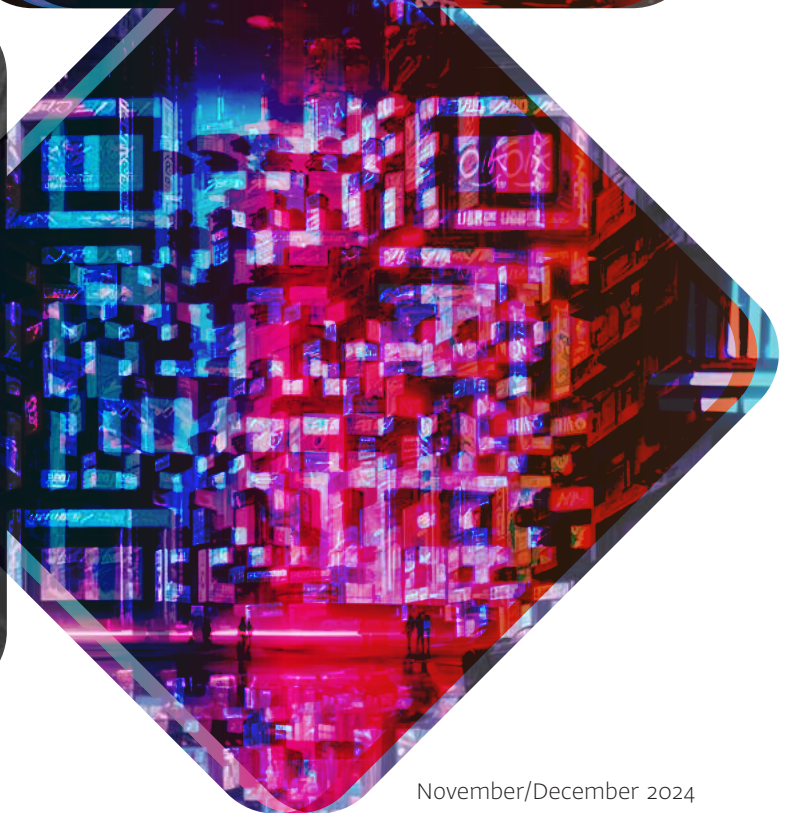




# COMMUNICATION ARTS **ADVERTISING ANNUAL 65**

Span Franck Bohbot Fresh Exhibit



November/December 2024  
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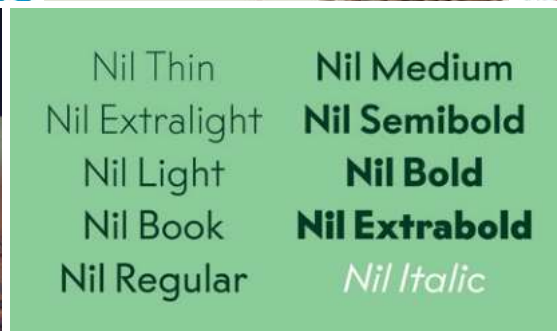
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## DIRECTORY

### Featured in this issue

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franckbohbot.com

### Span

span.studio

### Fresh

**Apex Type Foundry**  
apextypefoundry.com

### Field of Practice

fieldofpractice.com

### Tola Olawale

tolaolawale.com

### Zhiyu You

zhiyuyou.net

### Exhibit

**Leo Burnett Shanghai**  
leoburnett.com

### Clim Studio

studioclim.com

### Design Army

designarmy.com

### Fraser

frasertheagency.com

### Imaginary Forces

imaginaryforces.com

### Landor

landor.com

### Mostardesign Type Foundry

motyfo.com

### Reynolds & Reyner

reynoldsandreyner.com

### Team

team.design

### Yellow

yellowad.in

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**Jude Stewart** (judestewart.com) has authored two books and written about design and culture for the *Atlantic*, the *Believer*, *Fast Company* and *Slate*.

**Claire Sykes** (sykeswrites.com) is a freelance writer in Portland, Oregon. She covers design, the visual and other arts, business, community, philanthropy, and health for national magazines. She also writes webpages, blog posts and annual reports and works with authors on their nonfiction books.

### 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 Clios, D&AD, the FWAs and the One Show.

### Book Reviews

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**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.

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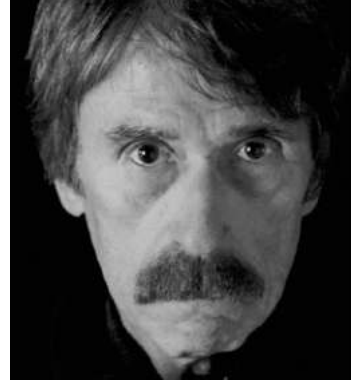


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## If You Can Survive Grizzly Bears, Frostbite and Starvation, You Can Survive AI.

Don't ask me why, but I've become hopelessly addicted to a TV show called *Alone*. True enough, it's not the most original idea. There are at least a dozen other shows like it. *Survivor*. *Outlast*. *Running Wild With Bear Grylls*.

As these survival shows go, *Alone* feels more brutal. Raw. Real. You get the feeling that when that grizzly bear or mountain lion shows up in the middle of the night, a whole heapin' helpin' of hurt is about to shred that tent into a million weenie nylon filaments.

As it turns out, there are a whole lot of creative people right now that might soon be struggling to survive themselves, stalked by a digital predator that's every bit as capable of taking them out as any grizzly or big cat.

The truth is that none of us really know right now just what kind of actual impact AI is going to have on creatives. Maybe it'll turn out to be just another funky tool for us to work with, and that'll be the end of it. Or maybe it'll be something worse. And if that's true, you're going to want to prepare yourself. Soon.

When you find yourself suddenly in a hostile environment, the first thing you need to understand is you've got to move quickly. In the wilderness, storms can come racing in like a bullet train, and wild beasts can be on you in a nanosecond. But neither can move as fast as a surging technology like AI. Never has a technology grown this quickly.

Ask anyone who knows anything about survival skills, and their priorities are all going to be the same. Shelter. Water. Food. What I've come to learn is that there are a few specific skills creatives need, too, if they're going to confront AI and come out the other side in one piece.

### Adapt, Adapt, Adapt.

In Season 3 of *Alone*, Carleigh Fairchild gave a masterclass in adaptability. When she lost her fishing gear, she adjusted her strategy and successfully caught fish using a gill net made from paracord. Despite the isolation, she dealt with psychological challenges, remaining resilient and finding ways to stay motivated. Her ability to adapt to changing circumstances helped her endure and thrive.

Learn all you can. How can you make AI work for you? If you're going to survive, better to embrace AI. Better to redefine your role as a creative than stock shelves at Home Depot.

### Stay Psychologically Pliable.

*Alone* is one psychological challenge after another. Just when you think you've solved one problem, here come ten more getting up in your grill. At the speed AI is morphing, the psychological pressure is already making itself felt. Mental resilience is going to be one huge asset. Channel your inner willow tree.

To hear Tom Brady tell it, he lasted as long as he did because he worked at keeping his muscles pliable. "Pliability is the name Alex Guerrero and I gave to the training regimen he and I would do every day," he says. "Using his hands and elbows, Alex performed targeted, deep-force muscle work to lengthen and soften every muscle of my body, as I rhythmically contracted and relaxed that muscle."

Same thing here, only with your mind.


### Anticipate Like There's No Tomorrow.

Roland Welker had a talent for anticipation unparalleled by any other contestant in the history of *Alone*. A master of staying several steps ahead, Welker drew on his knowledge of the wilderness and previous experiences to foresee the migration patterns of caribou. He strategically positioned himself along their migration routes, allowing him to observe and hunt the animals.

Knowing that firewood was extremely rare in the remote Arctic, Welker started collecting firewood early on, instead of putting it off so he could focus on other things like fishing and hunting—though they were no less important.

He also knew surviving in subzero conditions was going to be hugely dependent on calorie-dense food sources. He targeted fatty fish like whitefish and pike, which provided him with essential nutrients and sustained his energy levels deep into the Arctic winter.

While there are no guarantees, the odds of holding your own creatively are going to be far better if you can foresee where the technology is likely to go in the future and plan accordingly.

What about you? What kind of preparations are you making to inoculate yourself, and your future as a creative, from AI? Do you think AI is much ado about nothing? Do you feel it's going to severely erode society in ways we can't even begin to imagine? 

# EDITOR'S COLUMN

Patrick Coyne



For this year's competition, we received 1,386 entries from 23 countries, and the jury chose 113 for inclusion in this year's Annual—an acceptance rate of less than 8.2 percent. Digital advertising received the largest number of selected winners of any category, reversing last year's trend where we saw strong showings in both the posters and television commercials categories.

"Judging this year's advertising competition gave me the opportunity to see a lot of work that you don't get to see in other festivals," juror Ricky Soler-Armstrong says. "In general, there were a lot of refreshing new ideas."

"*Communications Arts* was a joy to judge," says juror Brigid Alkema.

"It was a great assemblage of brilliant creative thinking and problem solving," juror Jason Sperling says. "The marketing ideas hit tonal extremes; some took on difficult issues like child marriage, and others were much lighter, like a cannabis retailer humorously getting around regional promotional restrictions. Some solved business problems, some solved

societal problems and some were just artful amuse-bouches that put a huge smile on my face. What held them all together were fresh, clever, well-crafted and impossible-to-ignore ideas that show what our industry is capable of when we're given a long creative runway—and a semi-trusting client."

Most surprising this year was the fourfold increase in selected winners in the student work category, the most we've ever recorded for the Advertising competition.

"I was impressed by the standard of some of the student work—some interesting thinking and unexpected solutions," says juror Jenny Glover.

"Shout out in particular to the students," Alkema says. "Your fresh minds and perspectives give me confidence that our industry's only going to grow in strength."

"It's always motivating to see the best in the business, but what I didn't expect to feel after judging was hopeful," says juror Sue Batterton. "In particular, the student entries were



## BRIGID ALKEMA

is chief creative officer of Clemenger BBDO in Wellington, New Zealand, and chair of the Clemenger Group's Creative Council,

supporting and mentoring the group's creative leadership across Australia and New Zealand. Alkema and her team of strategic, creative thinkers continually reimagine social and behavioral change marketing. Alkema began her career at Clemenger BBDO in Wellington in 2000 as a young graduate. She gained valuable experience with a three-year stint in Sydney, Australia—first at DDB, then at Clemenger BBDO—before returning to Wellington. She was appointed executive creative director in 2015 before taking on the role of chief creative officer in 2021. In the same year, Alkema became the first female from New Zealand to be appointed to the global BBDO Creative Board.



## NILS ANDERSSON

is founder of Stig&Xi in Shanghai, China. Over the last five years, Andersson has consistently been the most awarded

creative person in the Chinese advertising and marketing industry with more than 70 Cannes Lions wins. He has also been twice awarded the accolade of Asia Pacific Creative of the Year by *Campaign* magazine. Andersson was educated in England and achieved early success as a member of the British Olympic fencing squad. In 2001, he moved to Asia, where he joined TBWA in Japan as executive creative director, then to China in 2004 as North Asia chief creative officer and Greater China chief creative officer for Ogilvy before founding his own agency in 2018. He is still the only creative person in the region that has created worldwide marketing campaigns from China.



## SUE BATTERTON

is chief creative officer of TRG (formerly The Richards Group) in Dallas. An award-winning writer and

creative director and a member of the agency's majority-female leadership team, she has worked across categories for brands including Dave's Killer Bread, Jeep, Ram Trucks, Charles Schwab, Sub-Zero and World's Best Cat Litter, and her work has been honored by *Communication Arts*, *The One Show* and the Webby's. Batterton is passionate about opening doors to the next generation of creative talent and doing work that helps, not hurts. A journalism graduate of UNC-Chapel Hill, she also has an MFA in fiction and poetry from the Michener Center for Writers. She lives in Dallas with her husband and their two highly creative sons.





# CA 2025 ILLUSTRATION ANNUAL

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CA

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full of depth, insight and polish. I can't wait to see the creativity to come from this next generation of talent."

"There was an amazing body of student work, which was incredible to see," juror Joe Sciarrotta says. "We all know *Communication Arts* is known for bringing the best, but to have that come from the freshest, hungriest, most unfiltered talent out there—well, I left the jury room feeling inspired."

Several jurors commented on the strong showing by Canadian agencies that have been dominating this competition for several years.

"There is a lot of exciting work coming out of Canada!" says Batterton.

"I was really impressed with the thinking from Canada, not that I shouldn't be," Sperling says. "For an annual that decades ago used to be overrun by spec ads manufactured to win awards, this year's winning entries all felt like they sprung out of real briefs and had real creative impact."

"Does CA stand for *Communication Arts*, or is it an abbreviation for Canada?" asks Sciarrotta. "If there was a distinction this year, I couldn't say. Shout out to our maple leaf friends because creativity is alive and well north of the border."

Among my questions to the judges, I asked for their biggest disappointments with this year's entries.

"I was disappointed to see such a limited amount of entries

"There was student work that looked like professional work and professional work that looked like it was made in a classroom."

—Jason Sperling

"Where are all the long copy ads? Bring on the witty headlines, the one-liners, the radio, the poetry! I miss the days when CA was my copywriting textbook."

Sperling takes a contrary view.

"It felt like some folks were submitting to *Communication Arts Advertising Annual 2004*," he says. "There were so many long-copy print ads and headline-driven work that evoked a simpler, more formulaic time in marketing, but it felt like a far cry from the disruptive inventiveness of 2024."

in every category except the student category," says Soler-Armstrong.

"The lack of craft across much of the work," Glover says. "I feel like craft should be a hygiene factor across all work rather than an exception. Its [absence] reflects poorly on the industry as a whole and suggests a general lack of pride in what we do."

"I saw so many incredible activations, AI plays and purpose-driven work, but what I wish I saw more of? Great writing," says Batterton.



**PARIKSHIT BHATTACHARYA**

is chief creative officer of BBH India in Mumbai. Prior, he was chief creative officer of TBWA\India

for ten years and a creative director at JWT Singapore and Y&R Dubai. Bhattacharya has worked on the best of global, regional and homegrown brands. His form-bending body of work includes more than ten world-first ideas, including the world's first social media answering machine, the world's first game of golf played with neurofeedback, the world's first first-aid response app, the world's first women's self-defense device, the world's first eye language, and the world's first open-source DEI toolkit for small and medium enterprises, among others. He is the only creative leader in India to have won a Grand Prix in all three Lions shows: Cannes Lions, Dubai Lynx and Spikes Asia.



**CINZIA CROCIANI**

is global executive creative director of McCann New York. Crociani has spent 20 years working and leading multidisciplinary

teams across Asia, Europe and North America. Living and working in such diverse environments has helped her understand that human insights and creativity always win—it doesn't matter what part of the world you live in. In her career, she has helped many brands grow their fan bases, including companies such as Campari, Coca-Cola, Colgate Palmolive, Ferrero, IKEA, L'Oréal, Mastercard, Nestlé, P&G, Under Armour and Unilever. Her work has been consistently recognized by international award shows such as Cannes Lions Grand Prix and D&AD Black Pencil. In 2022, she was included in *Adweek's* Creative 100, the list of most innovative and inspiring creatives.



**JENNY GLOVER**

is chief creative officer at Zulu Alpha Kilo in Toronto, Ontario. After spending 20 years working in South

Africa, she moved to Toronto to work at Juniper Park\TBWA before joining Zulu Alpha Kilo in 2023. Glover has won golds across all the major international award shows, including Canada's first Glass Lion, a Cannes Grand Prix and fifteen yellow Pencils. She has been fortunate enough to act as both jury president and judge multiple times at the major international award shows. As a passionate and greedy consumer of creativity beyond advertising, Glover remains blissfully unjaded and believes we're never done learning. A collector of contemporary art, photography and assorted rescue dogs, her finest achievements are her daughters Grace (11) and Ivy (8), who help her maintain her incredibly chic under-eye rings.

Looking forward, I asked how advertising is adapting to changes in media and demographic fragmentation.

“As their audiences become more and more diverse, brands need to look for ways to evolve their relevance without altering their essence,” Soler-Armstrong says.

“I think advertising is doing its best to keep up, and at its best, it’s more human,” says Batterton. “At TRG, what we always say is that when you pay close attention to people, they will pay close attention to your brands. Media and demographic fragmentation make it possible to speak to human truths—plural—and to connect with audiences in places and spaces that are far more meaningful.”

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

“Uh, all of them?” says Batterton. “Every time the world changes, advertising changes. The question is: Are we keeping up with culture, or are we shaping culture?”

“Technology has always played an important role in the development of new ways to deliver the brand message,” Soler-Armstrong says. “I can only imagine a future where a brand’s conversation with its audience will be enhanced even further.”

“Rather than talk about the heavy reliance on data undermining gut-level creative thinking or the shrinking marketing

“Although the subject of AI has been with us for some time, I was surprised to see it in almost every category of the competition.”

—Ricky Soler-Armstrong

budgets that make it harder and harder to get ambitious work funded, I suspect that with AI infiltrating all creative aspects of our profession, this will be a very different competition in five years’ time,” says Sperling. “Much of the creative work that we’ll make will be co-developed with AI tools, which may spark a philosophical debate around what constitutes greatness—coming up with a genius idea, or recognizing when AI generates something amazing on our behalf. Will we see less great work in the future, given that AI tools make it so much faster and cheaper to make things that the reduction in quality is easier for clients to quantify?”

A minimum of six out of nine 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 65th Advertising Annual. **ca**



**JOE SCIARROTTA**

is global deputy chief creative officer at Ogilvy in Chicago, which he joined in 2000.

Under his creative lead-

ership, Ogilvy Chicago was named the 2018 Clio Awards Agency of the Year. He was part of the creative team that won the 2006 Grand EFFIE for Dove’s Real Beauty campaign. His work has also won numerous Cannes, Clios, *Communication Arts*, D&AD, London International Awards and One Show awards. Sciarrotta was named the seventh most awarded chief creative officer in the world in *The Drum* Report’s 2018 Big Won Rankings. He has twice been named to *Adweek*’s Creative All-Star team as well as *Crain’s* “40 Under 40” list. Sciarrotta has served on Ogilvy’s Worldwide Creative Council since 2003, helping champion borderless creativity across the world.



**RICKY SOLER-ARMSTRONG**

is partner and chief creative officer at OneightyFCB in San Juan, Puerto Rico.

With a career that spans

a few decades and countries, he went from associate creative director at Young & Rubicam San Juan to vice president, creative director at Y&R Miami and executive creative director at Zubi Miami. During this time, he was named one of the top five creative directors in the US Hispanic market by *Ad Age*. He then returned to Puerto Rico as vice president, executive creative director at FCB. Solar has been the driving force behind memorable and awarded campaigns for Coca-Cola, Heineken, Honda, Mondelēz, Texaco and United Airlines, among others. His work has won top honors at Cannes Lions, Clios, *Communication Arts*, FIAP, New York Festivals and the One Show.



**JASON SPERLING**

is chief creative officer of INNOCEAN USA in Huntington Beach, California.

During his more-than-20-year career,

Sperling has had an incredible track record for creating iconic work for brands like Amazon, Apple, Disney Pixar, Honda, TikTok and UNICEF Worldwide. He was the genius behind the Apple Mac vs. PC campaign, which was declared campaign of the decade by *Adweek*. He counts numerous Cannes Gold Lions and an Emmy nomination among his many awards for developing marketing campaigns that made a difference and have had an impact on culture and the world at large. He’s also authored two books, *Look at Me When I’m Talking to You: Building Brand Attraction in an Age of Brand Aversion* and *Creative Directions: Mastering the Transition from Talent to Leader*.

## Britt Nolan

*The Art of the Character*

Perhaps nothing exemplifies multiple-award-winning ad creative Britt Nolan's approach to character design than Mayhem, the antimascot he helped create who introduced us to the overarching coverage of Allstate Insurance by representing chaotic factors in car accidents and property damage. Not only did Nolan develop a campaign that stuck in our minds, he also forged an emotional connection between Allstate and its audience. Now as co-president and chief creative officer at Leo Burnett Chicago, Nolan helps steer the overall strategy of the agency, building upon its strong foundation to encourage creative teams to achieve even more memorable campaigns. —Michael Coyne



**How did you discover your passion for advertising and learn the skills necessary to enter the profession?**

When I was a kid, there were these things called VHS tapes. Imagine a small, plastic YouTube that needs to be rewound. Anyway, my sister and I had one called Commercial Crazies, which was basically just a reel of all the funniest commercials of the '80s. That tape raised and

brainwashed me, but the funny part is I didn't realize that until the end of college.

I was a TV/radio major, but what I really wanted to do was direct big-budget feature films immediately upon graduation. When it became clear to me that I might be delusional, I started asking people for advice. It was my sister who told me that advertising was a real job people have and reminded me that I like it. So, I did that. My education in the field began in the form of an internship in the mount room at BBDO New York and a copy of *Hey Whipple, Squeeze This*.

**What do you do in your current position as president and chief creative officer at Leo Burnett?** Most chief creative officers are narrowly focused on crafting the work and winning awards. But there are so many other aspects of the business that directly or indirectly affect our creative product. The president title comes with the responsibility of driving the overall strategy of the agency and creating cohesion across departments. This is important to me because at this point in my career, I don't just want to do great creative work—I want to build a great creative company.

That said, I spend about 80 percent of my time in the work. No matter what your level or title is in a creative agency, you have to be in the work. That's what our clients pay for, it's what the world sees and it's what makes us happy.

**You've created several notable characters throughout your career, notably Mayhem for Allstate and an ostrich who flies with the help of VR for Samsung. What would you say makes a character-driven narrative successful in an ad campaign?**

As much as we all love nerding out on character development, a great advertising character needs to be very simple. The audience must get it right away. So, while the building blocks of a character are the same as any other medium, it works best in advertising when they're quite exaggerated.

For example, all great characters have inherent tension—a motivation opposite a flaw or an incongruous twist. In advertising, those should be super blunt: A delicious M&M that's terrified of being eaten. A caveman with overdeveloped EQ. An aeronautic enthusiast who happens to be a flightless bird. One of my favorite ad characters of all time is the La Choy Dragon, created by Jim Henson. He was a pitchman for La Choy products, but he was a dragon in a grocery store, always accidentally burning things and knocking over displays. Ad characters are easy to create but hard to make great: easy because the brief gives you a pretty good start on what the motivation should be, but hard because brands can be uncomfortable with flaws, failure or negativity of any sort—and that's where a lot of the good stuff is.

At the very least, I'd encourage more advertisers to embrace a touch of darkness if for no other reason than doing so makes it feel less like



advertising. I love that Progressive's Dr. Rick is teaching people how to avoid becoming their parents, but he isn't young or cool at all. Such a smart decision.

**What other Leo Burnett campaigns have been some of your favorites to work on, and how did they change your perception of advertising?**

One of my personal favorites was the LegalAde campaign for Country Time Lemonade because just before it launched, we almost got cold feet. At the time, there were all sorts of big, heavy issues in the news affecting kids and families. Some people on the team worried that we might get panned for having fun overblowing a small issue while migrant kids were being separated from their families at the border and held in cages. But we had a hunch that people would appreciate a brand bringing them some levity and a bit of dumb fun. So, we crossed our fingers and pressed forward. Turns out, people absolutely loved it.

While I appreciate all the very important cause-related work that our industry creates, I wholeheartedly believe that people want brands to be positive and fun. Life is hard. Ads are annoying. Our work should make people smile.

**Outside of Leo Burnett, you're also a board member of Marwen, an after-school program providing free arts education for underserved Chicago students. What inspired you to join this program?** Two things—one personal, and one more societal. On a personal level, creative kids tend to be weird kids. It's not bad to be a weird kid; it's actually awesome, but it's hard. Marwen is a place where creative kids feel at home.

On a societal level, creative work is very powerful. It moves people and shapes culture. Underserved goes hand in hand with underrepresented. So, I believe anything we can do that might increase underrepresented voices in creative professions is probably a good thing.

**What do you consider to be the greatest headline of all time?**

I stink at picking favorites, so I'm going to go with the most recent awesome headline I've seen. It's the headline Nike just wrote to honor Caitlin Clark breaking the all-time NCAA scoring record. "You break it, you own it." Of course, it's accompanied by an iconic image of Caitlin triumphantly raising her arms after draining a three.

What I love about this line, besides its simple poetry and the fact that it works perfectly with the image, is that it's been immediately adopted by culture. It's not just an ad—it's also a poster that kids everywhere are hanging in their bedrooms. And it's now been put on countless knockoff T-shirts for sale all over the internet. Any time you put a thought out into the world and the people immediately commandeer ownership, that's what it's all about.

**If you could choose any product or organization to create an ad for, what would it be, and why?** Toto Washlets, hands down. Literally every toilet in Japan has an electronic bidet toilet seat. Why this wonderful piece of technology has failed to catch on in every developed country on the planet is one of life's great mysteries. Somebody needs to help create awareness of this product in America, and I'd be honored to be that guy.

**What advice would you give to young creatives entering the industry today?** Go into the office. Just go there. Good things will happen. [ca](#)

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## The Howard Gossage Show

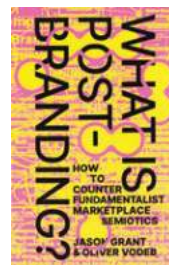
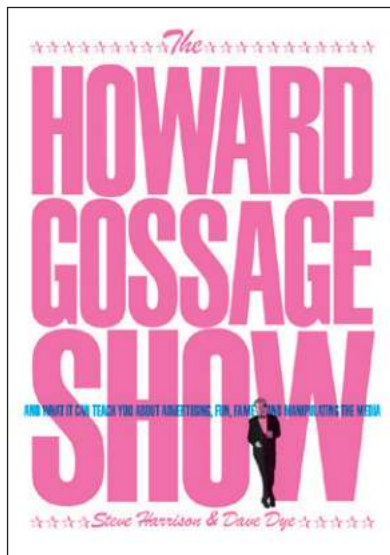
*And what it can teach you about advertising, fun, fame, and manipulating the media*

by Steve Harrison and Dave Dye  
200 pages, softcover, \$45  
Published by Adworld Press

The advertising industry is one that can do a lot of navel gazing, sometimes creating ads for ad people. But authors Steve Harrison and Dave Dye aim to remind us of what can happen when advertisers don't take themselves too seriously in their latest work *The Howard Gossage Show: and what it can teach you about advertising, fun, fame, and manipulating the media*. Among advertising legends like David Ogilvy or William Bernbach, there's Howard Gossage, the *Mad Men*-era adman who didn't shy away from leveraging exuberance and humor in his ads, championed cause-related advertising, and encouraged audience participation to pioneer what we today call direct response advertising.

Harrison and Dye capture this in *The Howard Gossage Show*, which reads part biography, revealing how a man like Gossage came to be, and part textbook, chronicling the iconic work Gossage created for his commercial clients. Consider it a case study in Gossage's work, each supported with a mix of the ads themselves, photos, and thoughtful correspondence between Gossage, his colleagues, illustrators and talent he discovered—and even an appreciative publisher of a newspaper that survived because of Gossage, according to the book.

Gossage's story, like others, is one of a creative genius gone too soon, a point Harrison and Dye close the book with. But in the digital age, when advertisers solely focus on return on ad spend and shoppers unconsciously ignore anything that looks like an ad, *The Howard Gossage Show* proves a timely read. —Kimeko McCoy

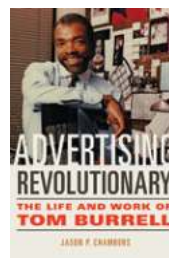


## What Is Post-Branding?

*How to Counter Fundamentalist Marketplace Semiotics*

by Jason Grant and Oliver Vodeb

Have brands replaced culture in our contemporary society? Authors Jason Grant and Oliver Vodeb explore the answer to this question in *What Is Post-Branding?*, which delves into real-life examples of the consequences of our obsession with branding and, through case studies, provides a framework to disentangle it from culture. 265 pages, softcover, \$25, Set Margins'.



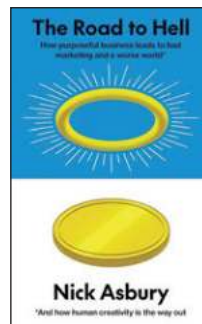
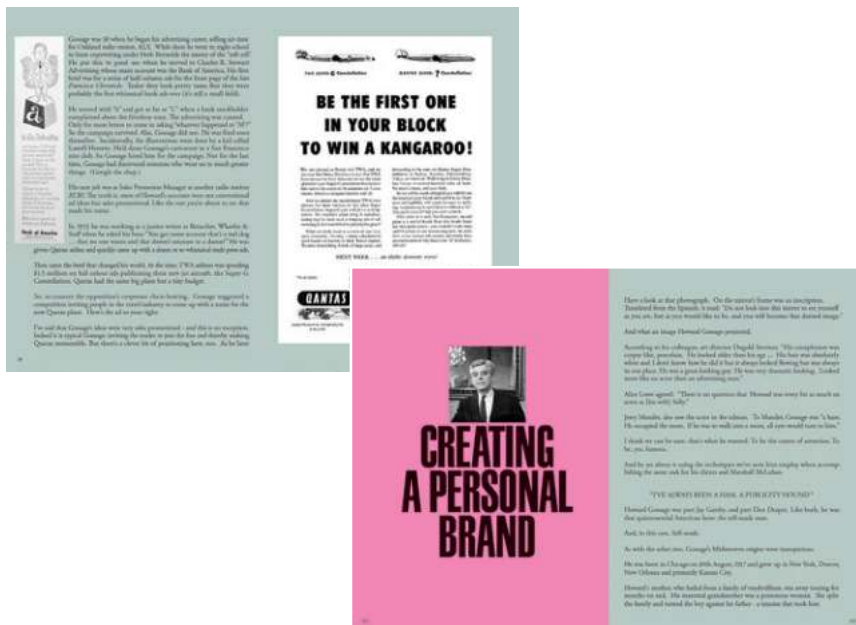
## Advertising Revolutionary

*The Life of Tom Burrell*

by Jason P. Chambers

In this biography of Tom Burrell, founder of ad agency Burrell Communications and

one of the first Black people to work in advertising in the United States, author Jason P. Chambers uncovers not only the professional barriers Burrell broke but also how he elevated advertising to a force for social change. 268 pages, softcover, \$24.95, University of Illinois Press.



## The Road to Hell

*How purposeful business leads to bad marketing and a worse world\**

*\*And how human creativity is the way out*

by Nick Asbury

Having risen to popularity after the 2008 financial crisis, social purpose advertising aligns corporations with consumers' values, but these campaigns often fall short of what they promise and lead to worse outcomes for the people they affect. Author Nick Asbury argues for creatives to return to prioritizing humanity over corporations. 248 pages, softcover, \$19.95, Choir Press.





## A History of Advertising

### *The First 300,000 Years*

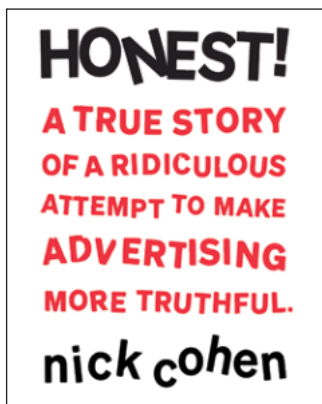
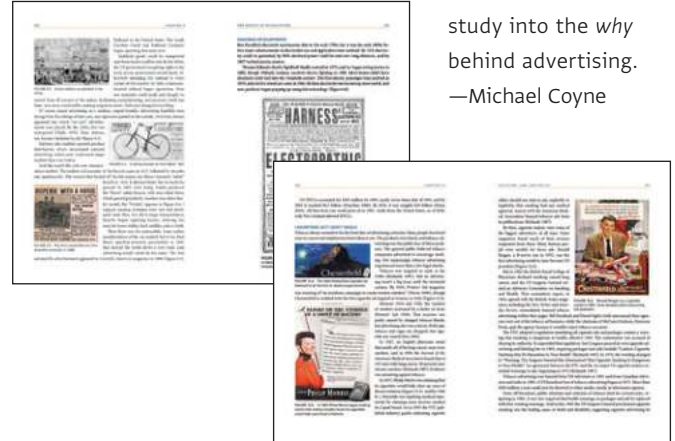
by Jef I. Richards  
464 pages, hardcover, \$147  
Published by Rowman & Littlefield  
rowman.com

By Jef I. Richards, chair of the department of advertising and public relations at Michigan State University, *A History of Advertising: The First 300,000 Years* collects his

extensive research of historical trends in advertising into “a portable museum of advertising,” as he describes the textbook in his introduction. Richards’s broad perspective on advertising includes any declaration, visual or verbal, that was intended to get the public’s attention. The first brands, as we understand the idea, date from 2300 BCE when traders in the Indus Valley stamped goods with wax seals conveying their guarantee of quality. Reexamining the innately human acts of making artifacts or engaging in rituals through this lens hammers in that advertising has its roots in some of the deepest recesses of what makes us human.

The modern era-to-contemporary history of advertising charts the rise of copywriting and media like moving type, stamps, ooh, product placements and mascots, alongside the founding dates of major ad agencies. Chapter by chapter, Richards uncovers the connection between advertising and culture, such as evolving social mores—the treatment of people of color, women and the LGBT community in advertising in the West, or attitudes toward dangerous products like cigarettes. This wide range of topics assures that Richards’s treatment of each is somewhat perfunctory, something he apologizes for in his conclusion, but as a history textbook, it’s necessary to open the

doors for further study into the *why* behind advertising.  
—Michael Coyne



## Honest!

### *A True Story of a Ridiculous Attempt to Make Advertising More Truthful*

by Nick Cohen  
336 pages, hardcover, \$29.95  
Published by Tish Tosh Publishing  
tish-tosh.com

I can still remember studying the pages of old *Communication Arts* Ad Annuals during portfolio

school, eager as any newbie to learn from the best in the business. I vividly recall when I came across a bold copywriting campaign for the *Village Voice* that took on the pov of someone who hated the magazine, written in the style of a complaint letter. I immediately thought to myself, ‘Wow, this is wild. I want to write stuff like this.’ I’m sure I wasn’t alone.

The creative brains behind the work were the agency Mad Dogs & Englishmen. In *Honest!*, its founder, Nick Cohen, describes the agency’s genesis and commitment to truth telling in a business known for, well... Let’s just say embellishments and half-truths. Cohen captures Mad Dogs’s chaotic creativity through details like its whimsical brainstorming sessions and his democratic “fickle-pen-of-fate” method for critiquing ideas. Even particulars like Cohen’s insistence on using the font Franklin Gothic No. 5 for its perceived honesty adds a telling touch to his never-ending quest for authenticity.

The memoir also delves into the personal quirks of the agency’s employees, so-called misfits who found a haven in Mad Dogs. Many of them share recollections in the book, and Cohen remarks that the legacy of Mad Dogs lives on with those who’ve attained high-perch positions and started their own shops. It seems truth telling does have a place in advertising after all. —Dave Kuhl





By Jude Stewart

# SPAN

Everyone I know seems to have an immediate pre-pandemic anecdote: some activity they enjoyed that the pandemic rendered impossible, or a project they undertook under pre-pandemic assumptions now shadowed with dramatic irony. Here is mine: On Valentine's Day weekend 2020, my family joined another family on a last-minute jaunt to an indoor water park in the Wisconsin Dells. It's an activity that now seems fantastically germ-ridden but also charmingly heedless.

The pandemic caught the Chicago-based design studio Span in a different place. Partners John Pobjewski and Bud Rodecker just founded their studio in January and were preparing for a grand opening event that never happened. Instead of popping corks and pressing the flesh, Pobjewski recalls "packing up everyone's computer individually, hooking on the face masks and all this protective gear, and then setting up people's computers for them in their apartments all around the city while they waited in their bedrooms." He pauses and sighs. "I met a lot of cats, yeah."

Up until this moment, the plan was smooth and straightforward. Pobjewski and Rodecker had worked together for twelve years at Chicago-based design firm Thirst. In late 2019, Thirst founder Rick Valicenti decided to close shop and pursue his work independent of running a studio. Pobjewski and Rodecker decided to open a new company, Span, under their leadership. With Valicenti's blessing, they hired most of the Thirst team, kept working with existing clients and even assumed the lease on the same office space. The goal was a seamless transition for all parties. COVID had other ideas.

Obviously, the Span team figured out pandemic-mandated remote work just like the rest of us. But unlike most people, they also meditated on the pandemic's impact on culture, both during the crisis and afterward. That meditation embraced multiple timescales and formats, including speculative ones. In the self-published AR project *Visibility Mask*, the "Instagram filter visibly shows the space we take up with our breath," as Span's website explains. "In a sense, it makes the invisible force that has altered our lives visible." The *Reaching Out of Reach* video series considers how the pandemic disrupted

touch, breath and play. Span also collaborated with architecture firm MASS Design Group and the Cooper Hewitt, Smithsonian Design Museum on two projects situating COVID-19 in a broader historical context: The book *Architecture of Health* probed the various ways buildings make us sicker. The Cooper Hewitt exhibition *Design and Healing* examined design's role in this latest pandemic as well as previous health crises.

These projects are all emblematic of Span's approach to communication design: a historically informed, responsive, 360-degree process.

"Span takes the long view." So claims the company's About page, a provocation I couldn't help probing when I met Pobjewski and Rodecker, as well as associate partner Nick Adam, at their offices in Chicago's West Loop. What does that mean in practice?

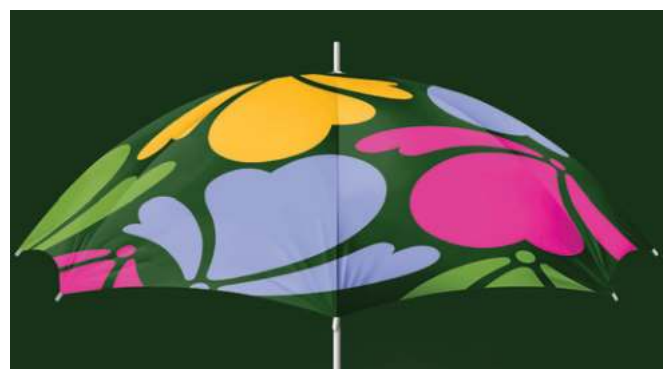
"It has multiple meanings," replies Pobjewski. "It can mean sustainability, yes. But for us, it's actually more philosophical. When we work with clients, we're thinking about how that design lasts longer than just the one project we're working on now. How is that organization going to perform and change over time? How can the brand allow for that change?"

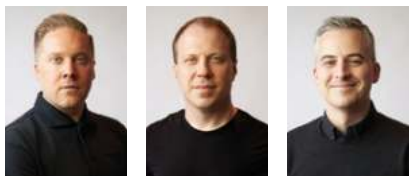
Rodecker considers the statement as "both forward- and backward-looking. We're very aware of where our studio sits in the history of communication design," he says. "So, we're always considering what came before us and what led us to the point where we are now. Also, the vast majority of our clients are long term; we've become trusted collaborators with them." The phrase "taking the long view" means "we're going to do what's right, not what's going to make us the most money or be the best for our portfolio at this moment," as Rodecker explains.

Span's own branding reflects this ethos. Pobjewski explains how they chose the studio's name: "We really wanted to resist the gravity toward specialization. We want to be the studio that [does] lots of different types of work and challenges the boundaries that communication design has. Can we make performance art? Can we do our own exhibitions? Can we write our own books? Can we do short films?"

Captions provided by Span.

Right: "Since 1857, the **Peggy Notebaert Nature Museum of the Chicago Academy of Sciences** (known as the Nature Museum) has connected Chicagoans with nature and science. We worked closely with the Nature Museum to craft a new brand identity inspired by native Illinois prairies. We crafted the wordmark using Céline Hurka's typeface Tonka for its flaring stems that convey a historic, organic essence. The color palette spans catalpa green to columbine pink to milkweed cream, and the abstract icon evokes butterflies, flowers and clouds—capturing the sense of wonder the natural world inspires." Cheryl Kao, designer; Nick Adam, design director; Tom Mulhern, strategist; Peggy Notebaert Nature Museum, client.





Flexibility and range inform Span's logo as well. Rodecker recalls the period when he was working on the logo: the days were

chockful of logistics and work, leaving only evenings to develop the new company's identity. "I tried not to rush it," he says. "I do a lot of custom letterforms, so I was just making versions and versions and eventually hit on this worm-like, NASA-inspired type [to spell out the word *Span*]. It could stretch, and it could change weight." The logo's variable font adjusts along the typical sliding scale between width and weight. But Rodecker threw in a third axis that he jokingly nicknamed Cowboy, enabling the monoline font to go into a reverse-stress "for the type nerds", as he says. "I've always called [the Span logo] kind of gutsy. It looks like intestines."

Intestines aside, "gutsy" is an apt pun describing Span's body of work. The studio's portfolio flexes across media and industries with a few recurring themes, Chicago and sustainability among them. Here's a lightning round of recent Span projects: A book commemorating the 150th anniversary of kitchen and bath product giant Kohler. A short film with a puppet studio blending analog and digital worlds. Developing the strategic plan and related campaigns for Chicago's Regional Transit Authority to advocate for transit's value to the public. A bold rebranding for Nazareth University in Rochester, New York. Another comprehensive rebrand for the Peggy Notebaert Nature Museum in Chicago.

Span's unique strengths shine through in an unlikely project, a commemorative book called *Slow & Low* for the lowrider communities of Chicago and beyond. Local nonprofit Slow & Low had been staging lowrider exhibitions in Chicago's Pilsen neighborhood for years prior to the pandemic. After a pause, in 2022, the nonprofit came back bigger than ever and moved the festival to Chicago's Navy Pier, a massive convention center that extends eastward from the Loop into Lake Michigan. The organizers expected 3,000 attendees for the one-day event and attracted four times that, making it one of the most successful Navy Pier events in the past 20 years.

Slow & Low curators Lauren M. Pacheco and Peter Kepha approached Span to create a commemorative book documenting the organization's thirteen-year history. The job was not small: the curators gave Span an archive of more than 20,000 photographs. According to Adam, Pacheco and Kepha "were not interested in organizing [the archive] based on time or place. They just wanted to see what would happen when we'd try to create a narrative out of the images."

Deep listening characterizes much of Span's creative work: delving into a client's worldview and communicating to outsiders what the inside view really consists of. "Lowrider culture tends to be pretty misunderstood," says Adam. "While it's perceived to be predominantly adult and masculine, it's actually a family affair with folks of all ages, all genders, all races." Cars are owned by clubs, not individuals, and continually decorated and improved in an unending creative process that's multigenerational, communal and joyous. "Within a club, you may have a member who's wealthy or someone who's an expert metalworker or an expert painter, and they all come together to produce the car," Adam explains. He saw children grow into teenagers and then adults within the archive's photos, smiling next to the same ever-evolving car. The book design honors the lowrider spirit down to small details: "These cars are always moving," Adam continues. "Books are really portrait objects, and cars are horizontal objects. So, [the book's] croppings allow for movement and for width to be shown."

The studio has done an impressive number of sustainability projects from the *ReFramed* exhibit about pine's role in sustainable architecture to Urban Sequoia, a green building concept by architects Skidmore, Owings & Merrill in which buildings sequester carbon like trees. For the latter project, Span created a short film screened at the United Nations's COP26 Climate Change Conference.

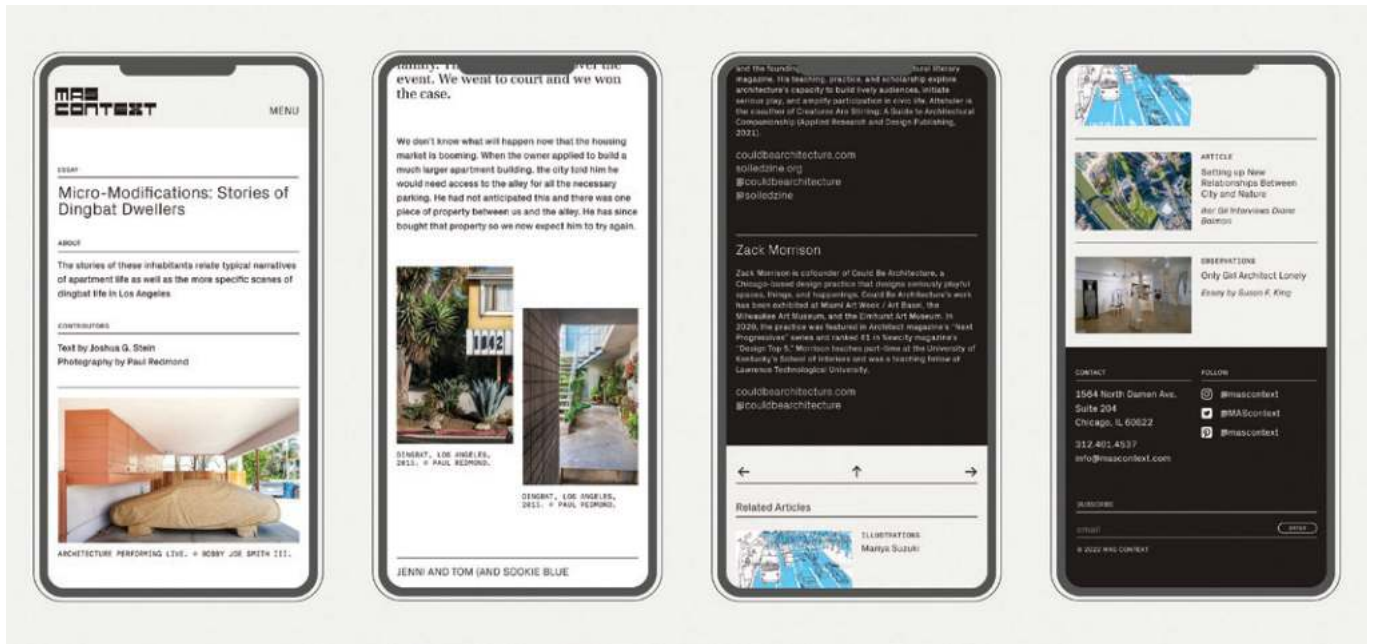
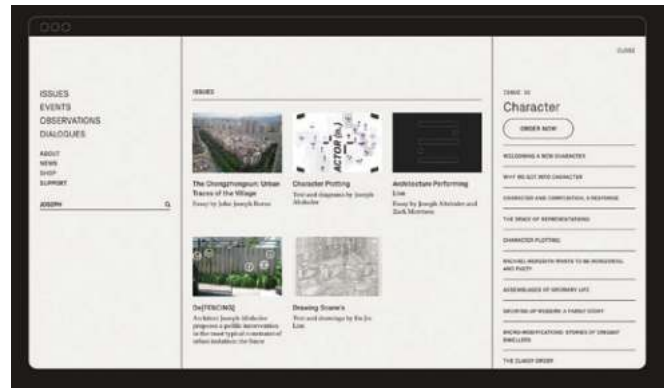
What advice would the Span team offer to other design studios to attract such work? According to Pobjewski, participating in 1% for the Planet—a program in which companies pledge 1 percent of their annual sales to climate-change projects—makes Span's commitment tangible and brings climate-minded clients to the door. Beyond that, of course, one needs to do the ultimate challenge for communication designers. "Design at its

Above: from left to right, associate partner and design director Nick Adam; partner and design director Jon Pobjewski; and founder and design director Bud Rodecker.

