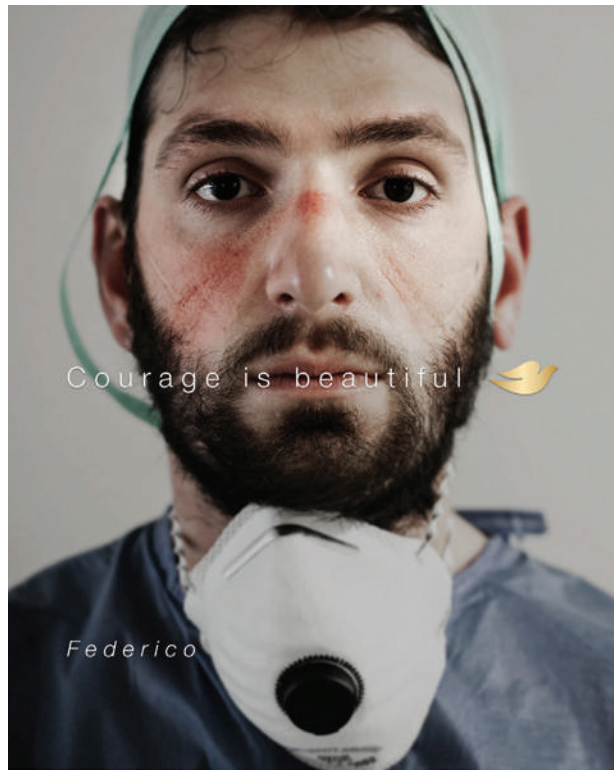
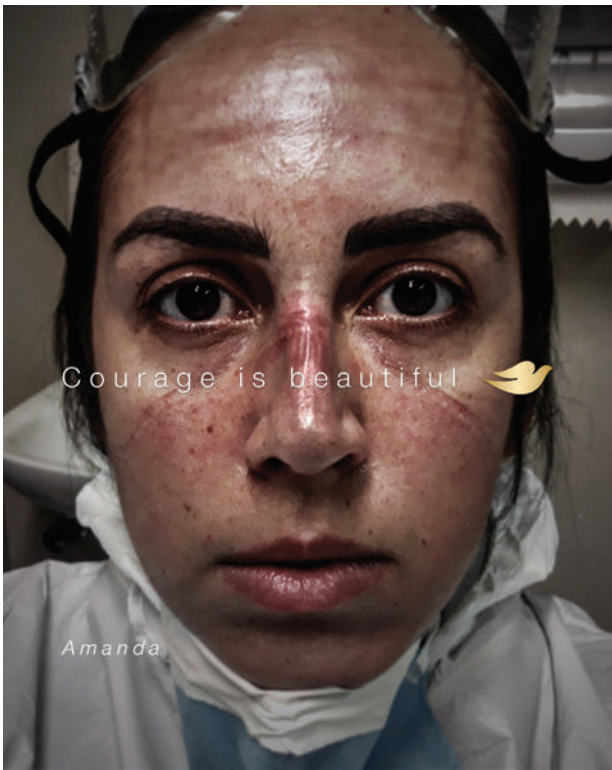
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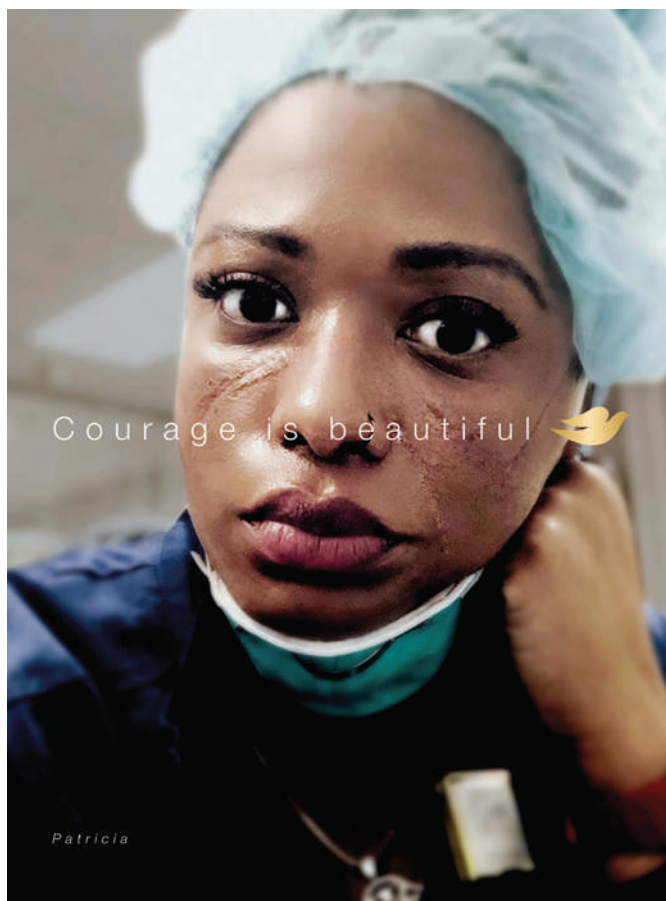


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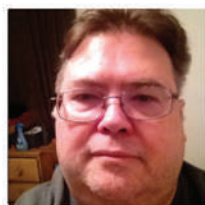


## MISCELLANEOUS

- 1 (consumer magazine ad series)
  - Pam Danowski, associate creative director
  - Didier Tovel, creative director
  - Christian Horsfall, group creative director
  - Daniel Fisher/Juliana Paracencio, global creative directors
  - Brian Murray, chief creative officer
  - Paul Ferdenzi, UNIT/Billy Mead, tenthree, editors
  - Nathan Olszewicki, assistant editor
  - Outsider Editorial/tenthree, editorial companies
  - Big Sync Music, music company
  - Chloe Jahanshahi/Matthew Jones/Jonathon Nixon/Sarah Thomson, art producers
  - Ben Kay, WPP/Tom Kenny, Ogilvy Toronto, chief strategy officers
  - Marie-Pierre Toure, agency producer
  - David Scanlon, print producer
  - Kristina Anzlinger, Outsider Editorial/Ed Hoadley, tenthree/Alison Lawee, SNDWRX, executive producers
  - Joanna Papayyianni, post-production producer
  - SNDWRX/UNIT, post-production companies
  - Ogilvy London/Ogilvy Toronto (Toronto, Canada), ad agencies
  - Unilever, client
- 2 (self-promotion)
  - Colin Hart, art director
  - Jarrod Banadyga, writer
  - Jarrod Banadyga/Colin Hart, creative directors
  - The Public House (Dublin, Ireland), ad agency/client

"Maybe it wasn't the best idea to call our Dublin-based agency The Public House, but on the bright side, the confused and disappointed Americans looking for a pint have provided some great self-promo inspiration. We published one of their reviews."

2



**Daryl McNamara**  
Hackensack, New Jersey  
Reviews in 2 cities

### "Absolute Worst Pub in Dublin"



Reviewed 27 June 2017

"I saw 'The Public House' written outside a lovely Georgian building, so I assumed what anyone visiting Dublin would - that it was a f\$%king pub. Joke was on me. Not only could I not get a drink there, I couldn't even use the toilet (my body was not agreeing with my first Full Irish Breakfast). A crew of odd-looking people at laptops told me they were an ad agency, and not a pub. I saw a lot of whiskey on display in their agency and urged them to just pour me a glass and live up to their name, but they said they had 'deadlines to meet' and suggested I go around the corner. Overall, it was a horrible experience, and to borrow a phrase from their world, a case of 'false advertising'. The only reason I'm giving them one star is because the agency dog came up to me with tail wagging. Apparently his name is Pig, so clearly they're shit at naming things properly. Don't ever go there."

[More](#) ▼

Was this review helpful? [Yes](#)

[Problem with this review?](#)



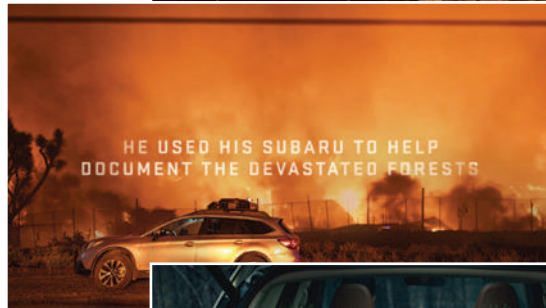
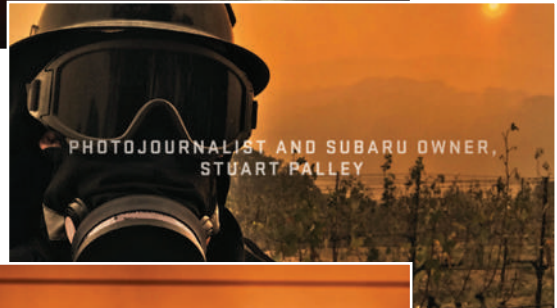
## INTEGRATED CAMPAIGNS

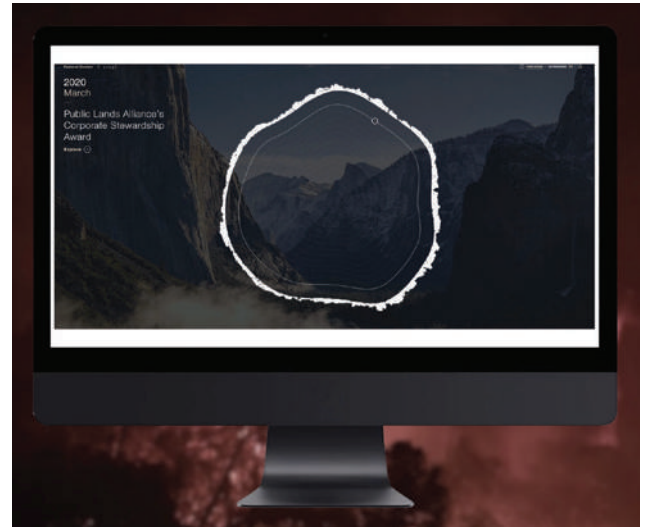
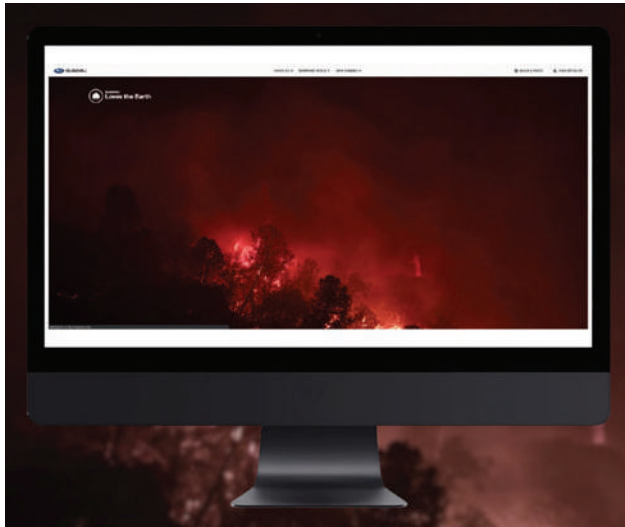
### 1 (series)

Brad Harrison, art director/creative director  
 Dean Buckhorn, writer/group creative director  
 Randy Hughes, executive creative director  
 Marty Senn, chief creative officer  
 Machine Sound, sound design  
 Meagan Pagliara, strategic planner  
 Melissa Butts, agency producer  
 Brynn Hausmann, executive agency producer  
 Danielle Kurtz, project manager  
 Orlee Tatarka, head of production  
 Storyform, production company  
 Color Collective/Final Cut/Significant Others, post-production companies  
 Carmichael Lynch (Minneapolis, MN), ad agency  
 Subaru of America, client

"In 2020, wildfires once again ravaged California forests. Worse yet, politicians in Washington were too busy denying global warming to help. Subaru, a longtime champion of the environment, decided to step up by partnering with the National Forest Foundation to replant 500,000 new trees. And to make even the most jaded viewers viscerally feel the horror of this disaster, we partnered with renowned fire photojournalist—and Subaru driver—Stuart Palley, who drove his Subaru into the heart of the fires to capture these truly heart-breaking images that made this work possible. It was also a chance for Subaru, whose flagship car is named the Forester, to once again live up to that name."

1







**THE PRESCRIPTION PAPER PILL BOTTLE**




**NO PLASTIC. NO ARTIFICIAL GLUE. NO TOXIC DYE. AND 100% COMPOSTABLE.**

MADE IN PARTNERSHIP WITH TOM, TIKUN OLAM MAKERS, THE GLOBAL MOVEMENT OF MAKERS AND INNOVATORS, THE PRESCRIPTION PAPER PILL BOTTLE IS NOT HARMFUL TO THE ENVIRONMENT.

TOM INTRODUCES

**THE PRESCRIPTION PAPER PILL BOTTLE**



**IT'S SO GREEN, WE'VE KEPT IT BROWN.**

WHILE MEETING FDA REGULATIONS FOR CHILD PROTECTION, LABELING, LIGHT AND WATER RESISTANCE, THE PAPER PILL BOTTLE IS

HOWEVER, AT TOM, THE BOTTLE'S DESIGN WAS ALSO DESIGNED TO BE EASY TO RECYCLE AND RECYCLABLE. IT'S A PLASTIC WORLD, BUT NOT FOR LONG.



**IT'S A PLASTIC WORLD, BUT NOT FOR LONG.**

HOWEVER, AT TOM, THE BOTTLE'S DESIGN WAS ALSO DESIGNED TO BE EASY TO RECYCLE AND RECYCLABLE. IT'S A PLASTIC WORLD, BUT NOT FOR LONG.

**TAKE YOUR MEDS AND TAKE CARE OF THE PLANET.**

TAKE FROM MOTHER NATURE AND TAKE CARE OF THE PLANET.

Good for the planet

**RIGHT DOWN TO THE GLUE**


Let's stick together and ask your pharmacist for the prescription paper pill bottle. It's made of 100% compostable paper, coating, ink and glue.



#prescriptionpaperpillbottle  
paperpillbottle.org

From the global movement of makers and innovators,  Tikun Olam Makers.

**IT'S SO GREEN**



**WE KEPT IT BROWN**

How hard is it to find the first 100% compostable prescription pill packaging? Just look for the brown paper bottle.

#prescriptionpaperpillbottle paperpillbottle.org

From the global movement of makers and innovators, Tikun Olam Makers.

**A PAPER BOTTLE SO BASIC,**



**IT'S SQUARE**

No plastic. No artificial glue. No toxic dye. The prescription paper pill bottle is as square as they come.

#prescriptionpaperpillbottle paperpillbottle.org

From the global movement of makers and innovators, Tikun Olam Makers.

**RIGHT DOWN TO THE GLUE**

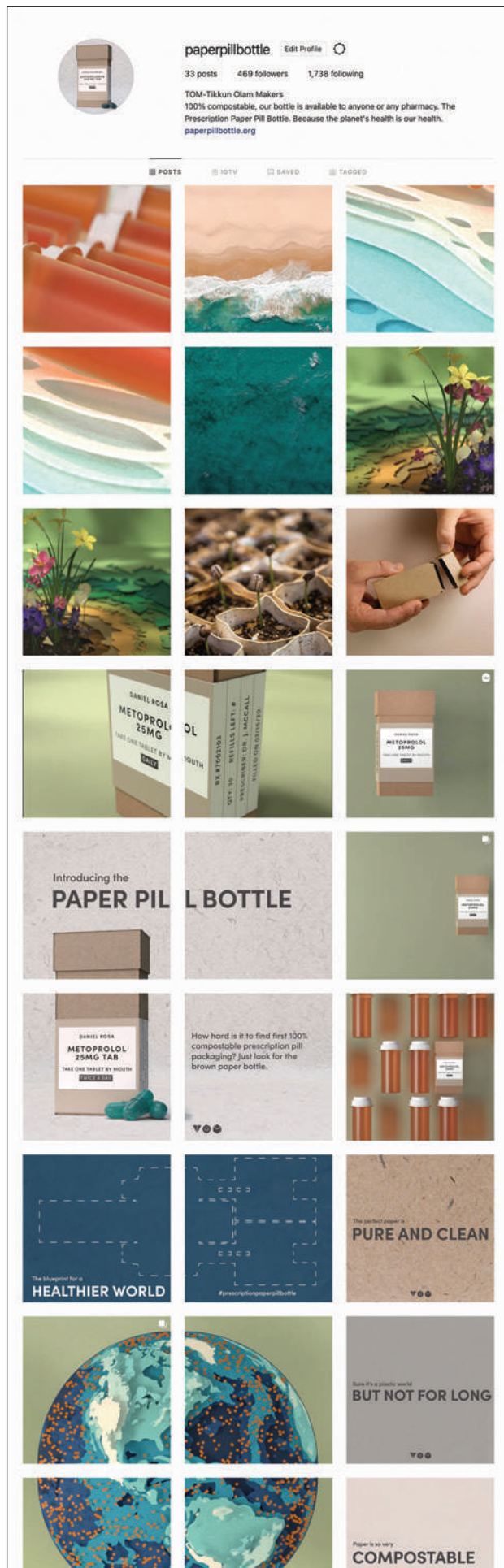
**BUT NOT FOR LONG**

**TAKEN FROM MOTHER NATURE**

**THEN GIVEN BACK**

**IT'S SO GREEN**





## INTEGRATED CAMPAIGNS

### 1 (series)

Lauren Chan/Lauren Collett-Solberg/Dominick Marotta/Lillianna Vazquez,  
art directors

Sam Ballot-Godsey/Olga Castellanos/Bryan Perley, writers

Scott Carlton, senior writer/creative director

Kathy Delaney, chief creative officer

Jeremy Scharlack, designer

Oded Lavie, technology director

Angela Silva, production supervisor

Ian Phillips, producer

Steve Pytko, executive director of production

Pixel Farm, 3-D animation company

Publicis Groupe Israel/Saatchi & Saatchi Wellness (New York, NY), ad agencies

Gideon Grinstein/Edun Sela, Tikkun Olam Makers, clients

"Every year, billions of plastic pill bottles end up in US landfills and dumps. Because small bottles can't be recycled, they become toxic waste that devastates our ecosystems. Introducing the Prescription Paper Pill Bottle: No plastic, no artificial glue and coatings, and no toxic dye. It meets FDA requirements for water, light and child resistance. Once emptied, these bottles can be composted to enrich soil. Made in partnership with Tikkun Olam Makers, the paper pill bottle has an open-sourced design available to any pharmacy. Supported by postings on social media, online films, direct mail and ooh posters, this campaign targeted independent pharmacies, consumers and manufacturers of sustainable packaging. Now, pharmacies can offer their patients eco-friendly packaging to fill prescriptions. Because the planet's health is our health."



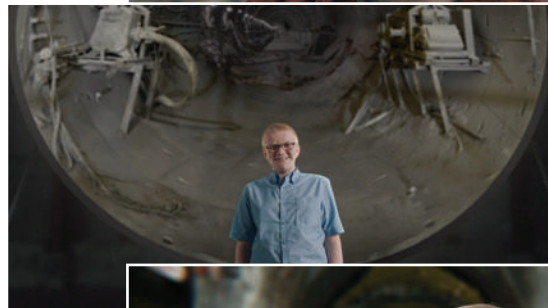
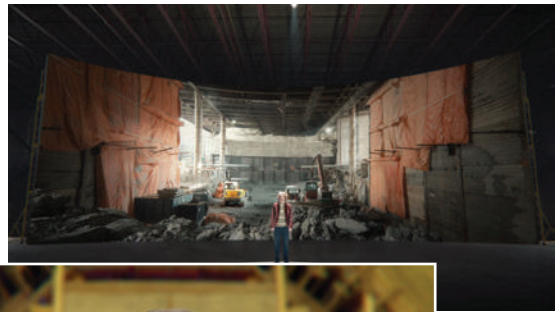
## INTEGRATED CAMPAIGNS

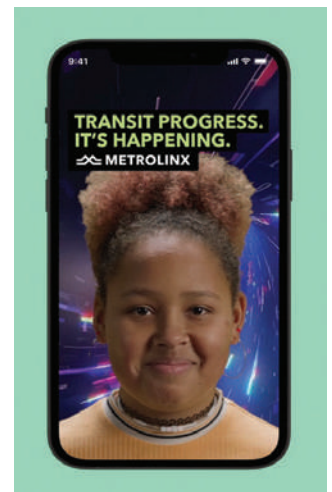
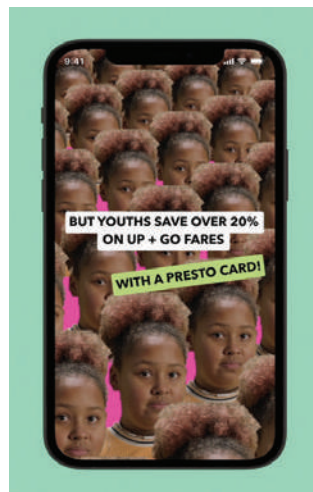
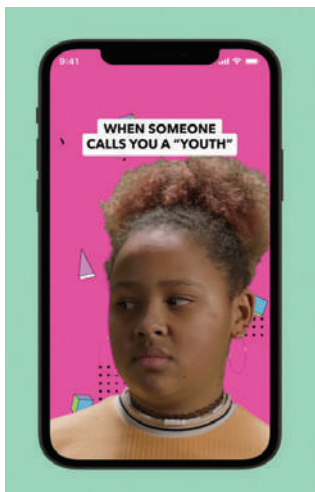
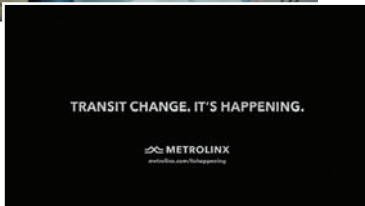
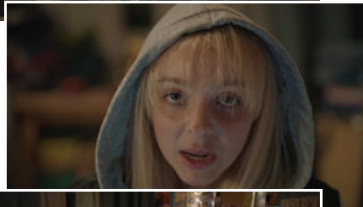
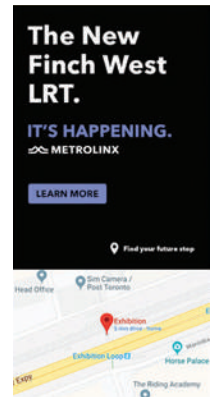
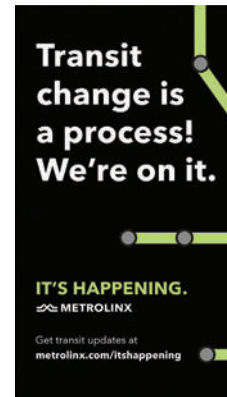
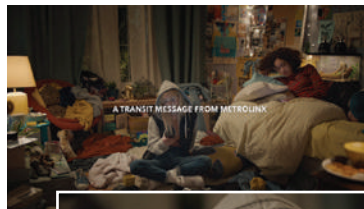
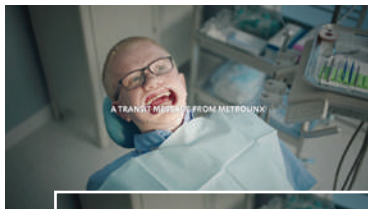
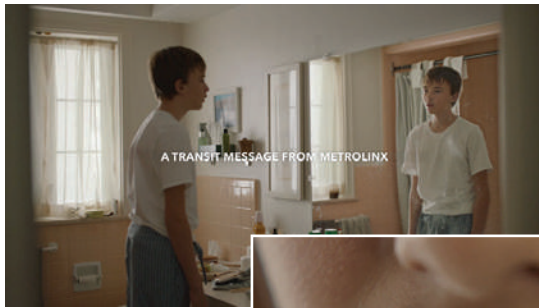
### 1 (series)

Mary Soroka, senior art director  
 Aisling Penco, writer  
 Shauna Roe, senior writer  
 Sam Cerullo/Kelly Zettel, creative directors  
 Lisa Greenberg/Steve Persico, co-chief creative officers  
 Laurie Freeman, director  
 Maya Bankovic, director of photography  
 Alter Ego, colorist  
 Chris Murphy, editor  
 Cameron Anderson, assistant editor  
 Celine Shen/Nic Stevenson, project directors  
 Tahir Ahmad, strategic planner  
 Brent Nelsen, chief strategy officer  
 Chris Scherk, line producer  
 Julie Caniglia/Amanda Magwood, agency producers  
 Kristina Azlinger/Rob Burns/Eva Preger/Link York, executive producers  
 Ben Tarr, chief production officer  
 Aircastle, production company  
 Outsider Editorial, editorial company  
 Darling vfx, visual effects company  
 Leo Burnett (Toronto, Canada), ad agency  
 Sharyn Byrne-Nearing, Metrolinx, client

"In 2019, research showed that Ontarians were skeptical that any progress was being made to improve transit across the Greater Golden Horseshoe metropolitan area surrounding Toronto. In early 2020, research showed that government transportation authority Metrolinx was the least trustworthy of all transit brands, with 37 percent of Ontarians surveyed citing poor planning and failed commitments. To combat these perceptions, the 'It's Happening' campaign demonstrated action through progress in a way that was memorable, relatable and transparent. To launch the campaign, a 60-second anthem spot featuring lovable teenagers in their awkward years was released in cinema. Then, additional transit messages from the teens were served up as shorter-form :15 online videos, geotargeted digital display ads, oOH and social. The campaign found the right balance of honesty and empathy for people's transit frustration, expressing optimism and excitement for what was coming—and did so in an unexpectedly humorous way that had people paying attention."

