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COMMUNICATION ARTS **ADVERTISING ANNUAL 64**

Mathew Guido & Walsh Fresh Exhibit



November/December 2023
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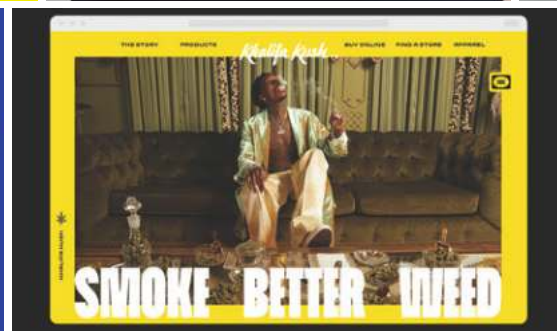
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&Walsh
andwalsh.com

Mathew Guido
mathewguido.com

Fresh
Boomranng Studio
instagram.com/boomranng

Indego Design
indegodesign.com

This January
thisjanuary.com

Thais Varela
instagram.com/
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Exhibit
Circus Grey
grey.com/locations/peru

Counter-Print
counter-print.co.uk

Johannes Leonardo
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nouvellesnoire.ch

Office
visitoffice.com

Serviceplan
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SPAN
span.studio

TRG
trg.agency

CONTRIBUTORS

Features

Max Hirshfeld (maxpix.com) is a photographer recognized for his mastery of capturing decisive moments and revealing the humanity of his subjects. His work is part of the permanent collection of the National Portrait Gallery and Yad Vashem Museum and has appeared in *American Photography*, *Communication Arts* and *Graphis*, as well as in *The New York Times Magazine*, *TIME* and *Vanity Fair*.

Columns

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clio, D&AD, the FWA and the One Show.

Book Reviews

Dave Kuhl (kuhlproductions.com) is a Cannes Lions-winning senior creative and writer who has worked at top agencies across the country. Currently, he freelances remotely with brands and agencies on projects across all sizes and media.

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

Ellen Shapiro (visualanguage.net) is a graphic designer and writer based in Irvington, New York. She is the designer of *Alphagram Learning Materials*, a tool that helps all children learn to read, write and spell, and the author of *The Graphic Designer's Guide to Clients* (Simon & Schuster) and more than 200 magazine articles and posts about visual culture.

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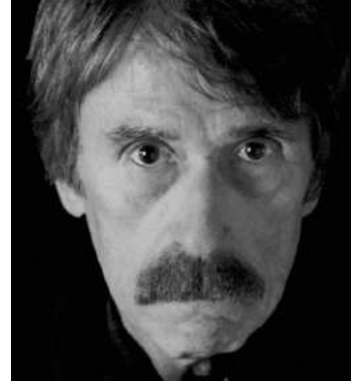
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There Is No Morpho

"Why would you think there's another life for you, perhaps another possibility inside of you already, when the walk that you take each dawn is so lovely and safe?" —from The Big Door Prize by M. O. Walsh

In a nutshell, that's the question that *The Big Door Prize* asks us to consider.

The show, currently streaming on Apple+ TV and based on the M. O. Walsh novel of the same name, frames its narrative around the unremarkable town of Deerfield, where people seem resigned to go through the motions of life and nothing more, never once venturing off the beaten path, unwilling to even consider the idea of what their lives could have been if only they had made more courageous choices.

Creativity is a fragile thing. Every day, it presents us with opportunities, some of which can determine the course of our lives forever and which might never come our way again.

All that changes one day when Morpho shows up in the town's general store. Morpho looks like one of those photo booths you used to see at carnivals and cheesy amusement parks. But instead of taking goofy pictures, this thing is like something out of a Ray Bradbury story. You put your money in, and a little blue envelope pops out. You open it, pull out a card and there you are, your *potential* you. Not the person you are, but the person you could have been. The person you could still be.

Carpenter. Baseball pitcher. Ballerina. Puppeteer. Director. Gardener. Priest. Bartender. Dog trainer. Firefighter. Dentist. Paleontologist. Janitor. Truck driver. Banker. Exotic dancer. Jockey. Flight attendant. Trombone player. Instead of Joe the school bus driver, you could have been Joe the jazz pianist. Instead of Mary Ellen the bank president, you could have been Mary Ellen the screenwriter.

As a creative person, have you ever wondered what might have been?

Some of us, we've been fortunate. From the beginning, there was never any ambiguity. Not a sliver of uncertainty. Our creative goals were never compromised by mortgages or kids to put through school or the omnipresent threat of layoffs. Somehow, the fire never went out. Come hell or high water, we were going to lead a life every bit as creative as when we were kids. I know people like that. Perhaps you do, too.

But for others of us, reality has been a bitter pill to swallow. We might not talk about it much, maybe not at all. And yet, many have been the night we've grappled with it. Some pivotal moment back there where we could have made a different decision, when we could have turned left instead of right. If only circumstances had been different, we think, imagine where we'd be now.


As creatives, we aren't so different from the people in Deerfield. One day, Jake is in college going for his MFA in theater; the next thing he knows, he's teaching remedial math at the local community college. Or Manuel, a brilliant young dancer who came within an inch of going on tour with Shakira but had to pass when his mother came down with cancer.

And then there's Helen, that woman who manages the Best Buy at the edge of town. Once she was up for a creative director job at an agency in San Diego, but it never went anywhere because she couldn't bear the thought of leaving Boston, where her star eventually faded. Life took its inevitable

twists and turns and now, here she is selling smart TVs, toaster ovens and vacuum cleaners.

Creativity is a fragile thing. Every day, it presents us with opportunities, some of which can determine the course of our lives forever and which might never come our way again. The creative dream job. The campaign you fight for to the end, even if it comes damn close to getting you fired. Getting up at two in the morning to work on your novel or your painting or your photography.

I can't help but imagine where some of us would be now if only there had been a Morpho in our lives. Look, over there, near the restrooms at Starbucks. Down there on the subway platform. Is that a Morpho next to the Cinnabon at the airport? I can't help but wonder what could have been if only we'd had Morpho to hold a mirror up to the reality we've fashioned for ourselves. Would we have found a different path, changed course while we still could or gone another way?

But of course, we'll never know. In real life, there is no Morpho. No machine to confront us with the stark reality of what could have been for us as creative people. But perhaps that's just as well. The call to a creative life is fleeting. Better to seize it when we can than to wait for a second chance that might never come. 

EDITOR'S COLUMN

Patrick Coyne



While digital advertising remains one of the largest categories of selected winners in this year's Annual, we were surprised to see posters, including ooh, take the lion's share of trophies for 2023. Even more surprising was that television commercials registered a threefold increase in selected winners over last year, reversing a multiyear decline.

"Creativity sure ain't dead," says juror Tim Roan. "It's always inspiring to see so many new solutions to old problems. And I'm still seeing a dedication to craft, which I worry is being left behind in the modern race for speed and lack of budget."

"Lots of range of work," juror Andrés Ordóñez notes. "It felt like we are going back to simple, great ideas versus big ones with elaborate production."

"Some entries caught me by surprise," says juror Jessica Apellaniz. "The way some campaigns seamlessly integrated technology, storytelling and interactivity was unexpected and refreshing."

"I think the entries overall were a great representation of the state of advertising right now," juror Peter Nicholson says. "It's a mixed bag. The idea is by far still suffering the most. The brand has become secondary in many cases to the execution. In a world of parody products and services, it is still the power of the brand that differentiates."

"This year, I think it's official that brand partnerships are a key opportunity to surprise and awaken new love," says Roan.

"For me, award shows act like a mirror of how cultures are shifting and what is of interest to people," juror Marie-Claire

"Outside of Heinz ketchup, AI entries weren't all that creative. Maybe AI doesn't understand award shows."

—Peter Nicholson

Maalouf says. "For a while now, we have been witnessing the rise in purpose-driven work, where brands are aligning with social and environmental causes, producing honest campaigns, and looking to earn people's trust and respect by adding tangible value to their lives."

Several jurors commented specifically on the work for Heinz ketchup.

"Ads are back. It's okay to look, smell, taste and sound like an ad."

—Jordan Doucette

"Heinz did some good work to reinforce that it is the supreme ketchup," says Nicholson, "not through ketchup pours or food, but showing how AI interprets the prompt *ketchup*—and AI always got the iconic label and shape correct."

"What was really surprising was to see Heinz entering a lot

of unique work across different categories—using different techniques and trends, all nicely on purpose—and nailing it every time," Maalouf says. "Big respect for the Heinz clients and the teams behind these projects for consistently producing good, solid work. They are doing something right and worth learning from."

As a counterpoint to their positive comments, I asked the jurors to describe their biggest disappointments with the entries.

"While the overall quality was high, I was disappointed when the creative concept didn't align well with the promoted message or product," says Apellaniz.

"A lot of entries seemed to have brought to life the strategic proposition with decorative execution relying on AI and other trends and missed the step of crystalizing a strong creative idea—the 'why' we are talking," Maalouf says.

"I found the student entries very polished aesthetically, which is great, but some of the ideas' pre-polish could have done with more attention," says juror Nicky Bullard.

"There were definitely campaigns and ideas that transcended new media, but I was hoping to see more of them compared to traditional media buys," juror Alfred Wee says.

"I was hoping to see stronger work on traditional media," says Ordóñez. "While all media are great, creating a great idea for radio or static is always harder. If you had to do a full case [study] for it, maybe it was missing something."

I also asked the jurors how advertising is adapting to the changes in media.

"Slowly," juror Amy Ferguson says. "In some cases, you see work that really pushes into unexpected places, but I still think we're advertising to ourselves a lot of the time. If regular consumers don't care or won't see it, does it even matter?"



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EDITOR'S COLUMN

"Traditional channels—print, radio and TV—are no match for social media," says juror Clarence Bradley. "Most people consume news and entertainment on mobile devices. I know that content integration (i.e., agencies and brands developing TV shows, films, long and short content in social and streaming) and reimagining what constitutes a TV commercial are our future. So are live experiences—in fact, I think brands and agencies innovating real world experiences is probably one of the few ways we'll get people off their devices to engage with one another and with brands moving forward."

"Entertainment is so good, plentiful and available—from TikTok to AppleTV and everywhere in between—that we, as brands and advertisers, must be really hard on ourselves," Ferguson says. "We need to actually entertain consumers, and the competition has never been stiffer."

"While gone are the days of the unique selling point, [brands need to] find a way into their story/product/offering that offers the viewer something distinct to enjoy," says juror Jordan Doucette. "In other words, the partnership of strategy and creative has never been more important."

"Advertising normally tends to move faster than everything, and while we might think sometimes that the world might be moving faster, if you step out, you realize we are not the ones behind," Ordóñez says. "We just have to stay curious and relevant and make sure no one is ahead of our ideas."

"For me, cracking 'the idea' will always supersede the concern of which media and channels to use," says Maalouf. "Those are just support for a more focused reach. Learning about them is key, but they can never become the starting point. The human experience is."

Lastly, I asked the judges what future business and cultural developments will dramatically alter the role of advertising.

"As advertising continues to evolve, emerging technologies like AI, AR and VR will likely play pivotal roles," Apellaniz says. "Additionally, the growing emphasis on sustainability and social



JESSICA APELLANIZ

is executive creative director of Wieden+Kennedy Mexico, the agency's tenth global and first native Spanish-speaking office.

She joined the agency in January 2023 after spending three years at Ogilvy as chief creative officer for Latin America. At Ogilvy, Apellaniz led the agency to win the first D&AD Pencil for Mexico and the first Cannes Lions for Honduras and Bolivia. Ogilvy Latin America was also named regional network of the year by Cannes in 2022. As one of the few women in a creative leading role across LATAM and a mother of two small children, Apellaniz is deeply committed to creating a more diverse, gender-balanced industry in the region and around the world.



MARIE-CLAIRE MAALOUF

is chief creative officer at Edelman Middle East.

Throughout her career, which started in

2006 at Impact BBDO DUBAI, she worked on multiple initiatives and pro bono projects driven by her purpose to add value and better the life of others, one idea at a time. Maalouf's work has earned numerous awards in most international and regional shows, including the Grand Prix at Cannes and the only Yellow Pencil by D&AD for the MENA region in 2022. In 2019, she was also earned the esteemed title of Next Creative Leader by the 3% Conference and The One Club for Creativity in Chicago.



CLARENCE BRADLEY

is a creative executive and consumer behaviorist who considers himself

a hustler of culture. It's a lyric from a Public Enemy song that struck him as the perfect description of a copywriter. After years of working from Los Angeles to London at places like Apple, BBDO, The Martin Agency, Wieden+Kennedy and, most recently, as chief creative officer, North America at Campbell Ewald, he still loves making great work and meeting interesting people. He also teaches at The One School program and mentors senior and junior talent to lead and innovate as part of their creative and professional growth.



PETER NICHOLSON

is chief creative officer of Hill Holliday, with offices in Boston and New York. With more than 20 years of

experience, Nicholson is one of the few creative leaders who has worked across every category and vertical including new emerging markets such as crypto and blockchain technology companies. He has previously served as chief creative officer for Deutsch NY, JWT North America, Periscope, Publicis NY and Red Scout. Throughout his career, he has consistently received accolades including Art Directors Club Cubes, Cannes Lions, D&AD Pencils, Effies, One Show Pencils and Webbys.

responsibility will impact how brands communicate their values to consumers."

"I saw some AI-generated visuals in the work, and it was easy to spot," says Bullard. "It can be super helpful as a tool to get us to great work quicker, but if we use it as a substitute, the work will all start feeling and looking the same."

"Politically, the United States is struggling with the cultural shift of the 'traditional' American (white) family," Bradley says. "The Hispanic community will be the majority, forcing the United States to be bilingual; LGBT+ families will be normalized, forcing the creation of new products and services; and the rise of a non-white-dominated middle, upper-middle and wealthy class will change everything we consume—food products,

**NICKY BULLARD**

is group chief creative officer of MullenLowe UK in London, United Kingdom. When she joined MRM in 2016,

Bullard became the agency's first chief creative officer and the first creative woman to be named chairwoman of a UK marketing agency. In 2021, she was named MRM's first European chair, as well as one of *Ad Age's* Leading Women in Europe. Prior to MRM, she was executive creative director at LIDA, M&C Saatchi's customer engagement group, winning *Campaign's* Agency of the Year twice. Throughout her career, Bullard has created work and won awards in practically every discipline across every media.

**JORDAN DOUCETTE**

is chief creative officer of Dentsu Creative in Toronto, Canada. Prior to Dentsu, Doucette held chief

creative officer positions at FCB West, Leo Burnett Chicago and TAXI. Doucette leads creative teams across multiple offices, and her work has been recognized by most major award shows, including Cannes, the CASSIES, the CLIO Awards and the One Show. She is also actively involved in the industry, participating in programs such as the Google WomenWill Conference and podcast series, the Cannes See It Be It Program, and she continues to push for the positive transformation of advertising to do meaningful work, that works.

**AMY FERGUSON**

is chief creative officer of TBWA\Chiat\Day in New York. A creative problem solver, chronic exaggerator and

mama to three boys, Ferguson is a well-known creative powerhouse. From earned, owned and paid media, she has a proven history of creating nontraditional creative campaigns. After completing TBWA\Chiat\Day New York's Young Bloods creative program in 2004, Ferguson worked at Grey New York as an art director and MullenLowe U.S. as a creative director before returning to TBWA\Chiat\Day as an executive creative director in 2018. She has been named to *Adweek's* Creative 100 list and *Business Insider's* Most Creative Women in Advertising.

**ANDRÉS ORDÓÑEZ**

is chief creative officer at FCB Chicago and FCB West and is part of the FCB Global Creative Council. Having helped

top brands shape their narratives for more than 20 years, Ordóñez was previously chief creative officer of Energy BBDO before joining FCB in 2019. That same year he was named to *Adweek's* Creative 100 and, in 2021, was ranked the number-two chief creative officer in North America and number three globally by The One Show. He has received top industry accolades from the Art Directors Club, ANDYS, Cannes, CLIOS, D&AD, Effies, LIA, New York Festivals, The One Show and WARC.

**TIM ROAN**

is chief creative officer at Austin-based ad agency McGarrah Jesse. Prior, he held executive creative director positions at Away

Travel and Lyft and creative director positions at BBDO New York, Mullen and Wieden+Kennedy. He also was an account guy, was in two rock and/or roll bands, and was a writer and performer on a sketch comedy TV show. He's been recognized by some very nice organizations: ADC, Addy, *Lürzer's Archive*, Cannes, CLIO, *Communication Arts*, D&AD, Directory, Echo, Epica, London International, Radio Mercury Awards, New York Festivals, Obie, The One Show and The Webby Awards.

**ALFRED WEE**

is executive creative director at McCann Worldgroup Singapore. At McCann, Wee heads the first public sector

practice in Singapore, driving social impact and reshaping citizen behaviors. With more than 20 years of experience on regional and local brands, Wee has been recognized in major international award shows, including ADFEST, Cannes, CLIOS, D&AD, Effies, LIA, New York Festivals, The One Show and Spikes Asia. His passion for inspiring the next generation of creative minds has kept him engaged with several programs, including The Crowbar Awards, and as an advisory member for institutions and universities.

entertainment, travel and luxury items, among others. America will finally have to embrace its new normal."

"I still believe the biggest challenge to advertising will continue to be the direct-to-consumer approach through social platforms," says Nicholson. "The social algorithms are so good that associating products with your behavior is frictionless. Your feeds are advertising to you through entertainment. They set your desire and mood at that moment. The products or services don't feel disruptive but complementary, and they can fulfill your state of mind."

"Advertising is more than communications and targeting," Wee says. "What separates the great ones are the ways storytelling is used in the work. What intrigues, surprises and fundamentally

tries to engage the audience is the key to better work."

"In essence, the future of advertising sounds like it will be shaped by a combination of tech advancement, evolving people behavior, societal values and regulatory changes," says Maalouf. "Agencies who can navigate these changes while staying original, creative and adaptive and focusing on adding real value to people will be best positioned to succeed."

A minimum of six out of ten votes was required for a project to be awarded in this year's competition. Judges were not permitted to vote on projects with which they were directly involved; I voted in their stead. I would like to extend our grateful appreciation to our jurors for their conscientious efforts in selecting our 64th Advertising Annual. [ca](#)

Michael Thomas

Rethinking Human-Centered Design

Not every conversation about branding waxes philosophical about the concept of *metaxy*, humanity's place between finite existence and the infinite beyond, but when speaking with Michael Thomas, senior vice president of creative consultancy Space Doctors, anything is possible. Drawing upon his background in anthropology, Thomas folds all kinds of analyses into Space Doctors's campaigns to answer questions that put its clients on the forefront of culture, such as making Barbie a role model for young girls again or razor brand Gillette include a broader definition of masculinity. He critiques the concept of "human-centered design" as too limited and finds interest in what humanity looks like through the systems we engage with and the meanings we assign our experiences. Thomas reminds us that design must reach beyond the human designer. —Michael Coyne



What do you do in your position at Space Doctors?

Right now I do a little bit of everything. My primary role is to establish our office in North America, which includes building a team, building relationships, developing our mission and making a difference with each project. The easy part of it all is that we have one of the best support systems in the world: the Space Doctors team itself. It's why I joined the firm.

There are so many ways anthropology informs my approach and work—through the practices of observation, critical interrogation, and passion for evidence and culture, among other things. In my case, it's my deep interest in those longstanding theoretical concerns of anthropology reflected in so many everyday problems that keeps me constantly inspired. Topics like personhood, tensions between universalism and particularism, structure and agency, interpretation—all of these classic concerns are refreshed and challenges renewed in the mundane daily questions.

When working with brands, you pull data from a broad range of sources. What are the benefits to your approach? We're methodologically agnostic in the sense that we will create the right program for the problem. Sometimes this is a simple discourse analysis. Sometimes it's a multistage program leveraging trend analysis, AI, ethnography and semiotics. And sometimes it's an iterative cycle of collaborative

workshops and strategic consulting. In any case, a culture-first perspective is foundational and consistent. Culture is what gives meaning to everything that comes after it; it's the material out of which our desires, motivations, understandings and beliefs are made. Without understanding that, it's like studying fish without ever mentioning water. So, when we apply research gleaned from data analytics or AI-assisted discourse analysis, we do so in direct collaboration with humanistic, qualitative expertise. It's the only way to make sense and put into context what we're seeing.

Why will a more culturally considered approach better serve both designers and their clients?

In practical terms, the answer is easy. Without a nuanced cultural perspective—both of your audience but also of yourself and the community and context wherein you reside—you run the risk of being irrelevant, incomprehensible or even harmful. None of these are good for business. For designers, every decision you make is a culturally significant one: everything from what you communicate formally to how you define a problem. Using culture as a starting point not only helps you understand what matters but helps you understand and anticipate what will matter. To better develop these considerations, I recommend revisiting and embracing social sciences and cultural analysis. There's little in the classical analysis of capitalism that isn't applicable to AI today—there's a wealth of information on animism, personhood, kinship and nonhuman social relationships directly pertinent to today's questions about

identity, belonging, aging and technology. As a complement, I recommend really honing your own work. The discipline, sensitivity, cultural awareness and embodied knowledge that develops through deep participation in a community of practice and in the material engagement of making is priceless.

How is AI and its integration into our everyday technology helping or hurting the brands you work for? It's certainly helping the brands we work for who are the developers of the AI, except perhaps keeping their teams busy and tired. In all seriousness, their problems are similar to other brands. It's a bit early to tell, but the single greatest challenge is in determining the nature of the game to be played at the next level up. There are obvious questions about how AI will affect human behavior—and by extension, audiences. There are questions about their own internal processes and their ability to compete. But above these, I think, are questions about the definition of the problem space and the identity of the brand itself. You may have to ask yourself: What is your business now in this new context? Failure to come to terms with this will devastate some brands; those who quickly understand the emerging cultural context will be well poised to make the most out of it and thrive. We're working on a paper now regarding the replacement, augmenting and transformative possibilities of AI. My recommendation to brands would be to think twice before defaulting to standard consumer research methods and solving today's pain points and instead start trying to come to terms with cultural change, identifying what the emerging context will look like, and assessing who they themselves intend to be and who their audience is. From there, new problems and opportunities will emerge, ones that might have nothing to do with what you see and hear today.

What skills do you think young creatives need to succeed in design and advertising today? I think the most important skill today is the

ability to assess and understand the purpose, meaning and objectives of what you're doing, for whom you're doing it and on whose behalf you're doing it. So much time can be wasted in the weeds of production, through force of habit and prioritizing the wrong thing. When planning your work, you can't underestimate context setting. In terms of skills, despite the world moving faster and faster, I recommend practice, attentiveness, observation and intentionality. You ultimately move faster and smarter if you take your time upfront. If you're a researcher or designer, this means starting to think in terms of objectives before activities, of goals before methods. Too many times I see junior, mid-career, and even senior designers and researchers applying cargo-cult logic to their workflows—or worse, moving fast and breaking things they never understood to begin with.

What's the best advice you've been given in your career? Be careful not to prejudge what's relevant. I had an art history professor, Dr. Charles Bergengren, who told a story about a project he was stuck on. He was a folklorist writing about 18th century portraiture. His analysis was stalled because his hypothesis—I forget now what it was—wasn't informed one way or another by the data he'd collected. Try as he might, he had nothing to say about these portraits that hadn't been articulated better before. Frustrated and about to give up, he decided to step away and immerse himself in landscape architecture to get outside—and also hoping to never return to these portraits. Of course, in doing so, something unlocked: a “eureka” moment. Something he'd discovered in his exploration of landscape architecture sparked an insight about his portraits that was new, novel and interesting. The tragedy is that I can't remember for the life of me what the insight itself was. But the story stuck with me, and to this day, I don't miss an opportunity to trust the value of observant digression. [ca](#)

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Hello Human

A History of Visual Communication

By Michael Horsham

232 pages, hardcover, \$39.95

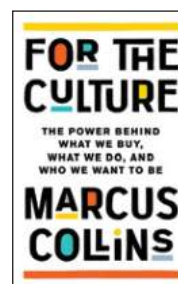
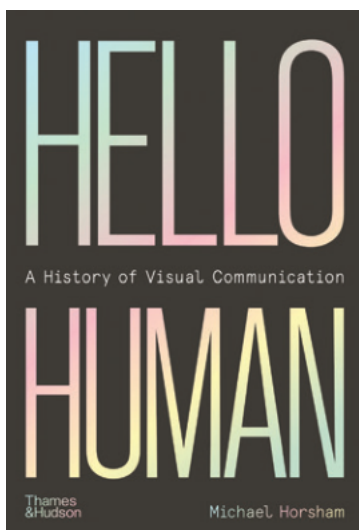
Published by Thames & Hudson

thamesandhudsonusa.com

This meticulously researched volume—part history, part autobiography—takes readers on a journey from cave painting to clickbait with unexpected stops along the way. Pull up a chair and bring your dictionary. Don't let Horsham, a partner in the London-based arts collaborative Tomato, deter you with his dense text in which a typical page is peppered with words like *latterly*, *palimpsest* and *aniconic*.

Although he credits the contributions of Islamic calligraphers, Japanese printmakers and American tech entrepreneurs, most of the references in Horsham's sphere are English, i.e. Margaret Thatcher, the British Museum and Royal College of Art. If you're not a white European male, you might wonder, 'Where is my culture?' With so much focus on gestures and symbols, why isn't there an illustration of nsibidi, the pictographic script West Africans used for at least 2,000 years? Why no mention of Mayan hieroglyphics? And why is April Greiman's 1986 digital self-portrait not pictured under Chuck Close's *Big Nude*?

To those who expect "visual communication" to only show award-winning graphic design and advertising, though, this book will be an eye-opener. Some topics and illustrations are as well-known as Leonardo da Vinci's *Vitruvian Man*; some as quirky as the Beatles's *Help* album as an example of "the semiology of the semaphore." I found especially worthwhile the explanations of why letters are called "characters" and how the advent of the newspaper changed society through job creation and the rise of labor unions. With some caveats, *Hello Human* deserves to be required reading and discussion fodder for all graduate students in communication design. —Ellen Shapiro



For the Culture

The Power Behind What We Buy, What We Do, and Who We Want to Be

By Marcus Collins

Award-winning marketer and author

Marcus Collins draws from data and his experiences working with clients like Apple, Beyoncé, the Brooklyn Nets and Nike to examine the ways that culture drives behavior. *For the Culture* brings new context to ad creatives seeking to unite audience values and trends in their campaigns. 304 pages, \$29, hardcover, PublicAffairs.



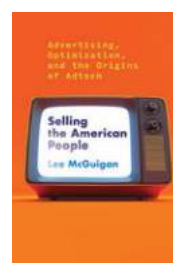
How to Build a Kick-Ass Advertising Agency

By Peter Levitan

Want to build your own ad agency and ensure its success?

Peter Levitan of Saatchi

& Saatchi and Citrus Advertising divulges his insights into building a healthy agency through 27 different areas to which founders should pay attention. An essential guide for everyone from global agencies to creatives working solo. 276 pages, \$12.99, paperback, peterlevitan.com.

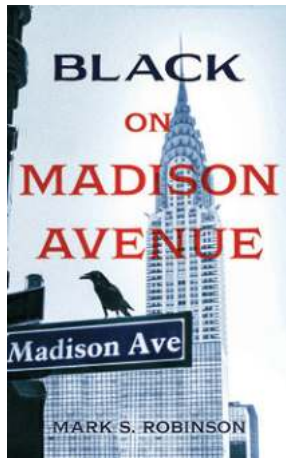


Selling the American People

Advertising, Optimization, and the Origins of Ad Tech

By Lee McGuigan

While data collection for digital advertising seems like a relatively recent development, author Lee McGuigan in *Selling the American People* traces the combination of science, technology and advertising back to the 1950s. This book examines the history of adtech and the computerization of the advertising industry. 348 pages, \$50, paperback, The MIT Press.



Black on Madison Avenue

By Mark S. Robinson
252 pages, hardcover, \$25.99
Published by Alliance Books
blackonmadisonave.com

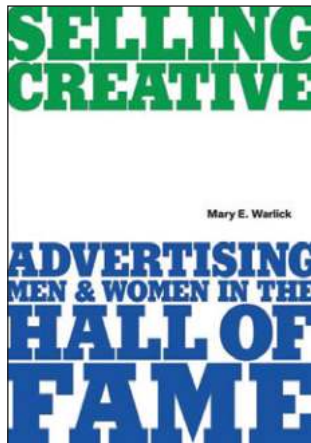
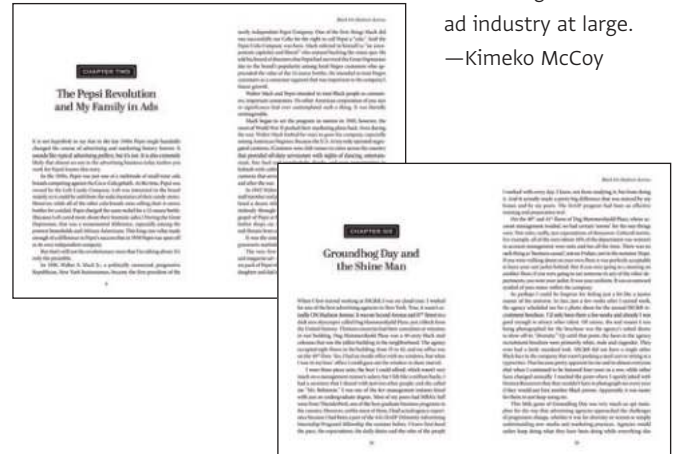
The underbelly of Madison Avenue's *Mad Men* era is on full display in *Black on Madison Avenue*, a new memoir documenting Mark S. Robinson's 40-plus years as an advertising veteran and man of color navigating a predominantly white industry. The memoir comes

at a notable time—three years into the industry's waning commitments to diversity following the murder of George Floyd. And as the memoir suggests, diversity in the ad industry has been and continues to be a work in progress. Albeit slightly gratuitous at times with celebrity name drops and moments of heroism, Robinson's book is still a gut punch to the industry, delivering a gritty glimpse into its innerworkings and continual efforts to keep marginalized communities marginalized. As Robinson puts it, advertising has long been labeled as “one of the whitest white-collar professions in America.” *Black on Madison Avenue* points out that perhaps that's a feature and

not a bug for the industry, with anecdotes of job opportunity snubs, lagging support for multicultural marketing agencies, slashed budgets, lawsuits and microaggressions under advertising's glass ceiling. That's not to say the book is 252 pages of finger wagging: throughout it, the author calls attention to the 4A's Multicultural Advertising Intern Program and the resilience of legacies of influential Black advertisers, including Tom Burrell, Carol H Williams and, of course, Robinson himself. And if any reader thinks of a rebuttal, Robinson's afterword squashes any excuses the industry makes for itself. *Black on Madison Avenue* isn't just a memoir: it's a calling out

and calling in for the ad industry at large.

—Kimeko McCoy



Selling Creative Advertising Men and Women in the Hall of Fame

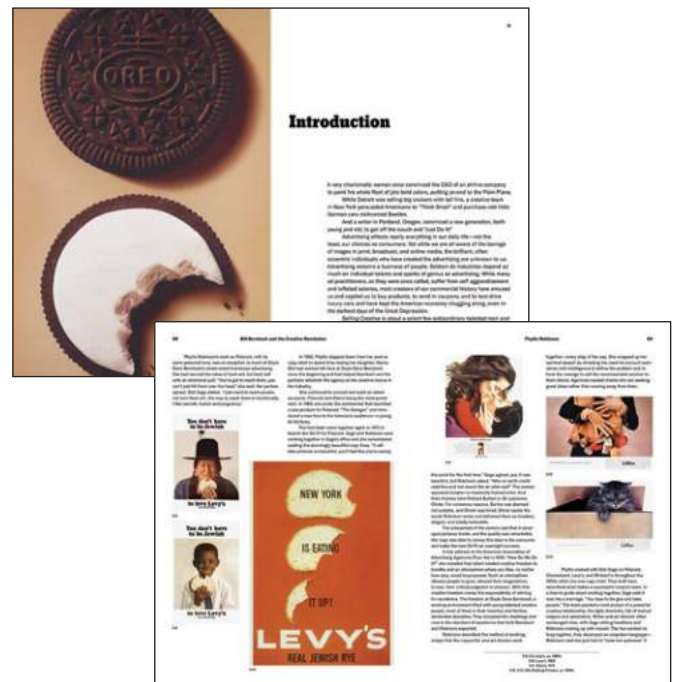
By Mary E. Warlick
324 pages, softcover, \$58
Distributed by Itasca Books
itascabooks.com

Even with the recognition and honor that comes from having your work appear in this *Communication Arts Advertising Annual*, there is still another pantheon that you can strive to

reach. Winning a Cannes Lion? Sure, that's a good one. The D&AD? Another wonderful accolade. But those are not as lofty as being named one of the 50 greatest professionals to ever grace our industry. That distinction is reserved for those who've truly made a legendary mark.

Throughout *Selling Creative: Advertising Men and Women in the Hall of Fame*, author Mary E. Warlick offers up incredibly informative and engaging bios of these famous 50. She details important moments from each person's background and the impact they created, but also tells a larger story around the evolution of the creative product within our industry. Warlick cleverly organizes the 50 into smaller subgroups and provides a chronological tale of advancement from James Webb Young's early 1900s era, to the Bill Bernbach/DOB creative revolution of the 1960s, to the Wieden+Kennedy impact that began near the end of the 20th century.

We've all been told how important it is to appreciate the great ones who came before us in our industries. By learning about the pioneers and innovators that Warlick profiles, you'll enhance your knowledge of how the industry has evolved and where you fit into it today. Could you enter the hallowed pantheon of legends one day? Create a truly memorable influence like those profiled in this book, and anything is possible. —Dave Kuhl



&Walsh

By Michael Coyne

When looking for the most succinct way to describe the depth and breadth of New York-based design firm &Walsh's creativity, perhaps there's no better example to point to than its work for Geltor, a biotech company producing animal-free proteins for beauty products and nutrition.

If you think of the typical visual language for biotech companies—and no offense to any designers who have worked on projects like these and may be reading this—you'll likely imagine majestic photos of mountains, circular graphics of flowers or chemical compounds and fonts that wouldn't feel out of place in a sci-fi film. But for Geltor, &Walsh created a playful world inhabited by 3-D orbs, each a floating terrarium of flowers, insects or marine life. Not only do the visuals stand out in the biotech sector, but they quickly communicate the inspiration behind the company's products.

This ingenious solution could only be possible through &Walsh's extensive analysis of Geltor's values and a synergetic approach to understand how to convey them visually—a process corroborated by Erin Kim, then creative director at Geltor and now a consultant for the biotech industry. "The team asked really good questions to understand the brand ethos and the complex biological processes behind our company's technology," she recalls, "and there was a genuine, mutual excitement to be working together and diving into this new, strange and exciting world of biotech finally being applied in industries beyond just pharma—especially in a vibrant, innovative industry such as beauty."

And, most important of all, the energy and collaboration that the design firm brought to the project gave Geltor the keys to own its new visual language. "The level of interest from &Walsh and how organic and easy it was to work together was particularly noteworthy because that isn't something you can take for granted," Kim notes. "It gave rise to the creation of almost an entire brand 'universe' for us to play with and grow creatively."

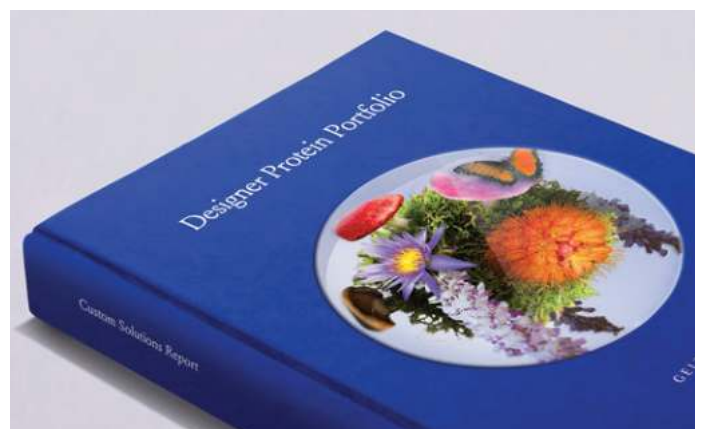
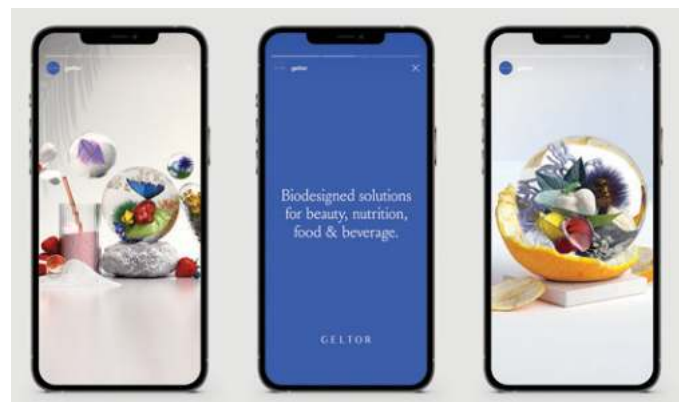
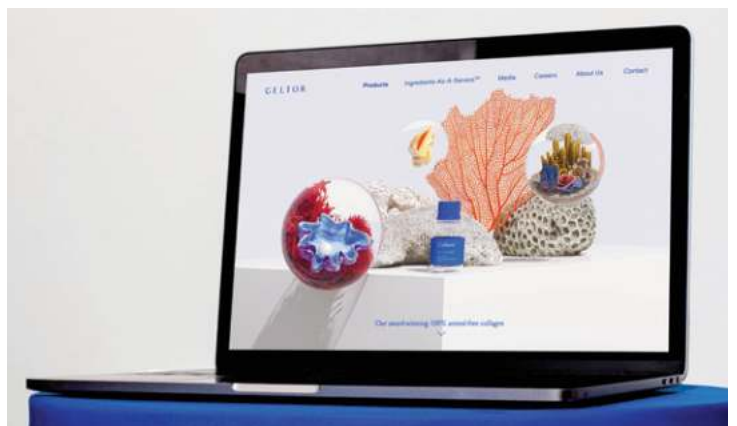
Both the profundity in Geltor's imagery and the zeal in Kim's responses speak to the passion for remarkable design that fuels &Walsh. Established by founder Jessica Walsh in 2019, the firm has worked on branding, art direction, ad campaigns and production for clients across all kinds of sectors, from biotech to technology to entertainment to fashion to food. And its output is as diverse as its clients, with solutions including packaging, environmental design, websites, motion graphics, illustration and photography. There seem to be very few limits to what Walsh and her team will explore in their quest to make influential design; as she says, "I believe brands that not only have great products but also make honest and real connections with consumers are the ones that will be poised to make the biggest impacts on our culture."

&Walsh's office sits on the waterfront in the Brooklyn neighborhood of Williamsburg, facing the city skyline. The space includes a photo studio where the in-person team works on plenty of client and self-initiated projects alike. "It's magical, and I pinch myself every day that we get to work in such a beautiful space," Walsh says. She chose the location as a hub for the design firm's team of 35 as many of them live in the Brooklyn area. Others work remotely from global locations. "It'd be very difficult to not allow remote work in this day and age for positions and roles that can work from home as you'd really limit your talent pool," she says. "There are obviously some positions that need to be done in person or in the office, but most of our design team can work remotely just as well!"

Walsh has the character of a true trailblazer: not only does she chart new frontiers, she also does so with the intent to bring others with her. "Being able to pass down my knowledge was something I always strived to do," she recalls. "Even when I was in my teens, I created a website to teach other designers how to code and design their own websites."

Captions provided by &Walsh.

Right: "Geltor is an earth-conscious biodesign brand that uses sustainable technologies to create the world's most advanced designer proteins. It makes ingredients that are better for the world, the body and for business. As Geltor wanted to fully capture the uniqueness of its products and the possibilities of its offerings, we created a visual language centered on a series of 3-D orbs that explore the colorful beauty and lively habitats of each ingredient origin and its cellular inspiration. While Geltor's proteins are completely free of animal products, the ingredients take inspiration from the tree of life: nature, marine life and animals, among other things." Geltor, client.





While she initially got her start in coding and web development, Walsh found herself attracted to the fine arts and learning a new craft in college. Her path led her to the Rhode Island School of Design (RISD), where she dove into a foundation year full of tactile media like ceramics, painting and wood working. While unfamiliar to her

at first, she soon discovered that these fine art techniques could be incorporated into graphic design. “In my second year, I declared design as my major and learned to combine my art and handmade elements with my digital skills, helping me become the graphic designer I am today,” she says.

After graduating from RISD, Walsh developed a signature photo illustration style with vibrant, handcrafted sets and continued to explore atypical design techniques—such as bodypainting. This led to her getting noticed by all kinds of editorial clients, but after a few years, she noticed her style beginning to become trendy. “I didn’t want to be pigeonholed into doing this one kind of illustration style, especially as it no longer felt as fresh or unique as when I had started,” Walsh explains. “It was at this point that I decided I wanted to start a design and branding studio, so I would have varied clients and challenges.”

Beginning her agency’s name with an ampersand leaves space for the client to complete a statement of collaboration, one that “puts our partnerships and clients before us,” as Walsh describes. “Each project on our website is named according to our client, such as ‘Google &Walsh,’ ‘Lex &Walsh’ and ‘Plenty &Walsh,’ and so on,” she says. “Building strong relationships with our clients and really listening to them are the most crucial parts of a successful project.”

For Lex, an app for the LGBT+ community that fosters connection and community through platonic relationships, &Walsh came up with the idea that the social network functions like a queer-friendly playground. The identity eschews the expected rainbow colors and instead opts for a vernal color palette, organic textures and imperfect patterns. Illustrated abstract

forms of natural shapes, such as blossoms and flames, help convey growth and celebration to people on the app.

“Lex had a slew of vintage, visual inspiration we’d collected over some months to share with &Walsh,” says Kel Rakowski, founder and chief executive officer of Lex. “There was also a lot of writing we’d done on how we wanted Lex to be experienced. We were able to have lively, fun conversations of what Lex was looking for while &Walsh crafted our swirling, wild ideas into three strong directions.”

“When we onboard new clients, we take them through ‘brand therapy,’” Walsh says before explaining the process: a multi-prong effort that includes interviews with stakeholders and workshops. “A great brand is like a great person: true and honest about who they are and unafraid to show their true colors,” she says. “Too often, brands are told to suppress idiosyncrasies or opinions out of fear of how consumers will respond. When you try to please everyone and avoid anything that might offend someone, you wind up with a ‘vanilla’ brand that says nothing. No one hates those brands, but no one truly loves them either. The most successful brands stand for who they are unapologetically.”

And brand therapy proves to be a successful part of &Walsh’s practice. “After the first presentation [for Lex], I was sold on the logo and color story,” Rakowski says. “It was like watching your favorite movie or cheering at a sporting event: lots of clapping and laughing and joy.”

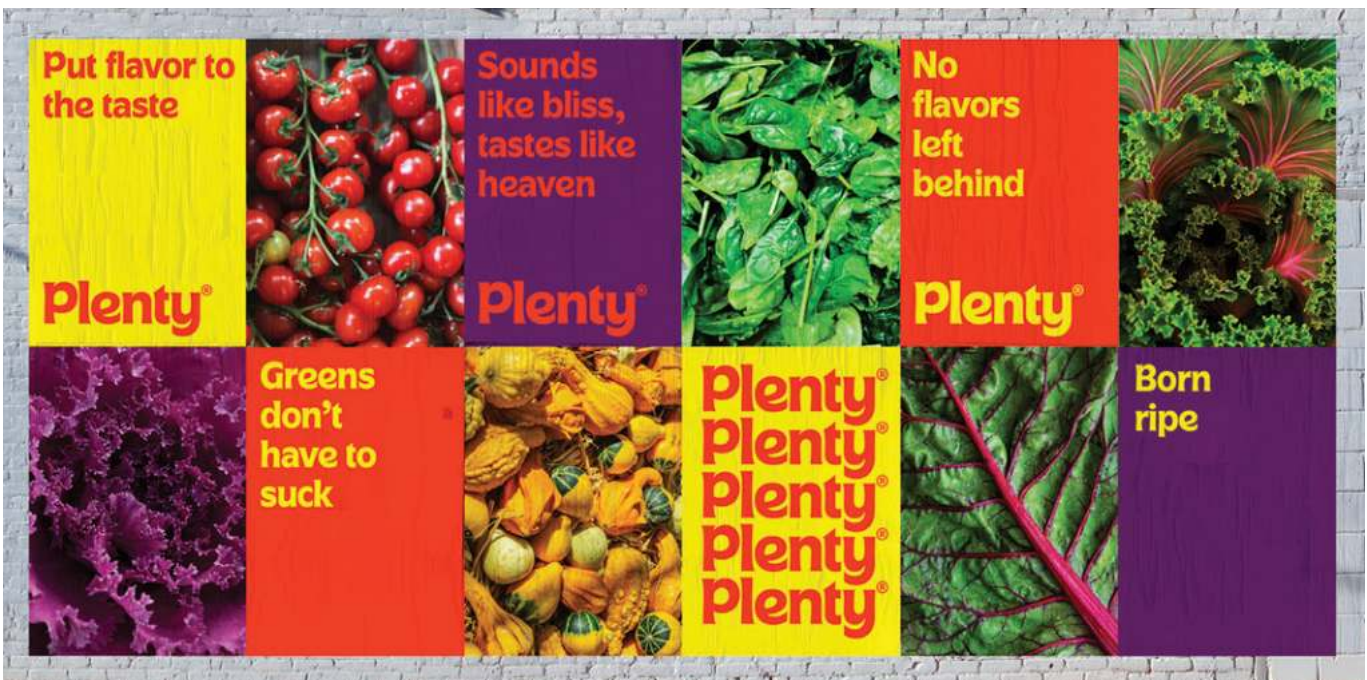
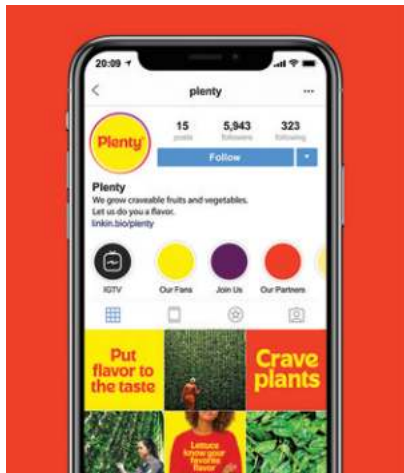
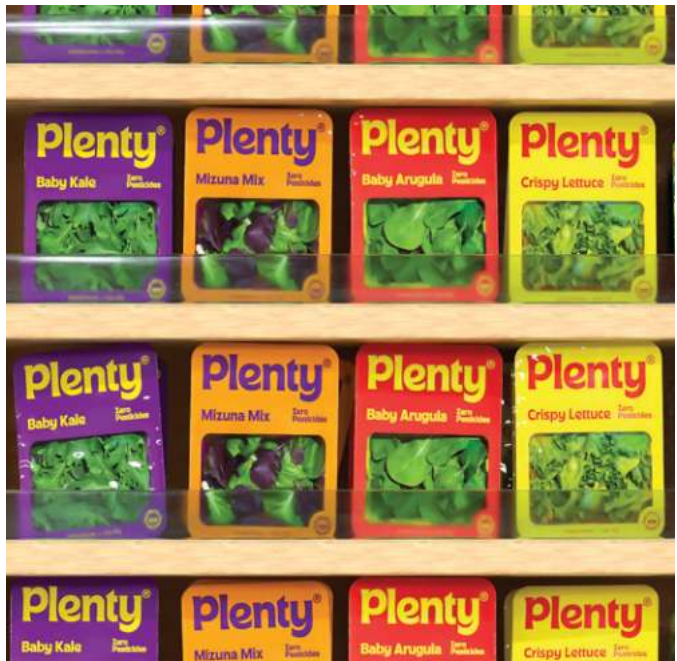
Another striking branding project is &Walsh’s TED Countdown campaign for the nonprofit’s 2020 event discussing how to halve carbon emissions around the world by 2030. With in-your-face copy; a color palette of black, white and neon yellow; and moving type inspired by flip clocks, the branding and campaign galvanizes even the most jaded of audience members with the urgency surrounding climate change—which was exactly what Mike Femia, director of brand and marketing at TED, had hoped for. “We needed a visual approach that would feel right on a city street, at a major event or in a business discussion,” he explains. “It needed to have a real point of view that evolved beyond ineffective ways of discussing the climate crisis. It needed to feel surprising, be sharable and feel like a logical evolution from the TED brand.”

Above: founder Jessica Walsh.

Right: “From the makers of water brand Bailey comes **Bombay 99**, a new range of mixers crafted to enhance the experience of your favorite drinks. We created the branding and packaging design for the launch of the product line, bringing it to life through custom flourishes and ornaments inspired by the shape of a single droplet from a mixer’s drink.” Parle Agro, Bombay 99, client.