Right: "One of the nation's foremost presentations of differing perspectives on the intersection of design, architecture and urbanism, **MAS Context**—a platform with a range of media from a semi-annual published journal to multidisciplinary events and exhibitions—commissioned us to design an online curatorial platform for all its facets." Cheryl Kao/El Mortensen, designers; John Pobjewski/Bud Rodecker, design directors; Collin Joyce, developer; Iker Gil, MAS Context, client.

"We transformed **Nazareth University's** visual brand by choosing to work from its home by setting up a studio on its New York campus. In dialogue with the students, we heard them refer to Nazareth as 'Naz' among friends; these three letterforms became a key strategy in how we changed the institution's presence." Avery Branen/Grace Song, designers; Nick Adam/Bud Rodecker, design directors; Danny Schuman, strategist; Elizabeth Zapata, Nazareth University, client.











core is an optimistic practice,” says Pobjewski. “We create things and propose new ideas. It makes sense that our work looks at these issues through that lens as opposed to a more dire one.”

“In a way, what design does is helps us navigate environments,” Adam remarks. “It shows you which way you can go, what’s possible. Our work, from climate change to the pandemic and beyond, is a lot about navigation and understanding all these different contexts.” Rodecker amplifies on this remark: “It’s about becoming intimately aware of who [a client] is, what they do, and where they sit in their market and the world. Then, we use our perspective as this outside person; we hear everything they say and play that back to them through design. That is the secret sauce: we show them what they’re saying, and then we can have a conversation about whether it’s right or wrong or if it needs to go this way or that way.”

“I hear this all the time when we present our work,” says Pobjewski. “‘Everything looks so different. You have such a wide variety of work.’ You’re over here talking in one voice and over here talking in another voice. I think that’s what makes us really passionate about design: It doesn’t always have to be about one aesthetic, one style. It’s about going beyond style.”

Left: “We were invited to refresh the identity for the **Regional Transportation Authority**—which coordinates the Chicago region’s transit system—in advance of announcing its next strategic plan. The logo is a solid monogram reflecting speed and strength with an ‘overline’ running through the characters like a train or bus pulling into the station. The typography is a customized version of Graphik by Commercial Type, a hardworking sans serif typeface with a modified *r*, *t* and *a* to align with the logo’s visual language.” Valeria Bernal, designer; John Pobjewski, design director; Kathleen Hinkel, photography; Regional Transportation Authority, client.

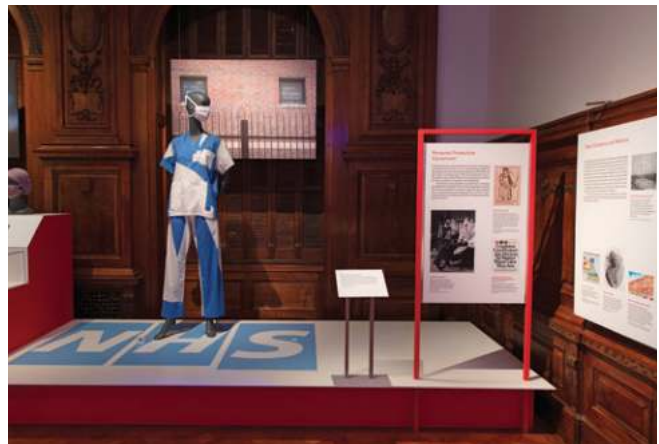
“**South Side Home Movie Project** (SSHMP) is a film and cultural preservation entity within the University of Chicago. We designed its identity and website to embrace characteristics integral to film—stacking, sequence, film grain, dust, scratches and blurs. We balanced SSHMP’s desire for large hi-res images with its, at times, lo-fi archival materials. The customized *I* of the SSHMP logotype and custom brand typeface draw inspiration from film leaders and perfs.” Leah Wendzinski, designer; Nick Adam, design director; Alex Brindley/Shawna O’Neal, developers; John Pobjewski, technology director; Arts + Public Life/South Side Home Movie Project/University of Chicago, clients.

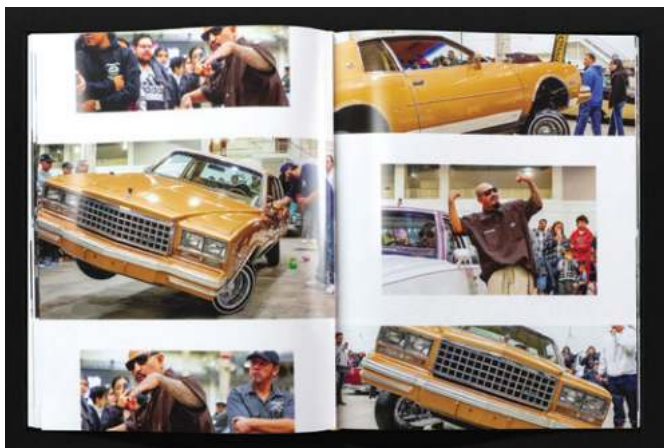
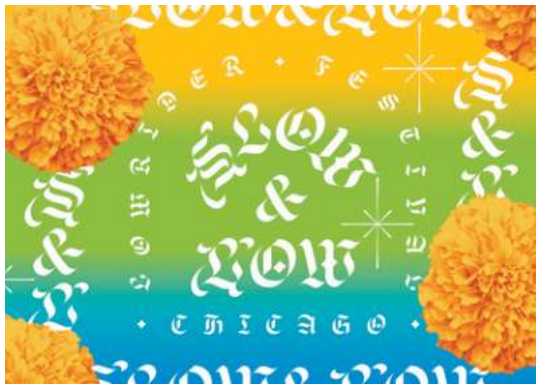
This page: “While combating the covid-19 pandemic, the public has asked architects why buildings make us sicker. **The Architecture of Health: Hospital Design and the Construction of Dignity**, by Michael P. Murphy, founding principal and former executive director of MASS Design Group, as well as design director Jeffrey Mansfield, explores this question and unearths how our architecture has been influenced by developments in healthcare over time. We collaborated with MASS and the Cooper Hewitt, Smithsonian Design Museum to create a book structure that enables the reader to interact with the images as footnotes to the text.” Alyssa Arnesen, design; Bud Rodecker/Rick Valicenti, design directors; Cooper Hewitt/MASS Design Group, clients.



This page: “We collaborated with MASS Design Group and the Cooper Hewitt, Smithsonian Design Museum to translate the design and concepts from the book *The Architecture of Health: Hospital Design and the Construction of Dignity* into a physical exhibition, ***Design and Healing: Creative Responses to Epidemics***. The exhibition presents architectural case studies and historical narratives alongside creative design responses to COVID-19.” Alyssa Arnesen, design; Bud Rodecker/Rick Valicenti, design directors; Regina Chen/Ellen Lupton/Jeffrey Mansfield/Michael Murphy/Morgan O’Hara/Julie Pastor, curators; Annie Wang, MASS Design Group, exhibition developer; Cooper Hewitt/MASS Design Group, clients.

Right: “**Slow & Low** is a Chicago-based nonprofit organization for low-riders. For its retrospective book, we made every editorial, design and material decision to resonate with lowrider culture. The book’s grid system creates an elaborate page sequencing that highlights perspective shifts and contextual relationships. Each photographic composition contributes to a filmic cadence, with motion, zooming and surrounding angles providing the viewer with a sense of cruising. The cover’s vertically stacked blackletter typeface evokes forearm tattoos and church altar banners, appropriate references given the ink coverage and the importance of faith within the lowrider community.” Cheryl Kao, designer; Nick Adam, design director; Peter Kepha/Edward Magico Calderon/Lauren M. Pacheco, curators; Slow & Low, client.







# ARCHITECT OF LIGHT

## THE PHOTOGRAPHY OF

# FRANCK BOHBOT

BY CLAIRE SYKES

Ask Paris-based photographer Franck Bohbot what matters most to him about his documentary, fine-art and advertising photography, and he'll tell you: "Staying true to my creative vision and making a lasting impact with my work."

He certainly achieves this, whether viewing one of his earliest, personal series of New York City streetball courts or his latest contract photographing performance artists modeling outrageous haute couture for Dutch fashion designer Iris van Herpen. He is known for his fashion and beauty photographs; portraits; portrayals of places, architecture and lifestyle; and videos. With his refined color sense, evocative lighting, thoughtful composition and compelling narratives, he successfully merges reality with what lies within and beyond, seizing details many others would miss along the way.

"We were after this ethereal, magical quality," says Katie Walker, who worked with Bohbot on a 2023 ad campaign for beauty brand SheaMoisture Men. Walker, the project's executive producer, and her team at Venice, California-based production company Durable Goods wanted "someone whose images were cinematic and who could navigate between portraits, street-style photography and interiors," as she explains.

Titled *Black Men Love*, the campaign required depicting Black men's everyday lives in a variety of roles—young father, artist, wellness coach and teacher. On reviewing Bohbot's portfolio, Ronn Richardson, former head of creative at Unilever/SheaMoisture and SheaMoisture Men, recalls, "I found his ability to tell a comprehensive and compelling story in a single shot impressive and captivating. The visuals, color treatment and intentionality in each photo aligned perfectly with our vision. For this campaign, his photos reflect authenticity, realism and depth. They capture the true essence of Black men and

showcase their diversity and individuality. The color treatment and tones he used were in perfect harmony with the brand visual identity and brought the campaign concept to life, holistically and creatively—just as we envisioned."

Since 2007, when he first picked up a camera, Bohbot has photographed neighborhoods in Dubai for Leica Camera and Dubai Economy and Tourism, actor Hannah Ware for *Women's Wear Daily*, photographer Cindy Sherman for *Beaux Arts* magazine, and New York independent booksellers for the *Guardian*. His lengthy client list dazzles with names such as Dior, manufacturing company Knoll, the *New York Times*, Sony Music, Sotheby's, Valentino, *Vanity Fair* and *Vogue*. He has published three monographs and has won several awards, including the Archifotos 2014 prize and the Golden Neutral Density Photography (ND) Award in 2017.

Photography wasn't the first career choice for Bohbot, now 44, but the arts have always been a part of his life. As a teen growing up in the '80s in the Paris suburb of Longjumeau, he often played drums in a family band and formed a rock band and then a hip hop band with friends. Film came next: in 2006, he earned an MBA in audiovisual, film production and media from then-named L'ESG à Paris (now known as ESG Management School), with his eye on the entertainment industry.

Bohbot figured a year in New York City would best prepare him for a future in production and media management, and right after graduating, he took off for an internship with the Brooklyn Film Festival. A friend from Paris coincidentally living there took him around to art shows where, at one of them, he met French photographer Josquin Gouilly Frossard. "Before this, I had never considered photography as a potential career path," says Bohbot. With his enthusiasm for cinema and directors like Paul Thomas Anderson, Stanley Kubrick and

Captions provided by Franck Bohbot.

Right: "Fashion designer **Iris van Herpen** reached out to me for my expertise in both portraiture and capturing interiors to document her latest couture collection and aerial sculptures during Paris Haute Couture Week on June 24, 2024. By focusing on her intricate draping techniques, I aimed to highlight this wonderful project, blending the worlds of haute couture and art through my photography," Iris Van Herpen, client.







Martin Scorsese, he started experimenting with a DSC-S700, a small digital camera, shooting black-and-white landscapes and playing with light and composition. “I moved back to France promising myself that I would return to New York and go all in,” he says.

There, Bohbot began photographing young actors in Paris for their portfolios and working as a still photographer on short film sets. “This allowed me to understand how a film crew operates and how to work with light. It was an incredible learning experience,” he says. His *Levitation* series was his first significant personal project, in 2007, of people in the streets of Paris appearing to stand and walk in midair. “But I felt something was missing in my work,” he says.

So, he surrounded himself with photography books, studying technique and photos by William Eggleston, Andreas Gursky and Stephen Shore, among others. Then, there was Julius Shulman and his architectural photos. “Seeing his work was a revelation, a turning point in my career,” says Bohbot. “The way he captured modern houses in black and white using large-format cameras to create stunning compositions with light and shadow left a profound impact on me. Recognizing that Shulman had mastered black and white, I felt compelled to develop my own style using color instead.”

Bohbot began focusing on his newfound appreciation for the architecture around him in Paris, shooting public swimming pools and libraries as well as portraits and street scenes. In 2013, he moved back to New York City on an arts visa with his wife Kate. The following year, the *New York Times* published his first series of portraits, *Cuts*, of barbershops and their owners, and his *Chinatown* series appeared in *WIRED*. His self-published book *Last Stop - Coney Island* (2013) was joined three years later by *Light on New York City* (teNeues, 2016) of his photographs of the city at night.

“What I love about architecture is that it is timeless and I can put my own vision to it,” Bohbot explains. “Then, I might see something where I can add someone inside and create a more staged scene. We build places for people—for studying, working, playing. I’m fascinated by how we interact in them. They offer me a canvas where the ordinary becomes extraordinary, capturing moments of human interaction and solitude.”

Before starting a personal project, Bohbot researches the history, architecture and cultural significance of the location.

“While photographing, I work instinctively and contemplatively, letting the environment guide me. I’m inspired by the interplay of light and color, the passage of time, and the stories that unfold within life,” he says. Lighting is crucial to his work, both natural and portable, and muted hues dominate his personal photos, which adds “a timeless aspect to the story, emphasizing the mood and atmosphere,” as he describes. He relies on minimal color correction, aiming for a natural feel that could be confused for an analog image.

Bohbot’s 2018 series of independent booksellers in Manhattan and Brooklyn expressed the then-best of his photos combining architecture with portraiture. He took the opportunity to expand on the genre when he, Kate, and their daughters Clara and Chloe moved to Los Angeles (LA), making it their second home. His first personal series shot there, *Angels*, of people among the buildings and on beaches, led to the night photography of *LA Confidential*. Bohbot pays tribute to Hollywood’s Golden Age with his series *The Last Show*, photos of the inside of the city’s empty baroque, art nouveau, art deco and modern movie theaters. Also in 2019, LA’s arcades kept his camera busy eliciting their inner-circle ambiance in subtle aquas, pinks and yellows. In 2022, the *New York Times* featured these photos, 150 of which also appear in Bohbot’s third monograph *Back to the Arcade* (Setanta, 2023).

Caryn Leeds, vice president of Wolf|Kasteler Public Relations’s LA branch, says, “Franck has a style not like anyone else’s, which is rare for our actor-client shots. He’s a French guy shooting in LA, and it’s LA style—but also his perception of LA.” Whether he trains his camera on Ware in her home or Israeli actor Shira Haas in front of the Four Seasons Hotel in Beverly Hills, “there’s something about his photos that feels California vintage,” she explains.

Bohbot also is “so easy to work with,” says Leeds, who first hired him in 2021. “He makes our clients really comfortable, and they can have fun with him. And you just know for sure you’re going to get beautiful photographs with a point of view.”

Durable Goods’s Walker agrees: “Franck brings a calm positivity to his work. He seamlessly wove in and out of the set to capture images that feel warm, inviting, soulful and intimate.” Richardson adds: “And he’s a team player, approachable and open to creative direction.”

Collaboration is vital to Bohbot. “It means working closely with clients from the initial concept to the final image and

Above: photographer Franck Bohbot.

Right: Personal work. “Photographs from my series *Forever Young*, which captures the beauty of youth and the joy of carefree living. Shot in 2018 at the commune of Seignosse in the Landes, France.”

Personal work. “Photograph from my series *I AM AN ACTOR*, showcasing the work-life balance of actors at their daily jobs. Pictured is **Charlie Gillette**, office manager and executive assistant at a production company in New York City, 2015.”











## FRANCK BOHBOT

ensuring that their vision is brought to life,” he says. “More and more, I love working with clients. It’s become my personal way of shooting, too: My client work refines my skills and brings professional discipline to my personal work. My personal work is a space for creative exploration, which often inspires fresh perspectives in my client projects.”

Both clearly converge in Bohbot’s photographs for fashion designer Iris van Herpen and her “Hybrid” show on June 24, 2024, during Paris Haute Couture Week. It was the first time she featured her bewitching dresses with aerial sculptures and her first time working with Bohbot. Marit de Hoog, head of collaborations and PR, and van Herpen came across his images while researching “the best exhibition and museum photographers in France,” as de Hoog explains. “We were captivated by his talent for photographing complex sculptures, structures and spaces in the most beautiful way.”

Two months before the presentation, Bohbot and van Herpen met to discuss the creative vision. “After the first ten minutes, they were fully aligned on the ideas for the show,” says de Hoog. The brief was challenging—to photograph semitransparent aerial sculptures combined with five performance artists wearing van Herpen’s couture and “plastered” to canvases at a height of 1.7 meters, each of them slowly shifting their bodies, “like living artworks,” as de Hoog describes it.

On the day of the show in Paris, they had very little time beforehand to shoot without the audience. “Franck did this in the most perfect way like we couldn’t imagine,” says de Hoog. What stood out for her and van Herpen was “his unique, creative vision on photographing sculptures in a complicated space with limited lighting and also for capturing the movements and emotions of the performance artists in a magical way—like poetry.”



Left: Personal work. “In this photograph featuring **skateboarder Sierra Prescott**, captured in Silver Lake, Los Angeles, I explore the interplay between skateboarding and architecture.”

“I photographed the **Black Men Love** ad campaign for global beauty brand SheaMoisture, focusing on storytelling through warm, colorful and natural images of people and places.” Nnaemeka Emeka Ifeajekwu, art director; Ronn Richardson, creative director; SheaMoisture, client.

This page: “Invited with a ‘carte blanche’ by camera brand Leica Camera and governmental cultural authority Dubai Economy and Tourism, I had the freedom to explore and photograph Dubai’s transformation from a small fishing town to a bustling megalopolis. In my series **Lost In Time**, I capture the city’s contrasts: old versus new, luxury versus ordinary and contemporary versus traditional. Through my lens, I reveal Dubai’s culture, history and rapid change, offering a vivid exploration of this vibrant city and showcasing how photography can bridge time and space.” Dubai Economy and Tourism/Leica Culture, clients.

“Actress **Hannah Ware** at her Hollywood home for *Women’s Wear Daily* magazine, 2020.” Eugenia Richman, editor in chief; WolffKasteler, agency; Women’s Wear Daily, client.



The project further ignited Bohbot, who stays fired up by immersing himself in different art forms, going to museums and traveling. His passion for photography—a blend of artistic vision, technical precision, and expertise in both architecture and portraiture—has contributed to his success. So have his commitments to taking creative risks in both composition and color, maintaining strong client relationships, and consistently delivering high-quality work.

Bohbot makes sure he's always learning, experimenting with new techniques and keeping his eyes open to the unexpected as he walks around the city scouting out new places to photograph. Since he left LA with his family in 2023, those places are not just in Paris now but elsewhere in the world as well, most recently Europe.

"I'm eager to connect and collaborate with new creative partners who have great ideas, continue working with wonderful clients, and develop new personal projects," he says. "I'm thrilled about the endless possibilities for growth and reaching wider audiences with my photography." 



This page: Two photographs from **Angels**, Franck Bohbot's series investigating the city of Los Angeles and its residents to discover its character. "I wanted a look for this series, something very distinct from other street photography that I have seen and loved. I wanted to create my own language by being inspired by the movies that I love, the painters I like and the photographers I admire. The snapshots, compositions and street photos all capture Los Angeles's beautiful, weird, lonely and dreamy world."

Right: "Fashion editorial for **Schön!** magazine featuring the talented actress and singer Mckenna Grace." Raoul Keil, editor in chief; Maeve Reilly, stylist; Sami Knight, hair stylist; Loren Canby, makeup artist; WolfKasteler, agency; Schön!, client.

Personal work. "From a series focusing on how New Yorkers interact with their environment and architecture, with light and color playing crucial roles. This particular photograph, '**Soup'n'Burger**', is straightforward yet striking, with bright neon lights contrasting against the darkness to highlight the people and bold typography of the storefront."









## FRESH TOLA OLAWALE



Houston-based photographer Tola Olawale inhabits the crossroads of documentary, editorial and portrait photography. “With every shot, my goal is to capture genuine moments that feel real and authentic while infusing them with the visual storytelling look often seen in editorial spreads,” she says. She notes that she purposefully avoids overintellectualizing the work to ground her practice in realism and authenticity. “For me, a good photo isn’t solely about technical prowess or theory; sometimes, it’s about capturing a moment that brings joy and was simply fun to create,” Olawale says. “Inspired by my Nigerian American roots and the broader Black experience, my photography is deeply influenced by the diverse cultures and narratives that shape my identity and everyday life.” First inspired to practice photography by her father collecting cameras and documenting family moments, Olawale has since been influenced by photographers Renell Medrano and Gabriel Moses for the way they infuse emotion into their work and Seydou Keita and Hassan Haijaj’s celebrations of cultural diversity. “I hope to bring more inclusivity to the forefront,” she says. “By showcasing different perspectives and experiences, I aim to break stereotypes and foster empathy.”

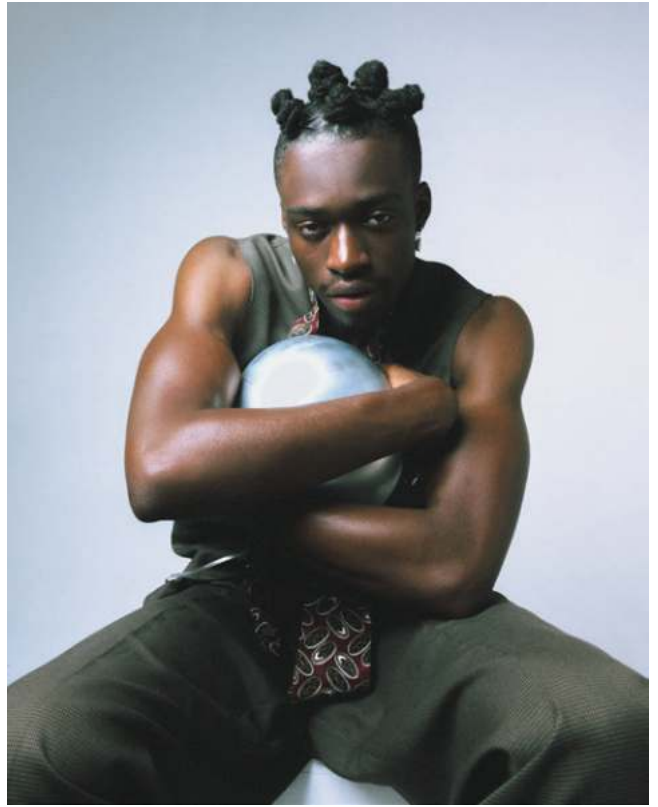
**tolaolawale.com**



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1. "For the *Guardian*. Beyoncé's Renaissance tour was a safe space for fans, a homecoming and a coronation." Gail Fletcher, photo editor; *Guardian*, client.  
 2. Personal work. "Girl in Red." Priscille Ngomege, model. 3. Personal work. "Yara Keta." Teni Olawale, model. 4. "Commissioned portrait of artist Stephen (Ayo) Carter." Stephen (Ayo) Carter, model/client. 5. "Commissioned by creative directors and stylists Amber and Asia Mason." Amber Mason/Asia Mason, creative directors/stylists/clients; Zareion Daniels/Stacy Iwunze/Jocoby Joseph, models.





© Olivia Kohler/Simone Pasley

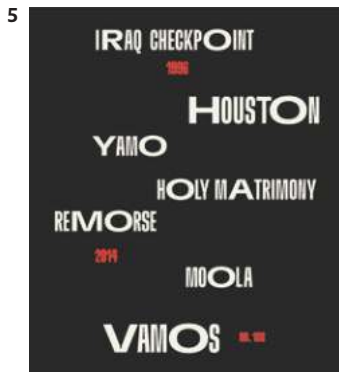
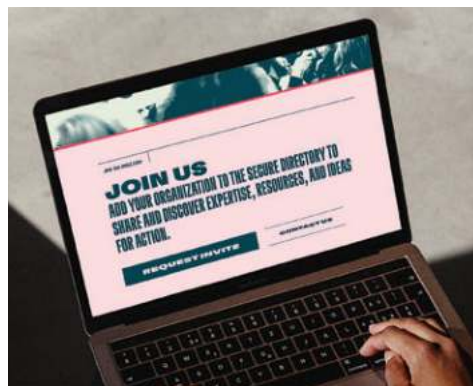
## FRESH FIELD OF PRACTICE



© Olivia Kohler

Cofounded by creative strategist Kristin Lueke and creative director Nermin Moufti, the Chicago-based design firm Field of Practice emerged from the ashes of the COVID-19 pandemic and related professional burnout. “The pandemic brought so much to the surface in so many industries [that] the facade of ‘business as usual’ was crushing us: We didn’t want to go back to normal. We wanted to change everything,” say Lueke and Moufti. “We founded this studio in the spirit of embracing change and to experiment in pursuit of a more generative, sustainable balance.” Named for a concept by Zen priest Reverend angel Kyodo Williams, Field of Practice draws from many diverse influences, including designers like Reza Abidini, Roderick Grant and Wael Morcos; design activist Thaly Germain; and the works of surrealist poet Shira Erlichman. But also, driven by the philosophies of activist and writer adrienne maree brown, the design studio finds its strongest influences in transformational justice and global liberation movements to include radical change at its foundation. “We are a member-owned studio; we make decisions collectively and practice equitable, transparent compensation,” say Lueke and Moufti. “We trust the wisdom of our lived experiences as women of color in the United States and work with people who treat us with respect and care. [Change isn’t] such a wild proposition once you start trying.”

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



1. "Identity and packaging for Glean, a woman-owned startup focused on organic vegan skincare from the horn of Africa." Nermin Moufti, design; Kristin Lueke, strategy; Glean, client. 2. "Identity for Cairo Coffee Collective, a specialty coffee roaster based in Egypt that serves a global community of discerning palates." Nermin Moufti, design; Cairo Coffee Collective, client. 3. "Brand and digital refresh, packaging design, and messaging guidelines for Karam Foundation, an international nonprofit supporting Syrian refugees." Nermin Moufti, design; Kristin Lueke, strategy; Karam Foundation, client. 4. "Identity, website, service design and facilitation for the Alliance Table, an initiative of the Collaborative for Gender and Reproductive Equity encouraging intramovement resource and knowledge sharing." Mary Foyder, creative director; Nermin Moufti, design; Nate Beaty, programmer; Tamar Lawrence-Samuel/Kristin Lueke, strategy; Field of Practice/Mary Foyder Design, design firms; Collaborative for Gender and Reproductive Equity, client. 5. "Identity and promotional materials for the first Palestinian-American Netflix series *Mo*, produced by and starring Mo Amer." Nermin Moufti, design; Mo Amer/Netflix, clients.

# THE ELONGATED MAN (RANDOLPH "RALPH" DIBNY) MAY, 1960 [DC-UNIVERSE]

JOHN BROOME (WRITER) & CARMINE INFANTINO (ARTIST)

HE CAN STRETCH HIS LIMBS & BODY TO SUPER-HUMAN LENGTHS & SIZES

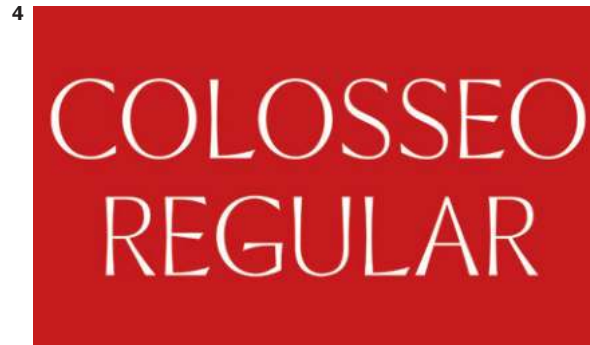
## FRESH APEX TYPE FOUNDRY



Established in 2020, Paris-based Apex Type Foundry presents the work of type designer Alex Chavot from years of design education at the École nationale supérieure des beaux-arts de Lyon in Lyon, France; an internship at Production Type; and his job at Montreuil-based design firm deValence. "I consider myself more of a graphic designer making fonts rather than a true type designer in the classic sense of the term," says Chavot, explaining his process often mixes influences and leaves room for accidents. Keeping his eyes open to all forms of the written word, he finds inspiration from his surroundings and observations on vernacular writing. "Signs, storefronts, carved stones, vernacular sign paintings, graffiti—anything can become a starting point to be remixed with my own tastes, desires and cultural baggage," Chavot explains. The larger impetus for Apex Type is the sense of cultural momentum of typography Chavot has experienced in Europe. "I'm more excited by the multitude of small independent foundries and designers that have sprung up in recent years, offering a broad, fresh vision to the world of typography and design, than I am by the huge corporations that serve up classics to the dregs and amass fortunes on long-dead designers," he says. "In this sense, I hope to encourage my fellow designers to do the same and support emerging young talents out there to keep the vitality and diversity of the field alive."

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





1. "LePlus typeface in its different weights and widths, with ligatures and alternates." Alex Chavot, designer; deValence, creative direction.
2. "Kellar Headline Condensed, regular and italic." Alex Chavot, designer; deValence, creative direction.
3. "Granit Display, regular." Alex Chavot, designer; deValence, creative direction.
4. "Colosseo Regular." Alex Chavot, designer; deValence, creative direction.
5. "Ensba Regular Outline, designed for the visual identity of the École nationale supérieure des beaux-arts de Lyon." École nationale supérieure des beaux-arts de Lyon, client.
6. "Lettering, visual identity and communication for Delight, a Paris-based food and music festival held in concert hall Petit Bain." Petit Bain, client.
7. "Kazy Black and Kazy Skeleton, designed for the french singer Kazy Lambist." Alex Chavot, designer; deValence, creative direction.
8. "Nil is a seven-weight, fourteen-style sans serif initially designed for Petite Égypte, a library in Paris." Alex Chavot, designer; deValence, creative direction.



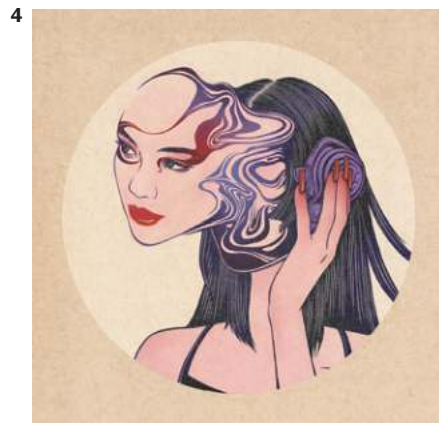
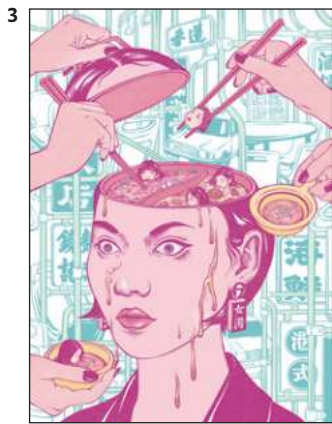
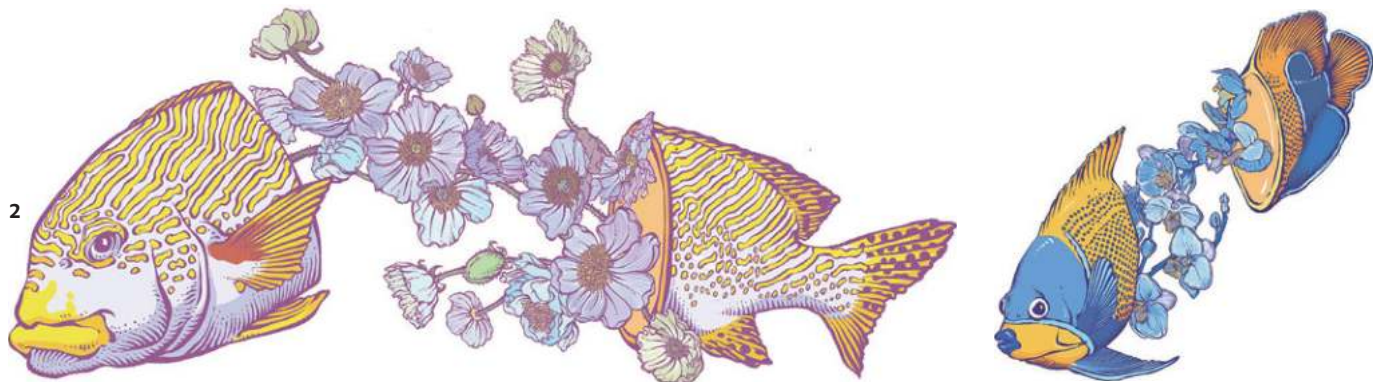
## FRESH ZHIYU YOU



In the work of New York-based illustrator Zhiyu You, you're equally likely to see women relaxing with snacks on the couch as you are to see their faces getting sucked into their phones. "Women have always been the protagonists of my work," she says. "They are sometimes powerful, sometimes fragile and sometimes unpredictable." Inspired by a wide variety of artists, such as illustrator Moebius; horror manga artist Junji Ito; and her former instructors at the School of Visual Arts (sva) like Marcos Chin, Mupan, Yuko Shimizu and Sam Weber, You explores the perils and triumphs of being a woman in both Eastern and Western societies. An artist from a young age, she studied drawing with her parents' support before going on to study at sva. Primarily, You wants to construct a "female vision" in her work that portrays the problems women face multidimensionally. "When I was growing up, many families still had a strong preference for sons in China," she explains. "My parents didn't devalue me, but many friends around me are still treated unfairly by family and society because they are women. I hope [to] draw more attention to women in society through my work."

[zhiyuyou.net](http://zhiyuyou.net)





1. "A portrait of Russian writer Vladimir Sorokin for *The New Republic*." Andy Omel, art director; The New Republic, client.
2. "Flowering fish for arts platform Zócalo Sketchbook." Stefan G. Bucher, art director; Zócalo Public Square, Zócalo Sketchbook, client.
3. Personal work. *Hot Pot*. "When the lights are on every time I pass by Chinatown, it always brings back memories of my childhood. I naturally put these details that touch me into my works."
4. "Poster for musician Hex." Olivia Dawn Mok, Hex, client.
5. Personal work. *Deep Frying Pan Hell*. "The ninth layer of the eighteen layers of hell."
6. Personal work. "An illustration based on the Edgar Allan Poe story 'The Masque of the Red Death.'"
7. Personal work. "What's going on in a girl's head?"









## EXHIBIT

### 1 West Loop identity

Formerly an industrial neighborhood in Chicago, the West Loop (wlco) has grown into the city's cultural hotspot for food and innovation. Design firm Landor, itself situated in wlco, created this neighborhood brand with expansion in mind so that local businesses could adopt it into their messaging and create a visual sense of belonging. "We thought that there would be no better way than to include the community in the brand journey," says Jeremie Barry, executive creative director at Landor. "We built a truly interactive brand that uses motion to turn every resident into an ambassador." Landor chose the color palette from the local architecture and metro lines. Animated loops personalize the identity for local businesses, shifting to meet individual needs. "The wlco brand transformation serves as a catalyst in reshaping the West Loop narrative and marks the beginning of a promising new chapter," Barry says. "The brand is a tool for everyone to be a part of."

Jack Hoac, designer; Gianluca Ciancaglini, senior designer; Luke Melloy, design director; Thijs de Long, creative director; Jeremie Barry, executive creative director; Fletcher Hartman, strategy; Landor (Chicago, IL), design firm; Julie Darling, West Loop Community Org, client.

### 2 Aktion Baum film

"/imagine" 1:51

Germany's iconic forests cover one third of its land, but a 2022 report has revealed that only one fifth of those trees are healthy, meaning huge swaths of the country's forests are dying. In this spot for environmental nonprofit organization Aktion Baum, Berlin-based ad agency Fraser leveraged AI to create a spot that visualizes the future this trend of ecological devastation will lead to, encouraging Germans to act and preserve their forests. "We used four AI-powered tools—Magnific, Midjourney, Photoshop and Runway—to create, expand, animate and upscale the different dystopian visualizations of the forests," says Fernando Barbella, executive creative director at Fraser. "In these times when we're all using AI mostly for fun and experimentation, we wanted to remind people to stop for a bit and use their intelligence to engage with real and tangible things. By generating these cinematic dystopian images of well-known forests in Germany, we aimed to draw attention to this reality and encourage a brighter and greener future for these forests."

Jodi Biggar/Mikhail Gany/Thit Lin Venning, art directors; Raphaela Putz, senior art director; Alexander Detschades/Judith Kersting, writers; Alexander Detschades, creative director; Fernando Barbella, executive creative director; Hofkapellmeister, sound designer; Eike Schlender, project manager; Fraser (Berlin, Germany), ad agency; Lars Hermes, Aktion Baum, client.

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

## 1 *Dark Matter* opening titles

"*Dark Matter* opening titles" 1:15

Based on the novel by Blake Crouch, Apple TV+'s series *Dark Matter* explores how quantum physicist Jason's decisions have impacted his life when he's kidnapped by an alternate-universe version of himself. For the opening titles, Los Angeles-based production company Imaginary Forces created a 3-D-modeled concrete puzzle box that constantly changes shape. "We showcased the lead characters, Jason and Daniella, trying to connect but never quite making it," says Ronnie Koff, creative director at Imaginary Forces. "The camera takes on crazy angles, giving the whole sequence an eerie feeling of not quite knowing where you are in space."

Ronnie Koff, designer/creative director; Alex Braddock/Ronnie Koff/Charlie Proctor, animators; Lexi Gunvaldson, editor; Nic Luong, production coordinator; Jackson Kerr, producer; Imaginary Forces (Los Angeles, CA), design firm; Apple TV+, client.

## 2 *Hong Kong Ballet* film

"Tutu Academy" 2:58

For the 45th anniversary of the Hong Kong Ballet, Washington, DC-based creative agency Design Army conceived and filmed this spot that celebrates the magic of dance and the cultural vibrancy of Hong Kong. "The renowned troupe leads a Hong Kong tutu takeover, from its esteemed university halls to the stunning plaza of Hong Kong's cultural center Tai Kwun to the majestic High Island Reservoir," says Pum Lefebure, chief creative officer and cofounder of Design Army. "Eye-popping color, gravity-defying moves, sheer beauty and weirdness collide with koi fish-inspired hairdos, punk rockers en pointe, a jelly-like gold-toothed alien and a tutu-wearing spaceship ending."

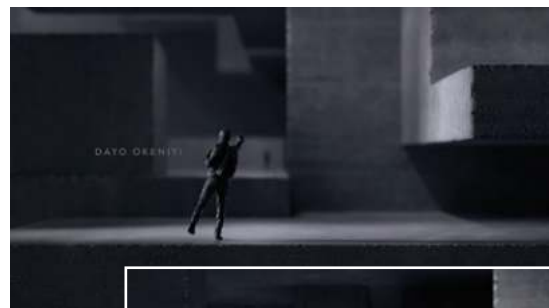
Gary Tam, art director; Heidi Ng, associate art director; Youssef Gamal, 3-D designer; Jason Chae/Momo Jiang/Chloe Jung/Richard Liu, designers; Sucha Becky/Heloise Condroyer/Mariela Hsu, creative directors; Pum Lefebure, chief creative officer; David Grossbach, editor; Andrew Strobridge, director of photography; Dean Alexander, photographer/director; Septime Webre, contributing artist; Erin Winebrenner, producer; Karen Lam, executive producer; Pat Lui, production manager; Parker Jarvie, Company3, colorist; Joanne Chong/Christine DeLassus/Heisan Hung/Him Ng/Aki Yip, stylists; Lamka & Co, production company; Squeak E. Clean Studios, music company; Tonic, visual effects company; Design Army (Washington, DC), ad agency; Hong Kong Ballet, client.

## 3 *Independent identity*

Established in 2010 as a remedy to the world of fine art's monotonous landscape, Independent has since grown into an arts organization, commissioning New York-based design firm Team to develop a new identity program that reflects its growth. "Ultimately, the new visual system and brand needed to expand as Independent launched new ventures," says Hua Chen, senior designer at Team. "Our solution acts as civic infrastructure does: a framework for new content that varies in flavor depending on the context of the communication, with ever-fluctuating image frames and a color palette that ranges from neutral to neon."

Hua Chen/Derek Koch/Stephanie Zabala, designers/art directors; John Clark/Amy Globus, creative directors; Rick Banks, F37 Foundry, typographer; Georgie Payne, production designer; Sam Lee, strategy; Team (New York, NY), design firm; Elizabeth Dee, Independent, client.

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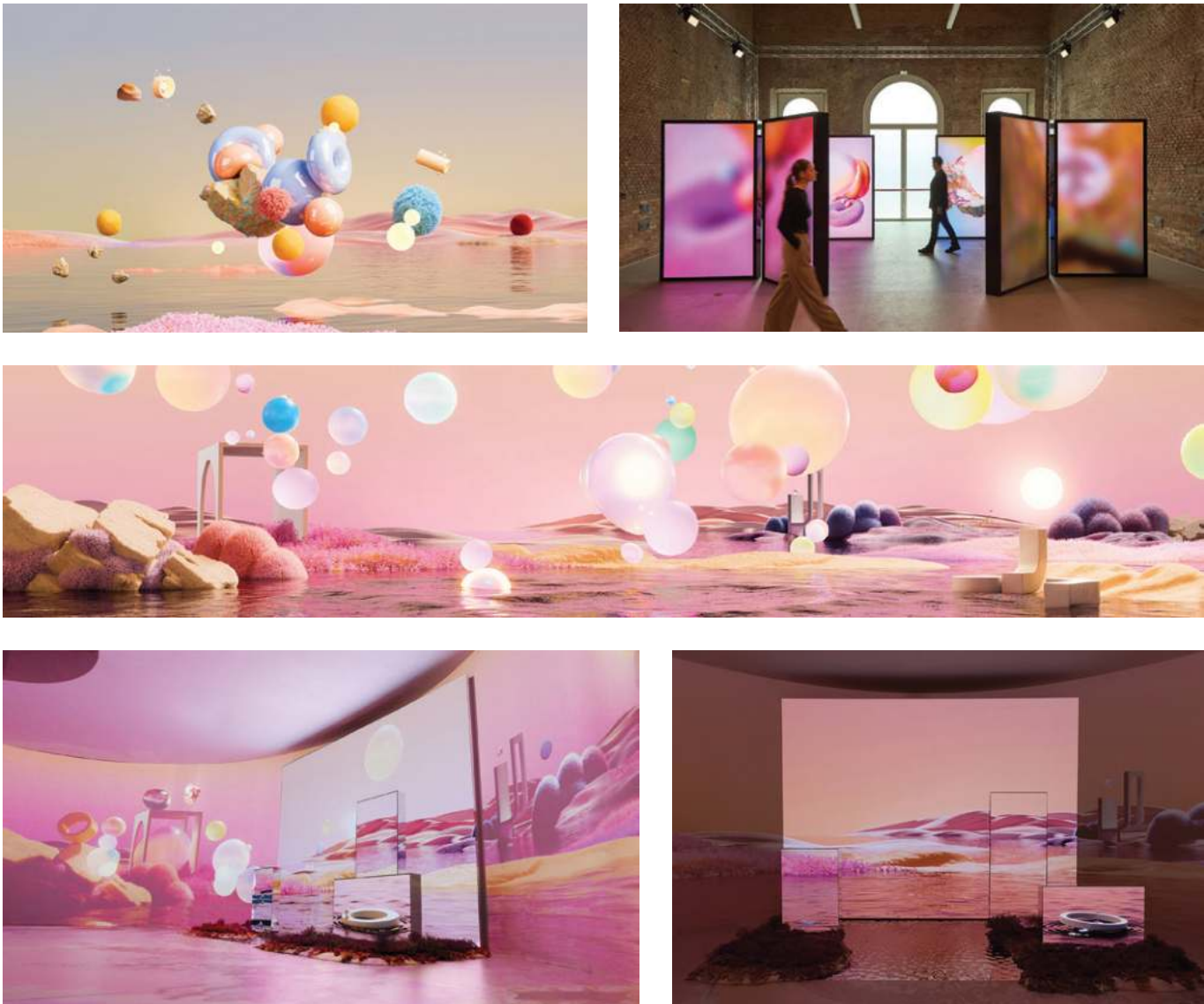
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## EXHIBIT

### 1 Oriygen packaging

A new product line by nutraceutical company Oriygen targets health issues like bone health and immunity through oral sprays. To reassure customers of its use, Mumbai-based design firm Yellow balanced design elements that convey edibility and clinical information. "We're quite proud of the design and communication of the packaging," says Shrey Doshi, founder and creative director of Yellow. "Its architecture is industrial yet refined, with clean sans serif fonts and precise graphics. The design communicates clearly and effectively, featuring elements on the box that indicate its use and straightforward nomenclatures that tell the user exactly what the product is and how to use it."