1







**Little Caesars**  
Official Pizza of the NHL

**NAMING RIGHTS CONTRACT**

With sporting arenas closed, we're looking to expand our presence into more "micro" sport watching locations, like your den or basement. In brief, this contract explains that the signatory (that's you!) agrees to give Little Caesars' Canada the exclusive naming rights to their fan cave for the remainder of the 2023 NHL season. In return, you will be compensated with an exclusive Little Caesars' deal each week and a pretty sweet sign for your newly named Little Caesars' NHL Hockey Room, along with future considerations and bonuses.

From the signing of this contract, your room will officially be renamed to the Little Caesars' NHL Hockey Room. Any point after the signing of this contract you must refer to that room by its new legal name. For example, if you were arguing with your roommate about during the living room, you'd eventually be obligated to say: "I cleaned the Little Caesars' NHL Hockey Room last time. You always do this. It's your turn to clean the Little Caesars' NHL Hockey Room, okay? I've had it."

In addition, you must:

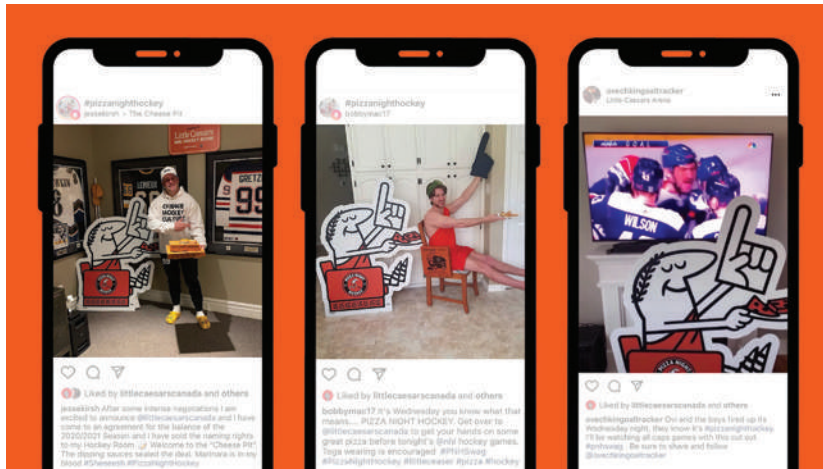
- Follow Little Caesars' Canada on Facebook and/or Instagram so you can negotiate even further throughout the season.
- Proudly hang your sign in your new Little Caesars' NHL Hockey Room.

That's it! All parties on this contract should watch Little Caesars' NHL Pizza Night Hockey every Wednesday for more opportunities to earn Little Caesars' pizza and NHL gear. If you're still reading this, then we are humbled by the fact that you've ever read a full. The conditions of this contract are binding, pretty and delicious.

*[Signature]*  
John Doe, VICE PRESIDENT OF LEGAL SHREDDING

**PIZZA NIGHT HOCKEY**

\*This is not a legally binding contract. It's barely even a contract to be honest. Our lawyers are getting us to you home. We like to think of it as a written promise about what we hope you will become as a country.







## INTEGRATED CAMPAIGNS

### 1 (series)

Sam Cote/Ryan Dzur/James Leake/Dylan Wagman, associate creative directors  
Josh Budd/Dave Federico, co-chief creative officers  
No Fixed Address (Toronto, Canada), ad agency  
Little Caesars Canada, client

"Fans weren't allowed in the arena for the 2020–2021 National Hockey League (NHL) season. So, as the official sponsor of the NHL, Little Caesars decided to buy the naming rights to where people would actually be watching—their TV rooms. Working with our media partners, we closely monitored hockey culture and determined a media mix we would develop to give us the best chance at reaching fans. First, we used paid social posts to get the word out about our new partnership with the NHL and to launch our Pizza Night Hockey program. Then, we used social media to get people to sell us the naming rights to their hockey-watching room in exchange for a Little Caesars deal every Wednesday night. We also used digital banners, broadcast commercials and in-game ads to remind consumers to purchase pizzas on Wednesdays and join in on the fun."

### 2 Daniel Jaramillo, senior art director

Javier Valle, senior writer  
Pete Lefebvre/Ryan Stotts, creative directors  
Liz Taylor, chief creative officer  
Kevin Lilly, strategist  
Aki Spicer, chief strategy officer  
Susan Anderson/Natalie Dahl/Elizabeth Ritten, producers  
Bridget Rose, executive producer  
Mike Davidson, head of production  
The Famous Group, production company  
Starcom, media agency  
Leo Burnett (Chicago, IL), ad agency  
Kraft Heinz, client

"2020's socially distanced summer spelled trouble for Country Time Lemonade stand operators. While the government issued loans to help small businesses, the littlest businesses of all were being left behind. In response, we created 'The Littlest Bailout,' a \$100 economic stimulus package for kids who couldn't run lemonade stands. Using a mix of online video, social media, print and PR, we focused on contextual placements that made sense for our bailout program to show up (i.e., the Finance section of the *Wall Street Journal*) and homed in on where we could reach our target audience (parents with young kids) at a mass scale. The program kept the spirit and sentiment of lemonade stands alive, even when they were no longer visible in neighborhoods around the country."



## INTEGRATED CAMPAIGNS

### 1 (series)

Leigh Stolarz, art director  
 Nick Divers/Daniel Freeda/Sage Lucero, writers  
 Federico Díaz/Ian Reichenthal/Juarez Rodrigues/Aaron Willard/Aaron Zimroth, associate creative directors  
 Ramiro Perez, executive creative director  
 Frank Cartagena/Menno Kluin/Joaquin Molla/Jose Molla, chief creative officers  
 Marci Miller, managing director, creative  
 Sophia Del Plato, designer  
 Brian Gartside, design director  
 Josh Dickinson, photographer  
 David Cabestany, artist  
 Jesse Perez, animator  
 Jordan Lieb, compositor  
 Justin Parnell/David Shafei, directors  
 Rudel Reyes, visual effects artist  
 Fergus McCall, colorist  
 Jeannine Guenther, audio engineer  
 Giovanni Lobato, producer  
 Michael Mitchell, line producer  
 Adrienne Darnell/Megan Rumph, senior producers  
 Josh Ferrazzano/Ross Hopman/Chris Parke, executive producers  
 Kevin Tamayo, project manager  
 Sharon Campos, post-production supervisor  
 Amber Peña, post-production producer  
 Megan Pfaffenroth, head of production  
 World War Seven, production company  
 MackCut, editorial company  
 Duotone Audio Group, music company  
 The Mill, digital effects company  
 HeardCity, post-production company  
 VaynerMedia, media agency  
 REO/Weber Shandwick, digital agencies  
 360i/the community (Miami, FL), The Makers Lab Studio, ad agencies  
 Mondelēz, client

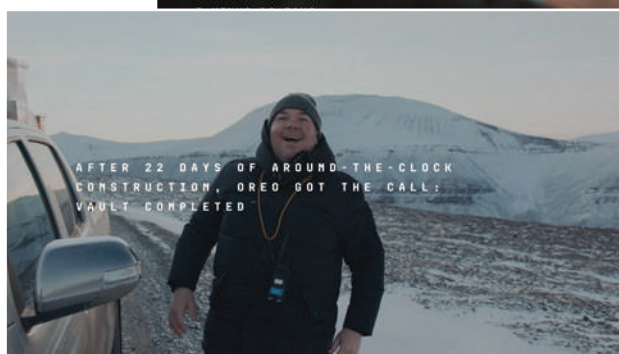
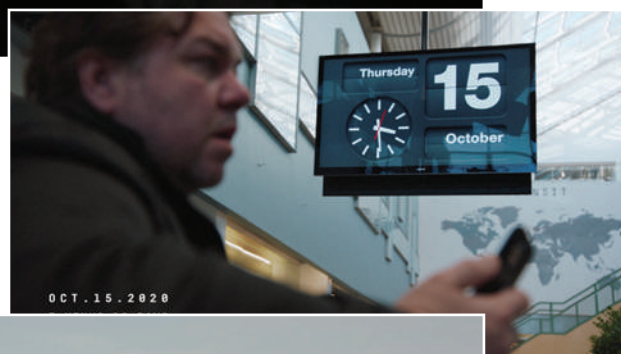
"OREO is all about being playful. But as we were in the midst of an intensifying pandemic, a months-long quarantine, and growing stress and anxiety, we wanted to give people a much-needed break from everything without calling it out. We had to keep OREO's playful tone and be authentic to the brand. Our Doomsday Vault campaign touched on the 'apocalyptic' sentiment dominating the world, but from an absurd, humorous angle. We used a small asteroid approaching Earth as the reason behind the vault's creation, but we were touching on something bigger. And fans appreciated it to the point where many felt that even if the world ended, there was no better place to be than up in our vault in the Arctic Circle, stuffing their faces with OREOs. While the travel restrictions and quarantine imposed some obstacles to our production in Norway, we used a skeleton crew and were able to go to the actual site of the Svalbard Global Seed Vault in Longyearbyen. And since we had to stop at Oslo to get there, we filmed part of our five-minute video there. Once our vault was built, we brought it to social, since that's where everyone was spending their days. With 40 pieces of content besides our film, we took fans to our cookie bunker."

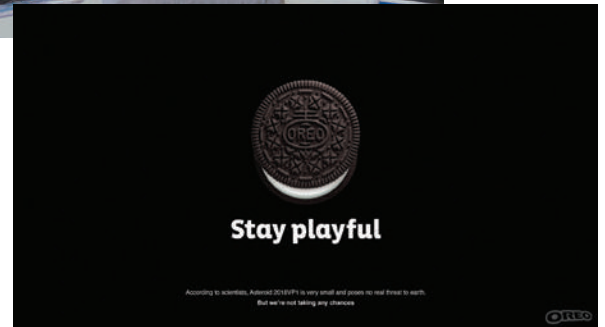
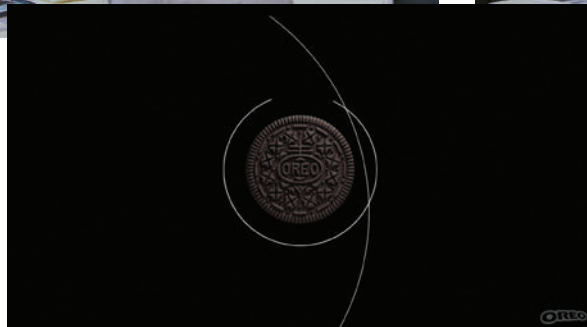
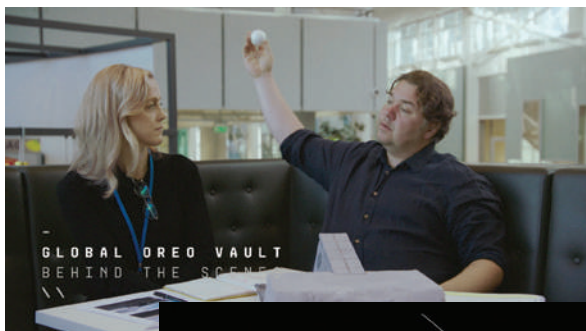
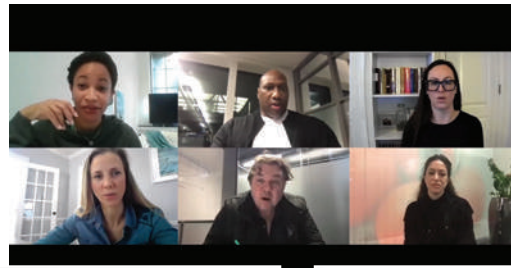
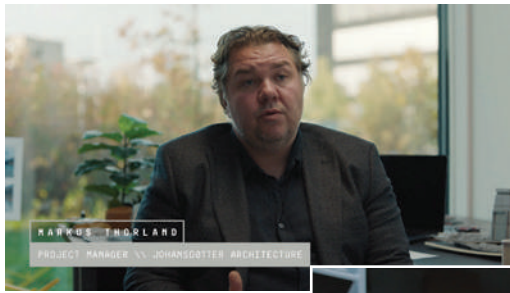
1

ON OCTOBER 3RD, 2020 WE CAME ACROSS  
 A TWEET FROM @OLIVIAGORDON

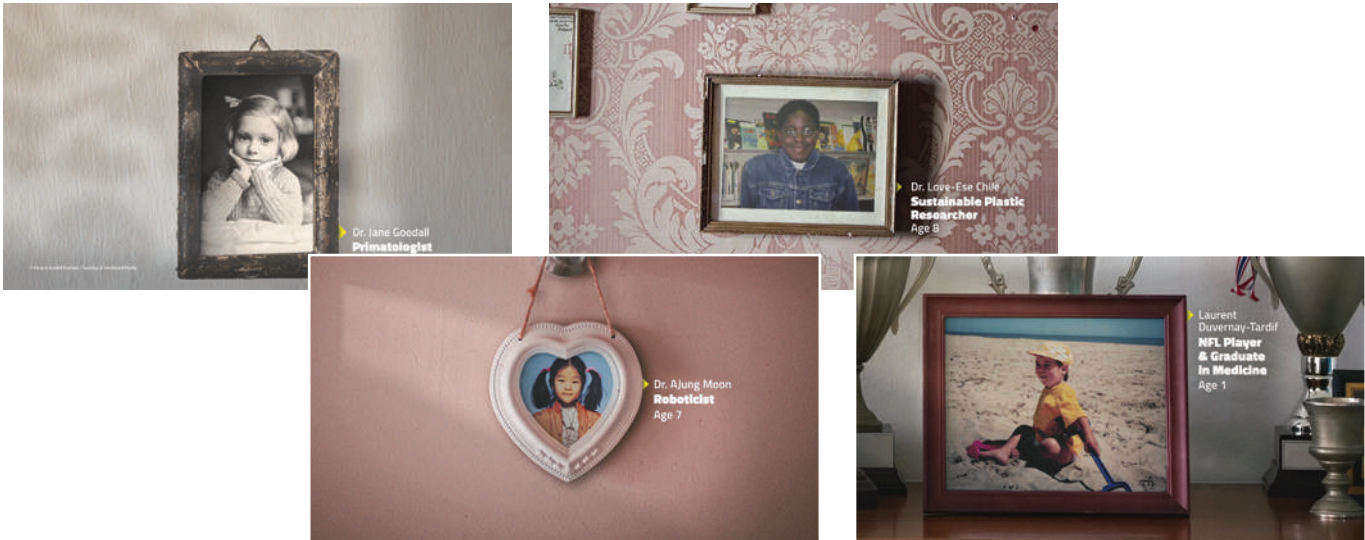
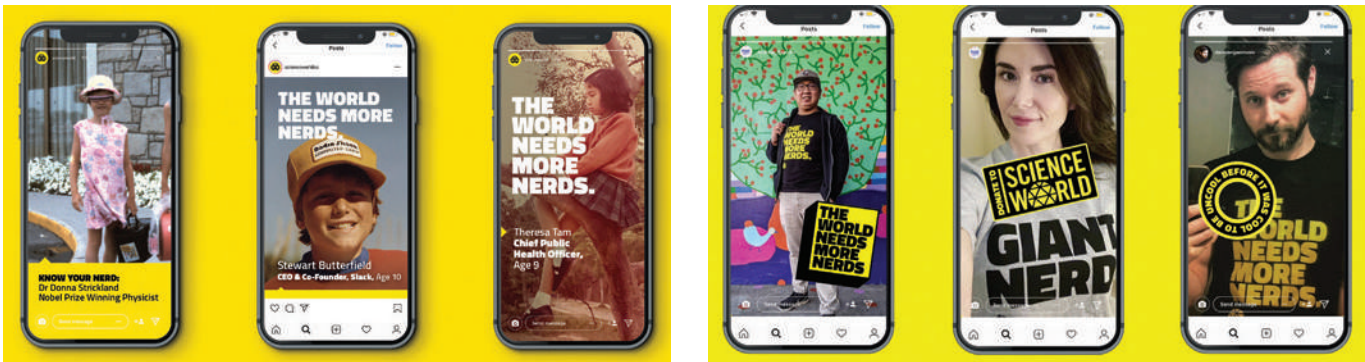


THERE WAS ONLY A .41% CHANCE  
 ASTEROID 2018VP1 WOULD HIT EARTH  
 OREO COULDN'T TAKE THE RISK

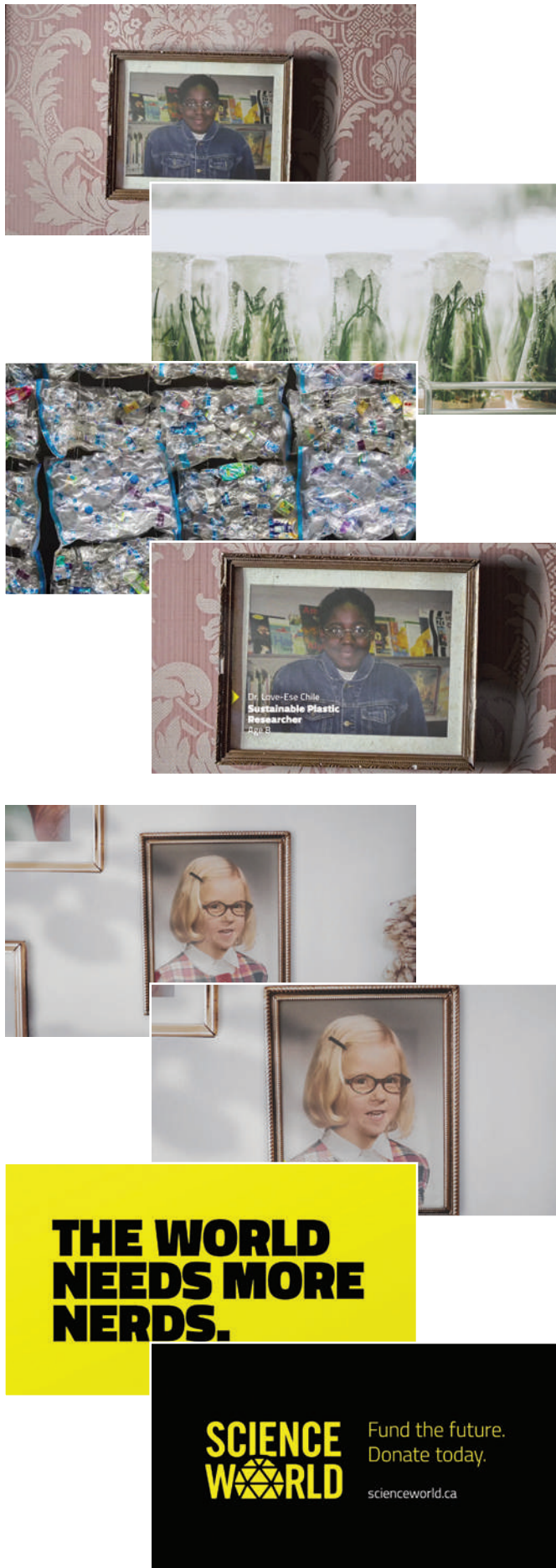












## INTEGRATED CAMPAIGNS

### 1 (series)

Jake Gauthier/Sheldon Rennie, art directors  
 Evan Kane/Jordon Lawson, writers  
 Leia Rogers/Rob Tarry/Morgan Tierney, creative directors  
 Aaron Starkman, chief creative officer  
 Megan O'Connor, editor  
 Craig Warrian, sound engineer  
 Wave Productions, sound production  
 Samantha Cheng/Darren Yada, strategists  
 Jillian Arsenault/Sarah Lee/Scott Russell, producers  
 Cycle Media/r+d Productions, production companies  
 Rethink (Toronto, Canada), ad agency  
 Science World, client

"Most Vancouverites think of Vancouver, Canada-based museum Science World as a tourist attraction rather than a nonprofit, science-based educational hub. Since the institution's education programs were endangered by the pandemic, we needed to reignite the people's love for Science World and highlight how their donations would be used. We leaned into the cause of the situation we were in: the pandemic. And the very thing that would get us out: science. With a limited budget and an urgency to get this messaging out, we pitched our idea to media partners, who donated more than \$600,000 of media to help us run a mass campaign that spanned tv, online video, radio, ooh and social media. Beginning with Dr. Bonnie Henry—the Provincial Health Officer of British Columbia—we got childhood photos of more than 30 notable nerds for a campaign, including iconic ones like Chris Hadfield, Jane Goodall, and NFL superstar and doctor Laurent Duvernay-Tardif. At a cultural level, we reclaimed the word *nerd* and used it to celebrate influential scientific minds while encouraging the public to embrace their inner nerdiness with nerd-themed merchandise. The World Needs More Nerds raised more than \$450,000, tripling the original fundraising goal and resulting in the highest amount Science World has ever raised from a campaign. And the merchandise caught the attention of local celebrities like Marvel actress Cobie Smulders, who proudly wore a Nerd shirt for her 1.9 million followers. Each time celebrities would post about the swag, we saw an uptake in donations, and ultimately, Science World's social media engagement increased by 30 percent."



## INTEGRATED CAMPAIGNS

### 1 (series)

Jose Ramirez, senior art director  
 Jeff Schermer, senior writer  
 Eliana Ferrer/Jeffrey Hodgson, creative directors  
 Ricardo Casal/Juan Javier Peña Plaza, executive creative directors  
 Nicole Alevizos Hurd/Daniela Chamorro/Carmen Rodriguez, co-chief creative officers  
 Paloma Azulay/Lauren Bishop Jennings/Bruno Cardinali/Fernando Machado/Anselmo Ramos, chief creative officers  
 Guido Fusetti, design director  
 Fro Rojas, photographer  
 Jennifer Rangel/Dara Schopp Helitzer, directors  
 Samantha Lemoine/William Ramos, strategy  
 Paulo Fogaca/Christian Pierre, chief strategy officers  
 Kimberly Fraga, producer  
 Denisse Ramirez, senior producer  
 Jenny Ascher/Courtney Griffin/Drew Harris, digital producers  
 Debbie Margolis Horwitz, executive producer  
 Cristina Cornejo Ayala, project manager  
 Renata Neumann, head of production  
 Kreative Kontent, production company  
 Horizon Media, media agency  
 gut (Coral Gables, FL), ad agency  
 Popeyes Louisiana Kitchen, client

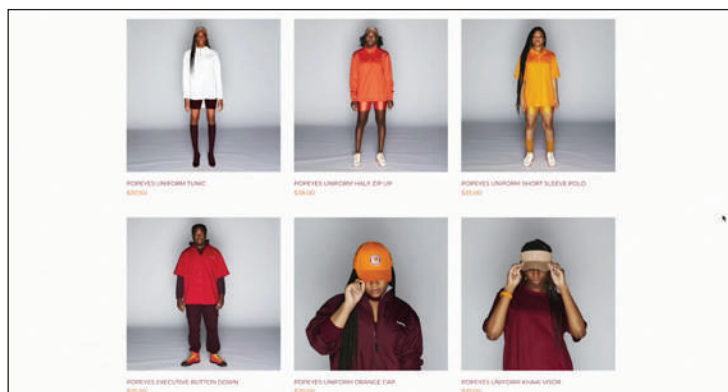
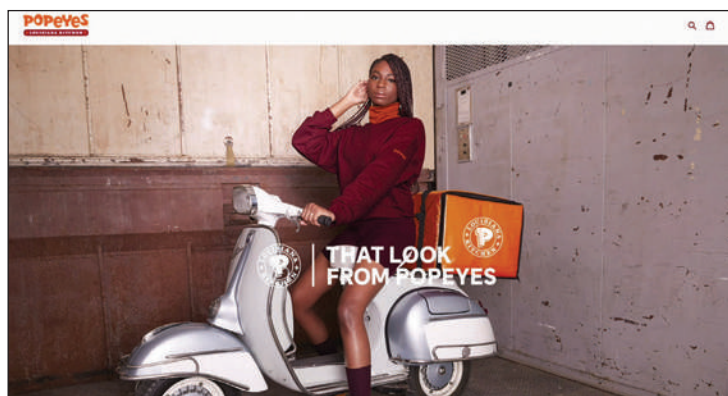
"Popeyes became a cultural phenomenon in 2019 with the launch of its now-famous Chicken Sandwich. As 2020 approached, we were tasked with finding ways to keep the brand relevant. In January 2020, international pop superstar Beyoncé released a fashion collection with adidas that sold out instantly, but not before fans noticed that the items looked nearly identical to the employee uniforms at Popeyes—which has been widely regarded as Beyoncé's favorite fast-food establishment. After Beyoncé's clothes sold out, we democratized fashion by giving her fans the opportunity to purchase our real employee uniforms, re-creating her launch campaign shot for shot with real Popeyes employees and designing a website to mimic the one created for her and adidas's line. The only thing we didn't create from scratch were the uniforms, because they were the exact ones Popeyes employees had worn every day for years. We announced 'That Look From Popeyes' on Twitter, the same place comparisons between Beyoncé's collection and Popeyes uniforms were born, and turned a quick-service-restaurant brand into an in-vogue fashion brand. The idea generated more than 892 million earned media impressions, totaling more than \$8.8 million dollars in ad value."

