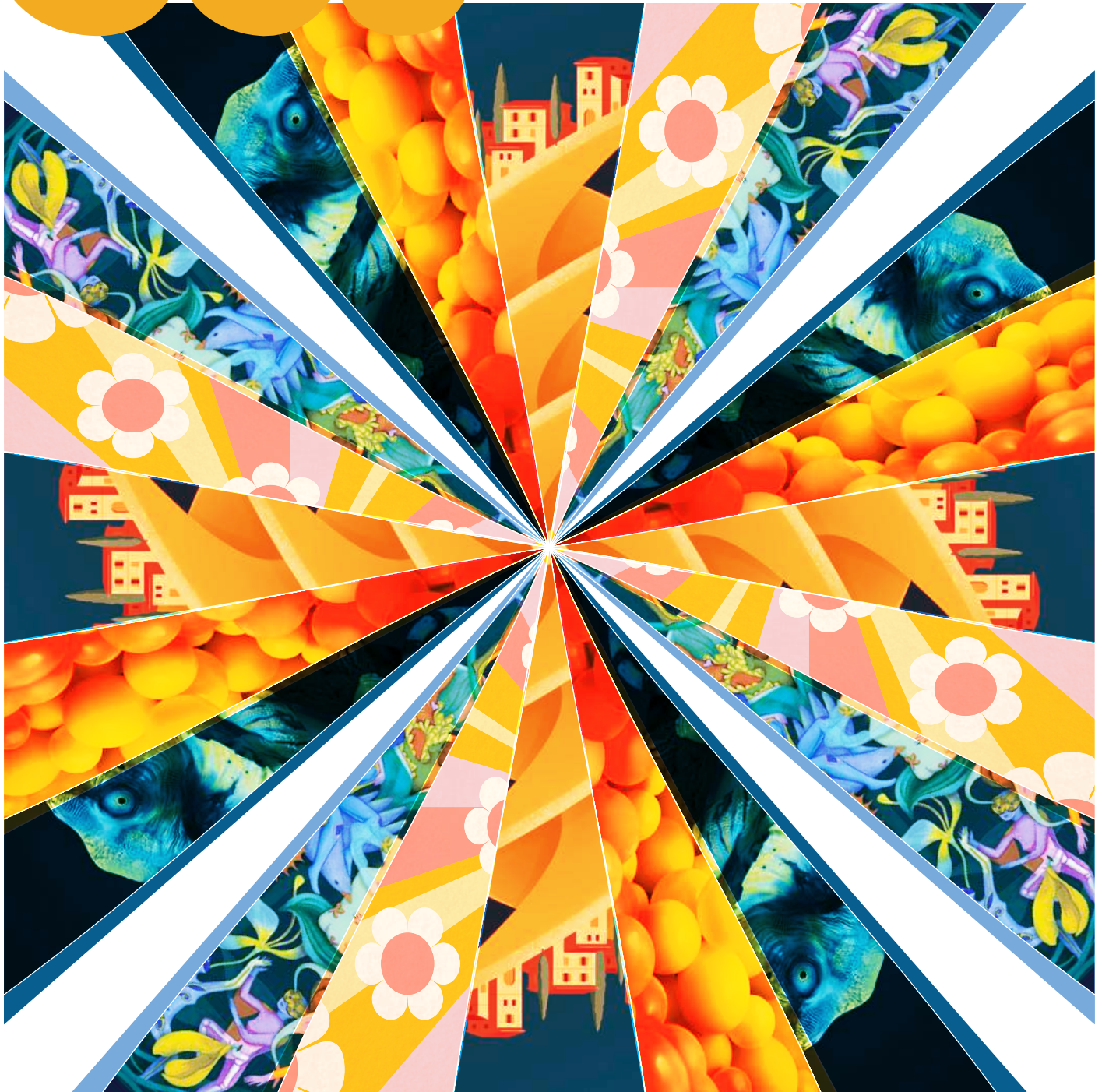


ca

COMMUNICATION ARTS ADVERTISING ANNUAL 63
COLLINS Carol Guzy Fresh Exhibit



November/December 2022
Twenty-Four Dollars
commarts.com



Gioacchino Rossini - No. 1, Gymnopedie
Wolfgang Amadeus Mozart - The Marriage of Figaro
Samuel Barber - Adagio for Strings
Johann Sebastian Bach - Well Tempered Clavier
Ludwig van Beethoven - Moonlight Sonata
Frédéric Chopin - Nocturne
Robert Schumann - Moonlight Sonata
Claire De Lune (12:23)
Air on G String
Gesänge der Frühe: Side A. (28:23.21)
Claude Debussy - Air on G String
Pyotr Ilyich Tchaikovsky - Waltz of the Flowers
Erik Satie - Gymnopedie
Funeral March: Waltz of the Flowers
Pyotr Ilyich Tchaikovsky - Funeral March
Spring
D major



2 6



3 6



3 8



4 0



3 4



1 8

FEATURES

- 18 **THEY ARE COLLINS**
by Ellen Shapiro
With concrete locations in Brooklyn and San Francisco and a globally based team, this design firm generates value for its clients.
- 26 **Carol Guzy**
by Michael Coyne
An Arlington, Virginia-based photojournalist reflects on her storied career and the incredible relationships she's forged.
- 42 **Exhibit**
by Michael Coyne
The latest and best in visual communication from here and abroad.

FRESH

- 34 **Grace Rivera**
This Brooklyn-based photographer represents the female experience in her work through color, shape and moments of unbridled joy.
- 36 **Paige Bowman**
Mythological and occult themes inspire this Vancouver, Canada-based illustrator to create tactile works of art.
- 38 **Hey Porter**
Amman, Jordan-based multidisciplinary graphic and typeface designer Tawfiq Dawi continually explores avant-garde design.
- 40 **Post-Spectacular Office**
This Thessaloniki-based design firm crafts bold visual languages through its research-led process.

ADVERTISING ANNUAL

- 50 **Best-in-Show**
- 59 **Print Ads**
- 72 **Posters**
- 91 **Digital Ads**
- 104 **Miscellaneous**
- 111 **Non-Traditional Advertising**
- 120 **Integrated Campaigns**
- 128 **Public Service**
- 135 **Public Service Television**
- 138 **Public Service Radio**
- 140 **Radio/Television Commercials**
- 144 **Student Work**

COLUMNS

- 12 **Advertising**
Ernie Schenck advocates for creating a Someday Vault where ad creatives can store and hoard ideas.
- 14 **Insights**
In a Q&A, ad and music video director Vanessa Beletic of Rattling Stick expounds on the rise of branded lifestyle content and the desire for authentic advertising.

COVER

Source images (from left to right): Socket magazine ads, p. 68; McDonald's magazine ads, p. 63; Barilla magazine ads, p. 59; Canyon magazine ads, p. 71; Absolut Vodka poster, p. 72.

DIRECTORY

Featured in this issue

COLLINS
wearecollins.com

Carol Guzy
instagram.com/carolguzy

Fresh
Paige Bowman
birdfingers.net

Hey Porter
heyposterposter.com

Post-Spectacular Office
p-so.gr

Grace Rivera
grace-rivera.com

Exhibit
DNCO
dnco.com

MMB
mmb580.com

MullenLowe New York
us.mullenlowe.com

Pentagram
pentagram.com

Popcorn Comunicação
popcorn.com.br

Publicis Groupe Middle East
publicis.com

ROOK/NYC
rooknyc.com

Sarofsky
sarofsky.com

205TF
205.tf

Wieden+Kennedy
wk.com

CONTRIBUTORS

Features

Ellen Shapiro (visualanguage.net) is a graphic designer and writer based in Irvington, New York. She is the creator of Alphagram Learning Materials, a tool that helps all children learn to read, write and spell, and the author of *The Graphic Designer's Guide to Clients* (Simon & Schuster) and more than 200 magazine articles and posts about visual culture. In this issue, Shapiro uncovers how the team at design firm COLLINS combines their individual talents to create exceptional work.

Columns

Ernie Schenck (ernieschenck.myportfolio.com) is a freelance writer and a creative director. He is an Emmy finalist, a three-time Kelly nominee, and an award winner at Cannes, the Clios, D&AD, the FWAs and the One Show. In his Advertising column, Schenck re-evaluates the myth that ad creatives must only come up with ideas on the fly.

Book Reviews

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.

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

Monica Kass Rogers (monicakassrogers.com) writes and photographs from her home base in Evanston, Illinois.

DEPARTMENTS

- 6 **Editor's Column**
- 16 **Book Reviews**
- 158 **Index to Advertising Annual 63**
- 162 **Overheard**

ADVERTISERS

- Creative Hotlist** 9, 15
- Firefly Books** C3
- JSR** C4
- Sharp Type** C2

CALL FOR ENTRIES

- Illustration 2023** 5
- Photography 2023** 13

SUBMITTING WORK

commarts.com/submissions

MASTHEAD

Editor/Designer
Patrick Coyne

Managing Editor
Michael Coyne

Editor At Large
Anne Telford

**Production Director/
Competition Coordinator**
Lauren Coyne

Art Director
Julia Wilkins

Archivist
Nancy Clark Lewis

Software Engineer
David Yo

Advertising/Circulation Director
Dirk Moeller

Accounting
Cesar Queirolo

Founders
Richard Coyne (1926–1990)
Jean Coyne (1928–2022)

Volume 64, Number 5
commarts.com

COMMUNICATION ARTS (ISSN 0010-3519) is published six times a year (January/February, March/April, May/June, July/August, September/October, November/December) by Coyne & Blanchard, Inc., 614 Mountain View Avenue, Belmont, CA 94002.

Periodicals Postage Paid at Belmont, CA, and at additional mailing offices.

Copyright 2022 by Coyne & Blanchard, Inc. All pieces reproduced in this issue are under prior copyright by the creators or by the contractual arrangements with their clients.

Nothing shown may be reproduced in any form without obtaining the permission of the creators and any other person or company who may have copyright ownership.

SUBSCRIBER SERVICES:
Subscription: 1 year, \$53; in Canada, \$70; all other countries, \$110. All payments in US dollars, Canadian GST: 127848620.

Direct all inquiries, address changes, subscription orders, etc., to:

Web: commarts.com
E-mail: subscription@commarts.com
Phone: 800-607-4410 (US/Canada)
Phone: 937-853-0221 (international)
Fax: 937-890-0221
Mail: Communication Arts
PO Box 292127
Kettering, OH 45429
Please allow six weeks for changes.

EDITORIAL AND BUSINESS OFFICE:
614 Mountain View Avenue,
Belmont, CA 94002

Phone: 650-326-6040
E-mail: ca@commarts.com

POSTMASTER: Send changes of address to:
Communication Arts
PO Box 292127
Kettering, OH 45429
Canada Post: Publications Mail Agreement #40612608
Canada Returns to be sent to:
IMEX Global Solutions, LLC
PO Box 25542
London, ON N6C 6B2



Like us on Facebook
facebook.com/communicationarts



Follow us on Instagram
instagram.com/communicationarts



Follow us on Pinterest
pinterest.com/camag



Follow our RSS feed
commarts.com/feed



Follow us on Twitter
twitter.com/commarts



CA 2023 ILLUSTRATION COMPETITION

© Jiatong Liu

Deadline: January 13, 2023

Categories include Advertising, Books, Editorial, work produced For Sale, Institutional, Motion/Animation, Self-Promotion, Unpublished and Student Work. If selected, your award-winning work will be beautifully reproduced in the 2023 Illustration Annual, both print and digital editions, and on the website.

Each winning entrant will receive a personalized Award of Excellence, milled from solid aluminum.

ENTER ONLINE NOW [COMMARTS.COM/COMPETITION/2023-ILLUSTRATION](https://commarts.com/competition/2023-illustration)



2023
Award of
Excellence

EDITOR'S COLUMN

Patrick Coyne



This year's Annual winners bucked the multi-year decline we've witnessed in traditional media formats—specifically print ads and radio commercials. Both categories saw a significant increase in selected winners, but that's not to say that digital innovation was absent from the year's selections.