Yash Ghorecha, lead designer; Ashley Henricks/Prem Mali/Zaphnath Paneeah, 3-D designers; Alston Fernandes, writer; Shrey Doshi, creative director; Carol Mathew, contributing artist; Nachiket Bhawe, project manager; Terence Ferreira, strategist; Yellow (Mumbai, India), design firm; Oriygen, client.

### 2 Samsung exhibition graphics

Samsung employed Barcelona-based design firm Clim Studio to help realize an exhibition on humanity's relationship with technology for the 2024 iteration of Milan Design Week. Titled *Newfound Equilibrium*, the installation meditates on how the digital realm impacts creativity and community. "This project required us to approach things differently than when working on a tv campaign or some thumb-stopping social content; we had to design for an immersive experience," says Clim, founder and creative director at Clim Studio. "However, seeing our work in a physical environment at an exhibition was something else. Everything made sense in a physical space to connect visuals, sound, space and the audience."

Marcus Bakke/Sergio (Fuego) Damonte/Steffen Knoesgaard/João Lucas/Witold Markiewicz/Federico Piccirillo, animators; Xiao Feng/Hee Jin/Rosa Wang, art directors; Clim, Clim Studio/Yun Jang, Cheil Worldwide, creative directors; Tonet Dura, contributing artist; Federica Bertot/Wendy Eduarte/Everthon Estevan/Jitin John/Pablo Schiavo, computer generated imagery; Berta Terrassa, editor/post-production producer; QB Sound, music company/sound production; Clim, project director; Jack Alexandre, Clim Studio/Kyum Hoi Koo, Cheil Worldwide, producers; Clim Studio (Barcelona, Spain), design firm; Cheil Worldwide/Samsung, clients.

### 3 Solena Pro typeface

In Solena Pro, a new serif type family from Mostardesign Type Foundry, designer Olivier Gourvat sought to develop typefaces that would feel timeless without sacrificing elegance to attract luxury, cosmetics and perfumery brands. "Inspired by some very old specimens from the 18th and 19th centuries that I own, particularly those from the prestigious Boston Type Foundry, I began designing the characters by incorporating wide and slender serifs accompanied by voluptuous curves," Gourvat says. "I deliberately designed characters with bold and imposing strokes, adorned with apexes and vertices that extend well beyond the letters with pronounced protrusions—thereby imparting a touch of originality and elegance to the typography."

Olivier Gourvat, typeface designer; Mostardesign Type Foundry (Cubjac-Auvézère-Val d'Ans, France), foundry.

## 1 OREO campaign

Concerned about recent cultural trends in China that have emphasized work over play and their impact on children, OREO sought to reintroduce playfulness into Chinese culture. Partnering with ad agency Leo Burnett Shanghai, Publicis Groupe Shanghai and toy designer Lao Wang, the brand reached back into Chinese history to uncover three ancient toys and reassert the importance of play. “With the integrated Art of Play platform, we stirred up a social debate on China’s lost playfulness; brought back three iconic toys; and developed a strategy that incorporated ooh, branded toys, key partnerships, earned/paid media and engaging influencers,” explains Kit Koh, group executive creative director at Publicis Groupe Shanghai. “This led to widespread national support from parents, teachers and community leaders, all advocating for more playtime in China once again.”

Cetus Zhang, senior art director; Lao Wang, designer; Kelvin Leong, Publicis Groupe APAC/Mio Wang/Young Yang, Leo Burnett Shanghai, creative directors; Kit Koh, group creative director; Natalie Lam, Publicis Groupe APAC, chief creative officer; Tong Li, illustrator; Nico Yang, senior producer; Leo Burnett Shanghai (Shanghai, China), ad agency; Grace Zhu, Mondelēz China, client

## 2 Castlaw packaging

Wanting to create a distinctive packaging identity rarely seen in the rum category, Kyiv-based design firm Reynolds and Reyner launched an investigation into the market and discovered two underexplored visual themes: mythology and snakes. Replete with details, the packaging features snake-like scales around the bottle cap and geometric shapes that convey imagery from ancient civilizations. “We wanted to create a mythical image of some kind of magic hidden inside this bottle and in its visual execution,” says Oleksandr Andreiev, creative director at Reynolds and Reyner. “It’s like some elixir with an incredible effect that Indiana Jones tries to obtain during his adventures around the world. It’s a complex mix of connection with nature, adventure and the people guarding the secret of this drink.”

Oleksandr Andreiev/Artem Kulik, creative directors; Evgeniy Kulik, 3-D artist; Reynolds & Reyner (Kyiv, Ukraine), design firm; Gennady Hetman, Castlaw, client.

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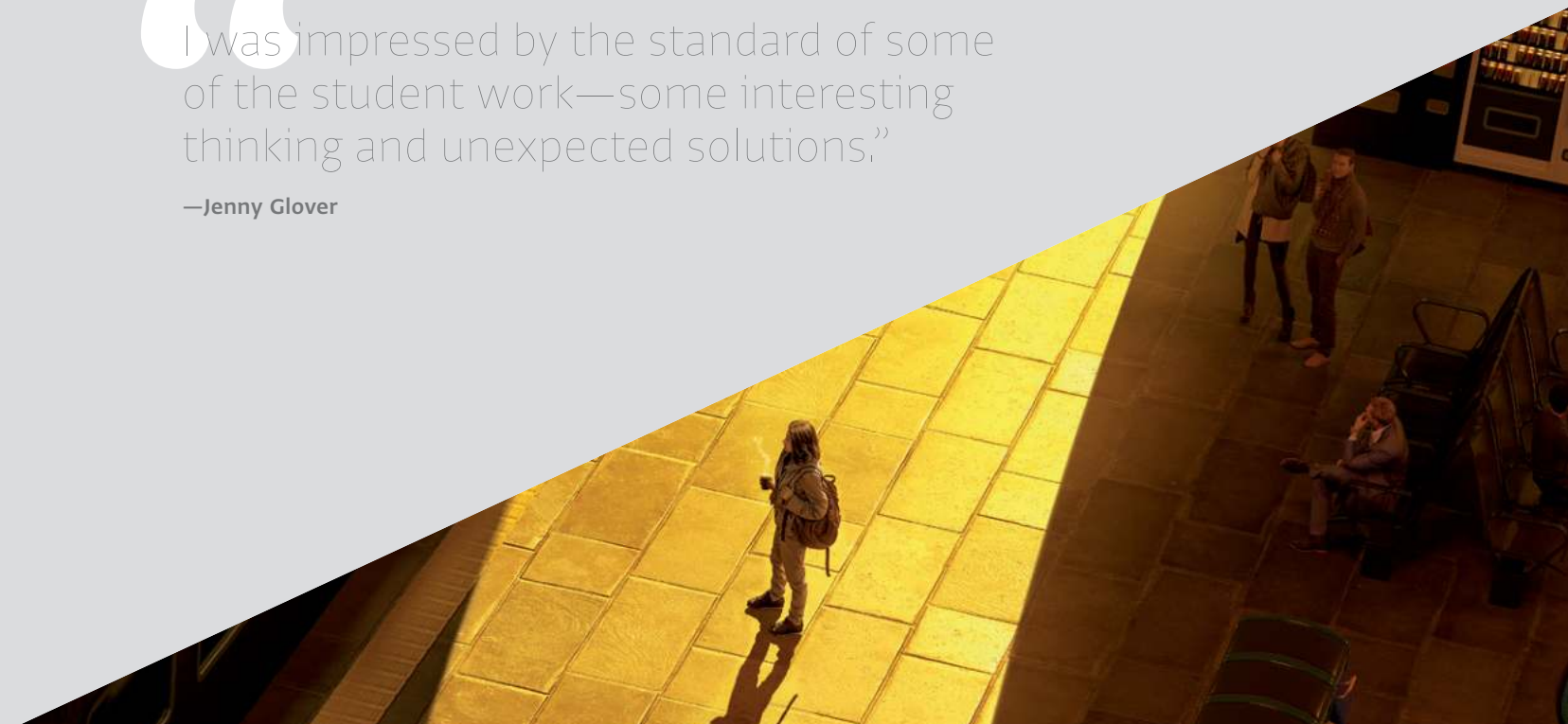


“Judging this year’s advertising competition gave me the opportunity to see a lot of work that you don’t get to see in other festivals.” —Ricky Soler-Armstrong

# ADVERTISING ANNUAL 2024

“I was impressed by the standard of some of the student work—some interesting thinking and unexpected solutions.”

—Jenny Glover



# Coors Lights Out campaign



Nick Noh, art director  
Jordan Darnbrough, writer  
Jordan Darnbrough/Nick Noh, associate creative directors  
Yusong Zhang, creative director  
Xavier Blais, executive creative director  
Mike Dubrick/Daniel Lobatón/Aaron Starkman, chief creative officers  
Todd Bennett, graphic artist  
CJ Miller, technology director  
Christian Hoover Thompson II/Chad Sano/Sean Teegarden, videographers  
Erik Clabeaux, audio engineer  
Eric Ellis/Darian Grey/Kaylor Myers, production coordinators  
Marguerite Gaylie, strategist  
Meaghan Daly, Phaeton/Sara Lemmermeyer/Marta Miklas, Rethink/Samantha Miller, Phaeton/Meredith Montgomery, Rethink/Isaac Reynoso/Jack Satzinger, Phaeton, strategic planners  
Sean McDonald, chief strategy officer  
AJ Merrick/Kate A. Spencer, producers  
Ken Franchi, executive producer  
Mt Vernon Entertainment, production company  
BluEdge/Canworks, production service companies  
Phaeton, agency  
Rethink (Toronto, Canada), ad agency  
Molson Coors, client





“The lesson of Lights Out? When lightning strikes, bottle it. Or rather, when Shohei Ohtani breaks your stadium sign, put it on a limited edition can. Rethink not only took advantage of a happy accident but acted swiftly to execute an unofficial sports sponsorship that opened a new market.”

—Sue Batterton

**Los Angeles Dodgers player Shohei Ohtani broke a Coors Light ad with a foul ball, leaving a black square of broken pixels right on the can. In response, Coors Light embraced the moment by turning it into an unofficial sports sponsorship through a fast-paced campaign by Rethink.**

*Comments by Jordan Darnbrough and Nick Noh, associate creative directors, Rethink:*

**How long have you been working at Rethink?** “We’ve both worked at Rethink for five years,” says Nick Noh.

**Tell us about the purpose behind the Lights Out campaign.**

**Where did the idea come from?** “We’re both pretty big sports fans, so the idea came from us just watching highlights,” says Noh. “We saw this clip being reshared a ton by fans where Shohei hit a foul ball straight into a Coors Light ad and broke it. But the hit didn’t just break the ad—it left a black square right on the can. We instantly got talking about real cans with this black square on them.

**What was Coors’s response to the idea?** “We were moving so quickly that we actually skipped all the traditional channels and presentations,” Noh says. “Shout out to Aaron Starkman, Rethink’s chief creative officer, who shared the idea through a text message. And full credit to our clients: in that one text, they saw what we did—a monster opportunity to have Coors Light connected to one of the world’s biggest athletes. From there, they were so collaborative in finding solutions and sacrificing their own time to keep up with the frantic pace we were working at. They were truly amazing partners.”

**How many different media were involved in the Lights Out campaign, and how did social media users get involved?** “We used a few different media,” says Darnbrough. “We had ooh billboards and posters that added the black square to the Coors Light can. We also took over the entire stadium at Shohei’s first game back at Angel Stadium after he broke the ad. Then we had the commemorative can itself, which was an exact replica of the can in the broken ad.

“A [foul ball] hits a billboard. The billboard spurs a real-time product launch. It evolves into an outdoor campaign that goes viral and creates a collectible product frenzy on eBay. And it all becomes a global sensation—because of a billboard. I don’t think it gets more integrated than that.” —Joe Sciarrotta

“We used social to engage with fans and drive them to the Coors website, where they could buy the can,” Darnbrough continues. “After we announced the can, we woke up the next morning to find it was going viral in Japan. The fans in Shohei’s home country wanted to get their hands on it, even though Coors Light wasn’t even sold there. It was really cool to see.”

“But then we had to ask ourselves: ‘What can Coors Light actually say about this?’” Noh continues. “We chatted for a while and eventually landed on the line ‘Hits the Spot,’ which spoke to Coors Light’s broken ad but also that the beer is cold and refreshing. When we saw it all together—the blacked-out can with the line—we knew we really had something.”

**What was it like to work on a campaign so quickly in response to Ohtani’s hit?** “This is going to sound a bit corny, but it was pretty thrilling,” Darnbrough says. “We were surrounded by an amazing team of Rethinkers and super excited clients, and we all just frantically worked on growing the idea together. We wanted to have everything ready for when Shohei returned home from the road trip he was on, so every day felt like a race against the clock.”

**What was the response to the campaign like?** “The response was awesome,” says Noh. “Fans all over the world shared it and talked about it. It had lots of great media coverage, too. The can itself sold out in under 24 hours. There was so much demand in Japan that Coors Light brought cans there for the first time ever. And the craziest part is that we were able to generate so much attention for Coors Light while paying \$0 for any sponsorships or endorsements.”

**Did you learn anything new from this project in terms of creating ad campaigns?** “This project reinforced the belief that there’s nothing like moving at the speed of culture,” says Darnbrough. “When you get that perfect mix of the right cultural relevance and match it up with the right ownable message from the brand, you’ve got something really special.”

# Coca-Cola ooh campaign

“So ridiculously simple and obvious—in a good way—that you wonder why no one has thought of it before. It’s also a subtle nod to just how iconic the Coca-Cola logo is. All it takes is seeing one or two letters to understand the product, the connection and idea.” —Jason Sperling



© Liberta Romero

Seeking to solidify Coca-Cola’s position as the most iconic drink to have with meals, VML Canada developed this large-scale ooh campaign for the soft drink’s Canadian and Mexican audiences. Popular dishes beginning or ending with the letters **co** or **la** seamlessly combine with a small part of the Coca-Cola logo to associate the drink with the food.

*Comments by Graham Lang, chief creative officer, VML Canada:*

**How long have you been working at VML, and how long have you been working with Coca-Cola as your client?** I joined TAXI in spring 2022 as chief creative officer. In January 2024, TAXI and Wunderman Thompson combined forces and became VML Canada. WPP Open X is a bespoke global agency model created in November 2021 for the Coca-Cola Company. In Canada, VML is the main creative agency under the WPP Open X umbrella.

**Tell us about the purpose behind the Magic Duos campaign. Where did the idea come from, and how did it evolve over time during the creative process?** The purpose of this campaign came from the desire to reinforce Coca-Cola’s connection to food. Meals are the number-one drinking occasion for Coca-Cola. So, we found a simple solution to connect Coca-Cola and delicious food. The idea was very simple at its inception and did not change dramatically in essence from concept to execution.

**Where did you end up displaying the ooh campaign, and why did you pick these sites?** The campaign ran on large-scale ooh sites at Toronto’s busiest intersection and outside Mexico City’s

Félix-Antoine Brunet, art director  
Olivier Goulet-Lafond, writer  
Alexandre Béland/Alexis Caron-Côté/  
Rodolfo López, creative directors  
Luis Enríquez Madruga/Graham Lang,  
chief creative officers  
Andrew Keller/Rafael Pitanguy/Debbi  
Vandeven, global chief creative  
officers  
Sam Bullis, design director  
Andrew O’Driscoll, retoucher  
Alec Hanham/Veronica Medina,  
editors  
Chase Cornett, chief strategy officer  
Jonathan Lajoie, agency producer  
Joanna Schatz, executive producer  
Hallie Vandeven, post-production  
producer  
Shaktiprod, production company  
VML Canada (Toronto, Canada)/VML  
México, ad agencies  
The Coca-Cola Company, client



“This is a really sharp visual idea that said everything it needed to with a single word. These kinds of pure, simple ideas are so rare, but they’re everything that great ooh should be.” —Jenny Glover



largest malls. We were looking for impactful placements and times when people were likely to be thinking about their next meal. Shopping malls and busy intersections, especially during the after-work commute and weekend shopping, were an ideal fit. We also looked for placements with a high concentration of “red restaurants”—restaurants that serve Coca-Cola products.

**What font did you end up choosing to contrast with the cursive of the Coca-Cola logo, and why?** TCCC Unity is the official Coca-Cola font and was created to perfectly complement the logo. The simplicity of the execution was always part of the main idea. The classic font was a no-brainer, just like a nice Coke with your favorite meal.

**How did you decide on the three foods—lasagna, fish tacos and large fries—to pair with Coca-Cola, and how does it represent**



**the multicultural audience you were trying to reach?** These are classic dishes that pair perfectly with a Coca-Cola, and they also fit perfectly with the co-LA construct. We wanted to ensure the pairing suggestions came from culturally diverse backgrounds.

**What was Coca-Cola’s response to this campaign like?** The food pairing and localization to markets was all natural for Coca-Cola. The use of a quarter of the iconic logo was more challenging! Once everyone was on board, the work was well received and celebrated across the company and agency.

**Did you learn anything new from this project in terms of creating ad campaigns?** AI is a wonderful tool when it comes to tedious tasks like listing all potential meals that start with LA or end with co.



# Société de l'assurance automobile du Québec campaign

“Brilliant solution and great use of technology to help solve the oldest of problems. Utility > marketing.” —Jason Sperling

## SAFETY COASTER

To curb drunk driving, one of the leading causes of road fatalities, Société de l'assurance automobile du Québec (SAAQ) wanted to encourage drivers to opt for public transportation after drinking in bars. On Québec National Day, LG2 distributed the Safety Coaster—a coaster with an integrated chip that had a paid bus ride on the Lévis Transit Corporation—at Le Corsaire, a bar in Québec City.

*Comments by Félix-Antoine Belleville, writer, LG2:*

**How long have you been working at LG2?** Almost five years.

**Tell us about the purpose behind the Safety Coaster campaign.**

**Where did the idea come from?** First, we wanted to find a way to offer a concrete, real and innovative solution for drivers who may have consumed alcohol. Since Québec's National Day is very conducive to raising awareness on this issue, we wanted to give a useful purpose to a simple object that accompanies every drink: the coaster. I must admit that the idea might have been inspired by my university years when I used to collect bar coasters and keep them in my poorly insulated apartment. The beauty of this idea is that it remained pure throughout the creative process.

**Were there any design considerations with creating the coaster to support an integrated chip? Did any surprise you?** To create a coaster that could house a chip, we had to conduct tests and make prototypes. (Thanks to the account managing team who did everything to make it work!) We wanted to maintain the shape

and thickness as close as possible to a “real” cardboard bar coaster, so we had to work with two layers of printing to trap the chip in the center. While exploring the design, we aimed to highlight the call to action so that the safety coaster would be genuinely used—and we left the chip visible to aid understanding.

**What was the significance of timing the coaster's deployment with Québec's National Day celebrations, and how did you develop the partnership between SAAQ and the bar where the**

Jean Lafrenière, art director  
Félix-Antoine Belleville, writer  
Luc Du Sault, creative director  
Luc Du Sault/Marc Fortin/Josh Stein, chief creative officers  
Marie-Ève Roussy, graphic designer  
Brühmüller Studio, photographer  
Antoine Caron, director of photography  
Cédric Noël/Marc Rivest, editors  
William Lamoureux, music  
Zacharie Turgeon, director  
Alexandra Laverdière/Laurie Slater/Noémie Steben-Roy, project managers  
Julie Pichette, production manager  
Touché!, planner  
Pauline Després, strategic planner  
Christina Drouin, producer  
Stéphanie Gagné, agency producer  
okok, production company  
Studio Élément, post-production company  
LG2 (Québec, Canada), ad agency  
Société de l'assurance automobile du Québec, client



“The world doesn’t need another ad, but it absolutely needs this coaster. Removing the excuses for drunk driving with messaging in an unignorable medium that just happens to double as bus fare? Pure genius. The Safety Coaster is one of those *wish-I-came-up-with-it* ideas that I hope is adopted everywhere.” —Sue Batterton



**coasters were given out?** National Day is a time of celebration for Quebecers but also of heavy alcohol consumption. Knowing that the bars would be crowded, SAAQ and LG2 first approached the Québec public transit corporations to ensure that our idea would actually work. When the Lévis public transit authority responded with enthusiasm, we began looking for a popular bar that would agree to distribute our coasters to all its customers. The bar Le Corsaire immediately accepted.

**What was the response to this campaign like, and what led two more public transit companies to request a repeat of this campaign for the next summer?** People who received the coaster during the National Day festivities loved the idea and used the Safety Coaster to take the bus that night. SAAQ then released an online video to showcase the idea, and on social media, everyone seemed to adore the concept and its simplicity. Seeing the enthusiasm for the campaign, we approached other transportation companies with SAAQ’s approval so that even more people could experience the coaster.

**Did you learn anything new from this project in terms of creating a public service campaign?** This project clearly taught me that we need a solid team, positive energy, and a client who trusts us and

isn’t afraid to innovate. Special thanks to Alexandra, Julie, Laurie and Noémie who carried the project on their shoulders, and to Anne, Éric and Patrice, who immediately believed in the idea. The video was produced by the production company okok in Québec, and my good friend Zacharie added his magical touch to the video.

Congratulations and thank you to everyone who participated in the project!



# Molson See My Name campaign

“This is one of those ideas that is just unarguable. An insightful problem meets the most natural solution.” —Jenny Glover



By entering a new sponsorship with the Professional Women's Hockey League (PWHL) and making sacrifices to its own brand visibility, Molson shone a light on inequalities and gave female hockey players the recognition they deserve through specially designed jerseys by Rethink.

*Comments by Ryan Cookish and Rachel LeBlanc, art directors and writers, Rethink:*

**How long have you been working at Rethink, and how long has Molson been your client?** “We started working here as interns in April 2020—when covid began,” says Rachel LeBlanc. “It’s also both our very first agency, so Rethink has really helped us grow from the start.”

“Molson was one of the first clients to come to Rethink Toronto,” says Ryan Cookish. “We’ve been working together for more than 20 years.”

**Tell us about the purpose behind the See My Name campaign. Where did the idea come from?** “As the PWHL was having a monumental first season, it was still looking for big sponsors and Molson

was very keen to get involved,” Cookish explains. “But we didn’t want to just slap a logo on its jerseys—we wanted to make a difference. We made a simple observation: the names of the players were constantly getting covered by their ponytails, so of course it was hard for them to get recognition. From there, the idea was simple: Molson would buy the space above the number, forcing the player’s name below so it could finally be seen and increase name recognition within the PWHL.”

**How did the client team at Molson react to the idea?** “Molson was incredibly eager and excited about the idea,” LeBlanc recalls. “We loved working with the team, who showed nothing but incredible optimism, support and really helped build the idea to become the best version of itself.”

**What was the design process for creating the new jersey like?** “When designing these jerseys, our aim was to keep them as close to the originals as possible,” says LeBlanc. “The only thing we really felt needed to be different was where the name plate was placed.”



“A good insight is the key to a great creative. The Molson See My Name integrated campaign is exemplary of this. The agency did a great job at making the audience aware of a problem in hockey culture and making the brand the main voice in addressing it.” —Ricky Soler-Armstrong



**Did anything surprise you about the social media response to the campaign?** “With any level of change, you always hope it’s received in a positive light,” says Cookish. “We were blown away with the impact the campaign had on not only women hockey players but women participating in all kinds of sports. Young girls’ reaction to the change was particularly amazing to see, especially with so many having experienced the same thing on their own jerseys.”

**What was the response to the campaign like, and how has it impacted the design of women athlete’s jerseys in other sports?**

“The ROI and response was incredible,” LeBlanc says. “While it wasn’t even the intention of the campaign, the brand saw a 5.8 percent increase in sales and an overwhelmingly positive response to the campaign. We had professional leagues and recreational leagues reach out to adopt the new design, which was really the impact we were hoping for. It was awesome to see these leagues begin discussing the implementation of these jerseys long term.”

**Did you learn anything new from this project in terms of creating ad campaigns?** “We learned a lot about the importance of keeping an idea super simple to maximize its impact,” Cookish says. “The idea was pitched and executed within a month and a half, so there was no time to overthink anything. We just hit go and trusted that it would all fall into place. We were incredibly fortunate to have had such a fantastic client to expedite this and maximize its impact, so don’t shy away from working collaboratively with clients to build ideas.”

Ryan Cookish/Rachel LeBlanc, art directors/writers  
 Caroline Friesen, Rethink/Harry Knazan, oso Audio/Robbie Percy, Rethink, creative directors  
 Xavier Blais, executive creative director  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Alexa Salsberg, Flame artist  
 Jason van Bruggen, director  
 Matt Bujok, director of photography  
 Kassi Bellamy, colorist  
 Julie Simmons, editor  
 Justin Arklay/Phoebe Lorimer, assistant editors  
 Clément Martin/Crystal Sales, strategists  
 Audrey Ann Laurin, Citizen Relations/Sara Lemmermeyer/Tara Lush-Benson/  
 Matt Milne/Meredith Montgomery, Rethink/Jake Paré/Jonathan Siemens/  
 Kristen Strong-Hillier, Citizen Relations/Kaitlyn Vian/Sara Zivkovic, Rethink, strategic planners  
 Mitchell Bird/Jaxx Chomniak/Nick Fogarty/Farnaz Mohammadi/Devon Stephens, planners  
 Sean McDonald, chief strategy officer  
 Narine Artinian/Shannon Farrell, producers  
 Dolores Salken, line producer  
 Geoff Cornish, Suneeva/Mackenzie Goodwin, Saints Editorial/Hannah Graham, oso Audio/Kristen Van Fleet, Darling vfx, executive producers  
 Suneeva, production company  
 oso Audio, music company  
 Darling vfx/Saints Editorial, post-production companies  
 Wavemaker, media agency  
 Citizen Relations, agency  
 Rethink (Toronto, Canada), ad agency  
 Molson Coors, client

## POSTERS

### 1 (series)

Marco Buchar, writer

Marco Buchar/Michael Romaniuk, associate creative directors

Jenny Glover/Zak Mroueh/Brian Murray, chief creative officers

Ana-Marija Matić, designer

Oren Michaels, editor/sound engineer

Zulubot, music company/post-production company

Aron Harris/Mila Lukezich, production designers

Michael Romaniuk, art producer

Natalie Doyle/Alyssa Guttman, project managers

Henry Eugenio/Sandra Noto, production managers

Kiana Otori/Elyssa Seidman/Aurora Stewart de Peña, strategists

Heather Segal, chief strategy officer

Steven Czikk/Ola Stodulska, agency producers

Sarah Dayus/Lena Hamady, post-production producers

Zulu Alpha Kilo (Toronto, Canada), ad agency

Leah Anderson/Mackenzie Davison/Nadia Giannantonio/Kristen Knox/

Anabela Lanes/Alan Shaw, Campbell Company of Canada, clients

"More than 60 years ago, Campbell's soup became an art icon. Today, we're using AI to imagine the soup can in other iconic artists' styles. The artwork was displayed in an online gallery and ooh, and consumers could win limited edition prints."

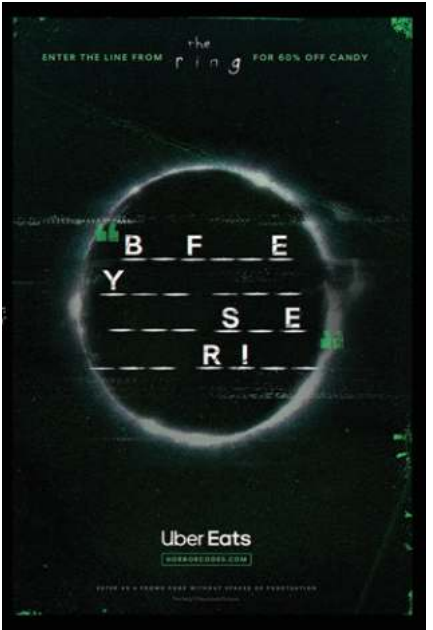
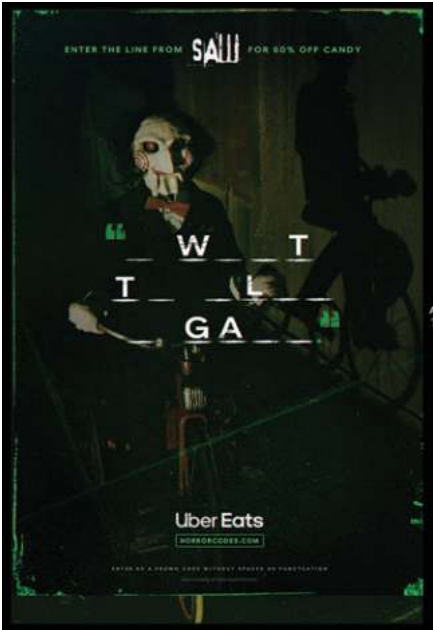
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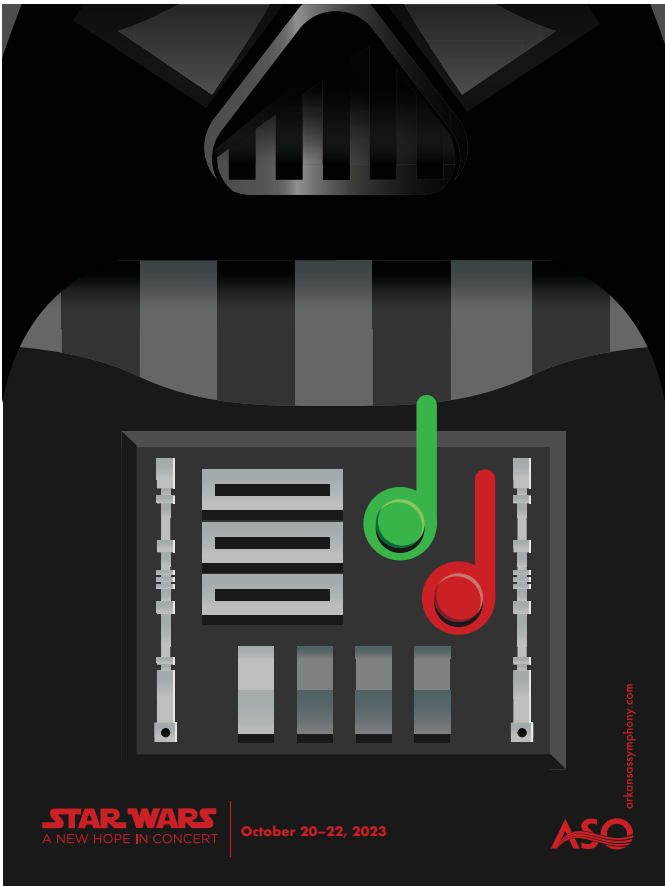




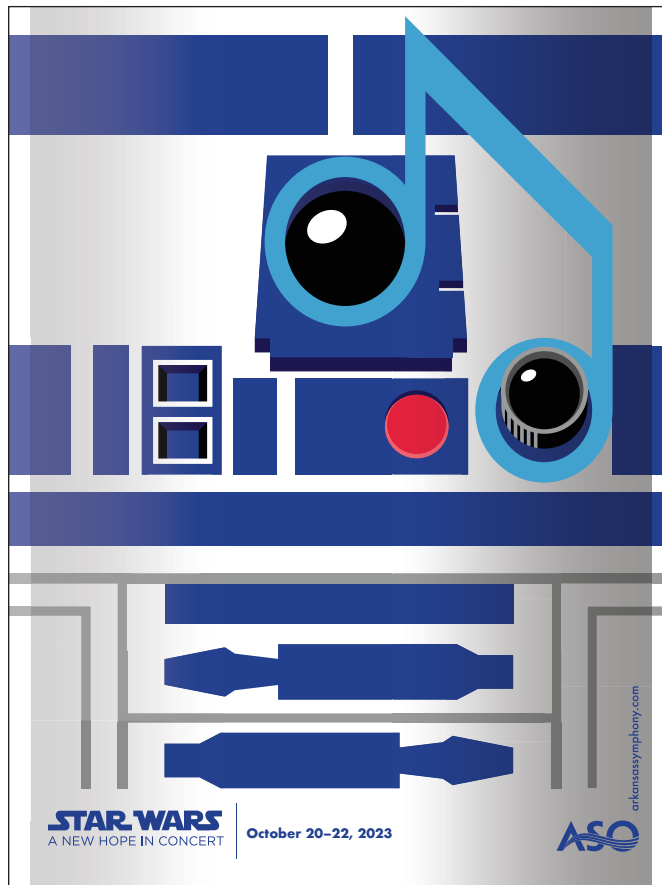
1



2







## POSTERS

### 1 (series)

Cara Johnson/Jessica Pester/Alejandro Saavedra, art directors  
 Lauren Cooper/Álvaro Palma/Gabriel Sehringer, writers  
 Tara Lawall, executive creative director  
 Daniel Lobatón, chief creative officer  
 Aaron Starkman, global chief creative officer  
 Anne Zeygerman, designer  
 Hans Thiessen, executive design director  
 Michael Gioulakis, director of photography  
 Jonathan Cesar, graphic artist  
 Ken Malley/Brad Stapleton, developers  
 Roman Hankewycz, colorist  
 Steve Reglis/Brad Waskewich, editors  
 Pickle Music, music company  
 Aaron Stoller, director  
 Mala Vasan, line producer  
 Todd Bennett/Don Burt/Scott Russell, production managers  
 Sara Lemmermeyer/Meredith Montgomery/Kaitlyn Vian, strategic planners  
 Nicole Rajesky, strategist  
 Sean McDonald, chief strategy officer  
 Kyle Hicks, digital producer  
 Kate A. Spencer, integrated producer  
 Laura Rioux, broadcast producer  
 Fanny Cruz, executive producer  
 Scott Pallo, visual effects producer  
 Biscuit Filmworks, production company  
 Arcade, post-production company  
 Rethink (Toronto, Canada), ad agency  
 Uber Eats, client

“To promote its Halloween grocery delivery, Uber Eats partnered with four Hollywood studios to turn their most iconic horror movie quotes into promo codes. But instead of just giving fans a new code each day, Uber Eats put fans’ knowledge to the test by removing letters from each quote, creating a global game of hangman. If you knew the horror, you got the candy.”

### 2 (series)

Byron Buslig, art director/illustrator  
 Jay Cranford, writer/creative director  
 Cranford Co. (Little Rock, AR), ad agency  
 Arkansas Symphony Orchestra, client

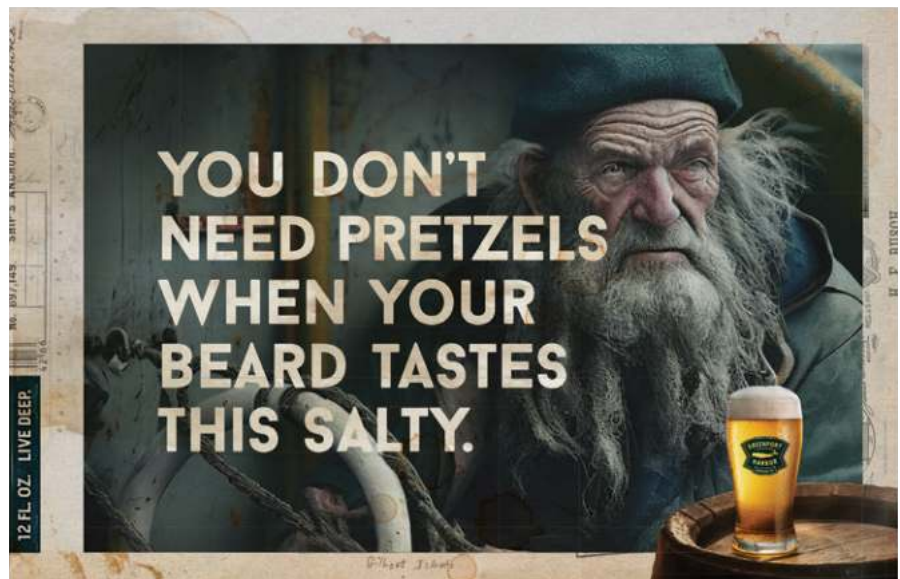
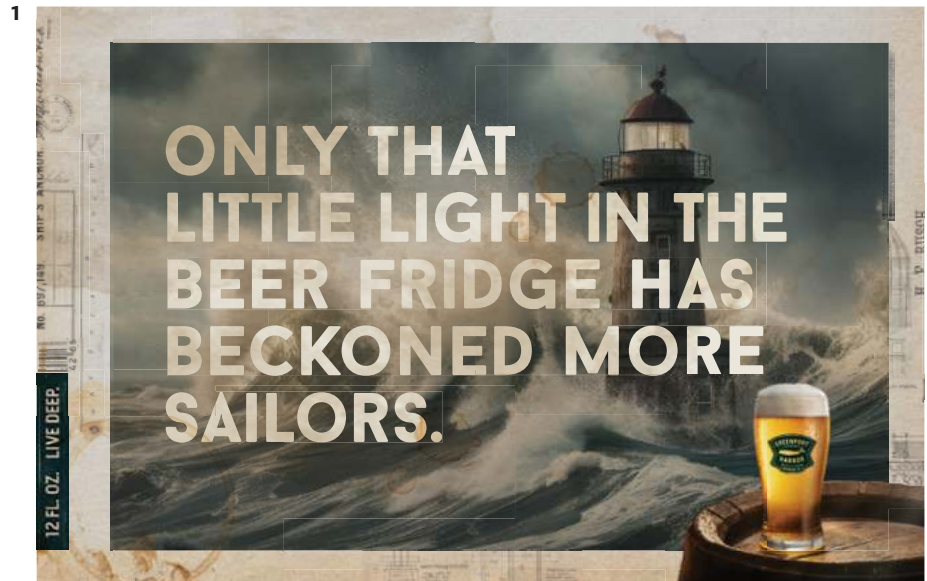
“These posters blend music visuals with famous *Star Wars* characters to promote the symphony’s showing of *Star Wars* with a full orchestral accompaniment.”

## POSTERS

### 1 (series)

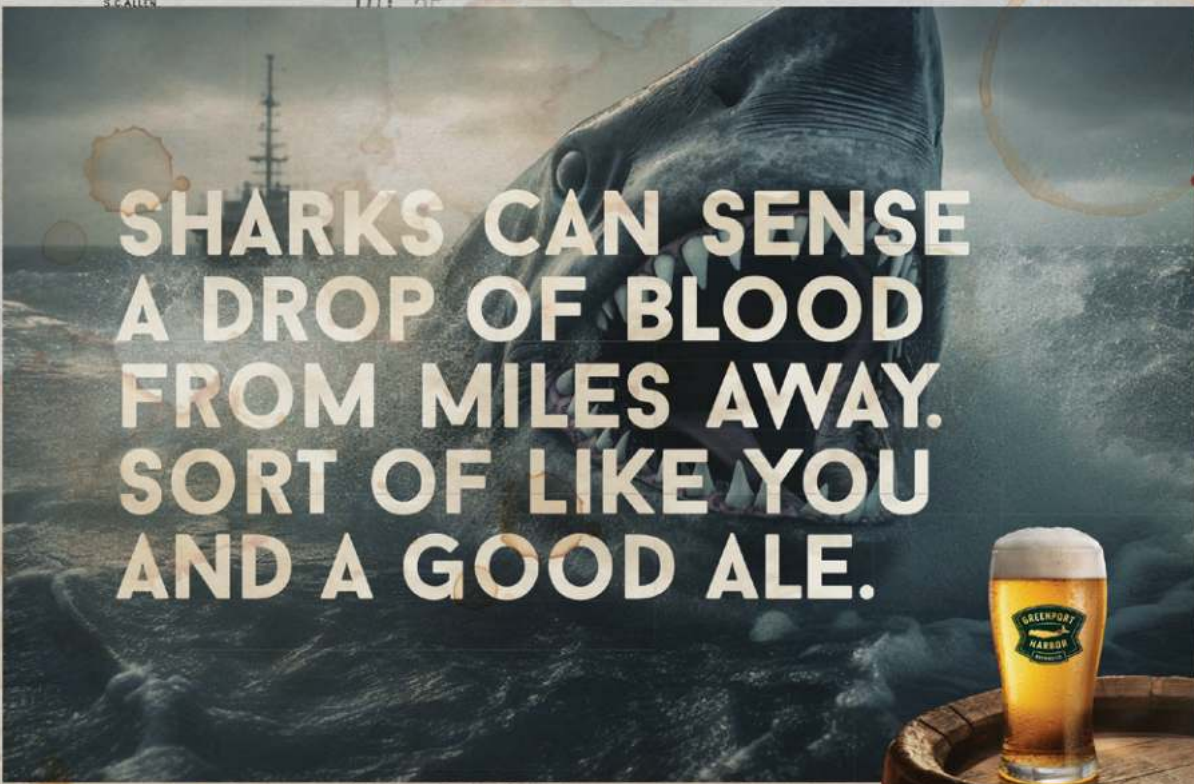
Brad Harrison, art director  
Dean Buckhorn, writer  
Marty Senn, creative director  
Carmichael Lynch (Minneapolis, MN), ad agency  
Greenport Harbor Brewing Company, client

"Greetings from Greenport Harbor. Crafted on the far end of Long Island in a historic whaling village, Greenport Harbor is a strong ale from a place that has always needed one. This campaign proudly celebrates the brand's nautical heritage and authenticity."





SHARKS CAN SENSE  
A DROP OF BLOOD  
FROM MILES AWAY.  
SORT OF LIKE YOU  
AND A GOOD ALE.



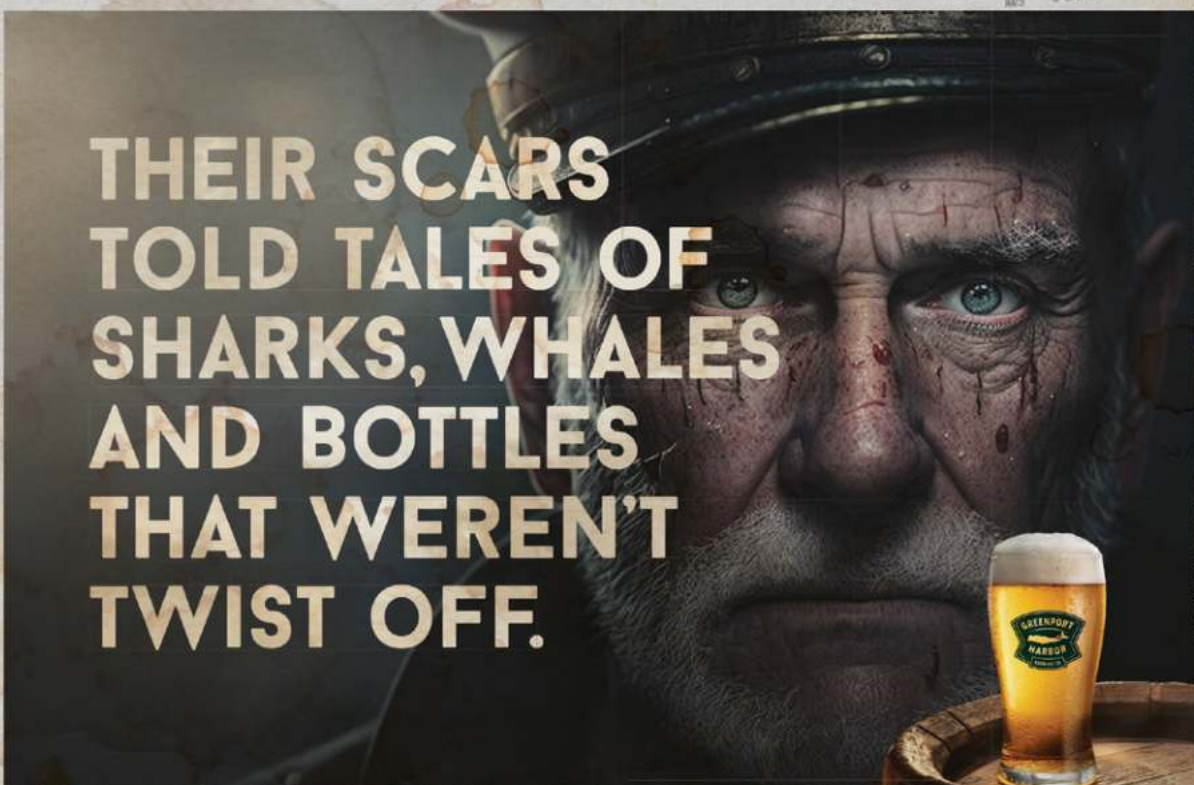
12 FL. OZ. LIVE DEEP.