“**Zooba**, an Egyptian street food restaurant based in Cairo, provides a modern twist on traditional classics. With the opening of its first store in New York City, the restaurant came to us for a new brand identity. We went to Cairo and were inspired by the beauty of the layered visuals we saw on the streets: the hand-painted typography on *fūl* carts, geometric patterned tapes, mix-and-matched colored tiles, posters and painted illustrations on walls. We worked with a Cairo-based calligraphy artist to paint the Arabic type for the branding and layered this with modern versions of patterns and illustrations inspired by the streets of Cairo.” Zooba, client.







And even though Femia notes that the project required a relatively short engagement between TED and the design firm, he was surprised by the variety of work that &Walsh presented them with. “&Walsh delivered a first round of work that was *shockingly good*,” he recalls. “I’m not sure that I’ve ever been that impressed by a round-one presentation. Each direction felt fully realized and nearly ready to deploy. Importantly, each was conceptually unique, so there were real decisions to make about how we wanted TED Countdown to come alive.”

Beyond showing the world how revolutionary design can be, &Walsh also wants to change the design industry. Despite many pushes for more progressive representation, women and nonbinary people are still refused opportunities for leadership roles. This provided some of the impetus for Walsh to found her own design firm. “Only 0.1 percent of creative agencies are founded by women, and that percentage is even smaller for women and nonbinary folks of color,” she says. “As part of this 0.1 percent, I am determined to make &Walsh not only known for producing top-quality creative and strategy work for top clients, but also to be one of the best places to work in terms of agency culture. I’m excited to build an agency that provides equal opportunity for all to learn and grow creatively and climb the ranks toward leadership.”

One way Walsh is working on creating change is through Ladies, Wine & Design (LW&D), a nonprofit initiative that engenders a community around women and nonbinary people in the creative industry supporting each other. “This was born out of personal experiences I had with sexism in our industry—not only from men but from other women,” she explains. “Sometimes women were unsupportive of one another, possibly because our chances of reaching the top are much slimmer than for men.”

Left: “**Plenty**, an indoor vertical farming company that uses less space and fewer resources to grow flavorful produce, came to us for a rebrand with two goals: The first was to convey the uniquely craveable flavor of Plenty produce. The second was to create a warmer, more approachable brand that felt accessible to all. We used a playful color palette with a welcoming custom font that looks and feels delicious. We wanted the packaging to look more like overtly flavorful food than leafy greens, so rather than sticking to typical healthy green visual cues, we took inspiration from desirable food categories that reflects in both the identity and packaging work.” Plenty, client.

This page: “Annual conference **Google I/O** connects developers from around the world for thoughtful discussions, insights from Google experts and a first look at the latest developer products. In collaboration with the Google Events & Experiences team, we created a bespoke identity that could live on location, stage, and on digital and printed materials. Taking inspiration from the iconic venue at the Shoreline Amphitheatre in Mountain View, California, we created the identity and illustrations for the event. The visual language was inspired by the vanguard innovation of 20th-century World Expos, where thought leaders worldwide came together to share their vision for the future.” Google, client.

From its humble beginnings as a small chapter in New York City, LW&D has evolved into an organization with 300-plus chapters based around the world. “The chapters host monthly events that create international safe spaces for women and nonbinary folks to develop meaningful creative connections and learn from peers as well as industry leaders,” Walsh states. “My hope is that as our chapters grow, the organization continues to be a space for folks to learn new skills and network their way into leadership positions, ultimately changing archaic statistics that show white cis men dominating our industry. And it’s the folks leading these chapters that are making this happen!”

Truly this proves &Walsh’s position as one of the most influential design firms of our time. With the directions that Walsh goes and the challenges she and her team solve, other designers are inspired to follow, to meet challenges of their own and change the design industry forever. [ca](#)



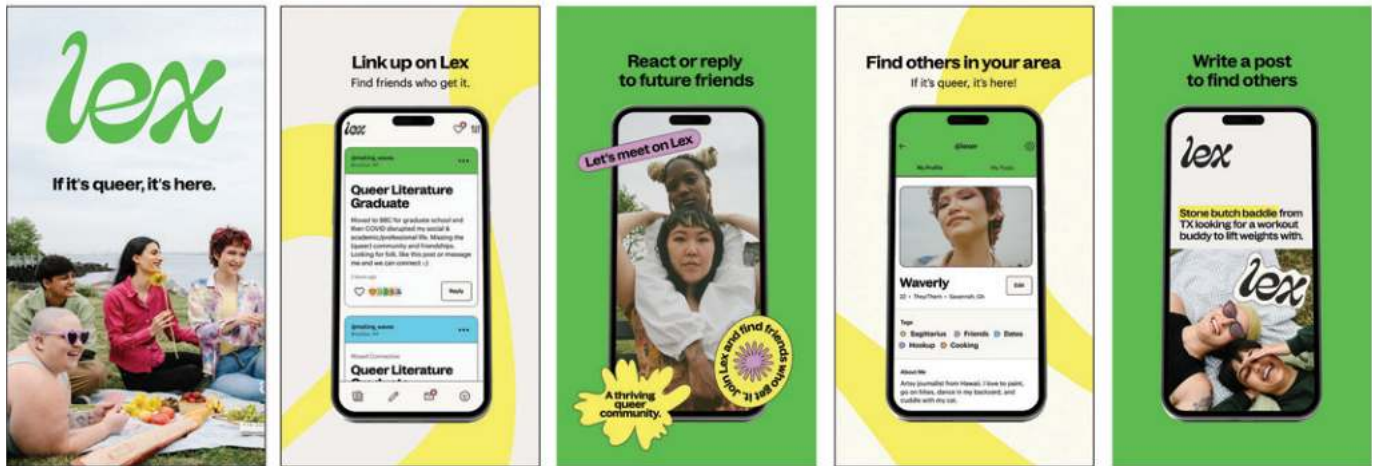
This page: “**Zumtobel** is a lighting manufacturer based in Dornbirn, Austria. We created a custom artist edition for its 2017–18 annual report. Inspired by light and shadow, we designed a visual language synthesizing typographic play with gradients. Each chapter included unique covers of Zumtobel Group subsidiaries. The annual report came with 20 prints featuring typographic phrases inspired by light. The report was printed in a standard and limited edition. The standard sandwiched the report between two cover boards, while the latter was specially equipped in a box. Each edition was wrapped by bands that form the letter Z.” Sagmeister & Walsh, design firm; Zumtobel, client

Right: “**Lex** is a welcoming space for LGBTQIA+ people to build relationships, queer community and connection through conversation and expression. The app came to us for a rebrand to help it move from being perceived as a space for romantic relationships toward a space for platonic relationships. We centered the brand direction around the idea of an ever-growing queer playground, a dynamic space that encourages exploration of different kinds of relationships within the queer community.” Lex, client.



“**Parle Agro** has been a pioneer, creating bold and innovative products and iconic brands since 1985. Headquartered in Mumbai, the beverage company is India’s largest, harnessing the abilities of 5,000 employees and 76 state-of-the-art manufacturing facilities to develop some of India’s most memorable brands and widely consumed products. Our goal with its branding was to create a unique mark that would communicate its size and boldness in the beverage category. The branding’s colors were chosen to work with the sub-brand colors of all Parle’s beverages. In addition to the branding, we developed a full website for them.” Parle Agro, client.





BY MAX HIRSHFELD

MATHEW GUIDO

Imagine a mash-up of Caravaggio, Miles Aldridge and the replicants from *Blade Runner* and you would begin to understand photographer and creative director Mathew Guido's comfort zone. At 34, he states that he has "always been moving, an ongoing journey in the pursuit of beauty. My references are from the past, but my inspirations are from the future, with all expressed in the present."

By seventeen, Guido was interning with Toronto fashion photographer Richard Sibbald; a year later, he did a stint in Los Angeles with photographer David LaChapelle. Though fashion was a convenient label for him at the start of his career, Guido's original style leaned toward dramatic, dark tones with gothic sensibilities shot almost exclusively in black-and-white. But as steady work started to roll in and disparate influences from art, cooking and set design played ever-larger roles in his work, he began to embrace a color palette that tapped into the intense imagery of photographers like Steven Klein, Paolo Roversi and Tim Walker.

In Guido's fashion story "Nightwire" for *Hi-Fructose* magazine, the color-infused softness of Roversi's signature style—where the talent appears to emanate from an almost sacred form of light—informs but doesn't dictate the mysterious images. Taken with a slow shutter speed and featuring clothing with an almost three-dimensional quality, his images of model Amanda Kerr resonate in their own contained world.

Guido's grounding in black-and-white photography served him well on his path toward a deeper understanding of color and the myriad ways of combining seemingly disparate tones. "I like different photographers for different reasons: one for lighting, another for composition, a third for directing talent," he states when we discuss the threads of inspiration that

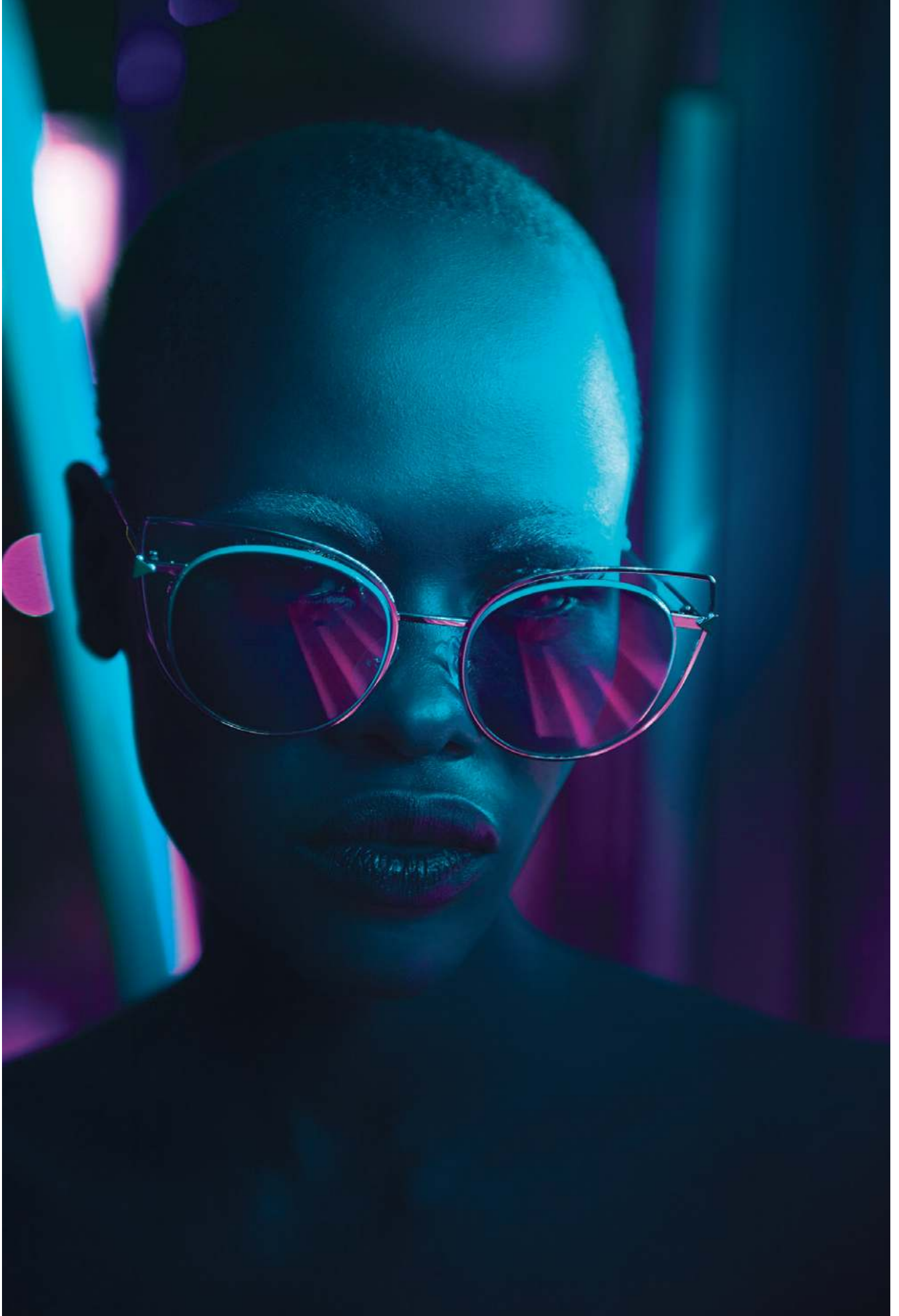
manifest in his work. Miles Aldridge, a master who uses the powerful pop of bold color in his surrealistic photographic concoctions; legendary British fashion photographer Tim Walker, who channels his infatuation with fairy tales and carnival funhouse references to create a form of future realism; and Steven Klein, the celebrated American photographer who embraces a hard-edged, clinical aesthetic that projects domination and dark dreams—all three are influences that hold court in the background while Guido's artistic sensibilities take center stage.

These photographers all work at the top of their individual games to arrive at as pure an example of their vision as possible. As Guido states, "I hope to reach a point where people see my work and know it's me." It's refreshing to hear such confidence from someone already comfortable with the statement that he is "aware I need to flow with the journey. My desire is to have authority in the industry, so there is a through line to the origins of an inspiration."

For cosmetic brand Croma's campaign by the Vienna office of ad agency Jung von Matt, Guido shot a series of six close-up portraits, utilizing intensely colored lighting and diffuse foreground and background glows that suggest the positive results of applying this leading skincare neurotoxin. Creative director Kristina Miac states: "Collaborating with Mathew was an exceptional experience. Mathew's eye for new and fresh perspectives, coupled with his mastery of digital and traditional techniques, elevates his work to a whole new level. Working with him is more than just achieving remarkable results: he deeply understands the needs of both clients and the agency, making the creative process an inspiring and seamless journey that brings out the very best in his projects."

Captions provided by Mathew Guido

Right: "This image from the series 'Eye Candy,' published in *Schön!* magazine and used as the cover art for Adobe Lightroom Classic cc, features model Naro Lokuruka bathed in the vibrant neon lights from signboards in Chinatown, Toronto. The series shows her wearing different sunglasses in every image, and consequently, the images are strongly biased to the color tones of the specific neon lights near her, creating interesting low key results." Mark John Tripp, stylist; Richard J, hair stylist/makeup artist; Naro Lokuruka, model; Chris Corridore, retoucher; Adobe/Schön!, clients.





© Mathew Guido

That dynamic approach also informs Lit Me Up, a campaign for the vape brand IQOS shot for Philip Morris International. By lending an air of apprehension and a sense of risk lurking in the shadows, the underlying mood in the images dramatically

references a darkened club where you can almost hear the pounding music. Rather than showing the product, the collaboration between the photographer and the talent gets beneath the obvious and provides a storytelling moment.

Guido's breakout moment—a series titled “Eye Candy” shot for *Schön!* magazine—features compelling closeups of model Naro Lokuruka wearing architecturally inspired sunglasses that reflect the neon signs in Toronto's Chinatown. And in a moment of artistic kismet, Adobe licensed one of the images for its packaging of Lightroom in 2017, crediting the image as “Artwork by Mathew Guido” and immortalizing the original with a place in the history books.

It was from that moment that Guido's reputation rose to a global level with creatives contacting him from Austria to Australia. In the relatively short arc of his career, he has attracted a strong following. When I caught up with him in midsummer, Guido had just returned from Milan where he was in pre-production for the global launch of La Franco Spada, a new shoe company. It was one of those moments where he stated that “being in the right place at the right time” allowed him to build a genuine connection with a breakout designer: Guido will not only collaborate as the photographer and the creative director, but he'll also be directing the brand's runway shows, store designs, collections and overall image. Due to the classic but edgy marketing approach, in just a few short months, La Franco Spada's signature stilettos have filled a niche in the world of high-heeled, dance-all-night shoes.

With the full scope of his toolbox, a shoot with Guido is anything but typical; the requisite moodboard can call on the dual-edged sword of shooting stills and motion to suggest the elements of a launch while still allowing for the shoot itself to determine the outcome. While 90 percent of his images are captured in camera, Guido is very much aware that he needs to embrace the swing between the past and the

future while creating something fresh. Foreground and background elements are lit individually, a practice that makes his sets most resemble a multilayered Photoshop file, which, for on-set collaborators, only heightens their appreciation for something of which they have been a part.

As the industry leans more and more on digitally and artificially produced images, it only serves to reinforce Guido's desire to get it in camera. In discussing AI and its rapid growth, he suggests that just as when digital capture superseded analog and people were wary of the impact, AI is now settling into a place where it will provide quicker access to ideas and be yet again another tool.

Photoshop was first introduced in 1987, a scant two years before Guido was born. By the time he interned with LaChapelle, most photography was shot digitally, and the internet was firmly the medium that enabled an almost instantaneous exchange of ideas and styles. The cover image for Lightroom was a stamp of approval by an industry known for chewing up the next great thing on a monthly basis and was a door-opening boost for a young creative from Toronto. With such a striking image, the technical specs connected to the image are less important than the mood it elicits. Its sheen of perfection is impressive, but the implied story just beyond the edges of the frame seduces the viewer and inevitably helped sell the product.

So, what is it exactly that attracts Guido to Caravaggio, a genius who also used live models and created his own light, an artist who painted confrontation like no one else? “My relationship with Caravaggio comes from his use of creating drama, depth and emotion with light, as well as his choice to depict paintings in the middle of an action,” he explains. “It brings a sense of open-endedness and storytelling to a single moment, which, as you can imagine, is very inspiring for someone like me who also tells stories with stills.”

Purposeful storytelling in photography is full of potential failure: too obvious and you lose the viewer in a few seconds; too corny and the effect wears off quickly. And forcing emotion on a viewer of an image runs the risk of missing its intent. So, it's that very rare talent blended with focused intent that enables a photographer to appeal to humankind by telling a simple story well while aiming for maximum impact. Indeed, it was a turning point in his young career when adidas Canada embraced his talent and included him during the rollout of its new slogan: “Celebrate originality.” As Andrea Falasca, former design manager at adidas Group, shares:

Right: “In this captivating series for tobacco company Philip Morris International, a masterful fusion of **ethereal refractions of light** cascading through the lens converges with the intricate reflections of foreground objects, creating an otherworldly, mesmerizing visual narrative.” Mark John Tripp, stylist; McCann Worldgroup, ad agency; Philip Morris International, client.

“This series was created as an exciting **visual promo for my studio**. With its remarkable closeness and intricate detail, these photographs serve as a silent prompt, empowering each viewer to craft their own tale within its ethereal luminosity.” Mathew Guido/Sonia Torsan, creative directors; Vanessa Garland, hair stylist/makeup artist; Shelley Milano, model; Mathew Guido, client.





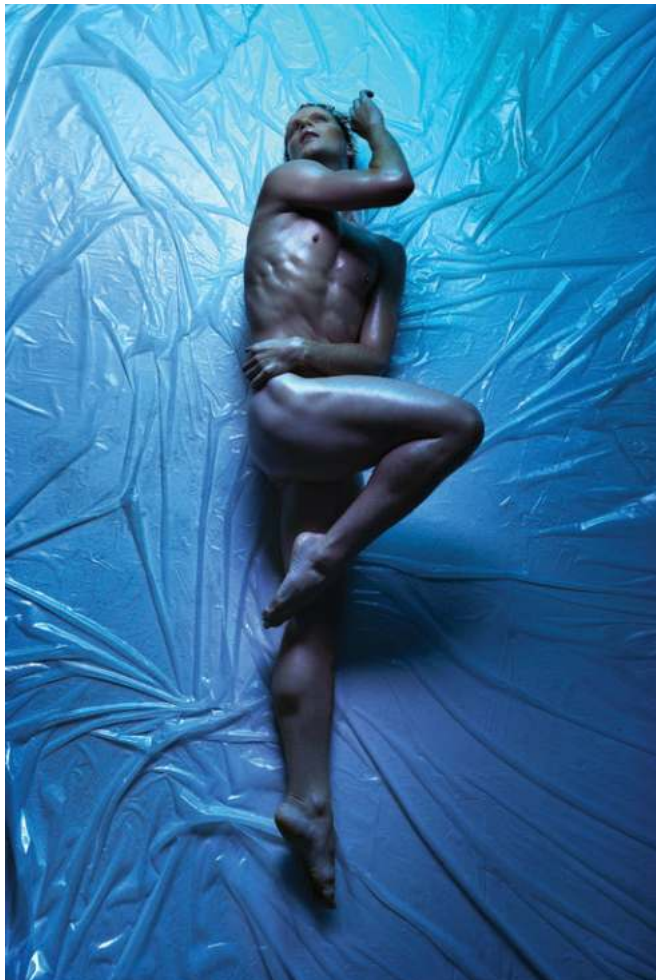


MATHEW GUIDO

“When he was merely 20 years old, Mathew was welcomed onto the team at adidas. Fearlessly, he embraced the challenge and worked side by side with the iconic brand, leaving an indelible mark with his exceptional talent. His photography sheds light on the voices and stories that often go unheard.”

While working with adidas, Falasca and Guido developed a strong bond. “His lens became a tool to explore his inner emotions, allowing him to navigate the complexities of life,” Falasca states. “His passion for mentoring young artists and photographers is a testament to his commitment to nurturing creativity and sharing his knowledge with the world.” Guido is passionate about mentoring, viewing himself and his brand like a house where he has welcomed three young artists over the past fifteen years, all of whom have moved on to build successful careers of their own. Additionally, Adobe selected him to be a creative mentor and paired him with former NASA engineer turned digital artist Tanya Gupta.

It’s this willingness to share his creativity that is leading Guido to his next project, *VISIBLE*, something more fully engaging with his world. Guido describes *VISIBLE* as “a presentation of in-camera creativity being developed to allow a creative audience to witness the creation process live, as well as have the opportunity to ask questions to me directly. [It’s] almost the opposite of AI because I’m going



Left: “It was a real honor to be selected by the international ad agency Jung von Matt (JVM) to create imagery in my style for pharmaceutical company Croma’s botulinum injectable brand **Letybo**. JVM had the means to book anyone worldwide, so being recognized for your style that’s original to you is so amazing.” Kristina Miac, creative director; Mark John Tripp, stylist; Richard J, hair stylist/makeup artist; Jung von Matt, ad agency; Croma, client.

“From ‘**Trapped Imagination**,’ a series I collaborated on with stylist Mark John Tripp that suggests a dramatic conflict of uninhibited desire with human figures. The shoot is complimented by a dark, foreboding hair and makeup style, executed by stylist Anna Nenoïu and modeled by Mikayla from Ford Models.” Mark John Tripp, stylist; Anna Nenoïu, hair stylist/makeup artist; Mikayla, Ford Models, model; Schön!, client.

“One image from an exclusive *Schön!* magazine editorial, created in collaboration with Tripp, that celebrates the timelessness of the French haute couture house Hermès, portraying its ageless beauty and the sempiternal features of model Paul Mason.” Mark John Tripp, stylist; Paul Mason, model; Schön!, client.

This page: “**Ultralight**.” “From an editorial published in fashion magazine *17:23* focusing on mixing classic Fresnel spotlighting with new LED RGB-light technology to create a blend of old and new. This is a great representation of what my photography is about.” Mark John Tripp, stylist; Dane Christensen, model; 17:23, client.

“Working with **Harrison James**, principal ballet dancer at the National Ballet of Canada, to explore an emotional journey on body language and transformation for *Mob Journal* magazine.” Anna Nenoïu, hair stylist/makeup artist; Harrison James, model; Mob Journal, client.

MATHEW GUIDO

to be able to show analog excellence using the tools of the times while creating it all in real life: a ticketed event that will allow participants to witness a shoot's process where models enter a set, the shoot proceeds and the performance begins."

For a single image to tell a story with the utmost clarity, a photographer climbing the narrow ladder of success needs a strong command of personal vision where technique and instinct work in concert to produce something unseen before. Luckily, Guido's best work exhibits these traits and aspires to a singular place in the industry. **ca**



This page: "Album artwork for musical artist **Aqyila**." Sophie, stylist; Angel, hair stylist/makeup artist; Aqyila, model; Sony Music Canada, client.

From the fashion editorial "**Undone**." "This shoot happened at a very intense time in my personal life. It was specifically special to me because I allowed myself to emote how I was feeling through the visual approach." Mark John Tripp, stylist; Richard J, hair stylist/makeup artist; Jelena Cosovic, model; Vogue Italia, client.

Right: From the fashion editorial "**Nightwire**." "This shoot was heavily inspired by photographer Paolo Roversi, one of my icons. His relationship to light is poetic for me. I was lucky to work with Tripp, who made every single garment in this shoot from scratch and led the vision to the end result. It's such an amazing experience when you're in harmony creatively with another artist and get to build together." Mark John Tripp, stylist; Richard J, hair stylist/makeup artist; Amanda Kerr, model; Vogue Italia, client.



"Fashion company **La Franco Spada** brought me in as a photographer to develop its campaign images; however, after working together, we clicked so naturally and had a bigger vision for our relationship than just one shoot. I am now positioned as La Franco Spada's creative director, developing the brand into its next steps internationally. This image showcases one of our campaign images, modeled by Gia Guido." Barrington Orr, stylist; Lauren Jonovich, hair stylist/makeup artist; Gia Guido, model; La Franco Spada, client.

"From a men's fashion editorial for **mmSCENE** magazine showcasing garments from the year's **Louis Vuitton collection**. The eyewear was created by the iconic Shane Baum, who developed the 'Millionaire' sunglasses for the fashion house." Mark John Tripp, stylist; Richard J, hair stylist/makeup artist; Carlton Ruth, model; mmSCENE, client.



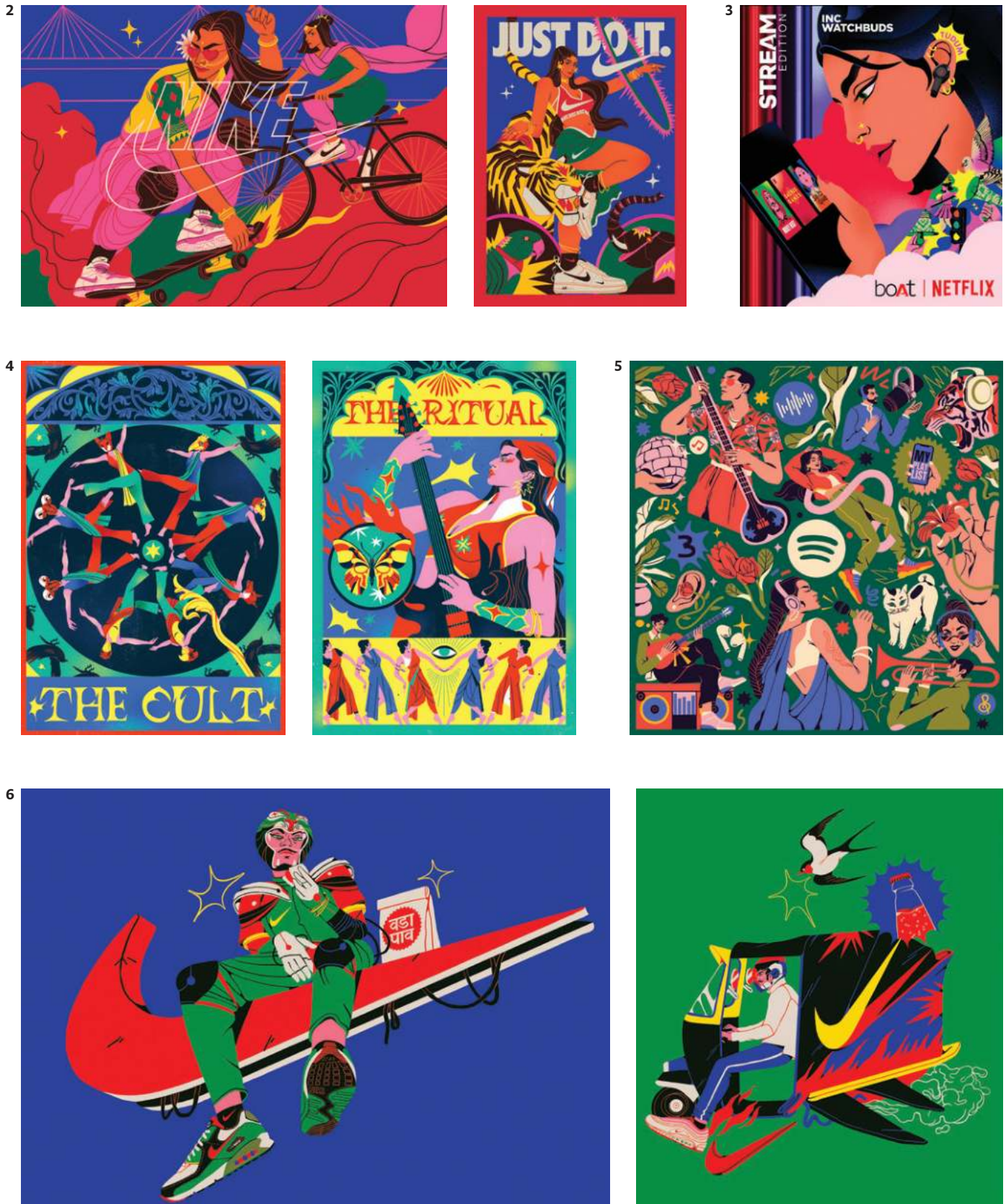


FRESH BOOMRANNG STUDIO

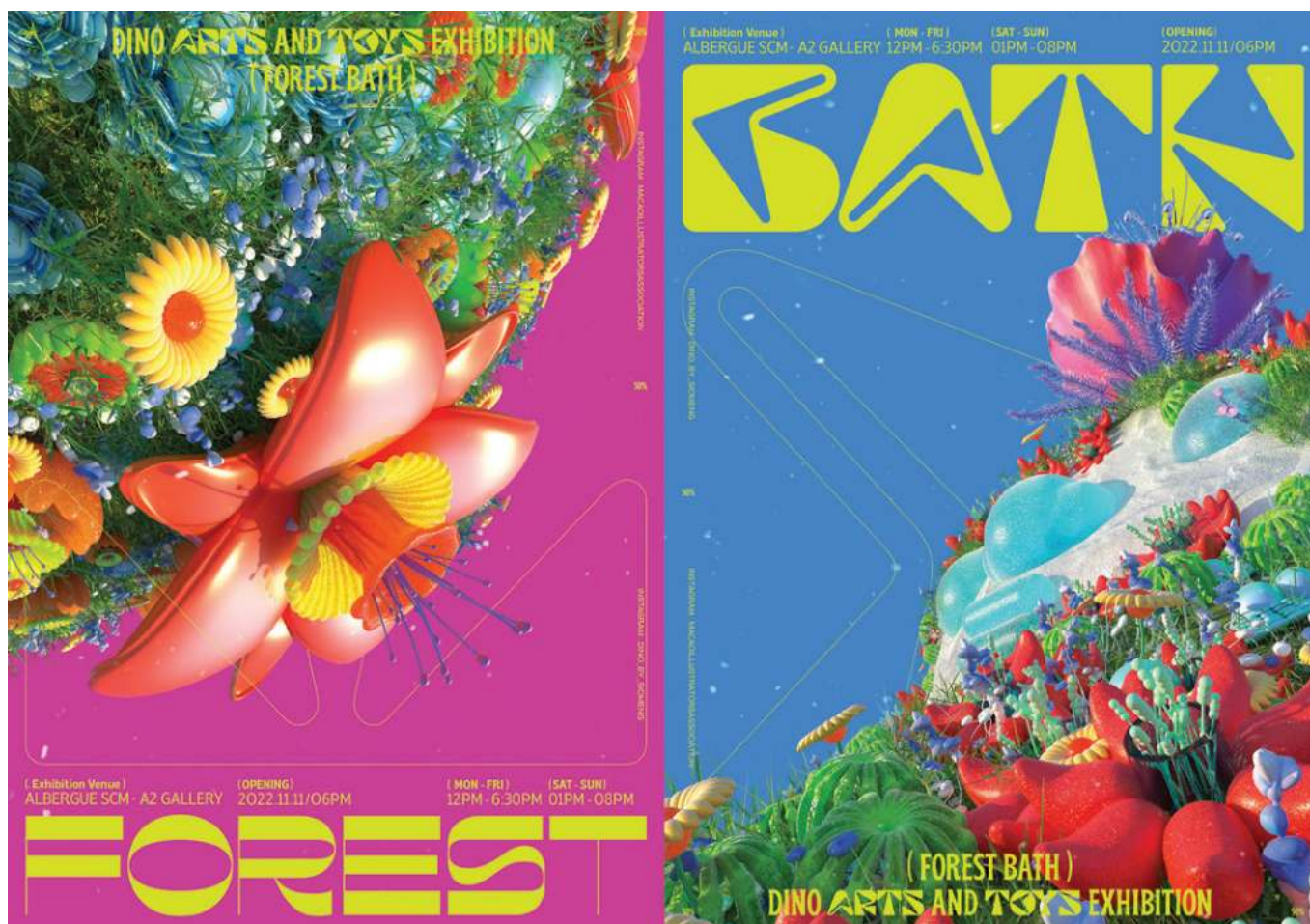


For Makarand Narkar and Sonal Vasave—the cofounders of Mumbai-based cosmicpunk Boomranng Studio that works in illustration and animation—all art represents the synthesis of cultural mythology from our past and the future we hope to see. Both from the suburbs of Mumbai, the two met and instantly clicked while studying at the Sir Jamsetjee Jeejeebhoy School of Art at the University of Mumbai. Upon graduating, they both worked in advertising before deciding to let their true passion for illustration guide their careers. Now, as Boomranng Studio, the pair have worked with clients like Coca-Cola, Netflix, Nike, Pepsi and Spotify, employing their vivid color palettes and deepening their artistic purpose through a retrofuturistic aesthetic. “Retrofuturism, in the simplest of terms, is the visions of the future we had yesterday,” say Vasave and Narkar. “To us, retrofuturism is a means of escape, a way of juxtaposing our traditions and values and hopes of the past with the aspirational nature of the future. Our philosophy’s soul is hope.”

[instagram.com/boomranng](https://www.instagram.com/boomranng)



1. "Two college students celebrate by enjoying Coca-Cola." Sameer Khan, art director; Quotient Communications, ad agency; Coca-Cola India, client.
2. "The women of Mumbai, empowered by Nike, hit the ground running as they hustle through their city of dreams." Aditya Mehta, art director; Art&Found, ad agency; Nike India, client.
3. "A woman immerses herself in her favorite Netflix shows thanks to her BoAt earphones." Deep Chhabria, art director; Netflix India, client.
4. "For fashion brand koovs." Aparna Kuttikat, art director; koovs, client.
5. "For the third anniversary of Spotify India, we celebrated the platform bringing listeners and artists together." Aditya Mehta, art director; Art&Found, ad agency; Spotify India, client.
6. "Nike is the wind beneath your wings as you imagine the adventure that is the future." Aditya Mehta, art director; Art&Found, ad agency; Nike India, client.

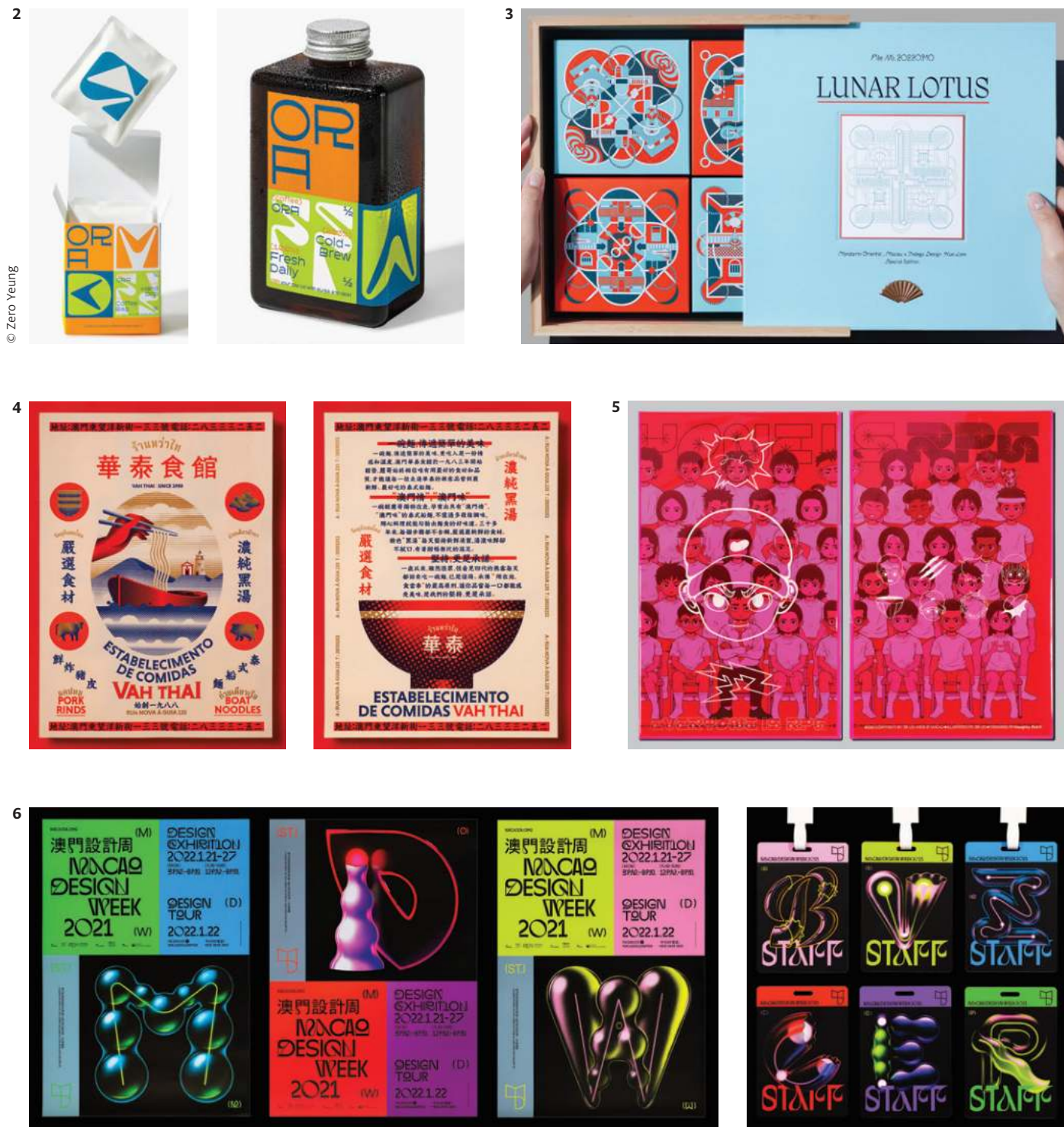


FRESH INDEGO DESIGN



Founded in 2019 by Kun Lam and Dan Ferreira, alum of Macao Polytechnic University, Macao, China-based design firm Indego Design presents a culmination of the team's collective experiences at design firms around the world, in Guangzhou and Hangzhou, China, and Canada and Japan. But it also presents an amalgamation of different design perspectives and techniques, as seen in its polystylistic output. "We believe that a designer's main task is to arouse the curiosity of the audience, so we often combine different media and tools to create unique visual experiences," the design studio says. With one of its passions being the art of Banksy—in particular, the social commentary the street artist conveys through simple, accessible visuals—Indego Design seeks to shift perceptions about its home city of Macao, which is widely known as a gaming and entertainment city. "[We want to] draw more attention to the local graphic design industry through our own work and projects," the design studio says. "We believe that through sharing and communication, we can continuously improve our design level and [show] more people the design capabilities and standards of Macao."

indegodesign.com



1. "The works of contemporary Macao-based artist Siomeng Chan explore the relationship between humanity and nature. We created the main visual image design and dynamic promotion for his personal exhibition *Forest Bath*." Siomeng Chan, client.
2. "Branding and packaging for Ora Coffee, a renowned youth cultural hub in Macao that reflects on the relationship between space and individual and on spiritual life." Ora Coffee, client.
3. "On this mooncake packaging for Macao-based coffee and dessert shop Ashtag, the 'lunar lotus' symbolizes the journey from the moon to discover the details of Macao, the land of the lotus flower." Ashtag, client.
4. "For Vah Thai, a restaurant founded in 1988. It was the first restaurant in Macao to introduce the classic Thai dish boat noodles and has grown up with generations of Macao people since." Vah Thai, client.
5. "We believe that humans have both good and evil sides, and the exhibition *Everyone Is RPG* features comic book-style illustrations by Jin Lio that delve into the various manifestations of human good and evil." Jin Lio, illustrator/client.
6. "Macao Design Week 2021 focused on displaying excellent local and foreign commercial design work while conveying to the audience how the culture and story of a commercial brand gets visualized." Mariia Momoiuk, illustrator; Macau Designers Association, client.



FRESH THIS JANUARY



Helmed by cofounders and creative directors Zach Goodwin and Maggie Winters, Washington, DC-based ad agency This January believes in championing the “exceptional weirdos”—in the cofounders’ words—who make each project better than the last. “We believe in four things,” say Winters and Goodwin. “One, we don’t care if you went to college; we care if you’re the absolute best at what you do. Two, everything in the world is a work in progress. Nothing’s ever perfect or complete, not even the company itself. Three, we make work that works. ‘Pretty’ is pretty unimportant if it doesn’t work. Four, it’s not magic: it’s the 29th try.” With a design-first approach inspired by Massimo Vignelli’s ethos that anything can be designed, This January works in all kinds of media for its clients, from spots for talent development company Revature to ooh posters for the International Spy Museum to packaging for psilocybin brand Mistercap’s mushrooms. It also doesn’t shy away from wanting to change bad industry practices, as Goodwin and Winters ensure This January’s team doesn’t work on weekends nor tolerate problematic workplace behavior. “We hope to build the kind of agency that makes people believe in agencies again,” the creative directors say.

thisjanuary.com

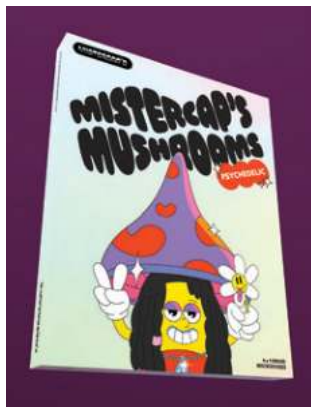
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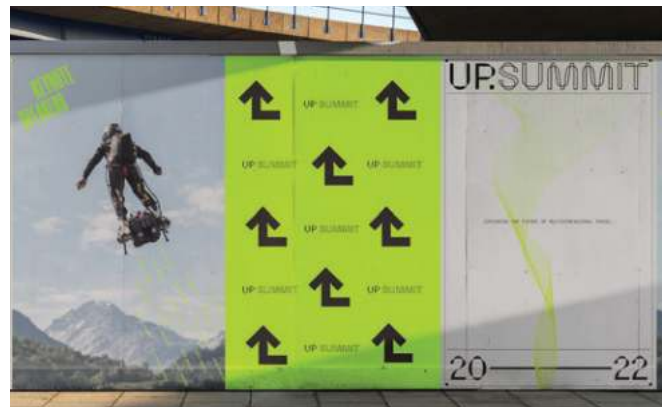
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1. "Rebranding Khalifa Kush, the cannabis brand of musical artist Wiz Khalifa, ahead of a national brand launch." Monica Tan, art director; Jason Landis, photographer; Nathan Colby, director; Erica Goodwin, producer; DJ Saul, Khalifa Kush, client. 2. "Together with photographer Ian Loring Shiver, we launched the integrated campaign We Have What You Want for Federal Realty Investment Trust." Mo Hinojosa, designer; Ian Loring Shiver, photographer; Kelsi Windmiller, stylist; Erica Goodwin/Robert Luessen/Jackie Ney, producers; Jill McCarthy, Federal Realty Investment Trust, client. 3. "An integrated campaign titled Everything You Want for Federal Realty Investment Trust." Monica Tan, art director; Stevie Chris, photographer; Pascale Lemaire, stylist; Erica Goodwin, producer; Jill McCarthy, Federal Realty Investment Trust, client. 4. "Bright, bold and potentially hallucinatory branding created for Wiz Khalifa's mushroom brand Mistercap's Mushrooms." Audrey Gu, designer; Eddie Thring, interactive designer; Ovcharka, illustrator; Taylor James, producer; Tim Hunkele/DJ Saul, Mistercap's Mushrooms, clients. 5. "Brand development for Up.Summit, the world's leading aviation event." Mo Hinojosa, designer; Erica Goodwin, producer; Up.Partners, client. 6. "Vivid scenes of spycraft created as part of the You Don't Visit integrated campaign for the International Spy Museum." Jiwon Baeq, editor; Nathan Colby, director; Erica Goodwin/Taylor James, producers; Amanda Abrell/Afua Anokwa/Colette Fahy, International Spy Museum, clients. 7. "Social-first campaign work for women's healthcare brand Nixit." Monica Tan, art director; Aubrie Pick, photographer; Nathan Colby, director; Erica Goodwin, producer; Rachael Newton, Nixit, clients.



FRESH THAIS VARELA



The images of Madrid-based photographer Thais Varela reveal a world saturated with vivid color and equally vivid imagination, whether finding the mystery in lilies lit by colored lights or the wonder in European architecture and its repetitious shapes. “My approach to photography is strongly linked to color,” she says. “Since I started working with analog cameras, I have become more conscious of my approach to color composition. I’m a very emotional photographer and act impulsively, capturing what catches my attention.” A self-taught photographer, Varela began her career and dedicated herself to photography full time at the age of 30, learning from online classes, practice and her fellow artists. She started working with the stock photography cooperative Stocksy, which helped her refine her talents to become a professional multidisciplinary photographer. Now, she uses her camera to explore new worlds through her lens, ones that remain undiscovered but all around us in our everyday lives “through my ability to transform my perception and emotions through light and color,” as she says. “Curiosity is what drives me to continue to grow and develop in this beautiful profession. I hope to inspire others to experiment and explore with their own eyes as well as to believe in their ability to transform their vision and emotions through photography.”

[instagram.com/azulclaritocasiblanco](https://www.instagram.com/azulclaritocasiblanco)

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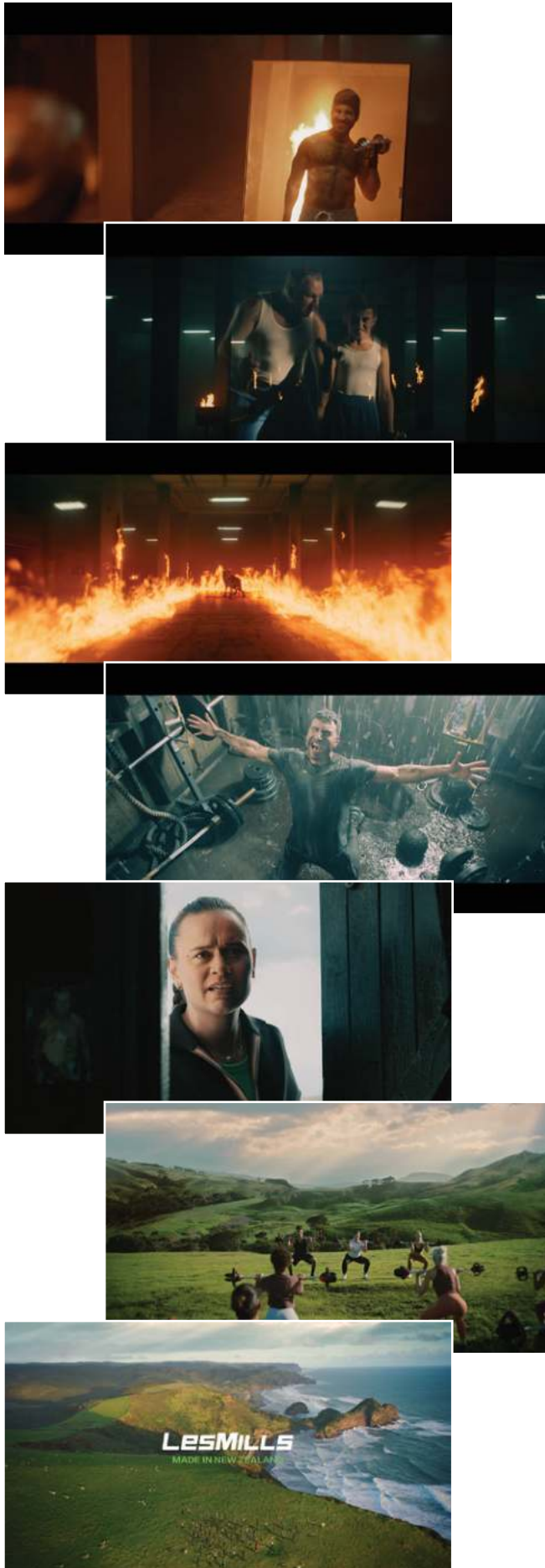


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1. "Photos of the props of visual artist and art director Orly Anan and her studio." Lucila Cairo/Hugo Mael/Andrea Monge, art directors; Orly Anan, creative director/client. 2. *Red Wall*. "From a campaign for smartphone brand HONOR." Irati Apraiz/Gonzalo Donoso, creative directors; Robert Marcillas/Thais Varela, photographers; HONOR, client. 3. "From a campaign for stock photography brand Unsplash." Thais Varela, creative director; Unsplash, client. 4. "From a campaign for smartphone brand HONOR where I had to take portraits and botanical photography with the new HONOR Magic5 Pro phone." Gonzalo Donoso/Thais Varela, creative directors; HONOR, client.