"I was very happy to see a pretty high standard across most categories," juror Ali Shabaz says. "What really impressed me was the attention to craft, particularly in digital and film."

"A lot of creatives are out there solving problems for brands in unexpected ways," says juror Tynesha Williams.

"I enjoyed seeing some of the work for smaller brands that don't get huge visibility, with a more artistic angle in their executions," juror Alvar Suñol says.

"I was beyond thrilled to see the work from this year's showcase," says juror Sherman Winfield. "It's been a tough few years in the creative space globally. It's beyond evident that brands and agencies alike are getting back [to being] comfortable with bold and audacious work."

"I was surprised, relieved and super-happy to see a lot of brave clients and braver agencies creating impactful campaigns this year," juror Albert Chan says.

In addition to commenting on this year's Best-in-Show winners, multiple jurors called out several other projects worthy of special mention.

"It was a joy to see some exceptionally smart work in this year's show," says juror Sandy Greenberg. "From vmlv&r's NYC Says Gay to Preacher's Can I get an AHA to Rethink's Draw Ketchup, you can always count on *Communication Arts* to attract the best work in the print world. In Non-Traditional, a highlight was Boone Oakley's StarMed Wilmore Funeral Home, and my personal favorite campaign was Rethink's Ability Signs for Decathlon Canada."

"I think a great example is [Penguin Random House's] Unburnable Book, which took a stand on censorship and wrapped it with a smart, simple idea and brilliant execution," juror Marty Senn says.



CHER CAMPBELL

is chief creative officer of ad agency john st. in Toronto, Canada. At eighteen, Campbell quit school to sell hand-

painted lighters shoved into tiny cowboy-boot keychains to drunken tourists. While widely successful, one-to-one sales had their limitations, and she soon applied her county-fair hustle to an advertising career, starting in Toronto, then Vancouver, then Singapore; working on campaigns for more than 172 markets; and often being dispatched to Hong Kong and Bangkok. She returned to Montréal due to dengue fever and homesickness. And she did go back to school because her mom said she needed a degree.



ALBERT CHAN

is founder and executive creative director of ad agency LUP in Jakarta, Indonesia. Chan began his career

at Ogilvy Germany and worked as an art director at BBDO Group in Duesseldorf and HEIMAT in Berlin before relocating to Jakarta to work as a creative director at IRIS. He launched LUP in 2019. Growing up with Indonesian and German cultural backgrounds has helped him see things from many perspectives and points of view. Having won his first two Cannes Lions as a junior art director, Chan has continued to win many other national and international awards through today.



SANDY GREENBERG

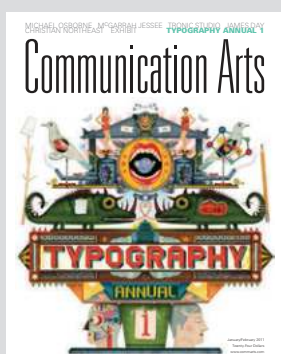
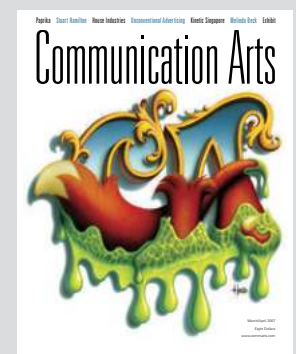
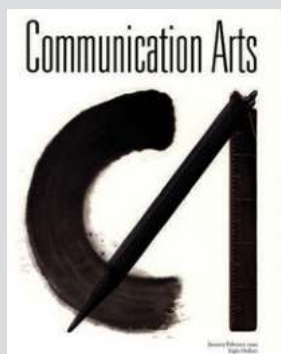
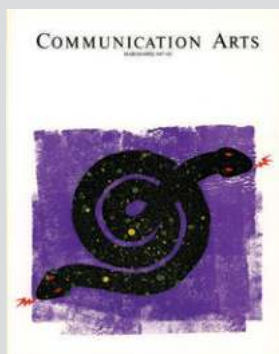
is cofounder and chief executive officer of Terri & Sandy in New York, the ad agency she

founded with her longtime creative partner Terri Meyer. After rising through the ranks at DMB&B, FCB and JWT, Greenberg and Meyer founded one of the industry's few agencies that are both female-run and creatively run. Terri & Sandy began on Meyer's dining room table and started winning pitches against agencies 100 times its size. It also won *Ad Age's* "Small Agency of the Year" and was named Most Effective Independent Agency in North America by the Effie Awards.

EVERY ISSUE OF COMMUNICATION ARTS NOW AVAILABLE FOR DIGITAL DOWNLOAD!

GET ALL THE INSPIRATION YOU NEED: STORE.COMMARTS.COM/SINGLE-COPY

The most comprehensive history of visual communication. More than 400 issues—from 1959 to today—are now available to inspire you.



“The two entries I’ve chosen [to mention] couldn’t be more distinct from one another: while one is firmly planted in the real world—with real consequences for real people—the other is based completely within the unreal, intangible world of Meta,” says juror Cher Campbell. “The First Meta Sneaker from VMLY&R is the first idea I’ve seen that demonstrates that being able to move between platforms [creates] ownership within the metaverse. The Election Edition from Impact BBDO does the opposite. It proves the absence of something is as powerful as its presence. It solved a problem in an important and elegant way: You need paper to print ballots? Here’s some paper. But the small sign on every newsstand with a QR code to that day’s publication? That was genius. More papers being read on the day there were no papers? Wow, I’m jealous.”

“I think if there was a theme this year it would be ‘think fast,’” juror Morgan Tierney says. “Ideas like Wendy’s Boomer Book, IKEA’s Cristiano Bottle and even Bacon Shoelaces all had their fingers on the cultural pulse and the nerve to just put something out there fast, rather than wait for the focus group’s results. I was [also] impressed by the amount of ideas that turned a negative into a positive. Supply shortage? Enter Thigh Stop. Devastating flood? Say hello to #Flutwein. Ideas like that speak to the resilience and optimism that are [the] hallmarks of great creative.”

In addition to asking the jurors about what they liked, I also asked about their biggest disappointments with the entries.

“I wished to see more entries from other countries, especially ones we seldom hear about,” says Chan. “I hope we can celebrate more

“The best work feels seamless and makes you forget about the media or the tech or the placement and just fits into people’s lives.”

—Marty Senn

creativity from a more diverse society, all over the world.”

“I felt some of the entries [would’ve] had so much more potential if they had been pushed as ideas across categories,” Shabaz says. “Perhaps it was due to budget constraints, but I felt some entries didn’t live up to the client’s potential or took the idea far enough.”

“The overall level of craft in the entries wasn’t hitting any high-water marks,” says Senn.

“[Laziness]? Tight timelines? Who knows?”

“It’s been well over two years since the you-know-what hit and we were subjected to endless ‘we’re all in this together’ ... and yet here we are in 2022 still waiting for some brave brand to finally kick the door down and blow us away with comedy,” Tierney says.

“While AI/machine learning is still in its infancy, I was hoping to see how brands took on this new global phenomenon,” says Winfield.

“It would have been nice to see even more entries using emerging tech,” Williams says.

Finally, I asked the jurors what developments might dramatically alter the role of advertising in the future.



MARTY SENN is chief creative officer and a managing partner at ad agency Carmichael Lynch in Minneapolis. Since

joining the agency in 2013, he has helped create innovative and award-winning work across the agency’s portfolio of brands. He has also seen the agency almost double in size. Before joining Carmichael Lynch, Senn worked in Boston, London, New York, San Francisco and Seattle on iconic brands, including Google, Jeep, Levi’s, the NBA, Ray-Ban and *Time* magazine. He’s married to Kimberly, a designer, and is the proud dad of two boys, Hugo and Freddie.



ALI SHABAZ is chief creative officer of ad agency M&C Saatchi Group in Singapore. One of Asia’s most highly awarded creative leaders

with more than 25 years of experience in advertising in Southeast Asia and the Middle East, Shabaz has led many agencies to creative success, including BBDO, JWT, Grey Group, Publicis Group and RAPP MENA. Voted Advertising Professional of the Year by the Institute of Advertising Singapore and one of the top Creative Directors in Asia by *Campaign Brief Asia*, he has received awards from Cannes Lions, The Clios, D&AD, Effies, FWA awards, the One Show, Spikes and The Webbys.



ALVAR SUÑOL is co-president and chief creative officer of ad agency alma in Miami, Florida. Born in Barcelona, Suñol

has led creative departments at agencies in Europe, South America and the United States, earning major awards for clients along the way. Under his leadership, alma has become one of the most creatively awarded agencies in the country, both in mainstream and multicultural markets, earning 24 prestigious Cannes Lions and earning spots on the *Ad Age* A-List four times. Suñol was also named Creative of the Year at El Ojo de Iberoamérica in 2006, 2016, 2017 and 2020.

FIND YOUR PERFECT JOB AT CREATIVE HOTLIST

CREATIVE HOTLIST, THE CAREER SITE FROM COMMUNICATION ARTS MAGAZINE, HAS MORE JOB LISTINGS IN GRAPHIC DESIGN, ADVERTISING AND NEW MEDIA THAN ANY OTHER CREATIVE SERVICES SITE.

Sign up for a FREE account and with a single click, send your Cover Letter, Resume and Links to Work Samples every time you apply to a Creative Hotlist job.

DIRECTOR OF
USER EXPERIENCE

CHIEF
MARKETING
OFFICER

SENIOR UX
ARCHITECT

CREATIVE
DESIGN
DIRECTOR

PACKAGE
DESIGNER

VISUAL
DESIGNER

PHOTO
STYLIST

STRATEGIC
STORYTELLER

MOBILE
DESIGN
DIRECTOR

JAVASCRIPT
DEVELOPER

BRAND
STRATEGIST

COPYWRITER



creativehotlist
The Communication Arts Career Site

VISIT WWW.CREATIVEHOTLIST.COM TODAY
AND FIND YOUR PERFECT JOB.

“Experiential advertising will be big in the future,” says Shabaz. “There will be a big demand for brands to connect one-on-one and deliver rich consumer experiences to stay on top of the game.”

“If my seventeen-year-old daughter is any [indicator] of the purchasing habits of the next generation, influencers will gain even more importance in our industry,” Greenberg says. “When she hears a message from Charlie D’Amelio or JoJo Siwa, it’s not an ad; it’s a tip. Also, as we think about the meaning of ‘craft’ in our industry, we should expand our definition beyond brilliant direction, flawless casting and gorgeous cinematography. There’s a new type of raw, authentic, spontaneous content that is equally captivating to a large segment of the population. While many of us classic ad folks scratch our head at the phenomenon that is TikTok, it’s important to remember that our parents felt the same way about Elvis.”

“New developments constantly alter the role of advertising,” says Williams. “There is always some new tech that allows consumers to be less impressed with ads. It’s the ‘I can do it myself’ period, and we have to keep figuring out how to meet the moment. [Consumers] are making so many great things on their own. We always talk on my team about making sure [ours] isn’t an idea that the average consumer with a phone could create themselves. This was *never* a thing before. You weren’t competing with DIY ads and content. That’s not a bad thing: It just doesn’t allow the industry to get lazy. It pushes us.”

“I think advertising is kind of our own machine-learning program. It moves so quickly [that] we have no choice but to be adaptable.”

—Tynesha Williams

“With social tensions and cultural divisiveness at an all-time high, we advertisers have an obligation to continue to use our platforms to provide valuable LGBTQ+ representation and amplify more BIPOC voices,” Tierney says. “It’s no longer sufficient for a brand to change their logo for Pride month or cast one token BIPOC actor. As communication experts, our role includes pushing our clients towards diverse stories and meaningful action.”

“Brands are now being looked upon to care more and be even more human than ever before,” says Winfield. “Once we get past pulling at heartstrings, we’ll see which brands connect to people in the most effective way.”