GREENPORT HARBOR

LONG ISLAND

This advertisement features a dramatic scene of a shark's head breaching the ocean's surface. In the background, a ship is visible on the horizon under a cloudy sky. The text is overlaid in a large, bold, white font. On the left, a vertical label reads '12 FL. OZ. LIVE DEEP.' and a small circular logo is present. In the bottom right corner, a glass of beer with a thick head of foam sits on a wooden barrel; the label on the glass says 'GREENPORT HARBOR'. The background image has a textured, aged appearance with some water stains.

THEIR SCARS  
TOLD TALES OF  
SHARKS, WHALES  
AND BOTTLES  
THAT WEREN'T  
TWIST OFF.



12 FL. OZ. LIVE DEEP.

GREENPORT HARBOR

LONG ISLAND

This advertisement shows a close-up of a man's face, which is covered in numerous scars and cuts. He is wearing a dark cap. In the background, a ship is visible on the horizon. The text is overlaid in a large, bold, white font. On the left, a vertical label reads '12 FL. OZ. LIVE DEEP.' and a small circular logo is present. In the bottom right corner, a glass of beer with a thick head of foam sits on a wooden barrel; the label on the glass says 'GREENPORT HARBOR'. The background image has a textured, aged appearance with some water stains.



1



2







## POSTERS

### 1 (series)

Marc Guilbault/Philippe Leduc/Mario Pesant, art directors  
Guillaume Bergeron, writer  
Geneviève Langlois, creative director/  
executive creative director  
Luc Du Sault/Marc Fortin/Josh Stein,  
chief creative officers  
Frédéric St-Denis, design  
Lily Barrière-Groppi, strategic planner  
La Bande, agency  
LG2 (Montreal, Canada), ad agency  
Zoo de Granby, client

"This campaign for the Zoo de Granby in Granby, Québec, uses real drawings of animals by children to highlight how much more realistic their artwork becomes after seeing real animals up close at the zoo."



### 2 (series)

Philippe Leblanc, art director  
Cédric Audet/Alexandre Jutras, creative directors  
Alexandre Gadoua/Jason Hill, executive creative directors  
Anne-Claude Chénier, chief creative officer  
Mathieu Lévesque, photographer  
Daniel Cartier/Mathieu Lévesque, retouchers  
Audrey Blackburn/Éliane Sauvé, producers  
Cossette (Toronto, Canada), ad agency  
McDonald's Canada, client

"McDonald's is planning to expand by 25 percent with the opening of 50,000 new restaurants around the world by 2027. But the inauguration of a new restaurant is more than just an expansion; it's a cause for celebration. So, McDonald's wanted to welcome customers with an invitation that embodies the festive spirit and friendly experience for which its brand is known. Explosions of confetti feature iconic McDonald's menu items and imbue a sense of movement into static images."



## POSTERS

### 1 (series)

Michael Blocher/Mark Bruker, creative directors  
Sakshi Choudhary/Amy Gozalka, group creative directors  
Joe Sciarrotta, chief creative officer  
Sho Watanabe, designer  
Jiayu Ren, design  
Chris Sorto, design director  
Gabe Usadel, executive design director  
Kurtis Chan, digital imaging  
Matt Golin, editor  
Joe Griffin, audio mixer  
Erwin Chamorro, director  
Mike Hannon/Henry Purdey, production designers  
Hillary Horsfall, project manager  
Joan Shelton, print producer  
Mackenzi Schumann, senior producer  
Mike Diedrich, executive agency producer  
Ogilvy (Chicago, IL), ad agency  
Chicago International Film Festival, client

"To promote the Chicago International Film Festival, the brief was simple: create an engaging ooh poster campaign that invites those who love debating films—film lovers and critics—to experience the festival's 59th edition. We created Critics Welcome, a campaign that brought the art of film criticism to everyday life through ruthless, self-criticizing ooh. From mundane design to very ordinary type, each element was intended to draw more criticism. The writing became the hero, entertaining our viewers and tickling their cynical funny bones."

1

Film Critic's Review: Film Festival Poster

## Bold! Shocking! Scandalous! Based on a true poster!

★ ★ ★ ★ !

This is the 59th Chicago International Film Festival poster! A poster like none before! Filled with more intrigue! More romance! And more exclamation points! This latest film festival poster is not really a poster. It's just a collection of headline-grabbing words that may, or may not, reflect the contents of the films. It's exploitive, derivative, and repetitive. A desperate tactic of bush-league designers to attract attention to a poster that deserves none. Your best bet: come see any of the over 100 amazing films, but turn away from this poster!



Critics Welcome!

October 11-22

Film Critic's Review: Film Festival Poster

## A pink poster, really?

★ ★ ☆ ☆

The producer of this poster simply made it pink to cash in on the summer's biggest blockbuster. Rather than relying on the Chicago International Film Festival's rich history of premiering the best in international film, they tried this cheap stunt. They could have referenced any of the over 100 international films being screened this year, but no, they just tried to glom onto the success of others. This poster is designed to represent a dream house in Malibu, but instead comes off as a house of typographic horrors.



Critics Welcome

October 11-22

Film Critic's Review: Film Festival Poster

## There's no reason why this poster is printed in 3D.

★ ★ ★ ☆

Unlike the films of the 59th Chicago International Film Festival, the designers of the latest festival poster are completely out of original ideas. So they went for a gimmick. They made the poster in 3D. Why? Because it's the third poster. Get it? That's what passes for originality with these poster people. No matter what dimension you look at it in, this poster is yet another visual atrocity and crime against typography. You'd think one of the dimensions would mention the over 100 incredible films gathered from around the world. Or at least mention the date.



Critics Welcome

October 11-22



**Film Critic's Review: Film Festival Poster**

# **Finally, a film festival poster worth the paper it's printed on.**



**They say the 3rd time is a charm, but after 4 attempts they finally got this one right. Finally, a masterpiece of typographical design. The copy is brilliant and to the point without the pretentiousness of its predecessors. They even take the time to mention the festival's nearly 150 films gathered from around the world. And remind readers that many of these films are only available for viewing here.**

**Finally, a poster befitting a festival this prestigious.**



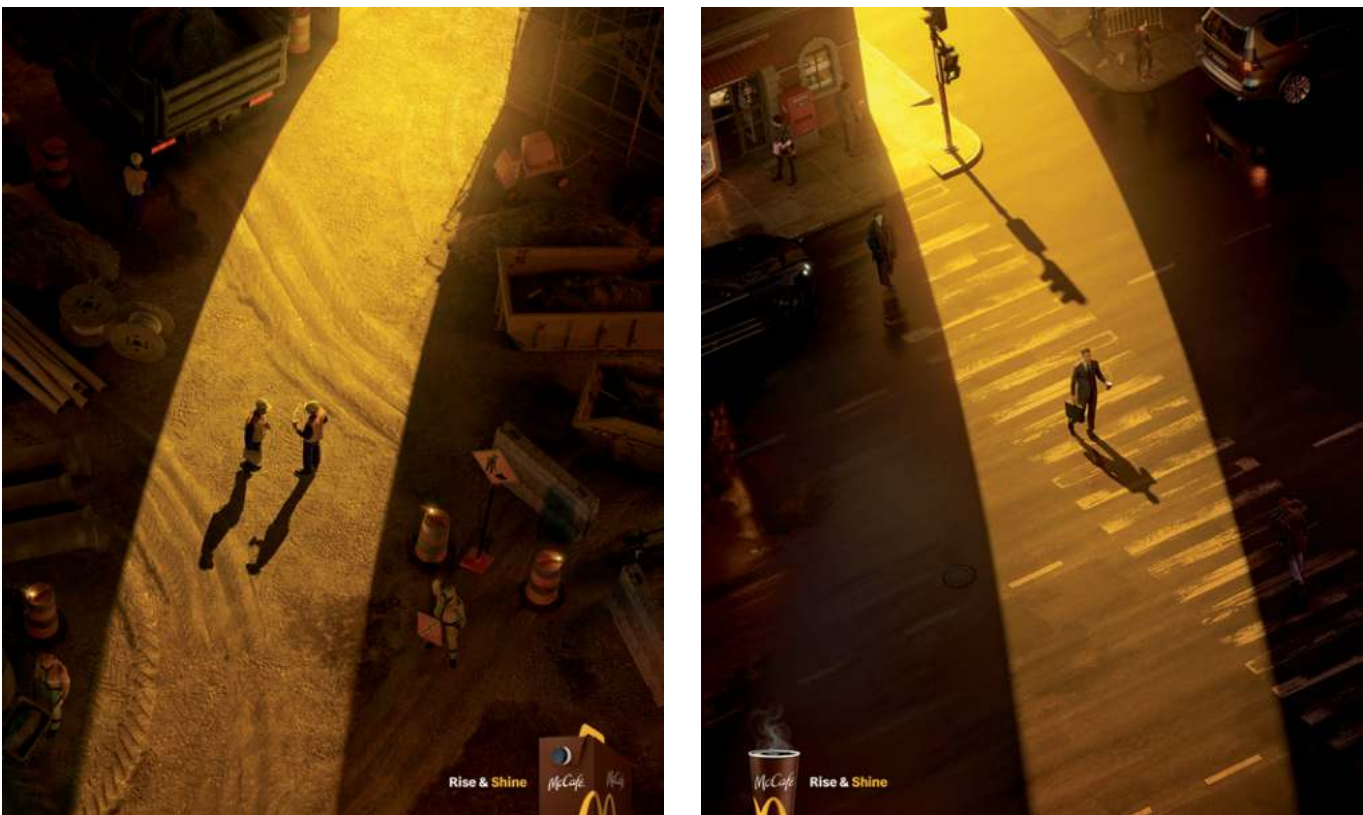
**Critics Welcome**

**October 11-22**

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## PRINT ADS

### 1 James Barkley/Paola Mounla/Benjamin Vendramin, creative directors

Condé Nast/Vogue team, photography  
EssenceMediacom (New York, NY), ad agency  
eBay, client

"With fast fashion contributing to 92 million tons of textile waste each year, circular fashion is more important than ever. eBay is home to millions of preowned and vintage fashions but lacked fashion credentials. We partnered with *Vogue* magazine and circled back over 100 years of its archives to discover that almost everything within could be sourced on eBay today. We invited Twiggy back to *Vogue* to re-create her iconic shoot from 1967 with the same vintage accessories found on eBay. The campaign appeared as a double-page spread in the October issues of both *Vogue* and *British Vogue* as well as multiple digital touchpoints."

### 2 (series)

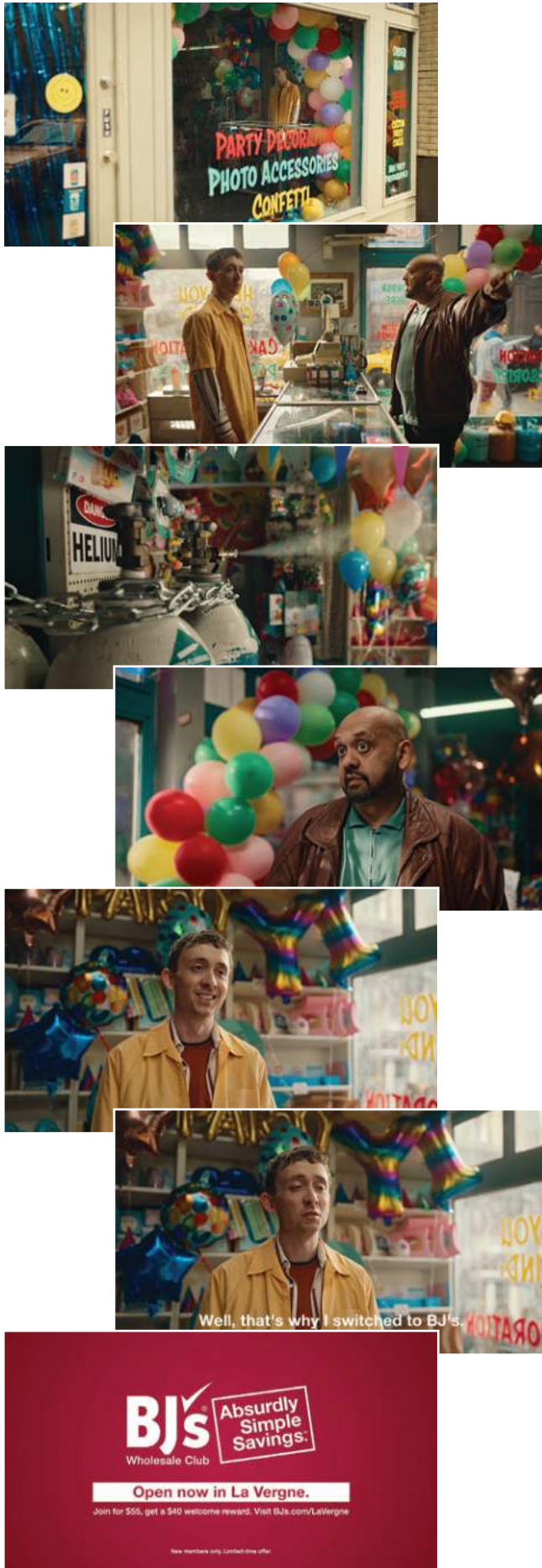
Philippe Leblanc, art director  
Cédric Audet/Alexandre Jutras, creative directors  
Alexandre Gadoua/Jason Hill, executive creative directors  
Anne-Claude Chénier, chief creative officer  
Daniel Cartier, retoucher  
Élisabeth Matte, project manager  
Marina Casalaspro, executive producer  
Cossette (Toronto, Canada), ad agency  
McDonald's Canada, client

"McDonald's recently rebranded its coffee cups and was looking for an original way to spread the word. So, we took the opportunity to remind people that McDonald's is the destination of choice for starting the day off right. Leveraging early morning scenes featuring corridors of light created by the sunrise, the campaign consists of a series of visuals depicting parts of McDonald's iconic golden arches. The visuals line up to form the brand logo, incorporating the colors and graphic elements of the new packaging."

1







## CONSUMER NEWSPAPER ADS

### 1 (series)

Caroline Friesen/Justin Luu, art directors  
 Julie Day-Lebel/Lorne Heller/Robbie Percy, writers  
 Karine Doucet/Caroline Friesen/Lorne Heller/Justin Luu/Robbie Percy, creative directors  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Ale Burset, photographer  
 Todd Bennett/Justin Chan/Kostas Loukopoulos/Stephanie Sherwood, graphic artists  
 Diego Speroni, retoucher  
 Sean McDonald/Crystal Sales, strategists  
 Mariano Garcia L./Tricia Lapidario/Terri Winter, Rethink, producers  
 Marcela Moracci, executive producer  
 Citizen Relations/Volt/Wavemaker, agencies  
 Rethink (Toronto, Canada), ad agency  
 Molson Coors, client

"Coors Light is all about choosing chill, but recently, many of our target drinkers have entered one of the least chill phases of their lives: parenthood. We created a campaign celebrating some of the least-chill parenting moments and turning those moments into reminders for parents to choose chill. The campaign targeted places where parents were most likely to be having an unchill time, from airports to kids' birthday parties to soccer fields."

## DIGITAL ADVERTISING

### 2 Kelly Scollard, art director

Taylor Osborne, writer  
 Jeff Marois/Keegan Sanford, associate creative directors  
 Mike Cicale/Todd Condie, creative directors  
 Sandy Greenberg/Terri Meyer, co-chief creative officers  
 Nalle Sjöblad, director  
 Mikael Gustafsson, director of photography  
 Sarrah Wilkman, colorist  
 Craig Deardorff, editor  
 Alex Morales, assistant editor  
 Pete Crimi/Justin Kooy, audio mixers  
 Sound Lounge, sound production  
 Henkka Hämäläinen, Spark & Riot/Jasmine Henry, Cosmo Street, producers  
 Ana De Diego/Summer Griffiths, Spark & Riot/Dana Villarreal, Sound Lounge/Maura Woodward, Cosmo Street, executive producers  
 Mikko Savinainen, post-production producer  
 Spark & Riot, production company  
 Cosmo Street, editorial company  
 Grade One, post-production company  
 Terri & Sandy (New York, NY), ad agency  
 BJ's Wholesale Club, client

"Balloon Shop" :30

"As gas prices surged across America, BJ's Wholesale Club saw an opportunity. Many shoppers had no idea BJ's even sold gas, let alone at rock-bottom prices. Balloon Shop leveraged the comedic possibilities of an entirely different kind of gas to tell consumers just how absurdly simple it is to fill their cars at BJ's."

## DIGITAL ADVERTISING

### 1 (single and part of series)

Terence Reynolds, art director

Ron Henderson, writer

Scott Glenn, SHINDIG/Ron Henderson/Terence Reynolds, TRG, creative directors

Allen Robbins/Joey Waldrip, Charlie Uniform Tango, Flame artists

Korey Miller, 182o Productions, director

Jake Wilganowski, director of photography

Matt McClain, Thrive Color, colorist

Deedle LaCour, Charlie Uniform Tango, editor

Katelyn McCracken, 182o Productions, senior producer

Debbi Landon, SHINDIG/Sara Madsen Miller, 182o Productions/Michael Wagner, Charlie Uniform Tango/Jenny Wolk, TRG Studios, executive producers

182o Productions, production company

SHINDIG, music company

TRG (Dallas, TX), ad agency

Dave's Killer Bread, client

### 2 (series, includes 1)

Terence Reynolds, art director

Ron Henderson, writer

Scott Glenn, SHINDIG/Ron Henderson/Terence Reynolds, TRG, creative directors

Allen Robbins/Joey Waldrip, Charlie Uniform Tango, Flame artists

Korey Miller, 182o Productions, director

Jake Wilganowski, director of photography

Matt McClain, Thrive Color, colorist

Deedle LaCour, Charlie Uniform Tango, editor

Katelyn McCracken, 182o Productions, senior producer

Debbi Landon, SHINDIG/Sara Madsen Miller, 182o Productions/Michael Wagner, Charlie Uniform Tango/Jenny Wolk, TRG Studios, executive producers

182o Productions, production company

SHINDIG, music company

TRG (Dallas, TX), ad agency

Dave's Killer Bread, client

"Sit Ups" :30, "Bunk Bed" :30, "Kitchen" :30

"Second chance employment has always been the purpose behind every loaf at Dave's Killer Bread since its founder Dave was given a second chance after serving fifteen years in prison. To convince other employers to consider hiring the previously incarcerated, we created one-take videos featuring Dave's Killer Bread employees to capture their transformative stories."

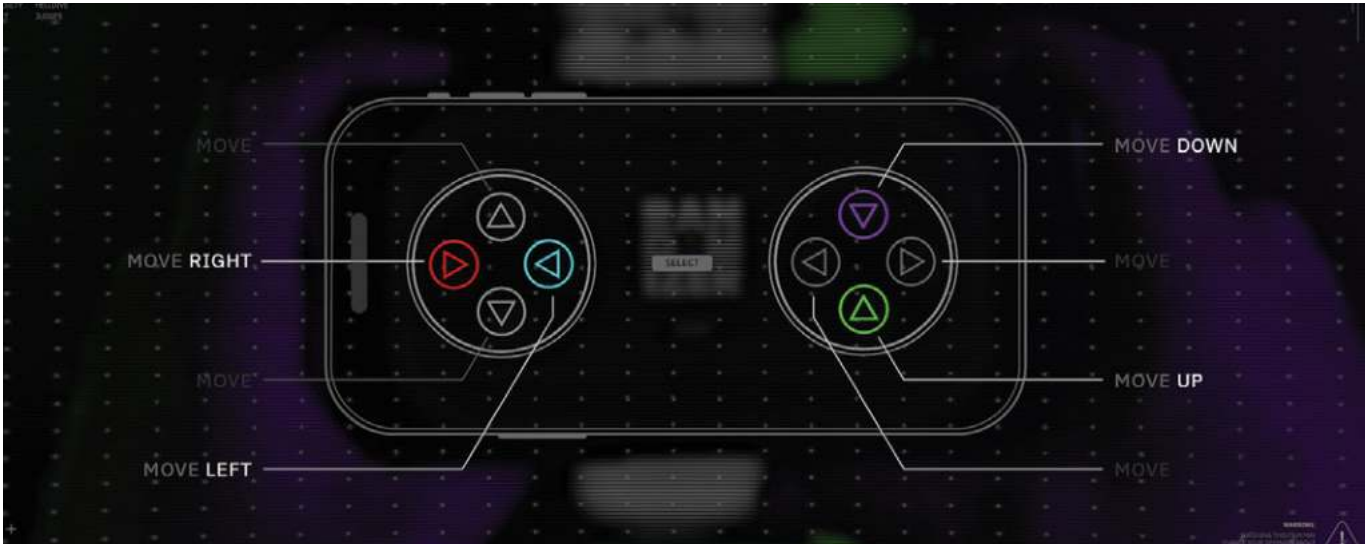
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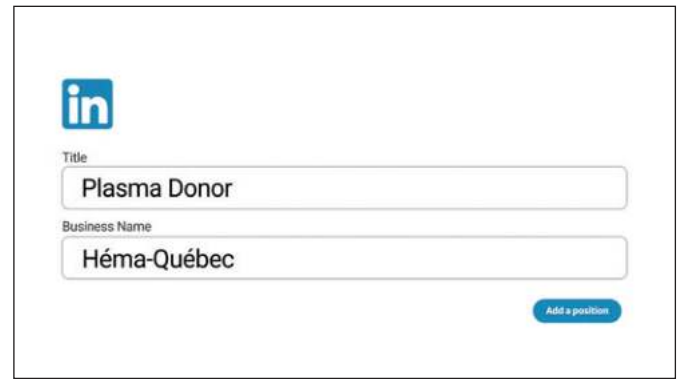
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## DIGITAL ADVERTISING

- Lucyed Hernandez/Kevin Sato, art directors  
Gerald Kugler/Jarret Moffatt, writers  
Gerald Kugler/Kevin Sato, creative directors  
Jenny Glover/Zak Mroueh/Brian Murray, chief creative officers  
Jackman Chiu/Peter Kosciolk/Andrew Martin/  
Kevin Sato, designers  
Aaron Harris, artist  
Andrew Martin/Rafaela Pitta, interactive designers  
Gillian Black/Kyle Collins/Jake Edwards, developers  
Miguel Natividad, animator  
Noah Mroueh, music  
Zoro Abraham, production designer  
Meredith Ferguson, strategist  
Heather Segal, chief strategy officer  
Kenneth Haz/Jenny Kim/Tim Lynch, producers  
Mark Stewart, chief production officer  
Erika Dafoe/Alexa Macdonald/Amy Nguyen, project managers  
Zulubot, production company  
wonderMakr, production service company  
Zulu Alpha Kilo (Toronto, Canada), ad agency  
Lisa Couperus/Elaine McDougall/Melissa Toney, Responsible Gambling Council, clients

“Responsible Gambling Council needed to ensure young adults would understand how little control they have over the outcome of a bet. With the digital arcade game *Randomizer*, players pair their mobile devices with the console; however, the button functionality randomizes as they play to show that they’re never fully in control.”

- Scott Johnson/Nick Noh, art directors  
Jordan Darnbrough, writer  
Jordan Darnbrough/Nick Noh, associate creative directors  
Geoff Baillie, Rethink/Zachary Bautista, Rethink/  
Daenen Bramberger/Harry Knazan, oso  
Audio, creative directors  
Xavier Blais, executive creative director  
Mike Dubrick/Aaron Starkman, chief creative officers  
Keessa Lynch/Will Putz/Maya Visnyei, photographers  
Toby Dye, director  
Rico Moran, director of photography  
Steve McGregor, visual effects artist  
Patrick Samaniego, colorist  
Mark Paiva/Stephen Sora, editors  
Emma Bayfield/Sean McDonald/Julian Morgan, strategists  
Alex Butt, Rethink/Nicole Gomez, FUZE Reps/  
Kristine Lippett, oso Audio/AJ Merrick/  
Shelby Spigelman, Rethink/Kaeli Van Bendegem, Maya Visnyei Photography, producers  
Jason Aita, line producer  
Nick Burry, Asymmetric/Morgan Campbell,  
Darling vfx/Hannah Graham, oso Audio/  
Evan Landry, Asymmetric/Emily McKay,  
Saints Editorial, executive producers  
Asymmetric, production company  
oso Audio, music company  
Darling vfx/Saints Editorial, post-production companies  
Carat/Zeno Group, agencies  
Rethink (Toronto, Canada), ad agency  
Kraft Heinz, client

“Heinz set out to prove it’s the highest quality ketchup—not with a typical message about real ingredients or rigorous testing but with a social film mimicking viral food styling videos. In the film, food stylists shared their wild, inedible methods for making food look perfect for the camera, but they all agreed that one thing never needs any fakery to be perfect: Heinz Ketchup.”

- Justine Bouchard, art director  
Léa Dubé/Alex Lachapelle, writers  
Julie Desrochers, creative director  
Alex Bernier, executive creative director  
Hugo Beaupré, director  
Geraldine Tixier, strategy  
Nicolas Picard, strategist  
Billie Doré, producer  
Mélanie Bazinet, executive producer  
Sid Lee (Montréal, Canada), ad agency  
Audrey Faucher, Héma-Québec, client
- “Héma-Québec addressed the critical public health issue of plasma shortages with an influencer-based recruitment campaign on LinkedIn. By repurposing the platform typically used for career achievements, the organization encouraged discussions about becoming regular plasma donors, a vital need for thousands of Quebecers relying on life-saving medications.”

# DIGITAL ADVERTISING

- 1** Emily Fixman/Chenice Piercy, art directors  
 Ryan Chiasson, writer  
 Ryan Chiasson/Chenice Piercy, associate creative directors  
 Bernice Lo/Adam Notzl-Keyser, executive creative directors  
 Erin Kawalecki, chief creative officer  
 Erica Orofino, director  
 Viktor Čahoj, director of photography  
 Shasta Lutz, Jigsaw Casting, casting  
 Zachary Cox, colorist  
 Duane VanderMeulen, editor  
 Recess Post, sound designer/post-production company  
 Quinn Hoodless, sound engineer  
 Brent Choi, stunt coordinator  
 Ben Sagar, production coordinator  
 Graham Candy, chief strategy officer  
 Mark Khatter/Dennis Soler, agency producers  
 Tanja Harney, Recess Post/Andrew Lynch, Nimble Content, executive producers  
 Andy McLeod, production company producer  
 Anu Chhetry, post-production producer  
 Hanna Bratt, head of production  
 Nimble Content, production company  
 Pirate Sound, music company  
 Angry Butterfly/Stryker Media, media agencies  
 Angry Butterfly (Toronto, Canada), ad agency  
 Lisa Bigioni/Francesco Caruso, Stok'd, clients

"Cannabis sales are legal in Canada. Cannabis advertising is not. Also, social platforms such as Meta and other media have sophisticated filters in place to screen out any cannabis ads. How does a regional cannabis chain like Stok'd promote its stores? Introducing Next to Stok'd, a legal-ish campaign that 'zigzags' the laws and sophisticated media filters by cleverly partnering with neighboring local businesses to dually promote their stores and, not-so covertly, Stok'd."

- 2** Melissa Powell/Menna Toeima, art directors  
 Megan Burrow/Ethan MacDonald, writers  
 Amy O'Neill/Bill Schaefer, creative directors  
 Liam Brown/Kira Segal-Pillemer, strategists  
 AJ Jones, chief strategy officer  
 Free Society, production company  
 Craft Worldwide/Darling vfx, post-production companies  
 McCann Canada (Toronto, Canada), ad agency  
 Wendy's Canada, client

"Wendy's dropped a chicken strip. Gen Z dropped a new menu item. We snuck an item Gen Z loves into an order of something we needed them to love: Wendy's French Toast Sticks. One TikTok food hack and millions of views later, Strips and Sticks were born."

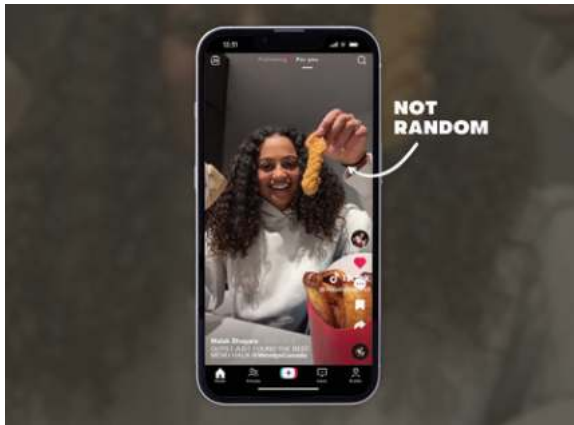
- 3** Nicolas Baillargeon, art director  
 Sébastien Forget, writer  
 Richard Rochette-Villeneuve, creative director  
 Anne-Claude Chénier, executive creative director  
 Nicolas Brassard, director  
 Yoan Charlebois, assistant editor  
 Zoé Béland, project director  
 Philippe Bolduc, technology strategist  
 Joannie Roy, agency producer  
 Léa Breton, project manager  
 Éloise Vinet-Charland, post-production supervisor  
 Nova Film, production company  
 Septième, post-production company  
 Cossette (Toronto, Canada), ad agency  
 Mario Goulet, duBreton, client

"In 2023, AI was trending big time. However, organic, sustainably minded pork farm group duBreton wasn't really into that artificial stuff. When the Balenciaga AI trend went viral, we used it to make a statement."

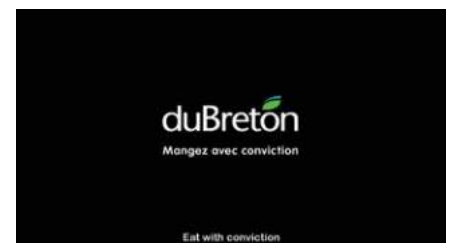
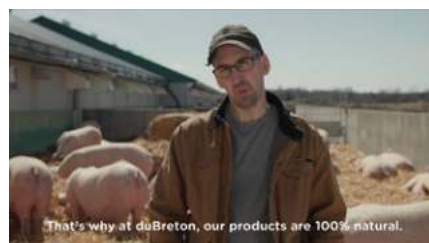




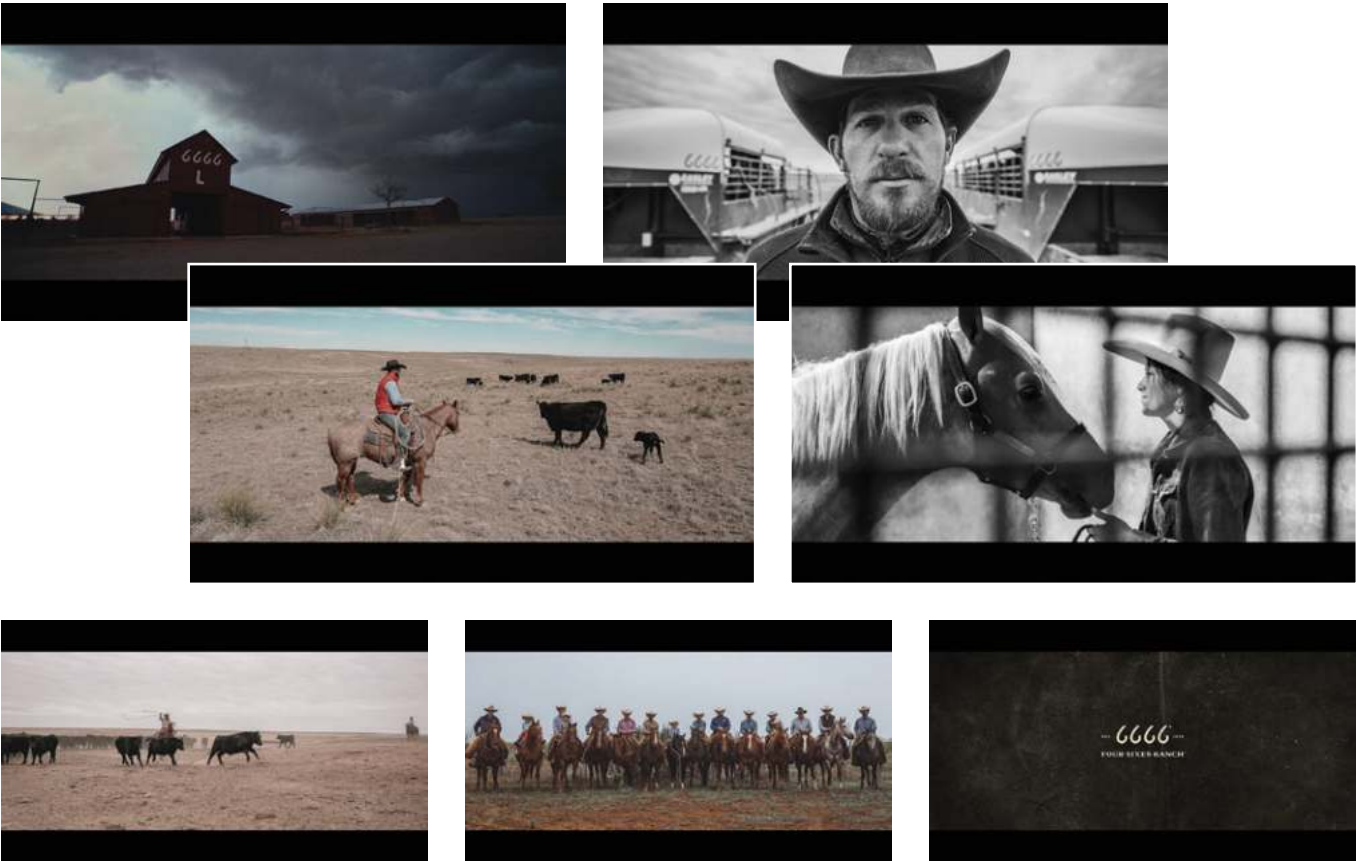
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## DIGITAL ADVERTISING

- 1 Jimmy Bonner/Emma Holland, art directors  
Rob Baker/Taylor Sheridan, writers  
Rob Baker/Jimmy Bonner, chief creative officers  
Bud Force, director/director of photography  
Clark Griffiths, colorist  
Lucas J. Harger, editor  
Colter Wall, voice talent  
Matt Brown/Ian McLeod, music composers  
Christian Stropko, sound design  
Natasha Naquin, project manager  
Sunshine Clay, post-production producer  
Ultralite Films, production company  
Cleodg Music, music company  
Bruton Stroube Studios, post-production company  
Baker & Bonner Creative Emporium (Dallas, TX), ad agency  
Taylor Sheridan, Four Sixes Ranch, client

"Still Unchanged - Long Form" 1:50

"Taylor Sheridan, owner of Texas's Four Sixes Ranch (6666), wanted to develop the first-ever branding campaign for this legendary homestead. The character traits and dedication of those who have worked and lived there for more than 150 years became the catalyst for our approach. The video digs into the raw realities of what commitment looks and feels like to the generations of 6666 cowboys and families who, by the grace of God, wouldn't have it any other way."

- 2 Caio Almeida/João Fialho/Danilo Kykuta/Pedro Minari/Ariel Saraiva, art directors  
Gustavo Nassar/João Soares/Talita Sztokbant, writers  
Alexander (Big) Davidson, associate creative director  
Rubens Casanova, creative director  
Samir Mesquita, executive creative director  
Sergio Mugnaini, chief creative officer  
Giuliana Mendes/Rafael Rodrigues/Wauto Oro Waram/Vherá Xunú, photographers  
Raquel Kuebo, artist  
Ogilvy Brasil (São Paulo, Brazil), ad agency  
Luana Barth, Indigenous Ancestry/Talys Mota Gonçalves, Agency of Indigenous News and Original Peoples/Amanda Smith, Indigenous Peoples Movement/Danilo Tupinikim, TYBYRA Collective/Wauto Oro Waram/Vherá Xunú, Indigenous Media, clients

"To help Brazil's indigenous people gain more visibility, we hacked Instagram's save button—which resembles a flag—and turned it into their movement's symbol. The more users saved posts with this type of content, the more the algorithm showed these natives to the world. Amazonians painted the saved flag symbol on their bodies, which resulted in authentic and beautiful photographs, garnered support from influencers, and made their movement not only go viral—but tribal."

- 3 Micah Wilkes, art director  
Ryan Schade, writer  
Josh Cassidy/Vicente Feliciano, group creative directors  
Tom Pettus, worldwide executive creative director  
Jo Shoesmith, global chief creative officer  
Lauren Rinke, producer  
David Connell, head of production  
Galaxy Studios, production company  
Amazon xcm, ad agency  
Amazon (Seattle, WA), client

"Wrapping Paper" :55

"To encourage people to 'wrap up' holiday shopping with Amazon, we created a custom wrapping paper that makes any gift look like an Amazon box. Once the unflattering gift wrap was made, we created a vintage holiday commercial for it. The positive feedback inspired us to send it to social creators who used it to wrap their favorite Amazon holiday finds. In the end, we reminded customers that the best gifts come in Amazon boxes."

## DIGITAL ADVERTISING

- 1 Shivani Gairola/Leena Gupta/Vaibhav Pachisia, writers  
Binaifer Dulani, creative director  
PG Aditiya, chief creative officer  
Sohan Ray/Aatif Shaikh, design  
Balam Vishwakarma, consultant  
Nikhil Desai/Yuvaan Vanvari, contributing artists  
Kopal Naithani, director  
Cherin Paul, director of photography  
Jayant Tiwari, editor  
Abhishek Arora/Tapas Roy, music  
Sashvat Suresh, sound engineer  
Priyanka Borah/Aakash Desai, strategists  
Sai Karthik, strategic planner  
Nabil Kureshi/Neil Mathew, agency producers  
Tarun Bali, production company producer  
Dimple Soni/Dusan T, post-production producers  
Talented, ad agency  
Kartik Ahuja/Tilak Dugar/Hiteshi Gangwani/Tarun Menon,  
Urban Company (Gurugram, India), clients

“Chhota Kaam” 1:44

“Urban Company, India’s largest blue-collar home-services aggregator, faced consumer mistrust and discomfort with letting strangers into their homes. The root of it, however, lay in India’s class and caste system, which creates a respect gap between blue-collar and white-collar workers. We addressed this by promoting the dignity of labor and highlighting the biases that come in the way of their accredited partners feeling pride in their job with this film.”

### 2 (series)

- Micah Wilkes, art director  
Eileen Moss/Ryan Schade, writers  
Mike Houston, creative director  
Josh Cassidy/Vicente Feliciano, group creative directors  
Tom Pettus, worldwide executive creative director  
Jo Shoesmith, global chief creative officer  
Walter Frye, managing director, creative  
Hannah Pollinger, program manager  
Jonathan Krisel, director  
Elias Talbot, director of photography  
DB Casting, casting  
Joanna Yankelevich, stylist  
Amelia Dean, producer  
BP Cooper, line producer  
Sarah Crowe, Amazon/Tova Dann, Caviar, executive producers  
David Connell, head of production  
Caviar, production company  
Amazon xcm, ad agency  
Amazon (Seattle, WA), client

“Never Ending Deals” :60, “Don’t Get Caught” :60, “Sleigh” :15  
“A throwback to holiday variety shows on tv in the 1950s and ‘60s, Amasongs is a series of holiday songs all about the joyous holiday deals on Amazon. The only modern update was self-aware lyrics sung with the same gusto as dated holiday shows. Our cardigan-clad choir sang songs like ‘You deserve a tap on the tushy,’ ‘No cap, it’s giving deals that slay for real, for real’ and ‘It’s worth every penny to peeve off your boss.’ They even held a note for 45 seconds to show how unending the deals are.”

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## DIGITAL ADVERTISING

### 1 Allison Chambers, art director/associate creative director

Danielle Haythorne, writer/creative director  
 Lisa Lebedovich, executive creative director  
 Clinton Hussey, photographer/director  
 Conor Byrne, photo editor  
 Flip78, sound design  
 Conor Byrne/Will Erickson/Noah Kawamura, production designers  
 Isabelle Apps, producer  
 Brie Puffer, senior producer  
 PostPro Media, post-production company  
 WILL (Vancouver, Canada), ad agency  
 Children of the Street, client

"In 2023, 90 percent of reported sextortion cases affected teen boys, but it's still seen as a girls' issue. To get boys to pay attention, we created a video that cycles through a variety of terrible places to put your dick—from a mousetrap to a cactus to a cheese grater, ending on a smart phone—to show that, of all the bad places to put your dick, the most dangerous one is a DM."

### 2 Jithesh Narayanan, art director

Ghalia Al Alwani/Neamtallah Alam/Maya Khorchid, writers  
 Anthony Asmar, associate creative director  
 Martino Caliendo, creative director  
 Joe Abou-Khaled/Johannes De Beer, executive creative directors  
 Ali Rez, chief creative officer  
 Shoaib Ahmed, motion graphics/editor  
 Sebastian Roland, strategy  
 Tally Massouh, agency producer  
 Impact BDO (Dubai, United Arab Emirates), ad agency  
 An-Nahar, client

"Lebanon has not had a president for two years. No fewer than thirteen parliamentary sessions to elect a leader have failed, paralyzing the country as it continues to spiral toward a failed

state. For nearly a century, newspaper *An-Nahar* has consistently pressured politicians and governments for change and reform with its unbiased, balanced journalism, so it created a groundbreaking initiative: an AI president for Lebanon. Trained on 90 years of *An-Nahar's* historical data, the AI President dynamically integrates current events and historical lessons to generate potential solutions for Lebanon's challenges. Government officials began using the AI President in cabinet sessions, leading to better informed directives and policies."

### 3 Skye Deluz/Sophia Kossoski, art directors

Laura De Santis/Jacquelyn Parent, writers  
 Skye Deluz/Fernando Hernández/Jacquelyn Parent, creative directors  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Dustin Gamble/Mark Mabey, designers  
 Current Studios, consultant  
 Dylan Ellis/Liam Schwarz/Martin Wonnacott, photographers  
 Kostas Loukopoulos, retoucher  
 Tyler Erdelac/Ignacio Flórez/Stephen Parker, editors  
 Amy Lord, stylist  
 Emma Bayfield/Sean McDonald/Julian Morgan, strategists  
 Todd Harrison/Kyle Hicks/Tammy Wetterberg/Terri Winter, producers  
 Cake Factory, production company  
 Rethink (Toronto, Canada), ad agency  
 Kraft Peanut Butter, client

"To bring the shared experience of running out of Kraft Peanut Butter to life, we turned the desperate scrapes to get every last bit into powerful visuals everyone could relate to. The campaign drove people to a mobile tool, powered by machine learning, that turned the pattern left at the bottom of each empty jar into a unique code for a new jar delivered in minutes."

### 4 Kelsey Hughes, art director

Greg Kieltyka, writer  
 Kelsey Hughes/Greg Kieltyka, associate creative directors  
 George Ault/Jacob Gawrysiak, creative directors  
 Taku Dazai, Walter Klassen Fx/Jenny Glover/Zak Mroueh/Brian Murray, Zulu Alpha Kilo, chief creative officers  
 Jackman Chiu, designer  
 Felipe Chaparro, online editor  
 Les Garçons, director  
 Wade Odlum, Alter Ego, Telecine colorist  
 Micah Rix-Hayes, editor  
 Craig Zarazun, sound engineer  
 Elyssa Seidman, strategist  
 Heather Segal, chief strategy officer  
 Rebecca Adams, Zulu Alpha Kilo/Hannah Harlacher, Wave Productions/Yvonne Hercun, L'Eloi/Megan Hughes, Wave Productions/Tim Lynch, Zulu Alpha Kilo, producers  
 Sebastien Hotte, executive producer  
 Lena Hamady/Siddhi Patel, post-production producers  
 L'Eloi, production company  
 Wave Productions, music company  
 Walter Klassen Fx/Zulubot, post-production companies  
 Spark Foundry Worldwide, media agency  
 Zulu Alpha Kilo (Toronto, Canada), ad agency  
 Faren Asaria/Mackenzie Davison/Kristen Knox/Alan Shaw, Campbell Company of Canada, clients

"Campbell's holiday sides recipes are so good that they could be the main course. This holiday season, we put our sides at the center of the table with Campbell's Turkeyware—a ceramic turkey that acts as a serving vessel for your favorite side dishes."