EXHIBIT

1 Chicago Architecture Center exhibition graphics

Designed by Chicago-based design firm Span and UrbanLab Architects, *ReFramed*, an exhibition at the Chicago Architecture Center, focuses on the adaptability and environmentally friendly qualities of mass timber as a construction material. “The exhibition design uses tall banners to mimic the density and height of a forest or urban environment,” says Bud Rodecker, founder and design director at Span. “Our graphics on these banners build from a grid inspired by the structure of cross-laminated timber, which serves as a consistent framework throughout.”

Alyssa Arnesen/Marisa Cruz, design; Bud Rodecker, design director; Ravenswood Studio, fabricator; Best Imaging Solutions, production service company; Span (Chicago, IL)/UrbanLab Architects, design firms; Eve Fineman/Nicole Kowrach/Ian Spula/Michael Wood, Chicago Architecture Center, clients.

2 Les Mills tv spot

“Choose Happy” 1:50

For Les Mills, a New Zealand-based fitness brand seeking to break into the American market, ad agency nice&frank discovered that young people want a fitness experience that emphasizes variation and positivity. In this spot, actor Brett Goldstein undergoes an exaggerated workout (with plenty of fire, wolves and daddy issues) before discovering the relaxed and encouraging atmosphere of Les Mills. “By making the most Americanized fitness commercial, we showed [what] would make someone want to try Les Mills instead,” says Laura Petrucci, chief creative officer at nice&frank. “It’s great when we can use opposites to create new meaning in advertising.”

Lucy Sandwick/Erica Stevens, creative directors; Laura Petrucci, chief creative officer; Claudia Di Martino/Ben Gallegos/Brett Newman, designers; Lasse Frank, director of photography; Drew Forrest/Graham North/Ray Yoes, strategists; Ben Elliot, computer generated imagery; Rich Orrick, editor; Work Editorial, editorial company; Philip Kay, music composer; kom, music company; Brian Emrich, sound designer; Trinitite, sound design; Phil Loeb, Heard City, audio mixer; Andreas Nilsson, director; Robert Bruce, visual effects supervisor; Sam Howells/Mikey Pehanich/Adam Vevang, colorists; Sophie Fletcher/Georgia Lockhart/Michelle Martini/Kristin Seth/Kerrie Urban, stylists; Lucinda Thomson, production designer; Dylan Stetson, associate producer; Nick Duvarney, Heard City/Caroline Kruck, Revolver/B Muñoz, Heard City/Andy Oskwarek, kom/Lily Sarokin, Blacksmith, producers; Alejandra Alarcon, Work Editorial/Charlotte Arnold, Blacksmith/Benton Roman, nice&frank/Liana Rosenberg, Heard City/Perry Tate, Blacksmith/Holly Vega, Biscuit, executive producers; Marco Baratto/Myles Dunlop/Ben Kwok/Dylan Nett/Matt Reilly/Hannah Wilk, post-production producers; Chris Delarenal, Work Editorial/Jackie James, Heard City/Sean Moody, Biscuit, heads of production; Biscuit/Revolver, production companies; Blacksmith, visual effects company; nice&frank (Los Angeles, CA/New York, NY) ad agency; Chris Asahara/Alice Atherton/Zoe Ballantyne/Meg Golbry/Jessica Huynh/Gemma Jelich/Clive Ormerod/Jak Phillips/Luke Waldren, Les Mills, clients.

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

1 NN Konrad typeface

Inspired by the first roman typeface, printed in 1465 by designers Konrad Sweynheym and Arnold Pannartz, type designer Martina Meier designed Konrad to merge the spirit of the proto-roman era with a contemporary flair. “The final type family stands out because of its combination of archetypal elements from gothic scripts with the appearance of a contemporary serif typeface,” Meier says. “It is a tool for designers who want to create something outstanding with a typeface that has unique characteristics shaped by history.”

Martina Meier, designer; Nouvelle Noire (Zürich, Switzerland), foundry.

2 Volkswagen campaign

Volkswagen’s new electric vehicle ID. Buzz presents a modern take on the 1960s VW Bus. For its campaign, New York-based ad agency Johannes Leonardo drew inspiration from the Doyle Dane Bernbach ads of that era. “We realized what made [the Bus] unique in the ’60s was exactly what makes it unique today: its iconic two-tone paint job,” says Jonathan Santana, group creative director at Johannes Leonardo. “So, that’s what we leaned into. That, and reprising the witty copywriting style [of] the brand.”

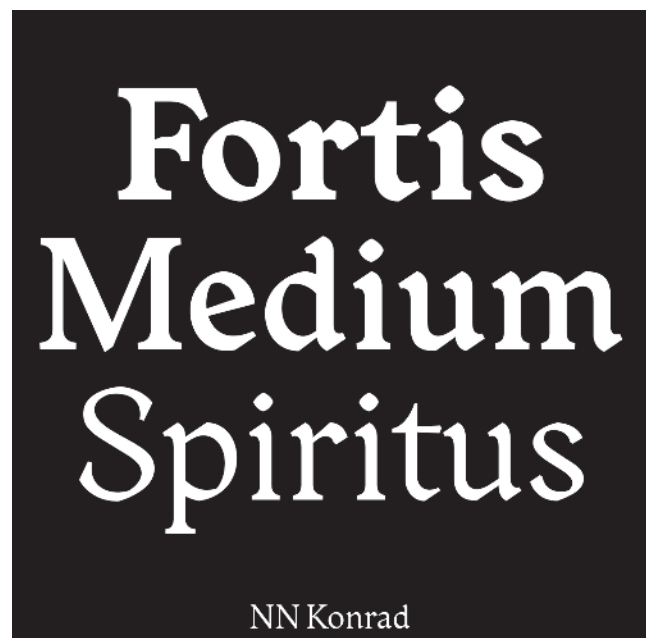
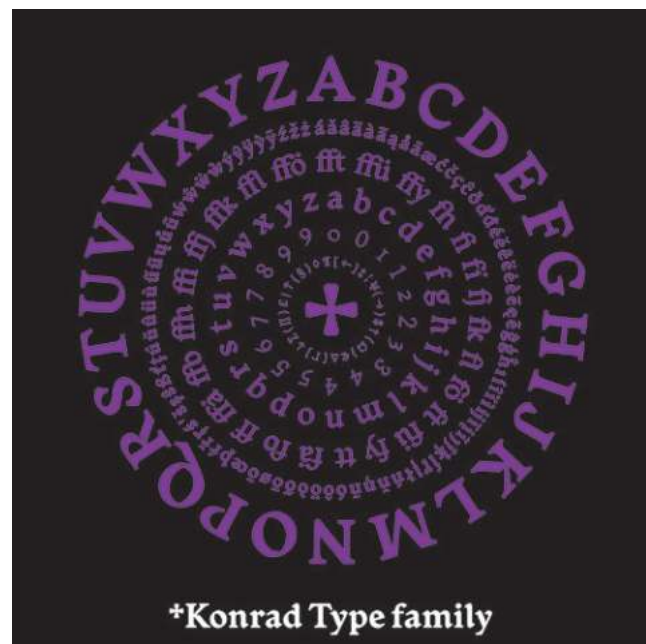
Jonny Bursnell/Paul Cardon/Michelle Cevallos/Bridgette Doran/Herculano Fernandes/Julian Fitzpatrick/Verity Grantham/John Haley/Paris Hall/Grace Hwang/Paul Kim/Angus Kneale/Tobey Lindback/Robert Petrie/Brandon Phillis/Mike Pullan/Christian Reyes/Sohee Sohn/Bradley Stilwell/Pieter Uitenweerde/Alec Vacura/Clairellen Wallin/Ben Weaver/Chad Webber/Melanie Wickham/Samantha Woods, creative technologists; Katie Quinn, art director; Stephen McDaniel, writer; Charles Watlington, design director; Julian Cohen/Mikayla Lapierre, associate creative directors; Jonathan Santana, executive creative director; Jan Jacobs/Leo Premutico, chief creative officers; Mary Bakarich/Cooper Lemon/Kat Logan/Mariah Sanchez/Adam Van Dyke/Steve Zaroff, strategy; Matt Lager/Bryan Martinez/Tom Stachula, artists; Joe Savattieri, director; Tony Cardinale/Jackie Marco, producers; Rose Mahan/Frannie Schultz, senior producers; Rebecca O’Neill, executive agency producer; Alexis Palew, project manager; BluEdge/Preymaker, production companies; Johannes Leonardo (New York, NY), ad agency; Chanel Barresi/Jennifer Clayton/Pablo Di Si/Ladan Rafei/Andrew Savvas/Emma Stuart/Rachael Zaluzec, Volkswagen Group of America, clients.

3 Nikon poster

Lima-based ad agency Circus Grey’s campaign for Nikon combines AI prompts with nature photography that proves real life’s superiority. “Our idea was to use the typical prompts used in artificial intelligence to create surreal images, but the result would be amazing images of the real world captured by photographers with Nikon cameras,” says Charlie Tolmos, chief creative officer at Circus Grey. “When you see the entire campaign, you see a beautiful photography exhibition that captures the audience’s attention and makes them reflect.”

Francisco Ayra/Daniel Muñoz/Miguel Ucañán, art directors; Tomás Cruz/Victor Díaz/Percy Rocha, writers; Gonzalo Aste, creative director; Piero Oliveri, executive creative director; José Luis Rivera y Pierola/Charlie Tolmos, chief creative officers; Carlos Adampol Galindo/John Fowler/Tucker Hammerstrom/Ken Lund/Heidi Marshall/Paul Morris/Marco Nürnberg/Lyuben Petrov/Andrew svk/Esmée Winnubst, photographers; Claudia Incio, music; Lucho Vargas, executive producer; Vanessa Gomez, production manager; Punto Aparte, production company; Agosto, music company; Circus Grey (Lima, Peru), ad agency; Gonzalo Cortez, Nikon Peru, client.

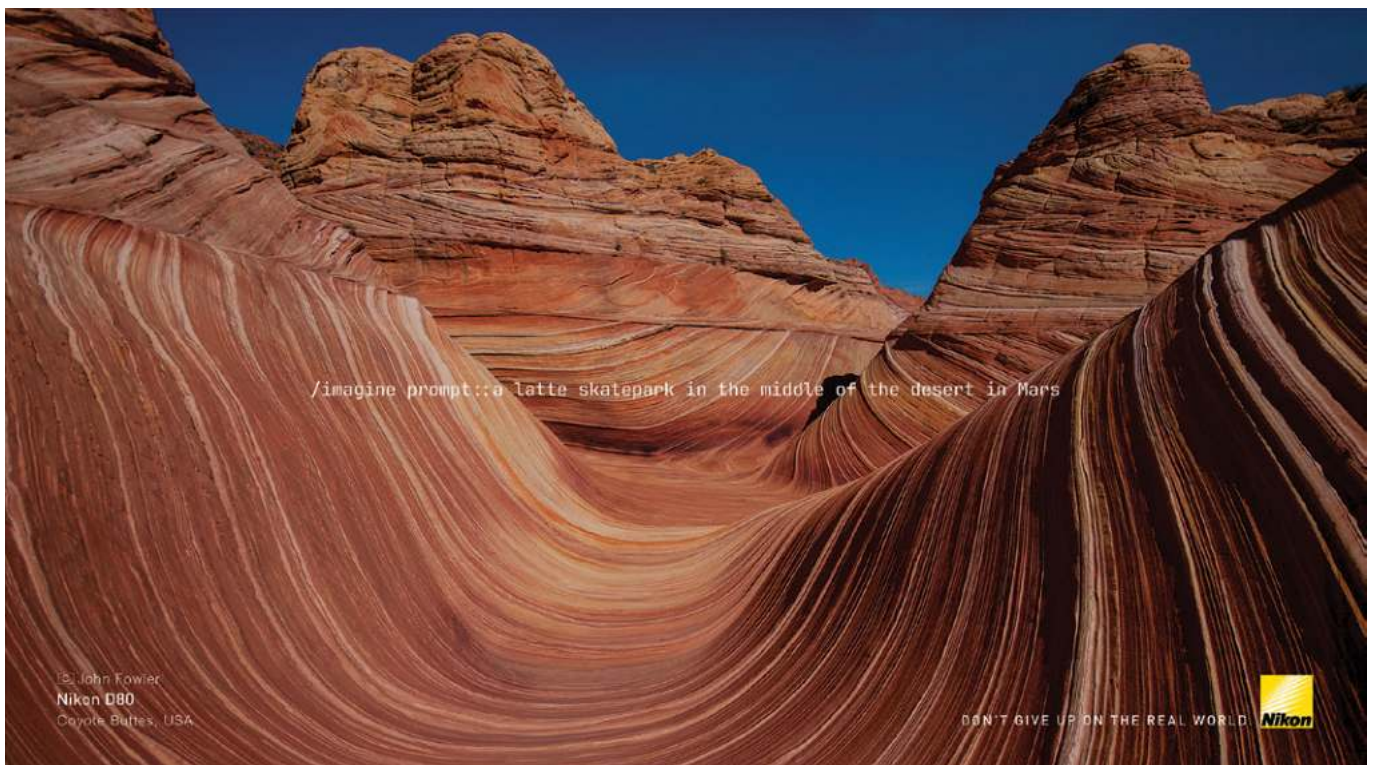
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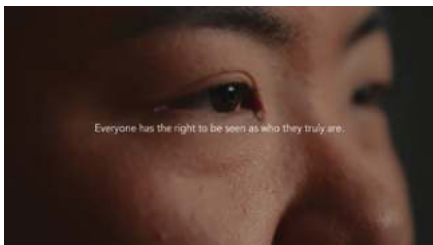
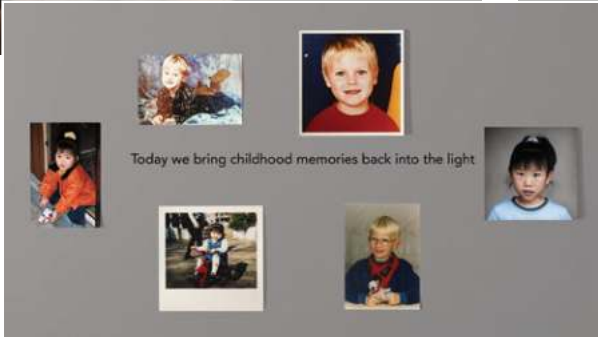
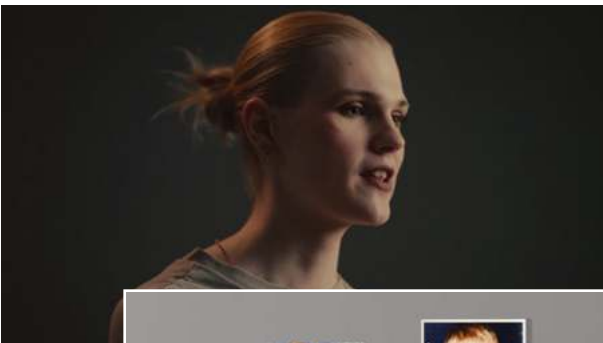
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EXHIBIT

1 Waffle House identity

Famous in Greece for its freshly baked waffles and daily-made ice cream, restaurant chain Waffle House came to Athens-based design firm Luminous Design for a new branding system. The result is a stark, monochromatic identity that draws attention to the delicious colors of the restaurant chain's offerings. "For Waffle House lovers, ice cream is much more than a frozen treat," says Luminous Design. "Over the years, Waffle House stores have evolved into meeting points for an authentic, tasty experience akin to homemade ice cream. Homemade ice cream calls for a unique identity, expressing values found in the brand's personality, such as freshness and bravery."

Luminous Design Group (Athens, Greece), design firm; Waffle House, client.

2 Saved Memories campaign

For trans people, childhood photos present a dysphoric experience that often results in memories being locked away. In this campaign, ad agency Serviceplan Berlin re-created people's childhood photos in AI with their true gender identity. "Old pictures can trigger feelings of gender dysphoria and may be a painful reminder of their struggles pretransition. We discovered through our research that many trans people can no longer look at their childhood photographs," says Myles Lord, managing creative director at Serviceplan Berlin. "The idea was to try and bring these photos back with the power of AI, to adjust and transform gender cues and norms often placed on them by society, and realign these images with their true gender identity. So, we gathered a team of trans social media influencers and German nongovernmental organizations and brought the idea to Jacques Alomo, one of Germany's leading AI specialists."

Katrin Burkhardt/Elisabeth Kari/Alexandre Levesque, art directors; Frauke Ehlers, creative director; Jan Lucas, executive creative director; Jacques Alomo, consultant; Phillip Grösser/Moritz Scharl, editors; Sarah Fürstenberg, director; Josephine Rügge, producer; Serviceplan (Berlin, Germany) ad agency; Rosa Strippe/Trans-Ident/Transklar, clients.

3 *Optic* book design

Designed and published by Billingham, United Kingdom-based publishing company Counter-Print, *Optic* explores the influence of optical illusions and effects on graphic design. "Through curated sections and insightful interviews with influential designers, *Optic* aims to guide readers through an exploration of optical artistry, deepen their understanding of the power of optical effects and inspire them to create their own," says Jon Dowling, cofounder of Counter-Print. "The three covers in different colors, adorned with hypnotizing moiré patterns that appear when spun, were intentionally designed to immediately seize the reader's attention and invite further exploration. The internal spreads of *Optic* adopt a deliberately sparse design, ensuring that the focus remains on the showcased work rather than overpowering it. The color palette, limited to classic black and white, pays homage to the significance of op art, the two key colors historically associated with the movement."

Counter-Print (Billinghurst, United Kingdom), design/publisher.

1 Crazy Water poster

Bottled in the town of Mineral Wells, Texas, mineral water brand Crazy Water takes pride in its status as the only bottled water produced in Texas. Targeting fun-loving, adventurous and wellness-minded people, this campaign by Dallas-based ad agency TRG celebrates the contributions Texan artists have made to culture. “[Upon] researching and coming up with an iconic look, feel and voice for the brand, we learned that Texas is full of imaginative, wild artists working in all sorts of media,” says Jim Baldwin, creative director at TRG. “We landed on the acclaimed designer and illustrator Jon Flaming for this campaign. Our influences were old Western paintings, movie posters and asking ourselves: ‘What would Woody Pirtle and DJ Stout do?’”

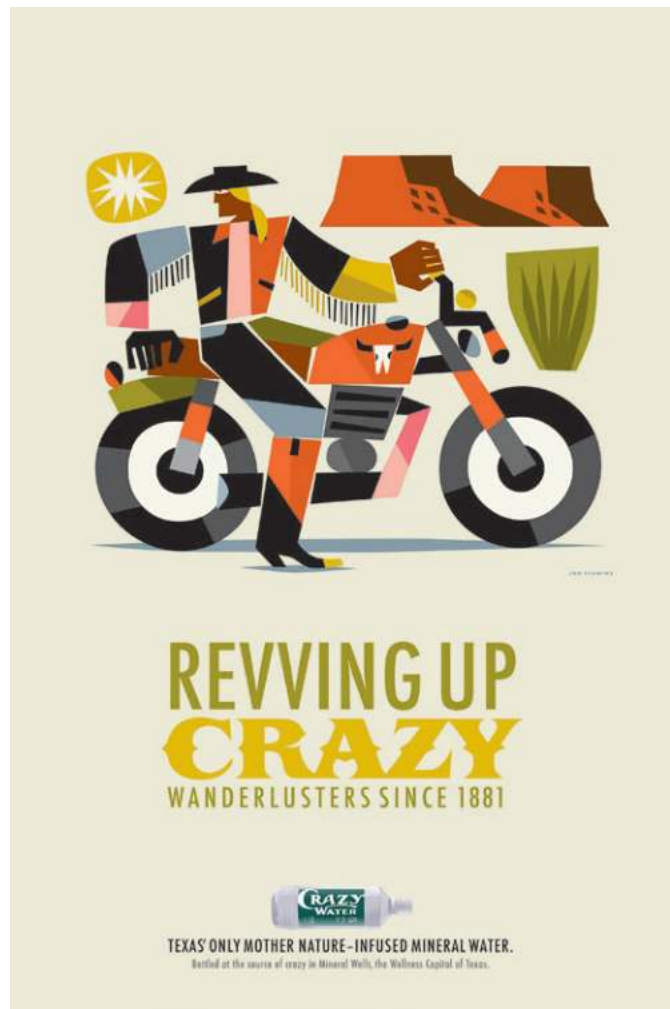
Jim Baldwin/Jack Westerholt, creative directors; Sue Batterton, chief creative officer; Jon Flaming, artist; Karen Newman, producer; TRG (Dallas, TX), ad agency; Carol Elder/Scott Elder, Crazy Water, clients.

2 Flour + Water packaging

Heading a San Francisco-based cluster of restaurants, Flour + Water Hospitality Group wanted to complement customers’ experiences with two house wines: a white wine named “Pasta Water” and a red named “Pasta Sauce.” San Francisco-based design firm Office took this opportunity to design labels that showcase the Flour + Water brand. “The design is a modern, abstract take on noodles to play off the ‘pasta water’ and ‘pasta sauce’ names,” says Jason Schulte, founder and creative director at Office. “We were inspired by the bold simplicity of classic Swiss design while using a modern color palette and gradient to give it visual interest. Taking cues from the growing natural wine category, we designed the labels to feel more like album covers than traditional wines.”

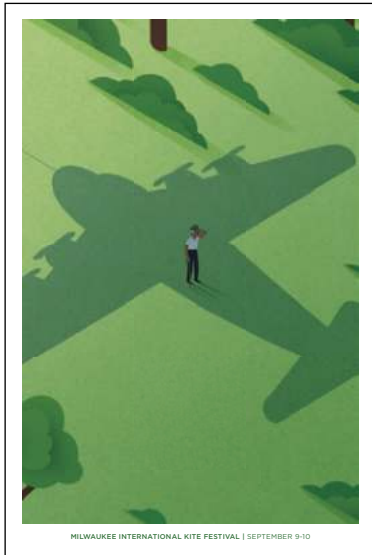
Will Ecke, designer; Jason Schultze, creative director; Office (San Francisco, CA), design firm; Sam Bogue/Thomas MacNaughton, Flour + Water Hospitality Group, clients.

1



2





“

Lots of traditional media hitting home runs. I love to see people taking advantage of forgotten vehicles, namely newspaper and outdoor.”

—Tim Roan

ADVERTISING ANNUAL 2023

“

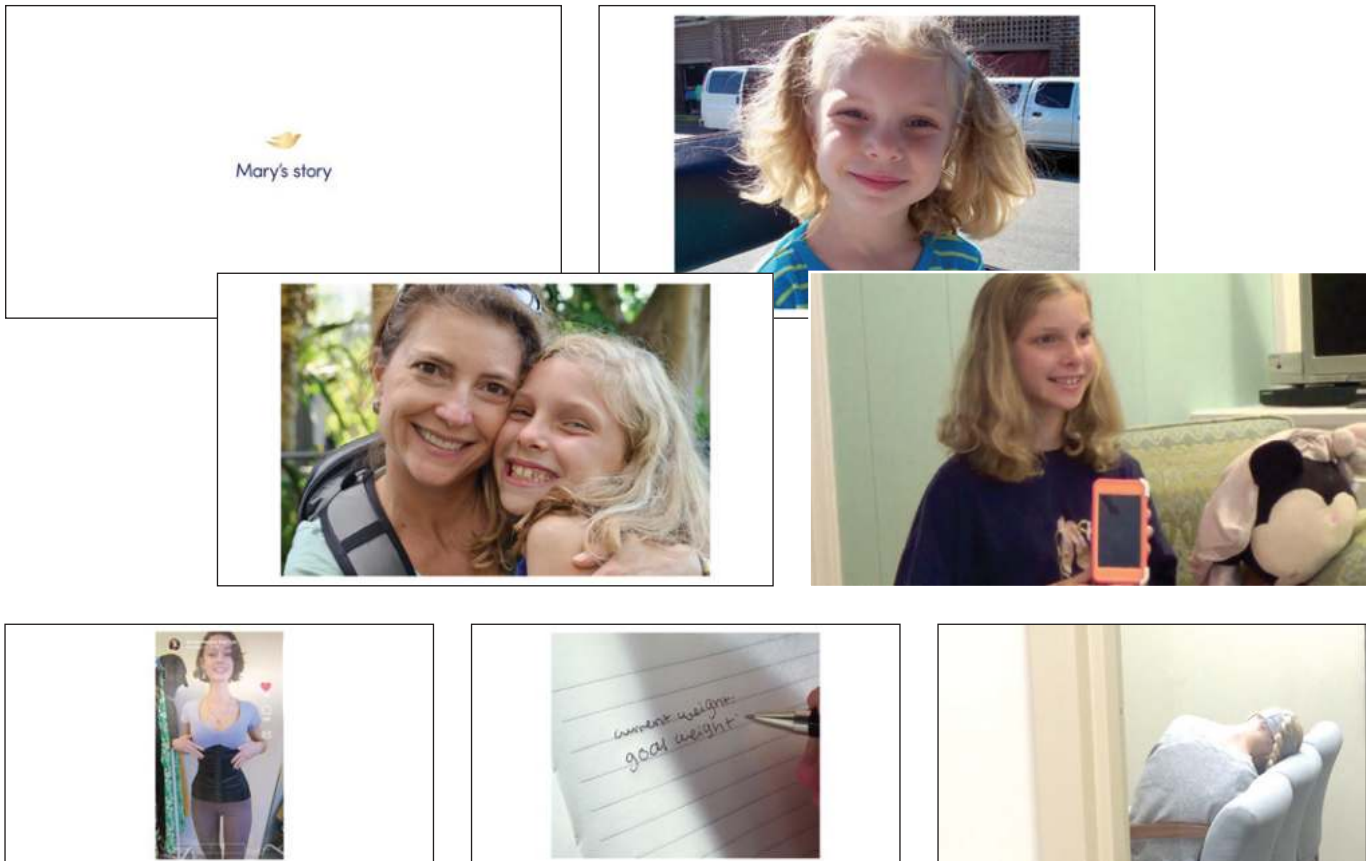
I was genuinely impressed by the quality and diversity of the entries. The creativity and innovation displayed in these projects were truly commendable.”

—Jessica Apellaniz

Kickac IFTAR BAR

Dove Cost of Beauty campaign

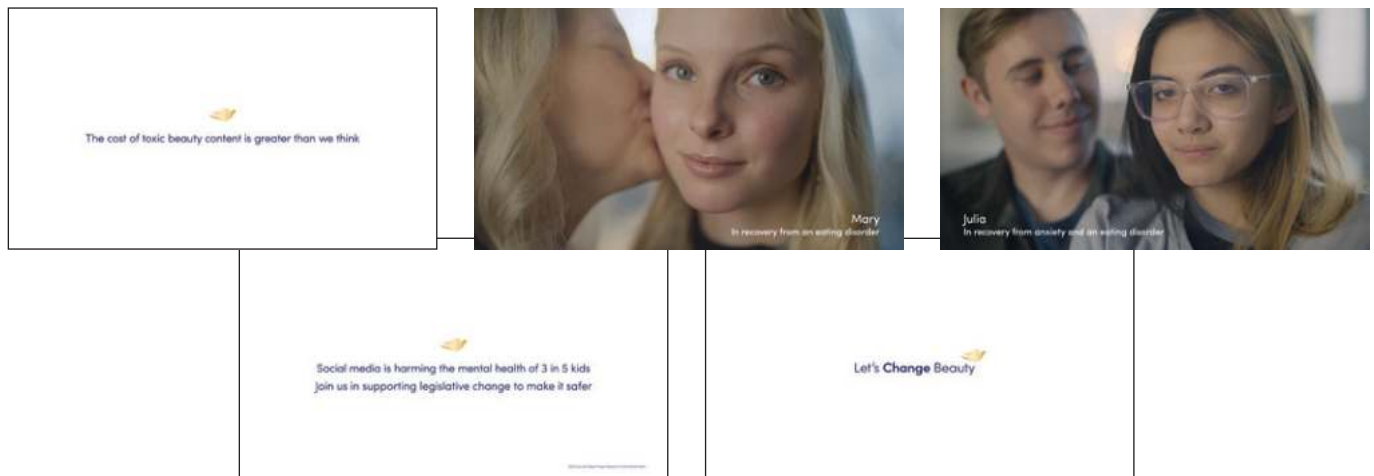
“Dove has stood out for a while with powerful work tackling the toxic beauty content on social, and the real documented story of Mary is genuine and deeply moving. You feel it’s not the brand shouting who it is but that it genuinely cares to add value and improve human experience.” —**Marie-Claire Maalouf**



Morgan Starr/Luke Woodard, associate creative directors
Daniel Fisher/Dirk Greene, executive creative directors
Francesco Grandi, chief creative officer
Fergus Brown/Justin Brukman, managing directors, creative
Laurence Blake, designer
Phil Brooks, design director
Phil Apostol, Flame artist
Ed Walsh, director
David Devlin, director of photography
GENUINE: The Real People Company, casting
Kogan Li, visual effects assistant
Javiera Ergas/Alex Jimenez, colorists
Jim Helton/Ashley Kremer, editors
Micah Case/Patrick Colman/Chris Rizzo, assistant editors
Hoa Vu, production coordinator
Svetlana Dekic, production supervisor
Lindsey Gonnella, chief strategy officer

Lynsie Roberts, associate producer
Kyla Amols, producer
Jonathon Nixon, art producer
Manny Caston, line producer
Amanda Kresge, Ogilvy Canada/Meg Miller, GENUINE: The Real People Company/Jen Tremaglio/Wade Weliever, Final Cut, senior producers
Claudia Guevara, Color Collective/Jennifer Kitchin, GENUINE: The Real People Company/Sarah Roebuck, Final Cut/Drew Santarsiero, Smuggler/Alyssa St. Vincent, Significant Others, executive producers
James Brook Partridge/Chris Chapman, Ogilvy Canada/Penny Ensley, Final Cut/Gina Liotti, GENUINE: The Real People Company, heads of production
Smuggler, production company
Final Cut, editorial company
Significant Others, post-production company
Ogilvy Canada (Toronto, Canada)/Ogilvy UK, ad agencies
Leandro Barreto/Pau Bartoli/Alix Colin/Alessandro Manfredi, Unilever, clients

“Look, I love funny things and clever work. But powerful work—when it’s conceptualized and executed perfectly—is powerful work. This film truly affected me. I got teary, shared it with my friends who are parents and showed it to my daughter. I respect Dove for continuing to reveal how broken the idea of beauty is.” —Tim Roan



Toxic beauty content harms the mental health of three in five kids. For Dove, Ogilvy Canada and Ogilvy UK’s film “Cost of Beauty” brings this to life using a real girl’s photos, videos and diary entries. In the end, we learn her story is that of millions and one that must be told.

Comments by Francesco Grandi:

How long have you been working at Ogilvy Canada? I’ve been chief creative officer of Ogilvy Canada for one year. My role is simple: make work that makes our clients famous. We strive to do our best work on our biggest brands. I have nothing against pro bono work, as there’s always a time and place for that, but at the end of our day, our main objective is solving real business problems in the most entertaining, relevant way.

For how long has Dove been a client of Ogilvy Canada? The Dove and Ogilvy relationship began 66 years ago when David Ogilvy wrote a soap ad for an unknown brand. The relationship has been unbroken ever since and continues to create groundbreaking work, year after year. The global account is still run out of London with the One Unilever Team, who we collaborated with on Cost of Beauty.

Tell us about this campaign and about the Kids Online Safety Act. How was Dove inspired to back this act that would protect children from harmful content online? We all know the dangers of social media, but it was shocking to learn that three in five kids suffer from mental health issues. An entire generation of kids is suffering from social media-induced anxiety, depression, self-harm, eating disorders, PTSD and even suicide. This film was created to bring urgency to the crisis, and the campaign was tied to a petition that has amassed more than 157,000 signatures.

What was the process behind creating the Cost of Beauty spot? The process is the same on every Dove brief: to somehow one-up the last campaign. You don’t get there without the trust and respect of brave clients and a team ready to break their backs to

create industry-shaking work. It’s important to say the goal is never to win awards. The goal is to make the most provocative, impactful work that will spark a global conversation. If you do that right, the awards will follow. Awards should be the byproduct of doing great work, not the reason.

What was the response like to this campaign? Within 48 hours, it became the most shared Dove film of all time. Within a month, it had more than 37 million organic longform views and 20,000 shares on LinkedIn with barely any paid media behind it. Since the campaign called out social media, social media tried to stop it. But it couldn’t stop people from sharing the film along with their own personal stories. Thus far, the campaign has been supported by US senators, *New York Times* bestselling authors, professors, doctors and psychologists.

Did you learn anything new from this project? I’m always looking for ideas that live on the edge. I constantly push myself and my teams to do something that sounds unachievable—to take the path of most resistance. When you continually push yourself like that, you live in the unknown, which means you’re always learning something new. And you learn to be comfortable in the moments where you should be shitting yourself.

This project was no different. We sold an idea that we knew would live or die in casting. And what we were looking for was very specific: a young girl who overcame her devastating mental health struggles with social media and documented the entire journey, even when it looked like she wouldn’t make it. This brave girl and her family had to be comfortable sharing their personal story with the entire world. After deep diving into 55 incredible stories, we partnered with Mary, the protagonist of the film and a remarkable young woman whose story we knew we had to tell.

When your gut vehemently tells you something exists and you have no proof whatsoever, you should chase that thing anyways. In a way, creativity is a lot like religion. You have to have blind faith in something you can’t prove.

Canadian Women's Foundation Responders campaign

"[This campaign uses] our reliance on video chat and a language that already exists to solve a major cultural problem on and offline. A few simple hand gestures that mean 'help me'—this could help women find safe abortions and escape human trafficking." —Clarence Bradley



For nonprofit organization Canadian Women's Foundation, ad agencies Juniper Park\TBWA and Tam-Tam\TBWA spread the word on a nonverbal way for victims of domestic violence and trafficking to communicate their endangerment, turning everyone into a responder.

Comments by Gira Moin and Neil Walker-Wells:

How long have you been working at Juniper Park\TBWA? "I've had the pleasure of working at Juniper Park\TBWA for two years now," says Gira Moin. "I was hired in the heart of the pandemic."

"Ten years," says Neil Walker-Wells. "I'm the executive creative director and lead the creative department."

For how long has the Canadian Women's Foundation (CWF) been a client of Juniper Park\TBWA? "CWF has been a partner with us for about three years now," says Moin. "When I joined the team, it had launched the 'Signal for Help' campaign properly a year earlier."

"The first campaign was the breakthrough piece for us and really put a spotlight on the issue," says Walker-Wells. "Gira and the team did a fantastic job of converting awareness into action with Responders."

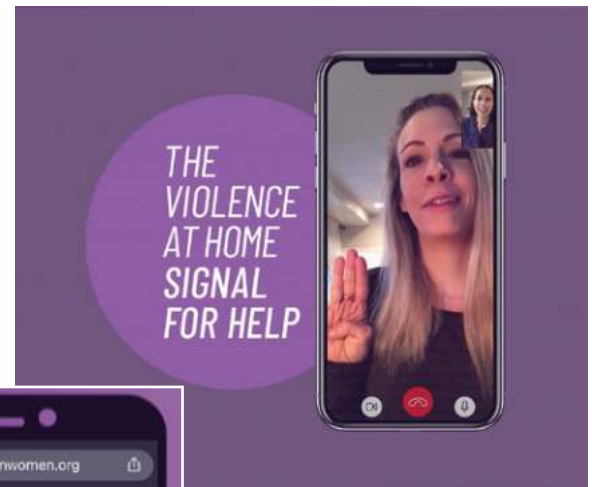
Tell us about the purpose behind this campaign. Where did the idea come from?

"After the launch of the first idea—our Signal For Help hand gesture—we knew the next phase needed to be as simple, clear and helpful," says Moin. "It's never easy to follow up on a great campaign, but one major piece of learning we gathered from the first campaign was that once bystanders saw the signal being used, they weren't always clear on what to do next. And calling the police isn't always the best course of action. Gender-based violence is a complex issue that looks different case-by-case."

Olivier Charlebois-Campbell, writer
Manuel Ferrarini, Tam-Tam\TBWA/Gira Moin/Sasha Newton, Juniper Park\TBWA, creative directors
Neil Walker-Wells, executive creative director
Jenny Glover/Graham Lang, chief creative officers
Rubene De Sousa, artist
Kevin Ko, developer
Kelsey Larkin, director
Scott McClellan, director of photography
Darren Achim/David Whiteson, visual effects artists
Christina Humphries, editor
Ashlee Bishop, assistant editor
Steve Emmens, production manager
Nancy Rak-Swales, integrated production director
Geneviève Dussault, Tam-Tam\TBWA/Andrew Tavares, Alter Ego Post, producers
Walter Medeiros, art producer
Cynthia Cyr, integrated producer
Olivia Hannigan, broadcast producer
Joan Bell, Skin and Bones/Melissa Kahn, Rooster Post/Hilda Pereira, Alter Ego Post, executive producers
Skin and Bones, production company
Rooster Post, editorial company
Alter Ego Post, post-production company
Juniper Park\TBWA (Toronto, Canada)/Tam-Tam\TBWA, ad agencies
Canadian Women's Foundation, client



“An incredible piece of utility that not only helps save women’s lives but educates all of us on the terror so many women face being stuck at home with their predators. Incredibly simple but so smart and lifesaving—it’s an idea I wish I’d been a part of.” —Jordan Doucette



“That’s where the idea for the phone number came in,” Moin continues. “There are lots of help lines out there, but we needed one that connected back to our cause quickly and seamlessly. 5-4-0-5-4-0 is the numerical equivalent of the number of fingers shown in each phase of the hand gesture, so if you know the hand gesture, you know the number, and access to information is just a text away. Once you use the number, you’ll receive the Signal For Help Responder’s Action Guide; within is information on how to respond properly according to the specific situation you’re witnessing.”

What media did you use to get the message to the public? What was the design thinking behind the assets you created? “We created an informative PSA featuring a variety of people from all walks of life speaking directly to victims,” says Moin. “Each ‘responder’ spoke directly to camera, pledging that they’re fully informed and empowered, that they would know how to respond properly, and that they wouldn’t shy away from stepping in.”

“To add some visual interest, we projected visuals onto our responders that metaphorically emphasized how victims and responders might feel when dealing with gender-based violence,” Moin continues. “We needed the information to be clear and comprehensive, but we also wanted the piece to have visual interest without being too heavy-handed. Alongside the PSA, we created static assets for all our social channels and multiple ooh units.”



“The team kept it simple, and simple can be incredibly effective,” Walker-Wells concludes.

What was the response like to this campaign? “The campaign was very well received,” says Moin. “It increased the awareness of the Signal For Help from 26 to 41 percent, a 58-percent increase in awareness from one-in-four Canadians to two-in-five. We also helped generate 42,000 new Signal For Help Responder signups, exceeding our benchmarks by 4.2 times.”

Did you learn anything new from this project? “Getting a text-response phone number is a lot more difficult than we anticipated,” says Moin. “The project nearly died several times based on telecom providers being unable to program our request. But in the end, it all worked out!”

“The response and widespread use of the signal reinforced the notion that great ideas have the power to not just excite, entertain or engage, but to actually change lives,” says Walker-Wells.

Visionworks “Subtitles” TV spot

“It’s rare that something is so fun to watch and keeps you on the edge of your seat wondering what will happen next, only to find out it’s a test you’ve probably been putting off for months or years.” —**Jordan Doucette**

“Subtitles” :60

For optometrist and eyeglass company Visionworks, ad agency Leo Burnett Chicago created a Japanese-language commercial with subtitles that continually get smaller, providing a disguised eye test and reminding viewers of the importance of vision.

Comments by Krystyn Campbell, Matt McCabe and Brian Shembeda:

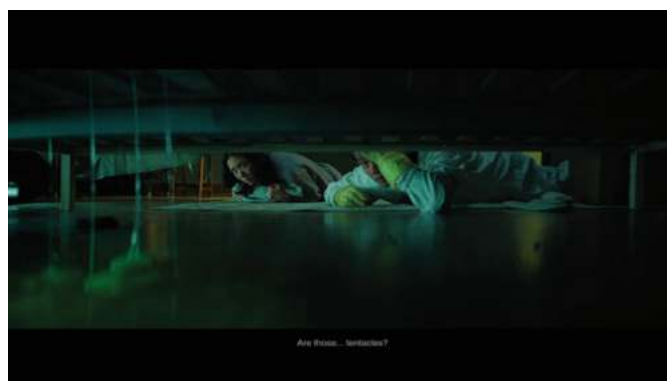
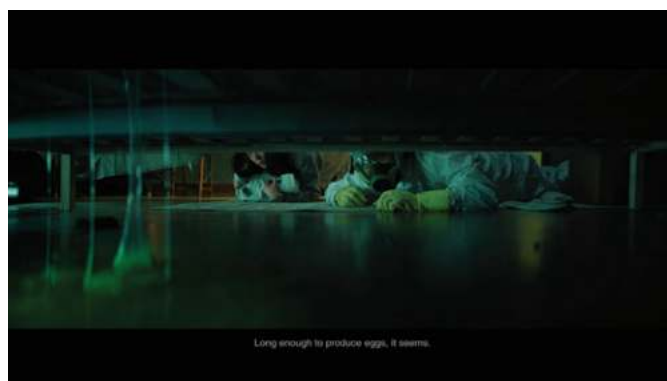
How long has visionworks been a client of Leo Burnett Chicago? “Visionworks has been a client of Leo Burnett for four years,” says Matt McCabe. “The ‘Subtitles’ spot is part of our second campaign for the brand under the tagline ‘See the difference.’”

Where did the inspiration come from to do a Japanese-language commercial? “The idea to make ‘Subtitles’ came from this fabulous contradiction that more than 84 percent of people say vision is the most important sense, yet less than 40 percent of them get annual exams,” says Brian Shembeda. “The fact of the matter is most people convince themselves that their vision is ‘not that bad’ until something forces them to think otherwise. This work focused on shaking people out of their apathy by creating ads that are eye exams in disguise.”

“When it came to languages, there were a number of things we had to consider,” says McCabe. “We needed a language that was relatively uncommon in the United States because, obviously, viewers need to read the subtitles for the executions to work. We also wanted a strong pool of native-speaking actors and a language with disruptive potential in the context of our media. After we narrowed to the two preferred languages [for our campaign]—Japanese and German—we dug into what film genres were most popular for each.”

“An early 2000s Japanese horror movie was a pretty easy choice,” says Shembeda. “Have you ever seen filmmaker Hideo Nakata’s movie *Dark Water*? Chills.”

Circle/Hootenanny/pxp Studios/Radical Media, production companies
Beacon Street, music company
Connect at Publicis Media/Epsilon, media agencies
Leo Burnett Chicago (Chicago, IL), ad agency
Visionworks, client



“We all know some of the best work involves [the audience]. We respect their brains to fill in the blanks and follow the dots. This work played me—I found myself squinting and adjusting my laptop. And then, boom: the grift is revealed.” —Tim Roan



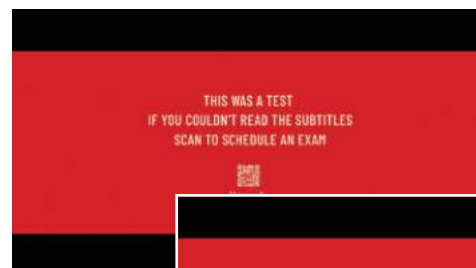
What was the filming process for the commercial like? “Shooting these executions was a treat,” says Shembeda. “Production company RadicalMedia and our director Steve Miller were amazing partners. They really deserve all the credit.”

“Both executions were shot in one day at an abandoned asylum in Vancouver,” says Krystyn Campbell. “The natural aesthetics and atmosphere of that location made it an obvious choice—it was so impressive. From the minute the cameras started rolling, it felt like we had something pretty special.”

“Our actors were really good, but it’s a challenge to work with talent performing in a language you don’t understand,” says McCabe. “So, we brought in native-speaking translators who were continuously monitoring scripts and pronunciations for accuracy. Only after those things were confirmed could we even begin evaluating performance. It got pretty hectic at times. Then, the whole process started over again in edit. We had to run everything through our translators again. Every cut had to be checked to insure we didn’t unintentionally alter the dialogue.”

What was the response like to this campaign? “The response to this work was pretty remarkable,” says Campbell. “Visionworks saw strong business results, and it actually received a number of fan letters from consumers who loved the work. How rare is that? People responded positively to the concept, and it forced many to realize they needed to get an eye exam. That’s pretty validating.”

Did you learn anything new about advertising from this project? “I’m not sure there were any entirely new learnings, but some things were definitely reinforced,” says Shembeda. “The first: despite all of the industry learnings about ‘early and often branding,’ a genuinely compelling piece of work that rewards viewers for their attention drives business results, even if you don’t see a logo until the end. And second: the difference between good work and average work is often the clients.”



Stella Artois The Artois Probability campaign

“I love GUT’s idea for a lot of reasons. One, it owns the heritage of Stella Artois. Two, the ad agency got obsessed and went with it, which shows the huge commitment of team, time and thinking. Three, it felt as crafted as art that was a part of it.” —Tim Roan



Julián Amarillo, art director
Haroldo Moreira, writer
Thomas Chatenay/Gastón Gual/Alex Romero, creative directors
Matias Lafalla/Juan Pablo Lufrano/Ramiro Rodríguez Gamallo, executive creative directors
Gastón Bigio/Joaquín Cubría/Anselmo Ramos, chief creative officers
Carolina Vázquez García, designer
Rosario Muñoz Lopez, design director
Matias Rabaglia, creative technologist
Juan Szelagowski/Nahuel Varela, directors
Paula Akel/Pablo Martínez, project managers
Clara Colace/Judit Ducruet Paz/Belen Melecon/Alan Trajtenberg, project directors
Gori Nastasi/Martín Rubins, strategic planners



Ignacio Rocca, strategist
Javier Quintero, chief strategy officer
Matias Berruezo/Julia Lagos, producers
Daniel “Caffa” Caffarena, executive producer
Paula Medina Rivero, managing director, creative
Florencia Albizzati, chief production officer
Genosha/Ketama, production companies
GUT (Buenos Aires, Argentina), ad agency
Soledad Azarloza/Lucila Djerredjian/Martina Goldbaum/Eugenio Raffo/Juana Zamarreño, AB InBev, clients



“The ‘probability’ concept has a tongue-in-cheek tonality and an interesting contrast to the dryness of data. I believe the combination of famous art pieces with AI not only anchors the brand truth, but also, I’m sure those who come across the campaign will not look the same way at old paintings anymore.”

—Marie-Claire Maalouf

Since Stella Artois has produced beer since 1366, ad agency GUT Buenos Aires took a unique dive into art history and brand influence for a probability-based campaign that places Stella Artois within European paintings.

Comments by Julián Amarillo, Matías Lafalla, Haroldo Moreira and Ramiro Rodríguez Gamallo:

For how long has Stella Artois been a client of GUT? “From 2019. Almost since the beginning of GUT,” say Matías Lafalla and Ramiro Rodríguez Gamallo. “We have done several campaigns together.”

Tell us about the purpose behind this campaign. Where did the idea come from to combine fine art and advertising for Stella Artois? “To promote the Belgian beer Stella Artois’s heritage, which dates back to 1366, we created a series of print and outdoor ads using artwork from famous painters that may show people drinking Stella,” say Julián Amarillo and Haroldo Moreira. “The campaign features paintings by Manet, Van Gogh and others, all of which show people drinking. Superimposed on top of the art is a percentage that indicates the probability that the people in the pictures are actually drinking Stella Artois. For example, *The Peasant Wedding* by Pieter Breugel the Elder is captioned ‘78% probability of Stella Artois.’ The data point was determined using an algorithm that analyzed the year the artwork was painted, its geographic location, the shape of the glass in the painting, the color of the liquid within, the distance between the artist and the original Stella Artois brewery, and its distribution during that period.”

What was it like working with a mathematician, an art historian and the Bellas Artes Museum in Buenos Aires to cross-research historically appropriate drinkware, the range of Stella Artois and the probability that classic paintings may feature the beer?

“It was very interesting to be able to incorporate and combine knowledge from quite different disciplines,” say Lafalla and Rodríguez Gamallo. “Each person brought something interesting to the table that enriched the campaign. Obviously, we started from a hypothesis that we could only verify with the objective perspective of professionals from those disciplines. Throughout



the process, we were surprised to find that in some cases, the probability was really high.”

What was the response like to the campaign?