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 63rd Advertising Annual. [ca](#)



MORGAN TIERNEY

is a managing partner and executive creative director at Rethink, one of the world’s top independent ad

agencies headquartered in Canada. She came to Rethink as an intern in the summer of 2012—and just never left. Born and raised in Vancouver, Canada, she paid unusually close attention to all the commercials during hockey games growing up and always believed deep down in her heart that she could do better. Her work has been recognized internationally by the Advertising Design Club of Canada, *Applied Arts*, Cannes Lions, *Communication Arts*, *D&AD*, *Marketing magazine*, the One Show and her mom Cindy.



TYNESHA WILLIAMS

is vice president, executive creative director of ad agency 3AM in Los Angeles. She has long

been committed to finding better ways for consumers to engage with brands and has helped craft award-winning campaigns for companies including Amazon, AT&T, Chevrolet, Coca-Cola, Doritos, Facebook, FX, Google, HBO, McDonald’s, MINI, Paramount and Starz. She has played in some of the industry’s biggest arenas, including Cannes and the Super Bowl with a number-three finish on the *USA Today* Ad Meter. Williams brings a diverse skill set that includes directing; screenwriting; and a short-lived, one-night-only, stand-up comedy career.



SHERMAN WINFIELD is

executive creative director at ad agency VMLY&R in Atlanta. Prior to VMLY&R, he served as

vice president, creative director at Fitzco. Winfield’s work has been recognized by the Art Director’s Club, Cannes, *D&AD*, *LIA*, New York Festivals, the One Show, Radio Mercury, the Shortys, the Webby’s and numerous others. He’s also committed to helping build a far more diverse advertising landscape by actively participating in the AIGA Rise Up Mentorship Program and through his lead instructor role at the One Club’s ONE School. Most importantly, he adores spending time with his superhero wife, two amazing sons and puppy Coltrane.



Communication Arts Daily

OUR DAILY EMAIL NEWSLETTER

WHAT YOU NEED TO STAY INSPIRED



Communication Arts Daily

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

Delivered to your inbox every business day, this quick read is just what you need to stay informed and inspired.



Features

Stimulant

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

[Read More](#)



Exhibit

Type Hike series

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

[Read More](#)



Webpicks

Concord Music Hall

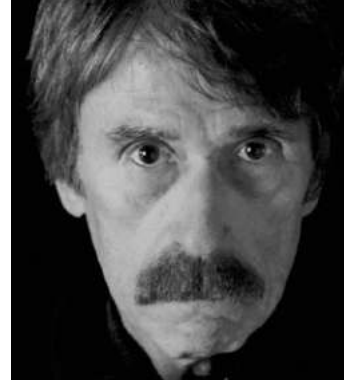
Mark Goldstein's site design for this Chicago-based performance venue shows off its true colors.

[Read More](#)

SIGN-UP

IS EASY AND FREE

commarts.com/newsletter



The Someday Vault

When I was a kid, we lived next door to a family of hoarders. Everybody in the neighborhood hated those people. And who could blame them? The place was overflowing with every imaginable kind of junk. Old magazines. Hubcaps. Rusty birdcages. Rags. Plastic flowers. Little green army men. Plumbing fixtures. A ukulele. A Boston Red Sox hat with beer stains all over it. I tell you, if the show *Hoarders* had been around back then, our neighbors would have surely won an Emmy or something for their episode. That's how godawful horrific their house was.

It wasn't until I got into advertising that I came to see that, in fact, not all hoarding was bad. On the contrary, hoarding ideas was one of the smartest ways to create great work.

There are reasons for this. For one thing, we hate being bored. And the younger we are, the more we can't deal with even short stretches of time with nothing to do. But it's during those unencumbered stretches that ideas are more likely to come bubbling up out of nowhere.

If one day the snap of a finger should fail us, if the clock is ticking down and brilliance eludes us, we might discover just how brilliant being a hoarder can be."

Our creative diurnal rhythm is messed up, too. The fact is that creativity loves the night. Which makes sense: There's a lot less noise at night. Fewer distractions. By all rights, agency business hours ought to be from dusk to dawn. Calling all vampire creative teams!

Bottom line: big ideas don't always show up when you need them to. Which is why if you're smart, you become an idea collector. You pluck them out of whatever creative tree you happen to find them in. Museums. Concerts. Movies. An overheard conversation on the subway. Novels. Comic books. A hike in the woods. High school reunions. Funerals. YouTube. Instagram. Cat videos. Midjourney.

And you drop them all into The Someday Vault. Could be a digital folder. An old shoebox. A back room in your mind. Doesn't matter. Inside The Someday Vault lie thoughts, maybes, what ifs, why nots and how comes. Orphans without a home, each and every one, but that might one day bail you out of a jam when you really need them.

Jim Weedon was Ridley Scott's editor on Hennessy's "The Seven Worlds" film, which visualized the seven tasting notes in Hennessy X.O. "What I love most when working with the maestro," Weedon

says, "is [that] his references can come from anywhere, such as a historical work of art or an unexpected piece of music from the 15th century; in fact, his unyielding data bank of references helped shape the wood golem. A painting by William Blake called *The Ghost of a Flea*, currently hanging in the Tate Britain, was his reference to help visualize this strange woodland entity to the post house." I can only imagine what other wonders in Ridley's someday vault might have found their way into *Alien* or *Blade Runner* or *Raised by Wolves*.

An idea for The Someday Vault can come from anywhere, including dreams.

Seinfeld. Season two, episode eight. While watching a crappy science fiction movie, *The Flaming Globes of Sigmund*, Jerry falls asleep. He wakes up from a dream in the middle of the night. Half awake, he scrawls down a joke for his stand-up comedy act. But the next day, he can't for the life of him read what he wrote down. And neither can anyone else.

Like Jerry Seinfeld, James Cameron had a dream one night, too. In 1981, in a hotel in Rome, Cameron dreamt of a chrome skeleton emerging from a fire. Unlike Jerry, Cameron woke up wide awake and wrote about the skeleton. If anything, he remembered that thing walking out of the flames even more clearly. Into The Someday Vault it went, only to be pulled out and turned into *The Terminator* a few years later.

Wieden+Kennedy's "Cog" spot for Honda is regarded as one of the most groundbreaking and influential commercials of all time, thanks in no small part, say Swiss artists Peter Fischli and David Weiss, to a film they created, "The Way Things Go." Never mind that the inspiration for the spot could have just as easily come from *Mouse Trap*, the kids' board game; Caractus Pott's breakfast-making machine in *Chitty Chitty Bang Bang*; or any number of Rube Goldberg's chain-reaction master-pieces. Did "Cog" begin life as a result of something in someone's Someday Vault? Possibly.

Not everyone subscribes to the idea of The Someday Vault. It's our job, some will tell you, to come up with ideas on demand, that it's this ability to conjure up greatness at the snap of a finger that makes us what we are. How could some random idea that has nothing to do with selling a tennis shoe or a week in the Maldives or an electric pickup truck have any relevance at all?

But if one day the snap of a finger should fail us, if the clock is ticking down and brilliance eludes us, we might discover just how brilliant being a hoarder can be.

Not of hubcaps and rusty birdcages, of course.

Then again... [ca](#)



ca. 2023 PHOTOGRAPHY COMPETITION

DEADLINE: MARCH 3, 2023

© Sandro Baebler

ENTER THE MOST PRESTIGIOUS PHOTOGRAPHY COMPETITION IN THE WORLD

Categories include Advertising, Books, Editorial, For Sale, Institutional, Motion/Cinematography, Self-Promotion, Unpublished and Student Work. If selected, your award-winning work will be beautifully reproduced in the print and digital editions of the 2023 Photography Annual, and on the *Communication Arts* website.

Each winning entrant will receive a personalized Award of Excellence, milled from solid aluminum.

ENTER ONLINE NOW [COMMARTS.COM/COMPETITION/2023-PHOTOGRAPHY](https://commarts.com/competition/2023-photography)



Vanessa Beletic

Celebrations of Individuality

When hobbyists started to transform into content creators on the internet, Los Angeles-based advertising director and filmmaker Vanessa Beletic saw an opportunity for brands to partner with those creators and develop native advertising. Now represented by production company Rattling Stick in the United States, Beletic has always valued infusing authenticity into her work wherever possible, drawing from her experiences forging her own path into the creative industry. Her eye-catching aesthetics have resonated with a wide variety of clients, such as Estée Lauder, Levi Strauss & Co., Samsung and Walmart, and you may have caught Beletic’s vision applied in her music video for hip-hop duo Run the Jewels’s song “Ooh LA LA,” for which she received nominations from the 2020 MVPA Awards, the 2020 UK Music Video Awards and the 2021 Libera Awards. Beletic continues to seek out-of-the-box solutions in advertising that bring brands closer to their audiences. —Michael Coyne



How did you discover your interest in advertising and film? I grew up in Port-au-Prince, Haiti, with minimal access to television. From what little I watched, I felt an immediate attraction to advertising, connecting with the idea of fast-paced storytelling with purpose. Commercials were fascinating: the structure, catchy jingles and tone—that a commercial could have a sense of humor or

feature surreal fantasies like in perfume ads.

When I was nine years old, my father brought home a camcorder, and the first things I made were deodorant commercials and horror films. I recruited my sisters and friends as actors and was my own producer, stylist and cinematographer—of course!

What inspired you to start creating and directing branded video content? Before branded content was officially “a thing”—way before social media—there seemed to be an opportunity for it with the rise in viewership of lifestyle blogs and the huge followings that bloggers had in the digital space. I had an instinct that brands would want to explore putting their advertising online in longer formats—

not as TV spots but more lifestyle-based content, featuring trusted “experts” (like bloggers) as spokespeople. I took a chance and wrote spec scripts for Nike and Best Buy, exploring what a show for each brand could look like.

It turns out that I wasn’t the only person thinking this way; I quickly connected with development executive Kim Howitt, the folks at Smuggler Productions and ad agency Droga5 to explore these ideas further. Brands had, in fact, been reaching out to find new ways to advertise.

I honed my skills as a writer and director, creating the early versions of branded content for brands like adidas, Levi Strauss & Co., P&G and Sephora, among others. It was an exciting time navigating new waters and creating a visual and structural vocabulary that permeates culture to this day.

Tell us about your work on Walmart’s “Black & Unlimited.” What was your inspiration for the campaign, and what was the creation process like? Ad agency BBH NY came to me with the idea to create a joyful campaign that captured the intersectionality and vastness of Black identities. I loved its idea of capturing the multifaceted

passions, interests and careers of Black people, celebrating them while documenting them as a matter of fact. The campaign was a great collaboration with the creatives involved.

Right out the gate, my goal was to hit the right tone, one that would honor the uniqueness of each person featured. Equally important was to develop a visual style and editorial structure that we could lean on to bring cohesion across the campaign. We decided on using a Walmart-yellow flat wall as a backdrop for each person as they introduced themselves, set against the texture of their respective worlds. If we went from a badass skateboarder in the city in one spot to the super-textured ranch of the Compton Cowboys in another, viewers would know within the first three seconds that they were watching a spot from Walmart's Black & Unlimited campaign.

Besides working on ad campaigns, you've also directed music videos. How does your creative process change for these projects? My process for music videos is quite fluid. I listen to the music—often on an infinite repeat—until images materialize and story structures or scene ideas spark. Sometimes a look and feel presents itself before anything else does. Where my process may differ is that musicality, rhythm and the idea of moving through space are at the top of my creative process; I used to dance professionally, and it's reflected in my choices and is a practical part of my workflow. I dance before sitting down to write a treatment.

For singer-songwriter Andy Grammer's "Damn It Feels Good To Be Me," the lyrics inspired a question in my mind: "What would it look like if a bunch of people, completely comfortable in their skin, got together to party?" Immediately, I could see the cast and the look and feel of the world: maximalist styling, print on print, animals, go-karts, speakers everywhere—everything over the top. Then, a simple story developed inside that world: "What if a super shy person walked into this safe space?" That's when the ghost character presented itself.

The video became a celebration of individuality, and the ghost character represented someone feeling like an outsider but eventually becoming an insider. I'm starting to see a theme across my work: the joyful celebration of individuality!