## PUBLIC SERVICE

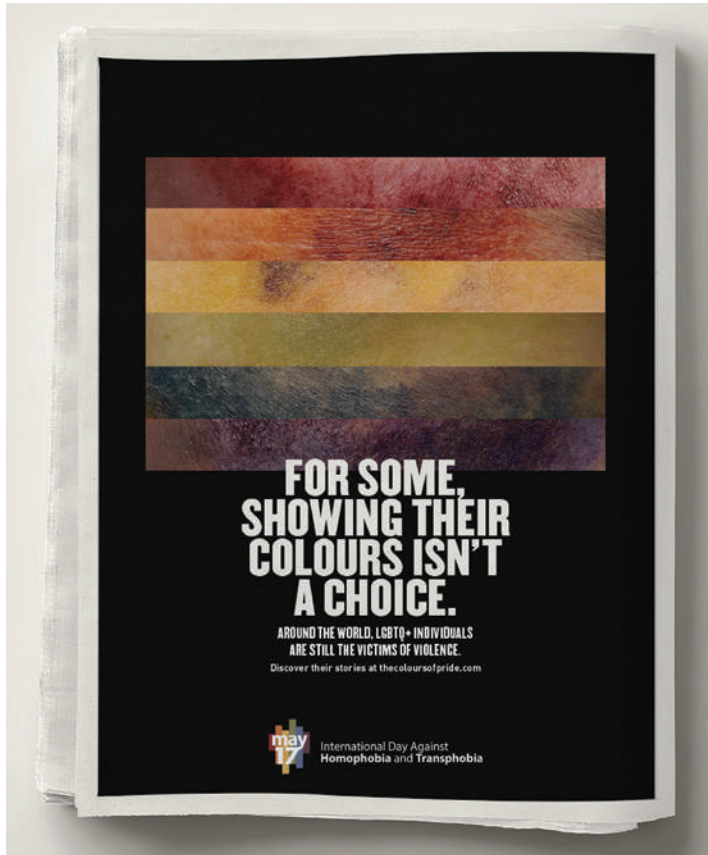
### 2 (series)

Ryan Cookish/Rachel LeBlanc/Maxime Sauté, art directors  
 Geoff Baillie/Xavier Blais, writers  
 Xavier Blais/Maxime Sauté, creative directors  
 Mike Dubrick/Nicolas Quintal, executive creative directors  
 Aaron Starkman, chief creative officer  
 Ignacio Flórez/Darina Kosikova, graphic design  
 Riley Stewart, photographer  
 AA Scott McClellan, director of photography  
 Steve Lam/Ken Malley, developers  
 Emmett Maloney/Leigh O'Neill, editors  
 Grayson Music, music company  
 Sara Lemmermeyer/Meredith Montgomery/Pascal Routhier, strategists  
 Alex Butt/Katia Dupuy/Todd Harrison/Sarah Longpré/Shelby Spigelman, producers  
 Scott Russell, print producer  
 Fuze Reps, production company  
 Rethink (Toronto, Canada), ad agency  
 Fondation Émergence, client

1













## PUBLIC SERVICE

**1** (series)  
 John Fiebke, writer  
 Robert Guisgand, executive creative director  
 Gary Pascoe, chief creative officer  
 James Adamé, design director  
 Margita Miya Petrovic, project manager  
 Steven Lyons, executive producer  
 Commonwealth/McCann (Detroit, MI), ad agency  
 Motown Museum, client

**2** Camille Gagnon, art director  
 Nicolas Boisvert, writer  
 Luc Du Sault, creative director  
 Yan Clément/Mathieu Elie, directors of photography  
 Olivier Rivard, sound engineer  
 Olivier Labonté-LeMoine, director  
 Alexandra Laverdière/Camille Savard, project managers  
 Touché!, planner  
 Alexandra Laverdière, strategist  
 Ariane Rondeau, producer  
 Isabelle Fonta, agency producer  
 BLVD, post-production company  
 Ig2 (Québec, Canada), ad agency  
 Patrice Letendre/Anne Marcoux, Société de l'assurance automobile du Québec, clients

"We created a backpack that displays drivers' speeds in real time. This backpack was worn by kids walking to school. Instead of seeing their speed on a radar speed sign, drivers saw their speeds on their potential victims."



2



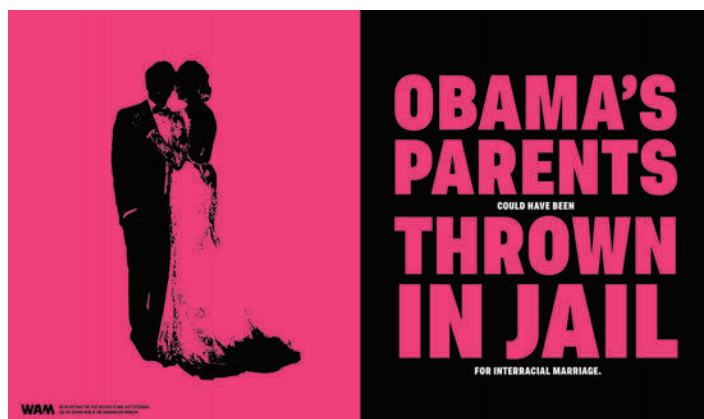


1



2





## PUBLIC SERVICE

- 1 Tudor Cucu, art director  
Martin Gillen, senior writer  
Sön Becker/Eduard Hörner, creative directors  
Patrizia Caruselli, Spark Marketing Entertainment/Peter Gocht,  
Saint Elmo's Hamburg/Kathrin Heinemann, Spark Marketing  
Entertainment, managing directors, creative  
Dennis Fritz, motion graphic designer  
Katalyst, online editor  
Martin Krejčí, director  
Alyson Horn Casting, casting  
Jean-Clément Soret, colorist  
Filip Malasek, editor  
Malte Hagemeister/Kristian Nord, music composers  
Vladimír Chorvatovič, audio mixer/sound engineer  
Max Schöngen, strategist  
Vincent Terrazzino, line producer  
Robert Herman, Ruffian/Julian Holland/Nils Schwemer, Iconoclast,  
executive producers  
Sheila Eisenstein, head of production  
Iconoclast/Ruffian (Los Angeles, CA)/Soundsquare, production  
companies  
Robota, editorial company  
California Music, music company  
Saint Elmo's Hamburg/Serviceplan/Spark Marketing Entertainment,  
ad agencies  
Fred Guttenberg/Po Murray, Newtown Action Alliance, clients

"#NotComingHome" 1:30

"#NotComingHome," a powerful film directed by Martin Krejčí, highlights the devastating impact that gun violence has on the daily lives of every American. Based on homecoming videos that show US military soldiers returning home from combat, '#NotComingHome' depicts a family torn apart by the loss of their child to gun violence. Though this film portrays one example, grassroots organization Newtown Action Alliance works with hundreds of survivors and families affected by gun violence."

- 2 (series)  
Mike Gaines/Annie Seng/Jarin Simon/Rioko Sponslier, art directors  
Maggie Williams, writer  
Brian Platt/Sean Smith, creative directors  
Solve (Minneapolis, MN), ad agency  
Weisman Art Museum, client



1

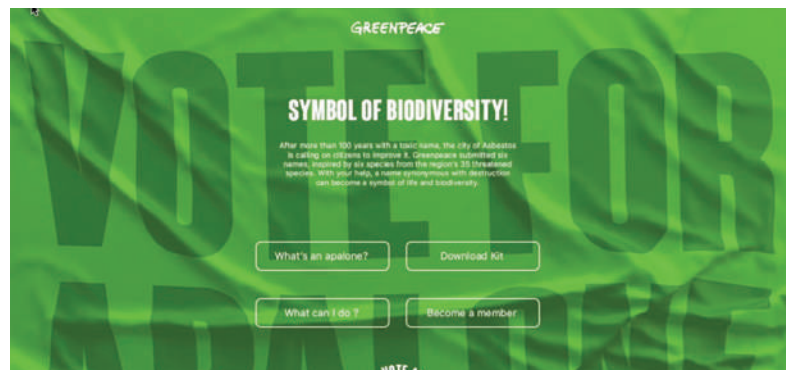


What was going on, is still going on.

Commemorating the 50th anniversary of Marvin Gaye's "What's Going On."

MOTOWN  
MUSEUM

2





[illegible]

Share this page:   

“United Way Halifax raised more than 4.5 million dollars to help those in need make it through the first wave of the pandemic. But there were still more than 100,000 people in the Halifax Regional Municipality in need of support. Using 100,000 randomly generated names, we created an impactful long-scrolling microsite to put things into perspective. Each name represents one person in our community lacking safety, healthy food, housing or the mental health support they need to live well.”



## PUBLIC SERVICE

### 1 (series)

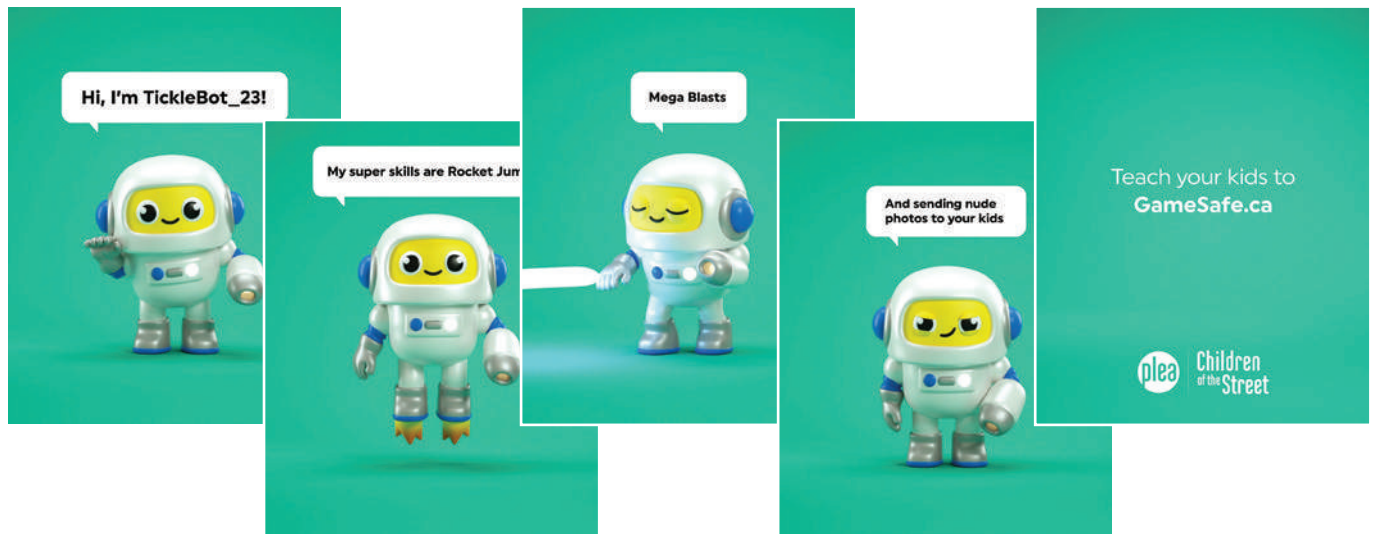
Jake Hope, art director/associate creative director/designer  
 Sean O'Connor/Hans Thiessen, creative directors  
 Leia Rogers/Morgan Tierney, executive creative directors  
 Aaron Starkman, chief creative officer  
 Ignacio Flórez/Thomas McKeen, artists  
 Rethink (Toronto, Canada), ad agency  
 arrive alive DRIVE SOBER, client

### 2 (series)

Rory O'Sullivan, art director  
 Luke Devlin, writer  
 Lisa Lebedovich, creative director  
 Grand Chamaco, CGI artist/animation/3-D modeling  
 Noah Kawamura, animator  
 Dave Gaudet, Wave Productions, sound engineer  
 Cara Ventura, strategist  
 Sarah Collins/Andrea Scupham, producers  
 Will (Vancouver, Canada), ad agency  
 Children of the Street, client

"In kids' online games, everyone looks friendly—even sexual predators. To help parents see the risks of these games and their chat functions, we contrasted cute online gaming characters with the ugly intentions of the predators lurking behind them."







## PUBLIC SERVICE

- 1** Sam Cote/Ryan Dzur, associate creative directors  
 Bianca Guimaraes/Kevin Mulroy, executive creative directors  
 Jordan Doucette/Greg Hahn, chief creative officers  
 Madison Bell/Pier-Philippe Rioux, designers  
 Darren Patey, creative technologist  
 Zach Klein, strategist  
 Mischief @ No Fixed Address/No Fixed Address (Toronto, Canada),  
 ad agencies  
 Canadian Centre for Child Protection, client

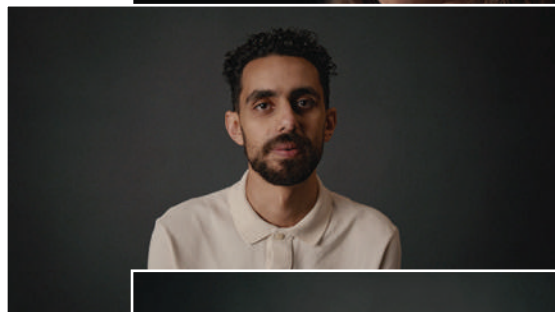
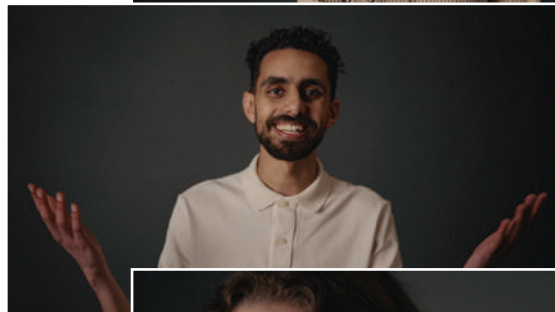
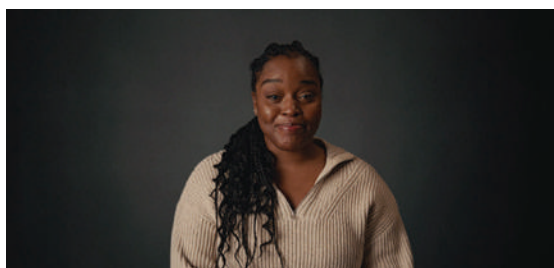
"Twitter knowingly allows child sexual abuse materials to spread over its platform. The Canadian Centre for Child Protection offered to help stop it but were turned away. So, on Twitter's fifteenth birthday, we gave it the bash it deserved."

- 2** Pepe Bratanov, creative director  
 Matthew Litzinger, chief creative officer  
 Omar Morson, designer  
 Amanda McMillan, project director  
 Michael Ash, strategist  
 Lauren Brown, executive agency producer  
 Kaitlin Doherty, managing director, creative  
 The Local Collective (Toronto, Canada), ad agency  
 Roncesvalles Village BIA, client

"Small businesses account for 97.9 percent of Canadian businesses. Due to covid-19, 50 percent of these were truly worried that they may have to close permanently. If Canadians were strongly on board with the 'shop local' movement, why were local businesses suffering? On November 24th, 2020—the second day of the new lockdown—residents of Toronto's Roncesvalles neighborhood woke up to their surroundings being for lease. This arresting display forced shoppers to viscerally experience the possible reality of the pandemic."

- 3** (series)  
 Annik Tremblay-Meunier, art director  
 Marc Lessard, writer  
 Peter Ignazi/Louis-Philippe Tremblay, chief creative officers  
 Pascal Desjardins, engineer  
 Vincent Bilodeau, animator  
 Circonflex, music  
 Martin C. Pariseau/Didier Charette/Zoé Pelchat-Ouellet, directors  
 Pauline Després/Marie Vaillancourt, strategic planners  
 Isabelle Bourque/Joannie Roy, agency producers  
 Jérôme Couture, executive producer  
 Cinélande, production company  
 Post430, post-production company  
 Cossette (Montréal, Canada), ad agency  
 Ministère du Conseil exécutif, client
- "Oldfluencers" 1:55, :19, :15
- "To encourage teenagers to keep following the health measures, we decided to 'talk young' to young people, on a young platform: TikTok. We created a new breed of 'influencers' who stand out and symbolize why they need to renew their efforts."

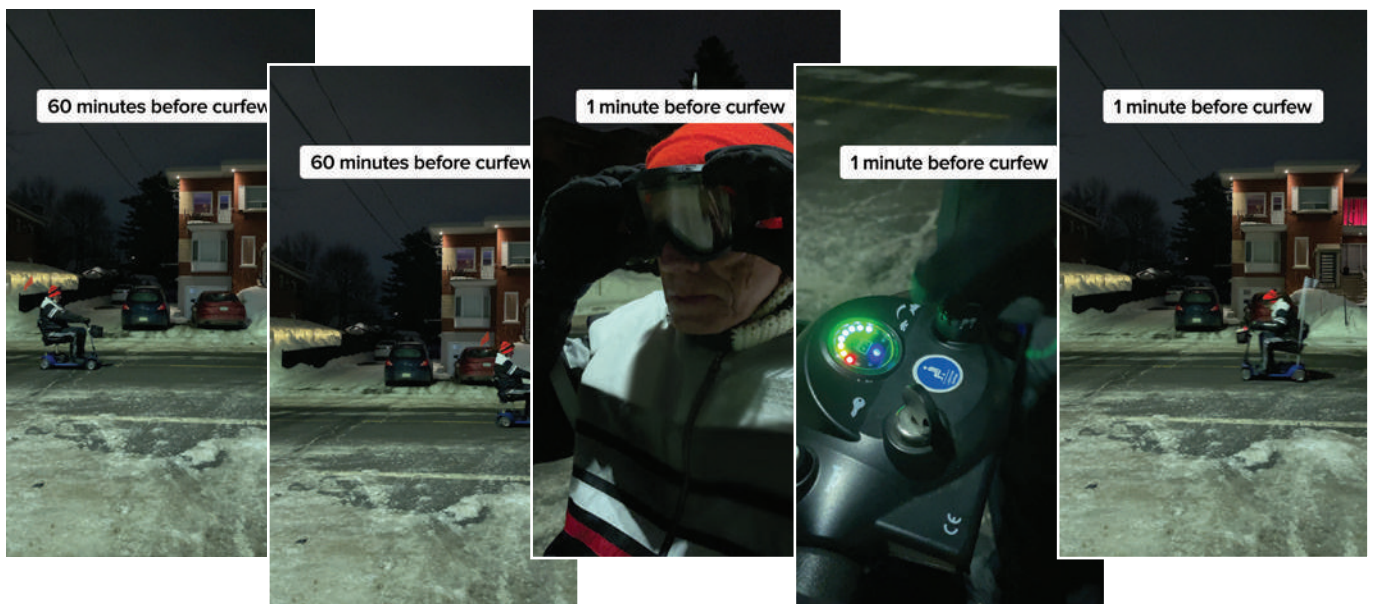
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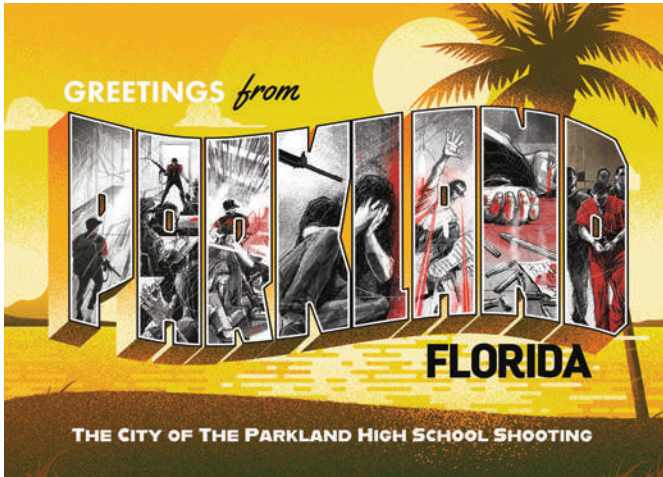
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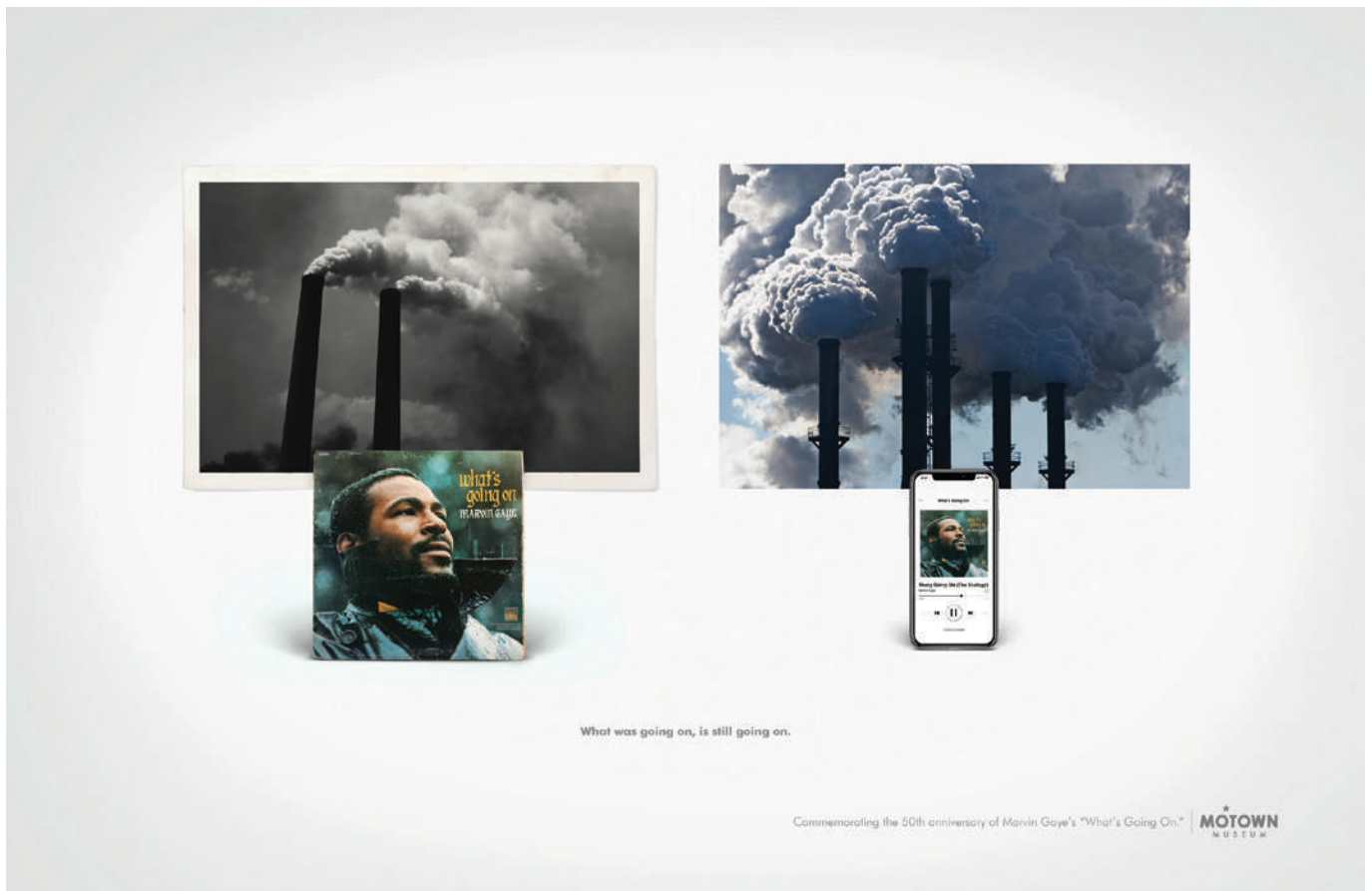
## PUBLIC SERVICE

- 1 Claudio Castagnola, art director  
Adam Cote/Paula Gete-Alonso, writers  
Renato Barreto/Marcelo Maciel/Marco Martins, associate creative directors  
Tim Vaccarino/Dave Weist, executive creative directors  
MullenLowe US (Boston, MA), ad agency  
Change the Ref, client

"Because the US government was not acting on mass shootings, we directly attacked a trait Americans are most known for: their pride in their country. Change the Ref created the Shamecards, a postcard collection designed to demand gun law reform from Congress. Subverting the traditional greeting cards that depict each city's landmarks, ours show what cities are becoming known for."