“Just as we were surprised by the data, we were also surprised by the results,” say Lafalla and Rodríguez Gamallo. “We managed to surpass the brand’s goals in reach and engagement by a considerable percentage. But what pleased us the most is that it became the most visited exhibit at the Museum of Fine Arts during the month of the campaign, adding a completely different experience to what the visitors were used to at the museum.”

Did you learn anything new about advertising from this project?

“Whenever you undertake a campaign in a nontraditional format, you’re almost compelled to delve deep and learn specifically about that particular subject,” say Lafalla and Rodríguez Gamallo. “In this case, we knew that the campaign’s strength lay in the data. If we were rigorous there, the campaign would work. If that foundation wasn’t solid, it would merely be an ad campaign making a joke about beer and art history. To achieve that, we had to learn every detail about the brand’s history—which we could now probably recite from memory from 1366—and art history. As for mathematics, we didn’t learn anything—we won’t lie. But what we can assure is that there is a 100 percent probability that a mathematician handled that part.”



Makro Life Extending Stickers campaign

“Simple, clever and beautiful, this campaign will have a positive impact on the world.” —**Nicky Bullard**



A campaign by Grey Colombia for grocery store chain Makro uses produce stickers to communicate ripeness and recipe ideas to buyers, reducing food waste and removing the anxiety around buying fruits and vegetables.

Comments by Juan José Posada:

How long have you been working at Grey Colombia? I have been president and chief creative officer for two-and-a-half years now. I look after the Bogotá and Medellín offices.

For how long has Makro been a client of Grey? We won the account after a long pitch process two years ago now. The reason why we won it, in the words of the client, was because of our creativity. Hopefully the Life Extending Stickers, among other successful campaigns over this period of time, proves Makro was right in choosing us. We're glad to be chosen and stand by that commitment every day.

Where did the idea come from to create a produce sticker that would change people's minds about ripeness? According to the Food and Agriculture Organization and the National Department of Planning, 6.1 million tons of food are wasted each year in Colombia, and 40 percent of that food waste is fruits and vegetables. In response to this, Makro set an objective under its sustainability pillar to not only help reduce this at its stores, but also to educate consumers on preventing food waste in a cheap, easy way in 22 of its shops. We used a media that has existed for decades in the fruit and vegetable industry—the fruit sticker—and gave it real purpose: to prevent food waste by



© Germán Rojas

Vanessa Sanchez, art director
Juliana Daza, writer
Andres Núñez, group creative director
Sebastian Benitez/Juan Cárdenas, executive creative directors
Javier Campopiano, worldwide creative director
Diego Medvedocky/Juan José Posada, chief creative officers
William Hernández, designer
Han Lin, design
Jorge (El Mono) Vélez, director
Florencia Kessler/Maru Sokolowski, talent
Juan Lerner, producer
Diana Espitia/Andrea García, agency producers
Camilo Lucena, music producer
Julián Ceballos, post-production producer
Talkability, agency
Grey Colombia (Bogota, Colombia), ad agency
Eric Pell/Juan Yepes, Makro Colombia, clients

“For me personally, this would take the stress out of buying fruits and veggies. How do you know if you’re picking the right one? Will I buy one not ripe enough for dinner tonight? Too ripe to use tomorrow? This is a beautiful idea that helps you navigate all those Qs.” —Jordan Doucette



extending produce’s life cycles and suggest recipes based on ripeness and color. This was especially useful for fruit’s most ripe stages because that’s when people avoid their consumption for cosmetic reasons.

That’s why we created the Life Extending Stickers. Printed in the traditional size of 1 by 1 inches with biodegradable materials and ecologically friendly ink, the stickers, by using colors, show Colombians an easy way to use their fruits and vegetables from beginning to end. Makro gave customers an anti-waste tool that also helps them save money, because preventing food waste helps save cash.

How many recipes did your team have to research to cover the many uses of produce during all stages of ripeness? We made tasty-style videos of recipes according to the preparations highlighted on the stickers, recipes specifically for the overripe stages of tomatoes and mangos and several for people’s favorites: avocado and banana. Those recipes can be found on Makro’s Instagram account and also during in-store activations.

What was the response like to this campaign? The response has been great, especially in a country where fruits and vegetables are in abundance. Our forecasted results for this year are: six more days added to the average lifetime of produce, 70 tons less food waste a week in stores and homes combined, and increased



consumption of fruits and vegetables with the stickers—as people now know how to prepare them. Although this was an idea created by us for Makro, we would love to see it implemented in the Aldis, Carrefours, Tescos and Walmarts of the world.

Did you learn anything new from this project? Sometimes we overthink ideas. Sometimes we go to digital over complex solutions. Sometimes we underestimate the power of design, communications and advertising. This proves that a simple medium used for decades like a fruit sticker can be so powerful in its most analog way. This idea is one that both a ten-year-old or a 70-year-old can understand right away: The power of simplicity. The power of advertising.

PRINT ADS

1 (series)

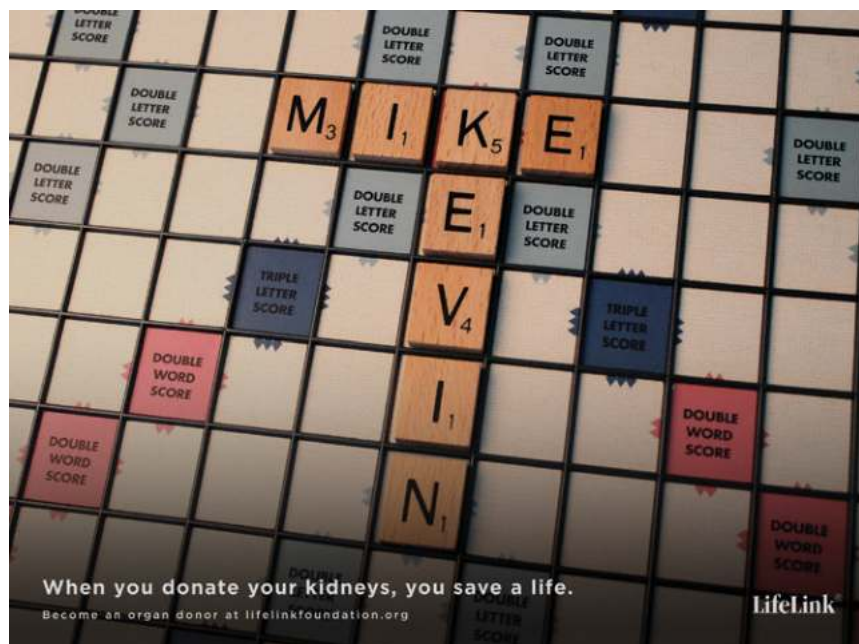
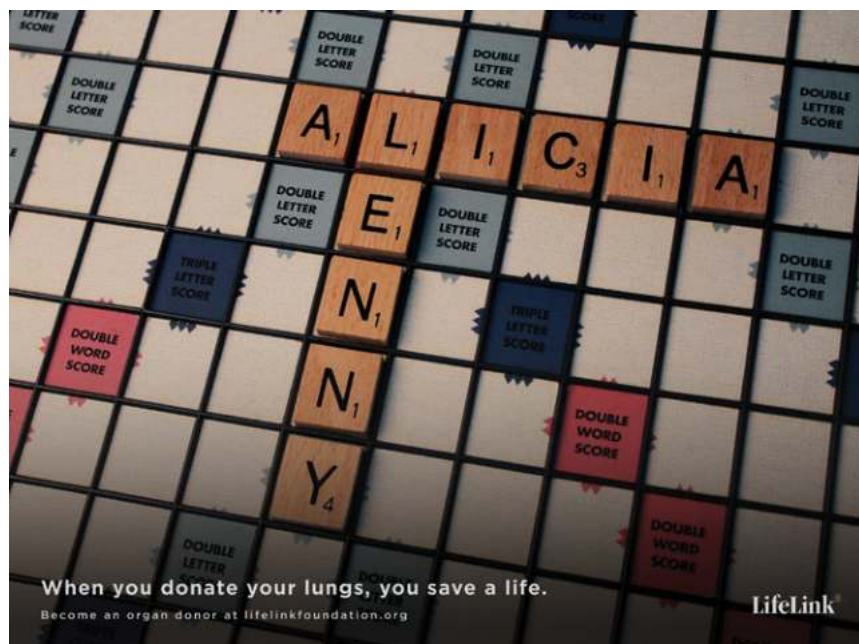
Valeria Gaudier, art director
Ricky Soler, writer/creative director
OneightyFCB (Guaynabo, PR), ad agency
Lifelink, client

"When you become an organ donor at Lifelink, you give the gift of life to numerous patients in need."

- 2 Mélissa Charland/Preto Murara, art directors
Ariane Gagné/John Pallant/Susannah Rubin, writers
Mélissa Charland/Sann Sava, creative directors
Jorg Riommi/Sann Sava, chief creative officers
Illusion, photographer/illustrator/production company
Marquis Couture, graphic artist
Mathieu de Margerie/Andréa Fortin, strategists
Publicis Montréal (Montréal, Canada), ad agency
Burger King, client

"To promote Burger King's new delivery service, we portray how the craving for the Whopper is real for everyone. Now, you can shamelessly enjoy your guilty pleasure in the privacy of your home, whoever you may be. Isn't that great news, Ronny?"

1



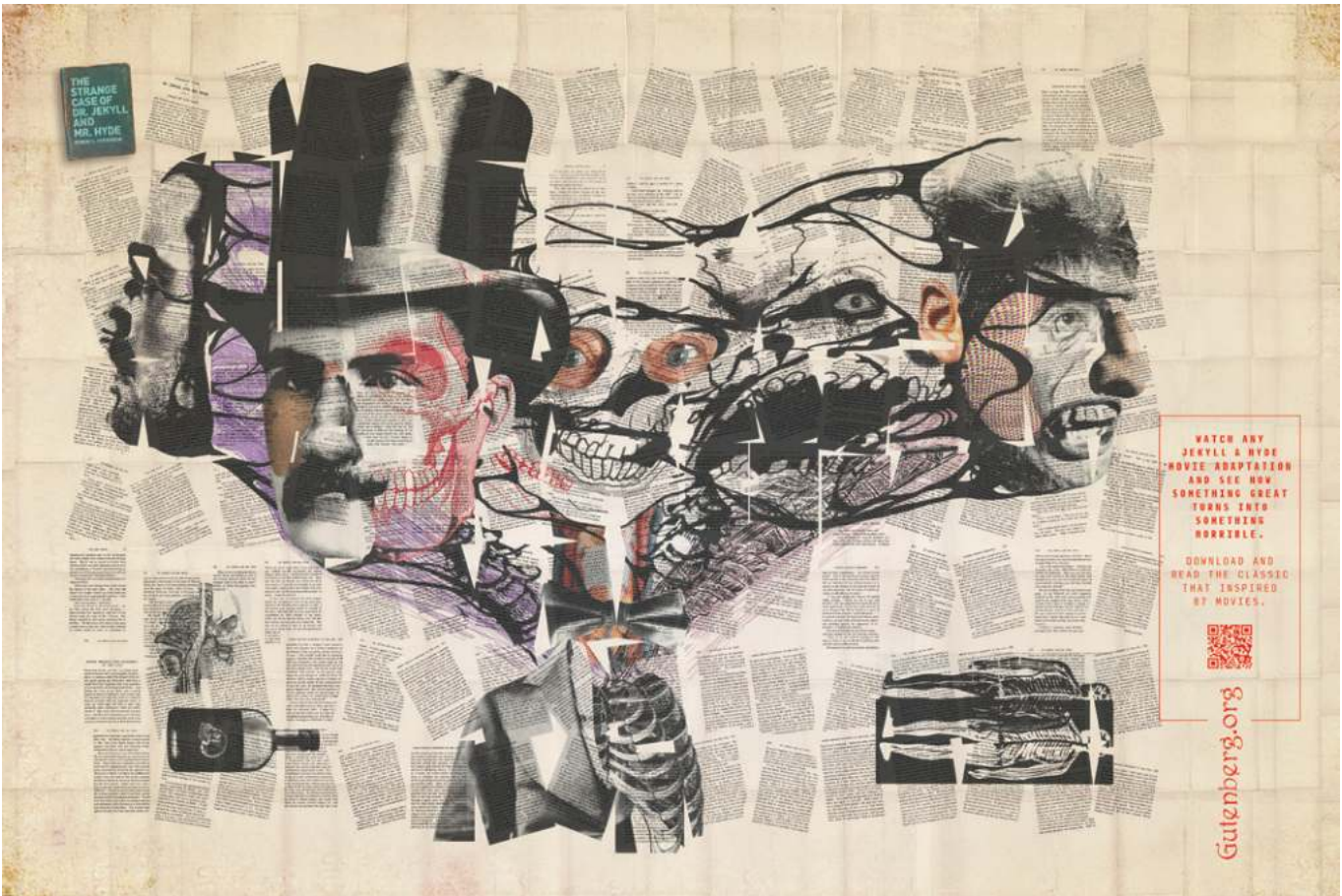
When you donate your pancreas, you save a life.

Become an organ donor at lifelinkfoundation.org

LifeLink®

2

Order without leaving home.
Download the app.





PRINT ADS

1 (series)

Gabriel Da Silva, associate creative director
 Silvio Caielli, group creative director
 Ricky Vior, executive creative director
 Joaquin Molla, global chief creative officer
 the community (Miami, FL), ad agency
 Project Gutenberg Literary Foundation, client

"The list of movie adaptations based on classic books grows year after year with adaptations drifting further away from their sources. Classic Monsters shows a series of three distinct artworks based on *Dracula*, *Frankenstein*, and *Dr. Jekyll and Mr. Hyde*. The design approach was a mix of collage and illustration, melding together various movie adaptations over the years. Each campaign also has a QR code inviting you to download free e-books at gutenberg.org."

2

Carmen Fenech, senior art director
 Ronen Goldfarb, senior writer
 Kevin Daley/Marc Hartzman, group creative directors
 Brya Nelson, project director
 Brit Browning, strategist
 Hill Holliday (Boston, MA), ad agency
 Valvoline Instant Oil Change, client

"Oil changexiety. It's the feeling of dread you get when the 'change oil' light appears on your dashboard and the fear of shady mechanics, shoddy workmanship and exorbitant bills takes over. But it's a feeling we make sure you never get at Valvoline Instant Oil Change."

3

Clark Chamberlin/Jason Goldberg, associate creative directors
 Rikesh Lal, executive creative director
 Eric Kallman, chief creative officer
 Laura Miley, director
 Beatriz Salazar, project manager
 Hannah Hadley, production manager
 Steve Erich, chief executive officer
 hunterblu media, agency
 Erich and Kallman (San Francisco, CA), ad agency
 Driven Brands, client

"Take 5 is one of North America's leading oil change providers, beloved among customers for its ten-minute stay-in-your-car oil change. Studies show that the average person reads 238 words per minute. So, to entertain while cementing Take 5's speed, we created a humorous, full-page, 2,380-word newspaper ad that takes ten minutes to read. With a high word count to fulfill, the entertaining copy covers a wide range of topics, from Take 5's US locations to the origins of oil itself, as well as some clever road bumps to catch readers who try to speed through the ad."

PRINT ADS

- 1** Zachary Bautista, art director
 Geoff Baillie/Xavier Blais/Aman Soin, writers
 Geoff Baillie, associate creative director
 Zachary Bautista/Xavier Blais, creative directors
 Mike Dubrick/Aaron Starkman, chief creative officers
 Jean-Nicolas Duval/Dustin Gamble/Cadu Rocha, artists
 Alex Fleming, interactive designer
 Étienne Bergeron/Tyler Erdelac/Ignacio Flórez/Anna Vershinina, editors
 Brad Kumar, production manager
 Julian Morgan, strategist
 Sean McDonald, chief strategy officer
 Marie-Hélène Lessard, consultant
 Alex Butt/Katia Dupuy/Keegan Shay/Steph Walker-Wells, producers
 Sheldon Sam, digital producer
 AJ Merrick, print producer
 Shannon Ing/Megan O'Connor/Emma Rozenblum, post-production supervisors
 Rethink (Toronto, Canada), ad agency
 Kraft Heinz, client

"With new AI text-to-image programs taking over the internet, Heinz had to know: What does AI think ketchup looks like? It turns out that, just like humans, AI prefers Heinz. Fans got involved by sharing their own suggestions for ketchup image prompts—the best ones being turned into social posts and print ads—helping us create the first ever ad campaign with visuals generated entirely by AI."

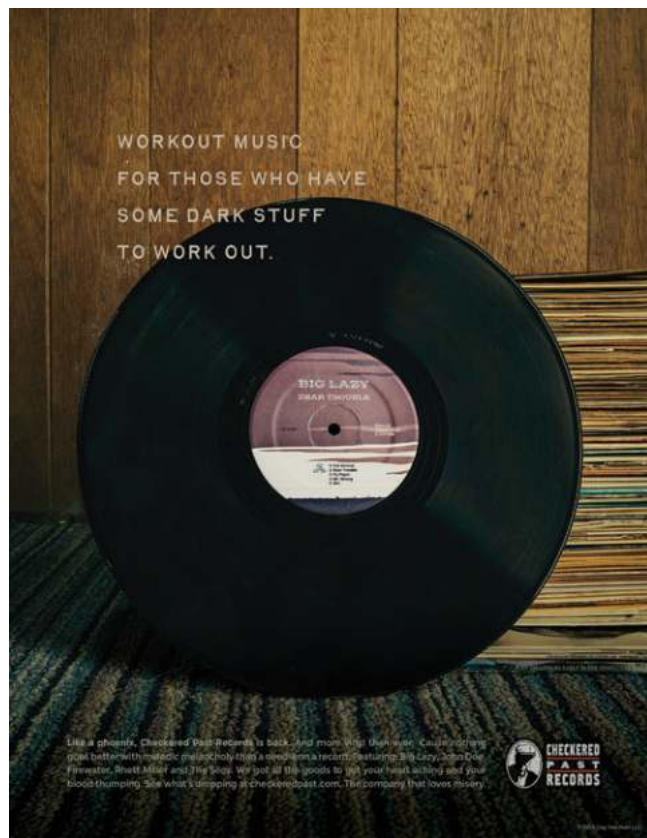
- 2** Candy Anderson, art director
 David Register (Brookline, MA), writer/photographer
 MMB, ad agency
 Checkered Past Records, client

"This print execution announces the return of Checkered Past Records and celebrates its newfound commitment to releasing records on vinyl only. As a company that loves misery, we reinforced the label's ongoing devotion to music that's stripped down to its raw essentials and tells bleak, human stories."

POSTERS

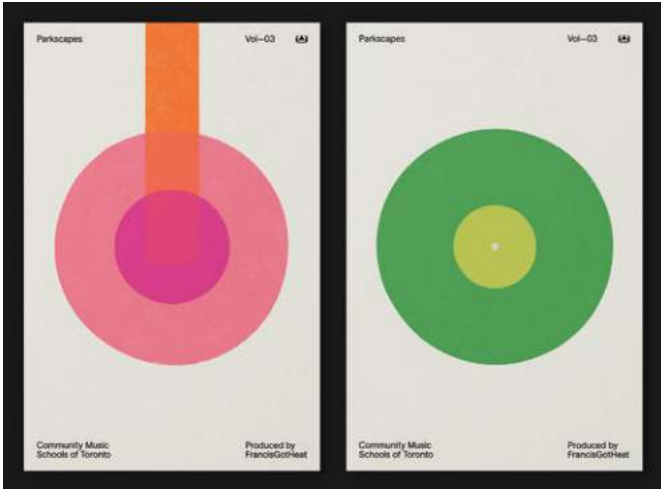
- 3** (series)
 Maddy Margulis, art director
 Mike Betette, writer
 Chris Buhrman/Mitch Markussen, creative directors
 Brad Rochford, photographer
 Hanson Dodge (Wauwatosa, WI), ad agency
 Westside Comedy Theater, client

"Most comedy either sounds funny or looks funny. To help Westside Comedy Theater, a Santa Monica-based theater run by touring improv company Mission Improvable, set itself apart from Los Angeles's many entertainment options, we added another dimension to its comedy experience—smelling funny—with its own signature scent called L'HUMOR. The posters capture the ethereal quality of perfume ads, but the closer you look, the more bizarre and funny they get."



3







POSTERS

1 (series)

Rana Chatterjee/Jeff Cheung, creative directors
 Ryan Crouchman, executive creative director
 Luc Du Sault/Marc Fortin, chief creative officers
 Murilo Maciel, designer
 LG2 (Toronto, Canada), ad agency
 Community Music Schools of Toronto/Kingsway Music Library, clients

"The task: to create a launch campaign for Parkscapes Vol. 3, the third installment in a series of sample-based albums created by students at the Community Music Schools of Toronto. We created a platform based on simple shapes inspired by musical instruments. These shapes are used to create the core campaign illustrations and are meant to be reimagined, remixed and recontextualized, just like the albums themselves."

2 Courtney French, art director

Chad Hutchison/Rob Jackson, creative directors
 Extra Credit Projects (Grand Rapids, MI), ad agency
 Gerald R. Ford International Airport, client

"To highlight the ease and convenience of traveling from Gerald R. Ford International Airport in Grand Rapids, Michigan, this billboard used oOH media in a nontraditional way: creating a dimensional illusion to illustrate how close your destination can be when you fly Ford."



2



POSTERS

- 1** Zachary Bautista, art director
 Geoff Baillie/Xavier Blais/Aman Soin, writers
 Geoff Baillie, associate creative director
 Zachary Bautista/Xavier Blais, creative directors
 Mike Dubrick/Aaron Starkman, chief creative officers
 Jean-Nicolas Duval/Dustin Gamble/Cadu Rocha, artists
 Alex Fleming, interactive designer
 Étienne Bergeron/Tyler Erdelac/Ignacio Flórez/Anna Vershinina, editors
 Brad Kumar, production manager
 Julian Morgan, strategist
 Sean McDonald, chief strategy officer
 Marie-Hélène Lessard, consultant
 Alex Butt/Katia Dupuy/Keegan Shay/Steph Walker-Wells, producers
 AJ Merrick, print producer
 Sheldon Sam, interactive producer
 Shannon Ing/Megan O'Connor/Emma Rozenblum, post-production supervisors
 Rethink (Toronto, Canada), ad agency
 Kraft Heinz, client

"This poster started with a simple question: What would AI generate when asked to generate ketchup? The result proved that even to AI, ketchup looks like Heinz."

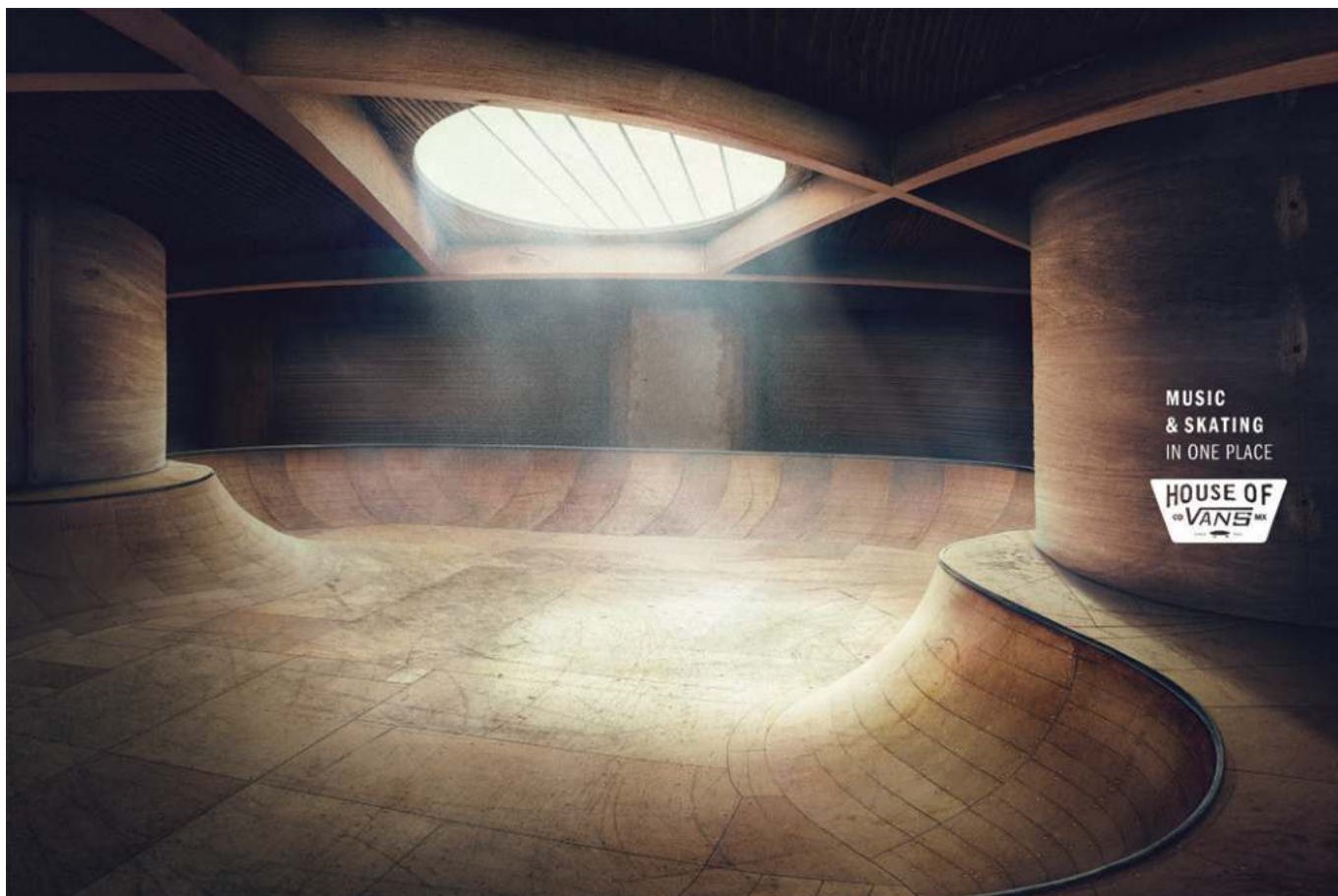
- 2** (series)
 Daniel Ortiz Sada, art director
 Jairo Lezaca, writer/creative director
 Kristian Natalicchio/Diego Salas/Hernan Sanchez, photographers
 NT Producciones, production company
 Havas noy (Mexico City, Mexico), ad agency
 Karla Mutaguchi, Vans México, client

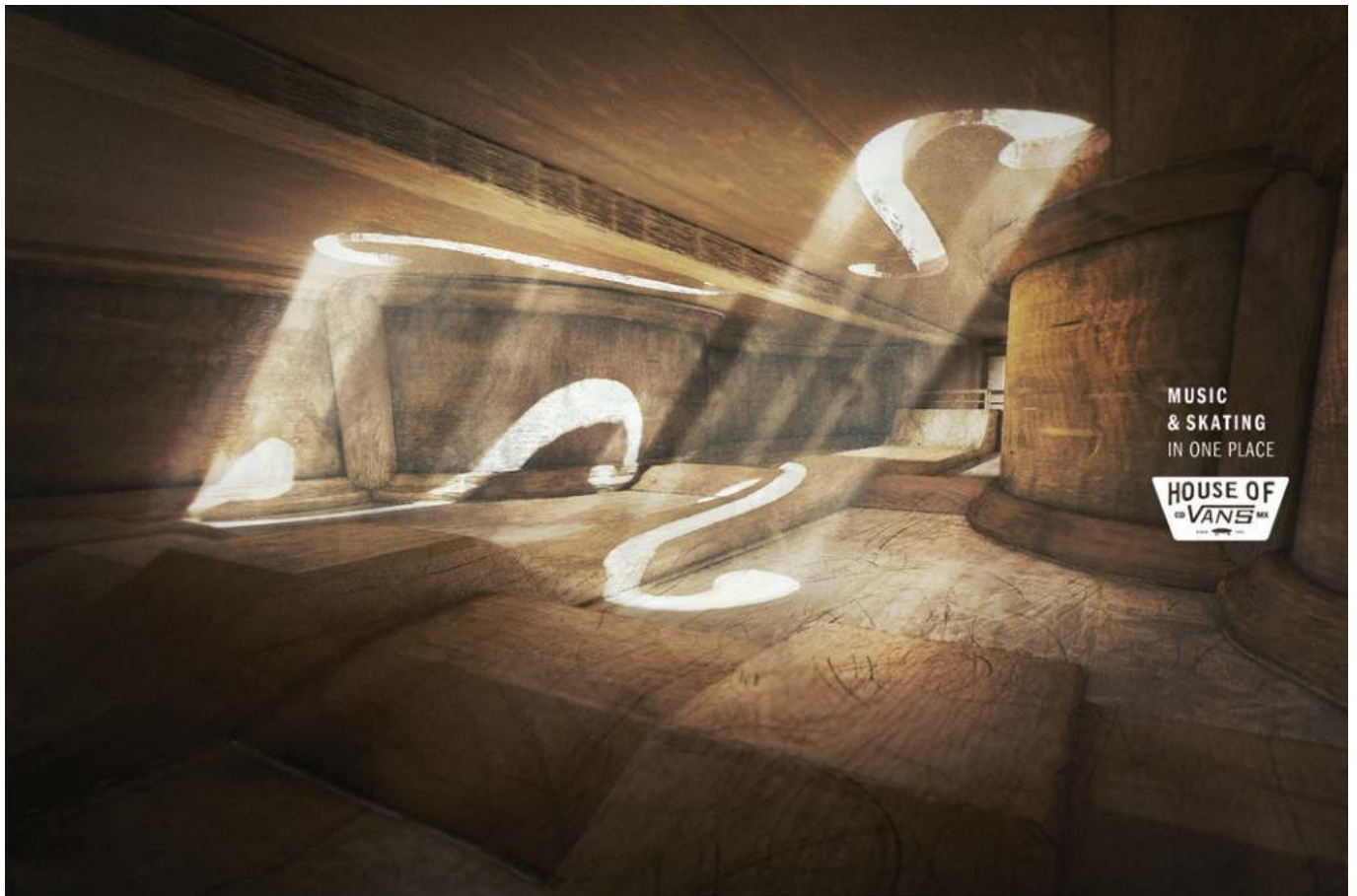
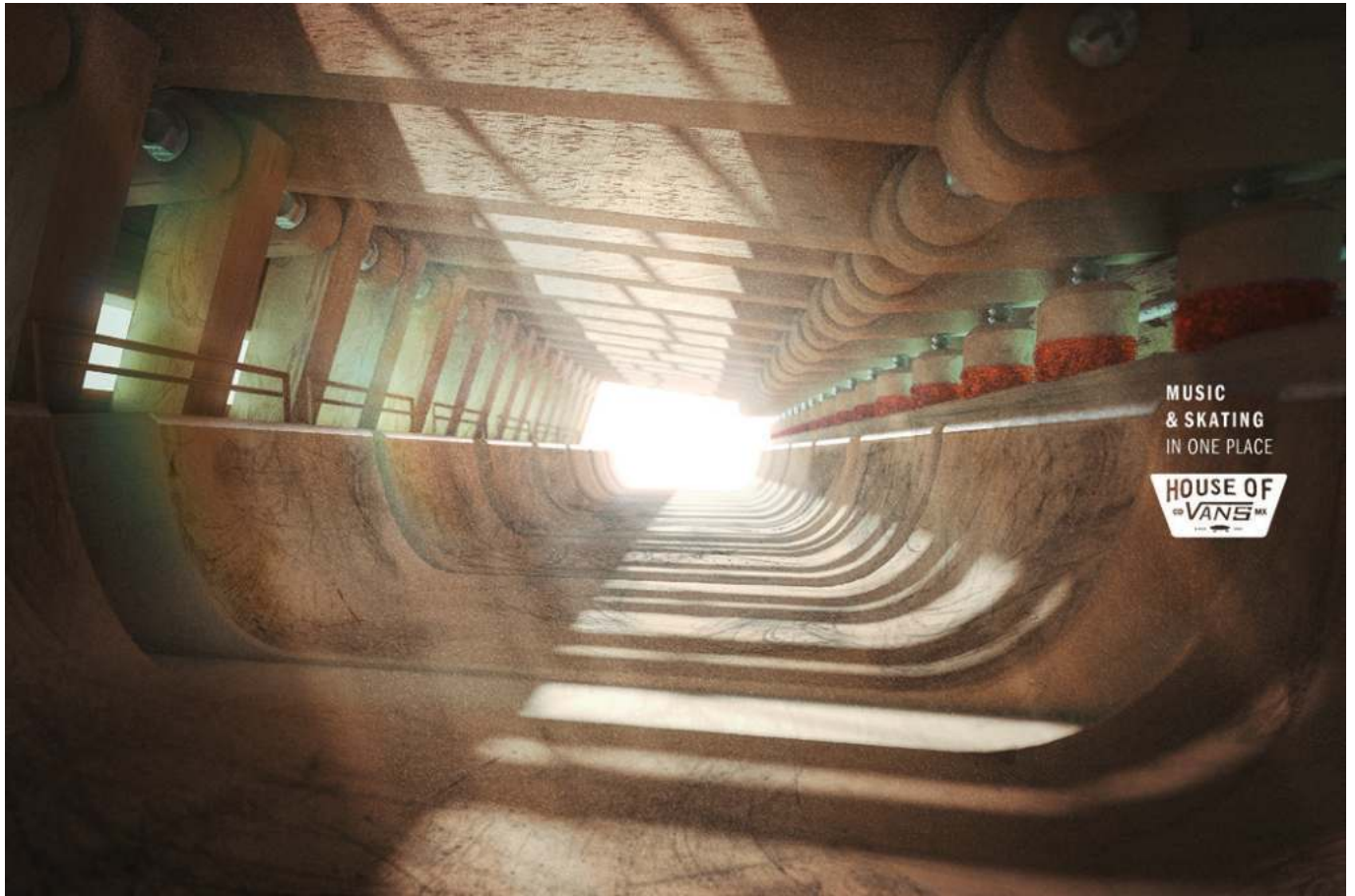
"Shoe brand Vans's House of Vans in Mexico is a place where skateboarding and music coexist. These posters show how some instruments, such as the guitar, piano and bass, have shapes similar to skateboarding parks."

1



2







POSTERS

1 (series)

Reid Plaxton, art director
 Allegra Wiesenfeld, writer
 Alexis Bronstorff/Kelsey Horne, creative directors
 No Fixed Address (Toronto, Canada), ad agency
 DoorDash Canada, client

“To get people thinking DoorDash-first when craving a speedy McDelivery, we leveraged the language of iconography that McDonald’s built with its famous sandwiches. We elongated every ingredient to produce posters that look like en route orders whizzing by. Courtesy of DoorDash, the instantly identifiable Big Mac moves at the speed of light.”

2 Martin Dupuis, art director

Owen Gent, illustrator
 Les Évadés (Montréal, Canada), ad agency
 Cinéma du Parc, client

“This poster advertises special screenings of Martin Scorsese’s film *Taxi Driver* at Cinéma du Parc in Montréal.”

3 Zachary Bautista, art director

Geoff Baillie/Xavier Blais/Aman Soin, writers
 Geoff Baillie, associate creative director
 Zachary Bautista/Xavier Blais, creative directors
 Mike Dubrick/Aaron Starkman, chief creative officers
 Jean-Nicolas Duval/Dustin Gamble/Cadu Rocha, artists
 Alex Fleming, interactive designer
 Étienne Bergeron/Tyler Erdelac/Ignacio Flórez/Anna Vershinina, editors
 Brad Kumar, production manager
 Julian Morgan, strategist
 Sean McDonald, chief strategy officer
 Marie-Hélène Lessard, consultant
 Alex Butt/Katia Dupuy/Keegan Shay/Steph Walker-Wells, producers
 Sheldon Sam, digital producer
 AJ Merrick, print producer
 Shannon Ing/Megan O’Connor/Emma Rozenblum, post-production supervisors
 Rethink (Toronto, Canada), ad agency
 Kraft Heinz, client

“When AI-text-to-image generators took the internet by storm, Heinz saw an opportunity to tap into the cultural conversation. This campaign started with a simple question: What would AI generate when asked to generate ketchup? The result was the first-ever campaign with visuals generated entirely by AI—an experiment in brand ubiquity using emerging technology, proving that even to AI, ketchup looks like Heinz.”



POSTERS

1 (series)

Andy Cargile, art director
Steve Skibba, writer
Spencer Till, creative director
Lewis Communications (Birmingham, AL), ad agency
Skydive Mississippi, client

"Mississippi is a popular tourist destination. To attract visitors, Skydive Mississippi's Take The Plunge campaign captured the excitement and fun of skydiving."

2 (series)

Matt Litzinger, chief creative officer
Omar Morson, design director
Laura Noseworthy, producer
Kaitlin Doherty, chief executive officer
The Local Collective (Toronto, Canada), ad agency
Informa Group, client

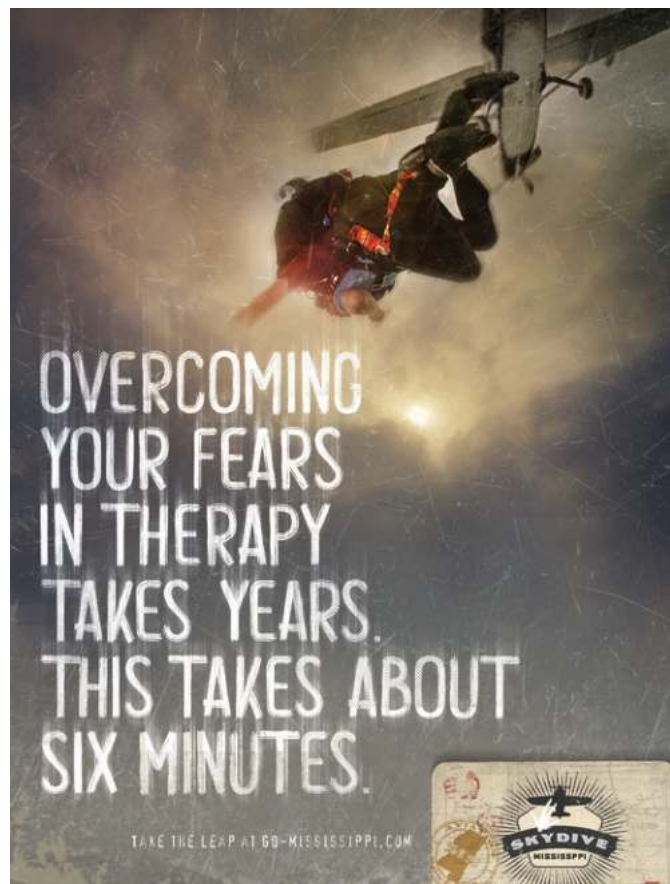
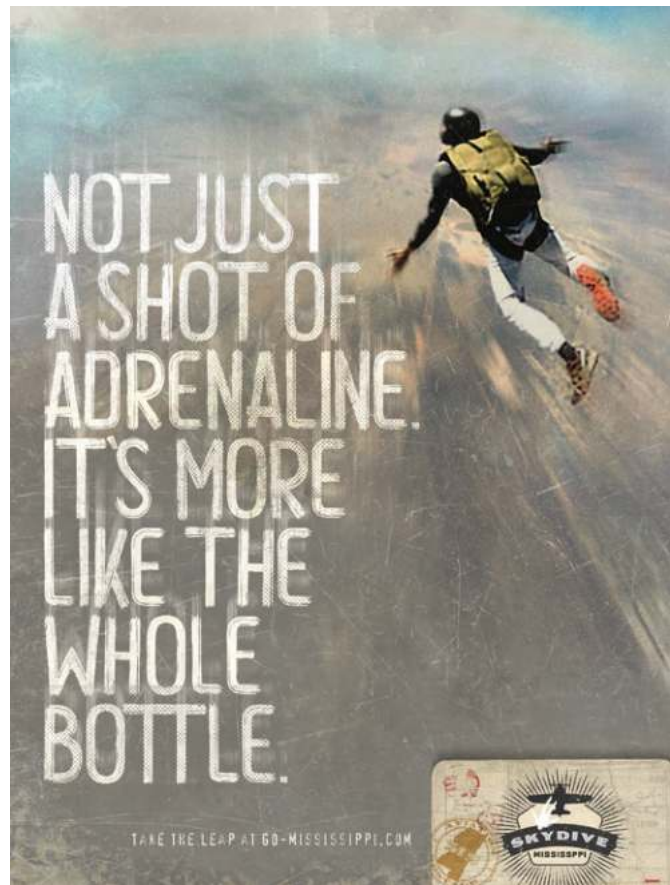
"Although it has a longstanding presence in Toronto, Artist Project, an arts exhibition of local artists held by exhibitions group Informa Connect, has low brand recognition compared to its behemoth online competitors. This handcrafted, design-led campaign showcases the world's first QR code composed entirely of words."

3 (series)

Caleb Dawkins, art director
Mark Price/Nick Sesto, associate creative directors
Geoff Berg/Eduardo Cintron, creative directors
Isaac Pagán Muñoz, executive creative director
Joe Sciarrotta, chief creative officer
Kappie Kopp/Megan Malloy/Tracy McMullen/Drew Warren, creative contributors
Henry Purdey, production designer
Enrique Hernandez/Rebecca Mo/Ryan Tolbert, project managers
Rona Horowitz/Adam LeGrand, project directors
Erwin Chamorro/Hillary Horsfall, production managers
Korie Brown, planner
Ryan Krasnoo/Lara Olson/Olivia Rindone/Sara Whelchel, strategists
Ami Walters, print producer
Jeff Drooger, senior producer
Gayle McCormick, executive agency producer
David Ford, chief executive officer
Hogarth, production company
Mindshare, agency
Ogilvy (Chicago, IL), ad agency
Jimmy Dean, client

"For sausage brand Jimmy Dean's first partnership with the Scripps National Spelling Bee, the brand decided to challenge the audience in a contextual way with ads designed to bring out the best in them. For a brand all about optimism whose breakfasts give you the energy you need to be alert, the campaign felt like the perfect idea in the perfect place at the perfect time."

1







NYC
Eric Adams
Mayor

**IF YOU LITTER,
YOU'RE GARBAGE.**

See a #GarbageNewYorker?
TELL 'EM WHERE TO STICK IT

WE  NYC



NYC
Eric Adams
Mayor

**IF YOU LITTER,
YOU'RE GARBAGE.**

See a #GarbageNewYorker?
TELL 'EM WHERE TO STICK IT

WE  NYC



NYC
Eric Adams
Mayor

**IF YOU LITTER,
YOU'RE GARBAGE.**

See a #GarbageNewYorker?
TELL 'EM WHERE TO STICK IT

WE  NYC



POSTERS

1 (series)

Louisa Gargiulo, senior art director
 Mason Hedgecoth, creative director
 Fabio Ozorio, group creative director
 Justin Ebert/Niraj Zaveri, executive creative directors
 Wayne Best/Debbi Vandeven, chief creative officers
 Jason Xenopoulos, North America chief creative officer
 Ned Borgman, ps26o, editor
 Cole Wagner, ps26o, assistant editor
 Jenny Anderson/Rachel Greenspan/Adam Konowitz, project directors
 Jorik Houweling, strategic planner
 Isa Volinsky, strategist
 Abbie Baehr, chief strategy officer
 Evann Payne, ps26o, producer
 Larissa Ananko, senior producer
 Bobby Jacques, executive producer
 Beth Ann Kaminkow, chief executive officer
 ps26o, post-production company
 Brian Ellner, wpp, development partner
 VMLY&R New York (New York, NY), ad agency
 Joshua Goodman/Jessica Tisch, The City of New York Department of Sanitation, clients

"The #GarbageNewYorker campaign is the first major anti-littering campaign for the City of New York Department of Sanitation in fifteen years. Visually, we replaced people's heads with real New York trash. Then, we crafted a voice that was meant to talk to New Yorkers like how they talk to each other: direct and unabashed. Soon after it launched, we had the whole city talking a whole lot of trash—and leaving a lot less of it on the streets."

2



2 Skye Deluz/Hayley Hinkley, art directors

Xavier Blais/Nicolas Dubois/Jacquelyn Parent, writers
 Skye Deluz/Fernando Hernández/Jacquelyn Parent, creative directors
 Xavier Blais, executive creative director
 Mike Dubrick/Daniel Lobatón/Aaron Starkman, chief creative officers
 Ale Burset, photographer
 Justin Chan/Brad Kumar/Kostas Loukopoulos, artists
 Emmett Maloney, colorist
 Eugene Aglushevich, editor
 Grayson Music, music company
 Mariano Legname García/Ariel Ticona Molina, line producers
 Emma Bayfield/Clément Martin/Julian Morgan/Pascal Routhier, strategists
 Sean McDonald, chief strategy officer
 Tricia Lapidario/Kate A. Spencer, producers
 Marcela Moracci, executive producer
 Shannon Ing/Megan O'Connor, post-production supervisors
 Rob Del Ciano, visual effects producer
 Wolf Credo, production company
 Frame Distillery, visual effects company
 R+D Productions, post-production company
 Rethink (Toronto, Canada), ad agency
 Kraft Heinz, client

"Through social listening, Heinz learned that restaurants all around the world were getting caught refilling their Heinz bottles with generic ketchup. So, we launched Ketchup Fraud, a 360° campaign calling out this real behavior with caught in the act-style photography inspired by the look and feel of social media. The campaign inspired fans to demand they be served the real deal, proving to restaurants all around the world that it has to be Heinz."

POSTERS

1 (series)

Lee Walters, art director
Shane Hutton, writer
Shane Hutton/Lee Walters, creative directors
Arcana Academy (Los Angeles, CA), ad agency
Balloon Brigade, client

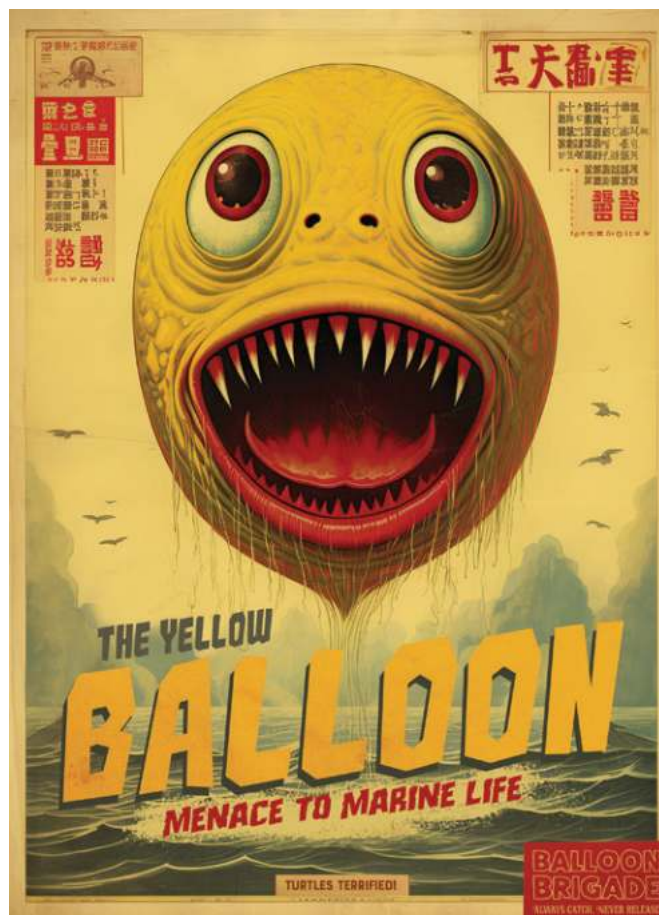
"The number of balloons in the ocean is staggering: balloons are the number-one killer of seabirds worldwide and harm dolphins, whales and other animals as well. For nonprofit organization Balloon Brigade, which removes runaway balloons from coastal waters, this campaign uses AI-created imagery to raise awareness of the dangers of balloons and encourages people to enjoy them responsibly."

2 (series)

Stephen Flynn/Mike Postma, creative directors
Cobie McFallon, producer
Wunder (Halifax, Canada), ad agency
Domus Realty, client

"To reassure homeowners it was a good time to list, we used recent MLS data to determine the average price per square foot and assign a unique value to our 200-square-foot billboards in each neighborhood across the city of Halifax, Nova Scotia."