How have your early life in Haiti and Haitian culture informed your aesthetic? I'm not sure my early life in Haiti has affected my aesthetic, but it certainly informs my worldview and instincts. Like any culture rooted in African culture, Haitians are natural storytellers. It's in our blood. Folklore is part of our daily lives, not just through words but through song and movement.

A few specifics: Haitians are proud and triumphant people. As a filmmaker, I'm attracted to stories of protagonists who persevere with their courage, grit, stamina and power.

Haitian culture has a clear voice and identity. For me, that translates into comfort in my decision-making skills, knowing when to push and when to maintain some mystery and elegance.

I also work with a sense of play and exuberance that I relate back to the way Haitians generally live their lives.

What trends in advertising are you most interested in and why?

I was recently on the judges panel for the Association of Independent Commercial Producers Award for Innovation, and there is incredible work being done in that advertising space! My hope is that advertising trends toward thinking outside the box: spots that ask the audience to engage with the brand or product, have a social impact, or affect the tangible world.

Where do your best ideas come from? I use dance to unblock myself and clear a path for ideas to come through. It's not much different than getting ideas while jogging or walking. Something about physical movement enables the spirit of inspiration to flow.

Do you have any advice for people just entering the profession?

One: Run as fast as you can toward your ultimate goal. Don't spend too much time working on projects outside of that. It takes at least five years to get real, lasting momentum going.

Two: Get reps you respect and stay in touch with them. Be excited about them, and keep them excited about you. Shout out to Uncle Lefty and Rattling Stick! [ca](#)

HUNDREDS OF POSITIONS IN VISUAL COMMUNICATIONS.
IS YOUR NEXT JOB ONE OF THEM? FIND OUT AT **creativehotlist**
The Communication Arts Career Site

STRATEGIC STORYTELLER

CHIEF MARKETING OFFICER

DIRECTOR OF USER EXPERIENCE

MOBILE DESIGN DIRECTOR

JAVASCRIPT DEVELOPER

CREATIVE DESIGN DIRECTOR

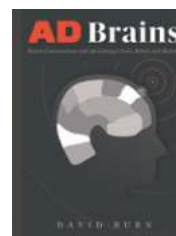
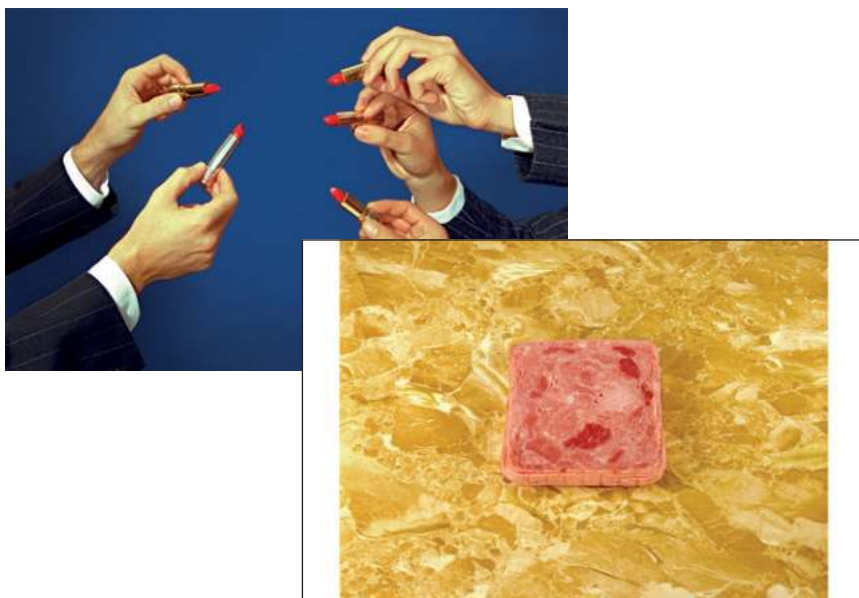
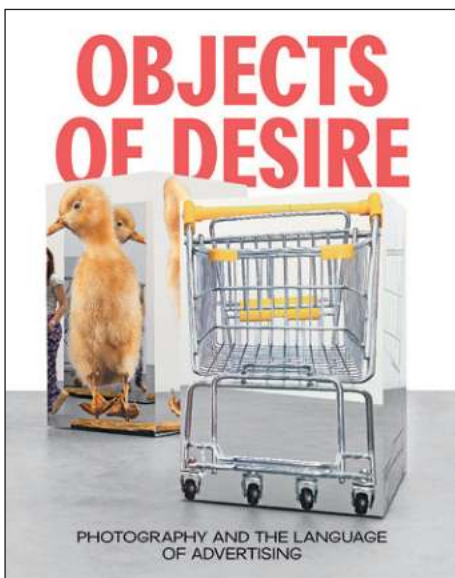
VISIT CREATIVEHOTLIST.COM
TODAY AND FIND YOUR PERFECT JOB.

The graphic features a grid of orange squares with white plus signs. The text is in white and black, with the 'creativehotlist' logo in a large, bold font. The background is a solid orange color.

Objects of Desire *Photography and the Language of Advertising*

By Rebecca Morse
128 pages, hardcover, \$49.95
Published by DelMonico Books and the
Los Angeles County Museum of Art
delmonicobooks.com

From its inception, the advertising industry understood that a picture was worth a thousand words: first, to illustrate product, and then—more pervasively—to illicit desire. For decades, strong lines divided commercial photography that manipulated and fine art photography that critiqued that manipulation. But with the advent of social media, online art viewing and digital magazines, those lines have blurred, dissolving the distinctions: content, forms and methods of production all overlap. Rebecca Morse, curator at the Los Angeles County Museum of Art (LACMA), explores this evolution in *Objects of Desire: Photography and the Language of Advertising*, a companion book to the museum's exhibition of the same name, charting the history of commercial imagemaking and creative artistry over the last half century. Using important exhibitions from the '70s and '80s as a springboard to talk about recent changes, Morse examines formal qualities, content and systems of production, plus sites and methods of display—including images largely from LACMA's more-than 20,000-piece photography collection—to illustrate each example. The book contains essays on or interviews with 32 art photographers, including Victor Burgin, Sherrie Levine and Richard Prince, plus discourse with *Adbusters: Journal of the Mental Environment*, *Dis* and *Toiletpaper* magazine. The book's title was inspired by photographer Sarah Charlesworth's 1980s series of the same name—her first-ever fine art photography to be done in color. Charlesworth would no doubt be amazed that photographers today have the freedom to create art that is the object of desire itself, not just what's in the picture. —Monica Kass Rogers



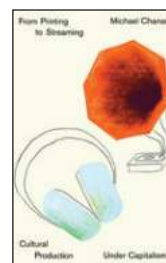
Ad Brains

Honest Conversations with Advertising's Icons, Rebels, and Rulers

By David Burn

Writer and thought leader David Burn's

book *Ad Brains* comprises eighteen interviews with nineteen established ad creatives, including Sally Hogshead, John January and our very own Ernie Schenck. Success forms the central theme of the interviews, especially how creatives enjoy seeing those in the ad industry flourish. 132 pages, e-book, \$10, *Adpulp.com*.



From Printing to Streaming

Cultural Production Under Capitalism

By Michael Chanan

Through the lens of Marxist theory, filmmaker and author

Michael Chanan examines how capitalism and mass media have encouraged the development of specific media for creation and consumption—particularly with the advent of digitization and streaming. These represent, to some extent, the way that our society has commodified artistic creation. 272 pages, paperback, \$26.95, *Pluto Press*.



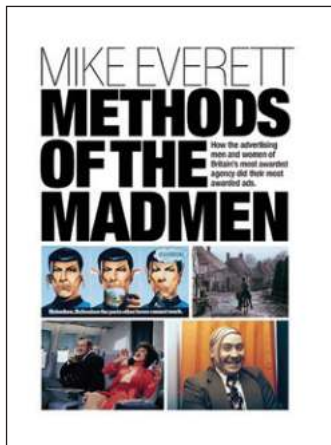
70 Ads to Save the World

An Illustrated Memoir of Social Change

By Jerry Mander

Activist Jerry Mander

reflects on ad campaigns he's been involved with, from one in the '80s for Planned Parenthood to one in 1966 pointing out the absurdity of a US initiative to airdrop toys in Vietnam. He proffers ideas for other creatives on how to make positive change through advertising. 136 pages, paperback, \$26.95, *Synergetic Press*.



Methods of the Madmen

How the advertising men and women of Britain's most awarded agency did their most awarded ads

By Mike Everett
160 pages, paperback, \$28.69
Published by Choir Press

On April Fools' Day, 1960, ad agency Collett Dickenson Pearce & Partners (CDP)

opened its doors in a former garment factory in London. It would become central to the British ad community for decades before selling to Dentsu Inc. in 2001. Advertising personalities including Frank Lowe, Alan Parker, David Puttnam and Charles Saatchi passed through, among hundreds of other creatives and account people.

Methods of the Madmen: How the advertising men and women of Britain's most awarded agency did their most awarded ads, written by former CDP staffer Mike Everett, collects the agency's early history along with detailed accounts of work for clients like Benson & Hedges, Birds Eye, Hamlet Cigars and Heineken—among

a diverse array of brands—during the '60s and '70s. He weaves the theme of winning awards throughout the book while detailing how agency personnel pushed business and creative activities with an eye toward great work. Iconic work, in some cases.

The best thing about *Methods of the Madmen* is the reprinting of the work. This makes it an excellent read for both incoming ad people, who will get a lesson in the anatomy of a campaign from that rich period, and older ad people—those who feel a nostalgic pull toward this arguably game-changing time in the business. The material is served up a bit dryly, and the title begs the question: Is Everett referring to the TV show *Mad Men*? That would be ironic, since the *Mad* comes from Madison Avenue, decidedly not in London. —Julie Prendiville Roux



Think Like an Adman, Don't Act Like One

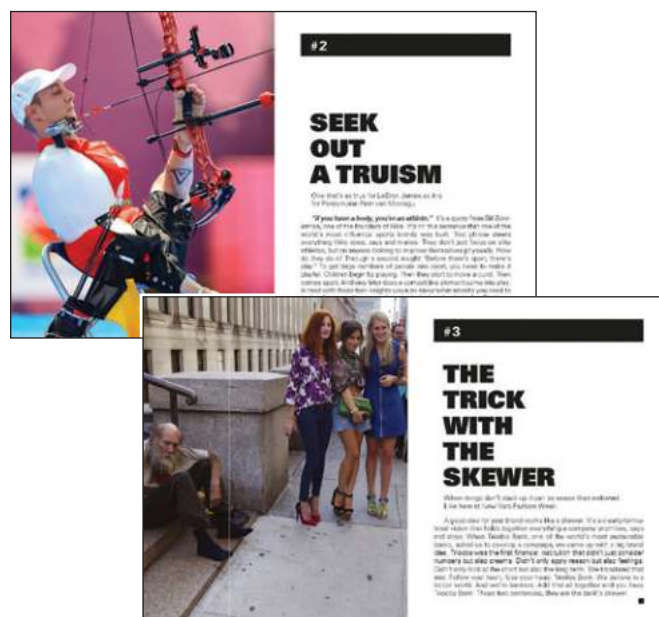
By David Snellenberg
160 pages, paperback, €14.99
Published by BIS Publishers
bispublishers.com

Whether you're an advertiser or just someone who wants to tell a story, there's something for everyone in *Think Like an Adman, Don't Act Like One* from agency founder turned author David

Snellenberg. It's a coffee table-style read—interesting enough to be kept in an office waiting area, but not insightful enough to carry to a briefing. In it, Snellenberg, creative director and founder of UK-based creative agency Dawn, offers 75 snackable advertising tips pulled from his more than 25 years of experience in the industry. There are anecdotes, bits of personal experience and infamous campaigns Snellenberg points to throughout the read to drive his 75 tips home for readers. Albeit, there's nothing mindblowing about the tips, which at times are repetitive and approached with a one-size-fits-all, sweeping generalization. (See tip #37, which simply says "Fit in, stand out," in bold letters without an additional paragraph for context.) At several points throughout the read, Snellenberg points to massive company campaigns from the likes of Apple, Calvin Klein and Nike—recognizable to non-admen, but maybe overhyped for those in the

industry. Still, the 160-page book does offer a few thoughts worth mulling over. For example, tip #16 speaks to the current conundrum of being overly reliant on data to get to know shopper values. As data privacy measures are top of mind, it's a tip that could go far with advertisers.