- 2 Robin Chrumka/Jacob Rosenberg/Mike Stocker, creative directors  
Robert Guisgand, executive creative director  
Gary Pascoe, chief creative officer  
James Adamé, design director  
Carol Upton, art producer  
Margita Miya Petrovic, project manager  
Steven Lyons, executive producer  
Commonwealth/McCann (Detroit, MI), ad agency  
Motown Museum, client

2





## PUBLIC SERVICE

- 1 Dorian Coureau/Alexandre Jutras, art directors  
 François-Julien Rainville, writer  
 Anne-Claude Chénier/Richard Rochette-Villeneuve, creative directors  
 Peter Ignazi/Louis-Philippe Tremblay, chief creative officers  
 Christian Tremblay, photographer  
 David Thomas, strategic planner  
 Michel David, producer  
 Mélissa Audette, agency producer  
 Marc Denault, post-production supervisor  
 SOMA, production company  
 Cossette (Montréal, Canada), ad agency  
 Federation of Quebec Alzheimer Societies, client

- 2 (series)  
 Gabriel Da Silva, art director  
 Silvio Caielli, creative director  
 Ricky Vior, executive creative director  
 Robert Herzfeld, production designer  
 Duane Burgess, senior producer  
 the community (Miami, FL), ad agency  
 Project Gutenberg, client

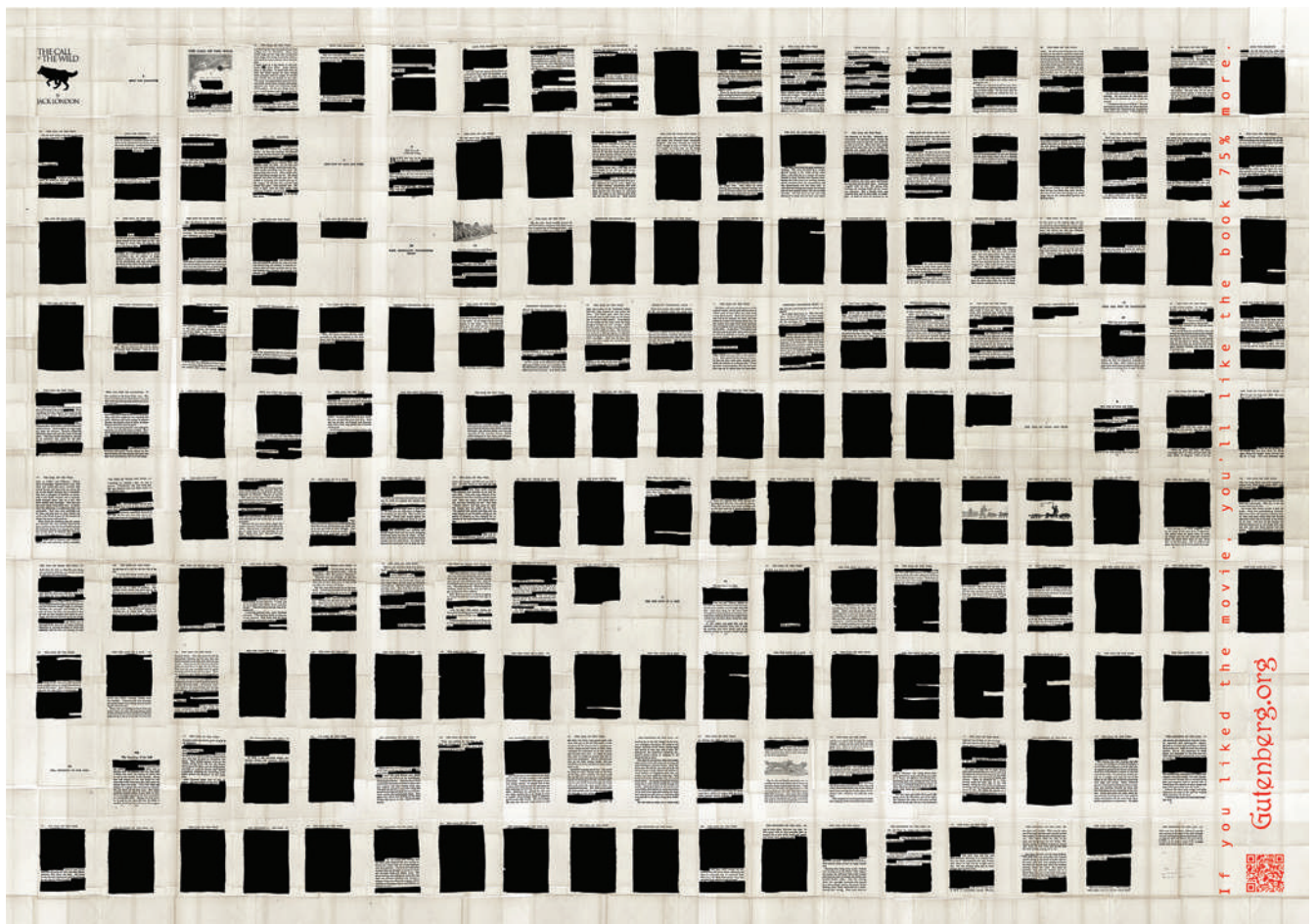
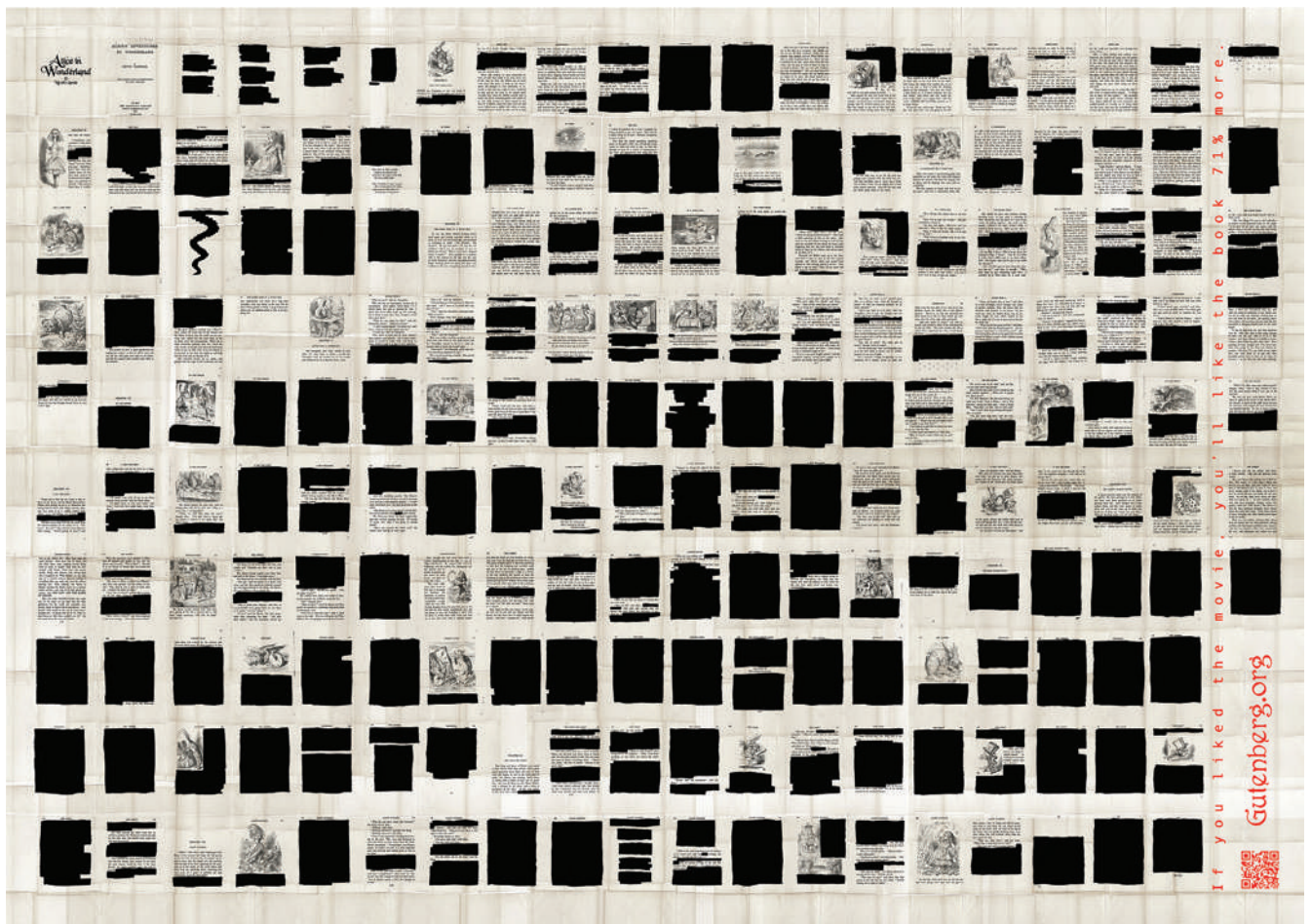
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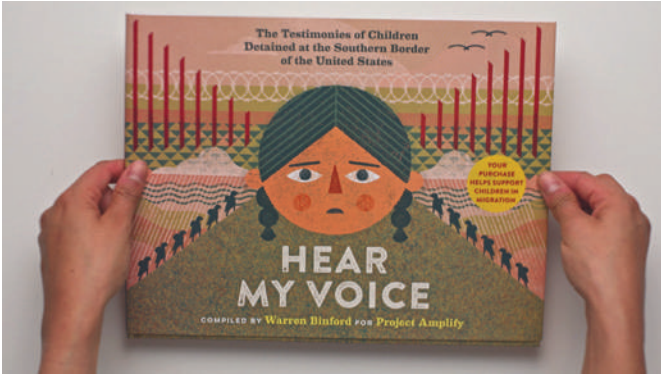




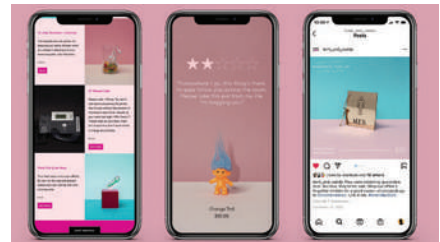
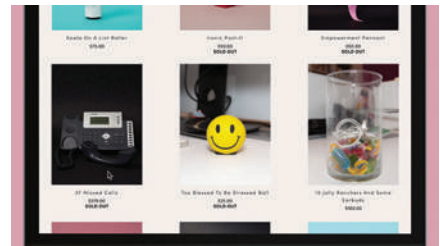
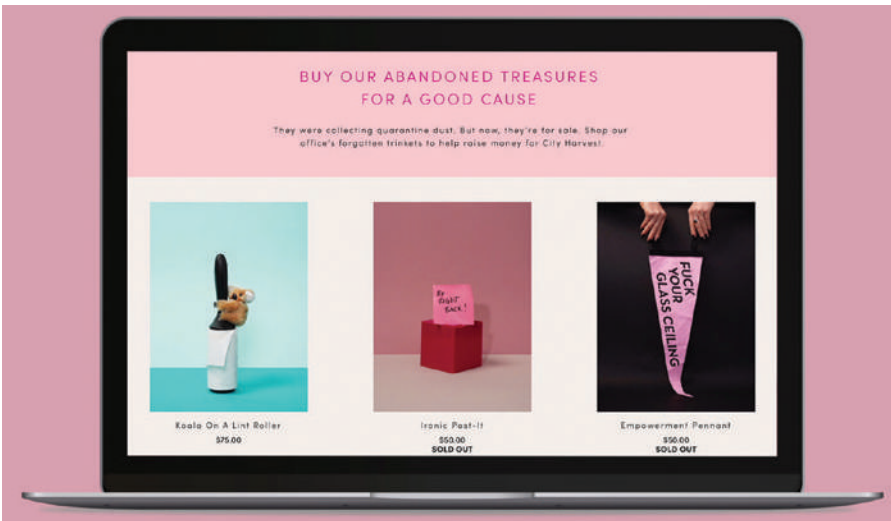




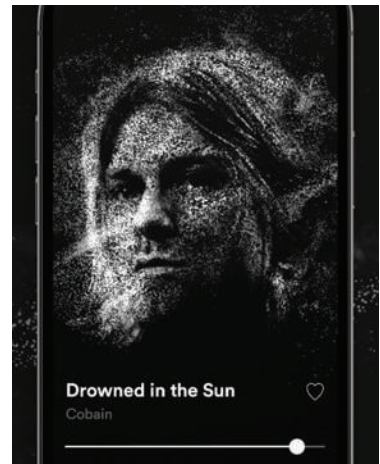
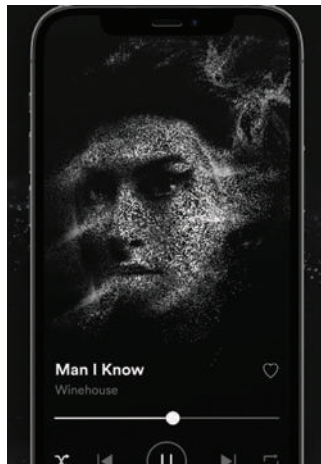
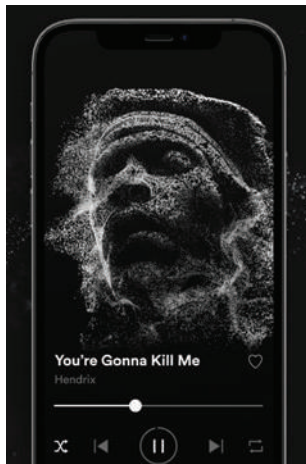
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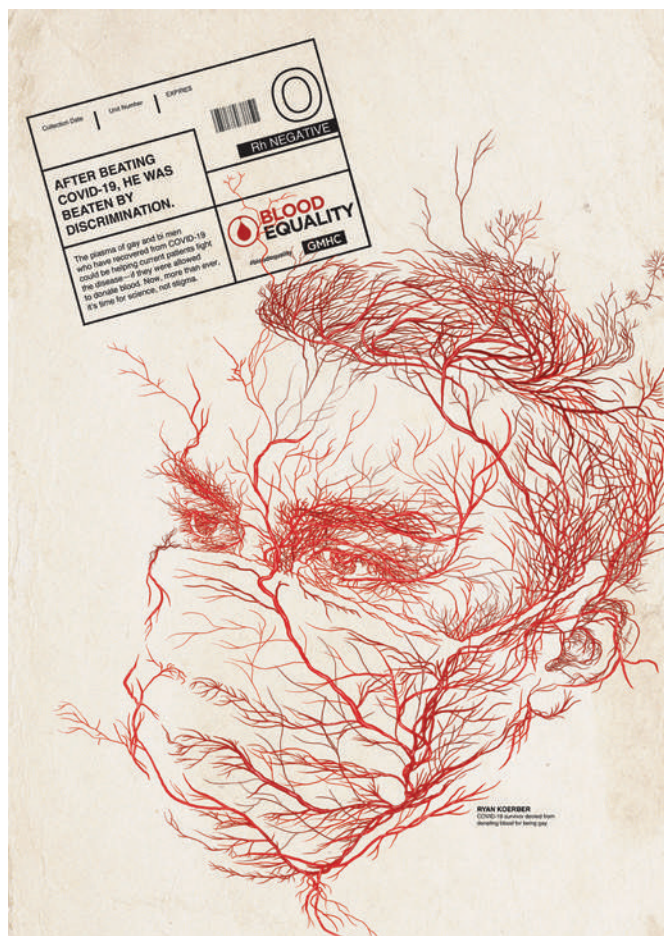
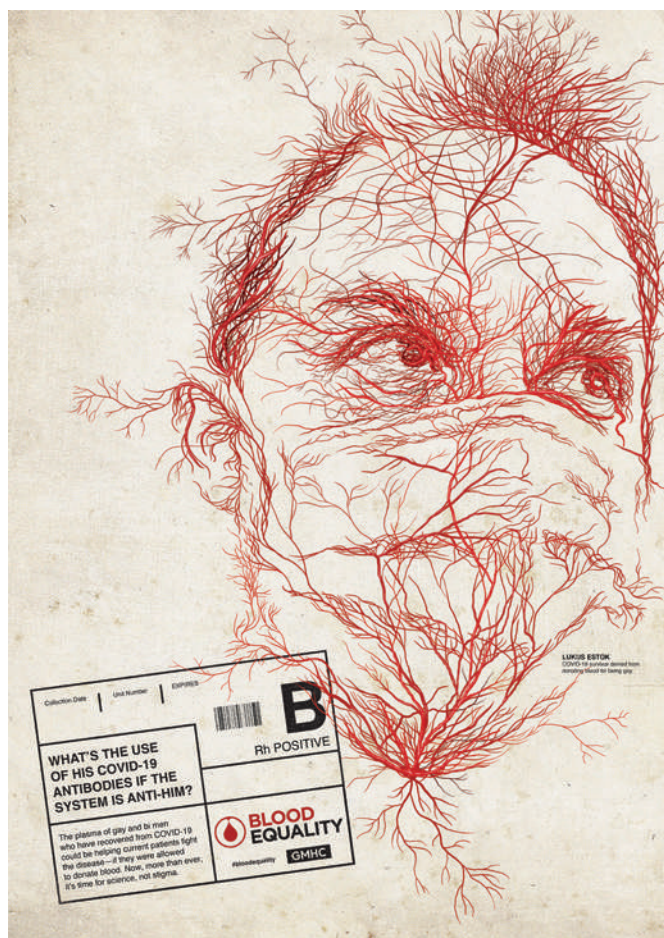
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3







## PUBLIC SERVICE

- 1 Donnine Canamar, art director  
Dale Austin/Brandon Curl/Rafael Serrano, creative directors  
Roy Spence, independent contributor  
Jay Russell, chief creative officer  
Diana Farias Campagnano/Marcela Masso Cárdenas/Anne Rix  
Sifuentez, creative contributors  
Maria D'Amato/Tori Reneker, interactive creative directors  
Kim Faulkner, developer  
Skylar Moran/Wenjing Zhang, editors  
Christie Lyons, production manager  
Luis Aguiluz/Jim Evans/John Robert Link/Natalie Lum-Freedman/  
Marianne Malina/David Rockwood/Niharika Verma/Lindsay  
Wakabayashi, consultants  
Jackie Purdy-Andrews, digital producer  
Helena Abbing, print producer  
Jack Epstein, executive producer  
Duff Stewart, chief executive officer  
Workman Publishing Company, production company  
GSD&M (Austin, TX), ad agency  
Project Amplify, client

"In 2019, the United States detained more than 300,000 children. Our idea was to turn their sworn testimonies into a vibrant children's book. With artwork from seventeen Latinx illustrators, *Hear My Voice/ Escucha mi voz* tells their story in their words. Containing a reader's guide plus simple ways to help, this bilingual book directly benefits children in migration as 100 percent of royalties are donated to Project Amplify, a nonprofit that establishes legal protections for children in migrant detention centers."

- 2 Joie Ha/Keegan Sanford, art directors  
Alexis Carr/Charlie Malone/Katie Merifield, writers  
Sam Mazur/Jenna Zink, creative directors  
Nafisa Skeie, photographer  
Julia O'Neill, project manager  
Alyssa Siegel, AJ Media, consultant  
Sandy Greenberg/Terri Meyer, chief executive officers  
Terri & Sandy (New York, NY), ad agency  
City Harvest, client

"Lockdown made traditional fundraising difficult but sparked an innovative approach: Terri & Sandy's Pandemic Pop-Up Holiday Shoppe. Proceeds from our forgotten office trinkets fed more than 33,000 hungry New Yorkers in need—and made the 2020 holidays a bit more merry."

- 3 Jake Hope, art director/associate creative director  
Sean O'Connor, writer  
Sean O'Connor/Aaron Starkman/Hans Thiessen, creative directors  
Leia Rogers/Morgan Tierney, executive creative directors  
Alex Bakker, designer  
Steve Lam/Ken Malley, developers  
Ignacio Flórez/Thomas McKeen/Leigh O'Neill, editors  
Dave Gaudet, sound engineer  
Aliz Tennant/Darren Yada, strategists  
David Fraser Winsby/Terri Winters, producers  
Wave Productions, production company  
Rethink (Toronto, Canada), ad agency  
Over The Bridge, client

"To draw attention to the music industry's mental health crisis, we used artificial intelligence to create new songs by members of the 27 Club, a group of legendary artists who died at just 27 years old after battling mental health issues. The *Lost Tapes* of the 27 Club showcases the music that greats like Cobain, Hendrix, Morrison and Winehouse could have created had they gotten the mental health support they needed."

- 4 (series)  
Fernando Brandt, art director/writer  
Mike Devlin/Kathleen Nanda, creative directors  
Vince Low, illustrator  
FCB Health (New York, NY), ad agency  
Kelsey Louie, Gay Men's Health Crisis, client



## PUBLIC SERVICE

- 1 Michael Blocher/Julie Karnes, creative directors  
David Hernandez, executive creative director  
Joe Sciarrotta, chief creative officer  
Christopher Mines, editor  
Joe Griffin, sound engineer  
Kylie Ambrose/Elizabeth Kinsella, project managers  
AmySue Mertens, project director  
Joe Rosenthal, digital producer  
Jenn May Rosen, integrated producer  
Bipolar Studio, production company  
Ogilvy (Chicago, IL), ad agency  
Raymond Orozco, Chicago Fire Department Foundation, client

"The Fire Escape is a first-of-its-kind VR tool to teach kids the ten steps to fire safety. It transforms the way students learn and retain life-saving tactics and opens an entirely new genre of teaching fire safety and prevention methods to youth."

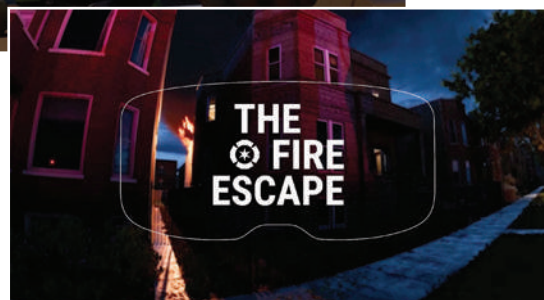
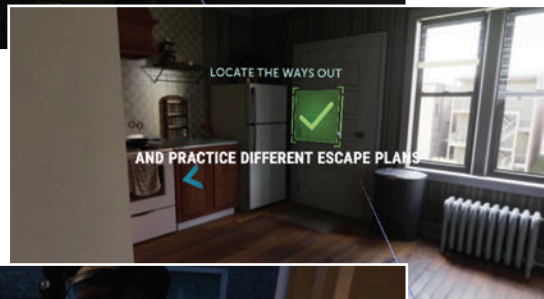
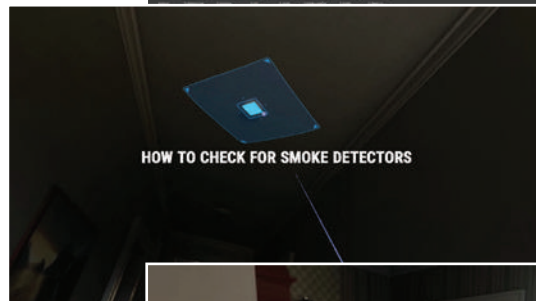
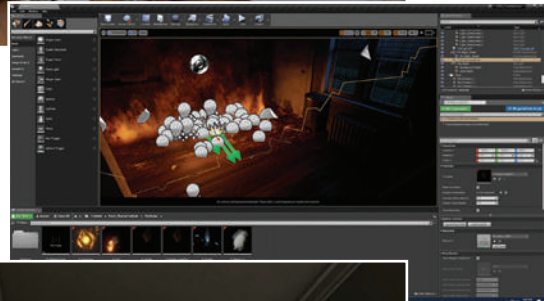
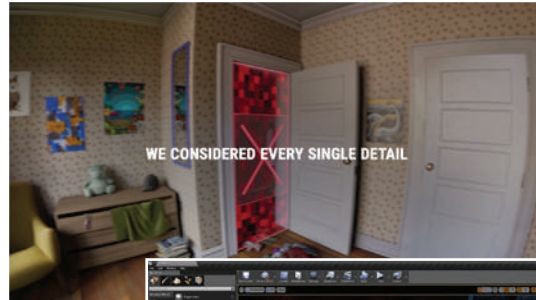
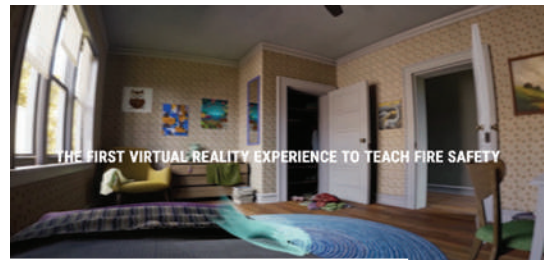
- 2 Adrian Stiegler/Adam Thur, art directors  
Rica Eckersley, writer  
Rica Eckersley/Adam Thur, executive creative directors  
Lance Martin, chief creative officer  
Jonathan Lajoie, photographer  
Scott Duncan/Jan Kanhai, developers  
William Leung, retoucher  
Jocelynn Rennie, strategist  
Jennifer Dark/Carolyn Mitchell, producers  
UNION (Toronto, Canada), ad agency  
Interval House, client

"During the pandemic, domestic abuse rose by 30 percent. In response, women's shelter Interval House created a secret website that helps women leave their abusers. At first, it looks like any other lifestyle blog, but on pressing the escape key, users reveal a wealth of life-saving information. During the darkest days of lockdown, we helped women escape abuse."