1







73道京美獨特編織工法 x 18000條鋼線揉合機能紗

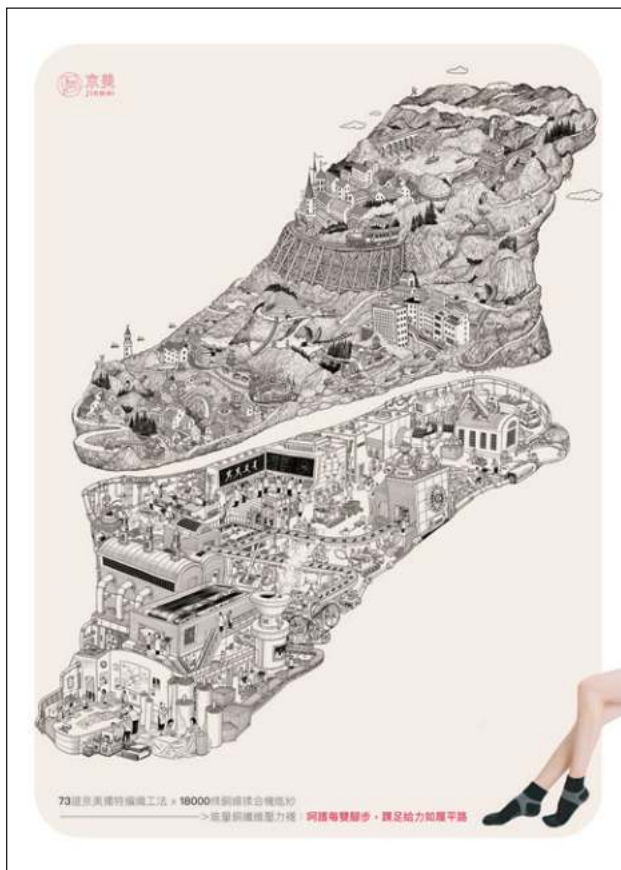
—> 能量鋼纖維壓力襪：擦擦每雙腳步，輕鬆走過大道小路



73道京美獨特編織工法 x 18000條鋼線揉合機能紗

—> 能量鋼纖維壓力襪：善待每雙腳步，極致工藝行萬里路





POSTERS

1 (series)

Fa-Hsiang Hu, art director/creative director

Yun Liu, senior writer

Fei Hu, graphic designer

Alain Hu, design director

Di Hu, typographer

Chin-Sheng Lee, illustrator

FuJen Catholic University, consultant

hufax arts (New Taipei City, Taiwan), ad agency/design firm

Jinmei, client

"We believe that Jinmei's unique socks, which are so close to people's skin, must have many wonderful journeys. The behind-the-scenes stories of how these socks were refined by Jinmei need to be seen by everyone."

2 Skye Deluz/Hayley Hinkley, art directors

Xavier Blais/Nicolas Dubois/Jacquelyn Parent, writers

Skye Deluz/Fernando Hernández/Jacquelyn Parent, creative directors

Xavier Blais, executive creative director

Mike Dubrick/Daniel Lobatón/Aaron Starkman, chief creative officers

Ale Burset, photographer

Justin Chan/Rob Del Ciano/Brad Kumar/Kostas Loukopoulos, artists

Emmett Maloney, colorist

Eugene Aglushevich, editor

Grayson Music, music company

Mariano Legname García/Ariel Ticona Molina, line producers

Emma Bayfield/Clément Martin/Julian Morgan/Pascal Routhier, strategists

Sean McDonald, chief strategy officer

Tricia Lapidario/Kate A. Spencer, producers

Marcela Moracci, executive producer

Shannon Ing/Megan O'Connor, post-production supervisors

Wolf Credo, production company

Frame Distillery, visual effects company

R+D Productions, post-production company

Rethink (Toronto, Canada), ad agency

Kraft Heinz, client

"Through social listening, Heinz learned that restaurants all around the world were getting caught refilling their Heinz bottles with generic ketchup. So, we launched Ketchup Fraud, a 360° campaign calling out this real behavior with caught in the act-style photography inspired by the look and feel of social media. The campaign inspired fans to demand they be served the real deal, proving to restaurants all around the world that it has to be Heinz."

2



POSTERS

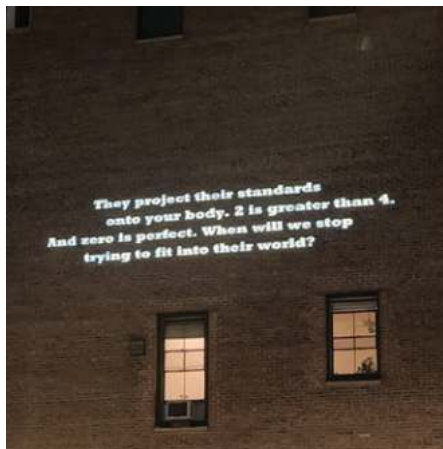
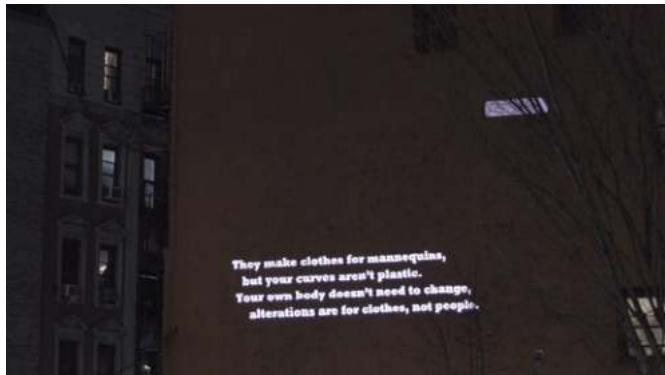
1 (series)

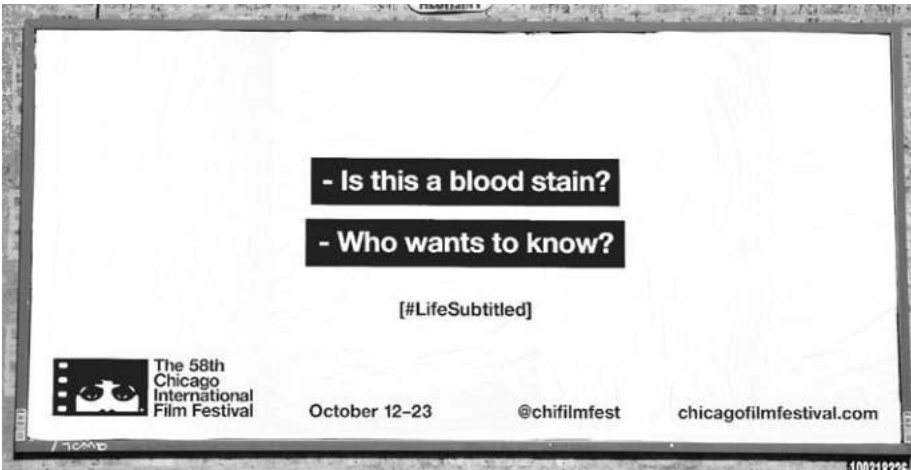
Hunter Carr, senior art director
 Alex MacLeod, senior writer
 Eric Holman, creative director
 Stephanie Burris/Jimmy Sollisch, executive creative directors
 Jamie Venorsky, chief creative officer
 Mikey Nichols, animator
 Dave Evans/Kara Gildone/Jaime Stanzak, project directors
 Jerrod McMillin, executive director of production
 Stephanie Recktenwald, senior producer
 Ludlow Grey, production company
 Marcus Thomas (Cleveland, OH), ad agency
 Ditto, client

"Ditto is a revolutionary startup focused on giving people agency over the size and design of the clothing they wear. To announce the launch of its digital pattern projection ecosystem, Ditto hijacked New York Fashion Week by taking over key street corners with guerrilla projections—digital billboards that fit anywhere and demonstrated Ditto's empowering, inclusive and forward-looking technology with messaging in direct opposition to the limited standards of beauty and elitism typical of fashion week."

1







The 58th Chicago International Film Festival

[applause]
[crowd cheering]
[indistinct chatter]

October
- sshhh!
12-23
2022 [Life Subtitled]



The 58th
Chicago
International
Film Festival

chicagofilmfestival.com @chicagofilmfestival #chicfilmfest

POSTERS

1 (series)

Hannah Lacava, writer
Summers Ford, associate creative director
Marina Arnone/Mark Bruker/Kate Desmarais, Ogilvy/Duarte Elvas, Sarofsky/
Kyle Obriot, Ogilvy, creative directors
Hital Pandya, group creative director
Dave Loew, Ogilvy/Erin Sarofsky, Sarofsky, executive creative directors
Joe Sciarrotta, chief creative officer
Connor Fleming, design director
Gabe Usadel, executive design director
Chris Mines, editor
Joe Griffin, sound engineer
Royce Kurtz, project director
Dylan Ptak, producer
Rachel Steele, executive producer
Gayle McCormick, executive agency producer
Sarofsky, post-production company
Ogilvy (Chicago, IL), ad agency
Mark Mitten/Mimi Plauché/Vivian Teng/Andrew Van Beek, Chicago
International Film Festival, clients

"To celebrate the 58th Chicago International Film Festival and bring the romance, intrigue and drama of foreign film into everyday life, we gave the city and its inhabitants their very own subtitles. Through a series of location-based ooh posters, we made the film festival accessible to everyone, bringing people together to connect and communicate even in the most unlikely places. The trailer narrated by Rainn Wilson gives a voice to subtitles for the first time ever."

The 58th Chicago International Film Festival

[keyboard tapping]
[message sending]
[phone ringing]

October
12-23 [silent glaring]
2022
[hushed whisper]
- Can't talk right now



The 58th
Chicago
International
Film Festival

chicagofilmfestival.com @chicagofilmfestival #chicfilmfest

[Life Subtitled]

DIGITAL ADVERTISING

- 1 Marcha Bellusci/Nicolas Feldman, creative directors
Matias Lafalla/Juan Pablo Lufrano/Ramiro Rodriguez Gamallo, executive creative directors
Gastón Bigio/Joaquin Cubria/Anselmo Ramos, chief creative officers
Carolina Vázquez García, designer
Cristian Rossi, motion graphic designer
Rosario Muñoz Lopez, design director
Macarena Calvis, project director
Francisca Balbiani/Ignacio Rocca, strategists
Gori Nastasi, strategic planner
Javier Quintero, chief strategy officer
Mora Kexel, producer
Florencia Albizzati, chief production officer
Paula Akel, project manager
Paísanos, production company
Lanzallamas, digital agency
GUT (Buenos Aires, Argentina), ad agency
Santiago Minorini Lima/Maru Prieto/Cintia Skako/Matías Tulián, PedidosYa, clients

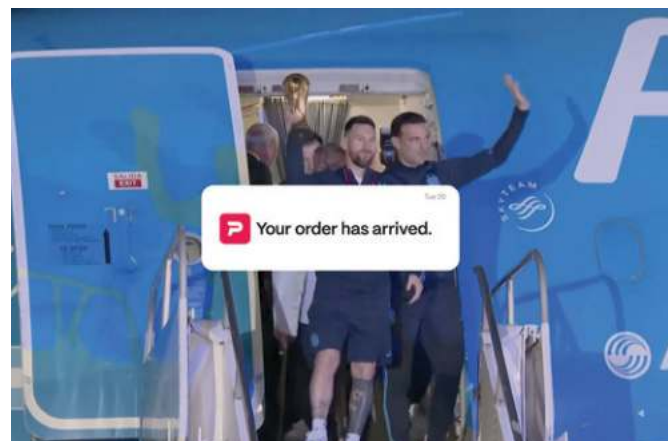
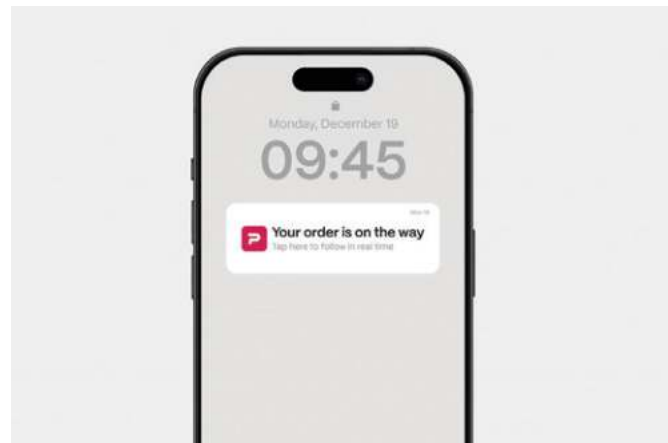
“During the World Cup celebrations, food ordering service PedidosYa sent a ‘fake’ delivery notification to half the country, causing panic among users. However, the notification led to a pleasant surprise: it tracked the flight bringing the champions and the World Cup Trophy to Argentina in real time. Users followed the journey from Qatar to Argentina through the app, turning their initial anguish into joy.”

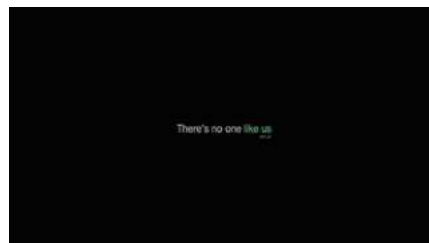
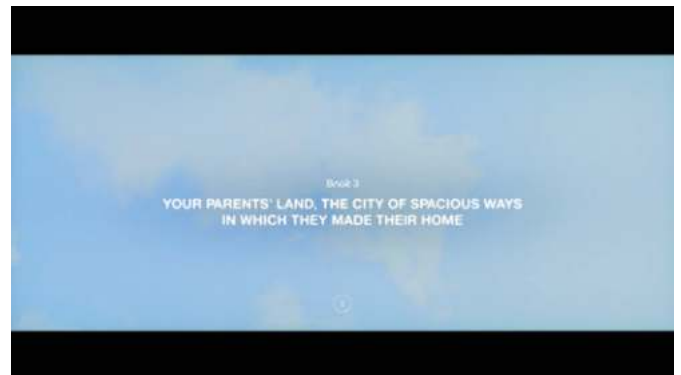
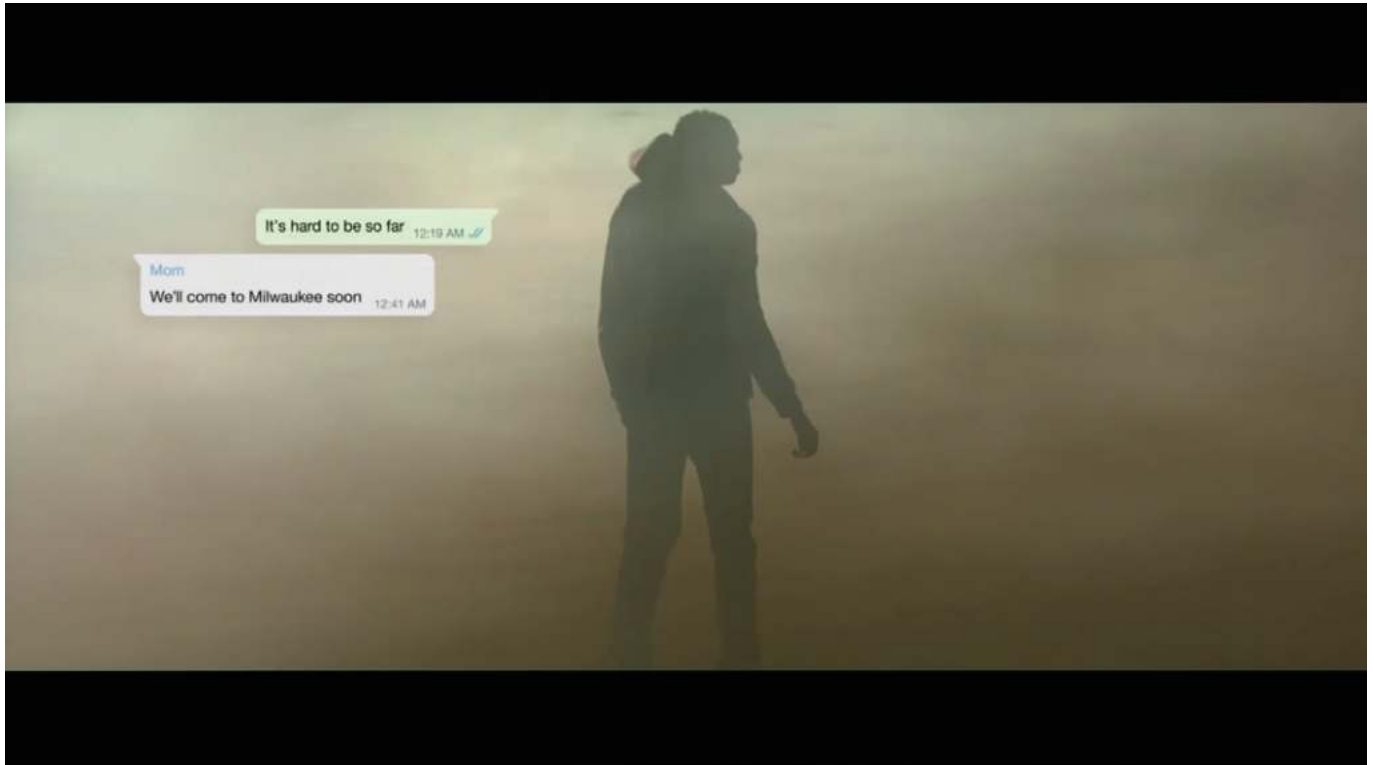
- 2 Jon Krippahne, art director
Soham Chatterjee/Patrick French, writers
Karsten Jurkschat/Alex Little/Belén Márquez/Veit Moeller, creative directors
Chaucer Barnes, co-chief creative officer
Jason Campbell/Rodrigo Moran/Steve Stoute, chief creative officers
John Dasta/Jason Nuttall, designers
Kendyll Flanagan/Varty Hindoyan/Paul Rodarte/Librado Sanchez/Nick Sempertegui, consultants
Nicholas Principe, animator
Nono Ayuso/Rodrigo Inada, directors
Company 3, colorist
J. Matthew Jacob, editor
Walker, sound design
Heard City, audio mixer
Lisa Tauscher, production manager
Geoff McHenry/Rex Nwerem, strategists
Alex Glaum/Raven Heinz-Garcia/Joel Rodriguez, strategic planners
Sandi Preston, chief strategy officer
Vida Habibi, Meta/Victoria Pita-Romero/Ava Rant, Translation, producers
Helen Lawrence, digital producer
Vivian Odior/Eshan Ponnadurai/Ghada Soufan, executive producers
Mathematic, visual effects producer
Matthew DeSimone/Katelyne Maroney/Susanna Swartley/Anthony Williams II, project managers
Alison Hill, Translation/Ani Mikirdichian, Partizan, heads of production
Partizan, production company
Rock Paper Scissors, editorial company
Translation, ad agency
Meta (Menlo Park, CA), WhatsApp, client

“Naija Odyssey” 12:05

“People from cross-cultural backgrounds represent the core of messenger app WhatsApp’s user base. To connect with this audience, WhatsApp partnered with NBA superstar Giannis Antetokounmpo, who had a natural connection to the app. But most importantly, his story resonated with cross-cultural audiences who felt they needed to choose between their identities. In the film ‘Naija Odyssey,’ Giannis explores both his Greek and Nigerian roots, ultimately concluding he doesn’t want to choose between cultures and is proud to be both.”

1

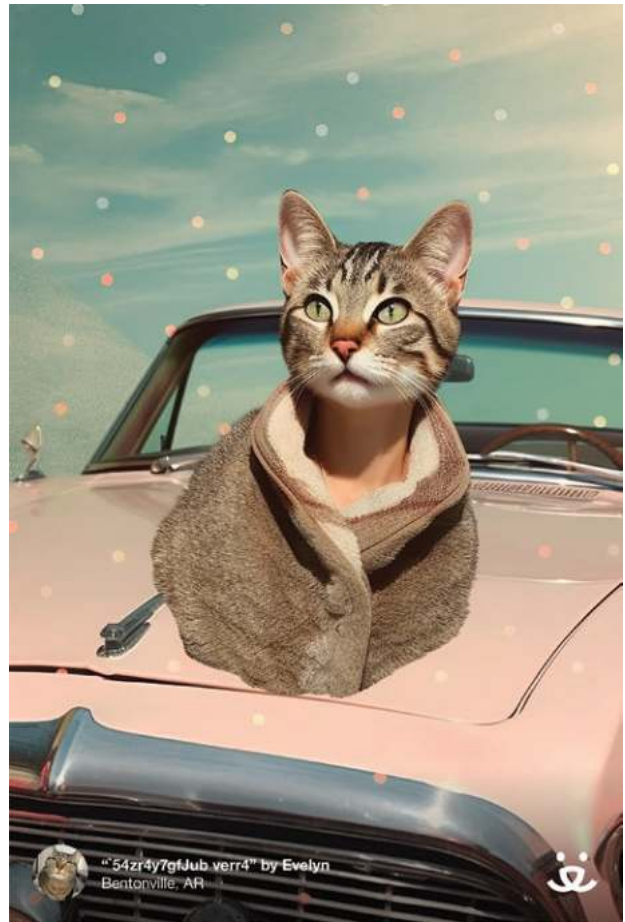




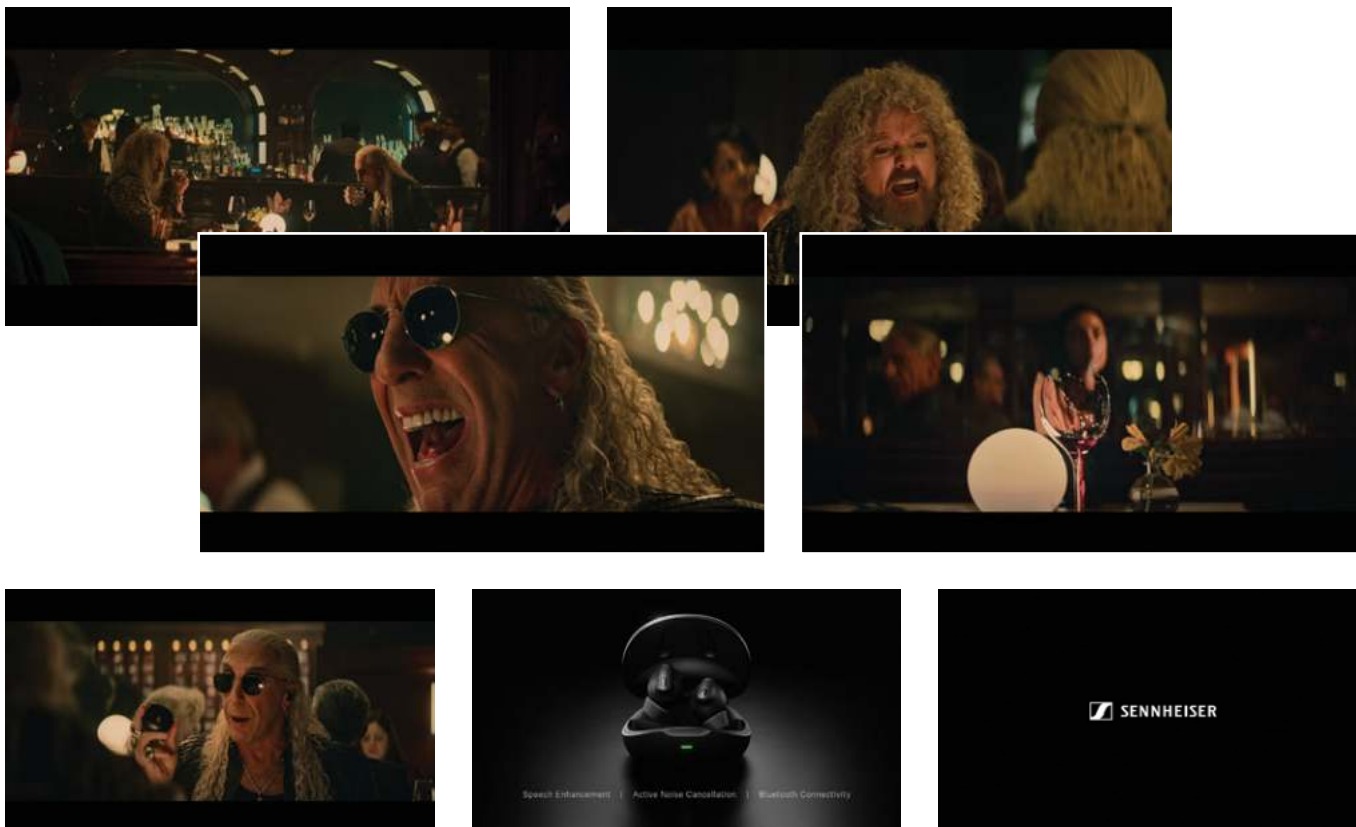
DIGITAL ADVERTISING

- 1 Brian Farkas/Tylynne McCauley, creative directors
Arina Bleiman, director
Olivia Auld, producer
Golden Llama Productions, production company
B & T Creative (Los Angeles, CA), ad agency
Claudia Perrone, Best Friends Animal Society, client

"Cats love walking on computer keyboards. Cats are also the most at-risk animals in shelters. So, we helped rescue cats turn their keystrokes into unique AI self-portraits to help them get adopted. The art goes home when they do."



1



DIGITAL ADVERTISING

1 Joie Ha, art director
 Charlie Malone, writer
 Jeff Marois/Keegan Sanford, associate creative directors
 Sandy Greenberg/Terri Meyer, executive creative directors
 Nalle Sjöblad, director
 Max Smeds, director of photography
 Sarrah Wilkman, colorist
 John Grover, editor
 Evan Bahnsen, assistant editor
 Tom Jucarone, audio mixer
 Tracy Chapman, strategy
 Henkka Hämäläinen/Max Simpson, producers
 Eytan Gutman, senior producer
 Ana de Diego, Spark & Riot/Lauren Hertzberg, Cut+Run/Chris Lenz, executive producers
 Mikko Savinainen, Grade One/Dana Villarreal, Sound Lounge, post-production producers
 Spark & Riot, production company
 Cut+Run, editorial company
 Grade One/Sound Lounge, post-production companies
 Terri & Sandy (New York, NY), ad agency
 Anne-Claire Costes/Martin Grieder/Jessika Petrusch/Alexandra Produnova, Sennhesier, clients

"Singing for Supper" 1:41

"Hearing aids: the epitome of old and uncool. Until now. To launch audio brand Sennheiser's new hearable—Conversation Clear Plus—we tapped rock icon Dee Snyder of Twisted Sister fame to position the product not as a 'hearing aid,' but as a modern piece of technology."

2 (series)
 Zachary Bautista, art director
 Geoff Baillie/Xavier Blais/Aman Soin, writers
 Geoff Baillie, associate creative director
 Zachary Bautista/Xavier Blais, creative directors
 Mike Dubrick/Aaron Starkman, chief creative officers
 Marie-Hélène Lessard, consultant
 Emma Laberge, photographer
 Jean-Nicolas Duval/Dustin Gamble/Cadu Rocha, artists
 Alex Fleming, interactive designer
 Étienne Bergeron/Tyler Erdelac/Ignacio Flórez/Anna Vershinina, editors
 Brad Kumar, production manager
 Julian Morgan, strategist
 Sean McDonald, chief strategy officer
 Alex Butt/Katia Dupuy/AJ Merrick/Keegan Shay/Steph Walker-Wells, producers
 Sheldon Sam, digital producer
 Shannon Ing/Megan O'Connor/Emma Rozenblum, post-production supervisors
 Circonflex, music company
 Rethink (Toronto, Canada), ad agency
 Kraft Heinz, client

"With new AI text-to-image programs taking over the internet, Heinz had to know: What does AI think ketchup looks like? It turns out that, just like humans, AI prefers Heinz. Heinz fans got involved by sharing their own suggestions for ketchup image prompts, with the best ones being turned into social posts and print ads, helping us to create the first-ever ad campaign with visuals generated entirely by artificial intelligence."

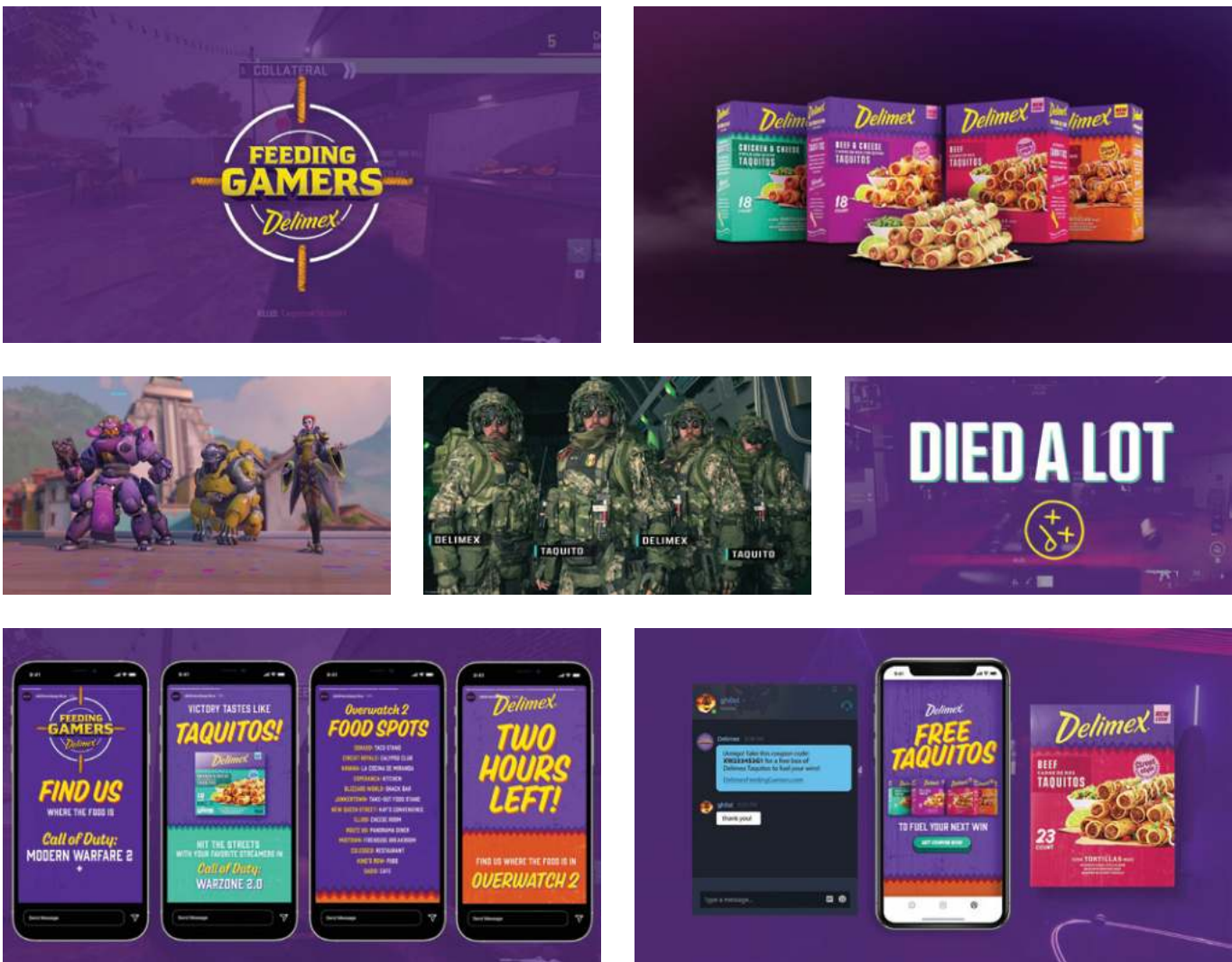
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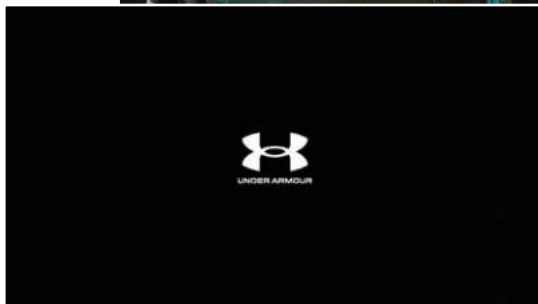
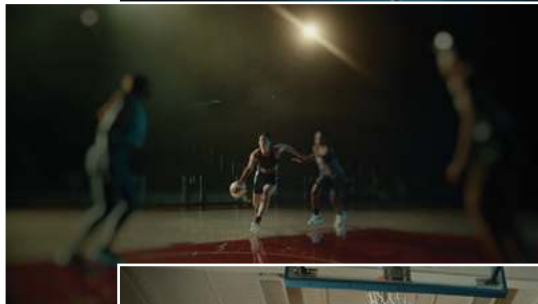
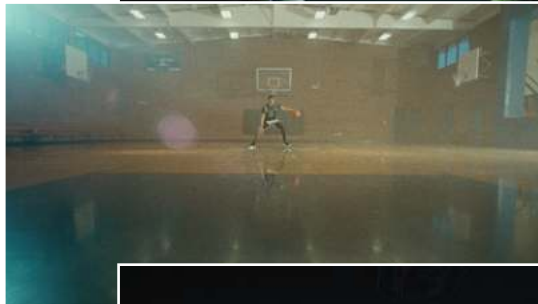


1



2





DIGITAL ADVERTISING

- 1 Dmitry Ponomarev, art director
Igor Sordokhonov, creative director
Media.Work (Los Angeles, CA), ad agency
Nike, client

"Nike" :33

"For the launch of its new revolutionary Invincible 3 sneakers, Nike asked us to imagine ways to describe the model's innovative cushioning. Connecting the playful world and the benefits of reality, we present all possible pillowy incarnations, visualizing a sense of complete softness, cloudiness and comfort on the foot."

- 2 Arman Sadrzadeh, art director
Sean Kinton, writer
Damon Crate, creative director
Simon Au, executive creative director
Conor Cicci/Daniel Corrigan/Branson Schell, motion graphic designers
Tanya Kashyap, strategist
Jan Parma, producer
Nadine Farhat, integrated producer
The Kitchen (Toronto, Canada), ad agency
Kraft Heinz, client

"Prepared food brand Delimex wanted to prove it had the perfect food for hardcore gaming sessions. So, we hung out at food spots like taco trucks at the year's biggest video game launches, feeding gamers free kills and literal taquitos as fuel in-game and in real life."

- 3 Andy Holdeman, writer
Andy Holdeman/Jamie Kiersted, associate creative directors
Gavin Lester, chief creative officer
Chris Raih, Zambezi/Carr Schilling, Cabin Editing Company, managing directors, creative
Wes Walker, director
Farhad Ghaderi/Max Goldman/Tim Sessler, directors of photography
Pat Murphy, visual effects supervisor
Matt Osborne, colorist
Emma Backman/Rex Kane-Hart, editors
Charles Deenen, sound designer
Kara Pierce/Matt Sherman, integrated production directors
Reed Willig, strategy
Matt Babazadeh, strategist
Gladys Bernadac, Pariah Creative/Mary Church, Tool of North America, producers
Mark Melchior, Pariah Creative/Andrew Veith, Tool of North America, senior producers
Adam Becht, Cabin Editing Company/Dustin Callif/Nancy Hacohen, Tool of North America/Jeri Low, Zambezi/Rob Sexton, Tool of North America, executive producers
Jean Freeman, principal
Nicholas Merrill, post-production supervisor
Liz Lydecker, head of production
Tool of North America (Santa Monica, CA), production company
Cabin Editing Company, editorial company
Pariah Creative, post-production company
Zambezi, ad agency
Megan Baker/Alex Bardoff/Emily Bois/Brian Boring/Erinn Kahle/Paul Nugent/Angela Sikes/Tom Walter/Charece Williams, Under Armour, clients

"Under Armour" 2:04

"After 20 years, sportswear brand Under Armour wanted to bring back its iconic campaign tagline 'Protect This House.' But in 2023, it was time for Under Armour to redefine the tagline and make its sportswear a badge of honor for a new, younger audience. Young athletes want to go all in and all out for something bigger than themselves: their team. So, 'this house' became a metaphor for everything a young athlete and their teammates protect—themselves, each other, their families and friends, and where they come from—leaning into the insight that when we battle for each other, our fight is tougher to break. And how do they protect it? With their armor."

DIGITAL ADVERTISING

1 (series)

Tyler McKissick, senior art director
Coleman Mallery, senior writer
Kohl Forsberg, creative director
Lisa Greenberg/Steve Persico, co-chief creative officers
Tatjana Dudas/Eric Espinosa Iracheta, designers
Man Wai Wong, design director
Leo Burnett Toronto (Toronto, Canada), ad agency
Melanin Gamers, client

“Racist language is everywhere in online gaming, but even though more than 80 percent of gamers face harassment, game developers haven’t done anything to stop it. We helped gamers do what developers wouldn’t and created The Watch: gaming’s first community watch.”

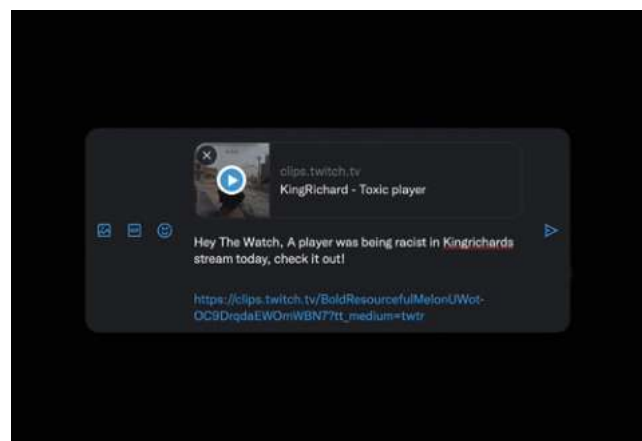
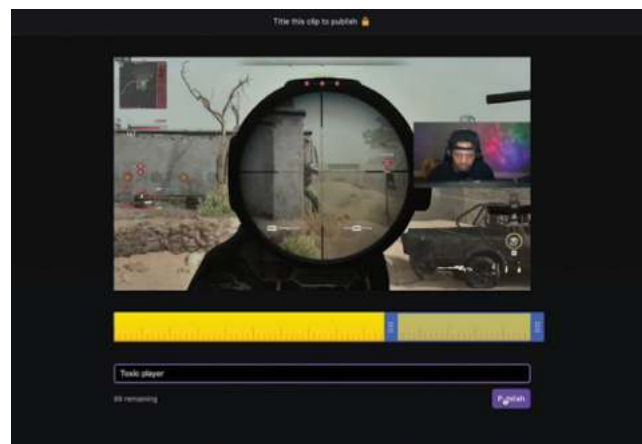
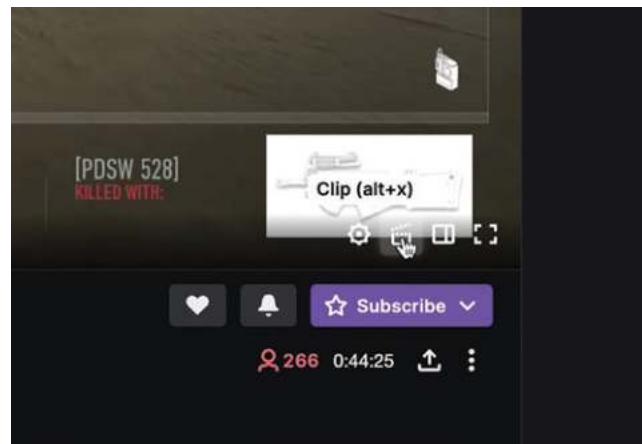
2 (series)

Lorena Reyes/Arthur Stewart, art directors
Jay Cook/Ron Henderson, writers
Ron Henderson/Arthur Stewart, creative directors
Sue Batterton, chief creative officer
Tusk, director
Justin McWilliams, director of photography
Luis Caraza, editor
Russell Smith, Charlie Uniform Tango, audio engineer
Nessie Clarke, line producer
Mary Alice Butler, Charlie Uniform Tango/Sandy Haddad/Matthew Kauth, executive producers
Sheri Cartwright, executive agency producer
Iván Ovalle, post-production supervisor
Yella, production company
We Are Walker, music company
TRC (Dallas, TX), ad agency
World’s Best Cat Litter, client

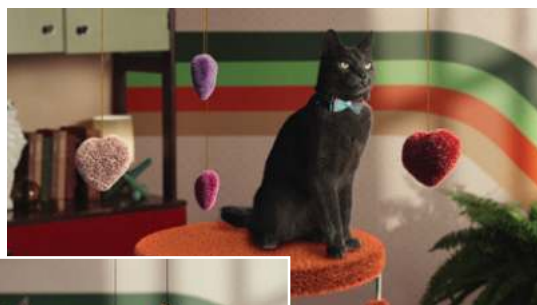
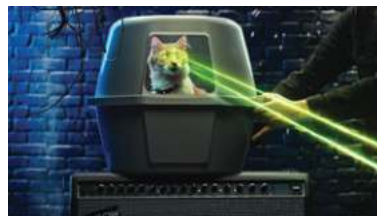
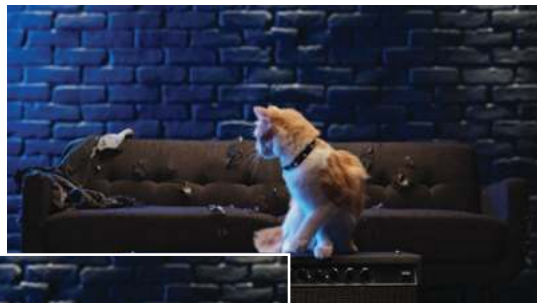
“World’s Best Cat Litter” :30, :30, :30

“Every cat owner believes their cat is the world’s best cat, despite their cat’s often questionable behavior. We placed these ‘world’s best cats’ on pedestals and had owners express their curiously emotional bonds with their cats through song.”

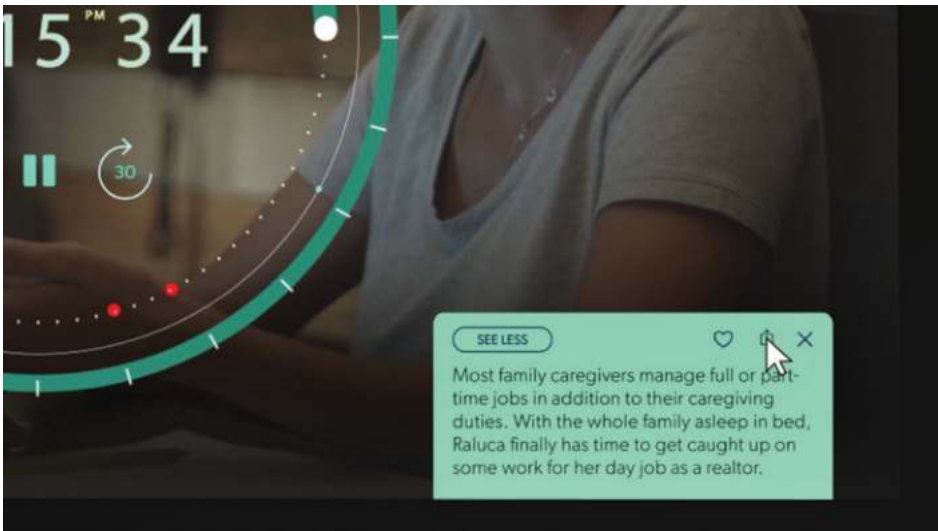
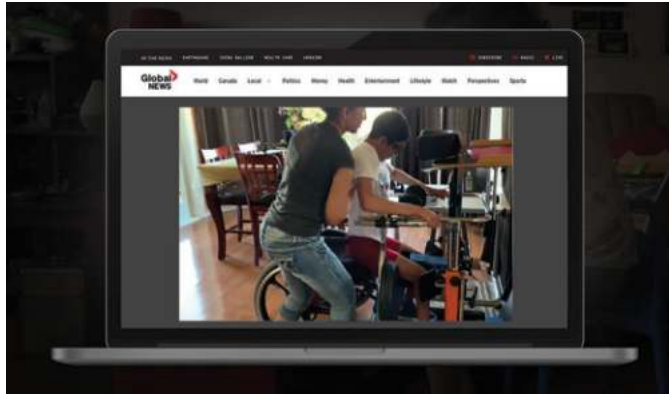
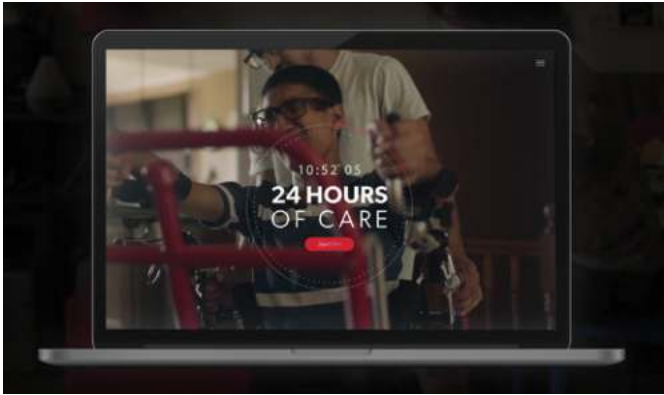
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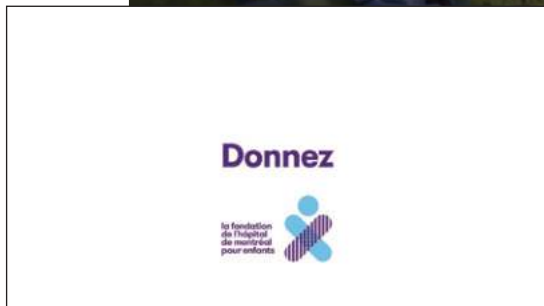


2



1





DIGITAL ADVERTISING

- 1** Aaron Peever, art director
 Kyle Shields, writer
 Gail Pak/Ben Playford/Mike Shuman, creative directors
 Jess Willis, group creative director
 Ian Mackenzie, Performance Art/Josh Stein, McCann Canada, chief creative officers
 Thiago Santarém, designer
 Arnaud Icard, product designer
 Liviu Balan/Deepak Narisety, technology directors
 Anthony Pilger/Cody Schreiber, developers
 Amanda Horsford, program manager
 Natalia Zadorozhna, quality assurance
 Craft Toronto, retoucher
 Jennifer Roberts, director
 Stuart Cameron, director of photography
 Groundglass Casting, casting
 Mariam Famy/Robin Haman, editors
 Liam Brown/Kira Segal-Pillemer, strategists
 AJ Jones, chief strategy officer
 Abdul Dau/Razi Shafiq/Serena Teong, researchers
 Laurie Filgiano, agency producer
 Michelle McAdams, interactive producer
 Shenny Jaffer, broadcast producer
 Joan Bell/Liane Thomas, post-production producers
 Jacqueline Bellmore, head of production
 Skin and Bones, production company
 Smile + Wave, editorial company
 TA2, music company
 Tam-Tam\TBWA, post-production company
 Performance Art, digital agency
 McCann Canada (Toronto, Canada), ad agency
 Petro-Canada CareMakers Foundation, client

"More than 8 million Canadians are unpaid family caregivers working around the clock. To raise awareness for their sacrifice, we created *24 Hours of Care*, the first 24-hour interactive film that gives an unfiltered look into the lives of ten real caregivers."

- 2** Éric Bouchard/Annik Tremblay-Meunier, art directors
 Philippe Brassard/Souléman Diallo/Etienne LeBourdais/Marc Lessard/
 Jean-François Perreault, writers
 Mélanie Delisle/Patrick Michaud, creative directors
 Anne-Claude Chénier, chief creative officer
 Benjamin Nicolas, director
 Cult Nation, sound production
 Laurence Bonneville, strategy
 Michel-Alex Lessard, chief strategy officer
 Vicki Gagnon, production company producer
 4ZERO1/Septième, production companies
 Post430, post-production company
 Cossette (Montréal, Canada), ad agency
 The Montreal Children's Hospital Foundation, client

"The Montreal Children's Hospital Foundation" 2:53
 "When they're sick, we regret the absence of our children being little brats at home. In this short film, the Montreal Children's Hospital Foundation celebrates the brattiness of Max and Lou through their friendship, which translates into funny pranks and joyful exchanges on the walkie-talkie while one of them gets medical treatment. It's a hymn to life that reminds us of the importance of giving to the hospital—because a bratty kid is a healthy kid."

DIGITAL ADVERTISING

- 1** Jimmy Burton/Will Lindberg, creative directors
 Robbin Ingvarsson/Stephania Silveira, Meta/Jeremy Wirth, Anomaly, group creative directors
 Jorge Calleja Acuna, Meta/Josh Fell, Anomaly, chief creative officers
 Huy Tran, designer
 Mildred Grijalva/Zach Hendrickson/Josh Jeffries/Luke Lamson/Pascal Meline/Holly Nicolson/Pip Shepherd/Jake Thelen, program managers
 Bea Frigerio/Rosalie Gandley/Dave Kaufman/Jason Miller/Chelsey Susin Kantor/Martin Vogts, strategists
 Rebecca Lear, producer
 Elisa Moore, senior producer
 Lizzy Corriere, agency producer
 Helena Miller, Anomaly/Mo Twine, Meta, executive producers
 Erika Madison, head of production
 Anomaly, ad agency
 Meta (Menlo Park, CA), client

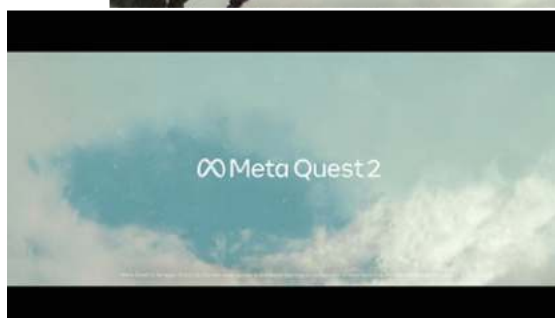
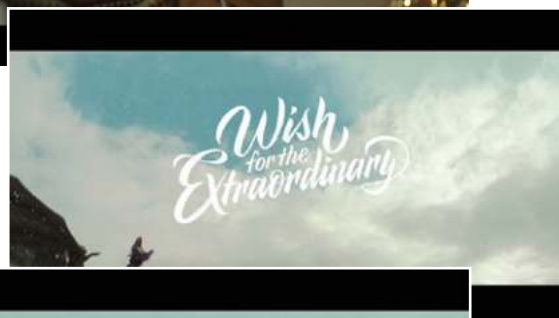
“Meta Quest” :90

“With the VR headset Meta Quest 2, people everywhere made extraordinary wishes over the holidays. Whether consumers have dreamed of leading their favorite NFL team to victory, suiting up like their favorite superhero or spending the afternoon at the International Space Station, we showed them that the Quest 2 has extraordinary experiences ready for everyone’s wishes.”