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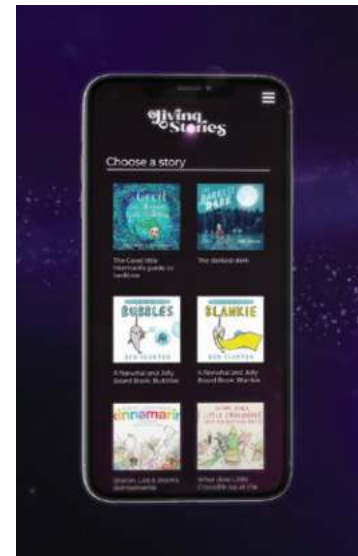
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## DIGITAL ADVERTISING

- 1 Jean-Nicolas Duval/Jonathan Lavoie/Preto Murara, art directors  
 Nicolas Labbé, writer/associate creative director  
 Jonathan Lavoie, creative director  
 Xavier Blais/Sean O'Connor/Hans Thiessen, executive creative directors  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Ken Malley/Brad Stapleton, developers  
 Nicolas Brassard, director/director of photography  
 Étienne Bergeron, editor  
 Paul-Étienne Côté/Olivier Girard, music  
 Clément Martin/Sean McDonald/Pascal Routhier, strategists  
 Kristel Dupont/Mégane Landry/Sara Lemmermeyer/Tara Lush-Benson/Meredith Montgomery/Janvi Singh, strategic planners  
 Dominic Cabana, Circonflex/Katia Dupuy/Todd Harrison/Kyle Hicks, Rethink/  
 Mathilde Langlois-Bettez, Circonflex/Laura Rioux/Chantal Wakil, Rethink,  
 producers  
 Camille Perras, line producer  
 Laurence Guichandut, Circonflex/David Poulin, Nova Film, executive producers  
 Nova Film, production company  
 Circonflex, music company  
 Rethink (Toronto, Canada), ad agency  
 Penguin Random House Canada, client

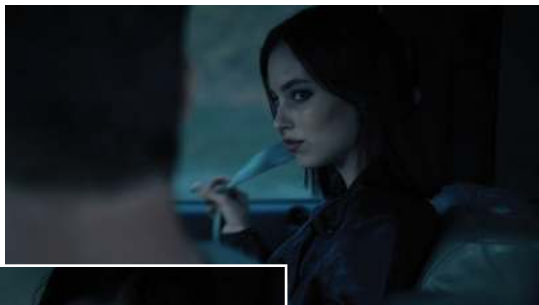
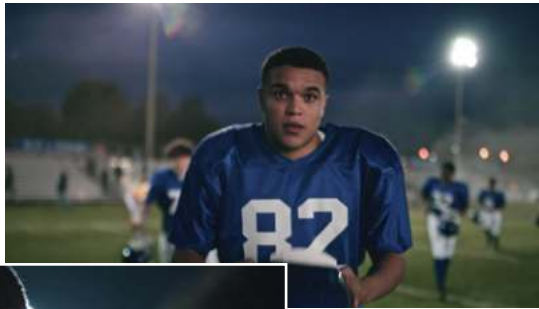
"Penguin Random House, the world's largest publisher, turned children's bedtime stories into immersive, multisensory experiences to help digitally native children fall back in love with reading and save the endangered physical book industry. The free app Living Stories uses the latest in voice recognition and smart home technology to synchronize smart lights and speakers to caregivers' voices in real time. So, when they read words like *the blue plane*, lights turn blue, and plane sounds play."

- 2 (series)  
 Chris Chan, art director  
 Andrew Radlowski, writer  
 Melanie Cleary/Erica Donovaro/Hayley Grasseti, creative directors  
 Danny Gottlieb/Andrea Scotting, executive creative directors  
 Atit Shah, North America chief creative officer  
 Joel Caceres, program manager  
 Christy Claxton/Mark Hansen/Laura Tavalone, directors  
 Alex Pirrone, editor  
 Chris Quintero, strategy  
 Carrie Lewis, senior integrated producer  
 Melissa Culligan, Epoch/Toni Lipari, Wax, executive producers  
 Matt Swanson, head of production  
 Dana Thompson, executive director of production  
 Digitas (New York, NY), ad agency  
 Kamal Bhandal/Raj Pudipeddi/Lisa Weseley-Conescu, Align  
 Technology, clients

"Teen" 2:00, "Vampires in Wires" :30, "Wire Crossed Lovers" :30  
 "The #InvisiDramaFree campaign has one goal: dethrone braces by convincing teens to choose Invisalign aligners. With spoof movie trailers and top-tier creators, we dramatized the everyday to create visceral reactions to the brand's differentiators."



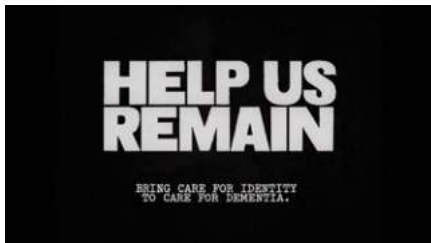
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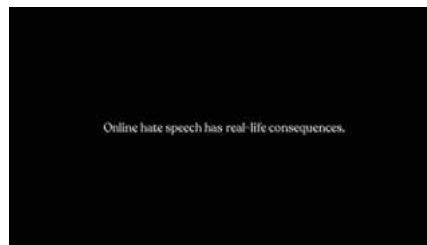
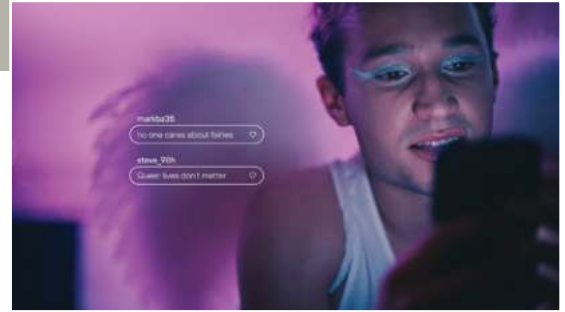
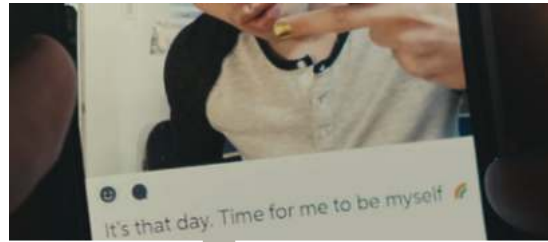


2





3



## DIGITAL ADVERTISING

- 1** Ashleigh Friedman/Caitlyn Mumaw, art directors  
 Lauren Thomas, writer  
 Tim Morrison, associate creative director  
 Ariel Shukert, creative director  
 Joe Baratelli, chief creative officer  
 LIME Studios, sound design  
 Alyssa Moskowitz/Nargis Pirani, strategic planners  
 Weena De Vera, art producer  
 Whitney Young, agency producer  
 Gary Patcoff, chief production officer  
 Selena Pizarro, executive director of production  
 Smuggler, production company  
 Union, editorial company  
 Mophonics, music company  
 Hunter, post-production company  
 RPA (Santa Monica, CA), ad agency  
 La-Z-Boy, client

“We the Lazy” :30

“We live in a society that expects us all to do more, to work a full-time job and come home to parent full time. And if we want to take a break, we’re called lazy. Someone needed to do something, so La-Z-Boy took a stand without standing up at all to reclaim and redefine what it means to be lazy. We can all take a well-deserved lazy moment on the most comfortable furniture out there.”

- 2** Chris Walker, art director  
 Kyle Elich, senior writer  
 Nicole Ellerton/Dani Gaede/Jacob Greer, group creative directors  
 Anthony Atkinson, executive creative director  
 Angelica Alejandro/Kevin Allen/Ana Lia Arias Garrido/Terrence Bryant/Micah Chu/Eliot Dahan/Charlot Daysh/Amit Divekar/Alexis Lundergan/JueMeili Olaes/Yên Sen/Lisa Stroud/Jay Yoo, artists  
 Jigsaw Casting, casting  
 Pirate Sound, sound production  
 Samantha Kamiel/McKenzie (Mac) Taylor, planners  
 Alicia Roberts, producer  
 Nan Row, executive agency producer  
 Andrea Ogunbadejo, chief production officer  
 OPC, production company  
 Artjail/DASHING/Outsider Editorial, post-production companies  
 Cossette (Toronto, Canada), ad agency  
 Egale Canada, client

“Help Us Remain” 3:24

“More and more of the aging queer community are being diagnosed with dementia. As they enter a healthcare system designed without them in mind, they don’t receive the care they need that respects their identities. We created a film to appeal to young members of the queer community, telling a story not unlike their own and calling on them to advocate for their elders to bring about positive change in the Canadian healthcare system.”

- 3** Charlotte Lantz, art director  
 Hannah Lacava, writer  
 Summers Ford, associate creative director  
 Sakshi Choudhary, group creative director  
 Isaac Pagán, executive creative director  
 Joe Sciarrotta, Ogilvy/Joel Simon, JSM, chief creative officers  
 Paul Dektor, director  
 David Wilson, director of photography  
 Tyler Roth, Company 3, colorist  
 Randy Palmer, editor  
 Nate Kil/Jason Krebs, music composers  
 Georgia Zalk, production manager  
 Nadia Dabibi/Brad English, producers  
 Sharon Cha/Norm Felker/Andrew Manning, senior producers  
 Jeff Fiorello, executive integrated music producer  
 Mike Diedrich, executive agency producer  
 Brian Hrastar, post-production producer  
 Mayan Productions, production company  
 JSM, music company  
 Optimus, post-production company  
 Sarofsky, design firm  
 Ogilvy (Chicago, IL), ad agency  
 ANA, client

“Theo’s Story” 4:53

“Theo’s Story” is a short film that shows the butterfly effect of seemingly ordinary online hate snowballing into something dangerous in real life. Theo, a regular guy living a content life in the suburbs, decides to come out online, but what follows is an emotional roller coaster as the film unearths various nuances of online hate, including mockery, catfishing, bullying, downright bigotry and oppression.”





## INTEGRATED CAMPAIGNS

### 1 (series)

Becky May, art director

Graham Campbell, writer

Natalie Armata/Alanna Nathanson, creative directors

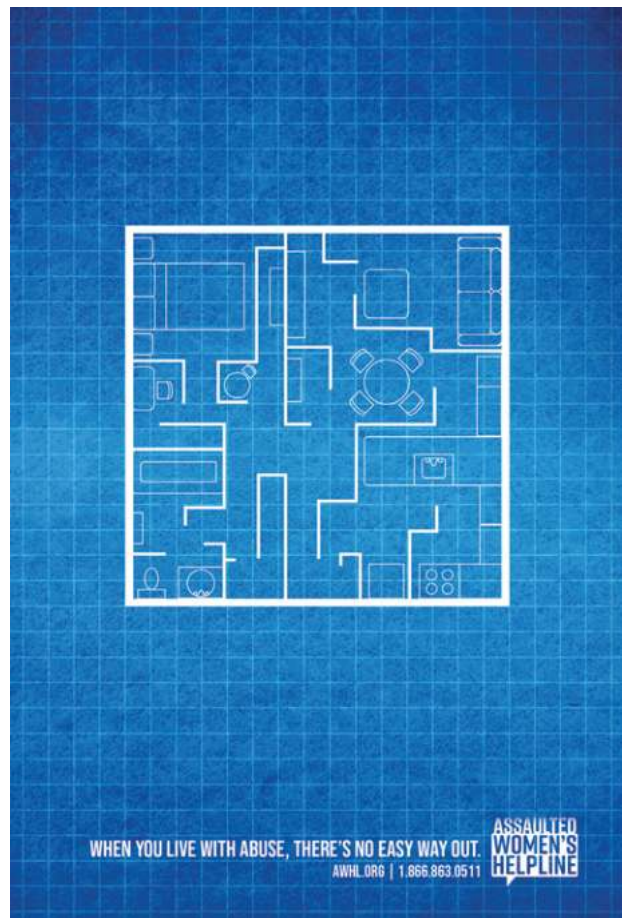
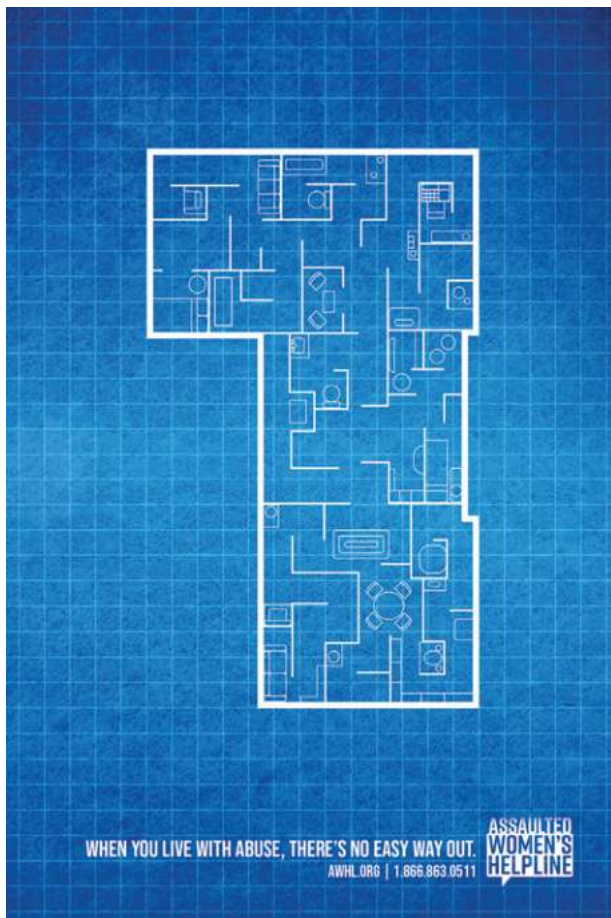
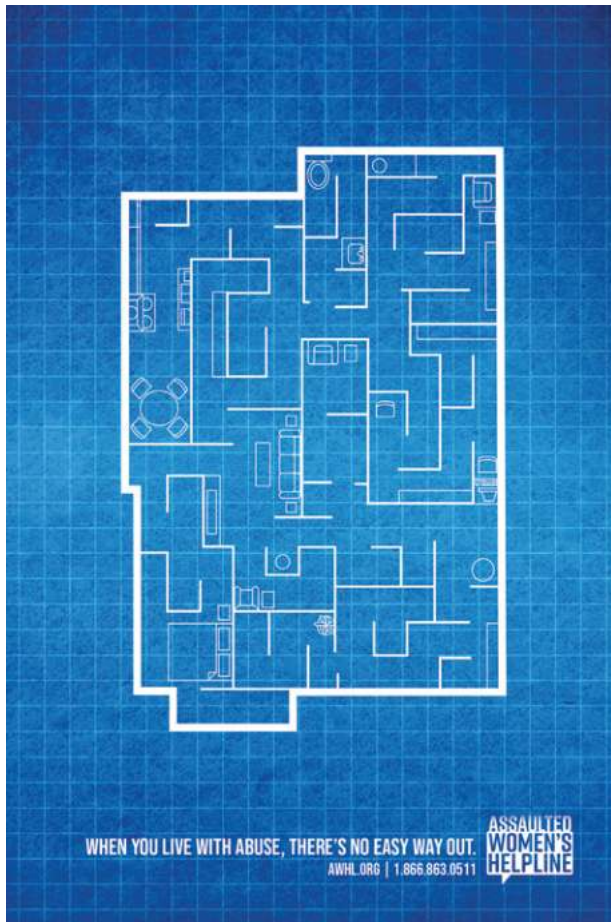
Ruth Eddolls/Rob Tunnicliff, producers

Brave Productions, production company

G&G, a division of Acart (Toronto, Canada), ad agency

Huong Pham, Assaulted Women's Helpline, client

"Home is supposed to be safe, but for victims of domestic abuse, it's the most terrifying place to be. In fact, one in four women have experienced domestic abuse at some point in their life. The issue has become so prevalent that calls to the Assaulted Women's Helpline have increased by 86 percent in the last few years. To demonstrate just how difficult it is for victims to leave their abusers, we created the Inescapable House. The stunt was filmed in a Toronto neighborhood showcasing an open house completely sealed off with covered windows, no door handles and zero escape routes. As passersby exit the house, they come across a lawn sign that reads: 'You escaped the house. Women in abusive relationships can't say the same.' The campaign's ooh and social posts carried the same message. We created maze-like blueprints to evoke the feeling of being trapped inside a home. Object photography captured within the house reveals the shocking truth about living with an abuser. The campaign garnered more than 3.58 million impressions and was featured on many media channels, including the CBC, the *Daily Guardian*, the *Toronto Star* and Yahoo! Finance."



# INTEGRATED CAMPAIGNS

## 1 (series)

Zachary Bautista/Steve Miller, Rethink/Mustaali Raj, art directors  
 Geoff Baillie/Thom Peters, writers  
 Geoff Baillie/Zachary Bautista/Sean O'Connor, creative directors  
 Xavier Blais, executive creative director  
 Mike Dubrick/Daniel Lobatón/Aaron Starkman, chief creative officers  
 Mustaali Raj, designer  
 Nick Greaves/Denis Gutiérrez-Ogrinc, photographers  
 Todd Bennett/Kostas Loukopoulos, graphic artists  
 Emma Bayfield/Julian Morgan, strategists  
 Sean McDonald, chief strategy officer  
 AJ Merrick/Venus Pun/Kate A. Spencer/Terri Winter, producers  
 FUZE Reps, production company  
 Starcom/Zeno Group, agencies  
 Rethink (Toronto, Canada), ad agency  
 Kraft Heinz, client

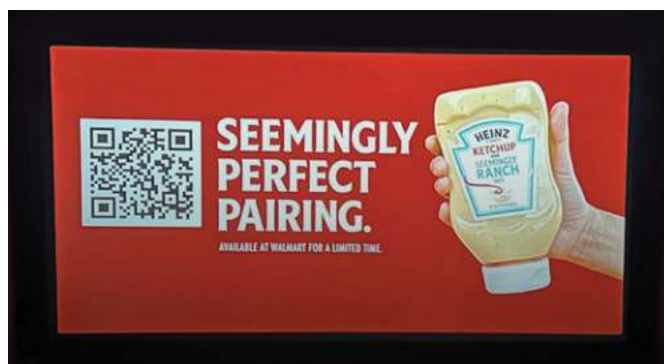
"In 2019, Heinz launched Kranch, a mashup of ketchup and ranch. It flopped, leading to the fastest declining sales in Heinz's history. Then in 2023, when the internet obsessed over Taylor Swift's new relationship with NFL star Travis Kelce, a photo of her 'eating a piece of chicken with ketchup and seemingly ranch' at a Chiefs game went viral. We saw an opportunity. In 24 hours, we relaunched Kranch as Ketchup and Seemingly Ranch, turning Heinz's worst-performing product into its most in demand. Within 72 hours, ooh was live in New York City, and bottles were available at NFL games. Swifties bought out the bottles in 20 minutes. Then Walmart called, turning our limited edition bottles into a permanent item nationwide. Spending \$0 on partnerships, Heinz reached the world's most loyal fanbase and turned Ketchup and Seemingly Ranch into a global phenomenon."

## 2 (series)

Danielle Zablocki, senior art director  
 London Choi, senior writer  
 Ryan Lawrence, group creative director  
 Kohl Forsberg, executive creative director  
 Lisa Greenberg/Steve Persico, chief creative officers  
 Jason Vandenberg, designer  
 Dan Purdy, motion graphic designer  
 Marcelo Hong, design director  
 Arash Moallemi, director/director of photography  
 Jeff Poremba, editor  
 Bill Ing, production manager  
 Pooja Beri/Aleeza Yermus, strategists  
 Tahir Ahmad, chief strategy officer  
 Shannon Morgan, producer  
 Jesse Katzev, senior producer  
 Gord Cathmoir, Leo Productions/Nicole Gomez, FUZE Reps/Janice Rebelo, Leo Productions, executive producers  
 FUZE Reps, production company  
 Leo Productions, post-production company  
 Leo Burnett Toronto (Toronto, Canada), ad agency  
 Pizza Hut Canada, client

"Pizza Hut was struggling to connect with Gen Z. Despite being a fondly remembered pizza pioneer, it wasn't cutting through the cultural conversation anymore. Then almost overnight, an online video created with AI about a fictional pizza place called Pepperoni Hug Spot went viral. As the video gained millions of views, people noticed how much AI had ripped off Pizza Hut's branding and marketing. So, days later, we did the one thing AI couldn't do—make pizza in real life. We rebranded Pizza Hut as Pepperoni Hug Spot and made the fake AI pizza chain a real place where fans could eat the highly anticipated AI pizza. The work appeared on Facebook, Instagram, Snapchat, TikTok, YouTube, ooh and in-store. As a result, we delivered a total of 20 million impressions—185.7 percent higher than the previous campaign—and increased social impressions by 78 percent compared to our monthly average over the last nine months, reaching 276,000 of our intended Gen Z audience."

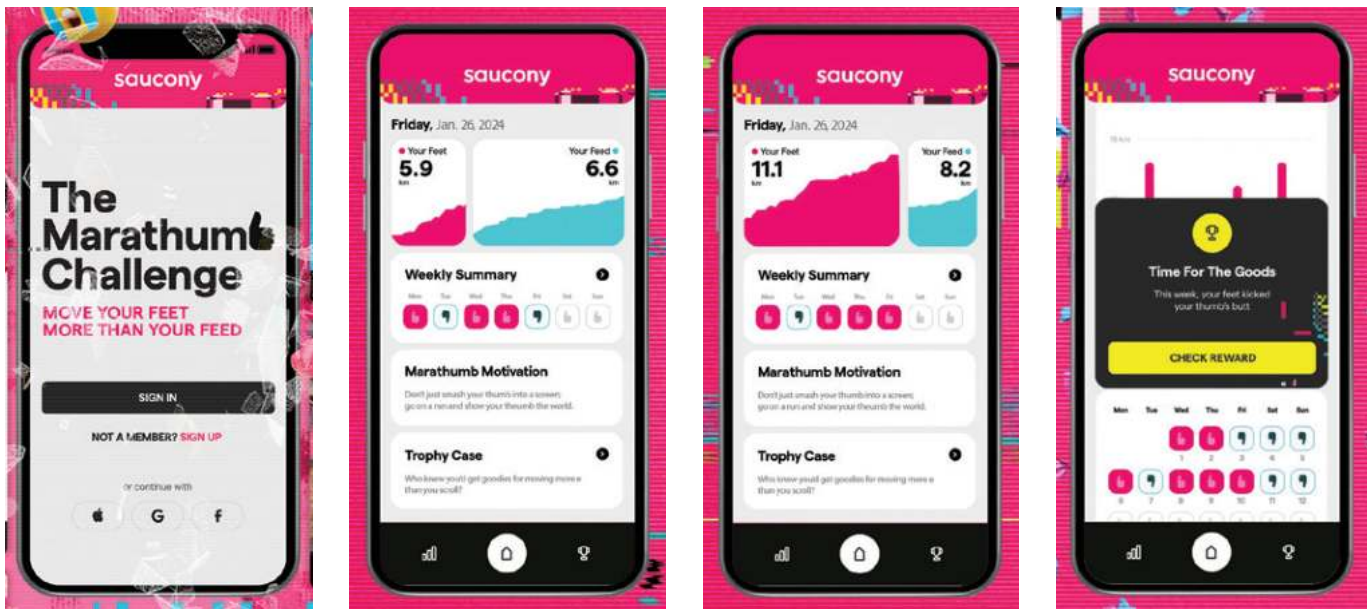
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## INTEGRATED CAMPAIGNS

- 1 Dylan Lang/Apple Xenos, associate creative directors  
Angelo Patrona/Liam Soren, creative directors  
Jeff Beck, group creative director  
Justin Bilicki, executive creative director  
Colin Jeffery, chief creative officer  
Vince Sirico, photographer  
Cameron Thuman, director  
Domenic Caruso, producer  
Dilan Mistry, Native Four/Bryan Sweeney, Wolfgang, executive producers  
Wolfgang, production company  
Frame48, 3-D animation company  
Doner (Southfield, MI), ad agency  
Saucony, client

"The average person scrolls the distance of three marathons a year. That's more than 78 miles destroying our physical and mental health. So, athletic footwear and apparel brand Saucony created The Marathumb Challenge: the world's first branded experience that computes the distance you scroll and pits it against the distance you move, literally gamifying the idea of replacing screen time with a run. The app was live for six consecutive weeks—the exact amount of time it takes to build a new habit—and accompanied by a 30-second launch online video, ooh, social, in-store, swag and influencer content from personalities like health expert Dr. Joe Whittington and bachelorette star Tayisha Adams. The best part? The Marathumb Challenge did exactly what it set out to do—it got people moving. Over the course of just six weeks, people logged 739,431 miles on the app. That's the distance to the moon and back *twice*."

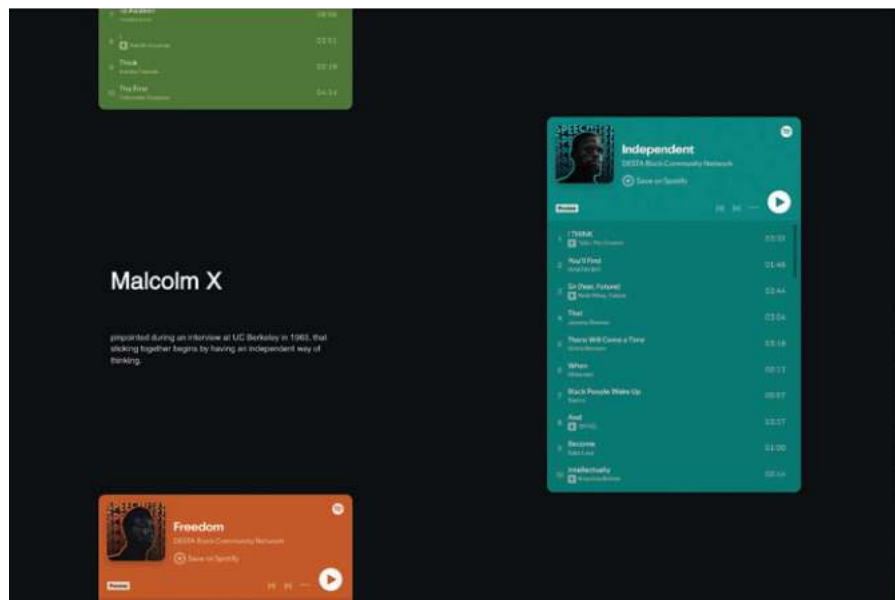
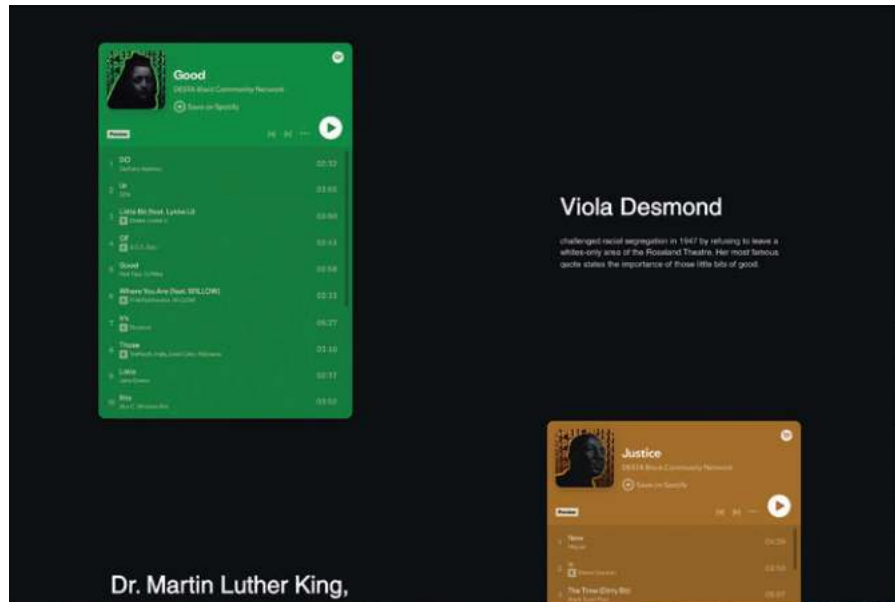
## INTEGRATED CAMPAIGNS

1 (series)

William Niño, art director  
Amy McAloon, senior writer  
Jasmine Papillon-Smith, associate creative director  
Camilo Monzón Navas/Bernardo Rodríguez Pons, creative directors  
Sebastián Benítez, executive creative director  
Marty Martinez, chief creative officer  
Marion Mason, quality assurance  
Maxence Schlenck, editor  
Estudios Machina, sound production  
Stephanie Thuell/Titus Wouda Kuipers, strategy  
Adam Brain, strategic planner  
Jamie Corbett/Natalie McGhee, researchers  
Marie-Michèle Lanoix, producer  
Jillian Mastroianni, principal  
Sarah-Claude Lauzier, post-production supervisor  
TANK Worldwide (Toronto, Canada), ad agency  
Kassandra Kernisan/Neelan Patel/Dexter Peart/Maria Varvarikos, DESTA Black Community Network, clients

“Because of their race, 86 percent of artists of color have faced barriers to their careers. Structural inequalities make it difficult for them to access opportunities, secure record deals or receive fair compensation. Montréal-based equal rights organization DESTA Black Community Network’s mission is to address these kinds of barriers and support Black youth to reach their goals through holistic and individualized programs—yet this time, the nonprofit organization took an extra step to support and bring visibility to emerging artists. Enter Speechlist, a platform to promote emerging Black artists by re-creating iconic speeches from Black History Month word for word through song titles. It took more than 195 hours of music research to curate the playlists, which in total promote more than 200 artists through 984 minutes of music. The Speechlists were launched on social media, re-shared by influencers, and promoted through strategic ooh placements at events and relevant venues for the Black community.”

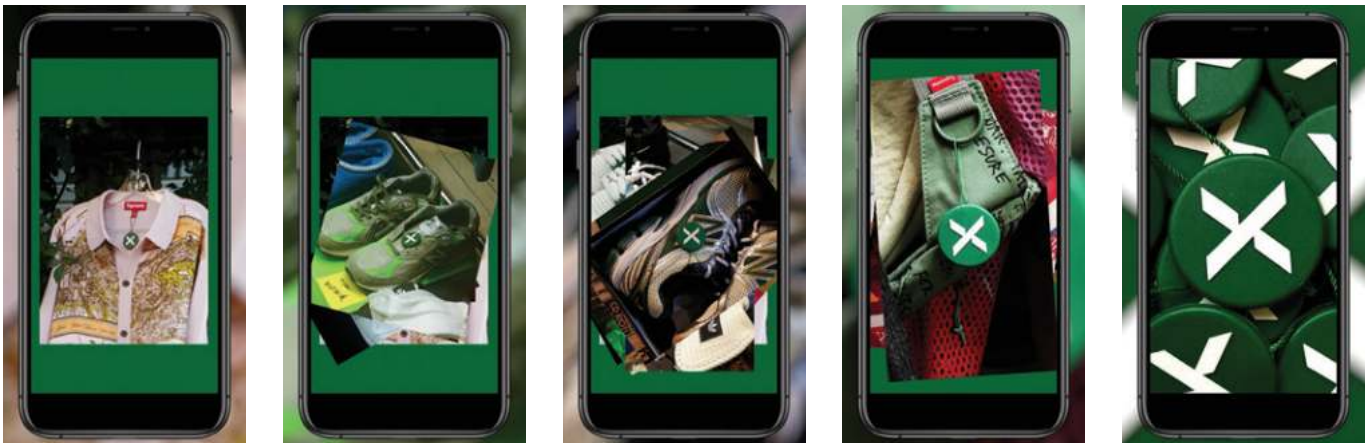
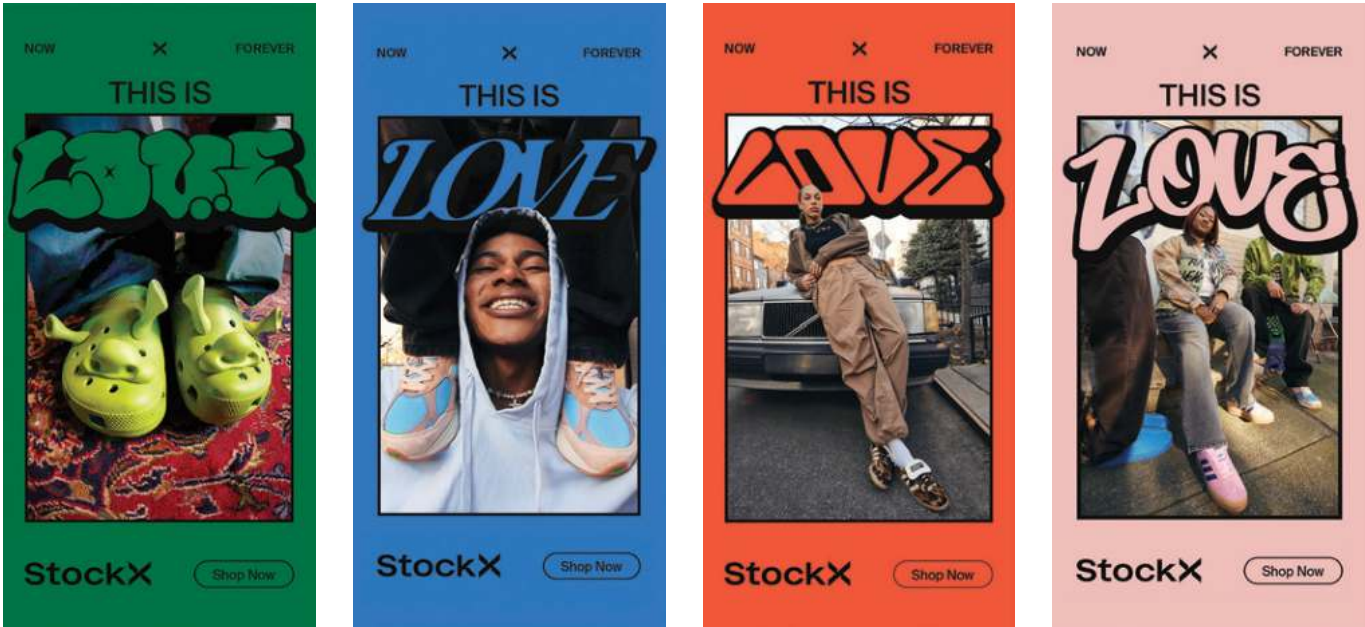
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## INTEGRATED CAMPAIGNS

### 1 (series)

Craig Hedges/Maria Smith, art directors  
Lizzie Kassab, StockX, senior art director

Philip Bator, associate creative director  
Sarah Bills, Lafayette American/Jamie Delaney, StockX, creative directors  
Doug Patterson, executive creative director

Toby Barlow, chief creative officer

Asha Cook, graphic designer

Meg Jannott, design director

Nayquan Shuler, photographer

Siyana Studios, graphic artist

Thuan Tran, director

Mikey Pehanich, Blacksmith vfx, colorist

Talia Pasqua, Cabin Editing Company, editor

Andy Green, Duotone Audio, audio mixer

Brent Mosser, production designer

Bryan Casallo, line producer

Chris Clark, Squeak E. Clean, music producer

Kelly Martin, executive producer

Amy Abbott, executive agency producer

m ss ng p eces, production company

Lafayette American (Detroit, MI),

ad agency

StockX, client

"Online sneaker resale store StockX, a pioneer of its market, had noticed trust in its brand slip over time. To win back its community, it needed to reestablish the brand and intimately connect with an opinionated audience. This passion inspired This Is Love, an embrace of current culture and those who bring it to life. Told through vignettes that speak to dedication, spirit and obsession, the campaign celebrates the never-ending, always emotional pursuit of what the world has to offer. Running across broadcast, connected tv, digital and social media, StockX shared in this love while helping to keep it accessible to all. The audience saw themselves in the work and responded; the campaign drove a 15 percent lift in brand traffic and a higher video completion rate with women, StockX's fast-growing, highest opportunity audience."



## INTEGRATED CAMPAIGNS

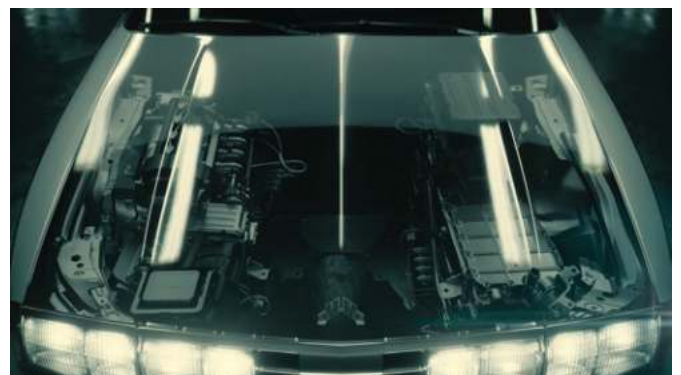
- 1 Ben Burgoyne, Goodby, Silverstein & Partners/Tyler Wong, Critical Mass, art directors  
Alanna Johnson/Taylor Shea King, Goodby, Silverstein & Partners/Peter von Sass, Critical Mass, writers  
Rony Castor, Goodby, Silverstein & Partners/Michael McGrath-Sing, Critical Mass/  
Anthony O'Neill, Goodby, Silverstein & Partners, creative directors  
Will Danilow, group creative director  
Steve Savic, executive creative director  
Val Carlson, Critical Mass/Margaret Johnson, Goodby, Silverstein & Partners, chief creative officers  
Myrrha Boné, Critical Mass/Carlos Hernandez/Johann Vernizzi/Pedro Zuccolini, Goodby, Silverstein & Partners, designers  
William Mincy, technology director  
Craig Mitchell, cm Effect, voice talent  
Critical Mass (New York, NY)/Goodby, Silverstein & Partners, ad agencies  
Courageous Conversation Global Foundation, client

"In North America, driving while Black is dangerous. Black drivers are 20 percent more likely to be stopped and searched by police than White people and three times more likely to be killed by officers during encounters. The Driving While Black campaign introduced the first-ever vehicle where the safety feature is the car itself. Leading up to the Detroit Auto Show, our launch film brought the car to consumers' attention via social media. We unveiled the car in person at the show through guerrilla tactics. Consumers were met with billboards and QR codes that led them to an AR experience and website where they could experience the car firsthand. While interacting with the car, individuals learned about all the features and the tragedies that inspired them. While we know this car does not eradicate the bigger problem, it sparked necessary conversations."

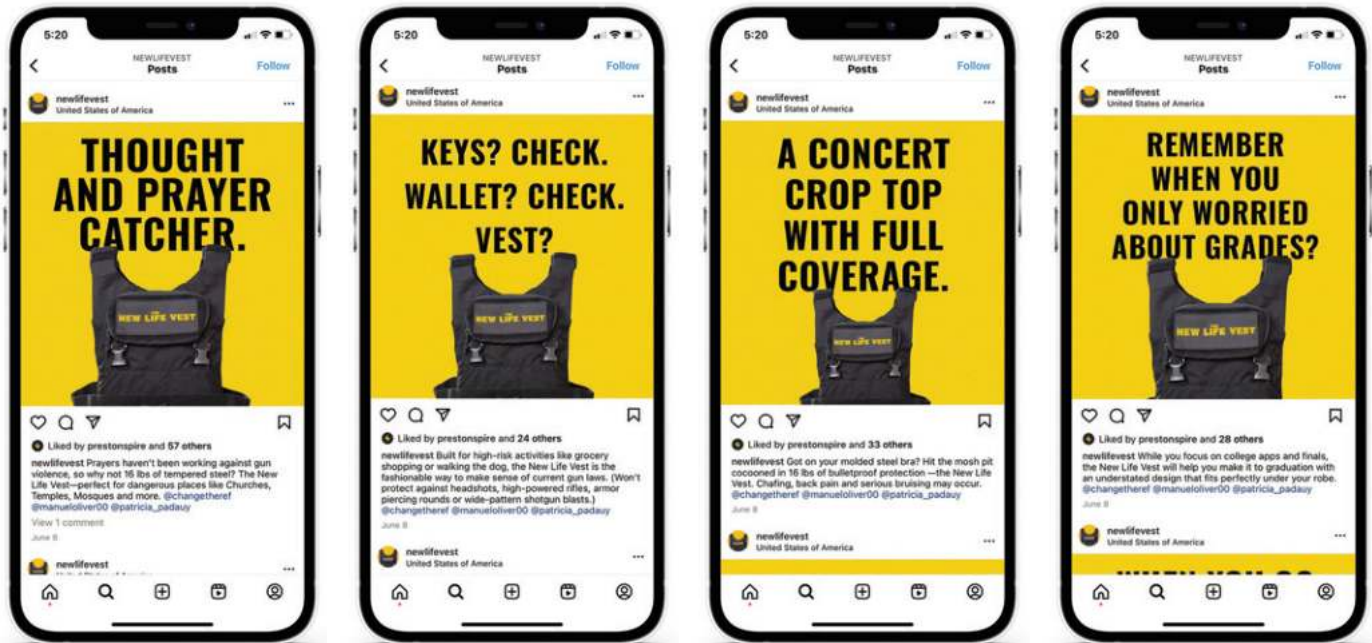
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## INTEGRATED CAMPAIGNS

### 1 (series)

Chris Preston/Zoey Preston, writers  
Brett Essman, creative director  
Chris Preston, chief creative officer  
Fernando Palomino, designer  
Steve Holm, Plural Films, photographer  
Mike Fritz, retoucher  
Jon Bothun, Manufacture, director  
Michael Irei, Irei Edit/Michel Paredes, editors  
Tom Lecher, Echoboy, sound production  
Beth Elmore, production manager  
Steve Sutherland, Manufacture, producer  
Jessa Diebel, interactive producer  
Lisa Thotland, executive broadcast producer  
Kelsey Winter, project manager  
Ditch, production company  
Grey Ghost, music company  
Preston Spire (Minneapolis, MN), ad agency  
Change the Ref, client

"With 44,000 violent gun deaths and 694 mass shootings last year in the United States, something surprising has happened: Americans have become numb. Our job was to break people out of their apathy and motivate them to help change gun laws. We proposed an absurdly inconvenient solution: ask people to wear sixteen-pound bulletproof vests for daily activities. We partnered with Change the Ref and drove traffic to [thenewlifevest.org](http://thenewlifevest.org) via tv, social and ooh to get people to contact their representatives demanding gun law changes. The campaign garnered more than 13 million impressions. [thenewlifevest.org](http://thenewlifevest.org) has seen 5,340 visitors per month since launch. It also received five national tv segments, four local tv stories and two newspaper stories, and it has been shared thousands of times on social media."

### 2

Claudia Barbiero/Jean-Nicolas Duval, art directors  
Nicolas Labbé/Isabelle Neault/Mnrupe Virk, writers  
Xavier Blais, executive creative director  
Mike Dubrick/Aaron Starkman, chief creative officers  
Nick Greaves, photographer  
Patrick Kennedy, graphic artist  
Alex Bergeron, editor  
Clément Martin/Pascal Routhier/Tanvi Swar, strategists  
Mégane Landry/Sara Lemmermeyer/Matt Milne, strategic planners  
Sean McDonald, chief strategy officer  
Katia Dupuy/Agnes Gilchrist/Rahima Rajabali/Scott Russell, producers  
Rethink (Toronto, Canada), ad agency  
Decathlon Canada, client

"Decathlon, a bicycle brand well-established globally but relatively unknown in Canada, aimed to strengthen its presence in the Toronto area after struggling to gain traction despite opening six stores. To change this, the brand set out to cut through the noise by addressing a real scourge impacting the lives of Torontonians: bike theft. The idea: turn stolen bike police reports into discount coupons at Decathlon for a new, affordable bike. The Stolen Discount initiative launched with a video shared through targeted pre-roll ads and Decathlon's social platforms, supported by PR efforts. The campaign also featured 'ghost bike' cutouts on city bike racks and a full-page ad in the *Toronto Star*. Influencers like Devo Brown, Cassie Day and ManDem Cycling Club helped amplify the message. The campaign achieved 4.9 million potential impressions and boosted brand awareness in the Greater Toronto Area by 10 percent."







## INTEGRATED CAMPAIGNS

### 1 (series)

Jason Kerr, art director  
 Marko Pandza/Brigitte Pinsonneault, writers  
 Jason Kerr/Marko Pandza, associate creative directors  
 Daenen Bramberger/Harry Knazan, creative directors  
 Xavier Blais, executive creative director  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Dustin Gamble, designer  
 Todd Bennett/Carl DeVouge/Kostas Loukopoulos, graphic artists  
 Gimmick Studio, motion graphics  
 Benoît Fortier, visual effects artist  
 Giuseppe Piccolo, editor  
 Omid Geadizadeh, sound engineer  
 Pirooz Malektojar/Matt Michels/Julian Morgan, strategists  
 Sean McDonald, chief strategy officer  
 Narine Artinian/Alex Butt, Rethink/Lauren Dobbie, oso Audio/Gabrielle Dorre, Saints Editorial/Todd Harrison/Kyle Hicks/AJ Merrick, Rethink/Marilou Roberge, Saints Editorial/Shelby Spigelman, Rethink, producers  
 Hannah Graham, oso Audio/Emily McKay, Saints Editorial, executive producers  
 oso Audio, music company  
 Saints Editorial, post-production company  
 Carat/Starcom, media agencies  
 Zeno Group, agency  
 Rethink (Toronto, Canada), ad agency  
 Philadelphia Cream Cheese, client

“Philadelphia Cream Cheese’s relevance with millennials was in decline, and competitors were gaining share. To solidify our position, gain relevance and boost sales, we tapped into something synonymous with cream cheese: bagels. Bagels have had holes for more than 700 years, but the hole is a design flaw that means less room for Philly. Introducing Philly Bagel Wholes: no-hole bagels with even more room to schmear. To create this new product, Philly partnered with North America’s most iconic bagel shops and reimaged their signature bagels from boil to bake. They were available in-store at thirteen locations and nationwide delivery via online gourmet foods retailer Goldbelly and the bagel bakery St-Viateur. The campaign included 15- and 30-second videos on Meta, Reddit and TikTok; ooh; wild postings; owned channels; PR; and in-store ads. We earned nine continuous days of media coverage, sold more than 100,000 no-hole bagels, increased positive sentiment by 21 percent and increased sales of Philly among our target audience by 24.5 percent.”