- 3 Zac Carroll/Lora Faris, associate creative directors  
Dima Rigby, creative director  
Milton Correa/Elaine Cox/Jones Krah, executive creative directors  
Nicole Lewis, designer  
Tracey Smith, executive design director  
Barking Owl, sound design  
Elisa Moore, executive integrated producer  
Aimee Bosley, integrated producer  
Geoff Quinta/Heather Ruder, executive producers  
Blockworks/Unit 9, production companies  
Deloitte Digital (New York, NY), ad agency  
Helena Emmanuel/Leah Fagen/Allison Greenwald/Michelle Hillman/  
Monica Hunter/Katie McGee/Christine Medina/Ro Patrick/Lina  
Renzina/Shirley Yeung/Mary Zost, Ad Council, clients

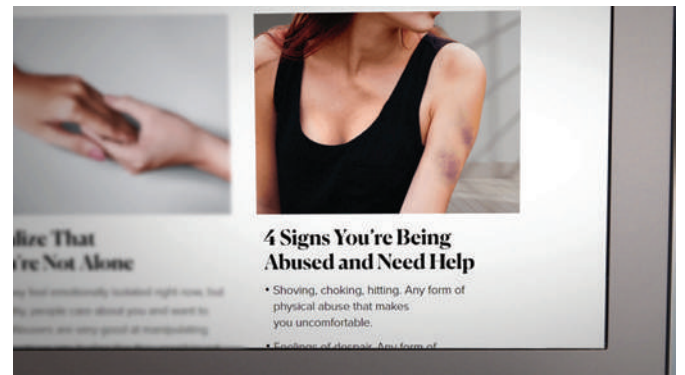
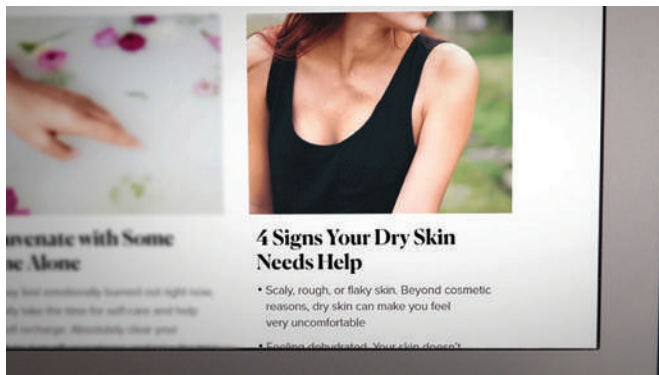
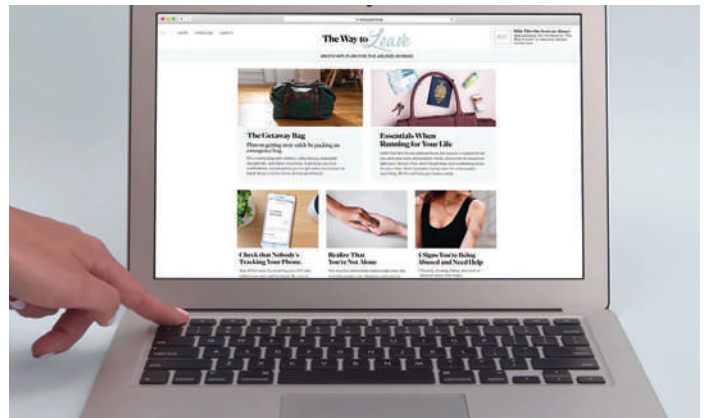
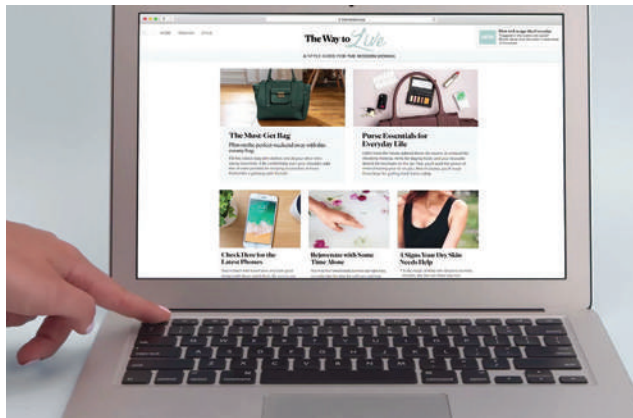
"Discouraging cultural messaging and gender stereotypes instill a fear of failure in young girls around learning STEM. We peeled back STEM's intimidating facade and reframed it to girls as daring, joyful experimentation that connects to their existing interests and passions. At the campaign's core was a *Minecraft* activation—an exclusive in-game concert where the ticket to entry was building something in the STEM challenge playground to access the concert."

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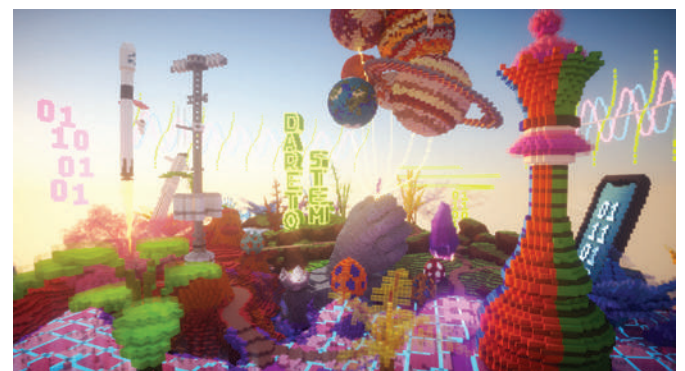
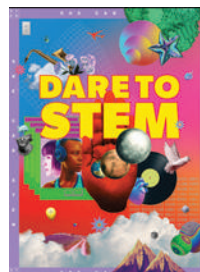
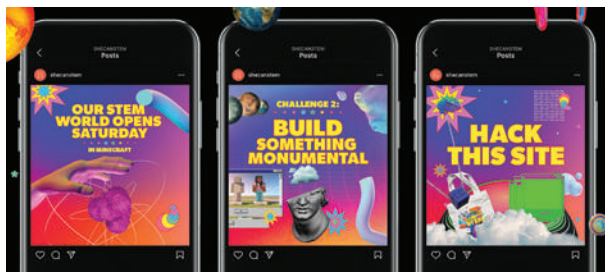




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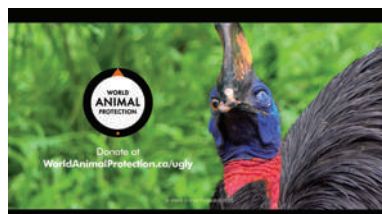
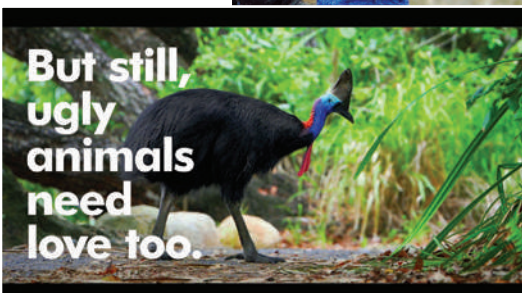
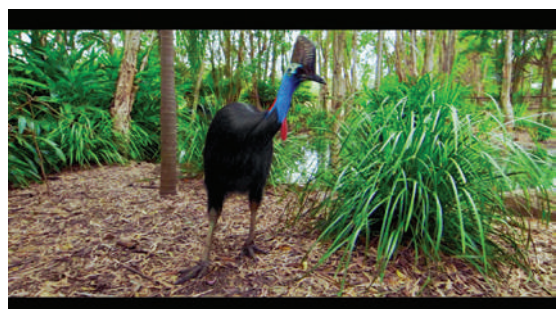
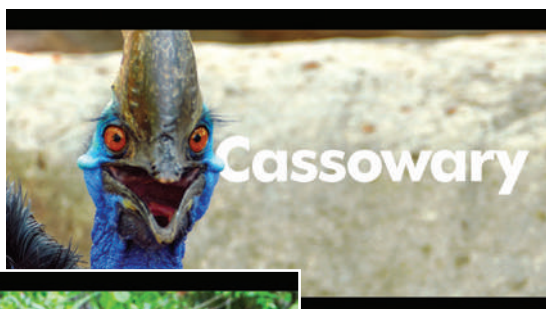
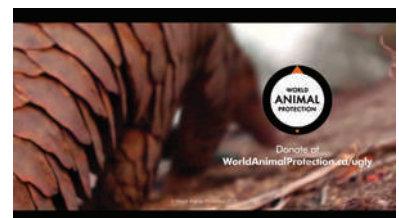
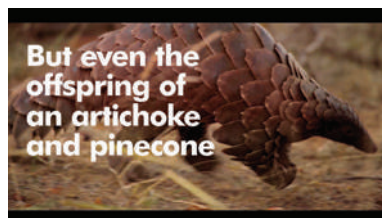
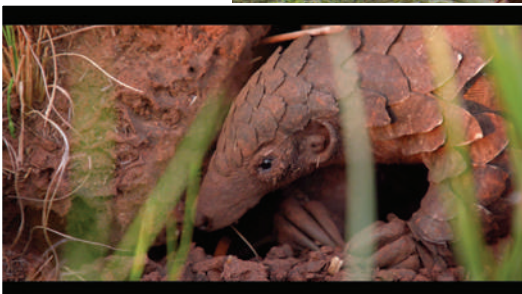
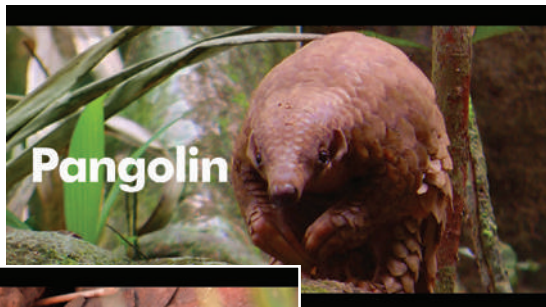
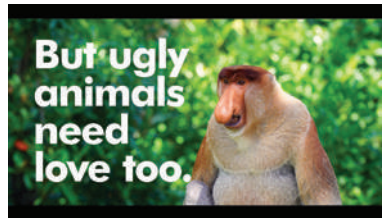
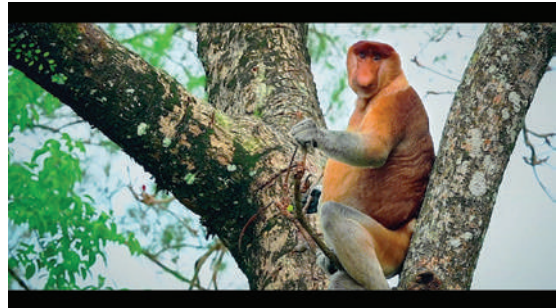
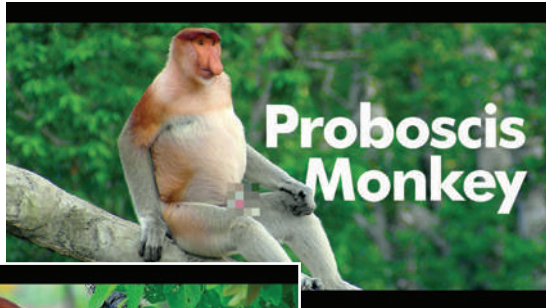


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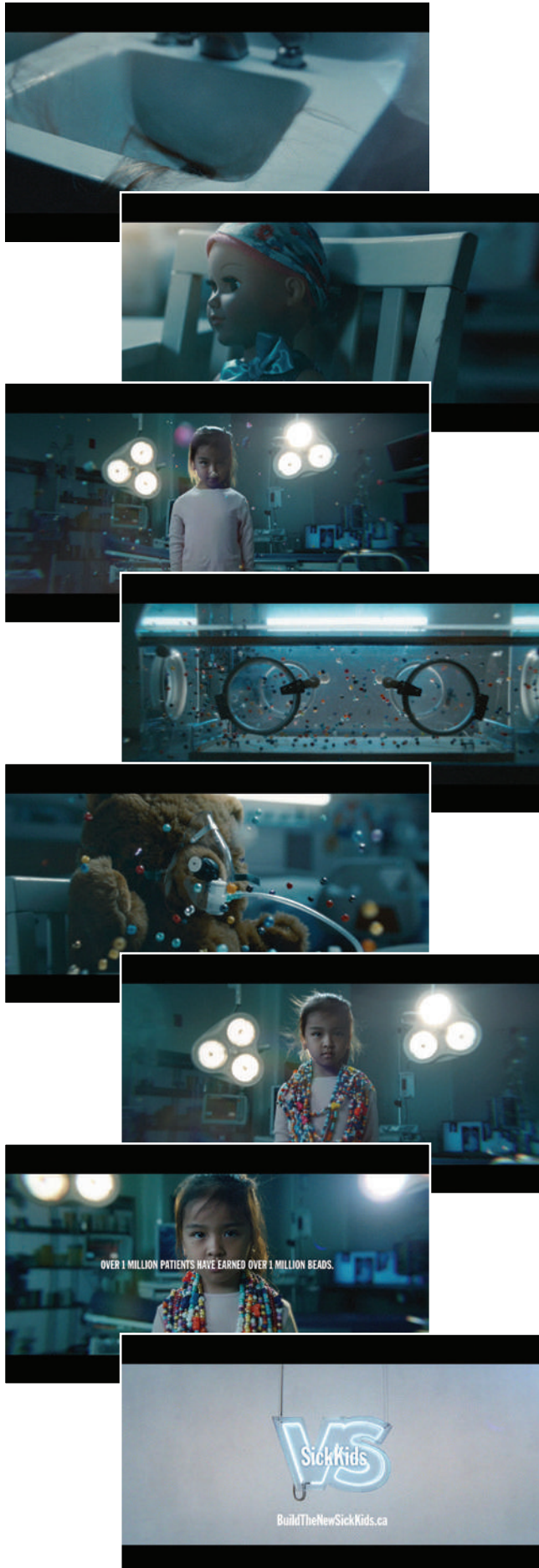




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## PUBLIC SERVICE TV

### 1 (series)

"Ugly Animals" :30, :30, :30

"Nonprofit World Animal Protection created its first advertising campaign to disrupt the animal welfare space with work that focused on the ugly animals that also need support, care and attention that the cute ones get. The campaign went on to drive a 202-percent increase in donations, a record for the charity."

Justin Tabakian, art director  
 Stephie Coplan, senior writer  
 Steve Persico, co-chief creative officer  
 Lisa Greenberg, chief creative officer  
 Kassi Bellamy, colorist  
 Brian Williams, editor  
 Corinne Grans-Wood, assistant editor  
 Nicola Treadgold, audio engineer  
 Danielle Iozzo, project director  
 Tania Gaudio, agency producer  
 Ben Tarr, chief production officer  
 Franca Piacente, executive director of production  
 Saints Editorial, editorial company  
 Darling Colour & vfx, visual effects company  
 Leo Burnett (Toronto, Canada), ad agency  
 World Animal Protection, client

### 2 "SickKids vs. One Million Strong" 1:12

"At SickKids, when a child undergoes a procedure, they earn a bravery bead. More than one million patients have earned more than one million beads. We wanted to show how many battles have been waged by using the very beads the patients earned."

Kay Benedek, senior writer  
 Jake Bundock, associate creative director  
 Mario Cesareo/Sarah Rutherford, creative directors  
 Craig McIntosh/Jaimes Zentil, executive creative directors  
 Peter Ignazi, chief creative officer  
 Trevor Gauthier, retoucher  
 Brent Foster, Scouts Honour/Mark Rajakovic, Rajakovic Electric/Mark Zibert, Scouts Honour, directors  
 Sean Cochrane/Andrew Farlow/Noah Matikainen, visual effects artists  
 Erik Bayley/Wade Odum, colorists  
 Raj Ramnauth, editor  
 Nick Yumul, assistant editor  
 Mixed Signal, music  
 Vlad Nikolic/Mark Rajakovic/Nicole Rajakovic, music composers  
 Jay Pooley, production designer  
 Denika Angelone/Courtney Mulock, strategy  
 Cat Wiles, chief strategy officer  
 Julie Axell, Married to Giants/Spencer Butt, Alter Ego/Dawn-Marie Mills, Cossette/Stephanie Pennington, The Vanity, producers  
 Haley Stefan, agency producer  
 Donna Nadeau, executive broadcast producer  
 Simon Dragland/Rita Popielak, executive producers  
 Scouts Honour, production company  
 Married to Giants, editorial company  
 Rajakovic Electric, music company  
 The Vanity, visual effects company  
 Alter Ego, post-production company  
 Cossette (Toronto, Canada), ad agency  
 SickKids Foundation, client



## PUBLIC SERVICE TV

### 1 (series)

"The Lost Class" 2:51, 1:48, 1:56

"For decades, gun rights advocates David Keene and John Lott have used their power and influence to block background checks and common-sense gun reform, which could have saved thousands of these graduates' lives. Instead, they spoke to a field of 3,044 empty chairs about their 'bright futures.'"

Sam Shepherd, executive creative director

Bryan Buckley, director

Scott Henriksen, director of photography

David Skinner, production designer

Jennifer Hengst, production supervisor

Kaitlin Bucaro, producer

Matthew Lefebvre, line producer

Caleb Dewart/Dan Duffy/Mino Jarjoura, executive producers

Ashley Geisheker, executive agency producer

Marian Harkness, head of production

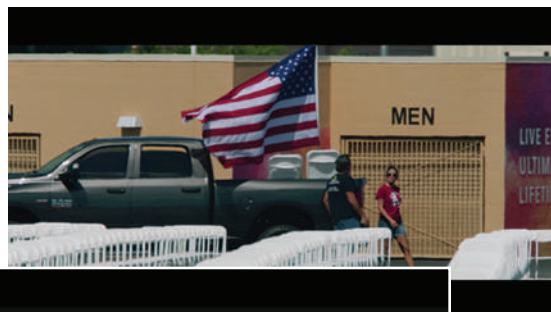
Hungry Man (New York, NY), production company

no6, editorial company

Leo Burnett, ad agency

Change the Ref, client

1



PATRICIA AND MANUEL LOST THEIR SON, JOAQUIN,  
IN THE PARKLAND SHOOTING

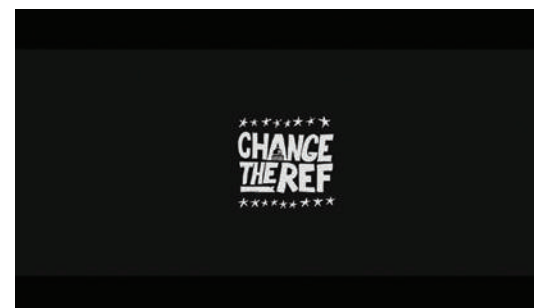
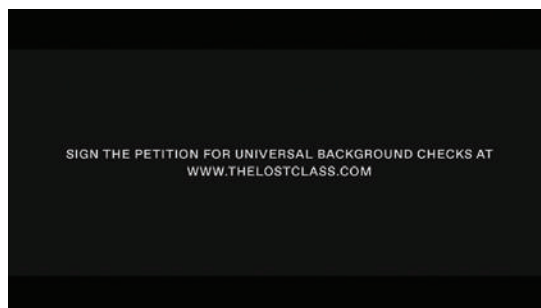
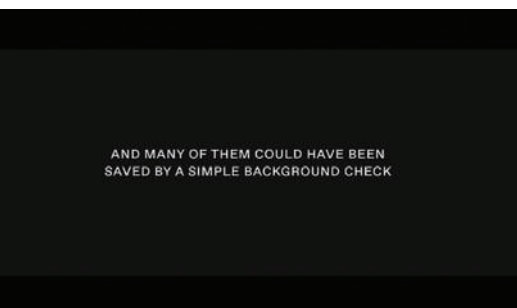
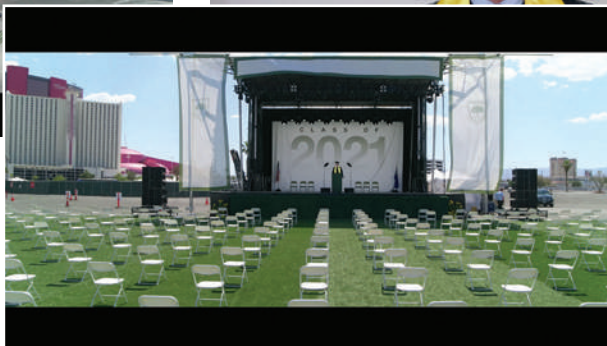
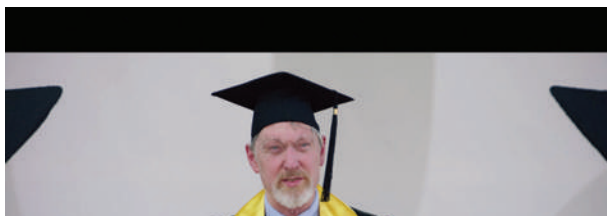
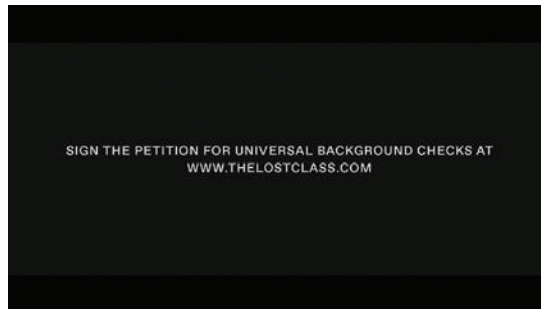
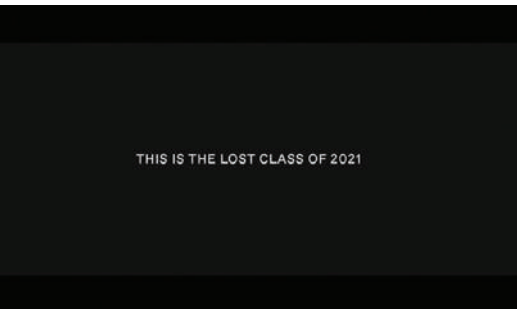
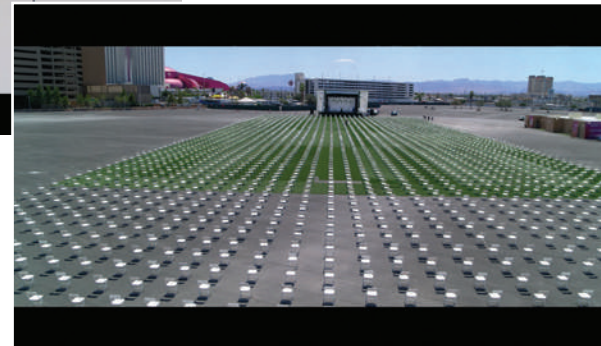
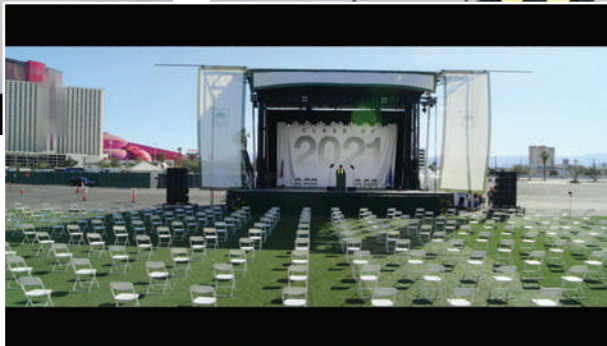
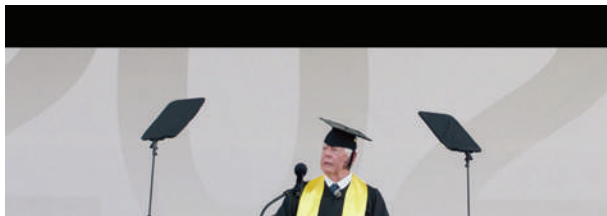


3,044 MEMBERS OF THE HIGH SCHOOL CLASS OF 2021  
AREN'T GRADUATING BECAUSE THEY WERE KILLED BY GUNS

THEY INVITED PROMINENT PRO-GUN FIGURES TO GIVE  
COMMENCEMENT SPEECHES TO THE LOST CLASS



\*\*\*\*\*  
**CHANGE  
THE REF**  
\*\*\*\*\*





## PUBLIC SERVICE TV

### 1 (series)

"The cell or the wheel, you choose" :30, :30

"When you look at your phone while you're driving, you choose to put at risk other people's lives. The choice you make behind the wheel are more important than ever. The influencer and the new release from your favorite artist can wait."

Luc Du Sault/Camille Gagnon, writers

Luc Du Sault, creative director

Marie-Ève Roussy, graphic artist

Nicolas Monette, director

Gabriel Brault-Tardif, director of photography

Simon Sauvé, editor

François-Pierre Luc, sound engineer

Circonflex, sound production

Mireille Côté/Christine Larouche/Alexandra Laverdière, strategy

Touché!, planner

Véronique Poulin, producer

Isabelle Fonta, agency producer

Alexandra Laverdière/Camille Savard, project managers

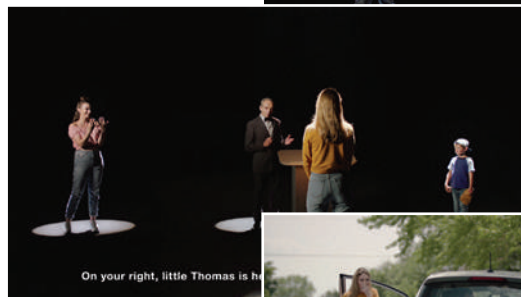
Gorditos, production company

Mels, post-production company

Ig2 (Québec, Canada), ad agency

Patrice Letendre, Société de l'assurance automobile du Québec, client

1



### 2 (series)

"Lake View Cemetery tv" :15, :15, :15

"When a certain pandemic put a damper on travel plans, we proposed that breathtaking grounds, unbeatable amenities and welcoming accommodations made Cleveland, Ohio-based Lake View Cemetery an ideal destination for a covid-safe day trip or a really, *really* extended stay."