- 2** Kelsey Johnson, art director
 Ben Grace, senior art director
 Andrew Bohren/Hannah Cruise/Emily Friedman, writers
 Colin Belmont/Brian Bockelman/Ben Conaghan/Hilary Golubski/Samantha Schuster, associate creative directors
 Conor Clarke/Matt Keck, creative directors
 McKay Hathaway, executive creative director
 Debbi Vandeven, chief creative officer
 John Godsey/Jennifer McDonald, North America chief creative officers
 Jeremy Cline/Kelly Gartenmayer, managing directors, creative
 Lawrence Brown, program manager
 Morgan Jefferson/Jeff Stiles, editors
 Steve Stone, integrated production director
 Emmy Hanlon, project director
 Liam Henry, associate producer
 Carolina Mach, senior integrated producer
 Craig Sklaver, executive producer
 Laura Picicci/Adam Scherzer, project managers
 Psyop, production company/animation company
 VMLV&R, editorial company/post-production company
 Spark Foundry, media agency
 Ketchum, agency
 VMLV&R Kansas City (Kansas City, MO), ad agency
 Jimmy Bennett/Carl Loreda/Kristin Tormey/Frank Vamos, Wendy’s, clients

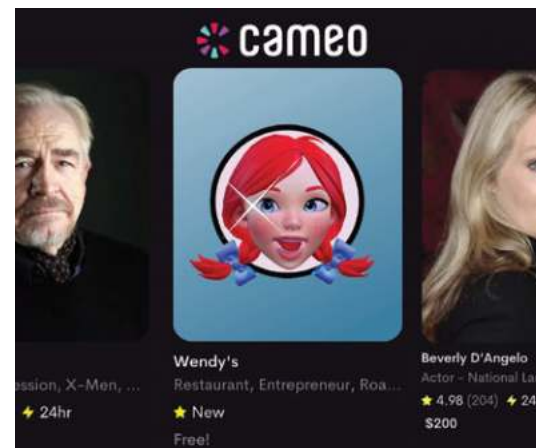
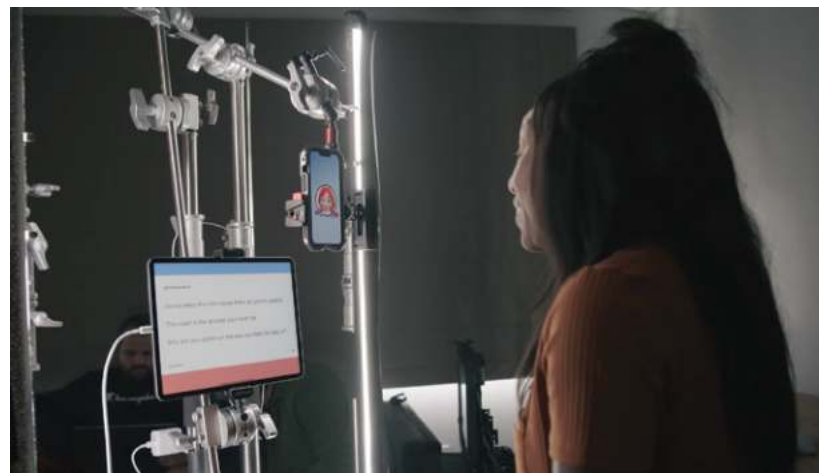
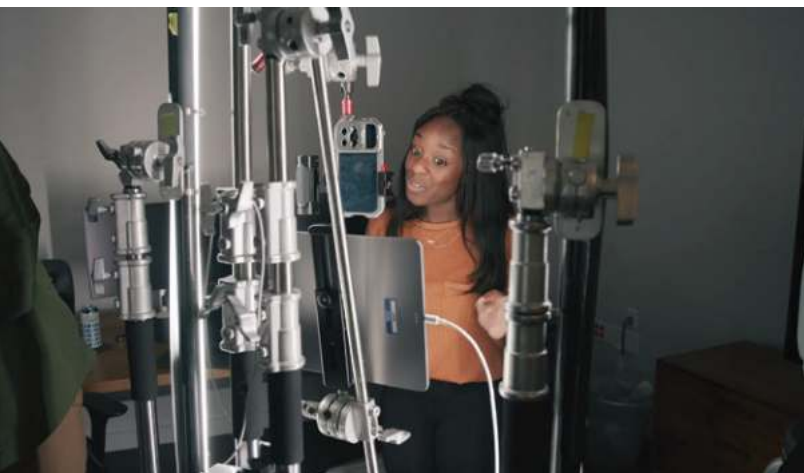
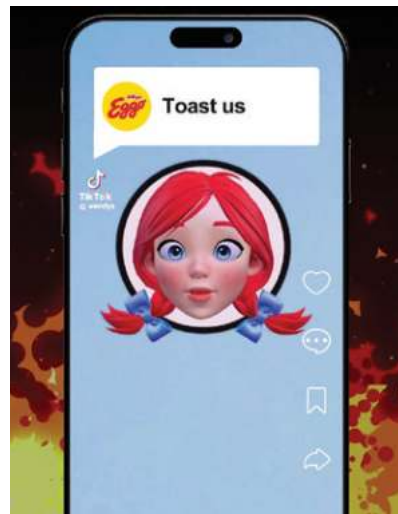
“Wendy’s has become known for its entertaining social presence. So, for the fifth year of #NationalRoastDay—which was created on and for Twitter—we did the unthinkable and took the show to TikTok. We created a custom real-time animated character of our logo and set TikTok ablaze with the sass that has made Wendy’s famous, becoming part of other brands’ marketing calendars and creating our biggest #NationalRoastDay yet.”

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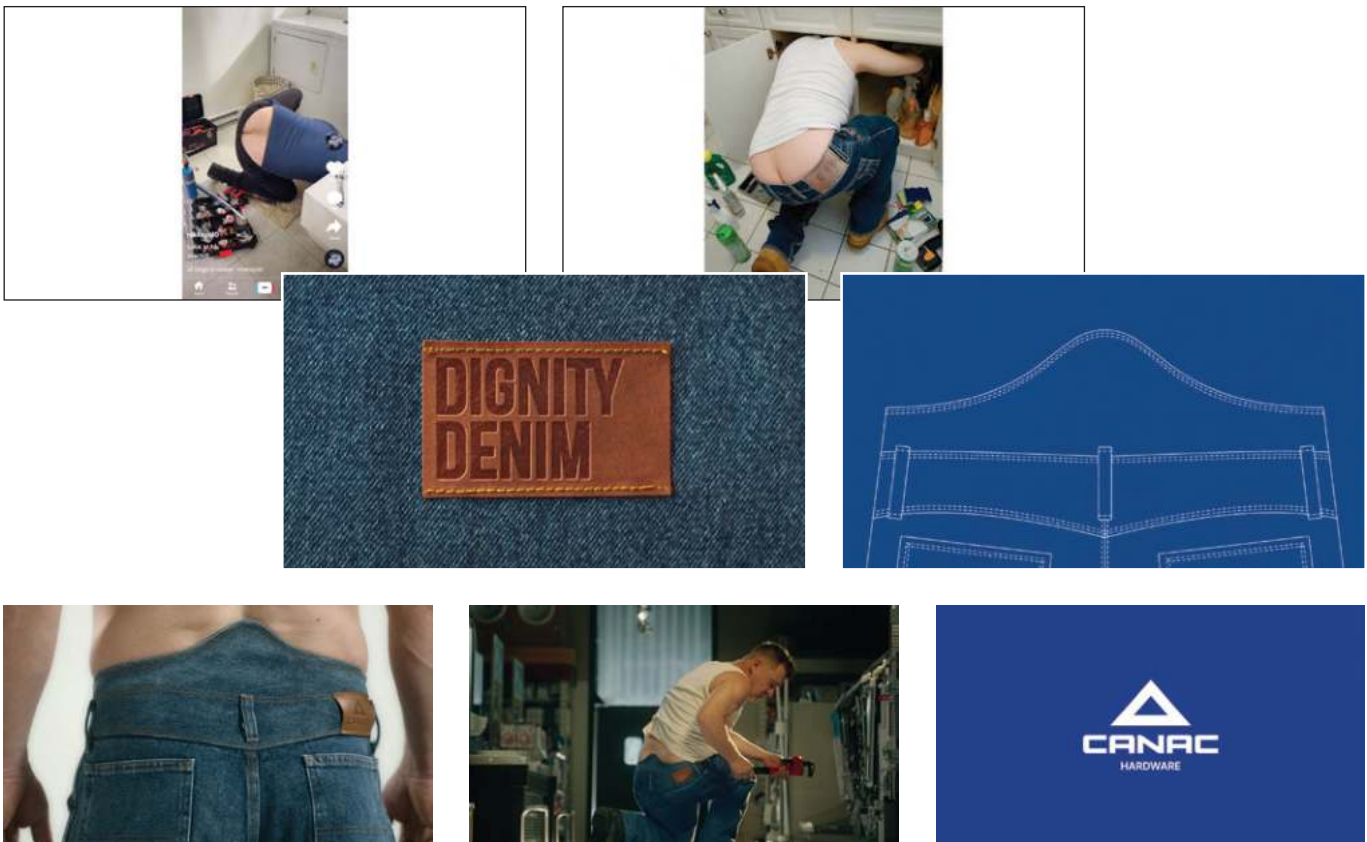
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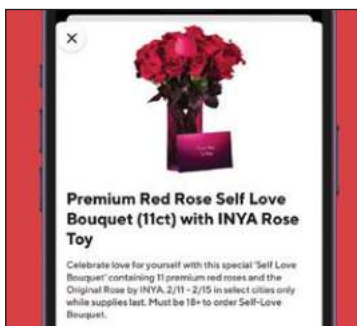
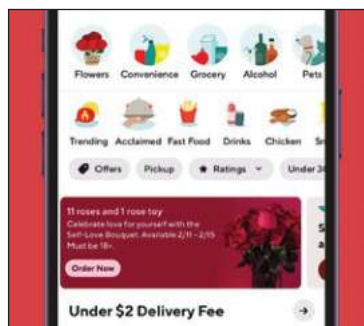


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2





DIGITAL ADVERTISING

- 1 Zachary Bautista/Stefan D'Aversa, art directors
Geoff Baillie/Phil Coulter/Shawn Weidman, writers
Geoff Baillie, associate creative director
Zachary Bautista, creative director
Mike Dubrick/Aaron Starkman, chief creative officers
Shanghoon, photographer/director
Justin Chan/Dustin Gamble/Brad Kumar/
Kostas Loukopoulous, artists
Rob Del Ciano, motion graphics
Adam Kemp, colorist
Austin Blackmore/Ralph Floro, editors
Ed Zych, audio engineer
Emma Bayfield/Julian Morgan, strategists
Sean McDonald, chief strategy officer
Kyle Hicks/Tricia Lapidario/Kate A. Spencer, producers
Dan Arki, line producer
Tony DiMarco, executive producer
Shannon Ing/Megan O'Connor, post-production supervisors
Free Society, production company
Vapor Music, music company
Frame Distillery, visual effects company
R+D Productions, post-production company
Rethink (Toronto, Canada), ad agency
Kraft Heinz, client

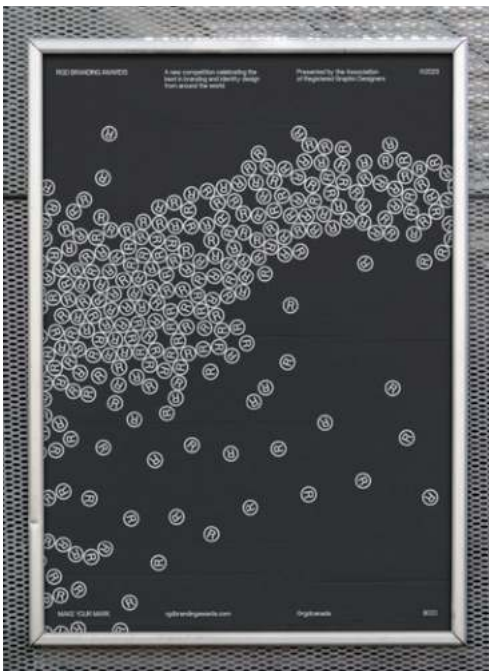
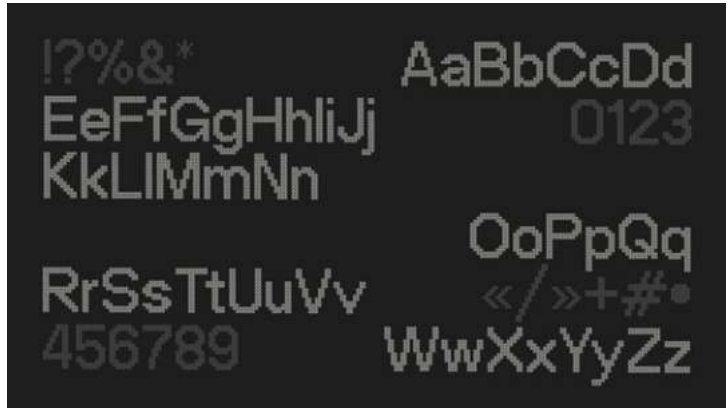
"For more than 150 years, Heinz has championed slowness and the notion that good things come to those who wait. So, to remind a speed-obsessed world of the power of slow, we aired the world's first-ever 0.57-second broadcast ad, which could only be understood in slow motion. And when people successfully slowed it down, it revealed a full 30-second Heinz ad with a hidden DoorDash voucher code."

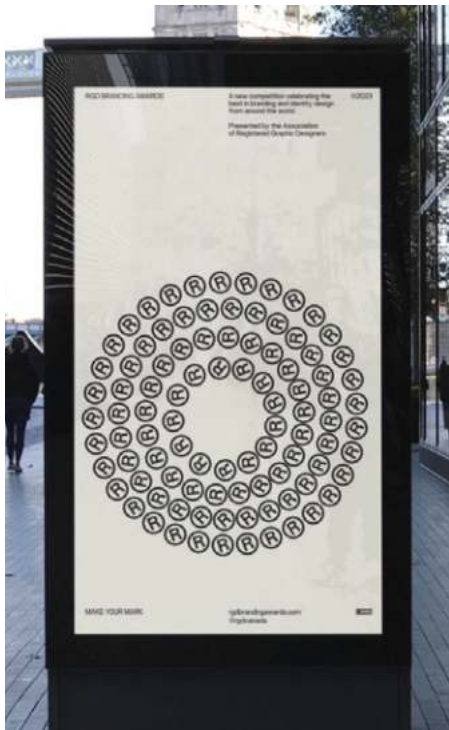
- 2 Vincent Bernard, LG2/Sébastien Bolduc/
Jean-Nicolas Demers, Nova Film/Vincent Deslauriers/Rémi Lebel, LG2, art directors
Félix-Antoine Belleville/Camille Boucher/
Béatrice Lachance, writers
Valérie Bédard/Luc Du Sault, creative directors
Luc Du Sault, chief creative officer
Daniel Martinez-Mendoza, motion graphic designer
Nicolas Brassard, director/director of photography
Nicolas Brassard/William Pouliot, editors
Jérôme Boiteau, Studio Expression, sound engineer
Audrey Fontaine, Nova Film/San Rococo Couture, stylists
Gabrielle Jacques/Christine Larouche, strategy
Catherine Gagnon/Isabelle Miville/Camille Sauvé, planners
Alexis Dubosc, producer
Simon L. Dubé, agency producer
Julie Pichette, project manager
Studio Élément, post-production company
Médialliance, media agency
LG2 (Québec, Canada), ad agency
Patrick Delisle/Mélissa Gamache, Canac, clients
"Canac" :49

"When it comes to plumbers, the butt crack is a universal reference. Jokes about it are demeaning to their job. Therefore, Canac developed Dignity Denim, a new kind of jeans that protects wearers' dignity by covering up their backsides when they bend over. With this first-ever butt-breaking garment, the Québec hardware store is keeping its promise to help for real."

- 3 (series)
Aurélien Diaz, senior art director
Lauren Torres, writer
Ariel Abramovici/Bruno Acanfora, executive creative directors
Ricardo Casal/Juan Javier Peña Plaza, co-chief creative officers
Anselmo Ramos, chief creative officer
Andrea Diquez/Carmen Rodriguez, project directors
Matías Candia/Rosa Cubas/Isabella Perez/
Tierney Riccitelli, strategists
Fernando Ribeiro, chief strategy officer
Griffin Morrow, senior producer
Jack Cutler, executive producer
Teddy Notari/Junia Parodi/Carolina Perez/
Alexandra Velasco, project managers
Craig Cutler Studios/Unicorns & Unicorns, production companies
MadBoxMade, post-production company
GUT (Coral Gables, FL), ad agency
Kofi Amoo-Gottfried/Eric Arline/David Tai Bornoff/Katie Coffee/Rachel Dady/Jinny Davoudi/Darcy Dell'Era/Mariota Essery/
Daisy Farber/Katherine Flynn/Hannah Gulla/
Gina Igwe/Scott Lee/Jeremy Lewis/Cristen Milliner/Adriel Nunes Teles/David Schiavone/
Rafael Segri/Peter Sergel/Alissa Sheely/Nicole Sia/Julio Sotomayor, DoorDash, clients

"To challenge Valentine's Day norms, DoorDash focused on destigmatizing female self-pleasure. Introducing 'The Self Love Bouquet,' exclusively on DoorDash—a blend of red roses and the popular female sex toy Rose. This conversation aimed to empower women without shame and reached a new demographic of single people who don't usually buy flowers. By putting self-love into practice, we challenged taboos and celebrated a different kind of love."





INTEGRATED CAMPAIGNS

1 (series)

Alex Bakker, art director

Jordan Lawson, writer

Alex Bakker/Sean O'Connor/Hans Thiessen, creative directors

Leia Rogers/Morgan Tierney, executive creative directors

Mike Dubrick/Aaron Starkman, chief creative officers

Alex Bakker/Aleks Jones/Steve Miller/Hans Thiessen, designers

Hans Thiessen, typographer

Ken Malley, developer

Ignacio Flórez/Leigh O'Neill, motion graphics

Sean McDonald, chief strategy officer

Meg Norton/Scott Russell, producers

Rethink (Toronto, Canada), ad agency

Association of Registered Graphic Designers, client

"The Association of Registered Graphic Designers (RGD) is Canada's largest professional association for graphic designers. In 2023, it introduced the RGD Branding Awards—a new award program to celebrate the best in branding and design from around the globe. We were tasked with creating a brand identity that would attract design studios from around the world to submit entries. So, to celebrate the most notable branding and design from around the world, we drew inspiration from the registered trademark (®) and used it to create the entire identity for RGD Branding Awards. The awards became the RGD's most successful program launch to date, surpassing its projected revenue from entry fees by more than 200 percent."



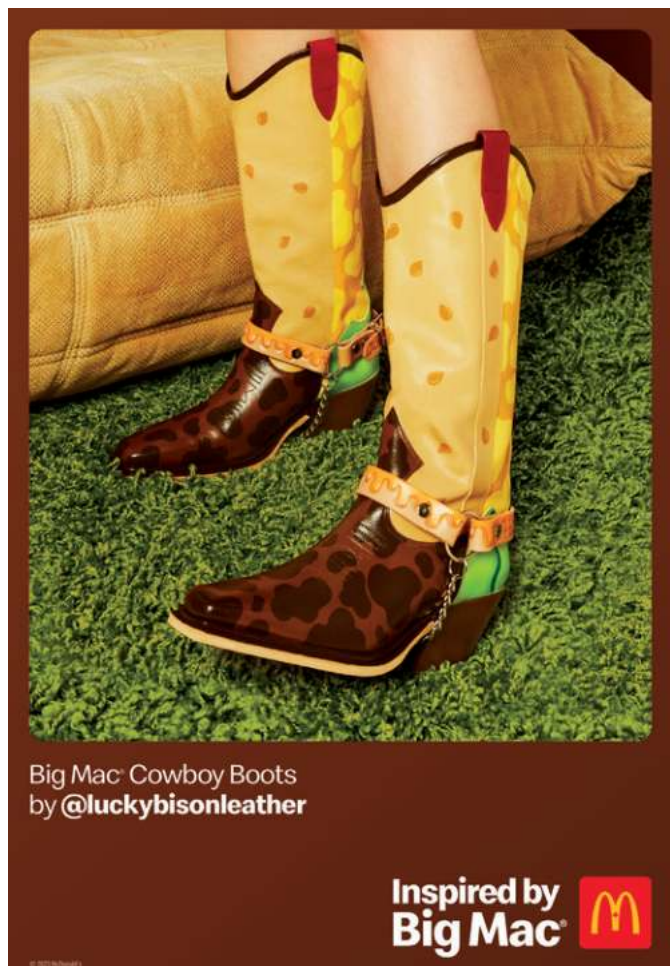
INTEGRATED CAMPAIGNS

1 (series)

Lorne Heller, Cossette/Jared Kuemper, Berkeley Inc., creative directors
 Jason Hill, executive creative director
 Justin Luu/Sabaa Quao, chief creative officers
 Sam Perrin, motion graphic designer
 April Tran, design director
 Christine Boachie/Rachel Edelmeier/Adam Eliesen/Jaime McCuaig/
 Bryden McDonald/Terrel Odia/Jessica Papp/Zeina Samaha/Carly
 Schwind/Zoe Starkman/Ronnie Tremblay/Manuela Villegas,
 contributing artists
 Saty Namvar/Pratha Samyrajah, directors
 Ali Khurshid, director of photography
 Adam Kemp, colorist
 Mike Colangelo, editor
 Kyla Ames/Geoff Gingerich/Mikayla Smith, strategists
 Susan Goodfellow/Oyin Olalekan/Alicia Roberts, producers
 Cheyenne Bloomfield, Darling vfx & Colour/Natalie Frenkel, Arthouse/
 Tyna Maerzke, Berkeley Inc., executive producers
 Arthouse, production company
 Berkeley Inc., music company
 Darling vfx & Colour, visual effects company
 omd/Weber Shandwick, media agencies
 Cossette (Toronto, Canada), ad agency
 McDonald's Canada, client

"If you're an icon, you shouldn't have to say it. So, rather than telling Gen Z how iconic the Big Mac is, we showed them the different ways it inspires avenues of culture they care about—without ever showing the burger. McDonald's partnered with various Gen Z makers specializing in a different form of visual expression. Across media like tv, social media, ooh and digital banners, the campaign showcased items like Big Mac-inspired cowboy boots, floral designs and a bejeweled set of Big Mac grills. On TikTok, the campaign exceeded average viewing times by 35.1 percent and video completion rates by 277.6 percent, establishing the Big Mac as a creative catalyst for the creator community."

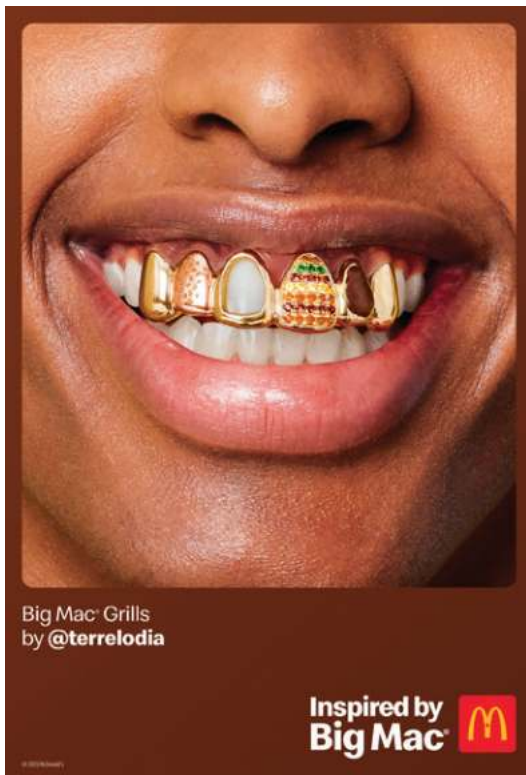
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Big Mac® Makeup
by @ronnietremblay

Inspired by
Big Mac® 



Big Mac® Grills
by @terrelodia

Inspired by
Big Mac® 



Big Mac® Nails
by @manisbymanu__

Inspired by
Big Mac® 



Inspired by
Big Mac®

© 2021 McDonald's



Big Mac Character Art
by @syblake



Big Mac
energy.



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NO MORE PICS

bumble

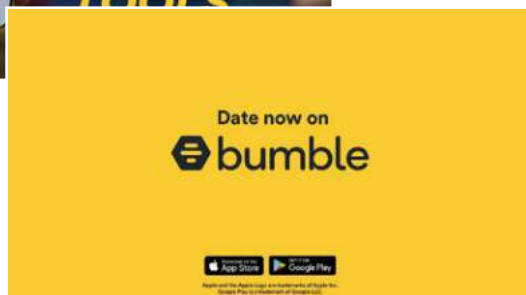
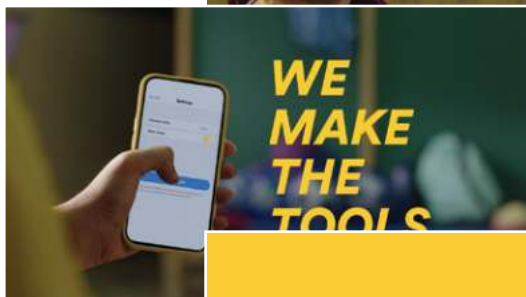
OUTFRONT

How To

Bumble Releases Open-Source Version of Private Detector A.I. Feature to Help Tech Community Combat Cyberflashing

Bumble Partners With the National Domestic





INTEGRATED CAMPAIGNS

1 (series)

Maggie Williams, writer

Shannon Murphy, creative director

Katie Riddle, executive creative director

Judy Wittenberg, production supervisor

Peter Huxmann, integrated production director

Sarah Knight/Melissa Mathei, project directors

Sin Liu, strategist

Madeline Caldis, integrated producer

Kristoffer Knutson, executive producer

Jordan Mynderse, project manager

MONO (Minneapolis, MN), ad agency

Courtney Arnold/Madeline Dennison/Abby DeRochie/Samantha

Garcia/Payton Itheme/Laura Rosmann/Jess Sfera/Sam Sokol/

Jennifer Worek, Bumble, clients

"Dating should be fun, but for women, it can feel like a competitive sport where they're always playing defense. Fifty-seven percent of women believe dating apps aren't a safe place to meet people, and 56 percent of women using dating apps have been sent unwanted sexually explicit content. So, dating app Bumble put trust and safety at the forefront of its company, from brand values to proprietary in-app tools. Our goal was to create a campaign that positioned Bumble as the number-one app. Reclaiming sports metaphors to talk about dating in an empowered way, we created three digital spots that highlight the features Bumble gives its users to create a space where dating is safe and fun. Furthermore, during the campaign, Bumble's policy team helped pass a bill in California to end cyberflashing—which we celebrated with social-forward video content and newspaper ads in the *Los Angeles Times* and *New York Times*—and made the code for the app's explicit image detector available on GitHub. Bumble also partnered with personal safety alarm brand Birdie to distribute nearly 1,500 alarms to college students. The campaign saw the app get a steady lift in 'total trust' from our target audience from 15 to 18 percent."

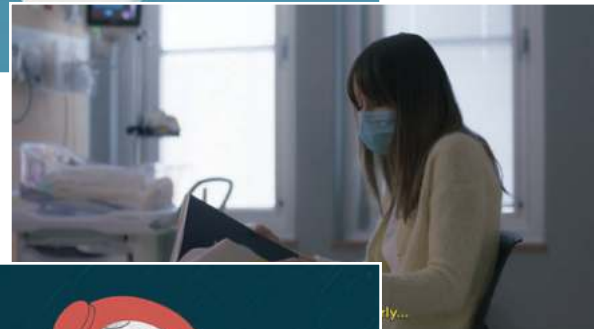
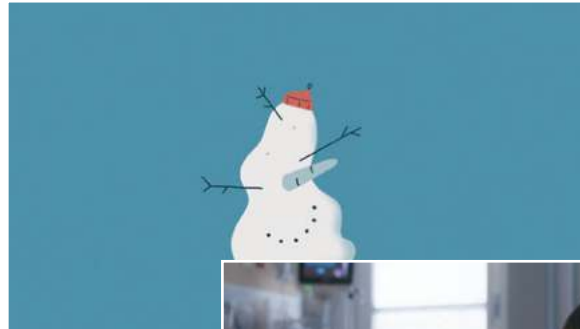
INTEGRATED CAMPAIGNS

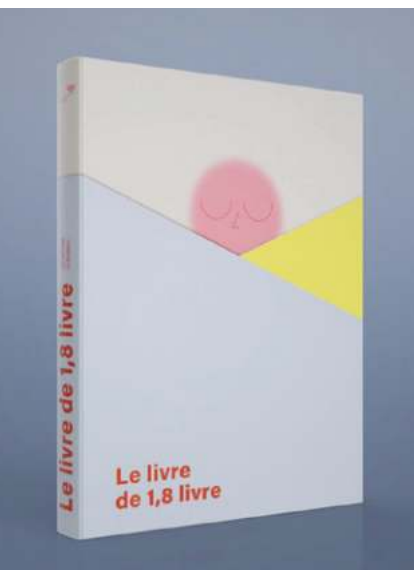
1 (series)

Marc Guilbault/Tiana Rica, art directors
Guillaume Bergeron/Jean-Christophe Diaque/Marie-Ève Leclerc-Dion, writers
Odile Archambault/Élise Cropsal/Geneviève Langlois/
Frédéric Tremblay, creative directors
Marilou Aubin/Nicolas Baldovini, executive creative directors
Luc Du Sault/Marc Fortin, chief creative officers
Sophie Valentine, designer
Elisa Ferreira/Jean-Philippe Guy/Antoine Hallé, motion graphic designers
Nicolas Monette, director
Gabriel Brault Tardif, director of photography
Olivier Binette, editor
Circonflex, music/sound design
Tanguy Meunier, sound engineer
Julie Hotte, production designer
Mélissa Brisson/Geneviève Demers/Louis Dorval/
Emmanuelle Gauthier-Laquerre, production managers
Sophie-Annick Vallée, chief strategy officer
Véronique Poulin, producer
Mélanie Bruneau/Isabelle Fonta, agency producers
Gorditos, production company
Touché!, media agency
LG2 (Montréal, Canada), design firm/ad agency
Les Éditions de la Bagnole, publisher
Sophie Chaloux/Ginette Mantha/Daphné Pilon,
Préma-Québec, clients

"In Québec, 10 percent of births are premature, yet few people know about this issue. Préma-Québec, an organization that supports parents of preemies, wanted to raise awareness of just how fragile and tiny these infants are. To do this, we created a book of four children's stories that weighed 1.8 pounds, the average weight of a preemie. To achieve the desired weight, we had to carefully consider every detail: the number of pages, type of paper, size, ink coverage and the cost of production. A campaign across online video, digital banners, ooh, tv and social media announced the book's early arrival, just like a premature baby. So far, the book has raised more than \$120,000 for Préma-Québec, now the largest one-time contribution to the organization, as well as tons of awareness generated by the ad campaign, appearances at book salons and on prime tv shows, and Québec Premier François Legault's shout-out of the book on social media."

1





INTEGRATED CAMPAIGNS

- 1 Nick Noh, art director
Charles Côté/Jordan Darnbrough, writers
Jordan Darnbrough/Karine Doucet/Nick Noh, associate creative directors
Caroline Friesen/Robbie Percy, creative directors
Xavier Blais, executive creative director
Mike Dubrick/Aaron Starkman, chief creative officers
Todd Bennett, photographer
Justin Chan/Brad Kumar/Stephanie Sherwood, artists
Christophe Fortin, contributing artist
Darling vfx & Colour, motion graphics
Amélie Hardy, director
Adam Kemp, colorist
Nick Greaves, editor
Julian Morgan/Jayne Stymiest, strategists
Sean McDonald, chief strategy officer
Annick d'Auteuil/Jenna Fullerton, Rethink/Visant Le Guennec, Les Enfants/Narissa Ward, Rethink, producers
Shannon Ing, post-production supervisor
Les Enfants, production company
Vapor Music, music company
R+D Productions, post-production company
Rethink (Toronto, Canada), ad agency
Kraft Heinz, client

"The world is divided over how to eat Kraft Dinner (KD) with 43 percent of people preferring to eat their mac and cheese with a spoon. But for more than 50 years, KD has only had a fork on its packaging and in its ads. So, we created Spoon KD, a new KD just for spoon eaters. We redesigned the mac and cheese's iconic box with just one small change, replacing the fork with a spoon. To tell spoon eaters about it, we apologized to them with a full-page newspaper ad, an ooh campaign and on social media. More than 5.7 million boxes of Spoon KD were sold, resulting in a 178-percent increase in social engagement and \$10.8 million in sales. But most importantly, no matter Canadians' utensil of choice, they now had a KD just for them."

MISCELLANEOUS

- 2 (self-promotion)
Appanna Chetrandra/Natee Likitsuwankool, associate creative directors
Kohl Forsberg, creative director
Lisa Greenberg/Steve Persico, chief creative officers
Leo Burnett Toronto (Toronto, Canada), ad agency/client

"We created a collection of invitations, each with an ingredient in them, that came together to make a delicious gravy—forcing every guest to RSVP 'yes' unless they wanted everyone else to go without gravy. Who could say no?"

- 3 (radio commercial)
"Rhythm" :30
Announcer: (slow) When, you, need, the (fast) best-irrigation-on-the-market-today (slow) you, can, trust, the (fast) 90-year-history-of-Rain-Bird-agricultural-innovation. (slow) Everyone, listening, to, this, ad, knows (fast) that-this-is-what-sprinklers-sound-like-because-we-invented-the-original-horizontal-action-impact-drive-sprinkler-in-1933. (slow) So, go, learn, why, "The, forecast, calls, for, Rain Bird"...
sfx: A sprinkler running and outdoor sounds.
Announcer: (fast) By-visiting-rain-bird-ag-dot-com-today.

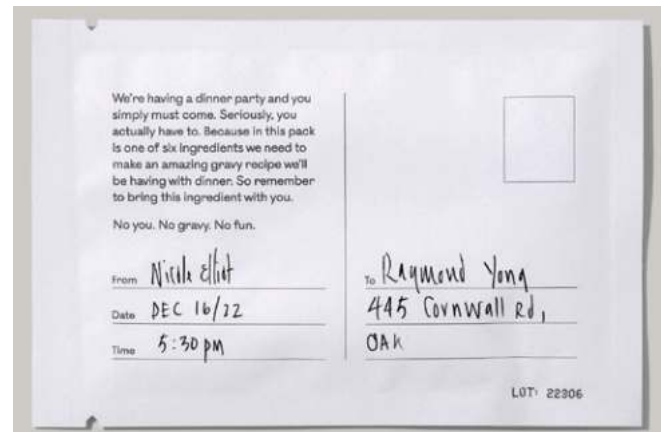
Sean Mitchell, writer
Mike Meadus, creative director
Dan McManus, producer
Six Degrees Music & Sound, production company
Meadus/Seanwords (Calgary, Canada), ad agencies
Rain Bird Corporation, client

1





2



MISCELLANEOUS

1 (self-promotion series)

Ken-Tsai Lee, art director/creative director

Pizza Chang, illustrator

Ken-Tsai Lee Design Lab (Taipei, Taiwan), ad agency

National Taiwan University of Science and Technology, client

"These statues were designed for the exhibition of the annual D&AD Awards in Taiwan. The designer's faith in design is akin to the significance of dragon pillars in front of Taiwanese temples. To manifest this profound faith, a dragon coils itself around the iconic pencil symbol of D&AD, accentuating the Taiwanese character of the exhibition."

2 (sales promotion)

Skye Deluz/Liana Mascagni/Mustaali Raj, art directors

Jacquelyn Parent, writer

Skye Deluz/Sean O'Connor/Jacquelyn Parent/Hans Thiessen, creative directors

Leia Rogers/Morgan Tierney, executive creative directors

Mike Dubrick/Aaron Starkman, chief creative officers

Liana Mascagni/Mustaali Raj, designers

Doaa Jamal/Ryan Szulc, photographers

Thomas McKeen/Alijah Monckton, editors

Christina Yang, stylist

Shereen Ladha/Sara Lemmermeyer/Chenda McKissick/Jayne Stymiest/Claire Tam, strategists

Sean McDonald, chief strategy officer

Meghan Buckley, producer

Agnes Gilchrist/Kate A. Spencer, print producers

Westside Studio, production company

R+D Productions, post-production company

Rethink (Toronto, Canada), ad agency

Nestlé, client

"Chocolate is an important part of any celebration. The KitKat Iftar Bar was a limited run, extra-long bar designed to help celebrate a very special break: the Muslim community's daily break at sundown during Ramadan. Thirty pieces for 30 days of breaking fast."

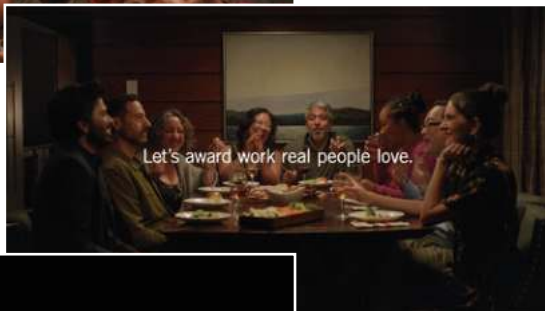




2







MISCELLANEOUS

1 (self-promotion series)

Scott Barbey/Devin Fallen/Michael Morenko/Lauren Petto/Harun Zankel, art directors
David Bernstein, writer/chief creative officer
Jamie Connors, editor
Paul Aresu, director
Chris Vartanian, project manager
Cole Matkin/Lisa Swan, consultants
Natalie Kuss, producer
The Gate NY (New York, NY), ad agency/client

"The Gate turned 150 last year. So, we celebrated by trying to win back the clients who have fired us over the years, apologizing for the things we did wrong. Of course, we didn't know what those things were, so we just made them up."

2 (self-promotion)

Michael Siegers, art director
Jonah Flynn, writer
Jonah Flynn/Michael Siegers, associate creative directors
Zak Mroueh, creative director/chief creative officer/director
Adam Griffiths, director of photography
Can Yuksel, colorist
Max Lawlor, editor
Stephen Stepanic, audio mixer
Shauna McKenna, project manager
Colleen Allen/Amy Groll, producers
Adam Palmer, executive producer
Zulubot, production company/post-production company
Zulu Alpha Kilo (Toronto, Canada), ad agency/client

"Left-Handed Mango Chutney" 2:14

"Agencies are obsessed with winning awards. Yet funnily enough, the most award-winning work isn't usually the most well-known. So, what's more important: winning over award-show judges or winning over consumers? At dinner, an ad creative boasts to his guests about creating a limited-run jar of mango chutney only for left-handed people—a biting satire of the state of our industry."

MISCELLANEOUS

1 (self-promotion)

Tyler McKissick/Robin Soukvilay, senior art directors
Coleman Mallery/Evan Wallis, senior writers
Kohl Forsberg, creative director
Lisa Greenberg/Steve Persico, chief creative officers
Leo Burnett Toronto (Toronto, Canada), ad agency
Kellogg's Canada, client

"Leo Burnett and Kellogg Canada have been working together for 70 years. When we looked back at our history, we found someone who would be more jealous of us than anyone else: Newt the Gnu, the real mascot who lost out to Tony the Tiger."

2 (sales promotion)

Amaris Branco/Michael Siegers, art directors
Jonah Flynn/Nicholas Kidd, writers
Jonah Flynn/Michael Siegers, creative directors
Zak Mroueh/Brian Murray, chief creative officers
Ben Ruby/Ana-Marija Vlahovic, designers
Zach Koski, director of photography
Can Yuksel, colorist
Alain Elliott, editor
Noah Mroueh, audio mixer
Jim Norton, director
Claire Stubbs, stylist
Alex Berube/Alyssa Guttman/Amy Nguyen, project managers
Cameron Fleming/Heather Segal, strategists
Hot Pop Factory, fabricator
Teresa Bayley, agency producer
Tonya Norton, executive producer
Colleen Allen, post-production producer
Fuze Reps, production company
Zulubot, post-production company
Zulu Alpha Kilo (Toronto, Canada), ad agency
Adrian Fuoco/Raymond Luk/Zoe Pagazani/Adam Williamson/Amber Winters/Ivy Yu, Pizza Pizza, clients

"More than 60 percent of Canadians use dipping sauces with their pizza. As Canada's number-one pizza chain, Pizza Pizza invented a way to become Canada's number-one pizza dip chain: the Dip Roller, helping dip lovers achieve an even coat of dip on every slice."

1



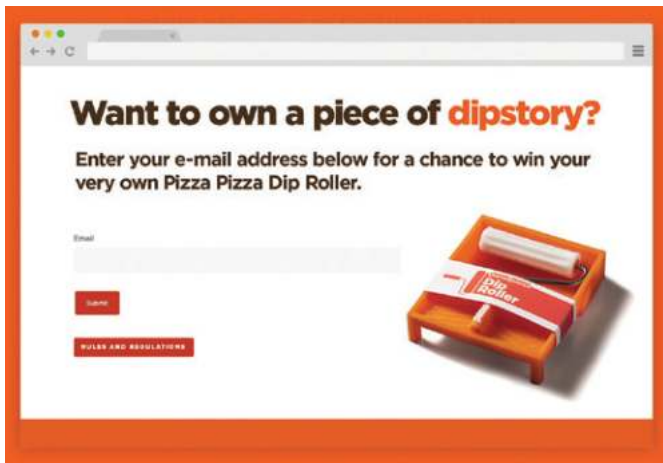
NON-TRADITIONAL ADVERTISING

3 Tonya Kondakova, art director Dmytro Horbenko, writer Irene Ilchanka, creative director Igor Finashkin, chief creative officer Anastasiia Korzhenko, designer IAMIDEA (Kyiv, Ukraine), ad agency Mariia Korshykova, West Oil Group, client

"In the spring of 2022, Russia's devastating attacks on Ukrainian oil and gas facilities caused widespread fuel shortages, affecting civilians and humanitarian volunteers. In response, woc, one of Ukraine's largest national gas station chains, partnered with Visa to introduce The Kind Fuel. This unique humanitarian fuel converts all types of fuel into The Kind Fuel, with drivers being able to prepay and donate liters of fuel to support the efforts of volunteers on essential missions."



2



3



NON-TRADITIONAL ADVERTISING

- 1** Trevor Munster, art director
Jonathan Richman/Alex Zamiar, creative directors
Brian Culp, group creative director
Katie Bero, global creative director
Chad Broude/Mark Gross, chief creative officers
Rebecca Wilson, designer
Aaron Kiser, editor
Kaeley Melaniphy, Cutters/Louise Rider, Another Country, assistant editors
Cutters, editorial company
Another Country, music company
Drew Weir, sound designer
Jake Plunkett, director
Phillip Soulliere, line producer
Annie Paganini/Audrey Yin, project managers
Kelley Beaman/Julie Merkin, project directors
Erin Wong, strategist
Stephaine Dzieglo, Cutters/Kent Smith, Highdive, producers
Tim Konn, Another Country/Mel Ray, GoodCo/Heather Richardson, Cutters, executive producers
Jen Passaniti, executive agency producer
Megan Lally, chief executive officer
GoodCo, production company
Highdive (Chicago, IL), ad agency
Craig Cuchra/Shannon Mangold/Jen Redmond, Perfetti Van Melle, clients

"Only 32 percent of Americans actually recycle. To inspire them to up their game, we trained real raccoons to take discarded Mentos paperboard gum bottles out of the trash and put them in the recycling where they belong. If a raccoon can do it, so can you."

- 2** Shirley Xu Wang, art director
Marly Dichter, writer
Josh Budd, chief creative officer
Malav Naik/Lindsay Page, strategists
F&D Scene Changes, fabricator
Dave Lambke, producer
Frankie, production company
Citizen Relations (Toronto, Canada), ad agency
PepsiCo Canada, client

"Fun fact: Alberta, Canada, has a particular penchant for oversized landmarks. When we discovered a tiny Albertan hamlet of 83 called Cheadle, we found an opportunity to build a monument to memorialize Cheetos's iconic orange dust with a similar name: Cheetle."

- 3** Grace Cho/Shona Massey, art directors
Cameron Spires, writer
Grace Cho/Cameron Spires, creative directors
Sean O'Connor, group creative director
Leia Rogers/Hans Thiessen/Morgan Tierney, executive creative directors
Mike Dubrick/Aaron Starkman, chief creative officers
Steve Miller, designer
Ken Malley, developer
Stephen Shevchuk, editor
Jacky Le, strategic planner
Anna Shkuratoff, strategist
Sean McDonald, chief strategy officer
Kyle Hicks, producer
Scott Russell, print producer
Rethink (Toronto, Canada), ad agency
The Gist, client

"When Tiger Woods handed his peer a tampon, he made a joke out of women's sports and health. So, women-led sports brand The Gist turned the tables, transforming Tiger's game into a real-time campaign against misogyny by donating a box of tampons in his name for every stroke he took at the 2023 Masters. We tracked his donations live on our site and rallied feminists, pro athletes and major tampon brands to jump in and show support."

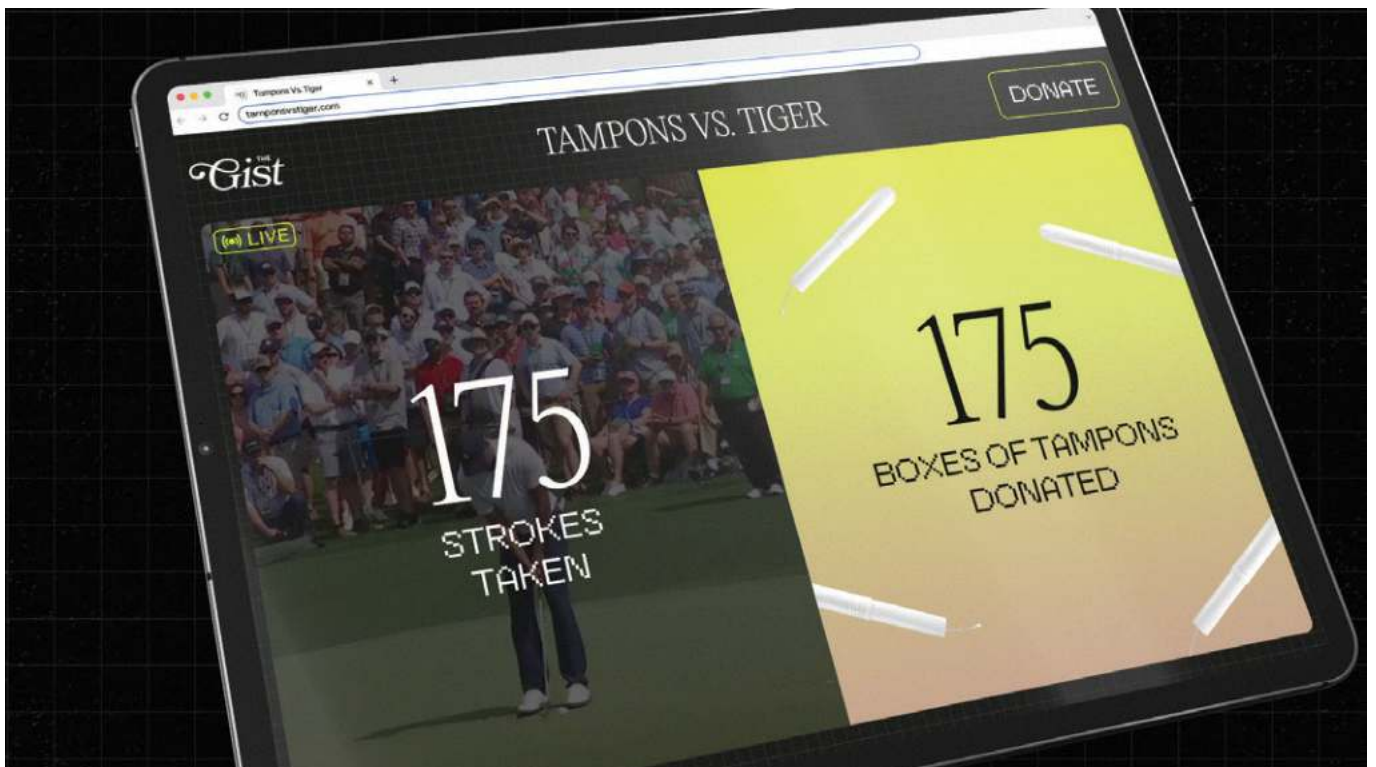
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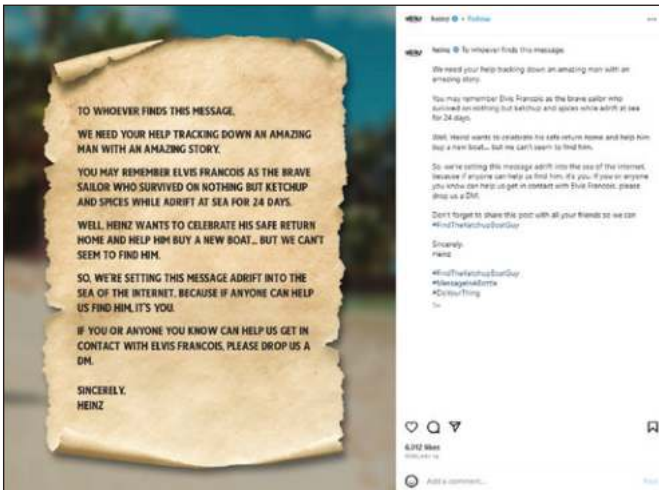
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1



2



3





NON-TRADITIONAL ADVERTISING

- 1** Sarah Dembowski/Georgia Taylor, associate creative directors
Pancho Cassis/Rafael Donato, DAVID Miami/Francesco Grandi, Ogilvy Canada, chief creative officers
Maxyme G. Delisle, photographer
Gabriela Osio Vanden, director of photography
Thais Maranhão, editor
Michael McDonald-Beraskow/Kate Safarian, strategists
Guillaume Dubois/Eliane Sauvé, producers
Engel Garcia/Jaclyn Garfinkle, senior producers
Cas Binnington, chief production officer
Parade, production company
Edelman Canada/PHD Media, agencies
DAVID Miami/Ogilvy Canada (Toronto, Canada), ad agencies
Leandro Barreto/Laura Douglas/Firdaous El Honsali/Kathryn Fernandez/
Rishabh Gandhi/Leslie Golts/Melissa Grevstad/Alessandro Manfredi/
Dana Paolucci/Cathleen Rafeiro, Unilever Canada, clients

"Last year, more than 50,000 Canadian teens received cosmetic injections. Fueled by social media, teens have increasingly turned to cosmetic injectables to alter their appearance, even though their faces are still developing. To visualize the scale of this alarming trend, we made a special-built installation covered in tens of thousands of syringes."