## SALES PROMOTION

### 2 Stephen Flynn/Mike Postma, creative directors Wunder (Halifax, Canada), ad agency Assante Hydrostone, client

“When planning for retirement, people typically think in today’s prices and don’t account for inflation. So, for Halifax, Nova Scotia-based financial company Assante Hydrostone, we created the first grocery flyer that uses long-term inflation and grocery price data to show the anticipated cost of basic items more than 20 years from now—when a lot of people who are currently saving will be hoping to retire.”

## SELF-PROMOTION

- 1 Jocelyn Wong, art director  
Matt Bielby, writer  
Matt Bielby/Tony Hird, creative directors  
Here Be Monsters (Vancouver, Canada), ad agency/client

"For the holidays, we gave our clients nothing gift baskets, representing food bank donations on their behalf. Empty wine bottles, jam jars and confection boxes meant more for those in need, especially since the food bank has double the buying power."

- 2 Zak Mroueh, art director/writer/chief creative officer/director  
Amanda Mroueh, creative contributor  
Dejan Djuric, designer  
Adam Griffiths, Bravo Inc., director of photography  
Miguel Natividad, graphic artist  
Felipe Chaparro/Can Yuksel, creative technologists  
Brian Noon, editor  
Dino Cuzzolino, sound design  
Alex Berube/Mike Sutton, project managers  
Emily Garvey, strategist  
Maxine Thomas, chief strategy officer  
Colleen Allen/Amy Groll, producers  
Lena Hamady, post-production producer  
Zulubot, production company/post-production company  
Zulu Alpha Kilo (Toronto, Canada), ad agency/client

"Living From Work" 2:59

"It's no secret that companies are asking employees to return to the office. The answer for many companies seems to be a hybrid model of sorts, but return-to-office mandates are up and remain extremely contentious within the ad industry. 'Living from work™' is set in a fictitious agency where the staff are told to return to the office—not just for two or three days but for a ridiculous seven days a week."

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## SELF-PROMOTION

### 1 (series)

Beth Deitchman, writer  
 Kerry Lynch/Micah Whitson, associate creative directors  
 Michael Calienes, creative director  
 Mark Chamberlain, group creative director  
 Jamie Ferreira, executive creative director  
 John Huet, photo-illustrator  
 Eric Fox, user experience designer  
 Susan Chan, producer  
 Element, production company  
 Deloitte (Tampa, FL), ad agency/client

"To showcase Deloitte's leadership in AI and generative AI (GenAI), our creative team collaborated with photographer and AI artist John Huet to create a series of generated art pieces that also worked as QR codes. Huet's images were printed, framed and exhibited at pop-up gallery experiences around the United States. Scanning the art took event visitors to the related client stories that highlighted our AI and GenAI capabilities."





## 2 (series)

### "Clio Awards" 1:00

MUSIC: Guitar, bass and drums.

Singer: The Clio Awards have arrived. Judges, please give us your time. We wrote this song special for you. Cuz sushi lunch 'n learns are old news. Daniel in an ad galaxy not far away, our ad force is strong; book a session today. Kathleen from America, save money with us in Canada.

Backing singers: You've been hacked.

SFX: Whooh!

Singer: By the vocal stylings of InLaws.

Backing singers: You've been hacked.

Singer: Come on, yeah! Cost just 55 bucks to air this track.

Backing singers: It's a fact.

Singer: Oh yeah! A Clio'd look fire in our display rack.

SFX: Oohs.

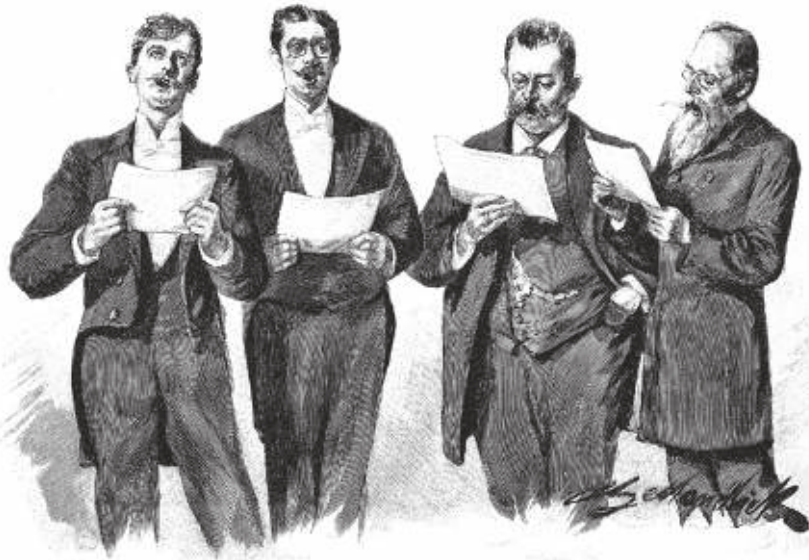
Backing singers: But all we ask.

Singer: Is that you work with us on your next ad.

Backing singers: We're InLaws Audio. We're InLaws Audio.

Annrc.: Apologies to all of the Natural Healing Radio listeners out there. Thanks for letting us hack your airwaves so the Clio Awards are forced to listen to us.

Backing singers: It's a fact. We're InLaws Audio. We're InLaws Audio.



### "AToMiC Awards" 1:00

MUSIC: Piano and strings.

Singer: The AToMiC Awards are here, so judges lend us your ears. We hacked the radio waves for you. Aired this once cuz it's in the rules.

MUSIC: Piano, strings and drums.

Singers and backing singers: Anthony with 64 Cannes, kicking butt with Edelman. Booked the cheapest media we can to make you listen to us. We're not just in it for fame.

SFX: Oohs.

Backing singer: Just trying to win your business.

Singer and backing singers: We just hope you don't think this pitch is lame.

Backing singer: Just trying to win your business.

Singer: And if you throw in an AToMiC or five, no, we won't complain.

Backing singer: Just trying to win your business.

Singer: At the end of the day, we just want you to remember our name.

MUSIC: Trumpets.

Singer: We've got audio game. At inlaws.ca.

Backing singer: Just trying to win your business.

Singer: Hey Alysha, did we mention we like your trains?

Backing singer: Just trying to win your business.

Singer: We ride them twice a day. To inlaws.ca.

Annrc.: Apologies to all of the Hog's Country music station listeners in Saskatchewan.

Thanks for letting us hack your airwaves so that the AToMiC Awards are forced to listen to us.

### "Marketing Awards" 1:00

MUSIC: Disco.

Singer: The Marketing Awards.

Singer and backing singers: Are in town.

Singer: A toast to the best.

Singer and backing singers: Judges around.

Singer: We wrote this sales pitch.

Singer and backing singers: With a disco tune.

Singer: Cuz when does an email.

Singer and backing singers: Ever make you groove?

Singer: Hey Leilah, we are all for.

Backing singers: All for.

Singer: Singing for the Liquor Control Board.

Backing singers: Control board.

Singer: Jeremiah, you are the North.

Backing singers: The North.

Singer: Derek, congrats on Forbes.

SFX: Oohs.

Singer: Natalie, we're fans of your gin. Erin, what's your opinion? Jeff Money, you need a sting. Jump in the ring.

SFX: Boxing bell ringing.

Singer and backing singers: Come work with InLaws!

Singer: Our music hits different.

Backing singers: Different.

Singer: Start shaking your dance hips.

Backing singers: Dance hips.

Singer: Then give us your business.

Backing singers: Business.

Singer and backing singers: Come work with InLaws!

Singer: Our music hits different.

Backing singers: Different.

Singer: So make the decision.

Backing singers: The decision.

Singer: To give us your business.

Backing singers: Business.

Singer and backing singers: Come work with InLaws!

Annrc.: Apologies to all of the Amherst Island Radio listeners out there. Thanks for letting us hack your airwaves so the Marketing Awards are forced to listen to us.

Backing singers: Come work with InLaws!

Bruce Harris, art director

Brandon Tralman-Baker, writer

Bruce Harris/Brandon Tralman-Baker, creative directors

Chris Dacyshyn/Julie Markle, executive creative directors

Rod Hafezi, director of photography

Sonny Atkins, Floydian Pictures/Spencer Hall,

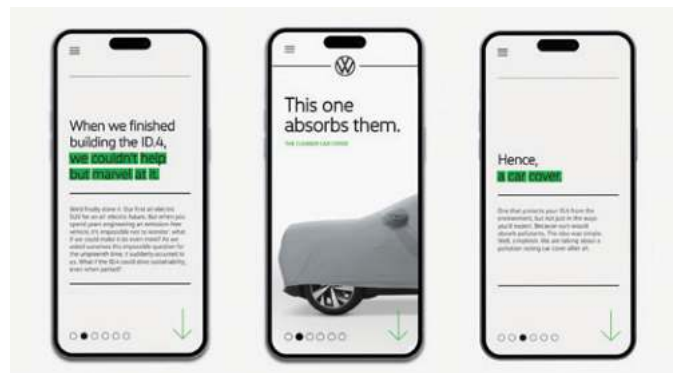
The InLaws Audio House, directors

Rob James, music producer

Floydian Pictures, production company

Bleublancrouge (Toronto, Canada), ad agency

The InLaws Audio House, client







## NON-TRADITIONAL ADVERTISING

- 1 Logan Franklin, art director  
 Johan af Ström/Zachary Richman, writers  
 Mike Richardson, creative director  
 Allen Kwong, executive creative director  
 Graham Lang, chief creative officer  
 Logan Franklin/Nicole Nyholt, design  
 Arash Moallemi, photographer  
 Rob Cimicata, technology director  
 Jamie Omorodion/Christine Tan, developers  
 Andrew O'Driscoll, retoucher  
 Alexandra Beals/Veronica Medina, editors  
 Jessy Stark, project director  
 Andrew Ahern/Michal Fetsum/Laetitia Moubarak, strategists  
 Christine Maw, chief strategy officer  
 Heather Hyland, agency producer  
 VML Canada (Toronto, Canada), ad agency  
 Volkswagen Canada, client

"The Cleaner Car Cover is the first-ever car cover that uses a titanium dioxide coating to absorb airborne pollution. This accessory helps owners of the all-electric vehicle Volkswagen ID.4 drive sustainably, even when the car is parked in their driveway."

- 2 Zachary Bautista/Jaclyn McConnell, art directors  
 Geoff Baillie, writer  
 Geoff Baillie/Zachary Bautista, creative directors  
 Xavier Blais, executive creative director  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Alex Fleming, designer  
 Adrian Armstrong, photographer  
 Todd Bennett/Carl DeVouge/Kostas Loukopoulos, graphic artists  
 Hardave Grewal, colorist  
 Thais Maranhão/Leigh O'Neill, editors  
 James Findlay/Aaron McCourt, sound design  
 Ken Franchi, line producer/executive producer  
 Emma Bayfield/Julian Morgan, strategists  
 Sean McDonald, chief strategy officer  
 wonderMakr, fabricator  
 Todd Harrison/Kyle Hicks/Tricia Lapidario/AJ Merrick/Shelby Spigelman/Terri Winter, producers  
 Shannon Ing, post-production supervisor  
 FUZE Reps/Mt Vernon Entertainment, production companies  
 Carat/Zeno Group, agencies  
 Rethink (Toronto, Canada), ad agency  
 Kraft Heinz, client

"Some restaurants refuse to serve ketchup, like Chicago hot dog restaurants and Louis Lunch, the birthplace of the hamburger. But as 150 years of Heinz bottle smacking have shown, people will go to lengths to get the ketchup they love. We built an interactive board that dispenses Heinz when you smack it and put it outside every restaurant that refuses to serve Heinz ketchup, starting in Chicago and moving to dozens of anti-ketchup restaurants across the nation—and drove further participation with a mobile app that lets you smack your phone to get Heinz."

## NON-TRADITIONAL ADVERTISING

**1** Jonathan Thake, writer

Gabriel Sehninger, associate creative director  
Ashley Veltre, Rethink/Ross Wolinsky, creative directors  
Tara Lawall, executive creative director  
Daniel Lobatón/Aaron Starkman, chief creative officers  
Alan Barba, designer  
Daniel de Vue, colorist  
Francisco Fuentes/Thomas McKeen, editors  
Wave Studios, music company  
Isaac Matus, sound designer  
Sara Lemmermeyer/Meredith Montgomery, strategic planners  
Nicole Rajesky, strategist  
Sean McDonald, chief strategy officer  
Eleni Giannopoulos, Wave Studios/Laura Rioux, Rethink, producers  
Kyle Hicks, digital producer  
Kate A. Spencer, integrated producer  
Vicky Ferraro, Wave Studios/Emily Green, Rethink/  
Pete Ostella/Robert Owens, Trafik, executive producers  
Megan O'Connor, post-production supervisor  
Trafik, post-production company  
Rethink (Toronto, Canada), ad agency  
Bold, design firm  
Epidemic Sound, client

"With a library of 40,000 music tracks, Epidemic Sound helps creators add feeling to any kind of content. To prove it, Epidemic paired feelings all around the world with sound. A campaign of 502 contextual ads across London, Los Angeles and New York highlighted 502 specific feelings. Then, QR codes brought them to life with 502 unique Epidemic tracks, demonstrating that if you can feel it, you can find it on Epidemic Sound."

**2** Sydney Gittens, art director

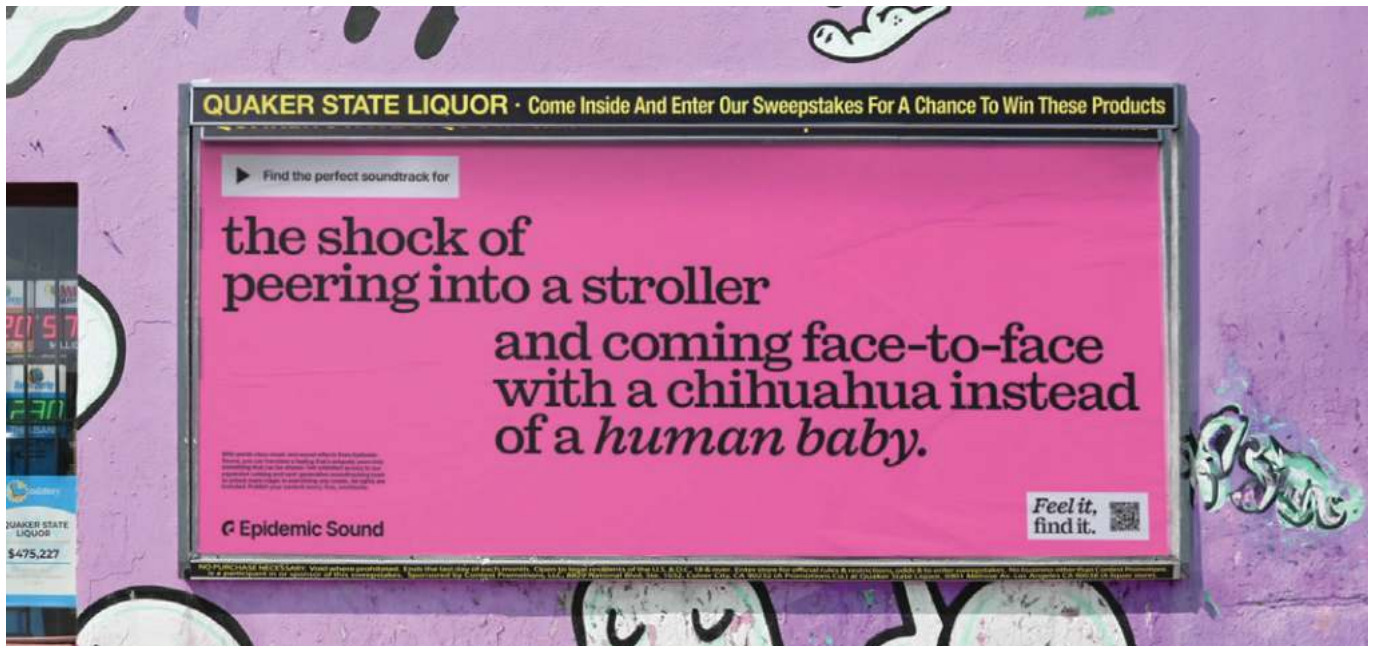
Leo Ding, writer  
Elijah Di Gangi, associate creative director  
Pedro Izzo, creative director/designer  
Colin Craig, executive creative director  
Ian Mackenzie, chief creative officer  
Thiago Santarém, user experience designer  
Arnaud Icard, creative technologist  
Grayson Music Group, audio mixer  
Initiative Canada/The Den Editorial, production companies  
McCann Canada (Toronto, Canada), ad agency  
Black & Abroad, client

“See You There, a project that began as a one-to-one digital experience for customers of Black travel company Black & Abroad and became a global data solution for bias in generative AI models.”

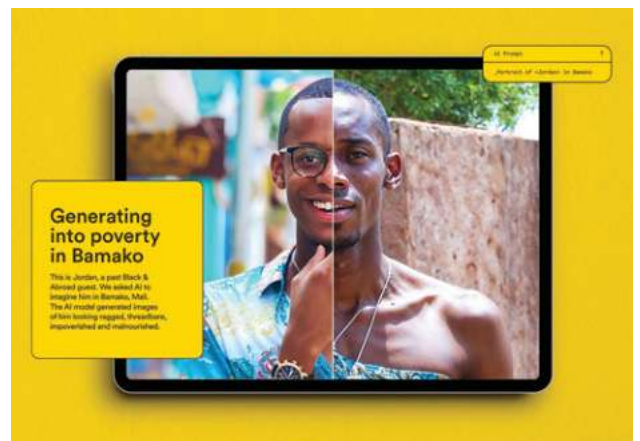
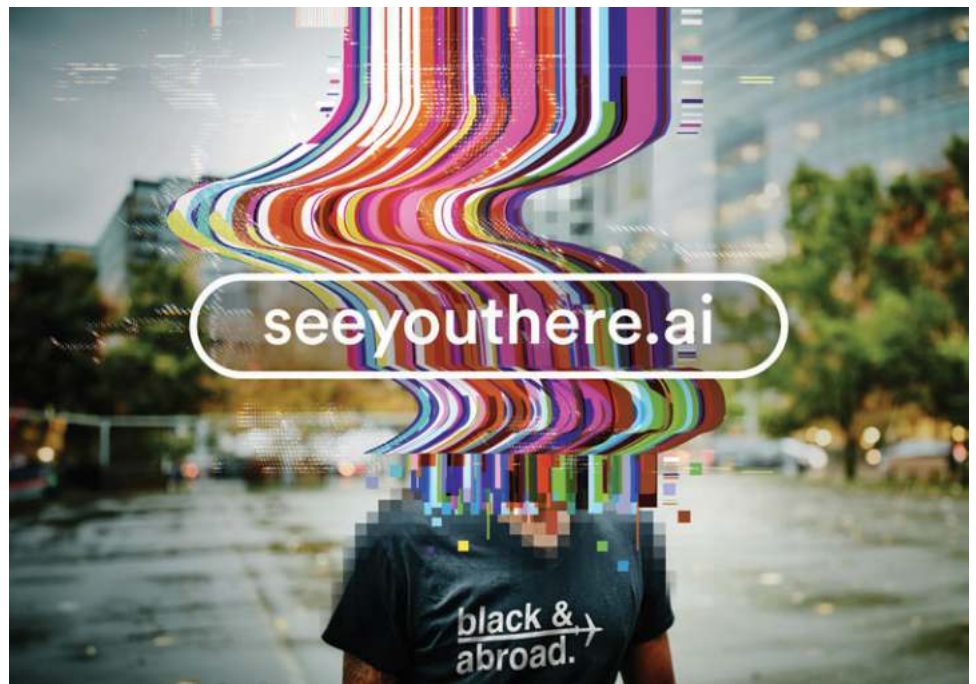
# A Sound for Every Feeling







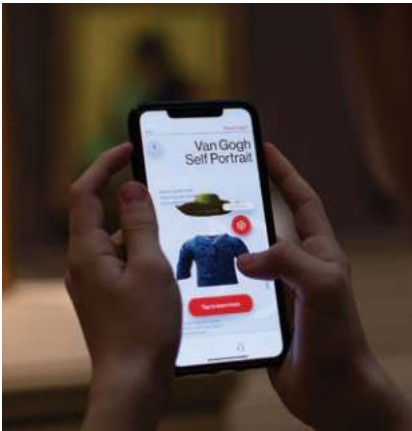
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## NON-TRADITIONAL ADVERTISING

- 1** Patrick Seymour, art director  
Andrée-Anne Hallé, writer  
Xavier Blais, executive creative director  
Aaron Starkman, chief creative officer  
Margot Brejon de Lavergnée/Janila Dargan, designers  
Arturo Fincowsky/Luis Silva, photographers  
Alejandro Guemez, director of photography  
Étienne Bergeron/Ignacio Flórez, editors  
Circonflex, music company  
Martin Boisselle/Craig Murdock, sound engineers  
Alejandro Rosas, line producer  
Kristel Dupont/Mégane Landry/Chenda McKissick/Janvi Singh/  
Maya Ventresca/Kaitlyn Vian, strategic planners  
Anastasia Collet/Pascal Routhier, strategists  
Sean McDonald, chief strategy officer  
Arturo Fincowsky, producer  
Frédéric Bailleul/Jonathan Cesar/Scott Russell, print producers  
Katia Dupuy/Chantal Wakil, broadcast producers  
Santo Proyecto, production company  
Rethink (Toronto, Canada), ad agency  
Knix, client

"To normalize periods in sports, Knix launched the Sport Your Period initiative with two specific goals in mind: to instigate conversations about periods in sports globally, and to empower teens to keep practicing the sports they love—periods or not."

- 2** (series)  
Roblox, independent contributor  
Audio Mix @ Decibel, audio mixer  
Ode To Joy/Radar Productions/UNIT9, production companies  
Verizon Creative Marketing (New York, NY), ad agency  
The Metropolitan Museum of Art, client

"Visit The Metropolitan Museum of Art. Enter the metaverse. The Replica, the first-ever real-world Roblox avatar collection, brought the metaverse to the physical halls of The Met. An app sent kids on an interactive, educational scavenger hunt that turned 2 million square feet of the largest museum in North America into an infinite metaverse playground. Like magic, 5,000 years of art transformed from real to Roblox items, letting kids turn their avatars into works of art."

- 3** Jérôme Bajulaz, senior art director  
Johan af Ström/Chloée Desjardins/Zachary Richman, writers  
Alexandre Béland/Alexis Caron-Côté/Mike Richardson, creative directors  
Allen Kwong, executive creative director  
Graham Lang, chief creative officer  
Kyle Simpson, design  
Maxime Valsan, director of photography  
Louis-David Jutras, editor/director  
Circonflex, music  
Andrew Ahern/Amy Delafontaine, strategists  
Christine Maw, chief strategy officer  
Alexandra Michaud, agency producer  
Daniel Libman, executive producer  
Janice Bisson, executive agency producer  
France Poulin-Youde, post-production supervisor  
Freshman, production company  
VML Canada (Toronto, Canada), ad agency  
Volkswagen Canada, client

"The French phrase *Sans Émission* has two meanings: 'no broadcast signal,' and 'no gas emissions'—in reference to electric vehicles (EVs). Playing off the double meaning, we turned a TV channel's off-air time into a four-hour comedy special starring a famous comedian and a Volkswagen EV."

## NON-TRADITIONAL ADVERTISING

- 1 Zachary Bautista, art director  
 Geoff Baillie/Xavier Blais/Aman Soin, writers  
 Geoff Baillie/Zachary Bautista, creative directors  
 Xavier Blais, executive creative director  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Jean-Nicolas Duval/Alex Fleming/Dustin Gamble, designers  
 Emma Laberge, photographer  
 Brad Kumar/Cadu Rocha, graphic artists  
 Étienne Bergeron/Tyler Erdelac/Ignacio Flórez/Anna Vershinina, editors  
 Circonflex, music company  
 Julian Morgan, strategist  
 Sean McDonald, chief strategy officer  
 Narine Artinian/Alex Butt/Katia Dupuy/AJ Merrick/Keegan Shay/Kate A. Spencer/  
 Steph Walker-Wells, producers  
 Shannon Ing/Megan O'Connor/Emma Rozenblum, post-production supervisors  
 Quiver, production company  
 Carat/Middle Child/Starcom/Zeno Group, agencies  
 Rethink (Toronto, Canada), ad agency  
 Kraft Heinz, client

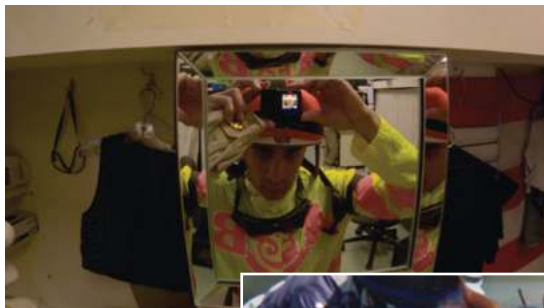
"Last year, beta-stage AI image generators arrived, and in the first-to-market AI text-to-image campaign, Heinz proved that AI thinks ketchup looks like Heinz. But AI image generators have advanced rapidly to near-photorealistic renders. So, we set out to prove that the better AI gets, the more it thinks ketchup looks like Heinz. At sxsw, we proved that live with an interactive board powered by ChatGPT-4 that invited tech experts to finish the prompt 'ketchup bottle in...' All live-generated ads, from 'ketchup bottle in my beer cooler' to 'ketchup bottle in *Dune 2*,' looked just like Heinz. Then, we turned these AI-generated posters into ooh ads across major cities."

- 2 (series)  
 John Ricciardella, art director  
 Dylan Verwey, writer  
 John Ricciardella/Dylan Verwey, associate creative directors  
 Frank Macera, executive creative director  
 Graham Lang, chief creative officer  
 Jennifer Yoon, designer  
 Sam Bullis, design director  
 Clay Porter, director of photography  
 Tom Mullins, engineer  
 Andrew Ross/Daniel Saavedra, colorists  
 Daniel Bochenski, School Editing/Andrew Boucher, bug Content/Matt Kett/Mark Morton, School Editing, editors  
 Jordan Allen, School Editing/Charlotte Percle, bug Content, assistant editors  
 School Editing, editorial company  
 Cassette Sound Studios/Keith White Audio, music  
 Jeremy Grant, director  
 Liam Norris/David Synyard, strategists  
 Amanda Campbell, associate producer  
 Heather Hyland, agency producer  
 Sarah Brooks, School Editing/Hilda Pereira, Alter Ego/Michael Smith, bug Content/  
 Steve Villesseche, School Editing, executive producers  
 Janice Bisson, executive agency producer  
 Mariya Guzova, post-production producer  
 bug Content, production company  
 Alter Ego, visual effects company/post-production company  
 vml Canada (Toronto, Canada), ad agency  
 Ontario Lottery and Gaming Corporation, client

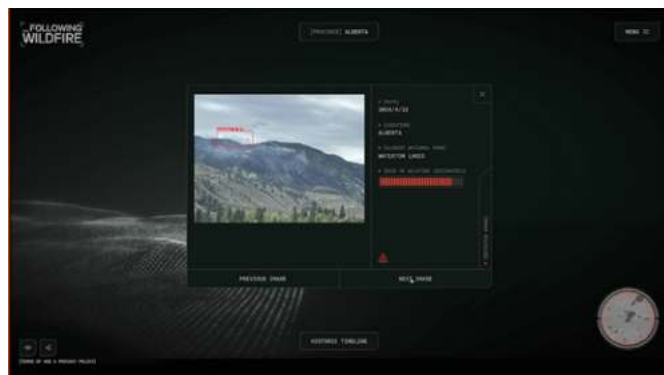
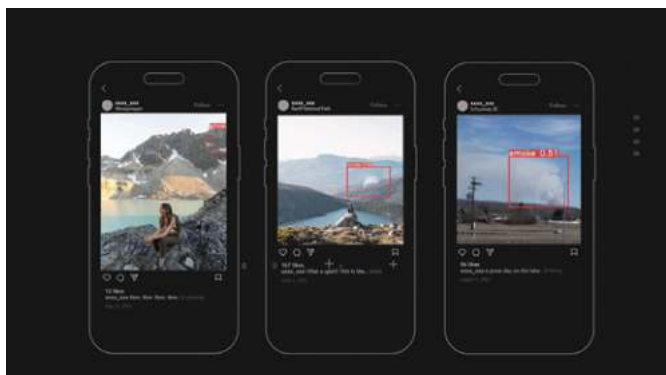
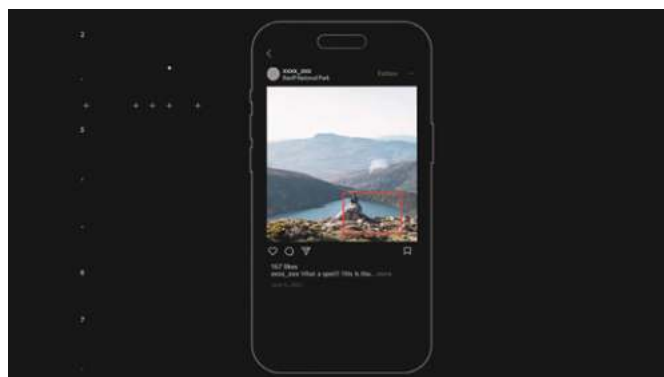
"*Ontario Racing Unfiltered* is a five-part docuseries about horse racing in Ontario, Canada. With unprecedented access and mic'd up jockeys and drivers, *Ontario Racing Unfiltered* gave viewers an all-access look at the sport that had never been done before."







1



## NON-TRADITIONAL ADVERTISING

1 (series)

Glenn Catteeuw, creative director  
 Ryan Egan/Maxime Sauté, executive creative directors  
 Jordan Doucette, chief creative officer  
 Rogier de Boevé/Max Rusan, creative technologists  
 Luc Palombo/Shigi Wu, developers  
 Nick Coleman, editor  
 Saints Editorial, editorial company  
 John Black/Julie Neff, audio mixers  
 Cypher Audio, music company  
 Wendy Kubota, director  
 Kristie Filipp, integrated production director  
 Cloé Boulianne, Dentsu Creative Canada/Koji Saeki, Reflektor, project managers  
 Simon Conlin, production manager  
 Nicole Brown, Amplifi/Josie Daga/Kate Dobrucki, Dentsu Creative Canada/  
 Krista Furlano, Amplifi/Lisa Gamble, Dentsu Creative Canada/Leona  
 Hobbs/Tracey Johnson/Danika Smith, iProspect/Libby Sutherland,  
 Dentsu Creative Canada, strategists  
 Rafk Belmesk, chief strategy officer  
 Ryan Kelly, producer  
 Carlos Garcia, interactive producer  
 Rob Lazar, broadcast producer  
 Cynthia Cyr, executive producer  
 Dimitra Georgakis, managing director, creative  
 Stephen Kiely, chief executive officer  
 Reflektor, development partner  
 Amplifi/Dentsu Creative Canada (Montréal, Canada)/iProspect, ad agencies  
 Derrick Emsley, tentree, client

"In the face of escalating wildfires, sustainable clothing brand tentree saw an opportunity to leverage social media as a real-time surveillance network. The solution, Following Wildfire, is an AI-powered tool that scans social media images for early signs of wildfire, empowering every Canadian to be a guardian of nature."

2 Félix-Antoine Brunet, art director

Olivier Goulet-Lafond, writer  
 Alex Bernier, executive creative director  
 Alexis Caron-Côté, director  
 Kélian Desaga, producer  
 Sid Lee (Montreal, Canada), ad agency  
 Carl Pichette, Sobeys, client

"When a world number-one tennis player shares your brand's name and appears at a tournament you sponsor, you have to act. We connected the grocery store IGA to the tennis star Iga Swiatek through a sneaky endorsement that boosted brand awareness by 21 percent and generated nearly 10 million impressions of free media."

3 Caroline Friesen/Robbie Percy, creative directors

Mike Dubrick/Aaron Starkman, chief creative officers  
 Todd Bennett, graphic artist  
 Tyler Erdelac/Anna Vershinina, editors  
 Jake Paré/Jonathan Siemens, planners  
 Tara Lush-Benson/Chenda McKissick/Meredith Montgomery, strategic planners  
 Sean McDonald, chief strategy officer  
 AJ Merrick/Shelby Spigelman/Terri Winter, producers  
 Shannon Ing, post-production supervisor  
 Citizen Relations, agency  
 Rethink (Toronto, Canada), ad agency  
 Molson Coors, client

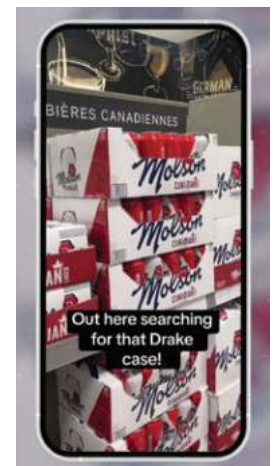
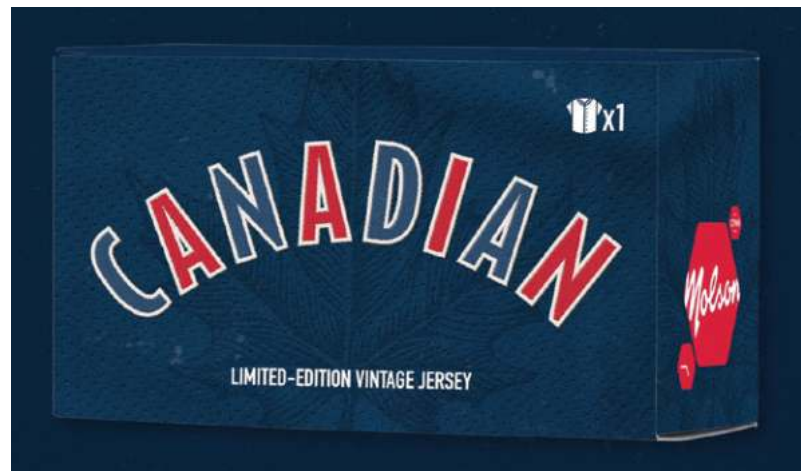
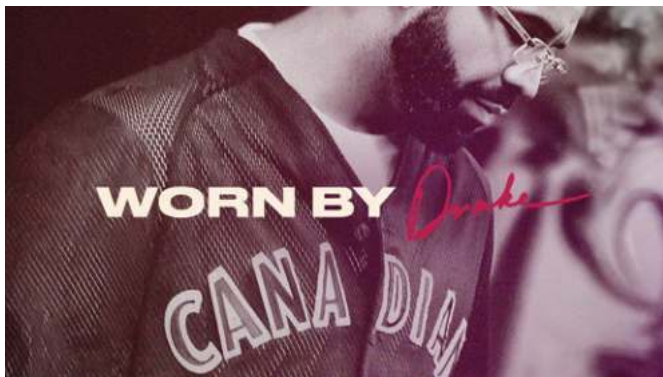
"On July 17, 2023, Drake wore a 25-year-old Molson Canadian shirt that originally came in a case of beer. And when Drake wears something, everyone wants it. Over the next 24 hours, we conducted a global search to buy back our own merch. Scouring hundreds of resale sites, we brought back the original jerseys and turned them into a limited edition fashion drop, turning fans of Drake into fans of Molson beer."



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3





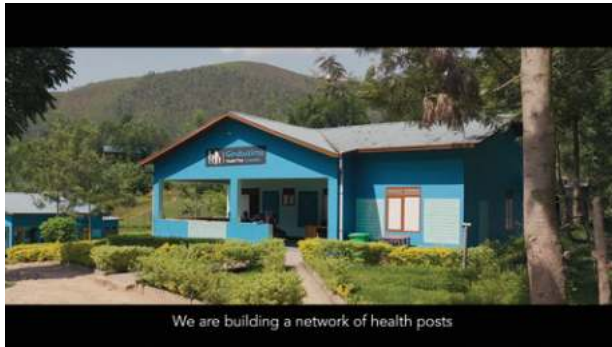
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2







## NON-TRADITIONAL ADVERTISING

- 1 Matthew McDonald, senior art director  
Layton Wu, senior writer  
Andrew Hart/Ryan Lawrence, Leo Burnett Toronto/Didier Tovel, SNDWRX, creative directors  
Kohl Forsberg, executive creative director  
Lisa Greenberg/Steve Persico, chief creative officers  
Reid Marshall/Andrew Wilcox, directors of photography  
Dan Purdy, graphic artist  
Alex Gluch, engineer  
Alexandre Lessard, Martel/Ryan Tomka, Leo Productions, editors  
Colin Brown/Mike Henley, music  
SNDWRX, sound design  
Cameron Marshall, director  
Tyler Reid, line producer  
Emma Du Boisson/Melanie Palmer, production managers  
Pooja Beri/Aleeza Yermus, strategists  
Tahir Ahmad, chief strategy officer  
Jesse Katzev, Leo Burnett Toronto/Josée Lalonde, Martel/Rosanna Rassat, Leo Burnett Toronto, senior producers  
Gord Cathmoir, Leo Productions/Terry Theoflactidis, The Pub Productions, executive producers  
Leo Productions/The Pub Productions, post-production companies  
Leo Burnett Toronto (Toronto, Canada)/Martel, ad agencies  
Pizza Hut Canada, client

"In a crowded and oversaturated pizza market, we got the competition to help promote Pizza Hut. How? By turning an empty box from them into fresh pizza from Pizza Hut."

- 2 Ashley Park, art director  
Aman Soin, writer  
Caroline Friesen/Robbie Percy, creative directors  
Mike Dubrick/Aaron Starkman, chief creative officers  
Todd Bennett/Kostas Loukopoulos, graphic artists  
Meredith Montgomery/Maya Ventresca, strategic planners  
Crystal Sales, strategist  
Sean McDonald, chief strategy officer  
Todd Harrison/AJ Merrick/Venus Pun, producers  
Rethink (Toronto, Canada), ad agency  
Scotiabank, client

"When the NHL banned Pride Tape on October 10, 2023, financial company Scotiabank responded by distributing its entire inventory of Pride Tape nationwide to right the NHL's wrong and sponsor Pride Nights at all levels of the game across the country. This initiative quickly gained public support and media attention, prompting the NHL to reverse its decision within 24 hours."

- 3 Renata Florio/Adriano Matos/Tim Schoenmaeckers/Niels Sienaert, executive creative directors  
Joe Sciarrotta/Liz Taylor, chief creative officers  
Society for Family Health Rwanda, creative contributor  
Elijah Alvarado, animator  
Chris Mines, editor  
Joe Griffin, audio mixer  
Jenn May Rosen, senior producer  
Jennifer Picarelli/Rachel Steele, executive agency producers  
Scholars Film, production company  
Ogilvy (Chicago, IL), ad agency  
sc Johnson, client

"sc Johnson's Closer to Care initiative is helping take down malaria by building up Africa's healthcare system. In partnership with local organizations and governments, the program seeks to establish a network of autonomous health posts that prevent, diagnose and treat malaria in the most remote areas. The extremely remote locations with unreliable or nonexistent utility services required the design of self-sustaining treatment centers, equipped with solar power, rainwater collection and satellite internet. The health posts not only bring lifesaving malaria protection to hundreds of villages but also life-changing economic empowerment. Medical and business programs prepare local community members to run the facilities as self-supporting enterprises with a staff of eight-to-thirteen employees each."

## PUBLIC SERVICE

- 1 Hassaan Aftaab/Shahzeb Khan, art directors  
Archie Singh, writer  
Dennis Silveira, associate creative director  
Rana Sadek/Maria Shamsi, creative directors  
Atiya Zaidi, executive creative director  
Ali Rez, chief creative officer  
Mahad Naveed, creative contributor  
Shabir Shahan, designer  
Insiya Syed, photographer  
Emaan Moeen, animator  
Sanil Chandran/Benjamin DeSouza, editors  
Karma Kolektive, music company  
Zohaib Kazi, director  
Jad El Rabahi, managing director, creative  
Ghassan Kassabji, chief executive officer  
Rabbit Hole Films, production company  
Impact BBDO (Dubai, United Arab Emirates), ad agency  
Awais Azhar/Abdul Basit/Seemab Chaudery/Salman A Khan/  
Amna Mishal/Rifah Qadri/Ali Taha, easypaisa, clients

"The Nikahnama, a Muslim marriage contract, is mandatory for legal matrimonial bonds, but often goes unread by women who sign it, mainly due to high female illiteracy rates of 51 percent—more than 60 million women. By signing a legal document that she cannot read and does not have access to, a woman is unaware of what she has agreed to, which often includes waiving the right to divorce and a lifetime of financial dependence. For financial service company easypaisa, we brought women the country's first ever Audio Nikahnama: an audio guide to the marriage contract made accessible from any mobile phone or landline through a toll-free number."

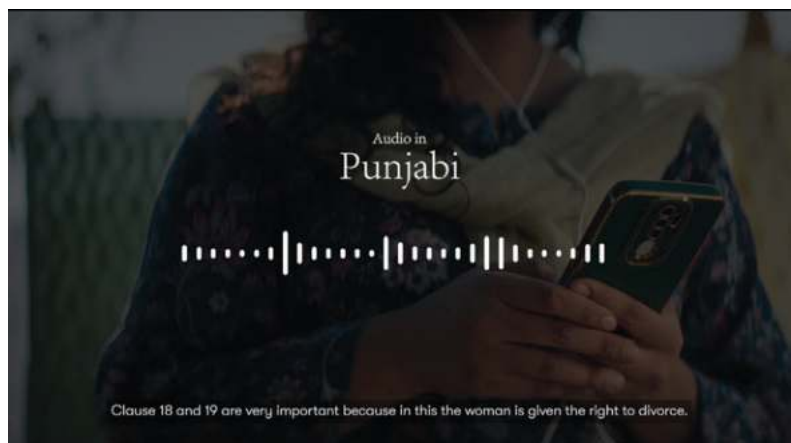
- 2 Kyle Carpenter/Jeremy Lenz, creative directors  
Ari Elkouby/Graham Lang, chief creative officers  
Joachim Svedlund, 3-D modeling  
Pirate Sound, music  
VML Canada (Toronto, Canada), ad agency  
The Get REAL Movement, client

"The National Hockey League (NHL) is the only league in North America that has never had an openly LGBTQ+ player. So, we created a rookie card reserved for them in response to the NHL's ban on Pride jerseys. The NHL may not be ready for the first out player, but hockey is."

- 3 (series)  
Tyler McKissick, art director/associate creative director  
Ryan Kukec/Coleman Mallory, senior writers  
Man Wai Wong, group creative director  
Kohl Forsberg, executive creative director  
Lisa Greenberg/Steve Persico, chief creative officers  
Donna Liu, designer  
David Freedman, web designer  
Felix Wardene, creative technologist  
Yar Kukhtin, animator  
Ryan Tomka, editor  
Ryan Roberts, strategist  
Tahir Ahmad, chief strategy officer  
Mike Spilchuk, producer  
Thomas Degez, digital producer  
Gord Cathmoir, executive producer  
Leo Productions, post-production company  
Leo Burnett Toronto (Toronto, Canada), ad agency  
Melanin Gamers, client

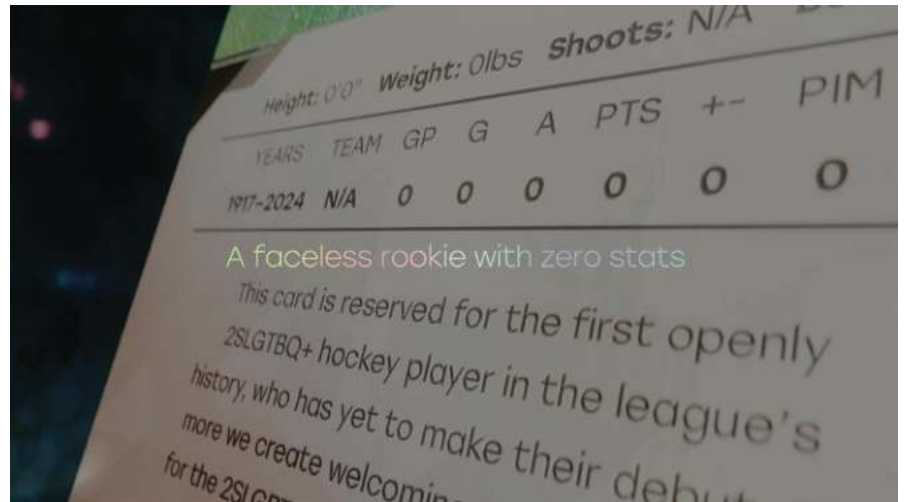
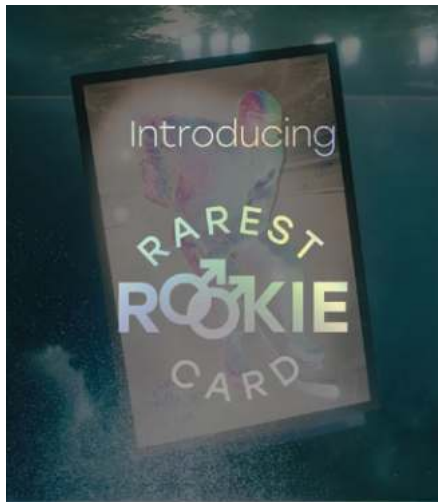
"More than two in five gamers have experienced racism while playing online games, and more than one in two have experienced harassment. For gaming community Melanin Gamers, we created The Toxicity Rating, a first-of-its-kind rating system that measures the amount of toxic behavior experienced in online gameplay."