Allison Beer/Cindy Gabel, art directors

Annie Ertle, writer

Mark McKenzie/Steve McKeown, creative directors

Sarah Wagner, motion graphic designer

Brandon Jones, director of photography

Jessica Thompson, strategic planner

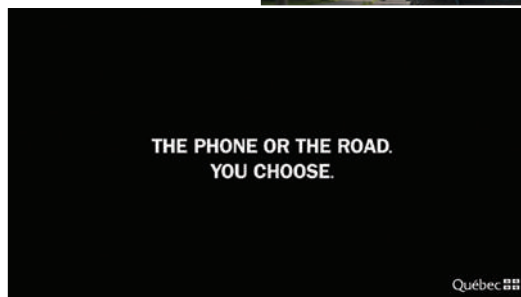
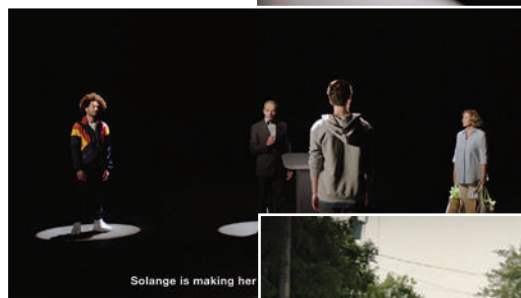
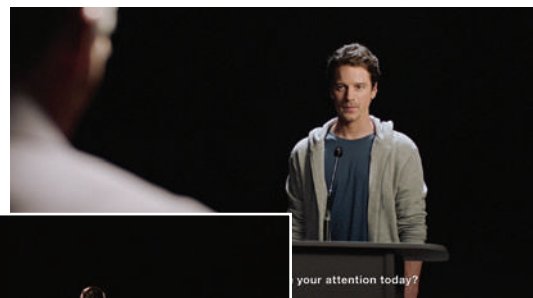
Zorina Kennedy, producer

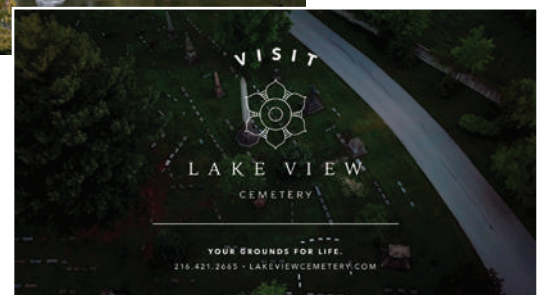
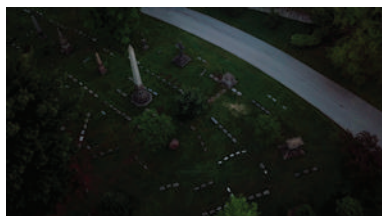
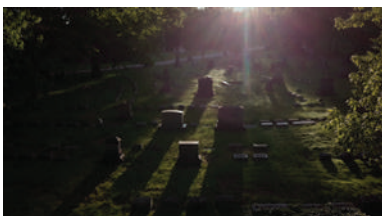
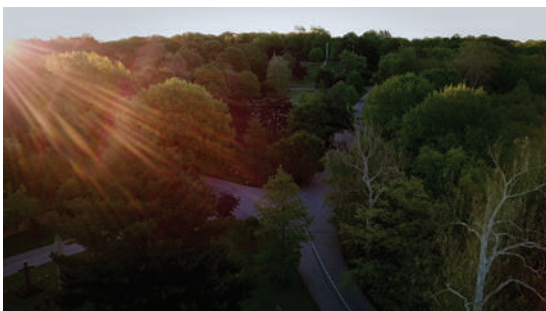
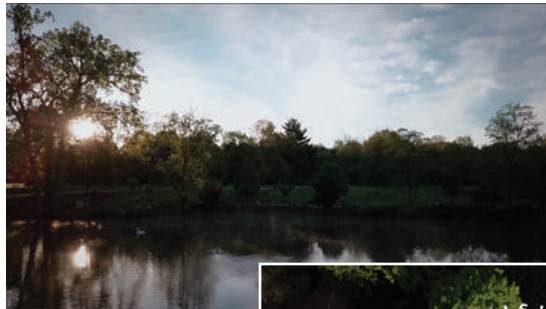
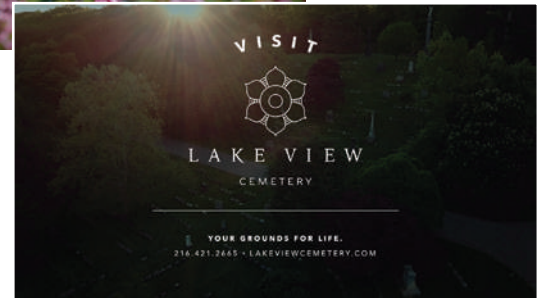
Joe McLaughlin, project manager

Favorite Brother, production company

Brokaw Inc. (Cleveland, OH), ad agency

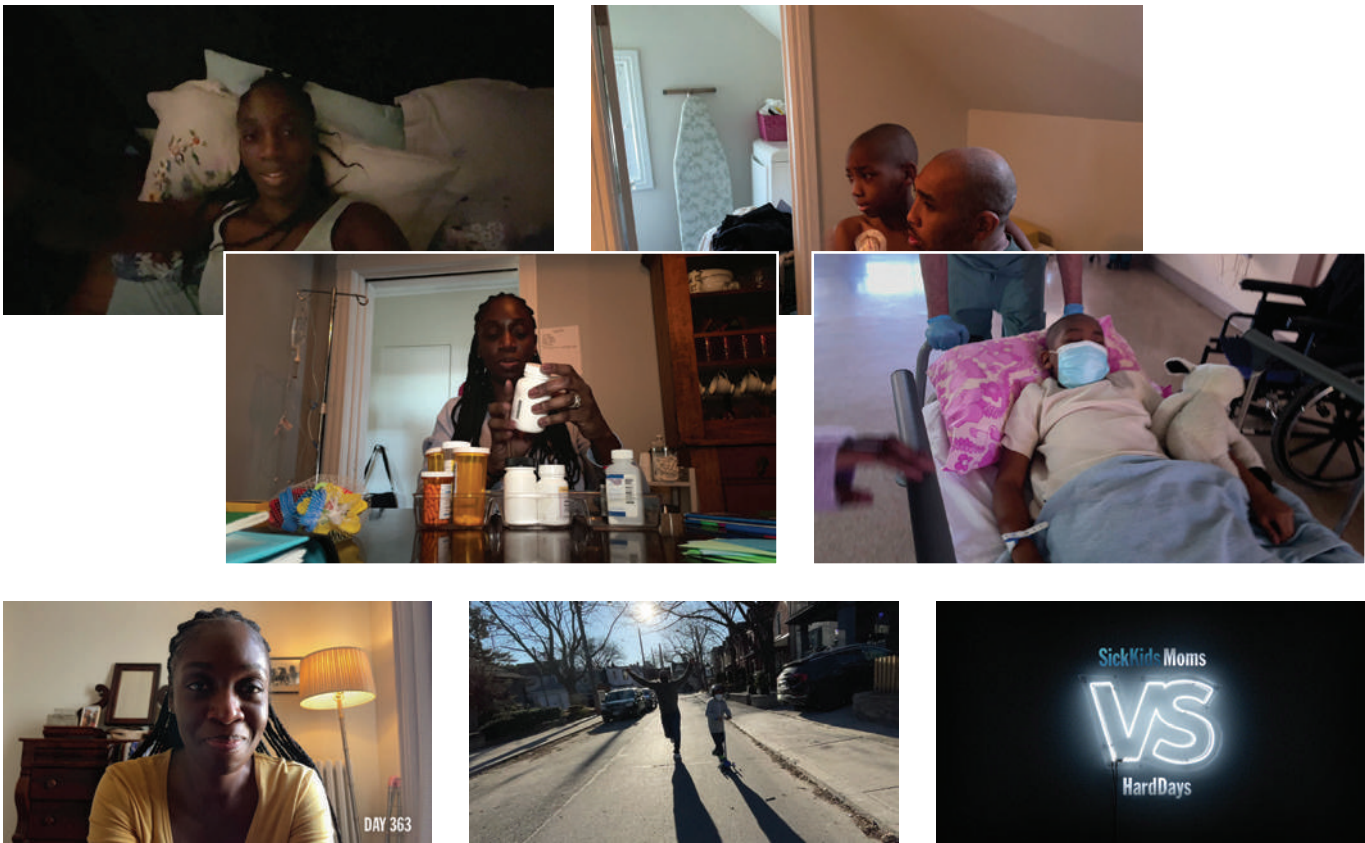
Katharine Goss, Lake View Cemetery Association, client



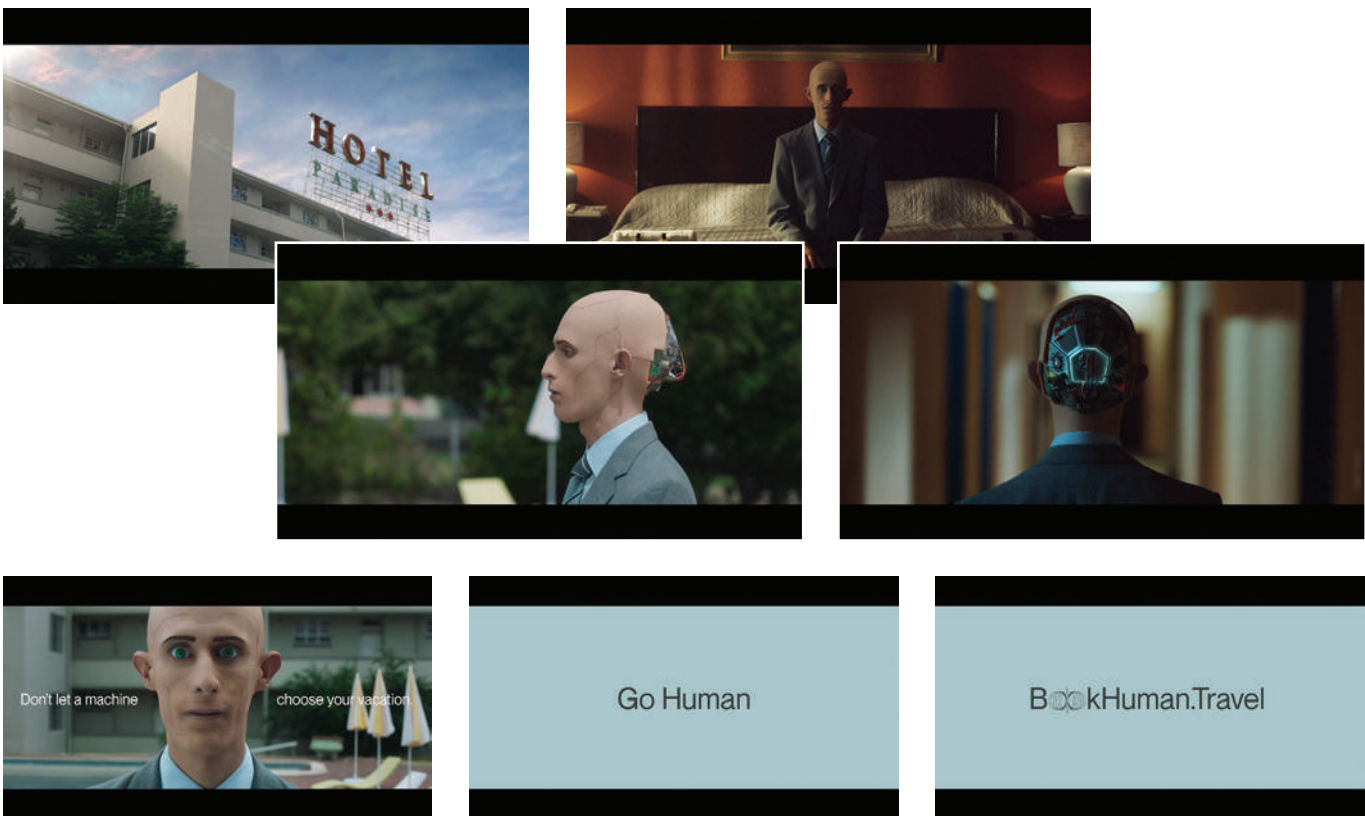


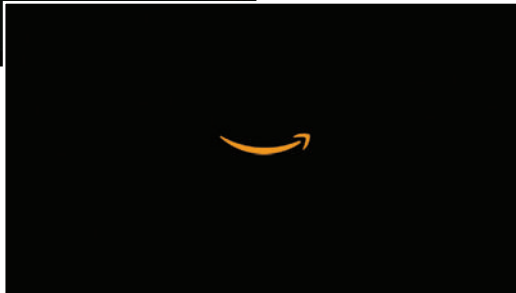
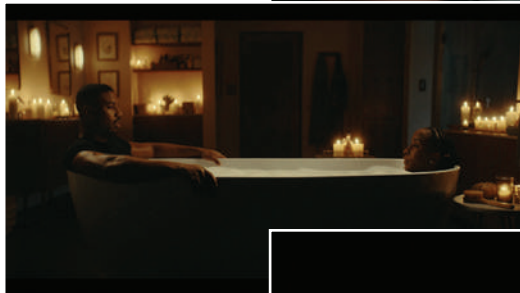
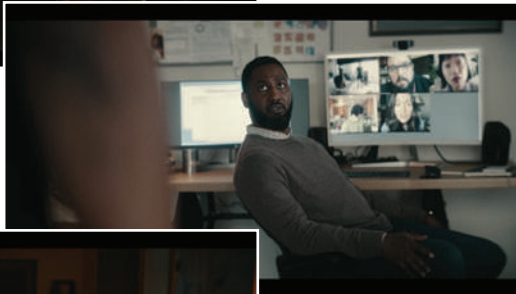


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## PUBLIC SERVICE TV

### 1 "SickKids Moms vs. Hard Days" 2:20

"This film explores the strength and resilience of a SickKids mom by following her daily struggles using YouTube's popular day-in-the-life vlog format."

Kyle Lamb, art director  
 Matt Antonello, writer/creative director  
 Jake Bundock, associate creative director  
 Craig McIntosh/Jaimes Zentil, executive creative directors  
 Peter Ignazi, chief creative officer  
 Denika Angelone, strategy  
 Erica Metcalfe, agency producer  
 Scouts Honour, production company  
 Outsider Editorial, editorial company  
 Rajakovic Electric, music company  
 The Vanity, visual effects company  
 Cossette (Toronto, Canada), ad agency  
 SickKids Foundation,

## TELEVISION COMMERCIALS

### 2 "Go Human. Book Human" :53

"AI is designed to sell, not to care. We lifted the veil on impersonal travel with a chilling video of an android followed with online ad units that predict your dream vacation with an algorithm, and we resolved it by building the first human website."

Daenen Bramberger, oso/Spencer Dingle/Jordan Hamer, creative directors  
 Todd Mackie/Carlos Moreno/Denise Rossetto, chief creative officers  
 Rasna Jaswal, designer  
 Eddie Addinall, online editor  
 Rodrigo Garcia Saiz, director  
 Rory O'Grady, director of photography  
 Jaco Rossouw, editor  
 Daenen Bramberger, audio engineer  
 Jay Chaney, chief strategy officer  
 Keren Kilcoyne/Karin Tanchel, producers  
 Erica Metcalfe, agency producer  
 Danielle Kappy, Frank Content/Beverley Wynne, Gatehouse Commercials, executive producers  
 Cass Farry/Beverley Hammond/Naomi Olsen, project managers  
 Nathan Dharamshi, post-production producer  
 Frank Content, production company  
 BlackGinger, editorial company/visual effects company  
 Gatehouse Commercials, production service company  
 oso, post-production company  
 Broken Heart Love Affair (Toronto, Canada), ad agency  
 Don Jones/Angie Licea/Brent Rivard, Internova Travel Group, clients

### 3 "Alexa's Body" :90

"We showed just how beautiful the new Alexa is by giving her the body of the world's sexiest man alive Michael B. Jordan."

Lizzie Moore, art director  
 George Allen, writer  
 Wayne McClammy, director  
 Christian Sprenger, director of photography  
 Christian Jordan, editor  
 Robb Buono, production designer  
 Yuki Wakano, production supervisor  
 Rick Jarjoura, line producer  
 Caleb Dewart/Dan Duffy/Mino Jarjoura, executive producers  
 Marian Harkness, head of production  
 Hungry Man (New York, NY), production company  
 Lucky Generals, ad agency  
 Amazon, client



# TELEVISION COMMERCIALS

## 1 “True Name” :90

“MasterCard says that, for transgender people, secure payments is about protection from being judged and disrespected while paying for something. MasterCard introduces True Name, the first card that allows you to display your chosen name.”

Pete Jones, executive creative director  
Bryan Buckley, director  
Pär Ekberg, director of photography  
Jason MacDonald, editor  
David Skinner, production designer  
Matthew Lefebvre, line producer  
Caleb Dewart/Dan Duffy/Mino Jarjoura, executive producers  
Hungry Man (New York, NY), production company  
no6, editorial company  
McCann, ad agency  
MasterCard, client

## 2 (series)

“Certain is Better” :60, :60

“In ‘Certain is Better,’ which debuted during the 2021 Super Bowl, comedian Tracy Morgan challenges potential home buyers who think they are ‘pretty sure’ they can purchase their dream home by dramatizing the stakes between being ‘pretty sure’ and ‘certain.’ We see him pretty sure some wild mushrooms aren’t poisonous, pretty sure the home buyer can take actor and former professional wrestler Dave Bautista down in a fight, and pretty sure some hornets aren’t the murdering kind—to name a few.”

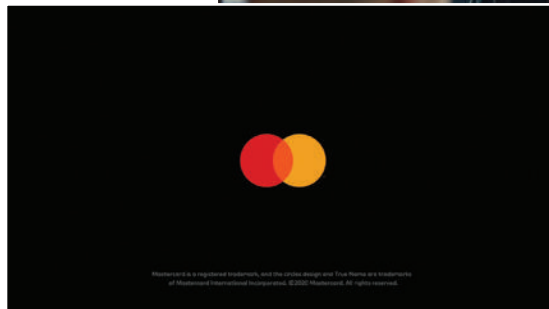
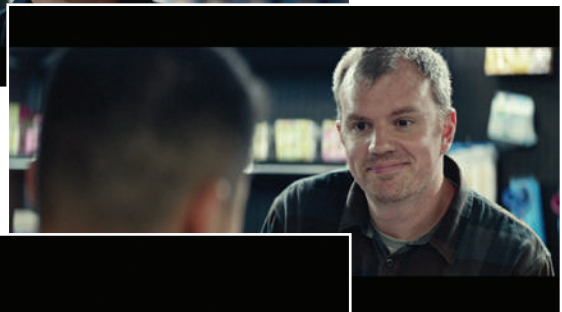
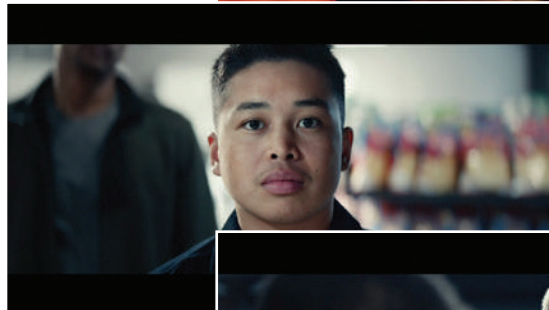
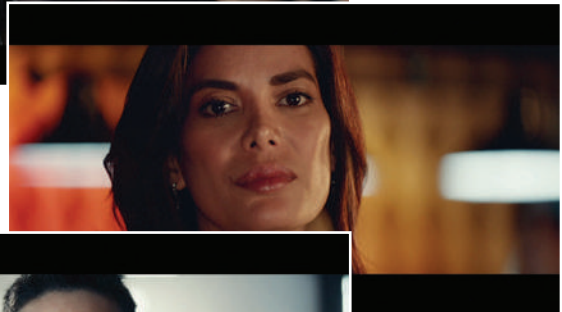
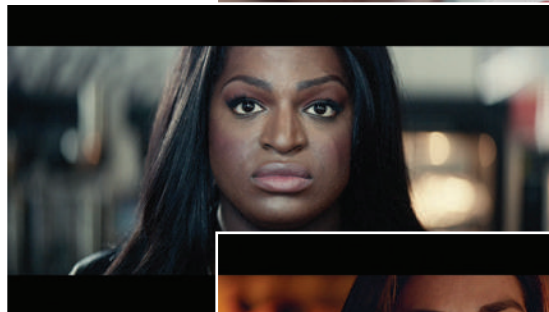
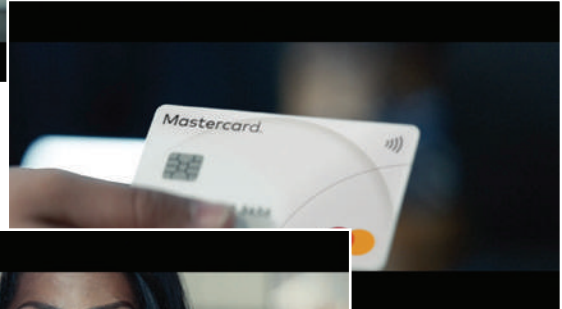
Chris Carraway/Jeb Quaid, creative directors  
Patrick Burke, group creative director  
Chad Broude/Mark Gross, co-chief creative officers  
Craig Gillespie, director  
Hoyte van Hoytema, director of photography  
Grant Gustafson/Aaron Kisor/Tim LoDolce, editors  
Emily Tolan, assistant editor  
Another Country/SOUTH Music and Sound, sound design  
Martha Davis, producer  
Marianne Newton, senior producer  
Emma Wilcockson, executive producer  
Patrick Casey/Jen Passaniti, heads of production  
miz, production company  
Cutters/MPC, editorial companies  
Highdive (Chicago, IL), ad agency  
Michael Corbeille/Meghan England/Julie Etheridge/Jay Farner/  
Dan Gilbert/Casey Hurbis/Kim Lehman/Mike Martin/  
Jason Patterson/John Vehlewald, Quicken Loans, clients

## 3 “Imagine” :30

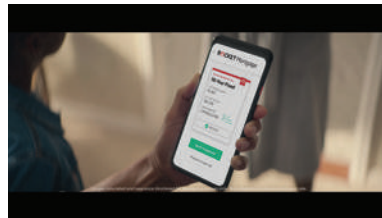
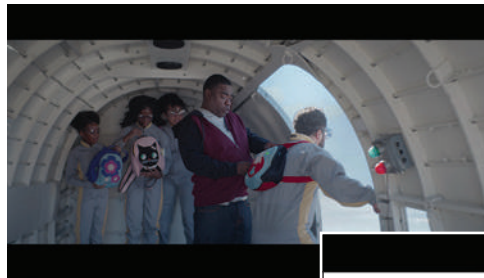
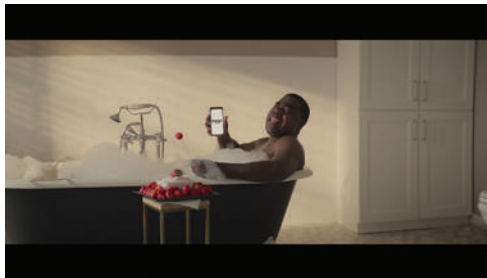
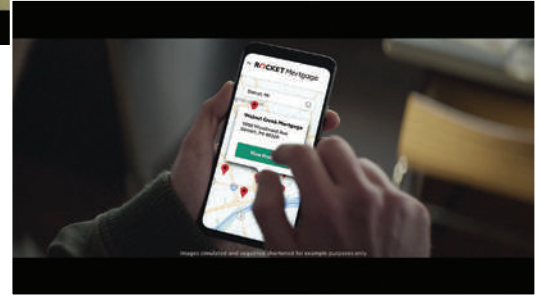
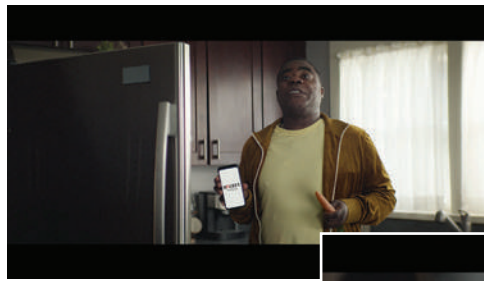
“Motown songs and performers have provided the soundtrack for the lives of multiple generations. This commercial for the Motown Museum in Detroit, in the original Hitsville U.S.A. recording studio, asks viewers to imagine what it would be like if that music had never happened.”