Whether it's to brush up on advertising basics or learn to "think like an adman," Snellenberg's book does the job. —Kimeko McCoy



THEY ARE COLLINS

BY ELLEN SHAPIRO

The usual categories don't apply when describing COLLINS. "Branding agency" isn't distinctive enough. There are lots of them on lists like the "100 largest" and "50 best." Design firm or studio sounds too last century. Ad agency is just plain wrong.

So why not define COLLINS by its awards and accolades? As just a few examples: *Ad Age's* "Design Agency of the Year" three years in a row. Seven pencils at the 2021 British D&AD Awards, with another "Design Agency of the Year" ranking. Listed in "The Top 50 Companies Where Creatives Want to Work Next" alongside Apple, Google and Pixar. And, always, multiple awards from AIGA, *Communication Arts*, The One Show and the Type Directors Club.

"We are a community. Not a company. Not a firm," says cofounder and chief creative officer Brian Collins. Barely post-pandemic, at the height of a hot summer and with the COLLINS team scattered around the globe, we begin our conversations via FaceTime. He's in Woods Hole, Massachusetts, where he's visibly excited about the almost-completed "Camp COLLINS" retreat facility. "This is where we can get together and work on enormous projects," he says, giving me a virtual tour. "It's on five acres of woods with hiking trails and a pond near Buckminster Fuller's oldest surviving geodesic dome and the Oceanographic Institute. The house was built in 1870 with a modernist addition from the '60s, three levels of decks, six bedrooms and a painting studio. The worktable and kitchen table are across from each other, he points out: "We'll cook and enjoy meals together. Powerful conversations happen when you're doing the dishes."

"In-person interaction can't be duplicated," agrees vice president and creative director L.A. Corral. "We love being around and with each other." Corral formerly worked on-site with Apple teams in Sunnyvale and Cupertino but, like all 60 members of the COLLINS community, quickly attained fluency at collaborating over time zones and borders via Zoom.

So where is COLLINS actually located? Perhaps the correct answer is all over the place. There are two physical offices: a two-story building on a Brooklyn residential street and a former warehouse in San Francisco's SoMa district. When I visit the Brooklyn space, a few people are working in the drop-in studio/conference room, but I have the kitchen; the

upstairs hookah lounge with its comfy sofa cushions; and the 20,000-volume, floor-to-ceiling library—where many projects begin with a team meeting—all to myself. There, I ponder the juxtapositions: Paul Rand's *A Designer's Art* and Richard Poulin's *Typography, Referenced* are tucked between a collection of essays by bell hooks, a volume of poetry by Robert Frost and an early illustrated edition of *The Wonderful Wizard of Oz*.

Where is everybody? Besides New York and San Francisco, they're working in various locations in Australia, Europe and North America. When I meet fifteen of them on Zoom, I learn they come from diverse places including Hong Kong, India, Lithuania, North Carolina, Poland, Thailand and South Africa. Some had traditional educations at top American and European art schools. Others graduated from public and private universities. Some left for the professional world before finishing their degrees. Coming to COLLINS might have been their first job right out of school, the next step after completing a prestigious internship, or a considered move after several years at an international design firm, Nike or VICE Media.

Or they might have been recruited from a different place in life altogether. Business director Antonia Lazar, who's been managing COLLINS's client relationships for seven years, previously headed customer service at indoor tennis facilities in San Francisco and Chicago. "I never worked in the branding or advertising space before," she says. "For 29 years, I only knew tennis. I was all things tennis." At the time, her resume included "strengthened relationships through personalized invitations to explore the lifestyle the clubs provided" and "singlehandedly landed and maintained the largest corporate account companywide to date." Every agency or studio needs skills like these, even if they might not realize it. Lazar began as Collins's and Maschmeyer's executive assistant, managing their calendars, and quickly got promoted to client liaison on *The Jim Henson Exhibition* at New York's Museum of the Moving Image. Completed in 2016, the exhibit is the archetypical COLLINS project: complex, colorful, witty, sophisticated and evergreen.

Wait, Collins and Maschmeyer's executive assistant? Yes. Leland Maschmeyer, cofounder and chief executive officer. He attended the University of North Carolina at Chapel Hill and, while working as an account executive at a North Carolina-based ad

Captions supplied by COLLINS.

Right: "Restaurant company **sweetgreen** needed to better communicate the idea of healthy fast food to a generation that believed eating healthily was neither easy nor delicious. Inspired by the craft and whimsy in hand-painted vintage cookbooks, we paired lighthearted illustrations, custom typefaces and modern photography with a palette of earthy and appetizing colors." Eric Park, motion graphic designer; Madeleine Carrucan, writer; Sanuk Kim/George Lavender/Zuzanna Rogatty, design directors; Tom Elia, creative director; Dashiell Alison/Ann Kim, strategy directors; Mari Juliano, photography; Min Heo, illustrator; mckl Type, typography; Tomas Markevicius, motion design director; Alex Wallace, project manager; Antonia Lazar, project director; COLLINS/Fictive Kin, design firms; Eric Estroff/Jane Helpert/Joanna Hsu/Nathaniel Ru/Thomas Wilder, sweetgreen, clients.



YOU
ARE
WHERE
YOU EAT



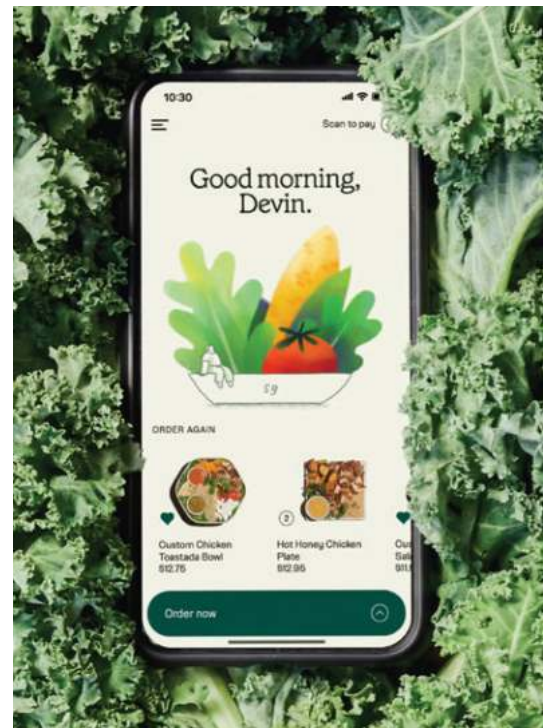
More

gardens,

less carbon.



LET
NATURE
LEAD



Good morning,
Devin.

ORDER AGAIN

Custom Chicken
Toaststack Bowl
\$12.75

Hot Honey Chicken
Plate
\$12.95

Order now

agency, wrote a blog that, as he put it, “exercised both sides of my brain, systems engineering and poetry, and took a broad view of design with a capital *D*,” including architecture, information, advertising, cybernetics, physics and, of course, branding. While Maschmeyer was doing freelance art direction on the side of his agency job, Collins was heading up the Brand Integration Group at Ogilvy & Mather—and becoming his biggest fan. In 2007, Collins invited Maschmeyer to join him for breakfast. The conversation lasted four hours and ended with the following exchange:

“Let’s stay in touch.”

“Why don’t we start a design firm together?”

After ten years at what he calls “the finest ad agency in the world,” Collins was ready to leave Ogilvy & Mather. “I was overdue to make a leap,” he admits. “Ogilvy harnesses the power of story to transform brands. After meeting Leland, I realized that we could integrate the promise of story with the performance of design. Brand could drive business itself, not only to communicate value, but to create value.”

COLLINS’s doors opened in 2008 with one client, former US vice president Al Gore’s Alliance for Climate Protection campaign. The logo, a visual pun on the words *we* and *me*, was intended to motivate every American to do something about climate change.

But wait, what about Maschmeyer? “If you founded the firm together fifteen years ago,” I ask him, “why isn’t your name on the door?” The answer: “Brian was already famous. My name is hard to pronounce. Collins is easy to pronounce. We focus on outcomes, not egos.”

Maschmeyer describes his chief executive officer role as “running the business of the business, the financial operations, the cash flow and P&L.” He got his virtual MBA while taking a sabbatical from COLLINS to become chief brand officer at yogurt brand Chobani. “In-house was not considered a desirable place to work,” he explains. “I wanted to build [Chobani’s] in-house department as a gold standard, to show how design could lead a business transformation from the inside. I brought back that knowledge, which was the key ingredient other branding agencies were missing.” He sums up his role as “designing the COLLINS business as an organization for growth.”

Could that growth include opening offices in other cities, establishing a presence in Asia or Europe? It’s already happening,

but not by opening offices in the traditional sense. Designer Astrid Stavro had been a partner at Pentagram’s London office for three years, then left to run her own studio. She became a vice president and creative director of COLLINS this past summer, assisting the firm’s European clientele. “It felt like home right away,” she tells me. “I’m the European outpost of COLLINS, so there’s no need to rent more space. And I’m working on super-exciting projects with exceptional, amazing talent.”

No matter whom you talk to, the phrases “super-exciting projects” and “exceptional, amazing talent” come up over and over. “We have talents from around the world—great talent, great craft, great community,” says COLLINS’s senior designer Zuzanna Rogatty, who earned her MFA at the University of Fine Arts Poznań, Poland, and now lives in Hawai‘i. “Everyone is different. We celebrate those differences. That’s why every project comes out very differently.”

It’s true. Everyone has a favorite project, from the new Match.com persona, “the grownup in the room of dating apps,” with its pastel gradients and bedside still lifes; to the elegant, tactile packaging for Crane papers; the young green vibe of the Robinhood app that promises to make investing accessible to everyone; and the work for the San Francisco Symphony that typographically visualizes the rising crescendos of music.

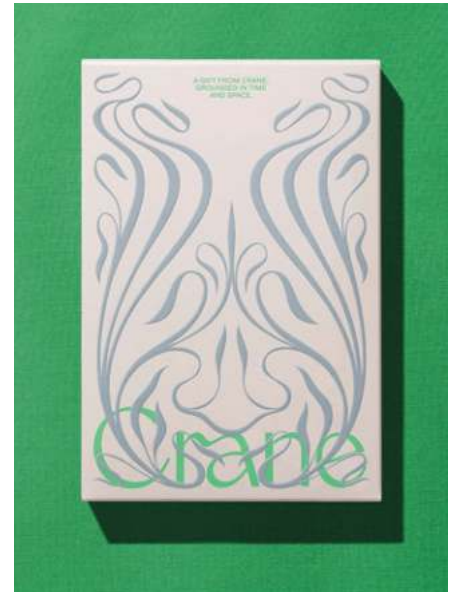
For design director Sanuk Kim, originally from South Korea and now living in Boston, COLLINS “amplifies everyone’s voice so the end product resonates with massive global audiences.” COLLINS was Kim’s first official job. “Every team typically includes a project manager, business director, strategy director, creative director, copywriter, three designers, motion designer,” she explains. “Everyone presents sketches. After we identify the most exciting opportunities, multiple creative directions are edited and brought together for the creative director to present to the client. There’s no sense of competition or ego.”

What if the client isn’t 100-percent sold on the direction, which may be significantly bolder than what they’re used to seeing? Such is the case with COLLINS’s daring removal of the silhouettes from the venerable Girl Scouts of America trefoil symbol. “Our job is to challenge and inspire people,” Maschmeyer says, “to help them evolve.” Later, Collins adds: “We don’t pitch or make presentations. We have conversations.”