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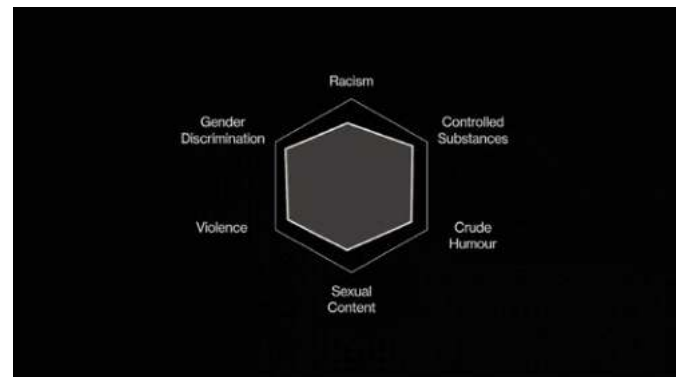




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# 294

Two hundred and ninety-four. Of the Allied naval vessels built during the Second World War, it's the two hundred and ninety-fourth corvette that came to grips with the trials and final triumph of the Battle of the Atlantic. All but one lost to time with the veterans who served on deck. The single surviving Corvette, HMCS Sackville, is a public reminder that history preserved is history remembered.

And that changed everything.



Learn more at [CNMT.ca](http://CNMT.ca)



# 10

Ten seconds. That's all they had. Ten seconds between lifelines in a cramped room of bunkers and chaos. Ten seconds hovering between survival and oblivion amidst the thunderous roar of enemy gunfire and the relentless onslaught of danger. The unswerving courage those young men were forced to summon in those ten seconds, unfathomable to most of us today, turned the tide of the Battle of the Atlantic.

And that changed everything.



Learn more at [CNMT.ca](http://CNMT.ca)



# 18

Eighteen. Not yet even adults. And yet, countless battles faced by the Royal Canadian Navy were fought, mainly by teenage boys. Cold, soaking wet, and enduring the onerousness of their youth for the sake of duty and honour. They spent terrifying days across Canadian coast waters, fighting to secure crucial supply routes. That service directly shaped the outcome of the conflict, ensuring victory.

And that changed everything.



Learn more at [CNMT.ca](http://CNMT.ca)



# 25

Twenty-five cents a day. On top of a dollar thirty daily salary, sailors earned twenty-five cents while in enemy-occupied waters. Not enough to risk your life for, even in 1943. But the young sailors who served in the Battle of the Atlantic believed in something bigger. They repeatedly put their lives on the line. For their homes, their friends, and their families. They sacrificed for a way of life they cherished and a future they believed in.

And that changed everything.



Learn more at [CNMT.ca](http://CNMT.ca)





## PUBLIC SERVICE

### 1 (series)

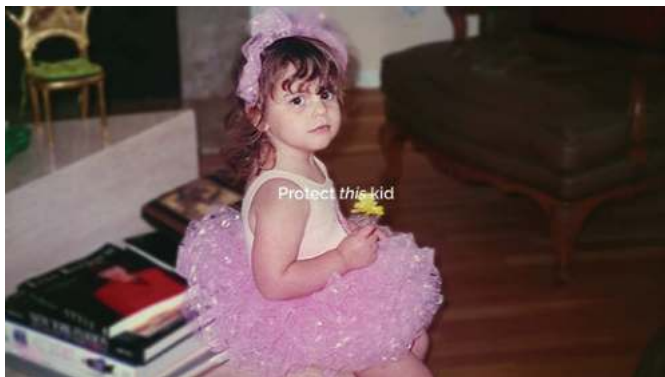
Jeff Simpson, art director/creative director  
 Rachel Wearing, writer  
 Shawn King, executive creative director  
 Jodie Hansen/Jessamyn Vanechuk Pothier, designers  
 Anneke van den Hof, project director  
 Trampoline Branding (Halifax, Canada), ad agency  
 Canadian Naval Memorial Trust, client

"The Canadian Naval Memorial Trust is a non-profit organization with a mission to show how the Royal Canadian Navy has helped change the world. This rebranding and launch campaign took that mission from lofty to tangible by showing the collective impact of individual stories from history. Built around numbers from naval history and historic photography, the campaign caps each story with the line 'and that changed everything,' linking it to our modern experience."

### 2 Iván Mallqui/Michael Romaniuk, art directors

Marco Buchar/Greg Kieltyka, writers  
 Marco Buchar/Greg Kieltyka/Iván Mallqui/Michael Romaniuk, associate creative directors  
 Tim Gordon/Zak Mroueh, chief creative officers  
 Can Yuksel, director of photography  
 Felipe Chaparro, colorist  
 Erin Brazeau, editor  
 Claudia Incio, music  
 Agosto Music & Sound Craft, music company  
 Charly García, sound designer  
 Patti Ann Cochren, project manager  
 Meredith Ferguson, strategist  
 Heather Segal, chief strategy officer  
 Colleen Allen/Amy Groll, producers  
 Jose Campos, music producer  
 Zulubot, production company/post-production company  
 Zulu Alpha Kilo (Toronto, Canada), ad agency  
 Skw'akw'as (Sunshine) Lillian/Beata Rasitsan, Environmental Leadership Canada, clients

"Due to climate change, flowers are now thriving in Antarctica for the first time in human history. To coincide with cop28, we launched The Planet's Scariest Bouquet, a facsimile of the actual flowers that serves as a symbol of climate inaction."



## PUBLIC SERVICE

- 1** Abigail Todd/Zelia Zhou, art directors  
 Hannah Daniel, writer  
 Doug Menezes, executive creative director  
 Lisa Bright, chief creative officer  
 Phil Brooks, design  
 Kat Cuning/Billie Eilish, artists  
 Collin Thomas, engineer  
 Fergus McCall, colorist  
 Zoe Schack, editor  
 Zach Stoner, assistant editor  
 Final Cut, editorial company  
 Sean Tuccillo, music  
 LIME Studios, sound design  
 M. G. Evangelista/Heather Weissman, directors  
 Jessica Riley-Clark, production manager  
 Annika Dawson/Adrienne Tararin, Final Cut, producers  
 Andie Danesi, Final Cut/Hoa Vu, Significant Others, associate producers  
 Susie Boyajan, LIME Studios/Alexandra Leal/Rebecca Miller/Suzy Ramirez, Final Cut/Alyssa St. Vincent, Significant Others, executive producers  
 Mary Cheney/Seng Rimpakone, executive agency producers  
 Heath Raymond, managing director, creative  
 Jessica Nugent, chief production officer  
 Freckles, production company  
 Significant Others, post-production company  
 Ogilvy (Chicago, IL), ad agency  
 Rare Medium, design firm  
 GLAAD, client

"The climate has become so dangerous for LGBTQ Americans, with discrimination and violence being fueled by anti-LGBTQ groups and politicians claiming they need to protect kids from the LGBTQ community. With Protect This Kid, we flip this harmful narrative and reclaim the phrase 'protect this kid' to create safety for individuals of all genders. We worked with eight prominent LGBTQ celebrities to show the children behind the people being vilified."

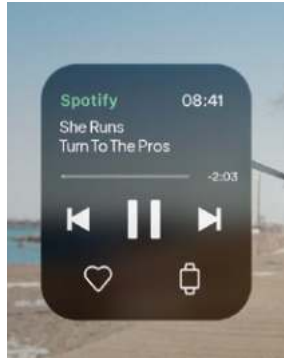
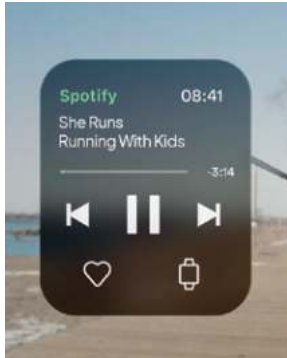
- 2** Daniel Bennett, art director  
 Jill Mack, writer  
 Daniel Bennett/Jill Mack/Lance Martin, creative directors  
 DonerNorth (Toronto, Canada), ad agency  
 Interval House/Sport Chek, clients
- "For Interval House, an organization that supports victims of domestic violence, She Runs is a Spotify playlist that covertly coaches women to run from abusive relationships. To ensure women could listen without being caught, we disguised it as a typical fitness-running playlist and distributed it in places where only women would look, like inside women's running shoes at sport equipment retailer SportChek."

- 3** (series)  
 Steven Seltzer, writer  
 London Choi/Jason Sweeney, senior writers  
 Man Wai Wong, group creative director  
 Lisa Greenberg/Steve Persico, chief creative officers  
 Donna Liu/Katherine Ross, designers  
 Louis Duarte/Jason Green/Marcelo Hong, design directors  
 Lineto Type Foundry, typographer  
 Graham Bowman, graphic artist  
 Felix Wardene, creative technologist  
 Jacqueline Adediji/David Freedman/Dan Purdy, developers  
 Yar Kukhtin, animation  
 Robin Osmond, retoucher  
 Thomas Degez, project director  
 Emma Du Boisson/Bill Ing, production managers  
 Mani Du Plessis, strategist  
 Tahir Ahmad, chief strategy officer  
 Lu Zhang, producer  
 Shahid Qureshi/Kevin Stephen, print producers  
 Gord Cathmoir, executive producer  
 Leo Productions, post-production company  
 Leo Burnett Toronto (Toronto, Canada), ad agency  
 Daily Bread Food Bank, client

"Daily Bread Food Bank advocates for solutions to end poverty and food insecurity. The brand's new identity and logo carries layers of meaning: the fork feeding those in need, the hands coming together in unity and the X marking a ballot to enact policy change."



2



3



© Saty Namvar/Pratha Samyrajah/Mike Tjioe

## PUBLIC SERVICE

### 1 (series)

Allison Miller, art director  
Samm Dowell/Mike Roe, writers  
Mike Roe, executive creative director  
Bennett Young, photographer  
Jordynn Audrey, project manager  
Hoffman York (Milwaukee, WI), ad agency  
Twin Cities Homeless Shelter, client

"Last November, bad storms ripped roofing shingles from the Twin Cities Homeless Shelter's roof and caused severe water damage. Instead of telling people that the shelter needed a new roof, we decided to show them. The torn shingles were painted with donation messages and mailed to past donors and local churches. Within weeks of the unique direct mail effort, the campaign raised \$70,000 to build a new roof and parking lot."



### 2 (series)

Mallory Backmann/Billy Palmer, senior art directors  
Enrike Grageda, writer  
Donna Foster/Tyson Schmitt, associate creative directors  
Jessica Bergstresser/Danny Streadbeck/Mike Ward, group creative directors  
Mat Bisher/Jeanie Caggiano/Sue DeSilva, executive creative directors  
Britt Nolan, chief creative officer  
Jennifer Castelan/Hugo Ceneviva, retouchers  
Art Willman, production designer  
Emma Manola, producer  
Colleen Capola, senior producer  
Teddy Nagaro, executive producer  
PXP, production company  
GroupeConnect, agency  
Leo Burnett (Chicago, IL), ad agency  
Michele Barlow/Suzanne Berry/Matthew Black/Mary Bullock/  
Kim Grant/Cindy Nguyen/Brian Rohrman/David Tyrie, Bank of America, clients

"Sponsorships typically focus on branding, but Bank of America thought a sponsorship could be used for good. We supercharged the impact of the Boston Marathon by spotlighting those running for something bigger than time: the charity runner."



### 3 Alexandra McGuirk-Penedo, art director

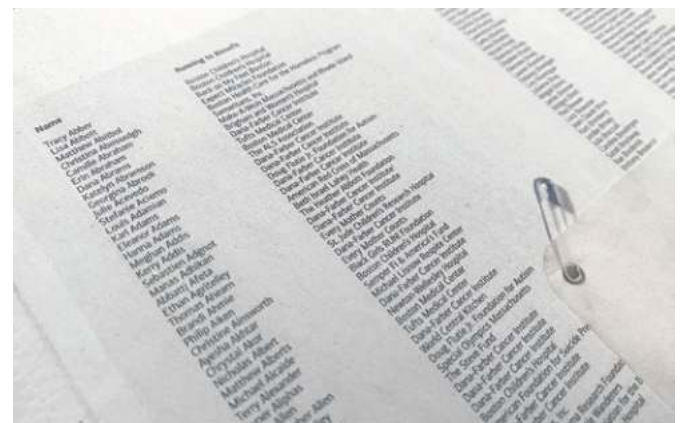
Darby Clarke, writer  
Kate Thornehoe, creative director  
Glen D'Souza, chief creative officer  
Brittany Hall/Amya Jiwani, designers  
David Quach, editor  
TA2, music company  
Dee Flores, production designer  
Andrew Carty, chief strategy officer  
Jason Pearson, agency producer  
Cactus Sewing Studio/Folktale Films, production companies  
Alter Ego/Nimiopere/ТНН, post-production companies  
MMI/twenty6two/Veritas Communications, agencies  
Forsman & Bodenfors Canada (Toronto, Canada), ad agency  
Aura Freedom International, client

"The Body Bag For Her flips gender tropes used by marketers (like 'pink razors,' nongendered products that use stereotypes to market to women) on their head. Our campaign reimagines the traditional black body bag in vivid pink to symbolize the grim reality of femicide for many Canadian women."



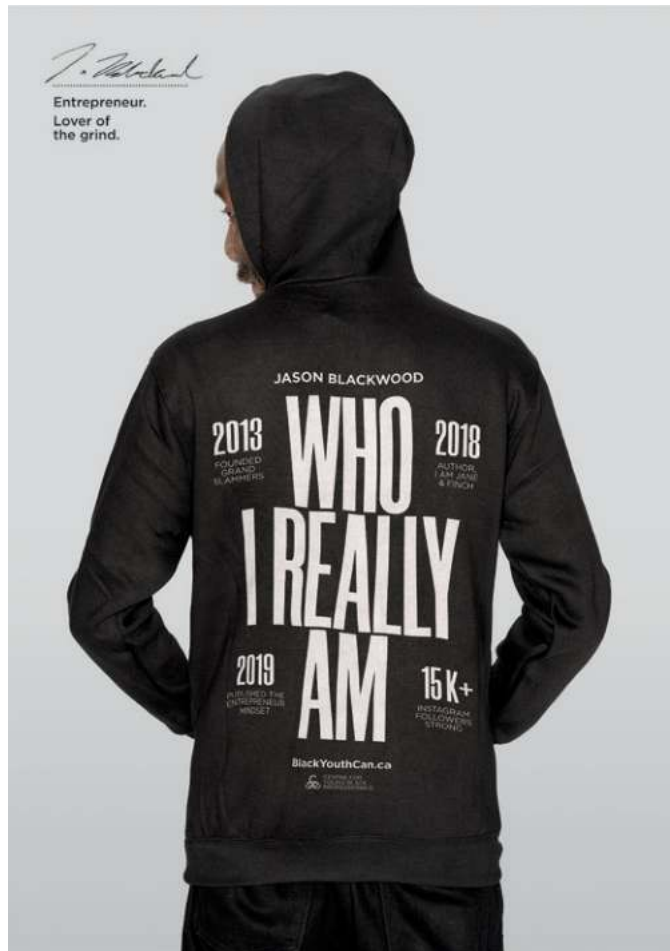


2



3









## PUBLIC SERVICE

### 1 (series)

Appanna Chetrandu/Natee Likitsuwankool, associate creative directors

Scott Pinkney, chief creative officer

Stephanie McRae, creative contributor

Tony Ramayon, graphic designer

Alex Chan, photographer

Cameron Marshall, director of photography

Kevin Chinbuah, web designer

Matty Rivera, technology director

Darrell Martin, retoucher

Chris Benson, editor

TA2, music company

Steve Gadsden/Reid Marshall/Kobi Ntiri, directors

Mike Regis, videographer

Hali Gayle, Flame editor

Morgan Detmer, line producer

Gord Cathmoir/Tara Handley/Lisa Reid, production managers

Emma Bayfield/Nicole Grant/Chris Whyte/Aleeza Yermus, strategists

Melanie Jarcaig, digital producer

Mark Bisson, IQ Productions/Christine Leslie, TA2/Jennifer Millington,

IQ Productions/Terry Theoflactidis, ThePub, executive producers

Sherry Kennedy, post-production producer

Grandslammer\$, production service company

IQ Productions/Saatchi & Saatchi Canada/ThePub, production companies

Leo Productions/Publicis Hawkeye, post-production companies

Publicis Canada, digital agency

Leo Burnett Toronto (Toronto, Canada)/Publicis Groupe Canada, ad agencies

CEE Centre for Young Black Professionals, client

"Young Black people are constantly judged by their outward appearance. The black hoodie has become an infamous symbol of this bias. Toronto-based nonprofit CEE Centre for Young Black Professionals reinvented the hoodie as a reminder to see the person beyond their skin color."

### 2 Hassaan Aftaab/Jithesh Narayanan, art directors

Tamara Pinto/Aunindo Sen/Archie Singh, writers

Moiz Khan/Osama Siddiq, associate creative directors

Rana Sadek, creative director

Marie-Claire Maalouf, executive creative director

Ali Rez, chief creative officer

Atif Pasha, designer

Kohi Marri, photographer

Shoaib Ahmed/Rahul Rajan, editors

Zohaib Kazi, music

Karma Kolektive, music company

Asma Humayun, director

Dani Richa, chief executive officer

BBDO Pakistan/Shiny Toy Guns, production companies

Impact BBDO (Dubai, United Arab Emirates), ad agency

UN Women, client

"Pakistan has the sixth highest number of girls married before the age of eighteen in the world. According to UNICEF, the country has nearly 19 million child brides. The United Nations estimates that around 4.6 million were married before the age of fifteen. To motivate lawmakers to pass a bill protecting children from child marriage, UN Women chose to target leaders with a direct mail campaign. Members of the National Assembly of Pakistan received an invitation to a fictional child's wedding through a wedding card designed entirely by children. We invited dozens of young girls, ranging in age from five to fifteen, to freely draw and sketch. One of the girls that contributed was an actual child bride. In an actual parliamentary session at the National Assembly, leaders held up the child wedding cards to demand a law raising the minimum marriageable age to eighteen."

1



2







## PUBLIC SERVICE

- 1** Megan Plamondon, art director  
Félix-Antoine Belleville, writer  
Luc Du Sault, creative director  
Luc Du Sault/Marc Fortin/Josh Stein,  
chief creative officers  
Alex Beaulieu-Marchand/Louis Blouin/  
Karel Cadoret/Emmanuelle-Salambo  
Deguara, creative contributors  
Daniel Martinez-Mendoza/Marie-Ève  
Roussy, graphic designers  
Raphaël Desharnais, director of  
photography  
Amélie Michel, colorist  
Sylvain Grégoire/Cédric Noël, editors  
Circonflex, sound engineer  
Laurence Tremblay, director  
Gabriella Côtes/Alexandra Laverdière/  
Laurence-Olivier Paquet/Anne-Renée  
Turcotte, project managers  
Nicolas Chiasson/Christina Drouin/  
Xavier Girard, producers  
Emmanuelle Bérubé/Émilie Trudeau,  
agency producers  
okok, production company/  
post-production company  
LG2 (Québec, Canada), ad agency  
Dans La Rue, client

"Influencers changed their addresses so that new winter clothing intended for them would be delivered instead to homeless shelter Dans La Rue."

- 2** Logan Franklin, art director  
Zachary Richman, writer  
Mike Richardson, creative director  
Allen Kwong, executive creative director  
Graham Lang, chief creative officer  
Valentina Fortun/Logan Franklin/Anh  
Nguyen/Kyle Simpson/Jennifer Yoon,  
designers  
Regina Garcia, photographer  
William Lee, developer  
Andrew O'Driscoll, retoucher  
Colin Murdock, editor  
oso Audio, music  
Jonathan Lajoie, director  
Andrew Ahern/Amy Delafontaine/Michal  
Fetsum, strategists  
Heather Hyland/Jonathan Lajoie, agency  
producers  
Jessy Stark, digital producer  
Henry Eugenio, print producer  
Alter Ego/Fort York vfx/Rooster Post  
Production, post-production companies  
vml Canada (Toronto, Canada), ad agency  
Egale Canada, client

"Pride Unravelled, a printed report that made the scope of anti-LGBTQ+ hate in Canada undeniable, includes stories behind the 6,423 hate crimes we tracked from the first three months of 2023."

- 3** Michael Romaniuk, art director  
Marco Buchar, writer  
Marco Buchar/Michael Romaniuk, associate creative  
directors  
Tim Gordon/Zak Mroueh/Stephanie Yung, chief creative  
officers  
Jacob Gawrysiak/Polyester Studio, creative contributors  
Sam Dal Monte/Edward Lee, designers  
Colin P. Kelly/Jeff Watkins, design directors  
Ben Franke/Greg Purpura, directors of photography  
Jake Edwards, developer  
Julio Ortega, Group Project, 3-D modeling  
Mila Lukezich, retoucher  
Can Yuksel, colorist  
Thais Maranhão, editor  
Noah Mroueh, sound design  
Karina Guerra/Kenneth Haz/Meghan Mullen/Casey Ann  
O'Brien, project managers  
Teresa Bayley/Laura Dubcovsky/Kenneth Haz, producers  
Bita Mazaheri, associate broadcast producer  
Jacqueline McDonald, executive producer  
Lena Hamady/Siddhi Patel, post-production producers  
All Opal, production company  
Zulubot, post-production company  
Zulu Alpha Kilo (Toronto, Canada), ad agency  
Group Project, design firm  
Leslie Davol, Street Labs, client

"For more than a century, people turn to fire hydrants in search of watery relief when the temperature soars in New York City. To uphold this tradition and save water, we created Splash Spots: four unique hydrant caps that save 50 percent more water."

## PUBLIC SERVICE TV

### 1 "Just Because We Can" :60

"The Rick Hansen Foundation (RHF) fights for improved accessibility across Canada. RHF partnered with adaptive athlete Leo Sammarelli to show that just because people with disabilities can overcome a lot, it doesn't mean they should have to."

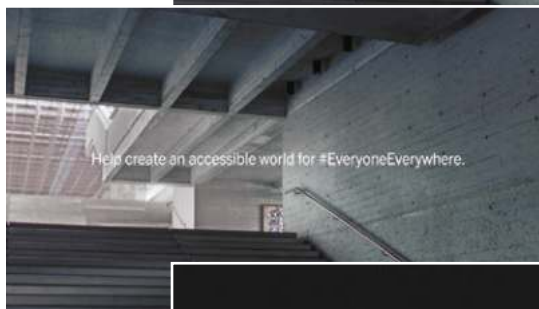
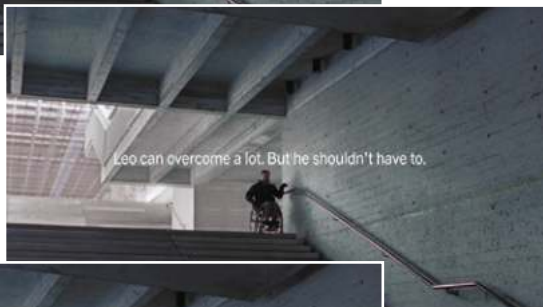
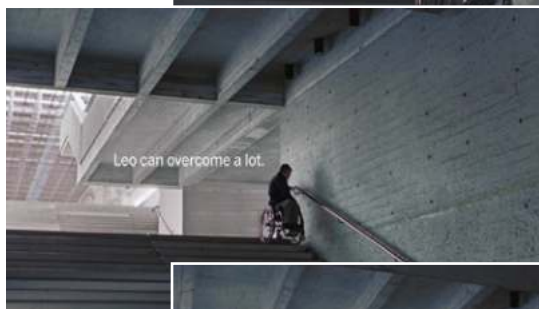
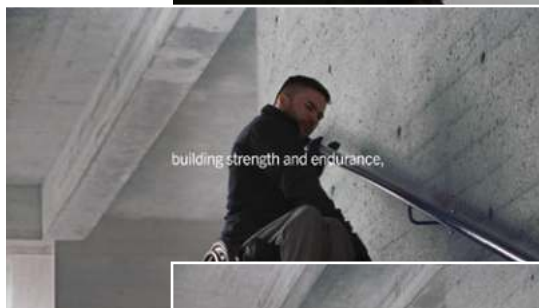
Jake Hope, art director  
Cam Spires, writer  
Jake Hope/Cam Spires, creative directors  
Graham Lang, chief creative officer  
Jiaan Co/Sara Nguyen, designers  
Veronica Medina, motion graphic designer  
Dylan Maranda, director  
Jeremy Cox, director of photography  
David Tomiak, colorist  
Alexandra Beals/Alec Hanham, editors  
Flip78, sound design  
Philip Thomas, producer  
Tim Pelz, agency producer  
Sequoia, production company  
VML Canada (Toronto, Canada), ad agency  
Rick Hansen Foundation, client

### 2 "Silent Night" :60

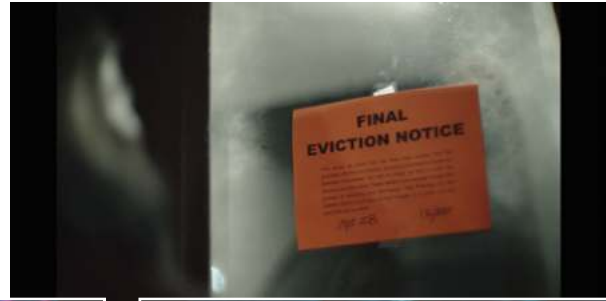
"Scored to a haunting rendition of 'Silent Night,' this film follows a single mother and her children as they're evicted during the holiday season. They spend a tumultuous night seeking food and sleeping in their car until, at last, they're awoken by the sound of a Salvation Army bellringer. The mother finds shelter at The Salvation Army and falls asleep with her children as the music fades to the lyrics 'sleep in heavenly peace.' We launched this just before the holidays to attract new volunteers for The Salvation Army."

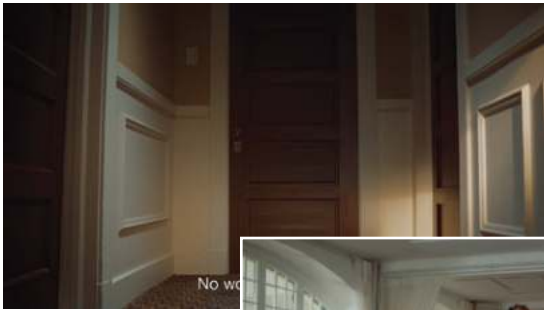
Kirstin Mullins, art director  
Katie Bernet/Amanda Jackson, creative directors  
David Moring, group creative director  
Elizabeth Stewart, editor  
Christian Darais, music  
Jon Lee/Cassidy Wren, project directors  
Jennifer Marzett/Kelly Piland/Julie Ross, strategic planners  
Bridget Fontenot, producer  
Pedro Lerma, principal  
Jillian Holliday/Meryn Kennedy/Molly Murer, project managers  
The Fold, production company  
CAMP LUCKY, post-production company  
LERMA/ (Dallas, TX), ad agency  
Dale Brannon/Commissioner Kenneth Hodder/David Jolley/Greg Tuck, The Salvation Army, clients

1













## PUBLIC SERVICE TV

### 1 "No wood, no good" :30

"Wood is a sustainable and renewable material that, when managed responsibly, can be used in a way that's respectful of the environment. Despite it being an essential material that's far less polluting than other options, the public still seems uncomfortable with the idea of cutting down trees. So, we decided to remind Quebecers of how big a part wood plays in their lives and the forestry industry's commitment to preserving this renewable resource."

Nicolas Baillargeon/Geneviève Renauld, art directors

Sébastien Forget, writer

Richard Rochette-Villeneuve, creative director

Anne-Claude Chénier, executive creative director

François Jaros, director

Zoé Béland, project director

Rémi Charpentier/Marie Vaillancourt, strategic planners

Vlada Zaitzev, agency producer

Michel Boily/Stéphanie Lord, executive producers

Louiza Aider/Pierre-Antoine Lavoie, project managers

oooo1prod, production company

Rodeo FX, post-production company

Cossette (Toronto, Canada), ad agency

Conseil de l'industrie forestière du Québec/Gouvernement du Québec, clients

## TELEVISION COMMERCIALS

### 2 "Courage, Google" :15

"Great ideas don't always sound great at first. We imagined what it was like to pitch what we now know to be revolutionary ideas to unimaginative venture capital boards, because FirstBank knows it takes courage to put your ideas out there."

Mia Nogueira/Kyle Rathod, associate creative directors

Maru Bernal/Jeremy Seibold, creative directors

Thomas Dooley/Jonathan Schoenberg, executive creative directors

Dennis Di Salvo, executive producer

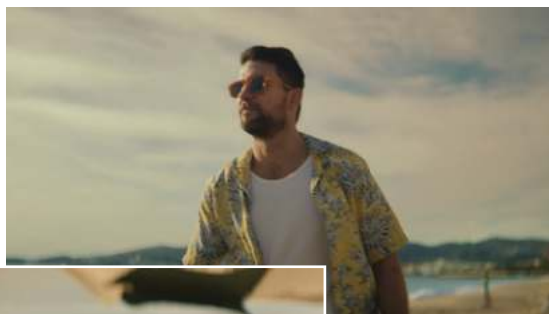
Madre, production company

Whitehouse Post, editorial company

Makevfx, visual effects company

TDA\_Boulder (Boulder, CO), ad agency

FirstBank, client



## TELEVISION COMMERCIALS

### 1 "The Boys" :45

"The ad opens with our stars, two identically unkempt miniature 'boys' happily bobbing up and down the beach alongside their full-size male counterpart. Attached at hip height, these shaggy twins enjoy their days, but their wild, untamed manes prove to be a source of irritation. As they embark on their mission to find new shine, the twins and their full-size companion find relief with MANSCAPED's electric groin trimmer The Lawn Mower, embracing a refreshed bald look that's sleek and easily maintainable."

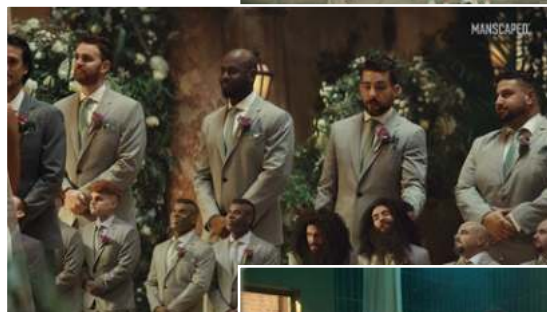
Edgar Mendez, art director  
 Charlie Wolff, creative director  
 Jessica Carlson, director  
 Greg Brecher/Keith Cecere, producers  
 Pereira O'Dell, ad agency  
 MANSCAPED (San Diego, CA), client



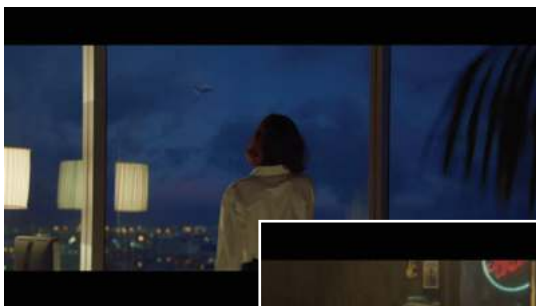
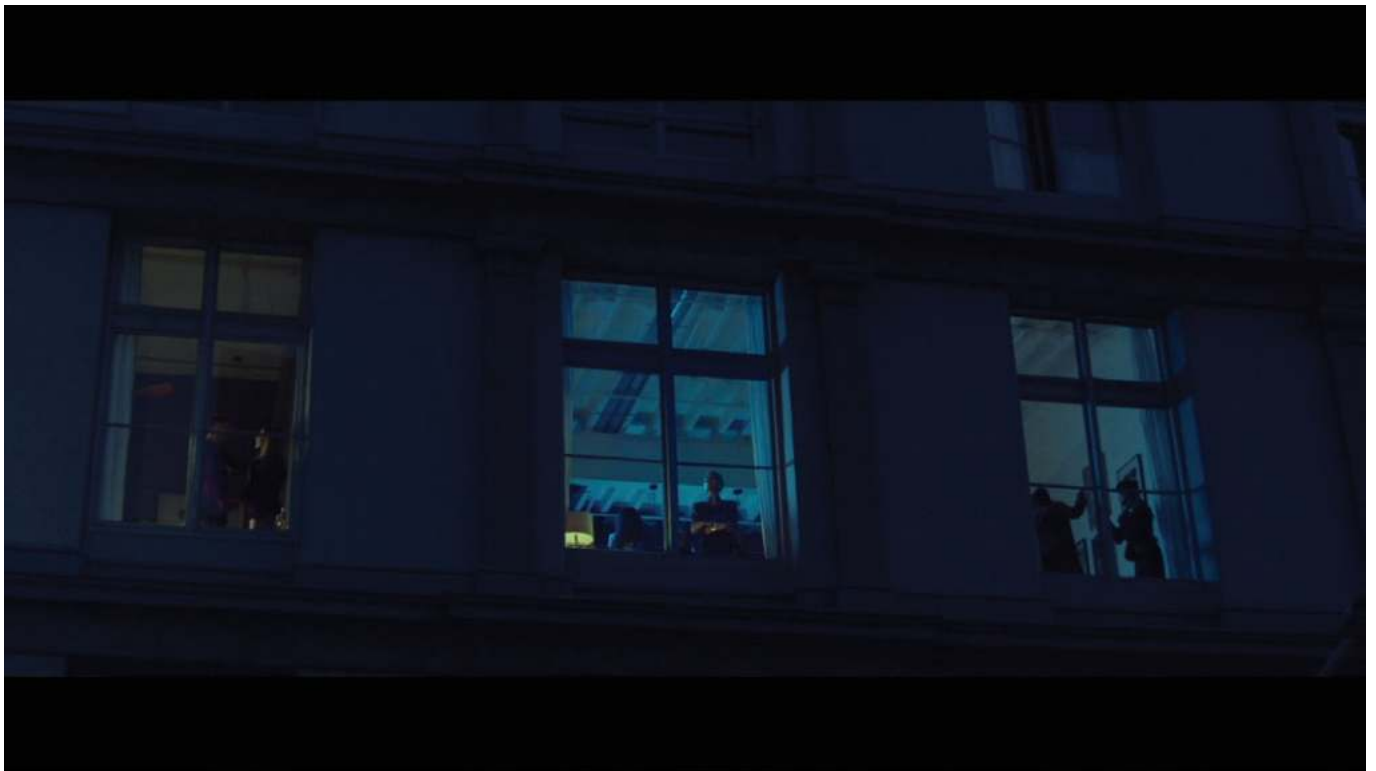
### 2 "You're Richer Than You Think" :60

"The film opens on a Canadian waiting for his date, feeling envious of a couple dining at a fancier restaurant. This envy triggers a domino of reactions, where each person envies someone else's reality. As the worlds become increasingly extraordinary, we end up back with the initial couple, engaged in a joyful conversation. The story arc captures an existing perspective of what it means to be 'rich' and challenges it by offering a new one."

Max Bingham, art director  
 Brendan Scullion, writer  
 Max Bingham/Julie Day-Lebel, Rethink/Ted Rosnick,  
 Vapor Music/Brendan Scullion, Rethink, creative  
 directors  
 Mike Dubrick/Aaron Starkman, chief creative officers  
 Ian Schwartz, director  
 Pat Scola, director of photography  
 Josh Clifton/Andrew Farlow/Noah Matikainen/Michael  
 Medeiros/Adam Silcox-Vanwyk/Naveen Srivastava,  
 visual effects artists  
 Ricky Gausis, colorist  
 Graham Chisholm, editor  
 Laura Corredor/Parnika Raj, assistant editors  
 Telan Wong, music  
 Ryan Chalmers, sound engineer  
 Crystal Sales/Daavi Wong Wolfson, strategists  
 Chenda McKissick/Meredith Montgomery, strategic  
 planners  
 Sean McDonald, chief strategy officer  
 Alex Butt/Katia Dupuy/Shannon Farrell/Lauren Sloan/  
 Shelby Spigelman, producers  
 Rob Jacklin, line producer  
 Julie Axell, Nimiope/Kayla Baxter, The Vanity/Tony  
 Dimarco, Radke/Kailee Nowosad, Vapor Music/Phoebe  
 Torsilieri, Trafik, executive producers  
 Laura Rioux, head of production  
 Radke, production company  
 Vapor Music, music company  
 Nimiope/The Vanity/Trafik, post-production companies  
 PHD Media, media agency  
 Rethink (Toronto, Canada), ad agency  
 Scotiabank, client













**ADULTING MADE SIMPLE**

**sonnet  
INSURANCE**



## TELEVISION COMMERCIALS

### 1 “Joy Ride” :60

“This Amazon Global holiday ad tells the story of three lifelong friends recapturing the joy of their youth and sharing new memories. It emphasizes how a thoughtful gift can unlock joyful holiday moments. As an international spot, this needed to be conveyed without dialogue. The ad is scored to an original instrumental arrangement of ‘In My Life’ by The Beatles—an ode to friendships and a globally recognized, well-loved song.”

Jeb Quaid, writer

Kurt Feng, creative director

Josh Cassidy/Vicente Feliciano, group creative directors

Philip Griffiths, executive creative director

Tom Pettus, worldwide executive creative director

Jo Shoesmith, global chief creative officer

Laura Downey, Amazon EU/Walter Frye, Amazon/Ed Smith, Amazon EU, managing directors, creative

Tiffany Carley/Shareen Kern, program managers

Wayne McClammy, director

Jess Hall, director of photography

Ed Flores, Elevator Casting, casting

Garett Levy, strategy

Chris Marchegiani, strategist

Vanessa MacAdam, senior producer

Leila Gage, Amazon/Rick Jarjoura, Hungry Man, executive producers

David Connell, head of production

Amazon xcm, ad agency

Amazon (Seattle, WA), client

### 2 “Adulting Made Simple - Dinner” :30

“Being an adult can be overwhelming—hence the meme ‘I don’t feel like adulting today.’ Fortunately, Sonnet Insurance takes the most adult subject matter—buying insurance—and makes it feel like a walk in the park. Phew.”

Hylton Mann, art director

Andy Linardatos, writer

Mark Biernacki/Steph Mackie, creative directors

Max Sherman, director

Katherina Villa, producer

OPC, production company

Mackie Biernacki (Toronto, Canada), ad agency

Sonnet Insurance, client

# RADIO COMMERCIALS

1 (series)

"Made Ya Look" :60

SFX: Crowd of people and microphone feedback.

Officer Lidell: Ok, ok, everyone, let's quiet down.

Uh, good morning everyone. Uh, my name is Deputy Lidell. Uh, here's what we know. This heinous act was carried out at approximately 4 p.m., uh, when the victim was approached by a young man.

SFX: Slide projector.

Officer Lidell: After a lighthearted conversation, the perpetrator allegedly extended his index finger and pointed to a stain on the victim's shirt.

SFX: Slide projector.

Officer Lidell: But when she looked down, the perp dragged his finger up and booped the victim on the nose...

SFX: Crowd gasps.

Officer Lidell: ...while he yelled, "Made ya look."

He continued repeating, uh, "Made ya look."

Made ya look. Now you're in the baby book," uh, before taking a bite of an Airheads candy...

SFX: Slide projector.

Officer Lidell: ...and disappearing into a crowded bouncy castle. Now, the victim has asked for privacy during this difficult time, uh, although we do have a lead. Uh, we believe it was her eight-year-old nephew...

SFX: Crowd gasps.

Officer Lidell: ...um, who was responsible for the booping.

SFX: Music.

Annrc.: Airheads. Play it safe out there.

"Got Your Nose" :60

SFX: Camera shutters and sirens.

Officer Lidell: Uh, hello everyone. Uh, thank you for being here tonight. Um, my name, as you know, is Deputy Lidell. Uh, now, the incident in question took place at a nearby park, where a thief approached a child and robbed him in broad daylight in front of multiple eyewitnesses. Uh, several reports claim the man walked up to the victim, uh, made a grabby motion towards his face before showing him a fist and saying, "I got your nose. I got your nose."

SFX: Crowd gasps.

Officer Lidell: Uh, in my 20 years on the force, I've never seen anything like it. Uh, with that said, we have received several reports stating the nose may have still been on the child's face and that the thief may have only tucked his thumb between his index and middle finger, creating the appearance of a nose but, in fact, never stole it. The, uh, distraught victim has been consoled with an Airheads candy, um, and is reportedly doing fine.

SFX: Camera shutters.

Officer Lidell: This is very much an ongoing investigation. Uh, that is all. Thank you for your time.

SFX: Music.

Annrc.: Airheads. Play it safe out there.

"Floor Is Lava" :60

SFX: Crowd noises.

Officer Lidell: Ok, ok. Everybody please take your seats. Take your seats.

SFX: Chairs scraping.

Officer Lidell: Uh, my name is Deputy Lidell, and, uh, here's what we got. Earlier today, we were alerted to a potential environmental emergency unfolding in a nearby municipality.

SFX: Crowd gasping.

Officer Lidell: Please. Please, please. Calm down. Uh, we deployed, uh, two squad cars to search the area where upon arrival our officers, uh, heard kids inside a house screaming, uh, "The floor is lava! The floor is lava!"

SFX: Crowd gasping.

Officer Lidell: Uh, the entire family was seen scrambling up onto couches, uh, and even clinging to chairs for safety. Uh, although there were no visual confirmations of smoke, uh, fire, magma, molten rock...

SFX: Crowd gasping.

Officer Lidell: ...or anything of that nature, I am relieved to say the family was able to grab Airheads candy for provisions, uh, as it could be a while until it is safe for them to come down. Lava is, uh, pretty dangerous stuff.

SFX: Crowd gasping, camera shutters, people shouting.

Officer Lidell: Uh, there will be no questions at this time.

SFX: Music.

Annrc.: Airheads. Play it safe out there.

Gaby Strnad, senior art director

Frank Viglione, senior writer

Jorge Pomareda/Casey Stern, group creative directors

Chad Broude/Mark Gross, chief creative officers

Kelley Beaman, director

Logan Vines, sound designer

Peter Erasmus, audio mixer

Josh Hunnicutt, Another Country/Abby Merhar, Highdive, producers

Lindsay Vetter, executive producer

Another Country, music company

Highdive (Chicago, IL), ad agency

Perfetti Van Melle, Airheads, client





## 2 (series)

“Pop” :60

sfx: Pop music.

Singers: Hey, this song is a game, use your phone to find its name and try your luck at \$500. Hey, this song is a game, ask your phone to find its name and maybe you'll win \$500.

Singer: What's the song? What's the name of this song from Ohio Lottery? Ask your phone...

Singers: “Hey, phone, what's the name of the song that's playing?”

Singer: Get your phone right now! Have it listen along...

Singers: ...to find the name of the song—it's pretty easy.

Singer: And when you've gotten its name, the name has a clue to win with...

Singers: Ohio Lottery. Hey, this song is a game, use your phone to find its name and try your luck at \$500. Hey, this song is a game, ask your phone to find its name and win with Ohio Lottery!

Anncr.: Players are subject to Ohio laws and Commission regulations. Don't play while driving or operating heavy machinery. Play responsibly.

“Rock” :60

sfx: Rock music.

Singer: This song's a game. Use your phone to find its name and try your luck at \$500.

sfx: Crowd roar.

Singer: This song's a game. Ask your phone to find its name, and maybe you'll win \$500.

Singers: What's this song? What's the name of this song from Ohio Lottery? Ask your phone:

“Hey, phone, what's the name of the song that's playing?”

Singer: Get your phone right now! Have it listen along to find the name of the song. It's pretty easy. And when you've got its name, the name has a clue to win with Ohio Lottery.

sfx: Crowd roar.

Singer: This song's a game. Use your phone to find its name...

Singers: ...and try your luck at \$500.

sfx: Crowd roar.

Singer: This song's a game.

Singers: Ask your phone to find its name, and you could win with Ohio Lottery!

Anncr.: Players are subject to Ohio laws and Commission regulations. Don't play while driving or operating heavy machinery. Play responsibly.

“Country” :60

sfx: Country music.

Singer: What's the name of this song? Cuz it's a game and you should play along. What's the name of this song from the Ohio Lottery? This song is a game, and the clue is its name.

Anybody can play to win \$500, can't you see?

Just get out your phone, and you can play along. Well, hey there, phone, what's the name of this song? What's the name of this song? What's the name of this song? Cuz it's a game and you should play along. Find the name of this song and win with Ohio Lottery, Ohio Lottery.

Anncr.: Players are subject to Ohio laws and Commission regulations. Don't play while driving or operating heavy machinery. Play responsibly.

Eric Holman/Justin Horine, creative directors  
Jamie Venorsky, chief creative officer  
JD Eicher, music composer/music producer  
Jaime Stanzak, project director  
Sarah Lima, digital producer  
Cindy Sladek, chief production officer  
Jerrold McMillin, head of production  
World Fusion Music Productions, music company

Marcus Thomas (Cleveland, OH), ad agency  
The Ohio Lottery Commission, client



## STUDENT WORK

### 1 (series)

Macey Carson, art director

Jeff Sheets, instructor

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

"No matter the terrain, Patagonia sleeping bags have your back. And your toes. And your arms. And your knees. And your bum."