Scott Lenfestey, associate creative director  
Gary Wise, creative director  
Robert Guisgand, executive creative director  
Gary Pascoe, chief creative officer  
Siggy Ferstl, colorist  
Terry King, editor  
Jeff Payne, audio engineer  
Jacob Munson, producer  
Margita Miya Petrovic, project manager  
Territory, editorial company  
Commonwealth/McCann (Detroit, MI), ad agency  
Motown Museum, client

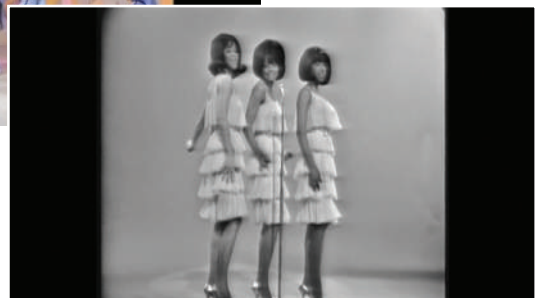
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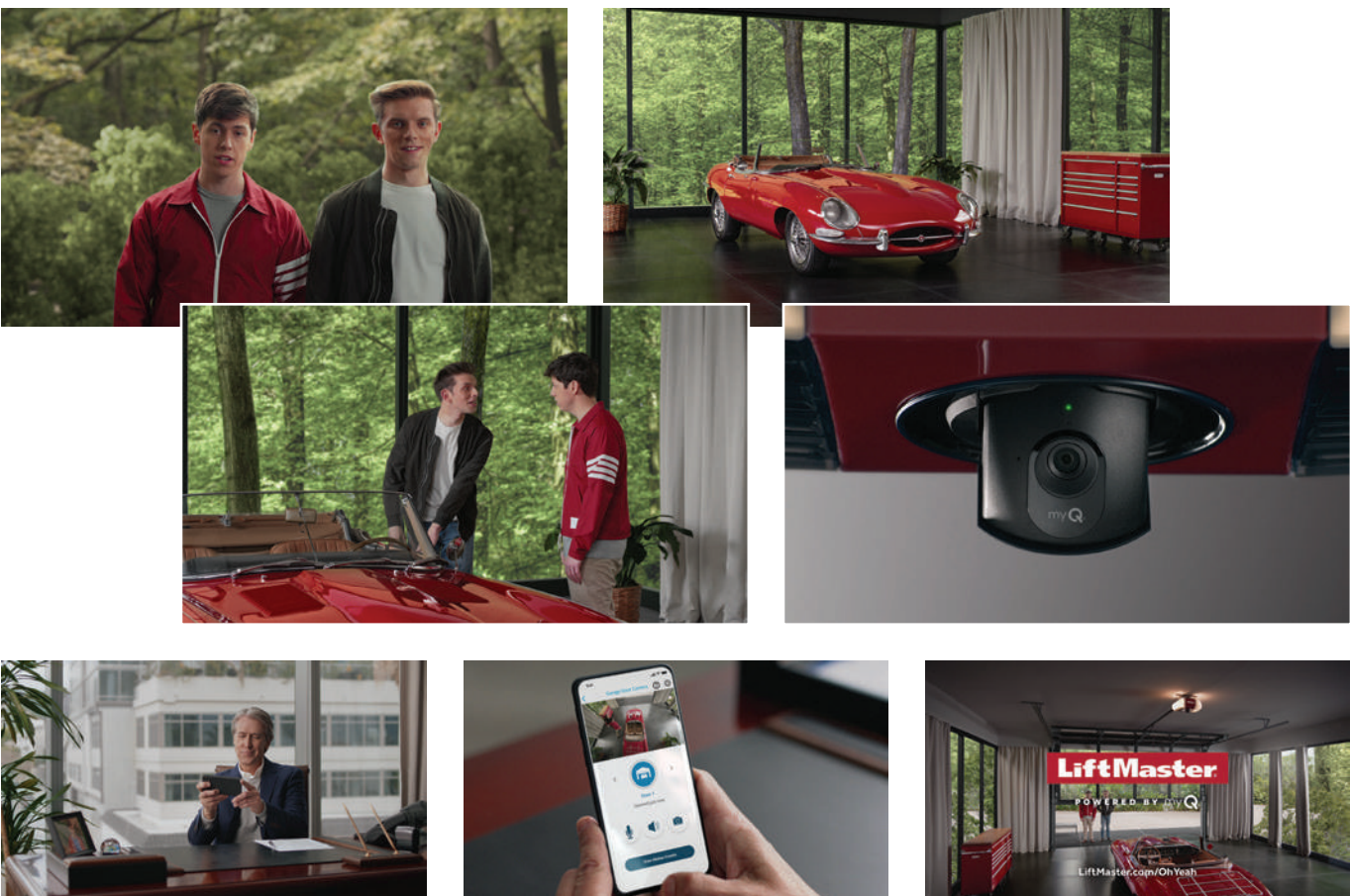




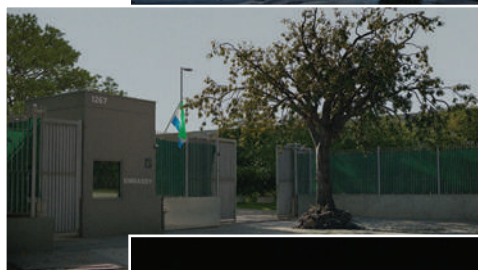
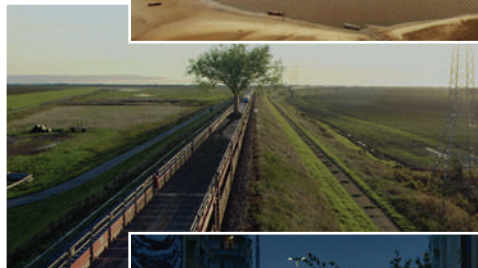
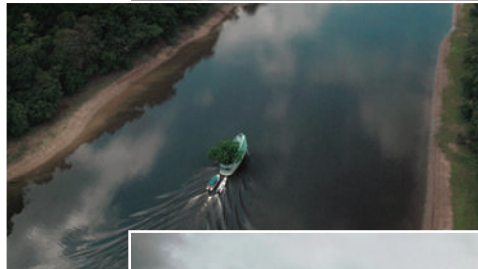
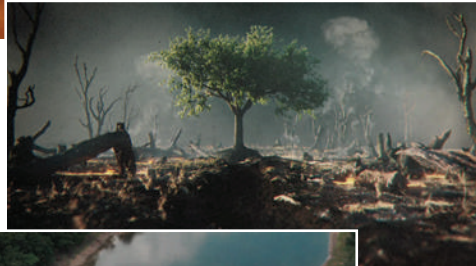
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## TELEVISION COMMERCIALS

### 1 “Diverse Snowpeople” :60

“Building a snowman is a right of passage in snowy Canada. But with a population made up of people from more than 150 countries, Canada’s snowmen look a bit different. For years, Canadian families have been building snowpeople that reflect their unique background and heritage, while the media continues to portray traditional snowmen, missing the opportunity to recognize Canada’s diversity. Enter Diverse Snowpeople, an idea to celebrate our differences by turning a traditional holiday icon into one of inclusion.”

Daniel Zhang, art director

Christopher Vena, writer

Sai He, senior writer

Matthew Kenney/Frederick Nduna, associate creative directors

Brynna Aylward, creative director

Ricardo Casal/Juan Javier Peña Plaza, executive creative directors

Solange Bernard/Carmen Rodriguez, co-chief creative officers

Hope Bagozzi/Fernando Machado/Anselmo Ramos, chief creative officers

Guido Fusetti, design

Alex Boothby/Andrew Rolfe, Flame artists

Dylan Morgan, online editor

Goh Iromoto, director

Erica Bourgault-Assaf, visual effects assistant

Jose Arturo Torres Salinas/Shawn Zacchigna/Jason Zukowski, colorists

Paul Proulx, editor

Austin Blackmore/Wilmarie Velez, assistant editors

Andrew Seistrup, music composer

Monique Beauchamp Estrella, GUT/Shira Bell/Youri Hollier, Tim Hortons, project directors

Samantha Lemoine/Pablo Rosas, strategy

Dino Demopoulos/Paulo Fogaca, chief strategy officers

Courtney Iromoto, producer

Valerie Moss, Redlab Inc/Alina Prussky, GUT, senior producers

Ryan Kondrat, music producer

Meliss Kahn/Krista Marshall/Cynthia Verona, executive producers

Cristina Cornejo Ayala/Diana Lasso/Axel Schawn, project managers

Renata Neumann, head of production

Steam Films, production company

Rooster Post Production, editorial company

Grayson Music, music company

Fort York vfx, visual effects company

GUT (Coral Gables, FL), ad agency

Tim Hortons, client

### 2 “Oh Yeah” :30

“We gave consumers a reason to upgrade their garage door openers and put LiftMaster on the smart home map by transforming one of America’s most iconic garages from the film *Ferris Bueller’s Day Off*. With help from Alan Ruck, the actor who played Cameron in the film, we showed how our smart garage technology would have flipped the script on a classic movie scene.”

Charlie Tan Lim, art director

Hayes Cascia, writer

Denny Hebson/Cristen Young, creative directors

Matt Dillmore, director

Dennis Bannon, producer

Gifted Youth/Optimus, production companies

Schafer Condon Carter (Chicago, IL), ad agency

Chamberlain Group, client

### 3 “Refugee Tree” 1:35

“For the first time, people can see a tree seeking asylum because it feels that its existence is threatened if it stays in its territory of origin. The Jatoba tree is one of many endangered species native to Central and South America threatened with extinction.”

João Caetano Feyer, director

Gabriel Bianchini, director of photography

Vitor Amorim/João Caetano Feyer, editors

Alex Mehedff, executive producer

Hungry Man (Rio de Janeiro, Brazil), production company

The Climate Relief Project, ad agency/client



## TELEVISION COMMERCIALS

### 1 "Earth Odyssey" :60

"In this film, the theme from *2001: A Space Odyssey* begins, but instead of just instruments, a chorus of animals from all over the world roar, squawk and howl the song as the new electrified Jeep Wrangler 4xe drives through different environments. The song builds to a climax, announcing '2021: Your Earth Odyssey Begins.' Then, just like the movie, we see a monolith surrounded by apes. Suddenly, it comes alive and turns into a charging station for the electrified Jeep Wrangler 4xe."

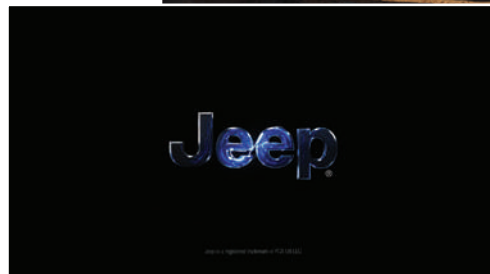
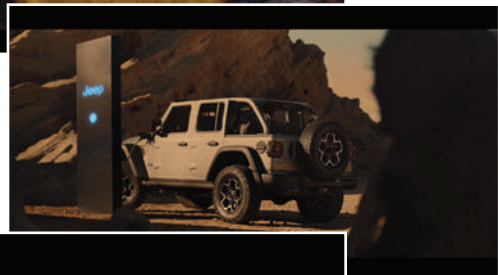
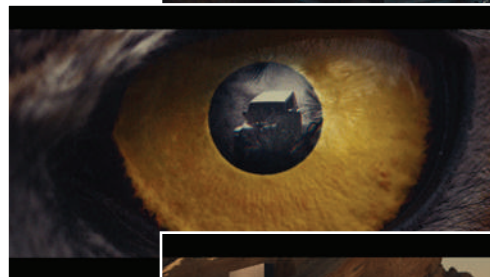
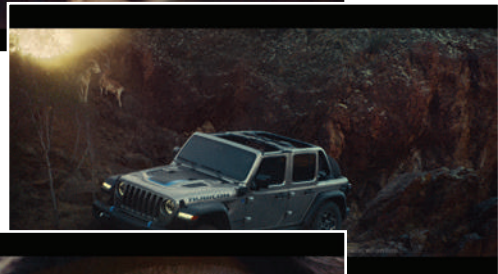
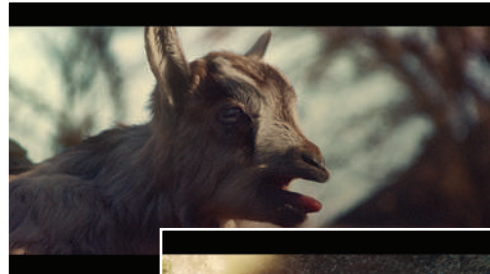
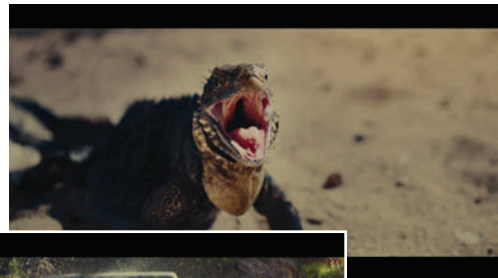
Jorge Pomareda/Casey Stern, creative directors  
Nathan Monteith, group creative director  
Chad Broude/Mark Gross, co-chief creative officers  
Lance Acord, director of photography  
Patrick Murphy, visual effects supervisor  
Daniel de Vue, colorist  
Michael Lippert, editor  
Peter Erazmus/Erik Widmark, sound designers  
Lindsay Vetter, senior producer  
Larry Pecorella, music producer  
Scott Howard/Jackie Kelman Bisbee/Tim Konn/Jen Passaniti, executive producers  
Chelsea Schwiering, head of production  
Cutters/Park Pictures, production companies  
Another Country/Comma Music, music companies  
A52, visual effects company  
Highdive (Chicago, IL), ad agency  
Jarrod Dixel/Olivier François/Marissa Hunter/Randy Ortiz/Nicole Pesale, Stellantis, clients

### 2 "Retire In the Home You Love - Sore Back" :30

"HomeEquity Bank empowers retirees to stay in the home they love with the help of a reverse mortgage, no matter how much their friends and family pressure them to downsize."

Susie Lee/Jenny Luong, art directors  
Nick Asik/Jonathan Smith, writers  
Zak Mroueh, creative director  
Michael Downing/Steven Mann, Mann Casting, directors  
André Pienaar, director of photography  
Felipe Chaparro, colorist  
Max Lawlor/Micah Rix-Hayes, editors  
James Allinson/Regan Kuemper, audio engineers  
Tim Hopkins, strategic planner  
Carolyn Ruether, producer  
Jeff Schwartz, line producer  
Tricia Lapidario/Christine Taranco, agency producers  
Gigi Realini, executive producer  
Sarah Shiff/David Tremblay, project managers  
Mariya Guzova, post-production producer  
Partners Film, production company  
Six Degrees Music & Sound, music company  
Zulubot, post-production company  
iQuanti, media agency  
omd/Zulu Alpha Kilo (Toronto, Canada), ad agencies  
Vivianne Gauci/Sonia Gill/Niary Toodakian/Erin Wilson/Yvonne Ziomecki, HomeEquity Bank, clients

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## NON-TRADITIONAL ADVERTISING

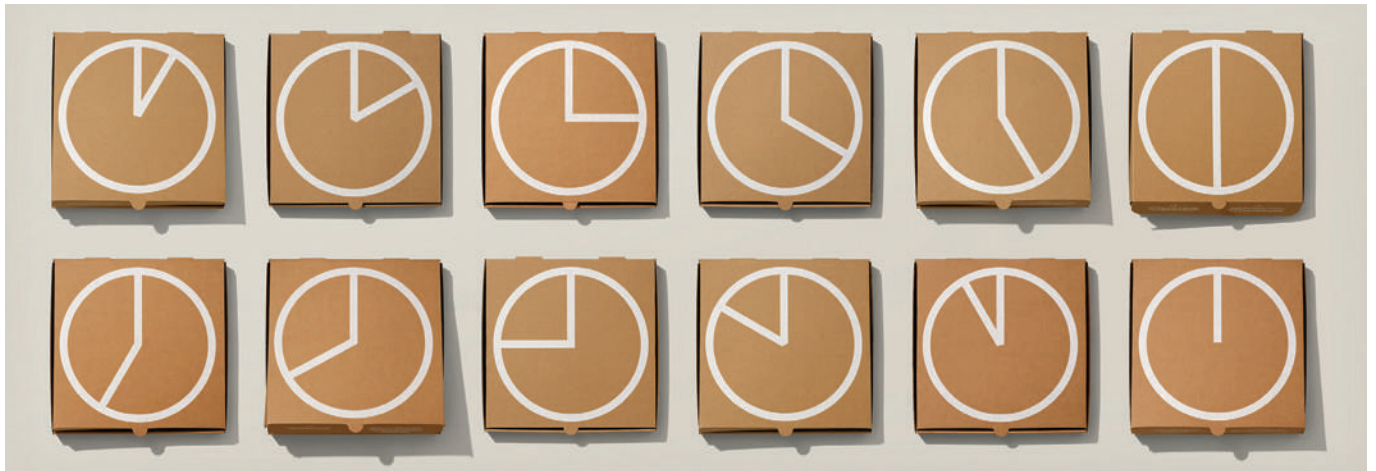
### 3 Man Wai Wong, art director Mana Abrol/Michael Pal/Len Preskow, writers Anthony Chelvanathan, creative director Lisa Greenberg/Steve Persico, chief creative officers Mike Tjioe, photographer Dan Purdy, editor Leo Burnett (Toronto, Canada), ad agency 7 West Cafe, client

"7 West Cafe, a 24/7 restaurant in Toronto, wanted to spark pizza delivery and pickup sales at times other than lunch and dinner to increase revenue when the restaurant was slow. The idea was to remind people that pizza is an any-occasion food: comfort food, party food, sad-at-home food, hangover food and midnight-snack food, among others."

2

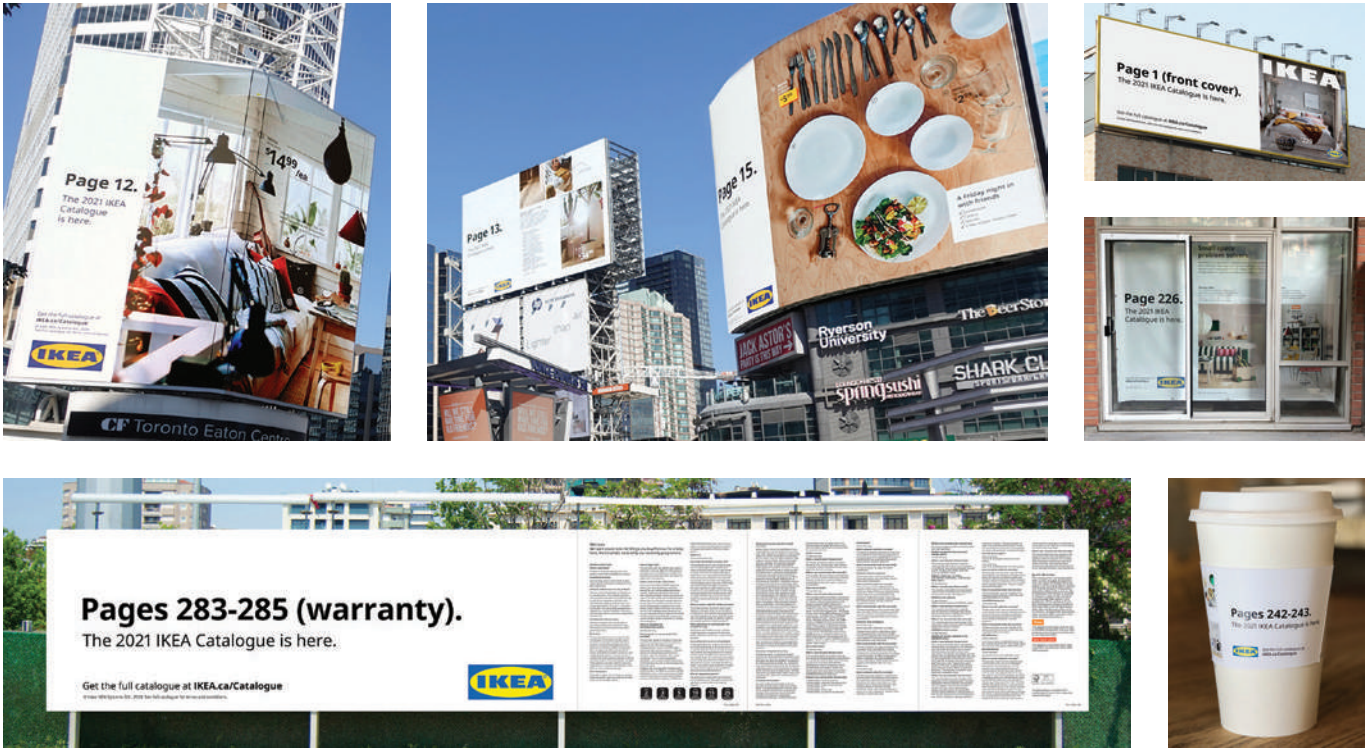


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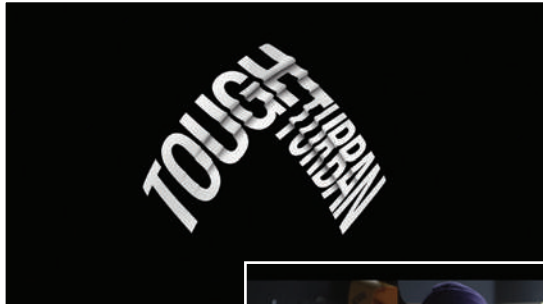


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## NON-TRADITIONAL ADVERTISING

### 1 (series)

Hayley Hinkley, art director  
 Karine Doucet/Jacquelyn Parent, writers  
 Dhaval Bhatt/Joel Holtby, creative directors  
 Mike Dubrick, executive creative director  
 Aaron Starkman, chief creative officer  
 Brie Lim/Erin Maguire, designers  
 Shereen Ladha/Sean McDonald/Stacy Ross, strategists  
 Narine Artinian/Claire Khan, producers  
 PressLinx, production company  
 Rethink (Toronto, Canada), ad agency  
 IKEA Canada, client

"Every year, thousands of people come to IKEA stores just to get the iconic catalog. But this year, with COVID-19 in full swing during our launch, we had to adapt. Instead of driving Canadians to stores, we brought the catalog to them. We put every single page of the 2021 catalog out into the world, letting Canadians browse the newest products and design tips from IKEA wherever they were."

### 2 Alex Bird/Tim Zimmerman, associate creative directors

Matthew Fraracci, creative director  
 Jeffrey Da Silva, executive creative director  
 Éric Valiquette, illustrator  
 Emma O'Neill, animation  
 Amanda Loughran, executive director of production  
 Taylor Stone, planner  
 Melissa Mendes/Elana Olavesen/Sydney Price, producers  
 Sid Lee (Mississauga, Canada), ad agency  
 Maple Leaf Foods, client

"Maple Leaf Foods believes in getting real about climate change. And after it became the world's first carbon-neutral food company, we created the world's first Climate Change Crayons, renaming crayon colors after the real impacts of climate change."

### 3 Vic Bath, art director

Dan Cummings, writer  
 Zak Mroueh, chief creative officer  
 Rasna Jaswal/Jeff Watkins, designers  
 Stephanie Yung, design director  
 Dan Lim, The Moto Foto, photographer  
 James Arthurs, director of photography  
 Nabil Elsaadi, illustrator  
 Jacqui Lau/Kezia Payne, web designers  
 Dino Cuzzolino, engineer  
 Jessie Posthumus, editor  
 Barbara Shearer, director  
 Spark Innovations, production designer  
 Colleen Allen, line producer  
 Allison Diaz Mercado/Rob Feightner/Matthew Sinuita/  
 David Trembley, project managers  
 Shaunagh Farrelly/Spencer MacEachern, strategic planners  
 Kathryn Brown/Laura Dubcovsky, agency producers  
 Tom Evans, executive producer  
 Zulubot, production company  
 Zulu Alpha Kilo (Toronto, Canada), ad agency  
 Brandon Durmann/Melanie Somerville, Pfaff Harley-Davidson, clients

"Turban-wearing Sikh motorcyclists are now exempt from Ontario helmet laws in Canada. Celebrating freedom of expression while keeping safety top of mind, Harley-Davidson developed a turban layered with foam that hardens on impact, bulletproof fabric and 3-D-printed chainmail."



## NON-TRADITIONAL ADVERTISING

### 1 (series)

Bryan Buckley, creative director  
David Skinner, production designer  
Ben Ellenberg, producer  
Caleb Dewart/Dan Duffy/Mino Jarjoura/Matt Lefebvre, executive producers  
Hungry Man (New York, NY), production company/ad agency  
Trump Statue Initiative, client

"President Trump spent a lot of time, money and energy defending the racist legacies of Confederate statues, claiming they're a part of our history we have to preserve. So, the Trump Statue Initiative was created to throw that back at him and use his own logic to create shameful statues of some of the worst moments of his own legacy."

### 2 Anton Garneau/Michael Romaniuk, art directors

Marco Buchar/Luke McNeil, writers  
Christine Kwan, Harry Rosen, creative director  
Wain Choi, executive creative director  
Zak Mroueh, chief creative officer  
Matt Watkins/Kyle Wilson, photographers/videographers  
Jim Tinios, retoucher  
Felipe Chaparro, colorist/editor  
Michael Brathwaite, project manager  
Christine Taranco, producer  
Zulubot, production company  
Zulu Alpha Kilo (Toronto, Canada), ad agency  
Kristin Meier/Paul Michel/Trinh Tham, Harry Rosen, clients

"The Green Screen Shirt by Harry Rosen, a Canadian luxury menswear company, lets the wearer instantly change the shirt's pattern using Zoom's built-in green screen functionality. It's the shirt that never goes out of style."