Those conversations go way deeper than how a brand looks and feels. They’re about every aspect of how it’s led, managed

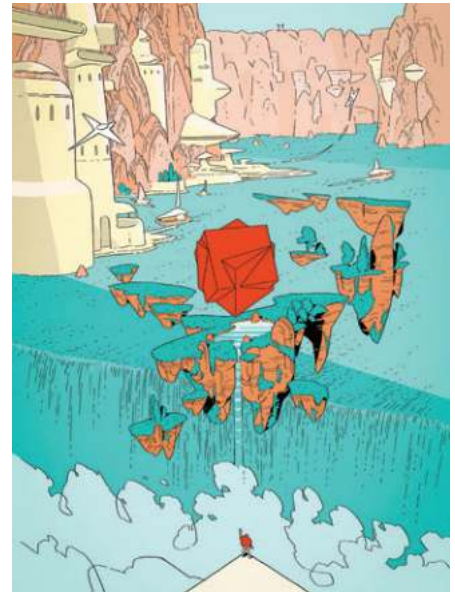
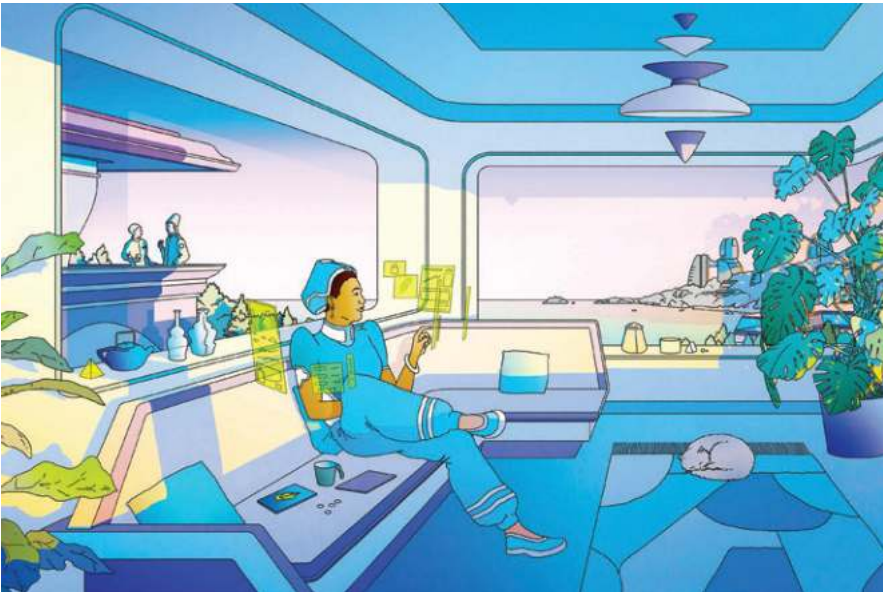
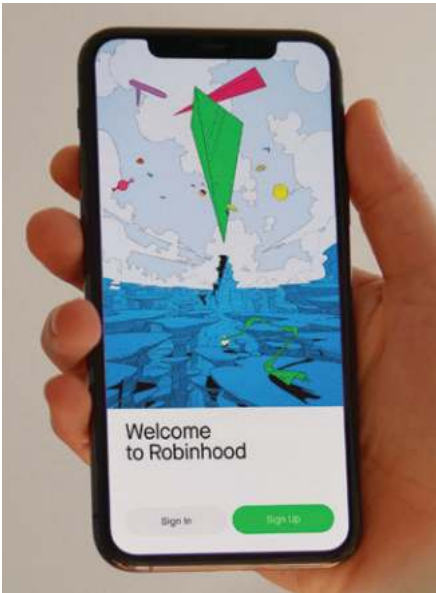
Right: COLLINS team.

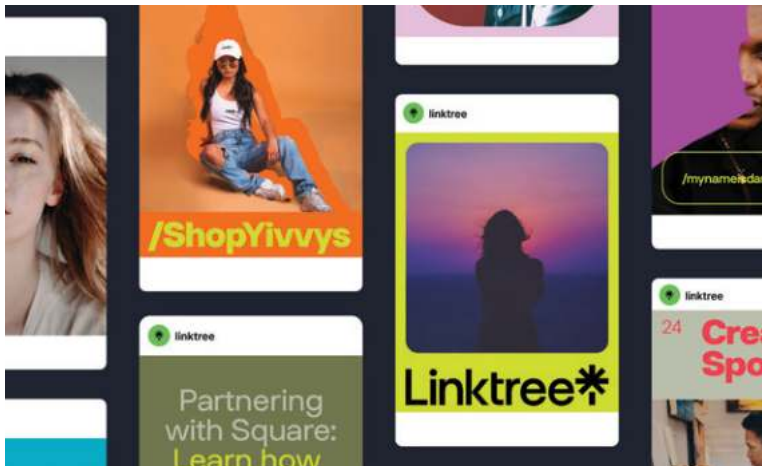
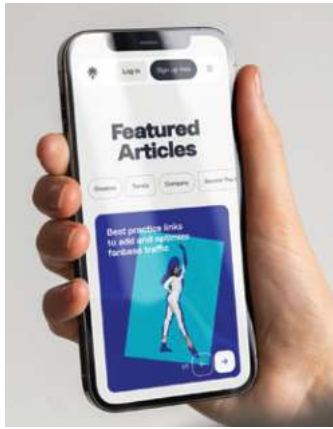
“Paper and stationery company **Crane** has a deep legacy in American history, beginning when it produced paper for the first US colonial currency. We drew from the company’s products during the Art Nouveau movement: when artists, designers and architects pushed back against industrialization. Together, we defined a set of design principles to bring Crane into the future.” Camille Sauv , graphic designer; Paul Jun, writer; Jump Jirakaweekul, design director; Nick Ace/Tom Elia, creative directors; Shazeeda Bhola/Gena Cuba, The Nucleus Group, senior brand strategists; Elizabeth Talerman, The Nucleus Group, chief strategy officer; Jacob Wise, type designer; Tomas Markevicius, motion design director; Alex Wallace, project manager; Ian Aronson, project director; The Nucleus Group, consultant; Jill Armstrong/Dean Daigle/Chris Harrold/Bart Robinson/Laura Seele/Katelyn Stetler/Paul Thorogood, Crane, clients.



© Mari Juliano/Theo Livaudais







COLLINS

and perceived, according to Maschmeyer, redefining it and bringing it into the present and future. Design director Jump Jirakaweekul cited the CNET project: “The design brief was something like, ‘We need to branch out but aren’t exactly sure how.’ We worked with them to move into larger space with a new strategy, a bigger opportunity, the right language and then airbrushed ’80s-style illustrations.” Now, CNET is “your guide to a better future” that can help with all aspects of your life. The CNET logo, which morphed from condensed to extra-bold, moves in a particularly striking way.

The conversations ultimately circle back to Collins and The Alliance for Climate Protection. “The organization needed a simple graphic idea that would cross every boundary and political view,” he says. “I took it from a passage from Gore’s book, *Assault on Reason: Our first expression as a nation—We the People*—made it clear where the ultimate source of authority lay. In the opening phrase of the US Constitution, we found our inspiration: The idea of ‘me’—and personal initiative—lives inside the idea of ‘we.’ We have to work together to solve the climate crisis, and we have to call, loudly, for our political and business

Left: “To invest is to imagine a bright future and, in doing so, take the first step towards it. We helped investment company **Robinhood** bring this truth into the core of its brand. Inspired by *ligne claire*, a luminous visual style from 1950s French sci-fi illustration, Robinhood’s new brand encourages its customers to build better tomorrows.” Yeun Kim/ Mackenzie Pringle, graphic designers; Paul Jun, writer; Erik Berger Vaage, senior designer; Karin Fyhrie, group creative director; L.A. Corral, creative director; Ben Crick, creative direction; Anjelica Triola, strategy director; Taamrat Amaize, chief strategy officer; Matias Basla/Liam Cobb/Jaedoo Lee/Ilya Milstein, illustrators; Michael Di Leo/Victoria Thomas, project directors; Zane Bevan/Baiju Bhatt/Victor Bivol/Daniel Haire/Elaine Lin/Drew Nelson/Robert Thompson, Robinhood, clients.

This page: “We’re all made up of many things, but it’s been impossible to find that one single place on the internet that lets us showcase all of them. Enter **Linktree**, an online tool that lets anyone untangle their webs and become the personal tour guide of their own digital universe. We worked with Linktree to reinvent its brand, transforming it from its ‘link-in-bio’ beginnings to a platform that advances self-expression and propels discovery of the extraordinary things happening beyond the feed.” Yeun Kim, graphic designer; Madeleine Carrucan, writer; Stefano Falconi, senior designer; Frank Lionetti, design director; Ben Crick, creative director; Dashiell Alison, strategy director; Tomas Markevicius, motion design director; Ian Aronson/Arielle Kroloff, project directors; Nick Humphreys/Alex Zaccaria/Anthony Zaccaria, Linktree, clients.

leaders to take the lead. I'd hoped this was both a clever and profound expression of the campaign's ambition. It forces the reader to decipher a word game and, once accomplished, makes the logo more memorable. Fifteen years later, with climate change an everyday conversation, it works better than ever. And it kicked us off in the right direction."

Right now, creative director Joseph Han is wrapping his mind around rebranding the IIT Institute of Design (ID) at the Illinois Institute of Technology, founded in 1936 by László Moholy-Nagy as The New Bauhaus. "We're developing a typographic system for ID," he says, "based on intersecting modules representing UI, UX, architecture, art, design thinking and addressing problems like world hunger."

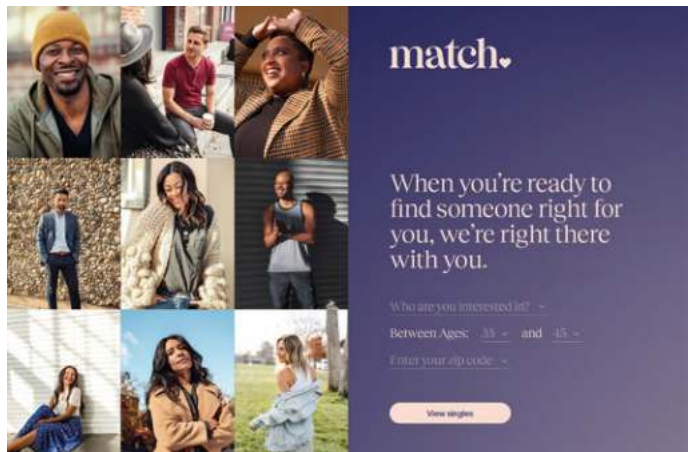
How will COLLINS visualize that? We'll have to wait and see. [ca](#)

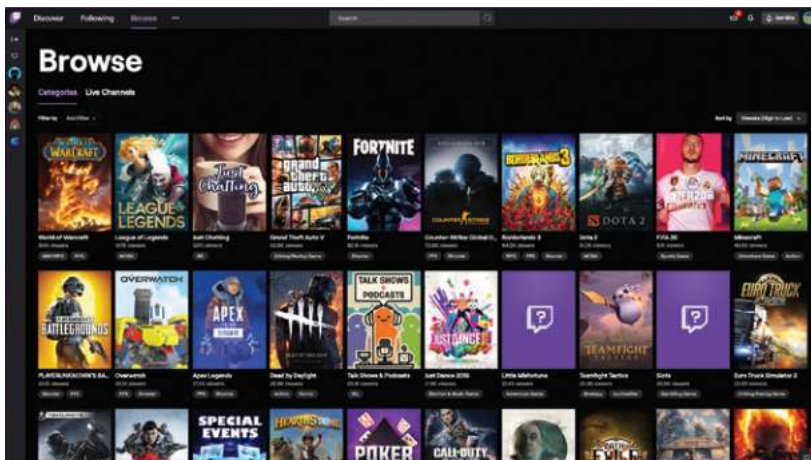
This page: "Online dating service **Match** was in the game for more than 25 years, having pioneered the category far before ruthless swiping became ubiquitous. Working with its executive product, design and marketing teams, we overhauled the brand as a seasoned dating concierge. We carefully updated its logotype, moving the heart symbol from the superscripted, mathematical placement to a position punctuating Match's single promise: sparking romantic conversations." Diego Segura, associate designer; Madeleine Carrucan/Paul Jun, writers; Eric Park, motion graphic designer; Kristine Lim/Zuzanna Rogatty, senior designers; George Lavender, design director; Nick Ace, creative director; Dashiell Alison, strategy director; Ashley Batz/Mari Juliano/Theo Livaudais, photography; Ian Aronson/Arielle Kroloff, project directors; Lauren DeFord/Ayesha Gilarde/Hesam Hosseini/Sean Lester/Brittany Pierson/Ayni Raimondi/Dushyant Saraph/Amarnath Thombre/Katie Wilson, Match, clients.