- 2** Arman Sadrzadeh, art director
Sean Kinton, writer
Daniel Szczepanek, creative director
Simon Au, executive creative director
Crystal Huang/Branson Schell, graphic designers
Morgan Myles, strategist
Jan Parma, producer
Nadine Farhat, integrated producer
The Kitchen (Toronto, Canada), ad agency
Kraft Heinz, client

"Sailor Elvis Francois survived 24 days adrift at sea on a bottle of ketchup. Heinz wanted to reward his bravery with a new boat. The only problem? We couldn't find him. So, we started an international manhunt on social media to #FindTheKetchupBoatGuy."

- 3** Michelle Budge, art director
Jackson Byrne/Jérémy Lachance/Marie-Hélène Lessard, writers
Xavier Blais, executive creative director
Mike Dubrick/Aaron Starkman, chief creative officers
Sarah Phillips/Tevis Spence/Tanvi Swar, strategists
Sean McDonald, chief strategy officer
April Haffenden/Kate A. Spencer, producers
Custom Lab, Outway, production company
Rethink (Toronto, Canada), ad agency
Kraft Heinz, client

"When Nike announced the Montreal Bagel Dunk Lows, Philadelphia Cream Cheese saw an opportunity to hijack the shoe giant's most anticipated launch of the year. Going from concept to launch in 48 hours, Schmeat Socks became the must-have accessory for hype-hungry sneakerheads, proving that no bagel is complete without Philly, even if that bagel is a shoe."

- 4** (series)
Cat Wickham, art director
Al Duggan, senior writer
Mike Shaughnessy, executive creative director
Tim Cawley, chief creative officer
Andrew Bablo, designer
Mary Grace Cronin, director of photography/editor
Rob Bessette, colorist
Mark Wong, audio mixer
Emily Koch, project manager
Lisa Gapinske, project director
Kaitlyn Wurtzburg, producer
Olivia Leete, associate producer
HeyLet'sGo! (Boston, MA), ad agency
Chris McGeary/Christina Schmidt, Happinest Brands, clients

"To get customers to preschedule lawn care services during winter, we created 'Grasslippers,' custom-made with real grass for the feeling of fresh grass underfoot. They were given to key customers, and 'unboxing videos' were filmed to share the joy."

NON-TRADITIONAL ADVERTISING

- 1** Olivia Hashka, art director
Jon Dick/Elfreda Tetteh, writers
Gail Pak/Mike Shuman, creative directors
Josh Stein, chief creative officer
Catalina Navarro/Pablo Rodriguez, designers
Johan Högdahl, McCann Canada/Bartek Zalewski, Spark Innovations, design
Chris Pearen, design director
Alex Tong, director of photography
Michael Harley, developer
Dino Cuzzolino, engineer
Jeromey Shannon, animator
Tricia Hagoriles, colorist
Rod Reano, editor
Megan Campbell, assistant editor
Leen Tangney, director
Praven Yoganathan, videographer
Navjot Kaur, project manager
Alexandra Montgomery/Rachel Wilson, strategists
AJ Jones, chief strategy officer
Dr. Mojola Omole, consultant
Laurie Filgiano/Sharon Nelson-Bailey, agency producers
Jacqueline Bellmore, executive agency producer
Travis Wood, production company producer
Craft Toronto, production company
Nice Shoes, post-production company
Weber Shandwick, agency
McCann Canada (Toronto, Canada), ad agency
Asa Couture/Nova Product/Spark Innovations, design firms
Love & Nudes, client

“Black women are 40 percent more likely to die from breast cancer than white women. But no diagnostic tools existed to show breast cancer on darker skin. So, intimates apparel brand Love & Nudes made The Stage Zero Collection, the world’s first breast self-examination tools for Black women.”

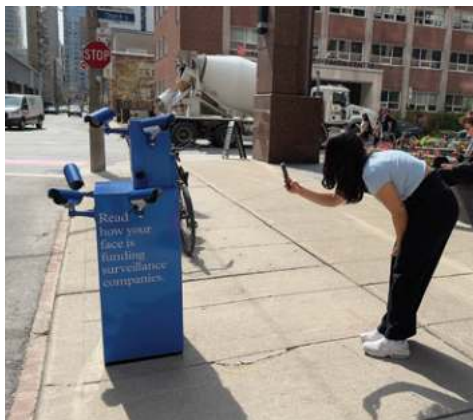
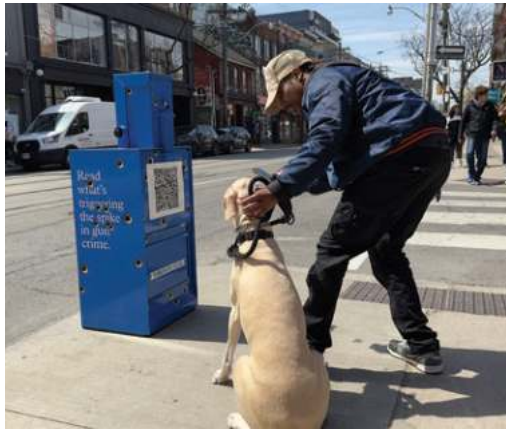
- 2** (series)
Appanna Chetrandu/Natee Likitsuwankool, associate creative directors
Lisa Greenberg/Steve Persico, chief creative officers
Leo Burnett Toronto (Toronto, Canada), ad agency
Toronto Star, client

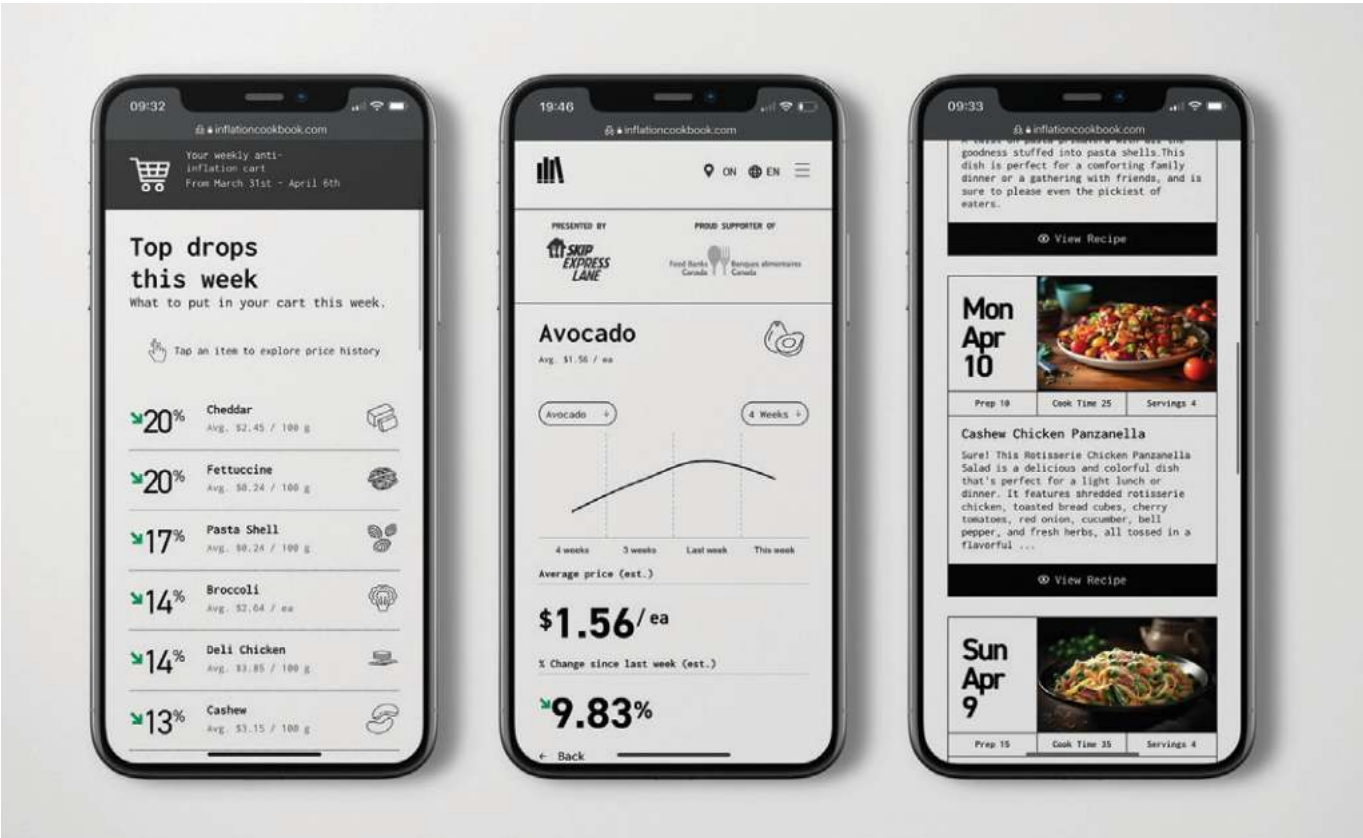
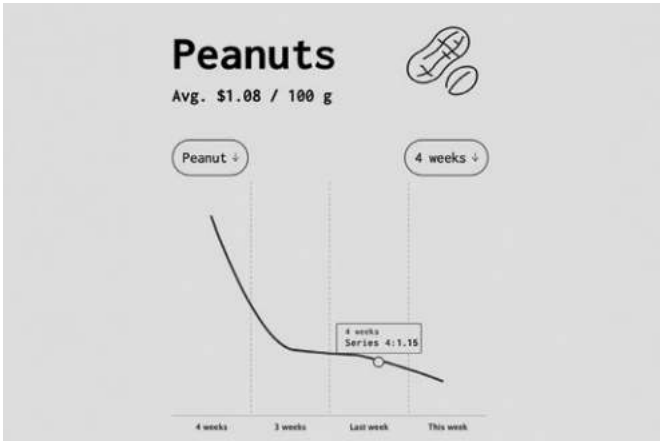
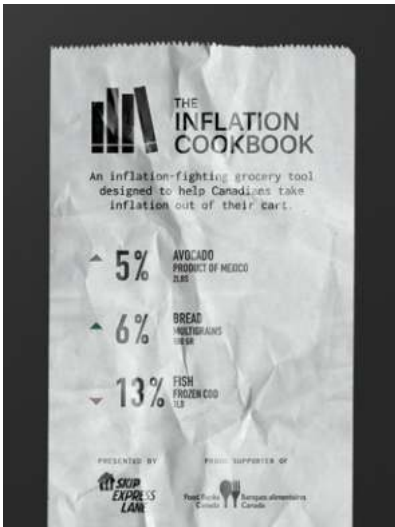
“For the *Toronto Star*, we created seven unique ‘truth boxes’ to shine light on topics overindexing in importance to Canadians: gun violence, climate change, lack of accessibility, privacy violations, obesity care, economic turmoil and teen vaping.”

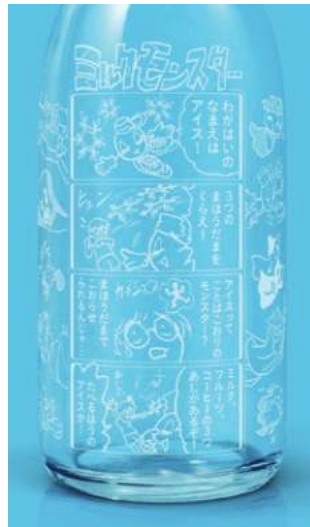
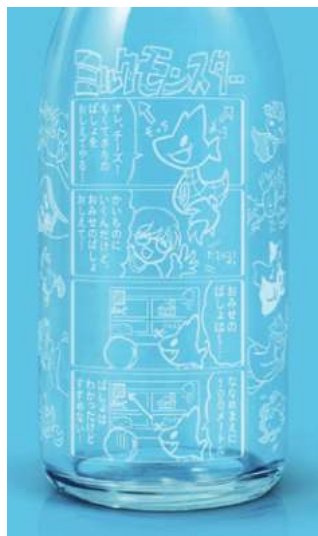
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2







NON-TRADITIONAL ADVERTISING

- 1 Maxime Sauté, art director
 Megan Kras/Nathan Styles, associate creative directors
 Ryan Paterson/Maxime Sauté, executive creative directors
 Jordan Doucette/Fred Levron, chief creative officers
 Jayme Blasko/Mourad Bouaziz/Logan Cipparone/Louise Delfin/Kaycee Diaz/Chloé Nadeau/Burak Ozcan/Marie-Luce St-Jean/Tessa Wolvekamp/Jason Yurichuk, creative contributors
 Joe Brown/Kateryna Hrycak/Susan Luc, user experience designers
 Dentsu World Services Brazil, developer
 Stephanie Chu/Sarah Ng, project managers
 Kevin McHugh, strategic planner
 Rafik Belmesk, chief strategy officer
 Kate Dobrucki/EGS PR/Pomp & Circumstance PR, consultants
 Kateryna Hrycak/Jordan Kentris/Josh Malone, producers
 Kristie Filipp, executive agency producer
 Dimitra Georgakis, managing director, creative
 John Bleeden, chief production officer
 Stephen Kiely, chief executive officer
 Dentsu Creative (Toronto, Canada), ad agency
 Skip Express Lane, client

"For Skip Express Lane, a division of food delivery service Skip that delivers groceries, we created the Inflation Cookbook, a grocery shopping tool that tracks real-time food prices to help Canadians get inflation out of their carts. With more than 28,000 weekly users, Inflation Cookbook has helped the average family of four save upwards of 20.3 percent each week—a testament to the power of data and creativity working hand-in-hand for the collective good."

- 2 Wataru Saito/Tomohiko Setoyama, art directors
 Hirohisa Fujiwara, writer
 Fumitaka Takano, creative director
 Doug Schiff, chief creative officer
 Ami Kanze, artist
 Masanori Toba, videographer
 Morris Ku, online video director
 Shima Hayashi/Hiroki Hibi/Mika Ishii/Chiharu Ozaki, project managers
 Masayuki Matsubara, print producer
 Yoji Ikeshita, production company producer
 vml&r Ogilvy Japan (Tokyo, Japan), ad agency
 Cynthia Hsieh, Seki Milk, client

"To ensure kids in Gifu Prefecture, Japan, were getting the nutrition they needed, Seki Milk printed manga comics right on its bottles in white ink. The more milk kids drank, the more fun story was revealed—and the more nutrition they consumed."

NON-TRADITIONAL ADVERTISING

- 1 Clara Lvoff, art director
 Rachel Fund, writer
 Alexander Allen/Lauren Cooper/Cara Johnson/Andy Tamayo, creative directors
 Bruno Mazzotti/Dean Paradise, executive creative directors
 Ricardo Casal/Juan Javier Peña Plaza/Anselmo Ramos, chief creative officers
 Rebecca Miranda, designer
 Guido Fusetti, design director
 Joselyn Bickford/Carolina Foster/Claire Golden/Diana Hernandez/Junia Parodi/Carolina Perez, project managers
 Monique Beauchamp Estrella, project director
 Rosa Cubas/Isabella Perez/María Fernandez Pérez, strategists
 Fernando Ribeiro, chief strategy officer
 Emma Giorrelli/Amber Peña, producers
 Andrea Diquez/Carmen Rodriguez, managing directors, creative
 Renata Neumann, chief production officer
 Street Factory Media, production company
 Starcom/Zeno Group, agencies
 GUT (Coral Gables, FL), ad agency
 Anne Field/Kaitlin Kocsis/Nina Patel/Jenna Thornton/Jessica Vultaggio/Keenan White, Kraft Heinz, clients

"In New York, the bagel capital of the world, people didn't know that they were being taxed 8.875 percent for ordering a bagel with schmear. Because of this, we created the 'tax-free bagel,' a special bagel that can't be taxed because it doesn't need to be sliced. Our provocative messaging offered New Yorkers a legal way to escape bagel taxes and sparked organic buzz, capitalizing on their love for bagels and disdain for taxes."

- 2 Summers Ford, associate creative director
 Sakshi Choudhary, group creative director
 Isaac Pagán Muñoz, executive creative director
 Menno Kluin/Joe Sciarrotta/Liz Taylor, chief creative officers
 Larissa Campelo/Maureen De Souza/Wilson Maruyama, creative contributors
 Estella Xian, designer
 Connor Fleming, design director
 Sandro Miller, photographer
 Thiago Fredes, creative technologist
 Laura San, developer
 Reyson Morales, animation
 Chris Mines, editor
 no6, editorial company
 Beacon Street Studios, music
 Paula Helm/Peter Kush/Giovanna Raucci/Gabriela Ruiz, project managers
 Romulo Errico, project director
 Pedro Rissi, production manager
 AD Hunter/Elizabeth La/Philip Puleo, digital producers
 Gayle McCormick, executive agency producer
 Dave Rolfe, chief production officer
 Hungry Man, production company
 Tusk Strategies, agency
 Ogilvy (Chicago, IL), ad agency
 Change the Ref, client

"The National Rifle Association (NRA), a US gun rights advocacy group and lobbying organization, often bribes politicians to vote for pro-gun laws. To get the attention of everyone on these moneymakers—and more specifically, to put pressure on politicians—Change The Ref, an activist gun reform organization, decided to target the senator most funded by the NRA: Ted Cruz. We sent Cruz a haunting convoy of 52 school buses representing the 4,368 children who have lost their lives to gun violence. Through Snapchat, people could scan any school bus to unlock an online exhibit that featured real objects belonging to victims."

1





1



2



© Cascia Films/Kyle Obriot



NON-TRADITIONAL ADVERTISING

- 1 Anthony Asmar, senior art director
Neamtallah Alam/Tarek Bacha/Katie Handfelt/Rafic Sawaya/Archana Singh, writers
Dennis Silveira, associate creative director
Joe Abou-Khaled/Marie-Claire Maalouf, executive creative directors
Ali Rez, chief creative officer
Anzan Nahas/Jithesh Narayanan/Rana Sadek/Shabir Shahan, designers
Marc Fayad/Rahul Rajan, photographers
Shoaib Ahmed/Abdulla Salhiya/Jason Sanphil, editors
Tally Massouh, agency producer
Manasvi Gosalia, executive producer
Geoff Maingi/Karthikeyan Muthukrishnan, visual effects producers
Dani Richa/Emile Tabanji, chief executive officers
Impact BBDO Beirut/Impact BBDO Dubai (Dubai, United Arab Emirates), ad agencies
An-Nahar, client

"For years, journalists that publicly criticize the government have been persecuted, imprisoned and even assassinated. Dozens of newspapers that have pushed for freedom of the press have been shut down overnight. Daily newspaper *An-Nahar* wanted to use the legacy of these extinct publications to send a clear message: the press will never be silenced. Introducing the Newspapers-Inside-The-Newspaper Edition, a daily edition that started off as *An-Nahar*, but revealed a previously extinct newspaper with each spread, bringing them back to life."

- 2 Krista Catalfamo, writer
Rachel Chapman/Hannah Mosele/Vini Sousa/Barbs Valle, associate creative directors
Marina Arnone/Kate Desmarais, creative directors
Lisa Bright/Joe Sciarrotta/Liz Taylor, chief creative officers
Alexandra Davis, designer
Remy Glock, design director
Gabe Usadel, executive design director
Matt Golin, editor
Madison Ash/Erin Buchanan/Ashley Bushala/Vanessa Legutko, project managers
Lindsay Deeley/Harley Saftler, project directors
Joan Shelton/Heather Weissman, production managers
Elise Alverson/Susie Cha/Luisa Touassa, strategists
Anibal Casso, chief strategy officer
Moira Peterson, associate producer
Leslie Seder/Sarah Weinstein-Bacal, senior producers
Rachel Steele, executive producer
Seng Rimpakone, executive agency producer
Devika Bulchandani, chief executive officer
Hogarth, production company
Optimus, post-production company
11:11 Media, agency
Ogilvy (Chicago, IL), ad agency
Paris Hilton, client

"Heiress. Party girl. Problem child. These are the labels the tabloids have given Paris Hilton. To launch her new book, *Paris: The Memoir*, she decided it was time to own her narrative and make a statement by using the paparazzi's cameras to tell her story. Statement Pieces is a collection of clothing made with highly reflective material that lights up every time a camera flashes. All Paris had to do was show up and let the paparazzi do the rest—teasing the launch date and revealing unreleased passages into her memoir. This turned her outfits into media placement and the tabloids' obsession with her into a free marketing campaign."

- 3 Joel Holtby/Nick Noh, art directors
Jordan Darnbrough, writer
Jordan Darnbrough/Nick Noh, associate creative directors
Xavier Blais, executive creative director
Mike Dubrick/Aaron Starkman, chief creative officers
Jake Lim, designer
Dave Todon, photographer
Mike Halbwachs, digital imaging
Stephen Parker, editor
Vapor Music, music company
Julian Morgan/Stacy Ross/Tanvi Swar, strategists
Sean McDonald, chief strategy officer
Narine Artinian/Todd Harrison/Spencer Houghton/Kate A. Spencer/Shelby Spigelman/Terri Winter, producers
The Vanity, post-production company
Rethink (Toronto, Canada), ad agency
Kraft Heinz, client

"To reignite Gen Z's love for Philadelphia Cream Cheese, we completely flipped the Philly brand and its iconic tagline, 'A Little Taste of Heaven,' to create 'A Little Taste of Hell'—a cream cheese as hot as hell itself. The fiery Philly spread spread rapidly online with people daring to try it; as they did, we got a new generation craving the original little taste of heaven."

PUBLIC SERVICE

1 (series)

Casey Hoaglund, art director/illustrator
Jordon Frauen, writer
Mike Roe, executive creative director
Hoffman York (Milwaukee, WI), ad agency
Gift of Wings, client

"Held by kite store Gift of Wings, the Milwaukee International Kite Festival—the biggest event of its kind in Wisconsin—wanted simple messaging that offered a thrilling experience for everyone."

2

Alexandra McGuirk-Penedo, art director
Darby Clarke, writer
Glen D'Souza/Matt Hassell, chief creative officers
David Quach, videographer
Gina Mendoza, production designer
Hannah Casey, project manager
Tyler Kawa, project director
Henry Goodman, strategist
Andrew Carty, chief strategy officer
Meghan Cheesbrough, senior producer
Julien Bissuel, chief executive officer
Aboriginal Printing Corporation, production company
PHD Media/Veritas Communications, agencies
Forsman & Bodenfors Canada (Toronto, Canada), ad agency
Native Women's Resource Centre of Toronto, client

"To open Canadians' eyes to the scale of the ongoing genocide of Missing and Murdered Indigenous Women (MMIWG2S), we created a newspaper full of only cover stories—4,000 of them—to give every MMIWG2S the media attention they deserved and tell their true stories. At 4,000 pages and just more than 25 pounds, the newspaper was the largest and heaviest ever printed."

1



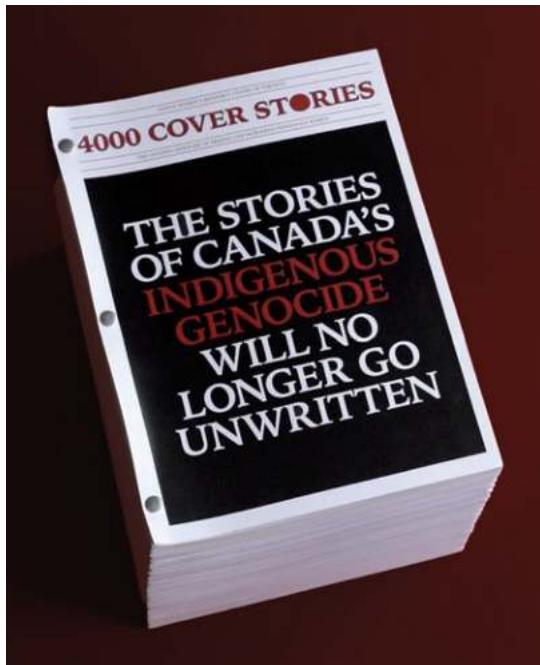
MILWAUKEE INTERNATIONAL KITE FESTIVAL | SEPTEMBER 9-10



MILWAUKEE INTERNATIONAL KITE FESTIVAL | SEPTEMBER 9-10



MILWAUKEE INTERNATIONAL KITE FESTIVAL | SEPTEMBER 9-10



2



PUBLIC SERVICE

- 1 Mike Lo Nam, art director
Abeer Verma, writer
Josh Budd/Mike Lo Nam/Abeer Verma, creative directors
Nick Wong, photographer
Citizen Relations (Toronto, Canada), ad agency
Elimin8Hate, client

"Microsoft Word is the most popular word processor in the world, but it still identifies non-English names as mistakes. Using a little known function of Word, Elimin8Hate created a custom dictionary of more than 8,000 Asian names and made it freely available for Canadians to download—normalizing Asian identity for more than a billion users in just a few clicks."

- 2 (series)
Justin Ralph, writer/creative director
Rob Baird, chief creative officer
Wendy Ampuero, designer
John Flowers/Jenna Krackenberger/Will McLeod/Alison Narro, photographers
Seth Gaffney, chief strategy officer
Aggie Ryan, producer
Leah Strahan, print producer
Amanda VanAntwerp, managing director, creative
Krystle Loyland, chief executive officer
Preacher (Austin, TX), ad agency
Texas Civil Rights Project, client

"Texas is one of the hardest places to vote in the United States. To bring attention to the issue during the 2022 election cycle, we teamed up with the Texas Civil Rights Project and revised the iconic 'I Voted' sticker to spell out what voters actually have to do to make their voices heard."

- 3 Saad Hussain, BBDO Pakistan/Bijoy Purayil, Impact BBDO Dubai, art directors
Tamara Pinto/Saba Rabia, writers
Arooj Anwar, BBDO Pakistan/Martino Caliendo/Dennis Silveira, Impact BBDO Dubai, associate creative directors
Maria Shamsi, creative director
Marie-Claire Maalouf, Impact BBDO Dubai/Atiya Zaidi, BBDO Pakistan, executive creative directors
Ali Rez, chief creative officer
Rana Sadek, designer
Asma Humayun/Babar Shaikh, directors
Sarah Nadeem, project manager
Dani Richa, chief executive officer
Diagram Films/Shiny Toy Guns, production companies
BBDO Pakistan/mSix&Partners/Syntax Communications, agencies
Impact BBDO Dubai (Dubai, United Arab Emirates), ad agency
EBM, client

"Women in Pakistan are overwhelmingly deprived of their basic right to education due to socioeconomic and cultural reasons. UN Women has stated that 53.6 percent of women in Pakistan have limited access to education, training and employment. We wanted to demonstrate how empowering girls with education can brighten their future while also inspiring more parents to send their girls to school. Biscuit brand EBM brought schoolgirls, who could not read three years before this campaign, to read the news to millions of people on Pakistan's three leading news channels. They confidently shared their literacy journeys and how it enabled them to read in impeccable Urdu and English. The campaign had an incredible impression count of more than 150 million and trended on social media."

PUBLIC SERVICE

- 1 Andrew Rizzi, art director
Daniela Angelucci, writer
Alexis Bronstorph/Victoria Di Valerio/Kelsey Horne/Rena Menkes Hula, creative directors
Feilin Fu/Valentina Gutierrez/Luciana Trespalacios, design
Zach Klein, strategist
Cherie O'Connor, producer
No Fixed Address (Toronto, Canada), ad agency
Canadian Centre for Child Protection, client

"Film fests bring titles together from all over the world and are celebrated with glitz, glamour and fanfare. Yet online, there are more videos and images of child sexual abuse material than all the world's film festivals combined. To raise awareness of this, we reframed it as the Unwanted Film Festival, the world's largest film festival hiding in plain sight. Eighty-five million films. One-hundred and ninety five countries. Playing online. Everywhere."

- 2 Adam Thur, art director/executive creative director
Rica Eckersley, writer/executive agency producer
Mike Berson/Hilary Zak, designers
Howard Poon, design director
Ivan Brocic, production designer
Samantha Vink-Ludwig, project manager
Shannon Rothschild, project director
Allison Canagasaby, strategist
Nicole Camus/Tasha Jameson/Mena Rizk, producers
Eve Rémillard-Larose, chief executive officer
DOB Canada (Toronto, Canada), ad agency
Fabiana Bacchini, Canadian Premature Babies Foundation, client

"One in ten babies is born prematurely. Getting developmental support is critical, but overwhelmed parents don't know how. Introducing Preemi, the stuffed animal designed to help premature babies thrive. Created in collaboration with NICU nurses for the Canadian Premature Babies Foundation, Preemi is made to calm the nervous system, promote gross motor development and enhance brain development. Features include an internal haptic device that mimics mom's heartbeat and a coiled tail that imitates the umbilical cord."

- 3 Carlos Veras, art director
Dylan Thompson, writer
Frank Macera, executive creative director
Graham Lang, chief creative officer
Jennifer Yoon, designer
Sam Bullis, design director
Adrienne Assinewai/Alexandra Beals/Pam Cailloux/Jasmine Chowace-Caffyn/Laura Deiter/Jennifer Faria/Anna Heffernan/Mando Littlechild/Tracey Metallic/Claire Shannon-Akiwenzie/Annette Sullivan, artists
Andrew O'Driscoll, retoucher
Alexandra Beals, editor
Dave Kinsella, production designer
Liam Norris/David Synyard, strategists
Heather Hyland, senior producer
TAXI (Toronto, Canada), ad agency
Native Women's Association of Canada, client

"An Indigenous woman has never been featured on Canada's banknotes. So, the Native Women's Association of Canada launched Change The Bill, a call to action for Indigenous artists to reimagine the \$20 bill featuring their Indigenous women heroes."

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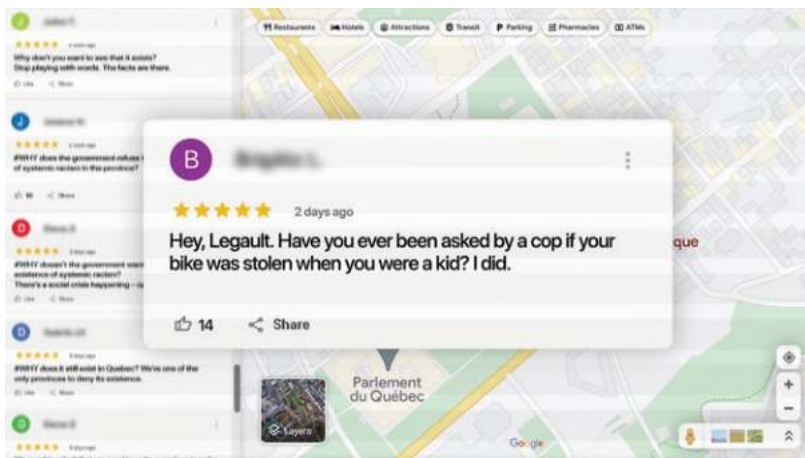
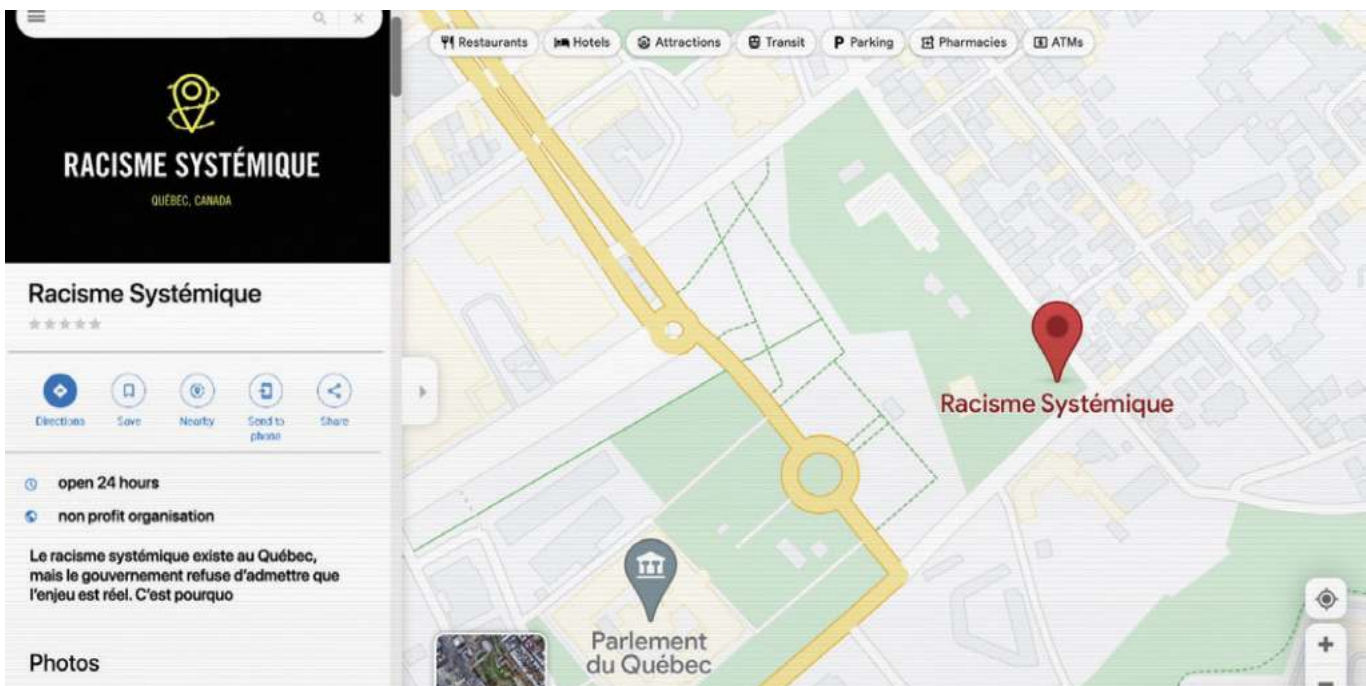


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PUBLIC SERVICE

- Nicolas Baillargeon/Alexandre Béland/Marie Cermakova/Maeva Moatti, art directors
 Philippe Brosseau/Alexis Caron-Côté/Vincent LeBlanc/Whitney Tam, writers
 Alexandre Béland/Alexis Caron-Côté, creative directors
 Graham Lang, chief creative officer
 Paul Bergeron/Danielle Bouchard/Hugo Dubé-Bouchard/Antoine Foley-Dupont, editors
 Circonflex, music company
 Craig Murdock/Pierre-Hugues Rondeau, sound engineers
 Jorge Camarotti, director
 Rafik Belmesk/Amy Delafontaine, strategists
 Gabrielle Lavoie/Jérémy Scialom/France-Aimé Tremblay/Vanessa Vick, producers
 Kelsey-Lynn Corradetti/Laurence-Étienne Hilman/Alexandra Michaud, agency producers
 Romeo, production company
 TAXI (Montréal, Canada), ad agency
 Amnesty International, client

"François Legault, the premier of Québec, publicly denies that systemic racism exists in the province. To make this issue indisputable, we made it truly visible. We used Google Maps to create a geolocated place to put systemic racism on the map—literally."

- Runda Dong, art director
 Sucheta Shankar, associate creative director
 Jeremy Lenz, associate executive creative director
 Amber Justis, executive creative director
 Daniel Bonner/Bas Korsten, worldwide creative directors
 Ari Elkouby/Cass Zawadowski, chief creative officers
 Tom Murphy, North America chief creative officer
 Wendy Martenson/Jocelyn Paris, creative contributors
 Mike Butler/Luke O'Prey, design directors
 Evan Chan, director of photography
 Ted Ismert, interaction director
 Orcun Gogus, interactive creative director
 Carl Edwards/Blair Replogle, technology directors
 Pablo Reyes, developer
 Cody Liesinger/Adam Rust, editors
 Jameo Duncan/Paul Greco, audio mixers
 Andric Booker, director
 Shannon Ethridge, line producer
 Daisy Sambolin, project manager
 Lindsey Schreiber/Rebecca Sullivan, program managers
 Patrick Conway/Sherri O'Donnell, production managers
 Craig Jelniker/Chelsea Sweetin, producers
 Andrej Kopac, agency producer
 Kim Fijan, print producer
 Madeline Saloga, executive producer
 Scott Miskie, managing director, creative
 Gnarly Bay, production service company
 GroupM, development partner
 Wunderman Thompson (Toronto, Canada), ad agency
 97Percent, client

"Aim for Change is a campaign promoting reform of four gun laws that, according to research, would reduce gun-related homicides by 28 percent. Shooting range target petitions were distributed to gun owners so they could show their support with gunfire. We designed the petitions as self mailers so they could be easily signed and sent directly to congresspeople, letting their constituents' voices be heard."

PUBLIC SERVICE

- 1** Guillermo Álvarez, art director
Eduardo Domínguez/Raúl López/Adrián Poveda, associate creative directors
Rodrigo Cabello/Leo Rincón, creative directors
Guillermo Aracena/Joao Jäckel/Fabio Ozorio, group creative directors
Beto Rogoski, executive creative director
Natxo Díaz/Jaime Mandelbaum, VMLY&R/Rafael Pitanguy/Augé Reichenberg, VMLY&R HEALTH/Debbi Vandeven, VMLY&R, chief creative officers
Jason Xenopoulos, North America chief creative officer
Robinson Buitrago Gomez, web designer
Luis Lemes/Nicolas Sierra, animators
Carlos Baer, executive integrated producer
Jen Aston, chief production officer
Elvira Arzubialde/Claire Gillis/Suzie Warner, chief executive officers
Digital 21/La Boutique 77, production companies
VMLY&R HEALTH (Madrid, Spain), ad agency
Pedro Alexandre Ismael Amaral Silva/Janaína Cristina Costa Gelli/Maria Claudia Da Rocha Miranda/Christian Domenge/Carla Ismael/Leandro Lopes/Christophe Osterreicher Cunha-Dupont, Society of French-Brazilian Oncology, clients

"According to the United Nations, while 55 percent of the world's population lives in urban areas, billions of people live in remote, underdeveloped places far away from medical attention. Consequently, according to *Forbes*, half the world's population has limited access to diagnostics, causing many avoidable deaths. We partnered with medical organization KDOC to create Dogs Without Borders, a first-of-its-kind initiative that brings medical dogs to sniff out disease in remote areas where doctors and diagnostics are out of reach, diagnosing diseases before it's too late. Dogs Without Borders rescues dogs waiting to die in shelters and trains them to save people in isolated locations."

- 2** Public Inc. (Toronto, Canada), ad agency
City Of Toronto, client

"Despite comprising less than 4 percent of Toronto's total population, Jewish people were targeted in just more than 22 percent of hate crimes in 2021. To help build a more inclusive #TorontoForAll, we set out to show everyone that antisemitism is not old news."





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PUBLIC SERVICE

- 1** Étienne Goulet/Sébastien Legault/Edward Nyamenkum, art directors
Jean-Frédéric Barrette/Coralie Brindle/Luc Dupéré/Jean-Christophe Lanteigne-Daigle, writers
Martin Charron/Marianne Renaud, creative directors
Marilou Aubin, executive creative director
Luc Du Sault/Marc Fortin, chief creative officers
Simon Lebrun, director of photography/editor
Olivier Séguin-Dang, colorist
Jack Richard Pierce, music
P. O. Rioux, sound designer
Lamajeure, sound design
Raphaëlle Rousseau, director
Joanie Évrard, production designer
Cynthia Lemieux, production manager
Pierre Labadie/Laurence Landry-Leduc/Laetitia Prido, strategic planners
Sophie-Annick Vallée, chief strategy officer
Guillaume Dubois, producer
Mélicha Brisson/Geneviève Demers/Lina Piché/Vanessa Vick, agency producers
Parade, production company
Casadel Films, visual effects company
LG2 (Montreal, Canada), ad agency
Hydro-Québec, client

“To promote food autonomy as an energy transition initiative from public utility company Hydro-Québec, we created a living greenhouse billboard where passersby could explore and learn about local food production.”

- 2** Jean-Nicolas Duval, art director
Isabelle Neault, writer
Xavier Blais/Nicolas Quintal, executive creative directors
Mike Dubrick/Aaron Starkman, chief creative officers
Paul Dussault, photographer/director
Alex Nolet, director of photography
Marc-Alexandre Dulude, editor
Circonflex, music company
Craig Murdock, sound engineer
Meredith Montgomery/Joëlle Paquette/Kaitlyn Vian, strategic planners
Anastasia Collet/Pascal Routhier, strategists
Sean McDonald, chief strategy officer
Katia Dupuy, Rethink/Simone Noël, Galerie Studio, producers
Galerie Studio, production company
Rethink (Toronto, Canada), ad agency
Ordre des infirmières et infirmiers du Québec, client

“The hypersexualization of nurses is especially prevalent at Halloween, when sexy nurse costumes proliferate. Almost every year, the sexy nurse costume is a bestseller on retail sites such as Amazon. Therefore, it was the ideal context to spark a public conversation about nurses’ image, representation and expertise. Right in time for Halloween, non-profit organization Ordre des infirmières et infirmiers du Québec launched a limited edition ‘Real Nurse Costume’ and made it available in select costume shops in Montréal and online. The costume included a scrub, personal protective equipment and a stethoscope, and it came in a packaging highlighting nurses’ valuable expertise.”

- 3** Raine Calucag/Sammy Lo, art directors
Peter Sreckovic, writer
Jeffrey Da Silva/Matt Fraracci, creative directors
Matthew Beaubien, illustrator
Sid Lee (Montréal, Canada), ad agency
Jenn Harper, Cheekbone Beauty, client

“To draw attention to the more than 100 Indigenous communities in Canada that don’t have clean water, Cheekbone Beauty—the world’s first Indigenous-owned cosmetics brand—created Glossed Over, a lip gloss set made using contaminated water from three Indigenous communities, and sent it to beauty influencers.”

PUBLIC SERVICE

1 (series)

Justin Turco, art director
Jill Mack, writer
Lance Martin, creative director
DonerNorth (Toronto, Canada), ad agency
Interval House, client

"To the outside world, domestic abusers often appear to be friendly, successful partners. But for the women they're abusing, this ability to inflict fear undetected makes them the scariest monsters of all. October 31st is both Halloween and the day before National Domestic Violence Awareness month. Women's shelter Interval House used this time to unmask the hidden prevalence of domestic abuse."