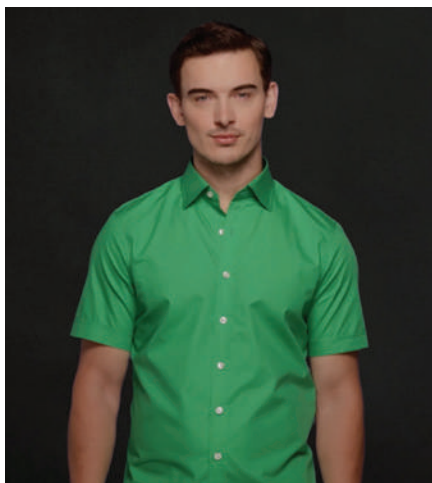
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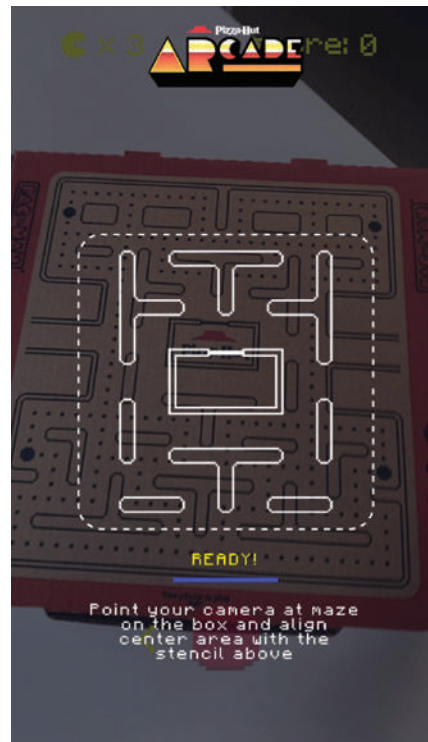
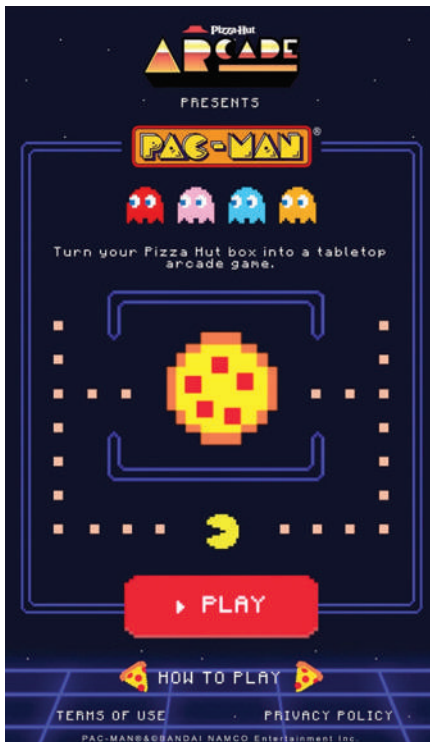
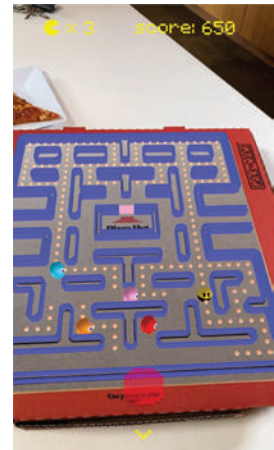
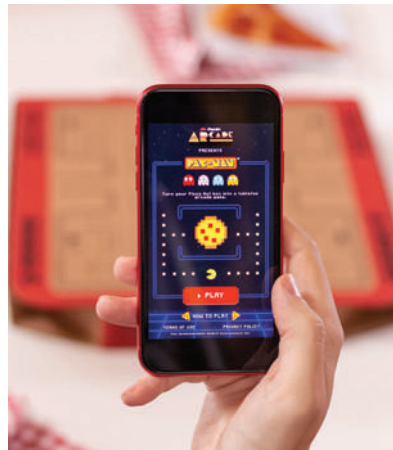


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## NON-TRADITIONAL ADVERTISING

- AK Sanford, associate creative director  
Dale Austin/Brandon Curl, creative directors  
Tom Hamling, group creative director  
Jay Russell, chief creative officer  
Stephen Jablonski, designer  
Isabel Sousa, user experience designer  
Steven Caruso, 3-D modeling  
Adam Bailey, editor  
Kelsey Sante/Jacob Toarmina, online video directors  
Brittany Du Pont/David Forbert, project managers  
Lacey Bobo/David Matathia/Morgan Spencer, strategists  
Desiree Townsend, consultant  
Ryan Micklos/Justin Wilmott, digital producers  
Kaili Kubpart/Derek Richmond, senior producers  
Adam Baskin/Dustin Callif/Nancy Hachon, executive producers  
8th Wall/Blacksmith/Foxhole/Tool of North America, production companies  
Mike Bodge/Juan Ramon, Tool of North America, interactive developers  
GSD&M (Austin, TX), ad agency  
Pizza Hut, client

"As dine-in Pizza Huts have mostly disappeared, our idea was to deliver the Pizza Hut experience home for millions of customers by creating an interactive AR version of the classic game *Pac-Man* on our pizza box. With 11,260 hours played, 741 million media impressions and 10.6 million *Pac-Man* boxes sold, this "newstalgia" activation successfully rekindled customers' love for Pizza Hut while establishing new connections with younger generations."

- Max Dempster, senior writer  
Stephanie Morrison, associate creative director  
Matthew Zaifert, creative director  
Troy Dunn, chief creative officer  
Christa Savio, editor  
Dylan Melcher, videographer  
Jessica Hall, project manager  
Kamden Kuhn, strategist  
Victoria Pezzella, producer  
Dunn&Co. (Tampa, FL), ad agency  
Tampa Bay Lightning, client

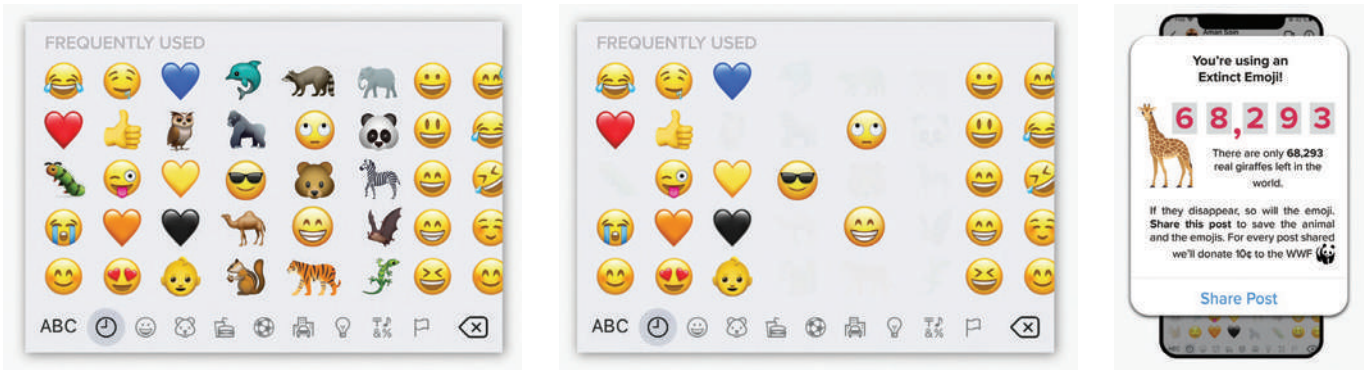
"The Tampa Bay Lightning wanted to let fans support the team from afar due to the pandemic preventing them from attending games in-person. We printed custom tape featuring messages of fan support that players affixed to their gear allowing the Lightning to carry the Thunder into battle with them."

- Zachary Bautista/Kevin Valladares Doño, art directors  
Geoff Baillie/Rahman Sobrie, writers  
Zachary Bautista, associate creative director  
Joel Holtby, creative director  
Mike Dubrick, executive creative director  
Aaron Starkman, chief creative officer  
Brie Lim, designer  
Justin Poulsen, photographer  
Brad Kumar, retoucher  
Caitlin Doherty, stylist  
Shereen Ladha/Sean McDonald, strategists  
Narine Artinian, producer  
Rethink (Toronto, Canada), ad agency  
IKEA Canada, client

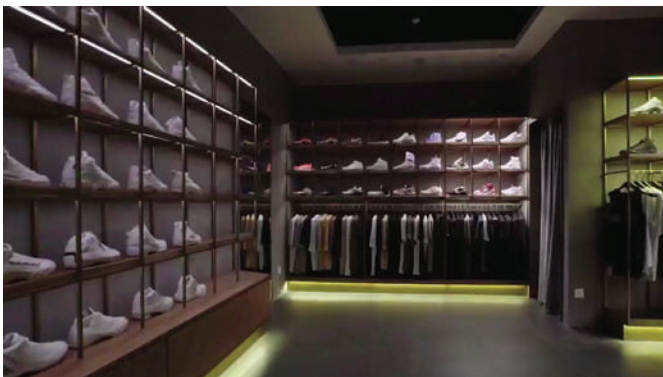
"The IKEA Gingerbread Høme: itty bitty replicas of IKEA's best-selling pieces of furniture to furnish the gingerbread houses that remain empty every year. The Gingerbread Høme kits include cookie cutters and classic IKEA instructions to turn your gingerbread into a STRANDMON armchair, a BILLY bookcase or a LACK side table."

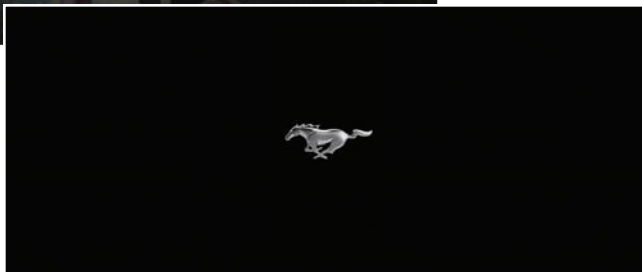
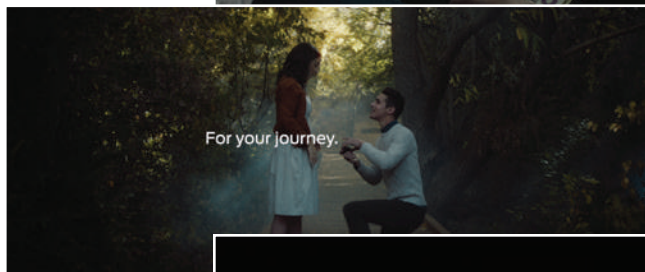
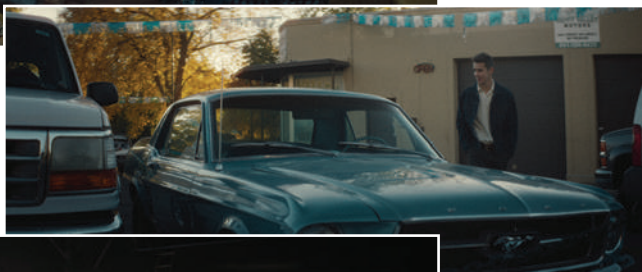
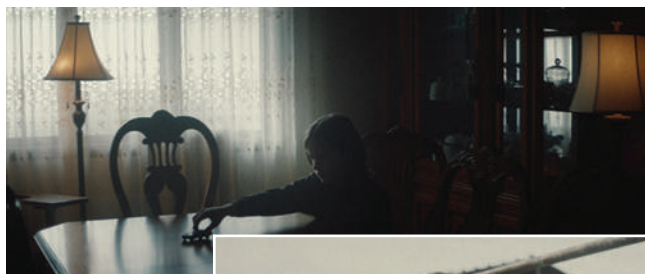


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2





## STUDENT WORK

- 1** Amira Moussa, art director  
Aman Soin, writer  
Vinay Parmar/Angus Tucker, instructors  
Miami Ad School (Toronto, Canada), school

"Most people's only exposure to endangered species is through emojis. In fact, of the more than 10 billion emojis sent each day, animal emojis are some of the most popular. And 73 percent of animal emojis represent an endangered species. To show how easily we can lose these species, we made their emojis 'extinct.'"

© Amira Moussa/Aman Soin

- 2** Lucca Gulminetti/Victor Laars/Gabriel Oreiro/  
Mauricio Pontual, art directors  
Rafael Reis, writer  
Alexandre Kazuo/Lucas Ribeiro, instructors  
Miami Ad School (Rio de Janeiro, Brazil), school

"After signing with Puma, his new sponsor, Neymar still had a lot of Nike clothes he can no longer wear. That's why we created a thrift store to get rid of his ex-sponsor's stuff."

© Lucca Gulminetti/Victor Laars/Gabriel Oreiro/  
Mauricio Pontual/Rafael Reis

- 3** Tyler Richardson, art director  
Campbell George, writer  
Asher Huskinson, director/editor  
Derrick Trotman, videographer  
Tim Thompson, director of photography  
Rebekah Baker, producer  
Jeff Sheets, instructor  
Brigham Young University (Provo, UT), school

"Life's Journey" 1:37

"Ford Mustang embraces every journey and celebrates getting drivers to every destination."

© Rebekah Baker/Campbell George/Asher Huskinson/  
Tyler Richardson/Tim Thompson/Derrick Trotman



## STUDENT WORK

### 1 (series)

Yani Gabriel, art director

Simao Barreto, writer

Sabine Georg, instructor

Miami Ad School (Hamburg, Germany), school

© Simao Barreto/Yani Gabriel

### 2 (series)

Sam Luo, art director

Kevin O'Neill/Mel White, instructors

Syracuse University, S.I. Newhouse School of Public Communication  
(Syracuse, NY), school

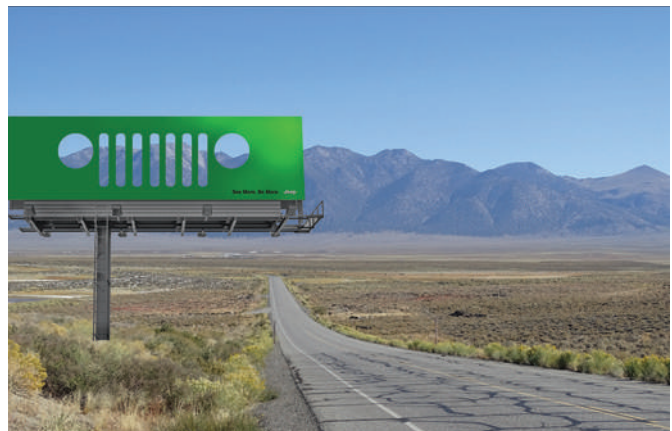
© Sam Luo



2











## STUDENT WORK

### 1 (series)

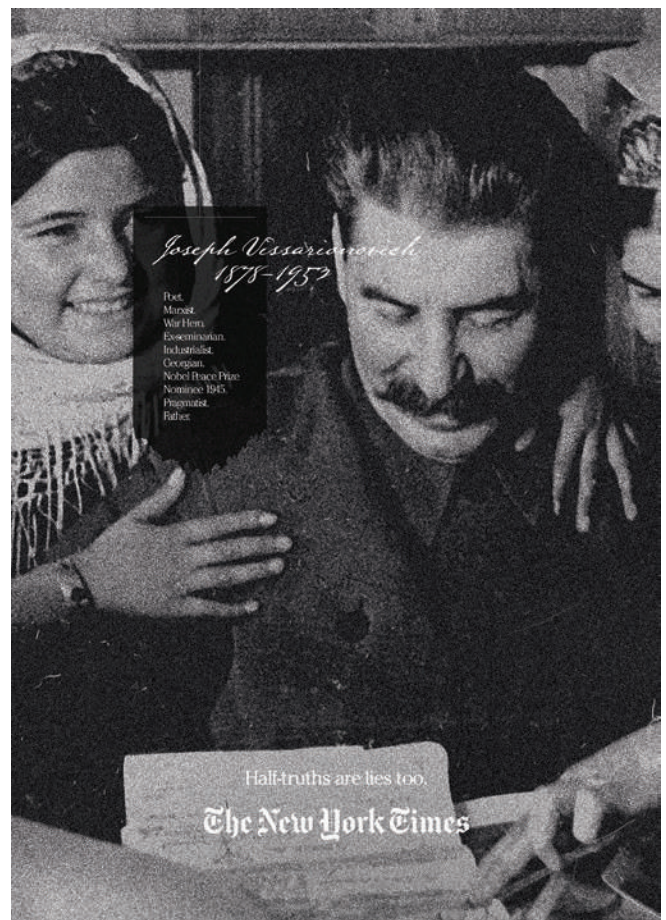
Mike Gaines, art director  
Kevin O'Neill, instructor  
Syracuse University, S.I. Newhouse School of Public Communication  
(Syracuse, NY), school

© Mike Gaines

### 2 (series)

Siddharth Shelton, art director  
John Ebojeta, writer  
Sabine Georg, instructor  
Miami Ad School (Hamburg, Germany), school

© John Ebojeta/Siddharth Shelton





## STUDENT WORK

- 1 Ruby Huanqi Yang, art director  
Shubhangi Verma, writer  
Peggen Ryan, instructor  
Boston University (Boston, MA), school

"Truly, Satan and 2020 are a match made in hell. In such a time, how can dating app Hinge take a stand to help the community? By living up to its promise. See how the dating app designed to be deleted actually *got* deleted, encouraging people to take the pandemic as seriously as their relationships."

© Shubhangi Verma/Ruby Huanqi Yang

- 2 Ashley Park, art director  
Aman Soin, writer  
Mike Dubrick/Angus Tucker, instructors  
Miami Ad School (Toronto, Canada), school

"Netflix needed to get people excited about the new season of TV show *The Spy*. Instead of just asking people to watch the show, we built hype by getting them to live it. Using coded messages in subtitles, ooh and social media, we sent people on missions to interact with the show like never before—by learning to become spies themselves."

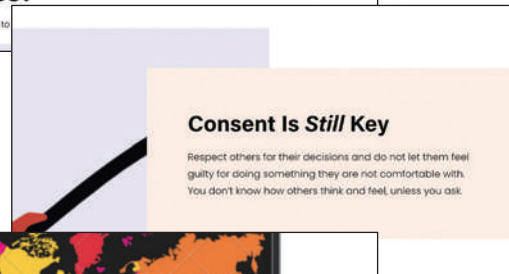
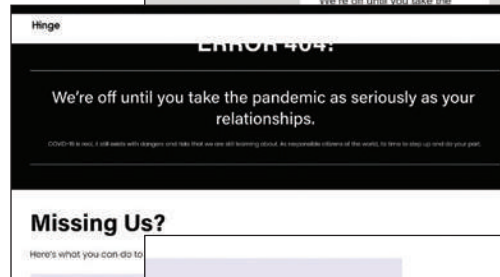
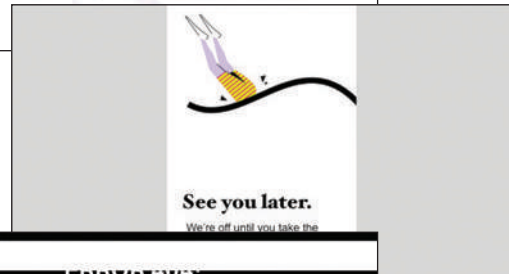
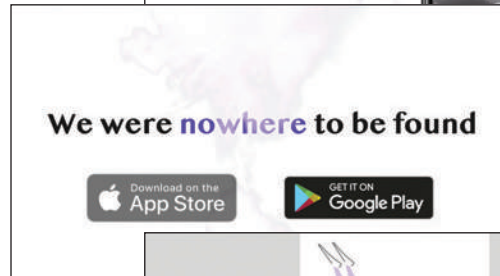
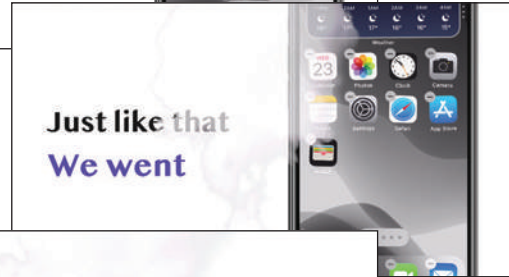
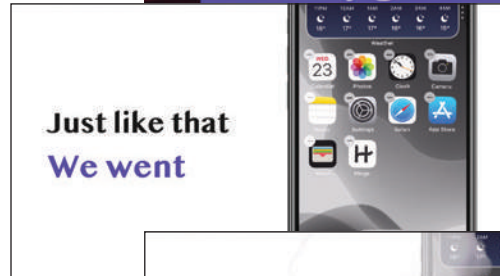
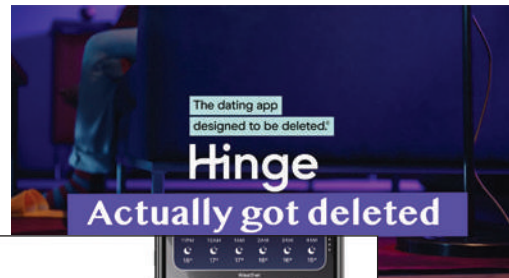
© Ashley Park/Aman Soin

- 3 Jaclyn McConnell, art director  
Bethany Garrad, writer  
Angus Tucker, instructor  
Miami Ad School (Toronto, Canada), school

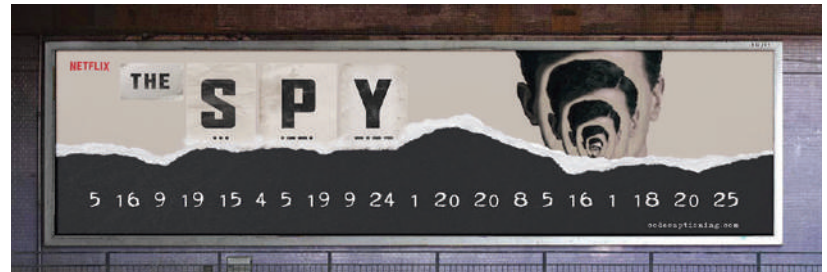
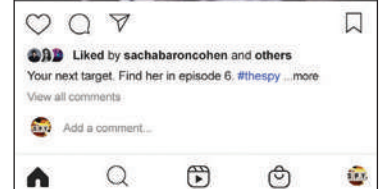
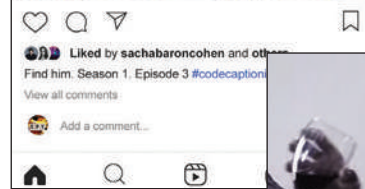
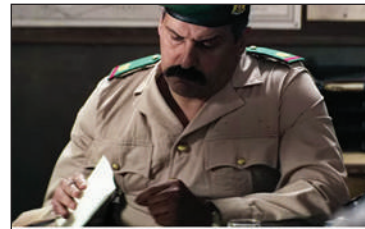
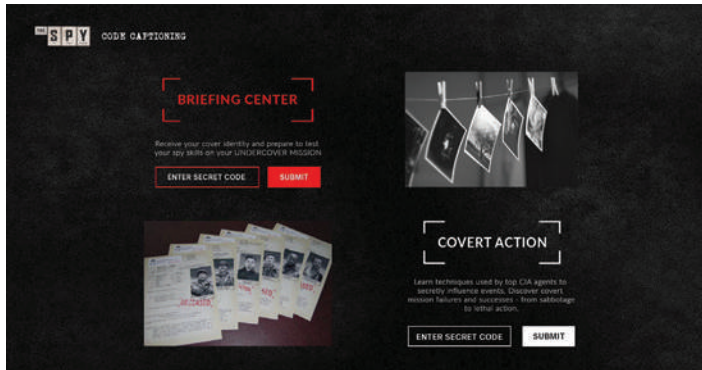
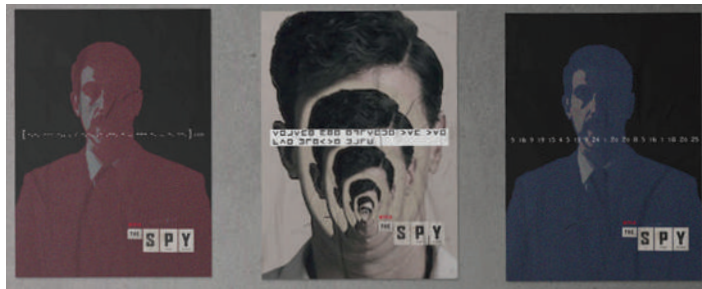
"Nails are an important part of Black, Indigenous and people of color's beauty culture. Yet, it isn't common knowledge that, for people of color, nails are where the most commonplace symptoms of melanoma appear. That's why Black and Brown Skin and 21Grams tap into the nail industry to create the newest trend in nails: the Melanoma Manicure, a manicure that exposes the symptoms of skin cancer."

© Bethany Garrad/Jaclyn McConnell

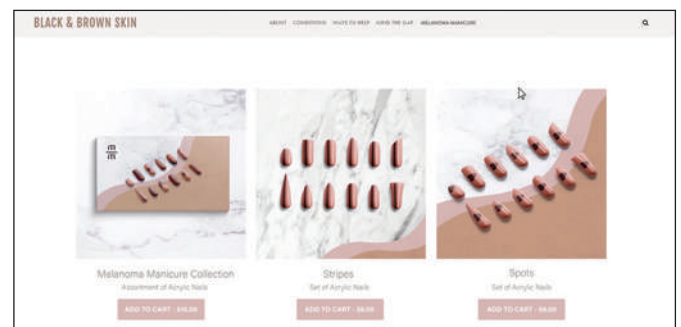
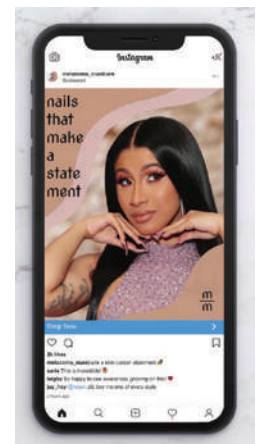
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## OVERHEARD

**“Diversity is a means, not an end. If your plans for a better work environment end at ‘diversity,’ it’s not enough.”**

Karen Attiah, via Twitter

**“Having or coming up with an idea is not being creative. We in advertising have to start here. Creativity comes in with what is done with an idea.”**

Derek Walker, via Twitter

**“There are times when I love my all black wardrobe but right now I hate that I’m dressing exactly the same for a funeral as I would for a client meeting.”**

Rachel Mercer, via Twitter

**“I’M NOT A WORKING MOM. I AM A MOM, FULLY, AND I AM A CCO, FULLY. YOU NEVER HEAR ‘HE’S A WORKING DAD.’”**

Shelly Elkins, via *AdAge*’s article “How the ‘She-Cession’ Has Transformed Advertising.”

**“Mom please stop asking if I made the superbowl ads this year”**

Doh Lee, via LinkedIn

**“Manifestation in the age of 2021 social media is saying something out loud and then getting ads for the product in your Instagram feed”**

Michael Le, via Twitter

**“The ad industry has finally stopped running their disingenuous ‘We’re All In This Together’ commercials, ‘pivoting’ to equally disingenuous ‘We’re Back With You Together’ commercials.”**

Mark Duffy, via Medium



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