Right: "When beverage brand **vitaminwater** launched in 1996, its minimal, pharmacy-inspired packaging and cheeky voice made it an instant icon. More than 20 years later, it was up against an onslaught of aggressive, copycat products. vitaminwater asked us to revitalize its global brand with a new strategy and operating system. Building off its iconic label; unapologetic tone of voice; and its delicious, refreshing flavors, we repositioned them as a champion of vibrancy." Camille Sauve, graphic designer; Leo Porto, design director; Ben Crick/Tom Elia, creative directors; Brian Collins, chief creative officer; Catherine Dailey, strategist; Mari Juliano, photography; Ian Aronson/Antonia Lazar, project directors; vitaminwater, client.

"When you become a household name for a growing community, you have two options: add more seats to the table or close the doors.

Twitch—the leading livestream platform for gamers—chose more seats. But to retain your community while recruiting new folks means you need a bigger story: *everybody belongs*. To build a new identity for Twitch's expanding culture of creators, we leaned into a simple belief that the platform embraced: *mess is more*." Pedro Veneziano, graphic designer; Jump Jirakaweekul/Leo Porto, design directors; Thomas Wilder, creative director; Brian Collins, chief creative officer; Dashiell Alison/Topher Burns/Scott Fogel, strategy directors; Tomas Markevicius, motion design director; Emily Morris/Alison Pincus, project directors; Alexis Gallisá/Sam Johnson/Byron Phillipson/Twitch, clients.





CAROL GUZY

BY MICHAEL COYNE

When I video chat with acclaimed photojournalist Carol Guzy at her Arlington, Virginia, home, she's just returned from Ukraine, documenting the front lines of the Russian invasion. The term *front line* is a slight misnomer, as Guzy is not a front-line photographer per se, but there is nowhere in Ukraine right now that isn't a front line.

"It's not a war: a war is between soldiers on a battlefield," she tells me. "This is just indiscriminate, random shelling, killing and hurting so many civilians on so many different levels. To me, it's just terrorism."

With a career that spans four decades, Guzy has documented humanitarian issues as they unfold around the world, from the fall of the Berlin Wall to the Kosovo War to Hurricane Katrina to the ISIS conflicts in the Middle East. Her work radiates empathy for her subjects, and she often forges strong relationships with the people whose stories she captures. "They last after the camera's been put down and the story's done, and that's the greatest honor, I think, to have them still want you in their life as a friend," she says.

It's Guzy's sensitive documentation that makes her photography so ensnaring—and there's accolades to prove that. She has won several awards from the National Press Photographers Association, the Robert Capa Gold Medal Award and The Hillman Prize, among others. She's also one of five people who've received four Pulitzer Prizes and the only photojournalist to do so. "I feel like none of us deserve these awards; we just take the pictures," she humbly admits. "It's all these people that are so courageous; they open their hearts and their lives and let us document them, so [these are really] their awards."

Guzy's compassion comes from her early life experiences. She grew up in Bethlehem, Pennsylvania, "a steel town girl," as she says. "I wanted to be an artist, but I was really poor. My dad died when I was six, and my mom struggled working in sewing factories. So, I realized that starving artist should not be my chosen profession."

Selecting a career that felt more practical and stable, Guzy first attended nursing classes at the Northampton Community College in Bethlehem. However, she discovered her passion for photography after taking a darkroom class and went on to study at the Art Institute of Fort Lauderdale in Florida. "[Photojournalists] are all led down this path with different life experiences. I think it helps with your particular vision," she explains. "In nursing school, you learn how important compassion, empathy and sensitivity are. It's not about you; it's about them. You carry that over into journalism."

While at the Art Institute, Guzy flourished in photojournalism classes. "I just loved telling stories," she explains. "It's being a writer with a camera. They always say journalists are the first draft of history, but we are. You have to actually see it, witness it, be there. Not write a story from another country or a hotel."

Two back-to-back internships at the *Miami Herald* helped Guzy continue her career momentum while in school. At the paper, she'd often work all day on daily assignments, taking whatever was given to her. "It made me realize how important it is," she recalls. "It still means a lot to whom you're photographing. That photo's going to really matter to someone else, maybe even more than you."

After graduating, Guzy spent the next eight years at the *Herald*. In 1988, her husband at the time got a job at *The Washington Post*, and soon she began working there as a staff photographer for the next 30 years. "I [went] kicking and screaming because I didn't want to come back to the cold Northeast," she says. "[But] the *Post* had more resources, so I had a lot of opportunities while there."

Back when Guzy established herself as a formidable photographer, there still weren't many other women photojournalists. "The attitude was not conducive to many opportunities for women," she explains. "Even if you worked on a staff, you got softer assignments. But I was lucky that I had photo editors who believed in me, and from the very beginning, they sent me on stories of famine in Africa and hurricanes."

Right: "Berlin, Germany, 1989. On November 9, **the opening of the Berlin Wall** marked the end of the Cold War. With the fall of the wall came unbridled exultation and the reunification of families and friends long held apart by this hated symbol of repression. East Germans poured into West Berlin, many tasting freedom for the first time in their lives." Michel du Cille/Joel Elbert, photo editors; The Washington Post, client.





© Andrea Pritchard

It helps, she notes, when you win awards. Guzy won her first Pulitzer for Spot News Photography while at the *Miami Herald* and then her second at the *Post* seven years after she began there. “[Awards give] you a little more respect in the newsroom,” she says. “I think it helped

paved the path to realize it doesn’t matter if you’re female or male. If an editor’s smart, they’ll play to your strengths.”

For Guzy, her strength lies in her compassionate approach. When she began at the *Herald*, she worked for the paper’s community section called “Neighbors” in which she focused on the Haitian refugees settling in what would become Little Haiti. “It was just so compelling,” she says. “I started doing a project on that whole community and got completely sucked into the Haitian experience.”

Documenting the nascent Little Haiti inspired Guzy to fund her first trip to Haiti itself, which developed into an enduring relationship with the Haitian people and their country. “Haiti is one of the most brutal places I’ve been,” she says. “But the spirit of the people is so rich and beautiful. There’s an eloquence of soul, this sweetness of spirit that exists that you can’t even imagine. I fell in love with Haitians, and it became a mission to show people what was going on.”

On the island country, Guzy has covered everything from political upheaval and injustice to natural disasters, noting that she recently covered the damage from the 2021 earthquake. Two of her four Pulitzers have been for journalism in Haiti, something that brings more relief than pride. “I’ve always been beating my head against the wall trying to get people to care about Haiti,” she says, “so [the Pulitzers] make people stand up, take notice and say ‘ok. This country matters. These people matter. This story matters. Let’s pay attention again.’”

One bleak truth of being the first draft of history can be watching it fade from the minds of others. Guzy sees this now even with her coverage of the Russian invasion of Ukraine. “People look away,” she says. “They get compassion fatigue.” She mentions a recent *New York Times* op-ed by photographer David Hume Kennerly titled “Photographing Hell” on the subject of content warnings and how they “make sure that no one *has* to look at something they don’t want to,” as Guzy explains. “But his premise—and mine—is that it’s far worse

for everyone living through this. And while we shouldn’t show gore just for gore’s sake, it’s still war, and war is death, and death is ugly. Don’t look away from this. But we can’t give a constant, steady stream of that without balancing it with these gestures of kindness and beauty that remain in these situations.”

She points to her recent work for examples of how she’s accomplished this. “I did a portrait series on ladies that stayed, these charming, delightful, strong, beautiful babushkas,” Guzy says. “I also did a series of still life images, collecting pictures of burned-out buildings because I found it so haunting to see what was left: a kitchen, someone’s living room, just burned to ash. It’s hard to look at dead bodies and constant pictures of rubble and destruction, but this was something that I thought [was] a little different. Maybe more digestible.”

The other uphill battle facing Guzy is the decline of journalism and the subsequent shift from staff photographers to freelancers, which Guzy herself now practices. “Very few people have the resources anymore to do long-form documentary, which I think is a total casualty of journalism dying the way it has,” she explains. “And community journalism, we don’t have that now that all these newspapers have faded into oblivion. Even the big papers don’t commit like they used to, so everyone suffers. Society doesn’t even realize what’s been taken away.”

In 2014, during the shuttering of many a newspaper, Guzy lost her position at the *Post* at what couldn’t have been a worse time. “My mom and sister were both dying of Alzheimer’s, and I was basically their caregiver as they both faded at the same time,” she recalls. She lost the dog she’d adopted after documenting Hurricane Katrina, “who was my soulmate,” she says. “I lost one of my best friends from the *Post* on the evening of my sister’s funeral. My brother-in-law died. My other friends were dying.” She was already experiencing “complicated grief on steroids,” as she describes, “and when the *Post* was sold, I just blindly trusted that I would still have my position as promised, which was then taken. I never wanted to take another picture again in my life.”

Guzy credits ZUMA, the distribution agency she’s with now, for helping her through. “ZUMA came to my rescue when I didn’t believe in myself,” she says, “and I had a great grievance counselor in Bethlehem and friends that didn’t flee [me], and I picked up a camera again. It became a very healing thing when I finally said, ‘I’m going to do stories again,’ [because] it takes you out of your own head.”

Right: “Soldiers and loved ones attend a **funeral in Kharkiv**, Ukraine, for Denys Anatskyi, who died near Chuhuiv during the Russian invasion on June 24, 2022. His wife and daughter, born just in January 2022, are now under occupation in Melitopol.” Mark Avery/Jim Colton/Scott Mc Kiernan/Ruaridh (Rory) Stewart, photo editors; ZUMA Press, agency.

“March 9, 2022. Loved ones say farewell to **Ukrainian soldiers at a train station** in Lviv, Ukraine, as they prepare to head east to the front during the Russian invasion.” Mark Avery/Jim Colton/Scott Mc Kiernan/Ruaridh (Rory) Stewart, photo editors; ZUMA Press, agency.







CAROL GUZY

She went onto photograph *Faces of Mosul*, a project comprising portraits of those during the liberation of Mosul, Iraq, from ISIS forces. “I wanted to put a face on these people because everybody hears about numbers and statistics and [not] all these people [who] are dying and injured,” Guzy explains. The project won her the Capa Gold Medal Award for courage in journalism. “And I feel like I’m the least courageous person,” she says, “but I’ve also realized that it takes emotional courage to be a photojournalist. The fact that we must overcome our own limitations with fears to do these stories—it’s an important clarification of what *courage* means.”

Through her emotional courage and openness with others, Guzy has begun conversations with a new generation of photojournalists about the challenges facing the industry. “I do these presentations, and kids come up literally hugging me, saying, ‘Thank you for giving me permission to feel,’” she says. “A lot of editors—especially back in the day—would say you’re supposed to be objective and strong. [That’s] hurt a lot of photographers because we’re witnesses all the time. If you have a compassionate, sensitive heart, it’s going to make more compelling images to have that kind of empathy, but it’s also going to break a thousand times harder.”



Left: “Twins **Solomiya and Veronica Makaruk**, age four, visit a vehicle graveyard while viewing damages with their parents in the town of Irpin, Ukraine, on May 8, 2022. The family evacuated and returned to Irpin after Ukrainian forces liberated the town from Russians.” Mark Avery/Jim Colton/Scott Mc Kiernan/Ruaridh (Rory) Stewart, photo editors; ZUMA Press, agency.