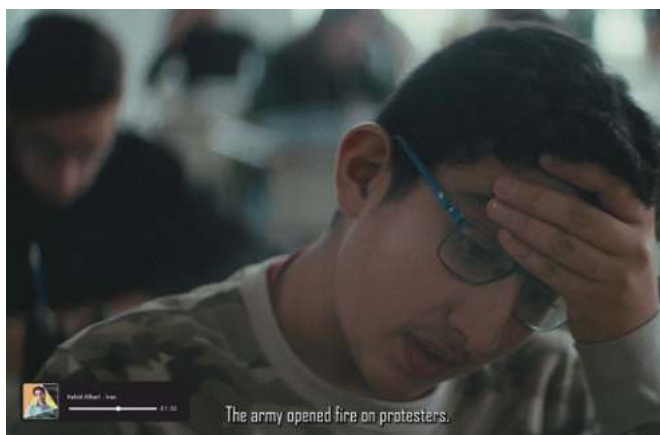
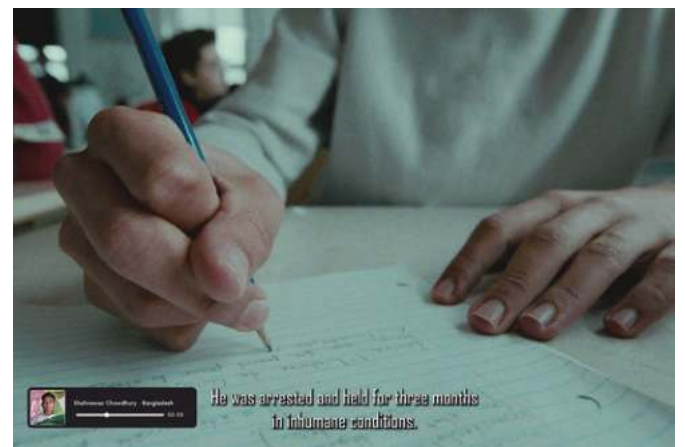
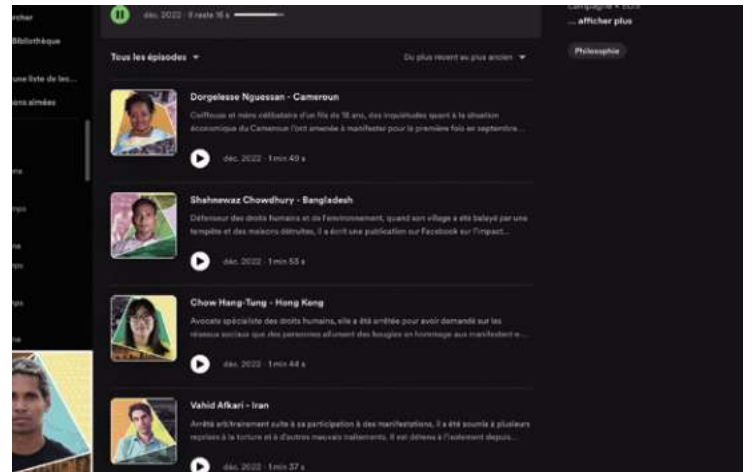
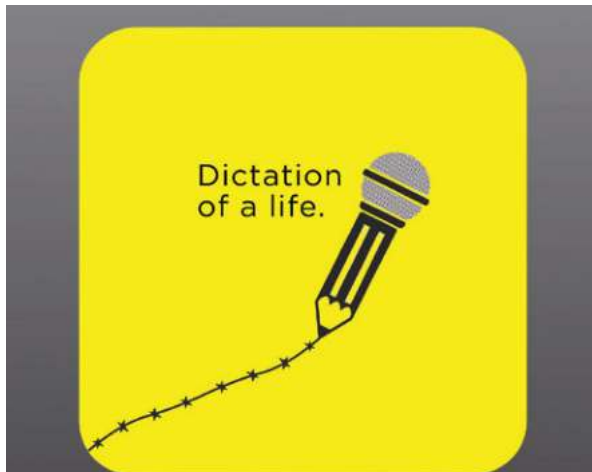
2 (series)

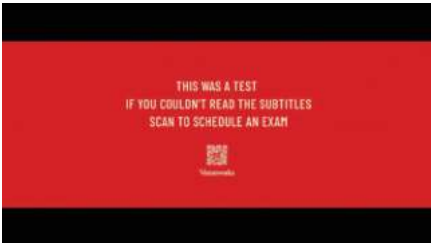
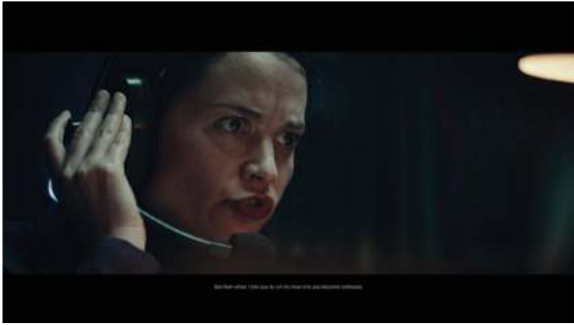
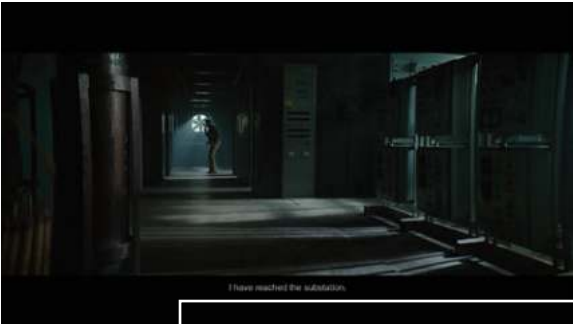
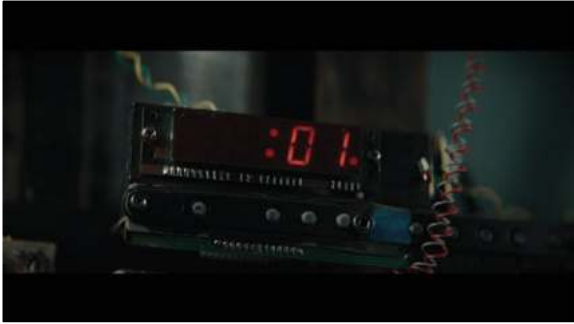
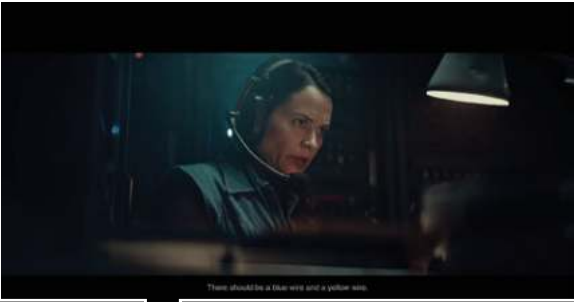
Chris Bélanger/Philippe Brassard/François-Julien Rainville, writers
Alexandre Jutras, associate creative director
Geneviève Duquette, creative director
Anne-Claude Chénier, executive creative director
Cult Nation, sound design
Théo Porcet, sound engineer
Olivier Jobin, director
Julie Beaudoin, Septième/Vlada Zaitzev, Cossette, producers
Septième, production company
Cossette (Montréal, Canada), ad agency
Amnistie Internationale Canada Francophone, client

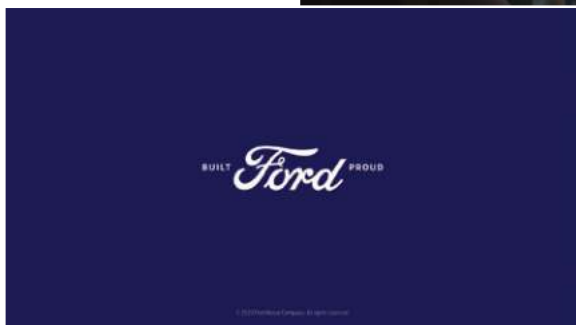
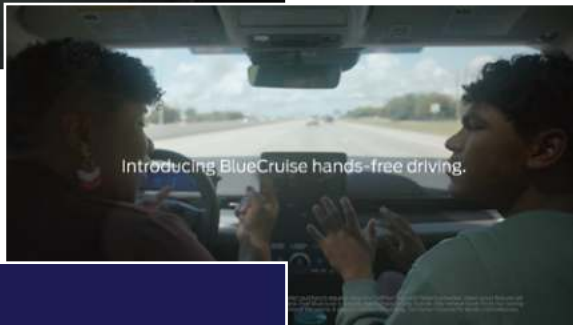
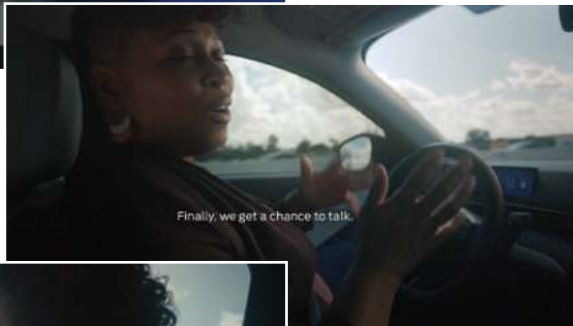
"DictACTION is nonprofit organization Amnistie Internationale (Amnesty International)'s biggest human rights campaign. This year, the write-a-thon highlighted the stories of people unjustly imprisoned for joining protests. Our objective was to make people aware of the fragility of freedom of expression and, at the same time, show the impact that simple gestures like writing letters can have."

1









TELEVISION COMMERCIALS

1 (series)

"Bomb Test" :60, :30

"Eighty-four percent of Americans say vision is their most important sense, but less than 50 percent get annual eye exams. So, optical health company Visionworks decided to give people a vision test they didn't realize was happening until it was over. 'Bomb Test' is an eye test disguised as a German action movie, using subtitles so its English-speaking audience can understand it. The twist: the subtitles get progressively smaller. If you can't read them all, it's time for an exam."

Circle/Hootenanny/pxp Studios/Radical Media, production companies

Beacon Street Studios, music company
Connect at Publicis Media/Epsilon, media agencies

Leo Burnett Chicago (Chicago, IL), ad agency
Visionworks, client

2 "Tell Me Everything" :50

"To launch BlueCruise, the new hands-free driving technology from Ford, we wanted to avoid talking about it in a technical way and show it in a human way. So, we enlisted a real family who needed it most. Then, we let them tell their story in their own authentic way—without making a sound. This deaf mother and son were able to communicate and connect with each other for the first time while driving."

Dan Pritikin/Todd Ruthven/Dan Weber, creative directors

Carlos Pabon/Tal Shub/Matt Swanson, group creative directors

Sue Mersch, executive creative director
Debbi Vandeven, VMLY&R/Jason Xenopoulos, wpp, chief creative officers

Ryan McManus, North America chief creative officer

Ewan McNicol/Mike Saffie/Anna Sandilands, directors

Sofie Friis Borup, colorist

Tommy Harden/Peter Wiedensmith, editors

Emma Beck/Kelle Durocher/Hannah Shapiro, project directors

Andy Halleck, producer

Shanah Blevins, line producer

Alexandra Allen/Theresa Notartomaso, music producers

Donna Portaro, executive producer

Kurt Kulas, head of production

Aleks Niestroj, executive director of production

Chelsea Pictures, production company

Arts Academy/Company3/Makerhouse/SOUTH

Music, post-production companies

VMLY&R Detroit/VMLY&R New York (New York, NY), ad agencies

Bethany Cristof/Tim Rafferty/Marla Skiko, Ford Motor Company, clients

TELEVISION COMMERCIALS

1 “Bring Home To Life” 2:00

“Without life—love, laughter, conversations and connections—a home is just walls and a roof. Life is what makes a home a home. To launch IKEA’s new brand platform—‘Bring Home To Life’—we tell the story of a father who builds toward the moment his new home becomes home.”

Max Bingham, art director
 Brendan Scullion, writer
 Max Bingham/Brendan Scullion, associate creative directors
 Ted Rosnick/Michelle Spivak, creative directors
 Mike Dubrick/Aaron Starkman, chief creative officers
 Chris Robinson, photographer
 Gary Freedman, director
 Zach Koski, director of photography
 Naveen Srivastava, visual effects supervisor
 Andrew Exworth, colorist
 Graham Chisholm, editor
 Ryan Chalmers, audio engineer
 Jay Fleming, strategist
 Sean McDonald, chief strategy officer
 Alexa Dimitruk, associate producer
 Jenna Fullerton/Agnes Gilchrist/Nadya MacNeil, Rethink/Katie Methot, The Vanity/Mark Pan/Shelby Spigelman, Rethink, producers
 Max Brook, line producer
 Julie Axell, Nimiopere/Nicole Gomez, FUZE Reps/Kailee Nowosad, Vapor Music, executive producers
 FUZE Reps/OPC, production companies
 Vapor Music, music company
 The Vanity, visual effects company
 Nimiopere, post-production company
 Rethink (Toronto, Canada), ad agency
 IKEA Canada, client

2 “Refugee” :60

“Thousands of years ago, Jesus’s family fled to Egypt to escape tyrannical rule. Migration isn’t so different today. We worked with a photojournalist to follow and capture real migrants as they braved dangerous conditions in search of a better life.”

Ryan Beals/David Moring, creative directors
 Andrea Morales, photographer
 Scott Mayo, director
 Jon Lee, project director
 Kelly Piland, strategist
 Gabriel Silva, producer
 Sam Ditore, executive producer
 Nicole Cavin, project manager
 Mophonics, music company
 LERMA/ (Dallas, TX), ad agency
 Bill McKendry, BrandHaven, client

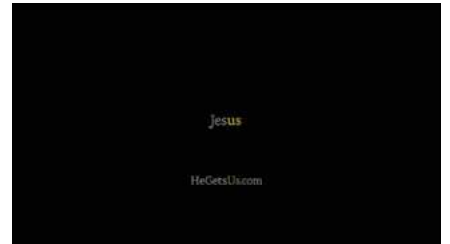
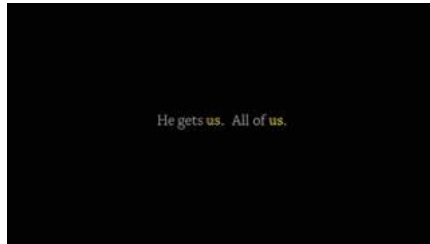
3 “Apple - Relax, It’s iPhone: The Hunt” :32

“Two hockey players dredge through a biting storm at night searching for something on a frozen lake relying on iPhones to light their way. Just when they think they’ve found what they’re looking for, their hopes are dashed and the search continues.”

Jason Lee/Derek Silveira, associate creative directors
 Brandon Mugar, group creative director
 Neil Walker-Wells, executive creative director
 Brent Anderson, global creative director
 Jenny Glover, chief creative officer
 Josh Marcy/Gió Thomas/Genevieve Torabi, music
 Josh Good, audio engineer
 Dylan McEnerney, producer
 Cristiana Ladki Williams, executive producer
 Brian O’Rourke, chief production officer
 TBWA\Media Arts Lab/TBWA\Media Arts Lab Toronto (Toronto, Canada), ad agencies
 Apple Canada, client



2



3







TELEVISION COMMERCIALS

1 (series)

"The Holdovers" :30, :15, :15

"Within the energy service category, many customers feel overwhelmed by the endless options for competitors and promotions, often putting up with poor service and surprise fees rather than making a change. Introducing the Holdover family—so stuck in their ways they can't see the benefits of choosing a better energy provider. The Holdover campaign reveals to customers that their resistance to change keeps them from getting the savings they deserve."

Josh McGonigle, creative director

Claire Jordan, executive creative director

Craig Markus, chief creative officer

Eve Kornblum/Jennifer Sofio Hall, a52, managing directors, creative

Brad Hodgson, motion graphic designer

Dan Ellis/Ujala Saini, Flame artists

Brian Billow, director

Bill Pope, director of photography

Phillip Dystant Jr./Kya Lou/David Oh, colorists

Adam Pertofsky, editor

Sam Slavkin, assistant editor

Chris Erlon, sound engineer

Digital Domain, sound production

Annie Breihan/Emily Gary, project directors

Alex Zhao, associate producer

Janae Abraham, Rock Paper Scissors/Ciaran Birks, a52/Grayson Bithell,

O Positive, producers

Lauren Baker, Primary/Kim Christensen, a52/Marc Grill, O Positive/Amy Hurt,

Ranch Girl Productions/Ralph Laucella, O Positive/Patrick Nugent, a52/

Shada Shariatzadeh, Rock Paper Scissors, executive producers

Dre Krichevsky, Rock Paper Scissors/Drew Rissman, a52/Diane Valera, Primary, heads of production

O Positive/Ranch Girl Productions, production companies

Rock Paper Scissors, editorial company

Perfect Form, visual effects company

a52/Primary, post-production companies

Proof Advertising (Austin, TX), ad agency

John Ballenger/Carly Gulledge, Champion Energy Services, clients

2 "Grounded" :45

"Knowing their daughter is allergic to flowers, these parents meticulously set up a trap and use her bad manners as an excuse not to bring her to Vegas with them."

Aaron Cunningham/Laura Duncan, associate creative directors

Scott Murray, group creative director

Guto Araki, chief creative officer

Sydnei Pitts, designer

Kristen Hart, design director

Ricky Gausis, artist

Bibinho Carvalho/Rodrigo Pina, Flame artists

Dave Laden, director

Darko Suvak, director of photography

Christjan Jordan, editor

Nic Watkins, assistant editor

Matt Miller, sound designer

Amy Belka, project director

Gustavo de Mello, strategy

Gerri Angelo, producer

Tina Densmore Bell, line producer

Caleb Dewart/Dan Duffy/Mino Jarjoura, executive producers

Tato Carvalho/Rafael Famínio, visual effects producers

Jenna Lusk, project manager

Jessica Mann, post-production producer

Marian Harkness, head of production

Hungry Man, production company

LIME Studios/The Den/TRAFIK/Tribbo, post-production companies

R&R Partners (Las Vegas, NV), ad agency

Las Vegas Convention and Visitors Authority, client

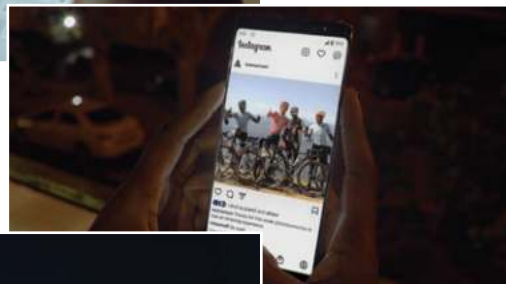
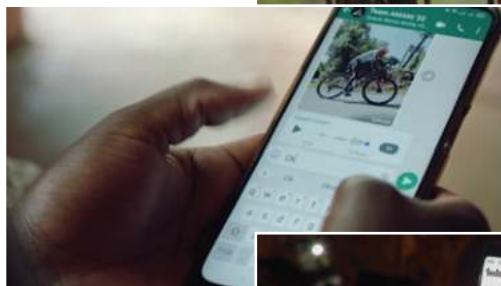
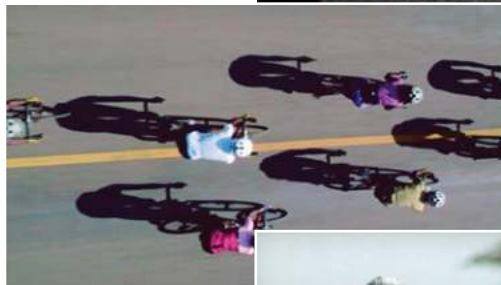
TELEVISION COMMERCIALS

1 "Amani" 2:36

"Our film follows Team Amani, a group of cyclists from Kenya, Rwanda and Uganda making their mark on the world of cycling. It shows Meta's future vision for shared immersive experiences in the metaverse, which has the potential to help Team Amani level the playing field. In the end, a story about cyclists becomes a journey into the metaverse to highlight that when we connect beyond boundaries, we all go farther."

Ben Muckensturm, senior art director
Ben Brown/Benjamin Hinamanu, senior writers
Jason Gold/Ted Meyer, creative directors
Thom Glover, executive creative director
Scott Bell/Tom Markham, chief creative officers
Kenisha Rullan/Nate Scott/Mark Yoon, design
May Chee/Jeanne Curcio/Wendy Kaplan/Andy Littlewood/
Sharee Manning/Ramona Seunath/Dan Simonetti, consultants
IllimitéWorld, director
Mike Ladman/Brandy Ricker/Mara Techam, music
Ashley Branch/Mariel Calara/Jonathan Daly/Ellie Frame/
Diana Gonzalez/Russell Harrison/Sean La'Brooy/Anthony Perez/Harry Román-Torres, strategy
Matt Mintz, associate producer
Mel Calabro, producer
Scotty Schuckies, senior producer
Mike Hasinoff/Daniel Wolfe, executive producers
Christine DiStasio, project manager
Love Song, production company
Droga5, ad agency
Ally Chapman/Lauren Kyriacou/Reid Prichard/Nikki Rand/
Jasmine Summerset-Karcie, Meta (Menlo Park, CA), clients

1



2 "Quiet Quitting" :30

"A woman is so happy with the tax refund she got from financial service company H&R Block that she decides to 'quiet quit' her job, despite not knowing that quiet quitting doesn't mean whispering your resignation."

Raine Calucag, art director
Jake Hulsebosch, writer
Jeffrey Da Silva/Matt Fraracci, creative directors
Adam & Dave, director
Sara Teasdale, producer
The Salmon, production company
Sid Lee (Montréal, Canada), ad agency
H&R Block, client



3 "Forever Determined" :60

"Starting with the first Honda motorized bike in 1950s Japan and ending with the Honda rocket leaving Earth's atmosphere, we used a first-person POV to give viewers a ride in some of the most iconic Honda vehicles. It's a story of true determination."

Matthew Pullen/Kirk Williams, associate creative directors
Sarah May Bates, creative director
Ken Pappanduros, group creative director
Joe Baratelli, chief creative officer
John Cena, voice talent
Jenn Pearse/Ryan Radley, agency producers
Selena Pizarro, executive director of production
Park Pictures, production company
Arts Academy/Union, editorial companies
The Mill, visual effects company
LIME Studios, post-production company
RPA (Santa Monica, CA), ad agency
American Honda Motor Co., Inc., client

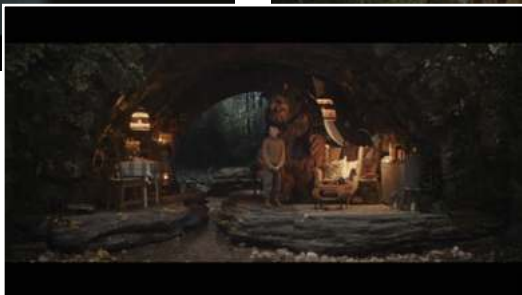
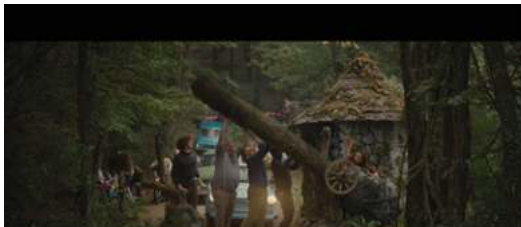
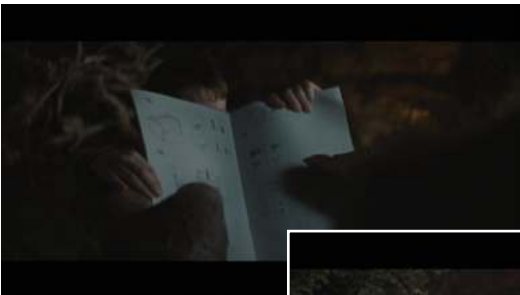


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3







TELEVISION COMMERCIALS

1 "The Troll" 2:05

"In this film, IKEA shows that it can make any home happier, even that of a lonely grumbling troll who lives under a bridge. When a young boy takes an interest in the troll and offers a lamp to brighten up his living space, things begin to change. Together, they update his space and, ultimately, it's more than just the troll's home that's improved as he transforms into a happier, friendlier troll."

Caroline Friesen, art director
 Karine Doucet/Robbie Percy, writers
 Caroline Friesen/Robbie Percy, creative directors
 Mike Dubrick/Aaron Starkman, chief creative officers
 Aaron McBride/Martin Pec, designers
 Donna Irvine, design
 William Cranor, consultant
 Ernest Winczyk, photographer
 Justin Chan/Brad Kumar/Stephanie Sherwood, artists
 Nick Ball, director
 Daniel Voldheim, director of photography
 Peter Smith, visual effects supervisor
 Alex Bickel, colorist
 Graham Chisholm, editor
 Ted Rosnick, music
 Marco Puig, production designer
 Jay Fleming/Lianne George/Meredith Montgomery, strategists
 Sean McDonald, chief strategy officer
 Chantel Brinkman/Max Brook/Annick d'Auteuil/Jessica Luong/Nadya MacNeil/Andrew Schulze/Shelby Spigelman, Rethink/Kat Stewart, Vapor Music/Harland Weiss, o/p/c/Terri Winter, Rethink, producers
 Julie Axell, Nimiope/Claudia Guevara, Color Collective/Krzysztof Wiecek, Division Films, executive producers
 Emma Hertz/Lexi Stearn, visual effects producers
 Division Films/o/p/c, production companies
 Vapor Music, music company
 Parliament, visual effects company
 Color Collective/Nimiope, post-production companies
 Rethink (Toronto, Canada), ad agency
 IKEA Canada, client

2 "Storytime" :45

"In Las Vegas, the most popular food is broccoli.' A father makes up a story to his son, hoping to deter him from wanting to go to Las Vegas."

Aaron Cunningham/Laura Duncan, associate creative directors
 Scott Murray, group creative director
 Guto Araki, chief creative officer
 Sydnei Pitts, design
 Kristen Hart, design director
 Ricky Gausis, artist
 Bibinho Carvalho/Rodrigo Pina, Flame artists
 Dave Laden, director
 Darko Suvak, director of photography
 Christjan Jordan, editor
 Nic Watkins, assistant editor
 Matt Miller, sound design
 LIME Studios, sound production
 Amy Belka, project director
 Gustavo de Mello, strategy
 Tina Densmore Bell, line producer
 Caleb Dewart/Dan Duffy/Mino Jarjoura, executive producers
 Gerri Angelo, executive agency producer
 Tato Carvalho/Rafael Faminio, visual effects producers
 Jenna Lusk, project manager
 Jessica Mann, post-production producer
 Marian Harkness, head of production
 Hungry Man, production company
 The Den/TRAFIK/Tribbo, post-production companies
 R&R Partners (Las Vegas, NV), ad agency
 Las Vegas Convention and Visitors Authority, client

TELEVISION COMMERCIALS

1 "Working For You" :53

"The British Columbia Securities Commission (bcsc) needed to explain what it does and who it does it for. With the answer to the latter question being everyone in British Columbia, we made ads that called out oddly specific types of people to show how the bcsc keep the market working for you, no matter who you are."

Troy Geoghegan/Kyle Waye, associate creative directors
Mark Domitric, creative director
Mooren (Mo) Bofill/Bryan Collins/Jeff Harrison/Rob Sweetman, executive creative directors
Tim Hoffpauir, design director
Zac Ella, director
Mikhail Petrenko, director of photography
Eric Perrella/David Whiteson, visual effects artists
Nupur Desai/Jake Hussey, visual effects assistants
Daniel Saavedra/Eric Whipp, colorists
Paul Skinner, editor
Grayson Music, music
Jeff Milutinovic, music composer
Ben Swarbrick, sound designer
Vlad Nikolic, audio engineer
Marie-Eve Tremblay, stylist
Daria Savic, production designer
Jaime Nilsson, project director
Ian Fingland, line producer
Paula Gill, agency producer
Kelly McCluskey, music producer
Alexander Henry/Hilda Pereira/Holly Rowden, executive producers
Mariya Guzova, visual effects producer
Maurine Cardoso/Samantha Faloon, project managers
Alfredo Films, production company
Immersion Room, production service company
Alter Ego Post, post-production company
One Twenty Three West (Vancouver, Canada), ad agency
British Columbia Securities Commission, client



2 "Hairy Times" :60

"Based on a true story from 1922, this darkly comedic yet cinematic spot aims to increase vaccine confidence across Wyoming, one of the least vaccinated states. Opening on a funeral with several heavily bearded attendees, a young beardless boy asks his father how the man died. 'He shaved,' his father replies. As the implications sink in, we learn that before the tetanus vaccine, a simple nick could kill."

Dan Delli-Colli, senior art director
Brian Denison, senior writer
Mike Sukle, creative director
Michon Schmidt, executive director of production
Sukle Advertising & Design (Denver, co), ad agency
Wyoming Department of Health, client

3 "Love Your Enemies" :60

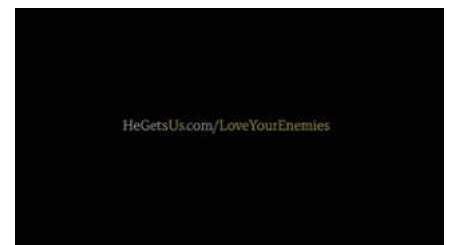
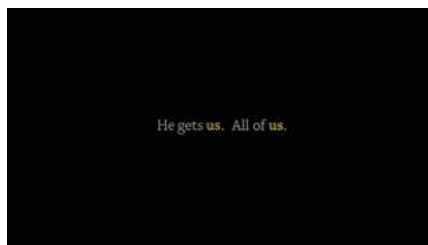
"A series of photojournalist-style images, depicting everything from neighborhood conflicts to national confrontations, appear against the song 'Human' by singer Rag'n'Bone Man. The black-and-white photographs build in pace and intensity with the soundtrack until the music abruptly halts and the screen goes black. The words *Jesus loved the people we hate* emerge onto the screen. The silence is shattered by a crescendo of Rag'n'Bone Man's vocals as a URL to He Gets Us, an initiative by religious nonprofit Servant Foundation, finishes the commercial."

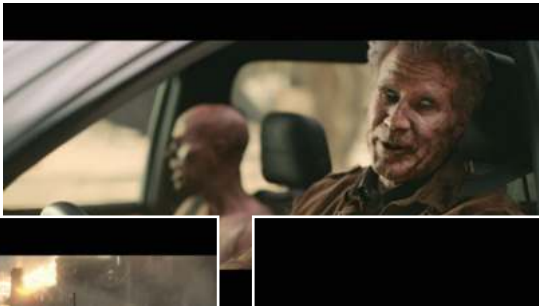
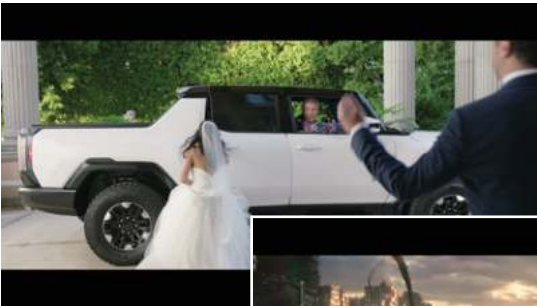
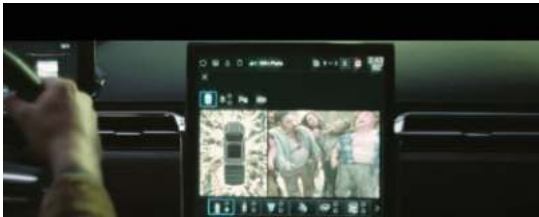
Ryan Beals/David Moring, creative directors
Brett Curry, photographer
Scott Mayo, director
Jon Lee, project director
Kelly Piland, strategist
Darrin Ball/Sydney Bryant, producers
Sam Ditore, executive producer
Nicole Cavin, project manager
Mophonics, music company
LERMA/ (Dallas, TX), ad agency
Bill McKendry, BrandHaven, client

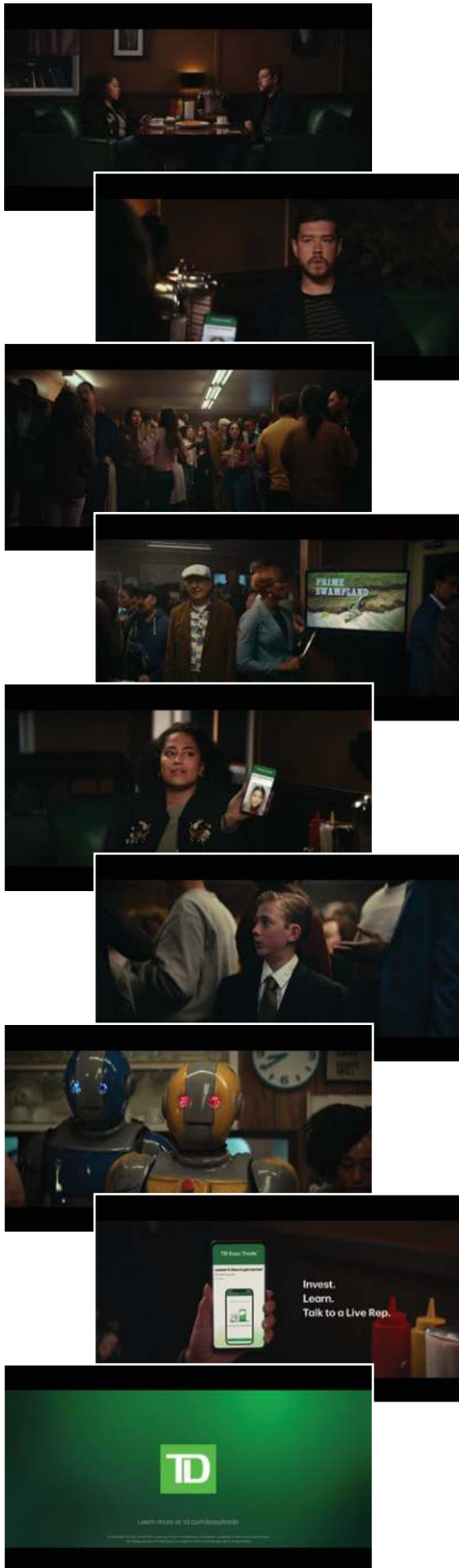
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3







TELEVISION COMMERCIALS

1 “Evs on Screen” :60

“Netflix and General Motors partnered to harness the power of the Netflix effect to make electric vehicles (Evs) more popular and build an all-electric future. With one of the largest libraries of stories, Netflix has incredible capacity to reach people far and wide. The campaign showed how the partnership would work with the help of Will Ferrell, who entered some of the most popular Netflix shows to highlight where Evs will show up and where they won’t.”

Federico Diaz/Gabriel Gama/Guille Grossi, creative directors

Lucas Bongioanni, executive creative director

Frank Cartagena, chief creative officer

Joaquin Molla, global chief creative officer

David Shane, director

United Talent Agency, casting

Company3, colorist

Duotone Audio Group, music

Sonic Union, sound design

Laurie Malaga, integrated production director

Chris Parke, executive agency producer

O Positive, production company

Mackcut, editorial company

Eyeline Studios/Framestore, visual effects companies

Carat, media agency

McCann Detroit/the community (Miami, FL), ad agencies

Suzanne Hinz/Jennifer Hoffman, General Motors/Netflix/Michael Patrick/Amanda Reuss/Anne Roberts/Sarah Schrode/Heather Stewart/Megan Stooke/Deborah Wahl, General Motors, clients

2 “Don’t Listen To the Comments” :60

“When it comes to investing advice, there’s a lot of noise out there, and everyone claims to be an expert. In this ad for the investing app from TD Easy Trade, we juxtapose the simple investing advice the app delivers with that other place people get their investing advice from: the internet comments section. Then, we literally bring the stubborn, wrong-headed, misguided, full-of-bots internet comments section to life.”

Jesse Brown, art director

Chase Kimball, writer

Martin Gosselin, creative director

Catherine Allen/Ian Simpson, global creative directors

Francesco Grandi, chief creative officer

Andrew Farlow, Flame artist

Jeff Low, director

Toby Irwin, director of photography

Simone Grattarola, colorist

Saam Hodiava, editor

Adam Buckmaster, assistant editor

Steve Gadsden, music composer

TA2, sound production

Max Book, line producer

Linda Leroux/Cameron Moffat/Johanne Pelland, senior producers

Dana Gadsden, TA2/Dan Kreeger, Time Based Arts/Katie Methot, The Vanity/Kirsty

Oldfield, Shift Post/Harland Weiss, OPC, executive producers

OPC, production company

Shift Post/The Vanity, editorial companies

Time Based Arts, post-production company

Ogilvy Canada (Toronto, Canada), ad agency

Michael Armstrong/Betsey Chung, TD Bank, clients

STUDENT WORK

- 1 Sarah Bahsali/Marie Scherpe, art directors
Rafter Manguiat, writer
Sabine Georg, instructor
Miami Ad School Europe (Berlin, Germany)/Miami Ad School Madrid (Madrid, Spain)/Miami Ad School Toronto (Toronto, Canada), schools

"Coffee grounds are 28-times worse of a pollutant than carbon dioxide. Unfortunately, the world throws out 18 million tons of it every year. Nespresso, one of the world's biggest coffee brands, recognized that it's part of the problem, so it created the coffee brick—a sustainable construction material made with coffee waste. We encourage coffee lovers to send us their coffee waste and for competitors to adopt the initiative."

© Sarah Bahsali/Rafter Manguiat/Marie Scherpe

- 2 Fangfang Han, illustrator
Stephanie Black, instructor
Kingston University (London, United Kingdom), school

"The Tube" 1:42

"A short animated ad project explores how sounds from the underground can be used to convey messages, resonate with passengers and bring joy to them. It offers a joyful solution to humanize London's chaotic traffic."

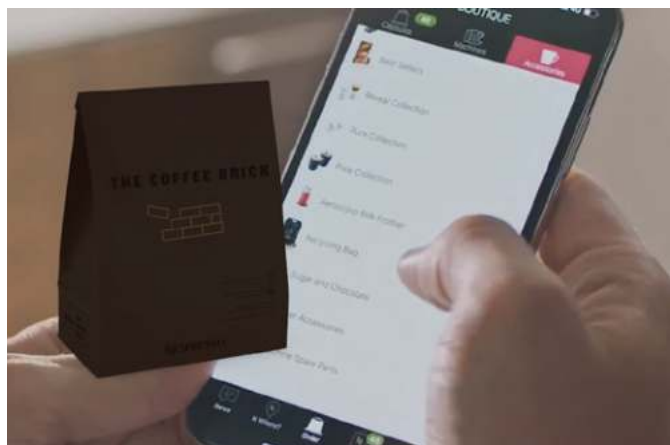
© Fangfang Han

- 3 (series)
Grace Hudson, art director
Joe Kuhns, writer
Tom Scharpf, instructor
vcu Brandcenter (Richmond, VA), school

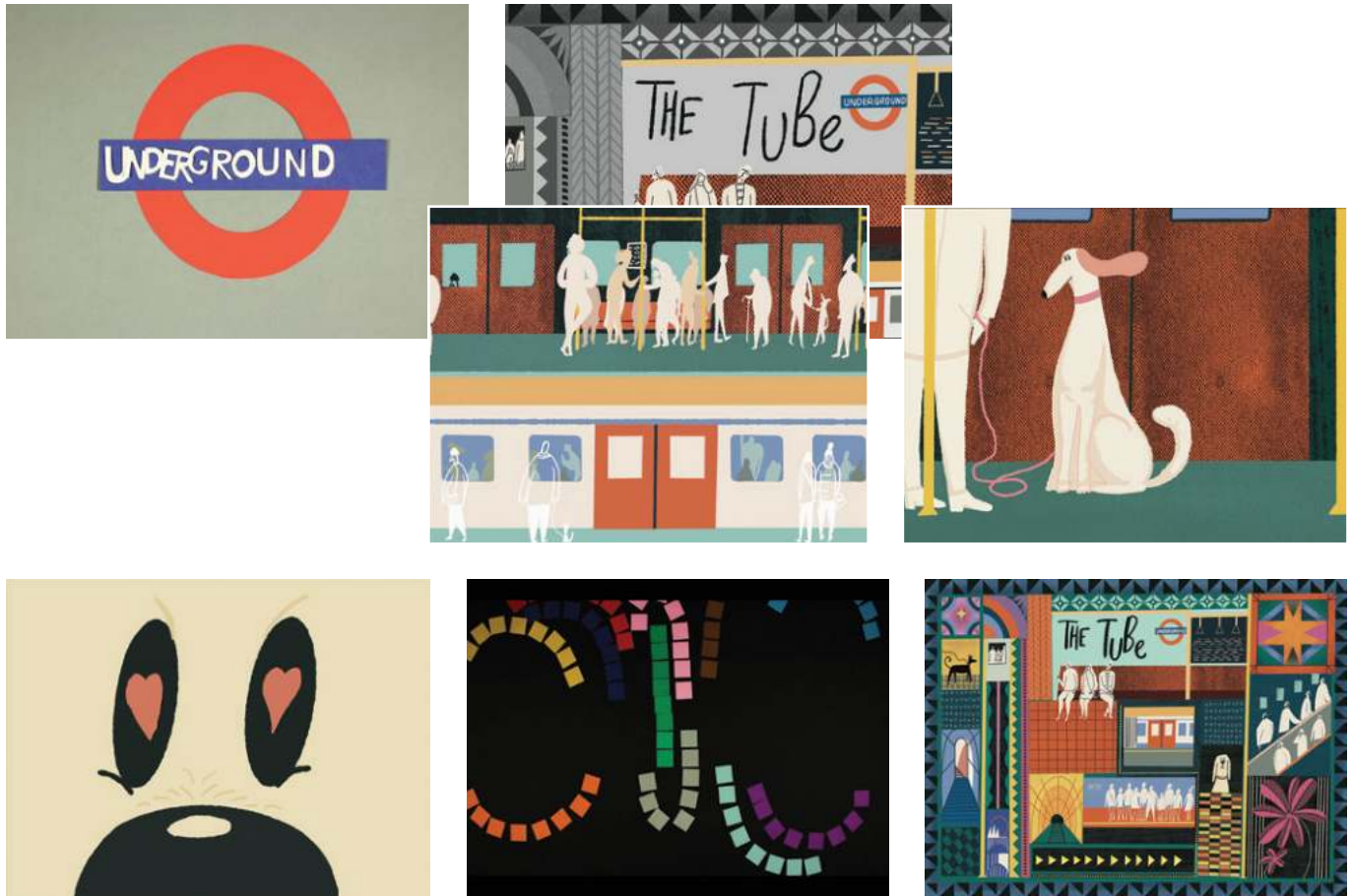
"For this project, we were tasked to write and design a book of brand guidelines from an original concept. 7-Eleven is never a starting point or a final destination. It's never a go-to or a last resort. It's somewhere in between."

© Grace Hudson/Joe Kuhns

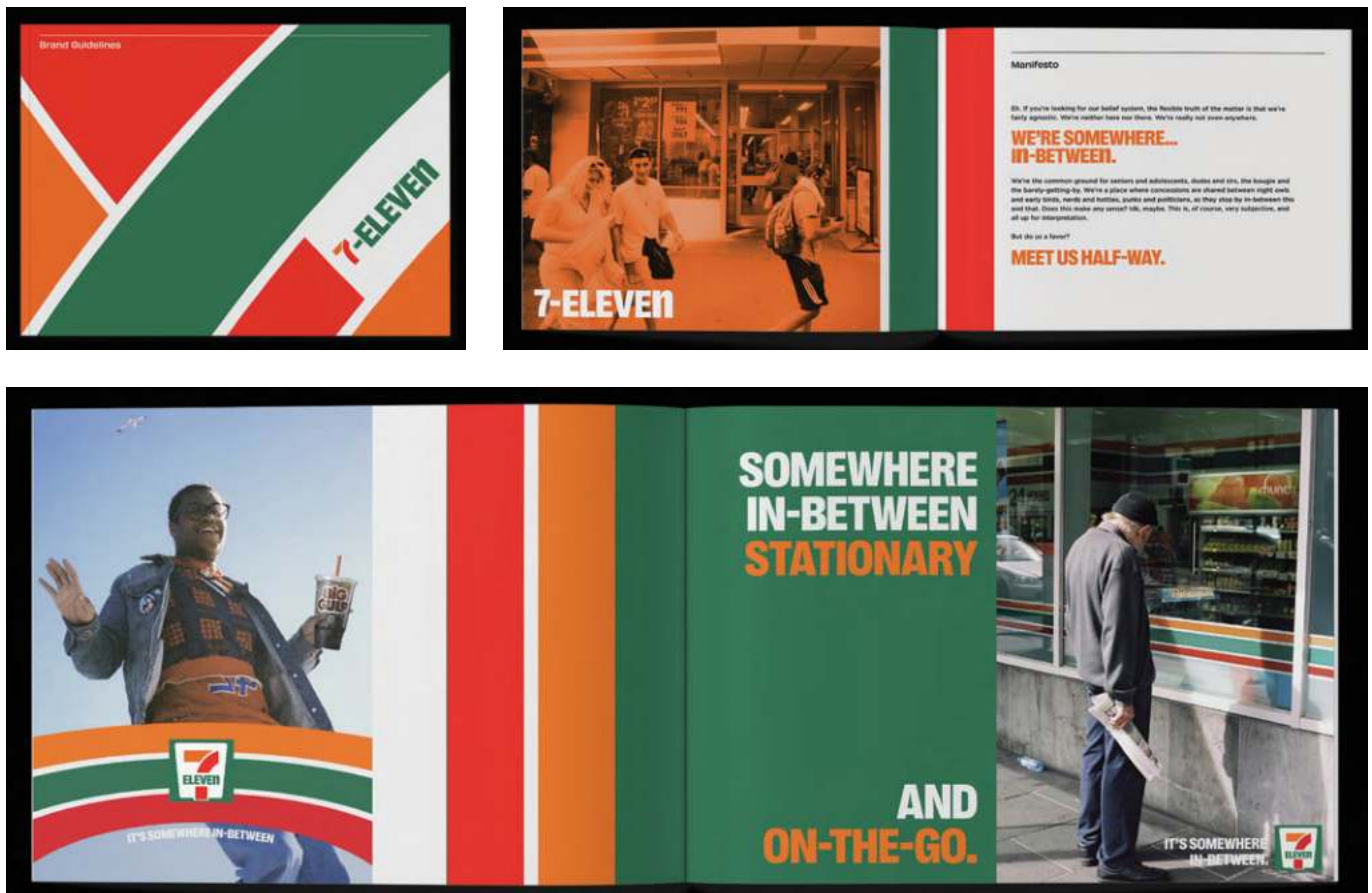
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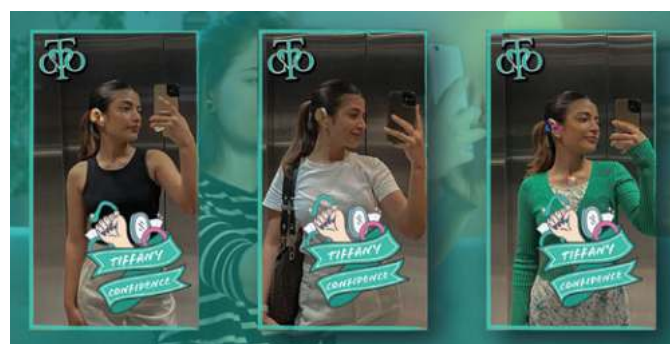
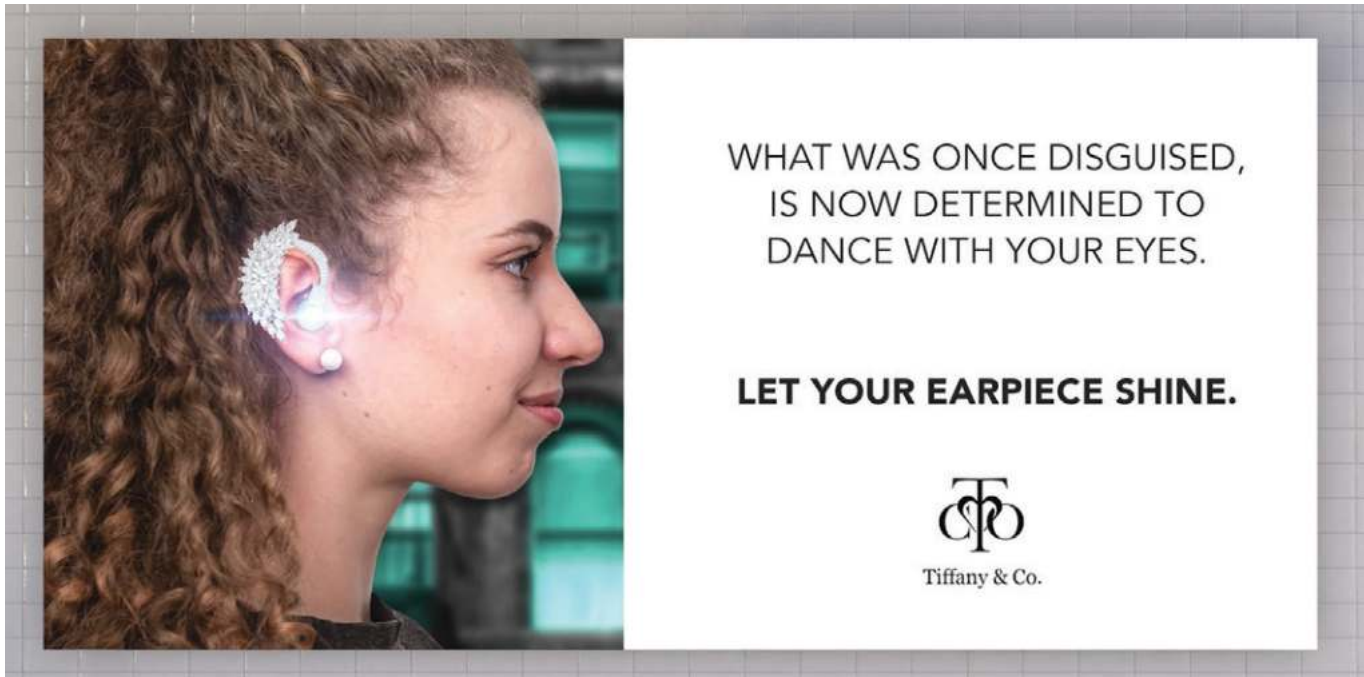
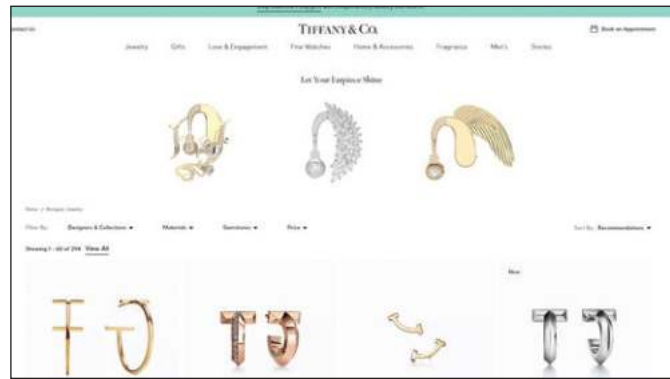


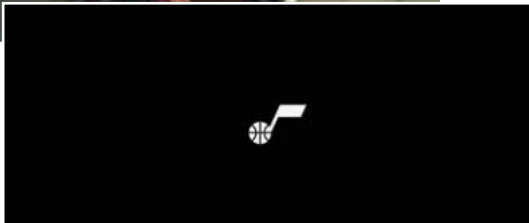
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STUDENT WORK

1 (series)

David Hoffman, art director

Redmond Peiro, writer

Justin Adu, instructor

Miami Ad School (New York, NY), school

"Introducing Tiffany & Confidence, the first line of high-fashion, hearing-aid earrings. No more hidden components. Only stylish, empowering accessories inspired by Tiffany & Co.'s classic designs."

© David Hoffman/Redmond Peiro

2 Morgan Capener, art director

Taylor Ballard/John Starkweather, writers

Tanner Jackson, photographer

Jeff Sheets, instructor

Brigham Young University, BYU AdLab (Provo, UT), school

"Champagne Stain" 7:27

"Basketball team Utah Jazz hasn't won an NBA championship in more than 70 years. Die-hard fans still hold out hope that the Jazz will bring home the trophy. In this story, two strangers strike up a conversation at the laundromat. They talk about the good ol' days and what's to come, all with the hope that one day, their team will pop some champagne."

© Taylor Ballard/Morgan Capener/Tanner Jackson/John Starkweather

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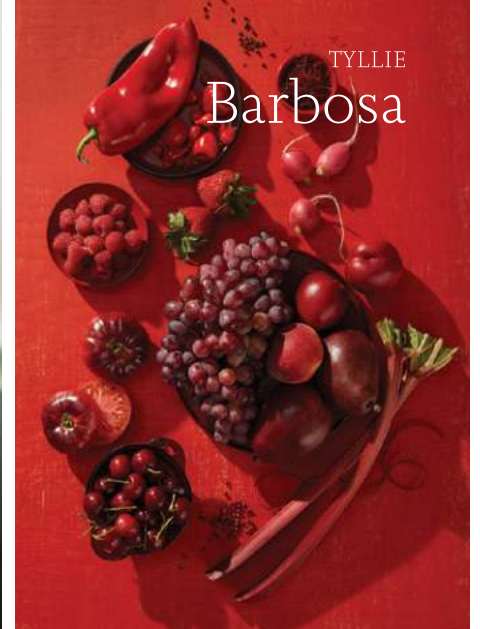
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