© Macey Carson

### 2 May Ruzicka/Dahlia Sevy, art directors

Yuchien Wang, writer

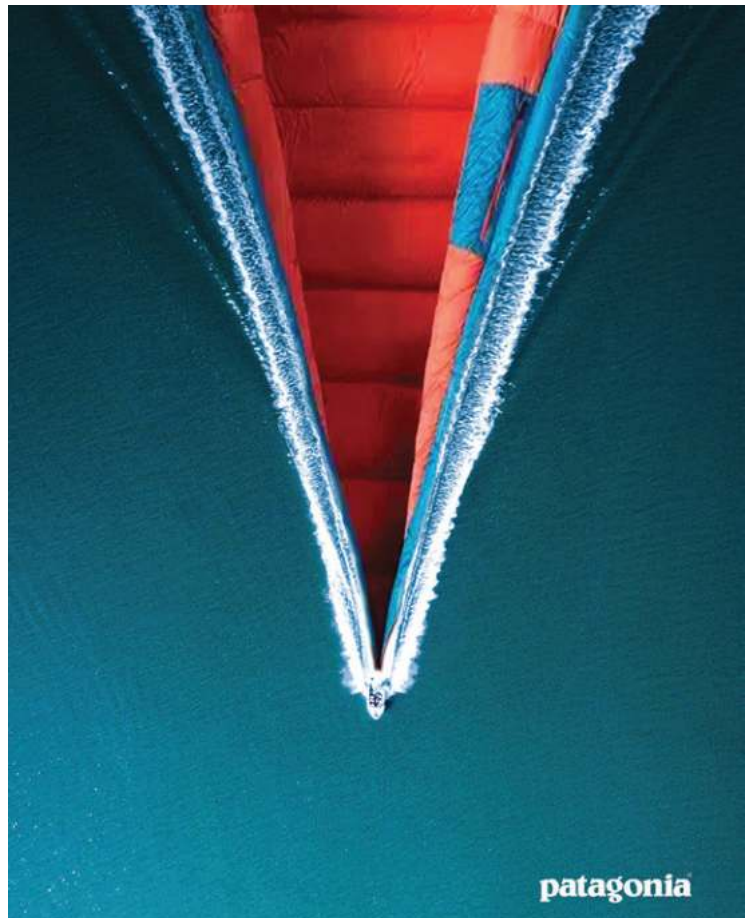
Jarek Szczylak, instructor

Miami Ad School (New York), school

"Play It Forward is a new Spotify feature that turns streams into donations. Although they have the heart to drive social change, Gen Z may not always have the extra change to do so. With this feature, artists can donate their art to a Play It Forward playlist linked to a cause. Listeners simply stream the playlists of their choice; this way, they can both reach charities without reaching into their pockets."

© May Ruzicka/Dahlia Sevy/Yuchien Wang

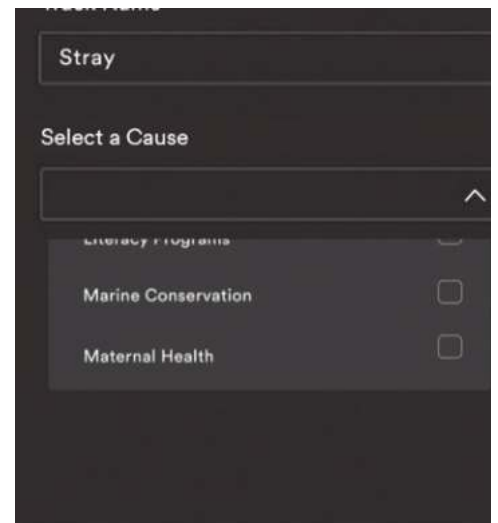
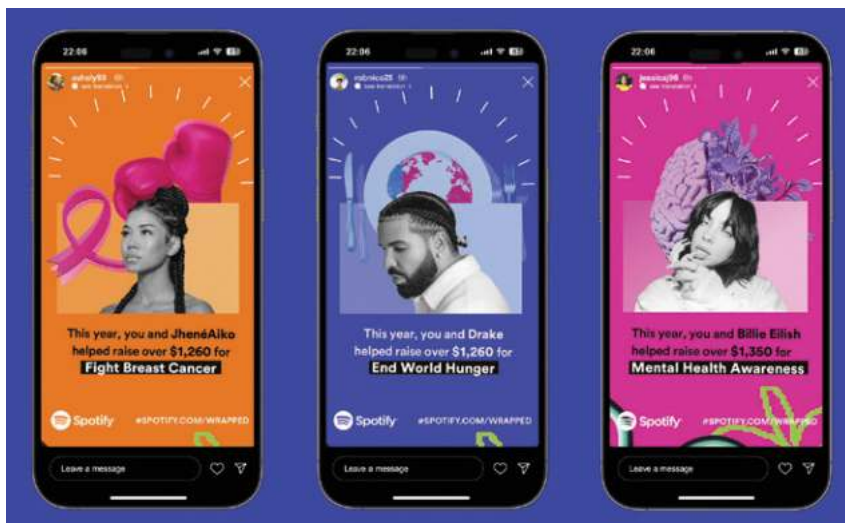
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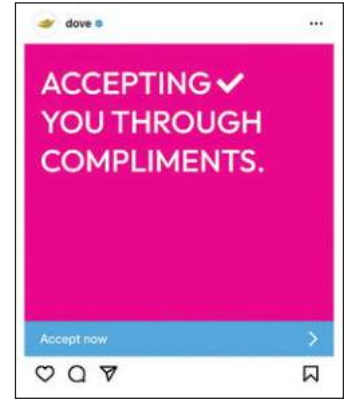
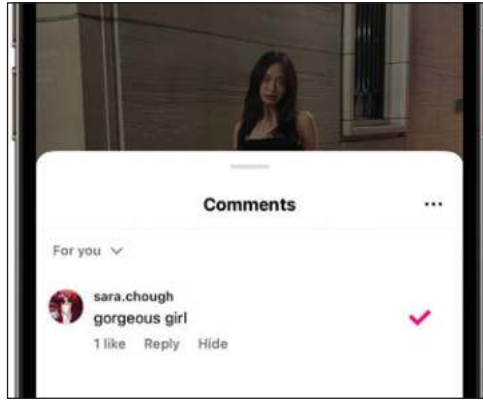
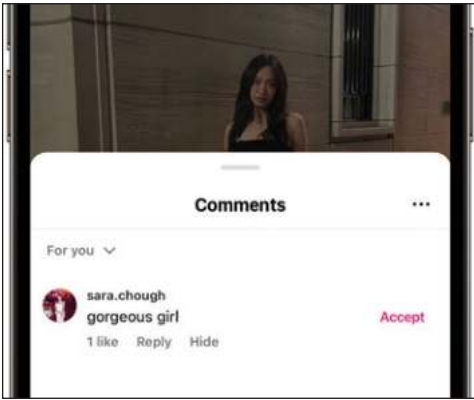




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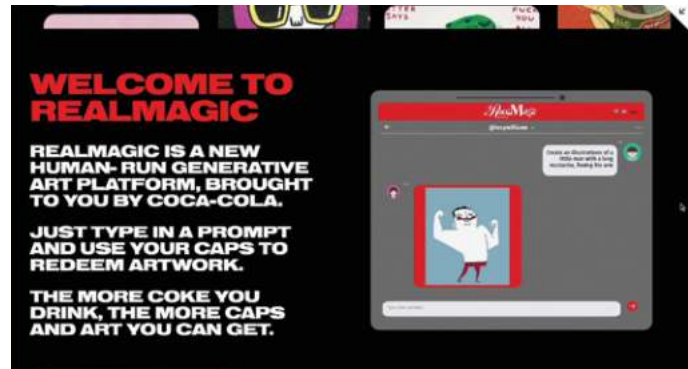
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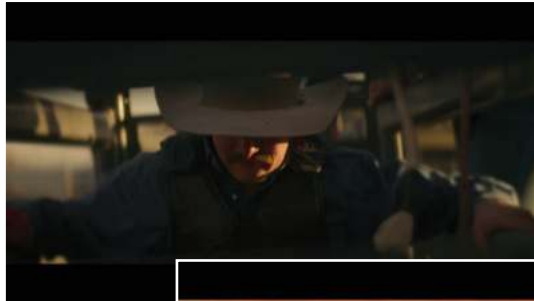
2



3







## STUDENT WORK

- 1** Katie Chen/Seungyeon Kwon, art directors  
Gio Serrano, instructor  
School of Visual Arts (New York, ny), school

"A campaign by Dove in collaboration with Instagram, Accept It helps Gen Z users accept compliments through the use of an 'Accept' button that appears next to complimentary comments on their photos as well as pregenerated phrases to help with a gracious response. Users can even earn points toward free Dove products with each compliment accepted. This encourages young adults to be more positive about their looks, furthering Dove's mission of expanding the definition of beauty."

© Katie Chen/Seungyeon Kwon

- 2** Remi Tsunoda, art director  
Avery Schildhaus, writer  
Mel White, instructor  
Syracuse University, The Newhouse School (Syracuse, ny), school

"Students have a hard time memorizing important academic material. By using music's ability to help your brain stimulate active recall of information, Thoughtify turns your lectures into lyrics using the power of machine learning."

© Avery Schildhaus/Remi Tsunoda

- 3** Megan Platt/Lucero Torres/Emily Waters, art directors  
Daniel Friedman, writer  
Lindsay Dyer, instructor  
Denver Ad School (Denver, co), school

"Generative AI is a huge threat to real artists: 55 percent say it'll affect their ability to make income, and nine out of ten believe current copyright laws can't keep pace with its growth. But they're the ones who make art real. Coca-Cola launched RealMagic, a human-run generative art platform that lets them share their magic in ways AI can only dream of. Consumers earned credits—appropriately called 'caps'—with every Coke product, which could be used to redeem artwork on the platform. The art was featured on both Coke's social media and digital billboards, showcasing it to massive audiences."

© Daniel Friedman/Megan Platt/Lucero Torres/Emily Waters

- 4** Cole Bates/Avery Keller, art directors  
Garrett Crowley, writer  
Brennon Call, director  
Spencer Nelson, director of photography/editor  
Chris Cutri/Jeff Sheets, instructors  
Brigham Young University, BYU AdLab (Provo, ut), school

"Don't Miss a Second" :30

"Within a few fleeting seconds, the most defining moments of our lives are determined. And if you're not watchful, you may just miss them. CASIO isn't some luxury statement piece but the watch of those courageous few who grab life by the horns and ride. Don't miss a second."

© Cole Bates/Brennon Call/Garrett Crowley/Avery Keller/Spencer Nelson

1



learn a language  
with duoscout



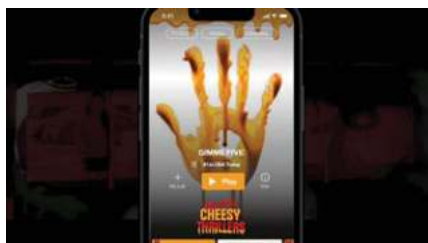
pitch type	mechanics	movement
fastball	1 2 3 4 5	tail, sink, bore, ride, cut str, heavy, occurs: late, at plate
change up	1 2 3 4 5	str, sink, tail, fade, telegraphs, slows arm, deceptive
curve ball	1 2 3 4 5	3/4, down 3/4, flat, roundhouse, costs, occurs: tight, loose, lazy, slurve,
slider	1 2 3 4 5	3/4, down 3/4, flat, occurs: tight, loose, slurve,
	1 2 3 4 5	

	specifics/tendencies
out	
ahead	
behind	

times to plate
set to home
slide to home

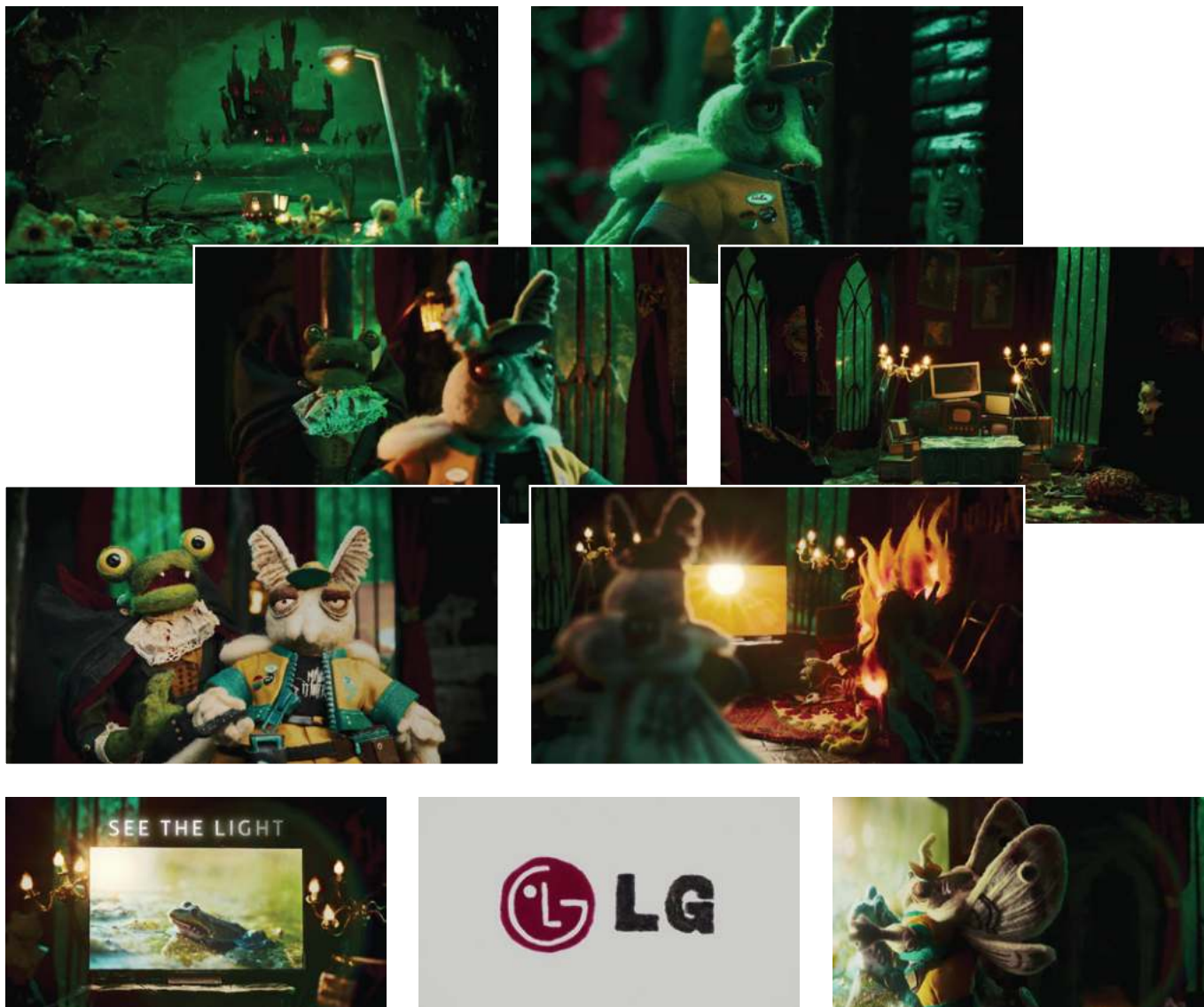
holding runners		
vary looks at 1st	yes	no
vary looks at 2nd	yes	no
vary holds		

2





3



## STUDENT WORK

- 1** Sharron Lou, art director  
Troy Gostyla, writer  
Andrew Goldstein/Sarai Nuñez, instructors  
University of Miami (Coral Gables, FL), school
- “Baseball’s brightest superstars come from beyond the United States. Duolingo lets fans scout international players before their MLB signing while also learning the player’s native language.”
- © Troy Gostyla/Sharron Lou

- 2** Lindsey Baek/Hye Reen Nam, art directors  
Gio Serrano, instructor  
School of Visual Arts (New York, NY), school
- “Velveeta Cheesy Thrillers is a partnership with Netflix where the bright red color of blood in thrillers and horror movies is transformed into a delightful cheesy yellow, letting viewers enjoy the thrill without the squeamishness elicited by the usual gore and guts.”
- © Lindsey Baek/Hye Reen Nam

- 3** Vanessa Stachel, writer/director  
Charlotte Lanfranca, production designer  
Sascha May, illustrator  
Benedict Uphoff, director of photography  
Angelina Damm/Valeriia Diadiukh/Anna Müller/Leo Neumann/Ryaaz Roy/Julia Skala/Gina Stephan/  
Anna-Sophia Strittmatter/Benjamin Wahl, animation  
Kilian Oser, music  
Manik Möllers, sound design  
Eric Baudler, editor  
Jack Yevhen Baratov/Nadia Zimmermann, producers  
Olivia Marten, instructor  
Filmakademie Baden-Württemberg (Ludwigsburg, Germany), school
- “Delivery for Mr. Frogula” 1:44
- “Stella the moth delivers electronics. The job sucks, especially because of the weird-ass clients. And this last client of the day, Mr. Frogula, seems to be especially weird. Why did he order a new tv when he already has loads of those in his old, dusty castle? Something’s not right here. ‘Delivery for Mr. Frogula’ is a stop-motion spec spot by students of the Filmakademie Baden-Württemberg, who were free to choose a brand for the spot. The animation was done in six shooting weeks at the film school’s studio.”
- © Jack Yevhen Baratov/Eric Baudler/Angelina Damm/Valeriia Diadiukh/Charlotte Lanfranca/  
Sascha May/Manik Möllers/Anna Müller/Leo Neumann/Kilian Oser/Ryaaz Roy/Julia Skala/Vanessa  
Stachel/Gina Stephan/Anna-Sophia Strittmatter/Benedict Uphoff/Benjamin Wahl/Nadia Zimmermann

## STUDENT WORK

### 1 (series)

Emme Schumacher, art director  
Joe Wint, writer  
Tom Scharpf, instructor  
vcu Brandcenter (Richmond, VA), school

"In a world overflowing with distractions and clutter, Post-its are there for when you need to remember."

© Emme Schumacher/Joe Wint

### 2 Nicolas Bori, art director/writer

Valentin Lilgenau, photographer  
Kiste Filmproduktion, production company  
Roland Mönch, instructor  
Filmakademie Baden-Württemberg (Ludwigsburg, Germany), school

"Breaking Glass" 8:05

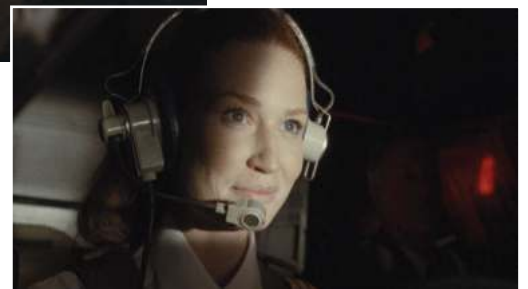
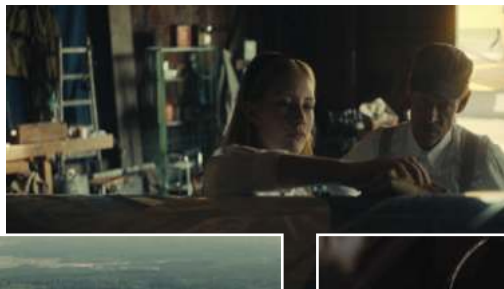
"A short film for Scandinavian Airlines set in the 1960s, 'Breaking Glass' is a tribute to the resilience of dreams, the tenacity of the human spirit and the enduring impact of those who defy convention to reach new heights. The story of Bonnie, a female pilot, is not only an inspiration, particularly to young girls and women, but a reminder that no dream is too lofty, no challenge too daunting and no sky too vast to conquer."

© Nicolas Bori/Valentin Lilgenau

1







## STUDENT WORK

- 1 Lindsey Baek, art director  
Jay Marsen, instructor  
School of Visual Arts (New York, NY), school

“During the holiday season, both Gen Z and elderly individuals can experience feelings of loneliness and isolation. Airbnb presents the Holiday Home initiative, where local senior hosts open their homes to lonely Gen Z guests who have nowhere to go for the holidays, addressing the loneliness epidemic and bridging gaps across generations.”

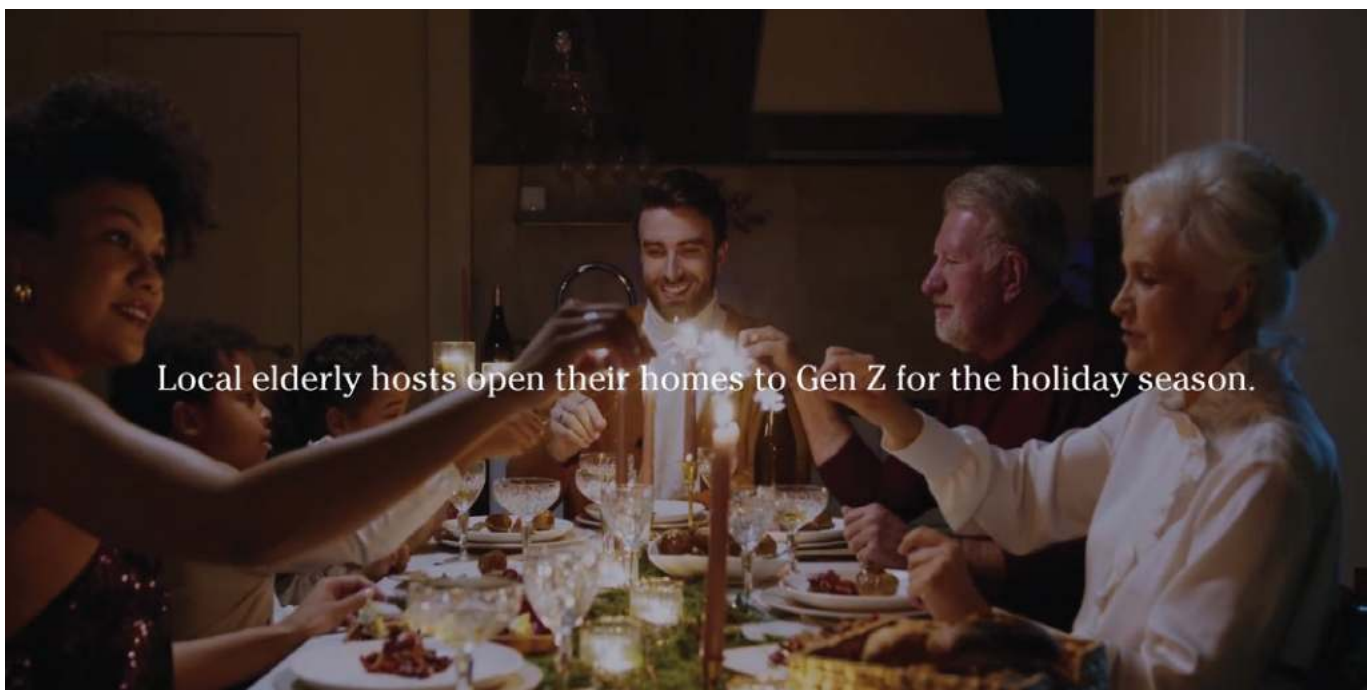
© Lindsey Baek

- 2 (series)  
Kanchan Chhabria/Annel Sosa, art directors  
Karan Pimpale, writer  
Pankhuri Joshi, illustrator  
Gauri Deshpande, instructor  
Savannah College of Art and Design (Savannah, GA), school

“A data-driven campaign for LEGO, Peace by Piece emphasizes how playing with LEGO, regardless of age, can positively impact your mental well-being through subtle, soothing and straightforward imagery that effectively conveys the message.”

© Kanchan Chhabria/Pankhuri Joshi/Karan Pimpale/Annel Sosa

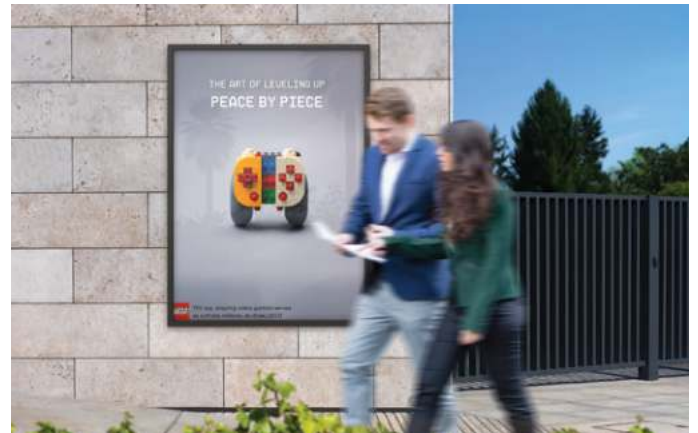
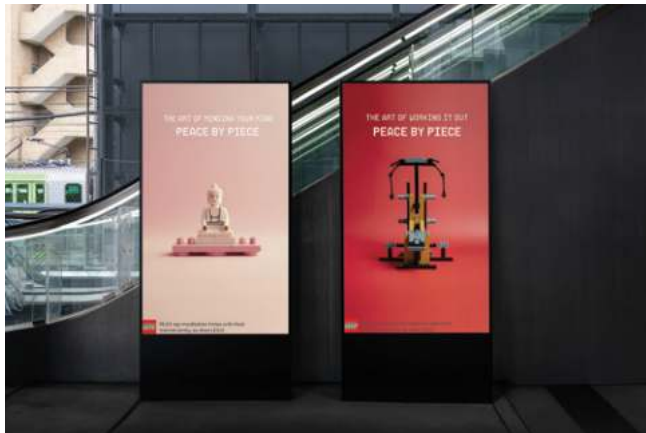
1



Local elderly hosts open their homes to Gen Z for the holiday season.



2



## STUDENT WORK

### 1 (series)

Kaitlyn Blan/Juan Silva, art directors

Mark Allen, instructor

Southern Methodist University, Temerlin Advertising Institute  
(Dallas, TX), school

"Everyone has been in the awkward situation of sharing a meal, a cab or a bottle of wine with no way to split it fairly. So, we sliced common group expenses into visual sections and paired them with headlines that highlight each situation. Fun usernames quickly reinforce the idea that Venmo is a social media app and bring everything together under a tagline that conveys a sense of accomplishment: divide and conquer!"

© Mark Allen/Kaitlyn Blan/Juan Silva





It's only fair to split the fare.

**venmo**  
DIVIDE AND CONQUER



Turn any couch into a sectional.

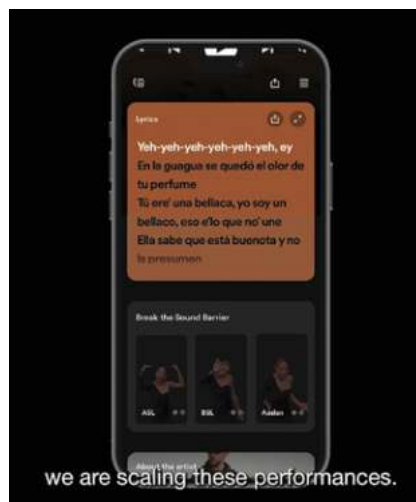
**venmo**  
DIVIDE AND CONQUER



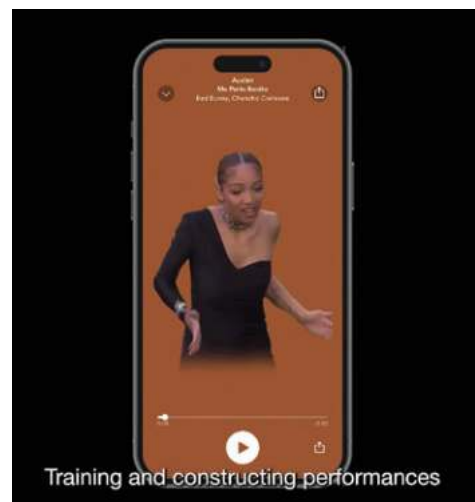
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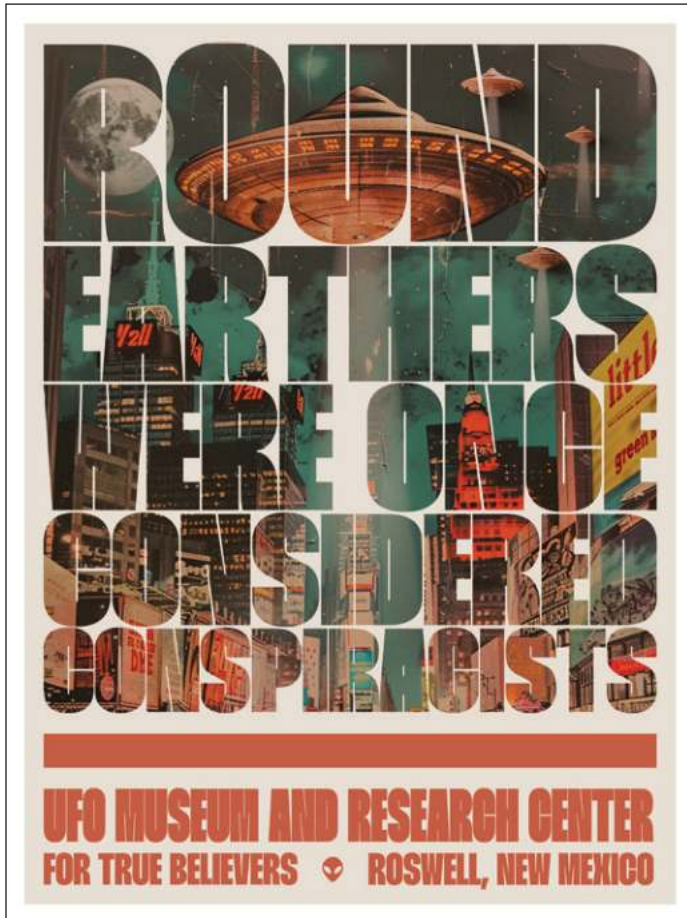


we are scaling these performances.



Training and constructing performances





## STUDENT WORK

### 1 (series)

Alyssa Martineau, art director/illustrator  
 Danny White, writer  
 Jeff Sheets, instructor  
 Brigham Young University, BYU AdLab (Provo, UT), school

"It's time to have the tough conversations. We live in a whole new world. As displayed here for anti-gun violence organization Everytown, we used to worry about finding Waldo and little else, but in our new world, we have much darker concerns."

© Alyssa Martineau/Danny White

### 2 Marlana Bianchi, art director

Molly Egan, writer  
 Mel White, instructor  
 Syracuse University, The Newhouse School (Syracuse, NY), school

"Spotify wants to spread positivity by leveraging technology to bring listeners closer to the creators and communities they love. Our idea, Break the Sound Barrier, helps Spotify spread positivity by making songs on the platform more accessible for the deaf community, adding deaf performances in more than 300 visual sign languages to each song on the platform by leveraging deep fake technology for social good."

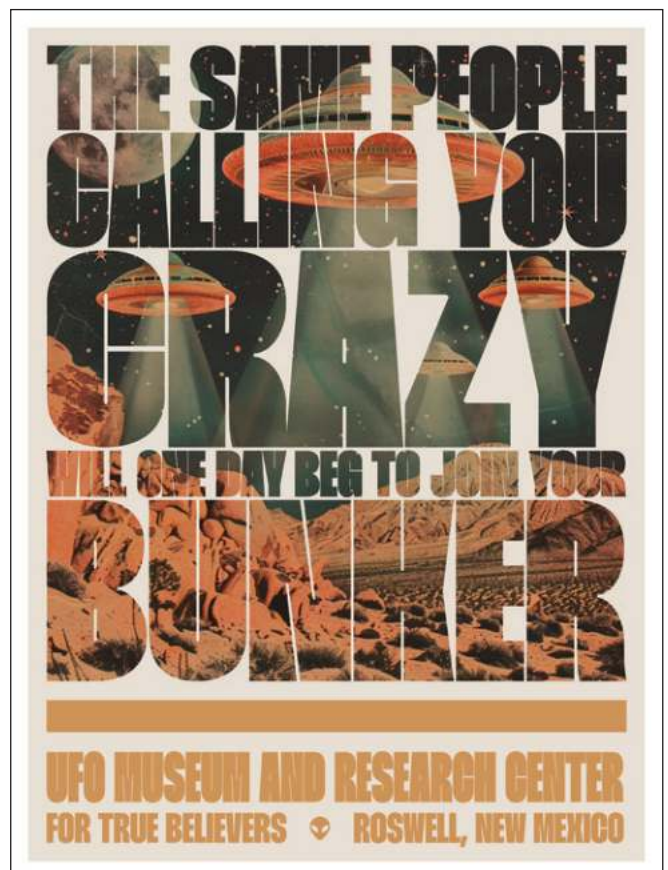
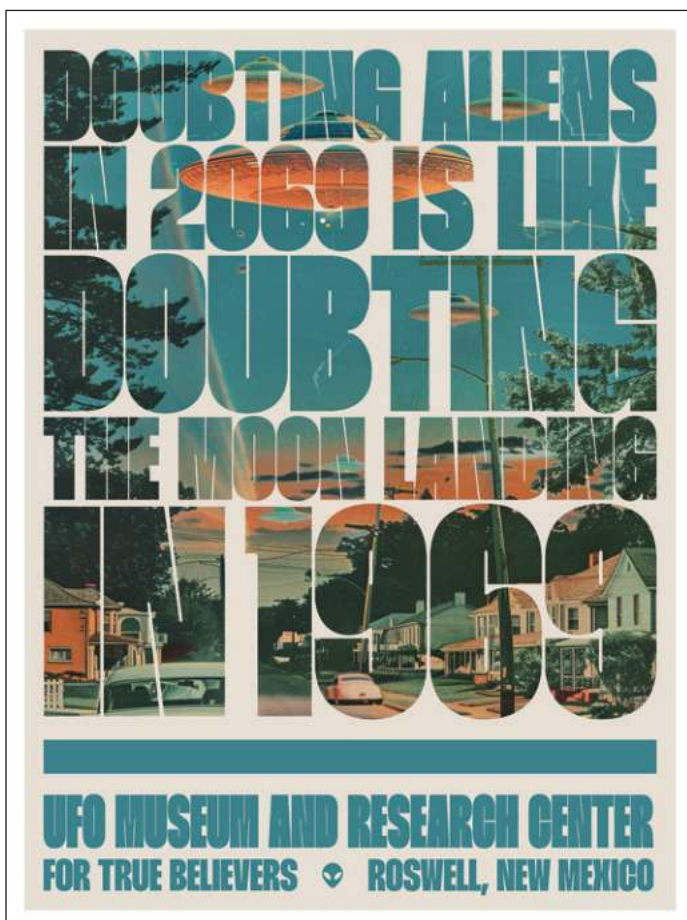
© Marlana Bianchi/Molly Egan

### 3 (series)

Stephen Dvorak, art director  
 Hannah Kakish, writer  
 Tom Scharpf, instructor  
 vcu Brandcenter (Richmond, VA), school

"The International ufo Museum knows that all major discoveries were once considered conspiracies. This campaign urges non-believers to get on the right side of history before it's too late."

© Stephen Dvorak/Hannah Kakish





## STUDENT WORK

### 1 (series)

Miranda Arias, art director  
Paris Cipollone, writer  
Tom Scharpf, instructor  
vcu Brandcenter (Richmond, VA), school

"Our task was to transform a functional product into a meaningful tool for customers. We tackled this challenge by expanding the target audience of multitool brand Leatherman from outdoor enthusiasts to everyday people who want to face life prepared. To showcase this idea, we imagined how the stories of classic fairy tale characters would be fixed for the better if they had been equipped with a Leatherman."

© Miranda Arias/Paris Cipollone

### 2 Annelise Ebert, art director

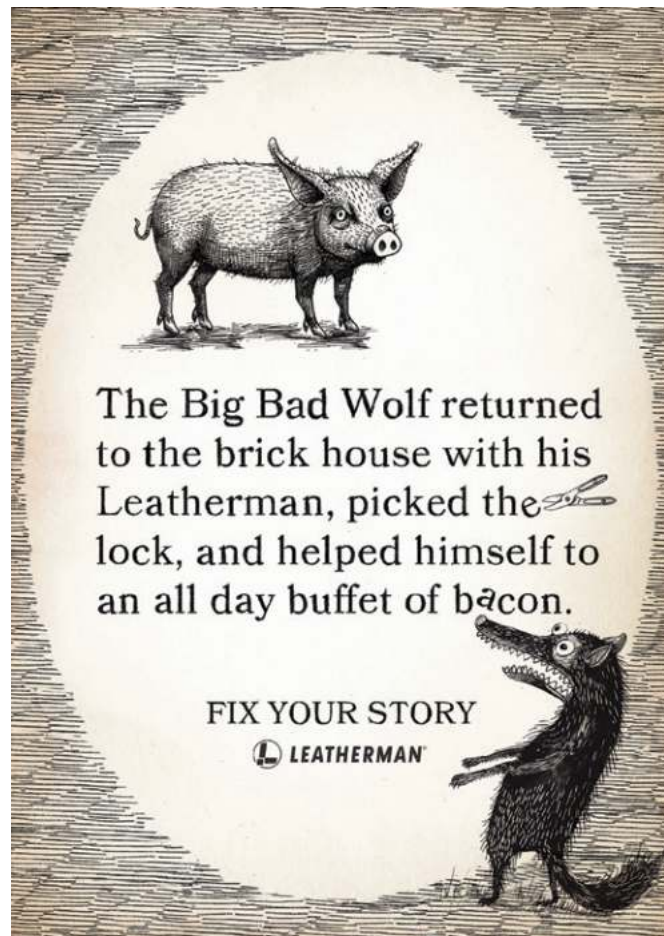
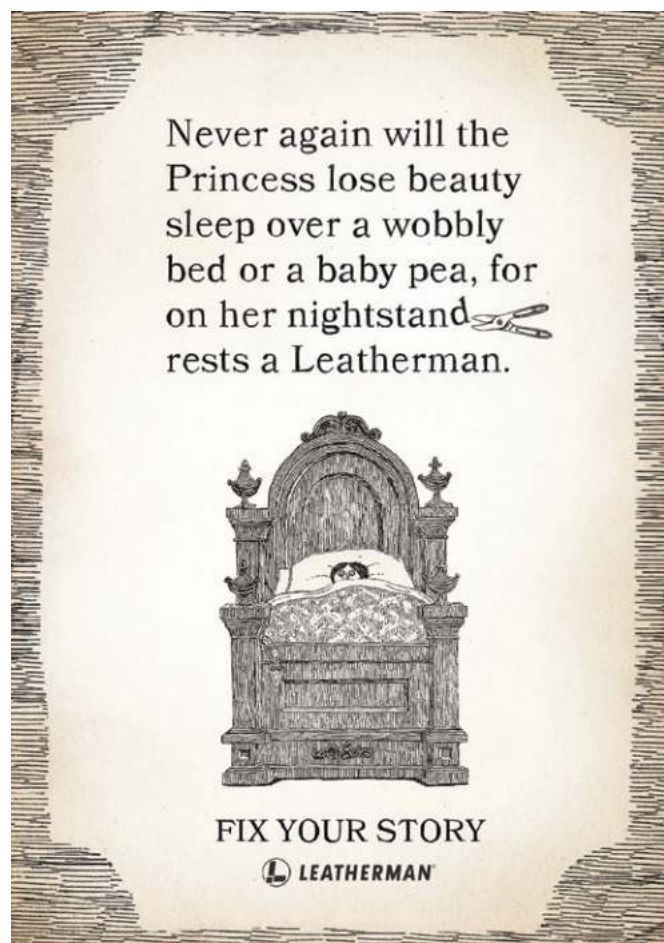
Mia Shumway, writer  
Ben Thornock, director of photography/editor  
Jeff Sheets, instructor  
Brigham Young University, BYU AdLab (Provo, UT), school

"Welcome to the W" 1:01

"For years, female athletes have been demoted from playing regular sports to playing 'women's sports.' This campaign seeks to redefine the W in WNBA to be everything but a condescending differentiator."

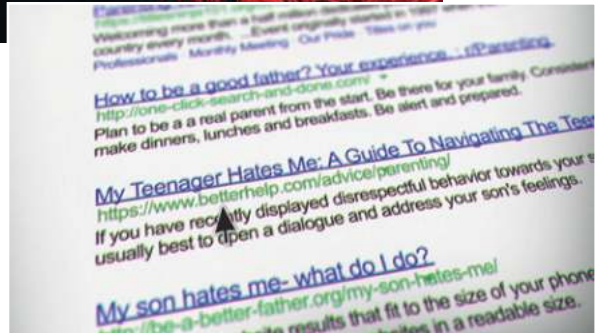
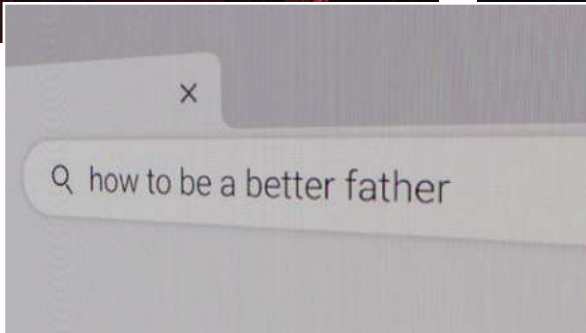
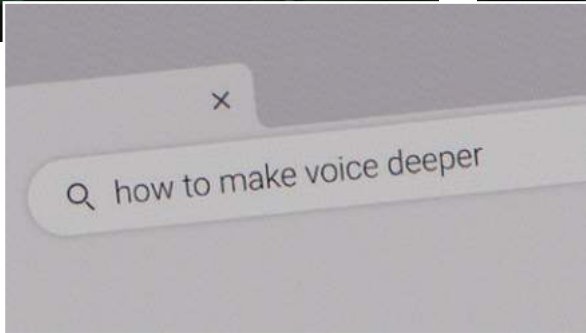
© Annelise Ebert/Mia Shumway/Ben Thornock

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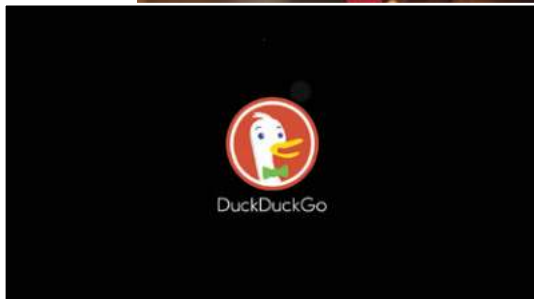
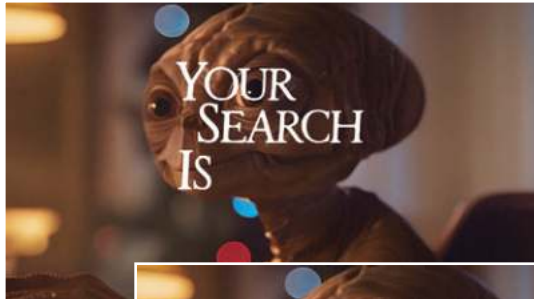
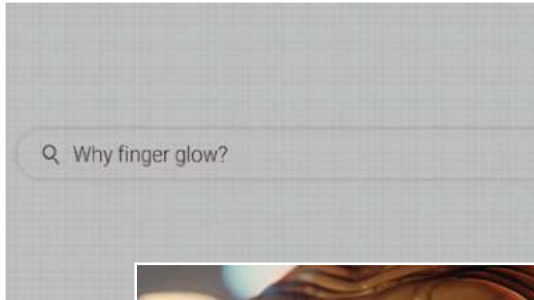












## STUDENT WORK

### 1 (series)

Mia Kasper, art director

Trent Moss, writer

Tom Scharpf, instructor

vcu Brandcenter (Richmond, VA), school

"Batman" :15, "Darth Vader" :15, "E.T." :15

"Duck Duck Go is a browser that lets you search and browse privately without being tracked. No matter who you are or what you're searching for, your search is safe with us."

© Mia Kasper/Trent Moss

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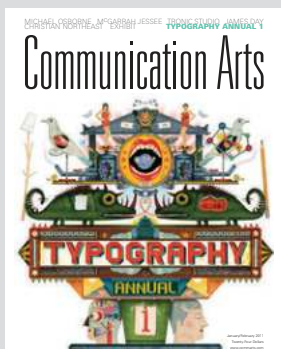
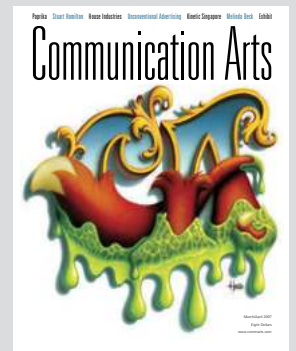
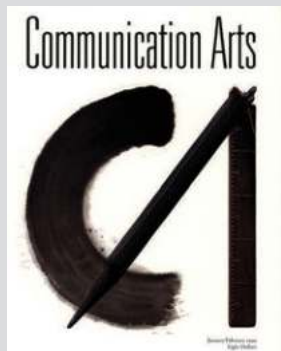
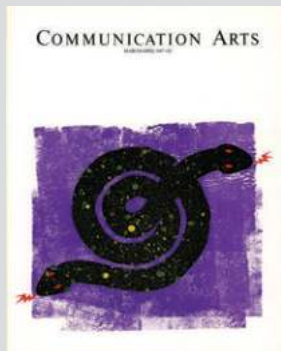
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Natalie Graeme, via *Good Girls Eat Dinner*

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Vikki Ross, via X

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Rob Temple, via X

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Nancy Levine Stearns, via X

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**Oh, that is going to get me in trouble.”**

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