“May 4, 2022. **Liudmyla Kirichenko**, 75 years old, has lived in a basement bunker at her apartment building since the beginning of the Russian invasion in the heavily shelled Kharkiv, Ukraine, neighborhood of Saltivka. With her neighbor Sasha Zolotov, she has helped rescue animals lost during the war; she especially loves the elegant gray cat with piercing green eyes she calls Meow-Meow.” Mark Avery/Jim Colton/Scott Mc Kiernan/Ruaridh (Rory) Stewart, photo editors; ZUMA Press, agency.

This page: “**A man roams the streets** of earthquake-ravaged Port-au-Prince on January 30, 2010, covered in dirt and dust during the then-latest natural disaster to strike Haiti.” Michel du Cille/Joe Elbert/Luis Rios, photo editors; The Washington Post, client.



“**Chrislome Lorbensky** and his wife Altema Rosenine with their eleven-month-old son Adonia Ande Lorbensky cope with the aftermath of an earthquake and Tropical Storm Grace in Maniche, Haiti, on August 26, 2021. They lost their three-year-old daughter in the quake and cling to their surviving baby with a cast on his broken leg. He was found under the dead body of his uncle on this lot where they strive to now rebuild.” Mark Avery/Jim Colton/Scott Mc Kiernan/Ruaridh (Rory) Stewart, photo editors; ZUMA Press, agency.

“Relatives gather at the home of **Jemelleh Saccoh** to mourn her loss during childbirth in Freetown, Sierra Leone, on September 18, 2008. Sierra Leone has the world’s highest maternal mortality rate; factors including poverty, traditional influences and lack of transport contribute to women arriving at hospitals too late.” Michel du Cille/Joe Elbert/Luis Rios, photo editors; The Washington Post, client.

CAROL GUZY

Piled on top of the physical and emotional toll of the job, predatory contracts that pay very little and take copyrights away from freelance photojournalists now proliferate the business. “[ZUMA] helps me out as much as it can with day rates here and there, but financially, it’s hard,” she says. She notes that while ZUMA sells her work to many publications, the rates are dismally low. “Maybe [the agency] sells [an image] for \$1.50, and my cut is 475,” she explains. “The lack of respect for photojournalism is sad. We all risk our lives and our mental stability doing this job, and while the rewards are not financial in this business, you’ve also got to pay your bills and eat.”

The world of journalism has changed, trying to compete with the deluge of new content audiences consume from social media. Guzy mentions that photojournalists comprise a more diverse and globally positioned group than ever before, but the industry preys on their desires while their audiences become desensitized to their subjects. These photographers risk their bodies, minds and hearts to tell the stories of those of us in need. Please don’t look away. [ca](#)



This page: “Mourners weep during a village wake and funeral for **Marie Herese Atineus**, who died while sleeping when part of her home collapsed, as residents cope with the aftermath of a massive earthquake in Maniche, Haiti, on August 20, 2021.” Mark Avery/Jim Colton/Scott Mc Kiernan/Ruaridh (Rory) Stewart, photo editors; ZUMA Press, agency.

Right: “**Agim Shala**, two years old, is passed through a barbed wire fence into the hands of grandparents at a refugee camp run by the United Arab Emirates in Kukes, Albania, on May 3, 1999. The members of the Shala family reunited after fleeing a Serb campaign of ethnic cleansing in Kosovo.” Michel du Cille/Joe Elbert/Luis Rios, photo editors; The Washington Post, client.

“**A man and a woman hold hands** in the courtyard of their psychiatric hospital in Stimlje, Kosovo, on June 29, 1999. The patients were abandoned during the ethnic cleansing conflict in Kosovo, leaving only five nurses and themselves to care for each other.” Michel du Cille/Joe Elbert/Luis Rios, photo editors; The Washington Post, client.





1

FRESH GRACE RIVERA



While Brooklyn-based photographer Grace Rivera had always known that she had wanted to photograph—and her studies at the Rhode Island School of Design cemented that—her career began when she took an image research and production coordinator role at Wieden+Kennedy (w+k); her supervisors discovered her proficiency in photography and began to encourage her to shoot work. “Toward the end of my time there, w+k brought me on set to shoot the official stills for a Procter & Gamble campaign [that] ran in the *New York Times*,” Rivera says. “w+k gave me a safety net so I could develop as a commercial photographer.” Now, she shoots work with the intent to convey a natural sense of joy through color and composition, as well as an authentic representation of the female experience. “I’d like to make an impact in terms of representation and the female space,” she says. “I want people to know I’m not shooting them because they fit this or that label but because they’re [beautiful and deserve] to be represented.”

grace-rivera.com



1. "Actress Rachel Zegler for *Allure* magazine." Cassie Basford/Kathryne Hall/Natalie Kirsheh, art directors; Rachel Zegler, model; Allure, client. 2. "For Nike's Galentine's Day collection." Liz Khan, Conscious Minds Studios, art director; Nike, client. 3. "For apparel brand Girlfriend Collective." Sarah Hudson/Diana Kim, art directors; Girlfriend Collective, client. 4. "Actress and model AnnaSophia Robb for *The Knockturnal* magazine." OJ Williams, art director; AnnaSophia Robb, model; The Knockturnal, client. 5. "For shoe brand Hush Puppies." Andrea Vaughn/Laura Zuzelski, art directors; Hush Puppies, client.



1

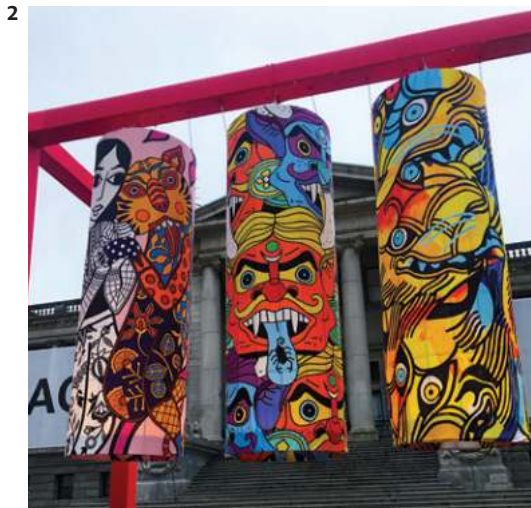
FRESH PAIGE BOWMAN



© Nico Nyffeler

Traditional media will always have a place in Vancouver-based illustrator Paige Bowman's heart: their practice begins and mostly ends with physical materials, using digital sparingly for editing or for projects that require it. "I am hopelessly in love with the tactile feeling of painting on paper and making consequential marks without an undo button," Bowman says. "I lean heavily into spontaneity, accidents and directional changes in my process, and I don't spend a lot of time planning." Through this method, they produce scintillating work that vibrates with textural and emotional intensity while exploring cryptic themes such as folklore, Tarot, mythological depictions of animals and the occult. What's important to Bowman is to never compromise their integrity, so they prefer to work with clients that actively contribute to their local communities. "I only want to be doing work that feels authentic to myself and fun to make in the process," they remark. "I try not to place too many expectations on the future that lock me in to set paths because my interests change too frequently. I move where the wind takes me!"

birdfingers.net



1. Personal work. "Defend. Watercolor and gouache on cold-press paper, 2021." 2. "Watercolor and gouache illustration turned into a ten-foot lantern and displayed in Vancouver's Art Gallery Square for Lunar New Year, 2022." Shirley Zhao, art buyer; The Lantern City, client. 3. "Label design for a limited edition beer can release, 2022." Taka Sudo, curator; Cris Ohama, HYPHA Brewing, client. 4. Personal work. "Sludge. Digital, 2018." 5. "Private mural commission for a 40-foot shipping container in Nelson, British Columbia, 2020." 6. "Cover illustration for the spring 2022 issue of *SAD Mag*." Syd Danger, art director; *SAD Mag*, client. 7. "A fifteen-foot, digitally designed and hand-painted wood sculpture publicly displayed as part of Vancouver Pride 2020." Willow & Stump Co., design firm; Vancouver Pride Society, client.



ده العمير قصير
والبخيت مصري
واللي يفكر في
همومه كثير
يعيقت حياتاه
وعمره حزين

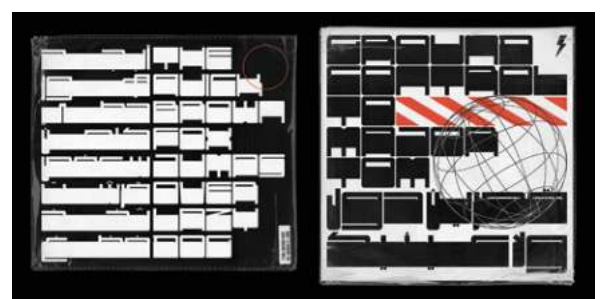
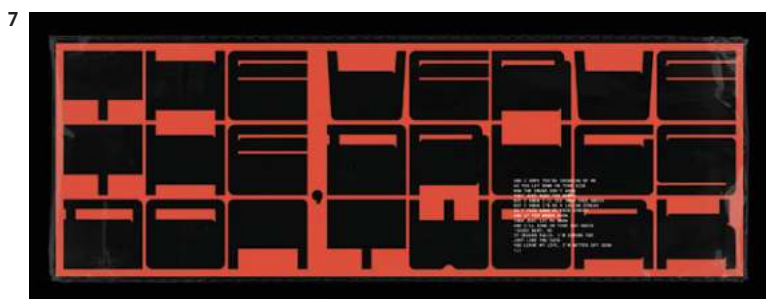
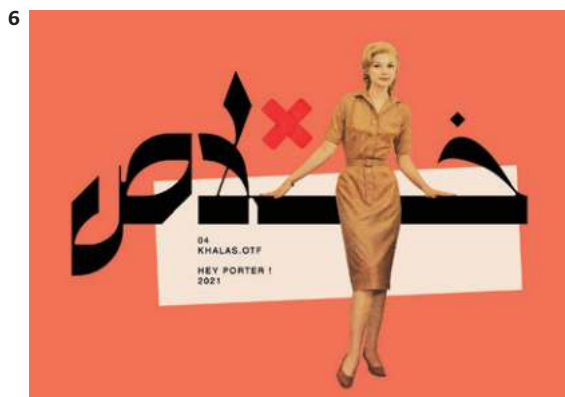
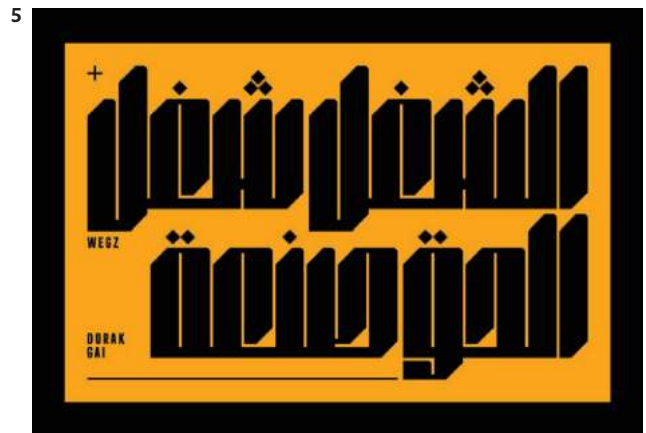
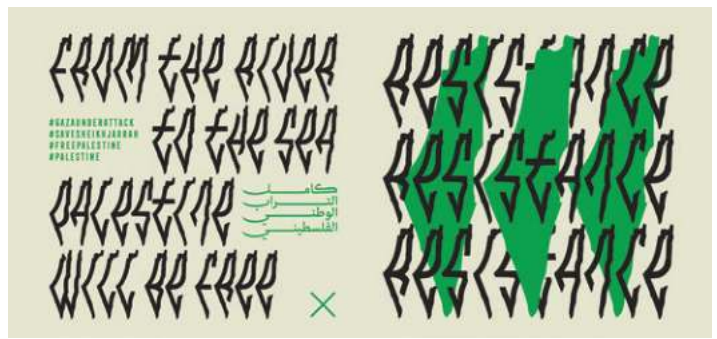
1

FRESH HEY PORTER

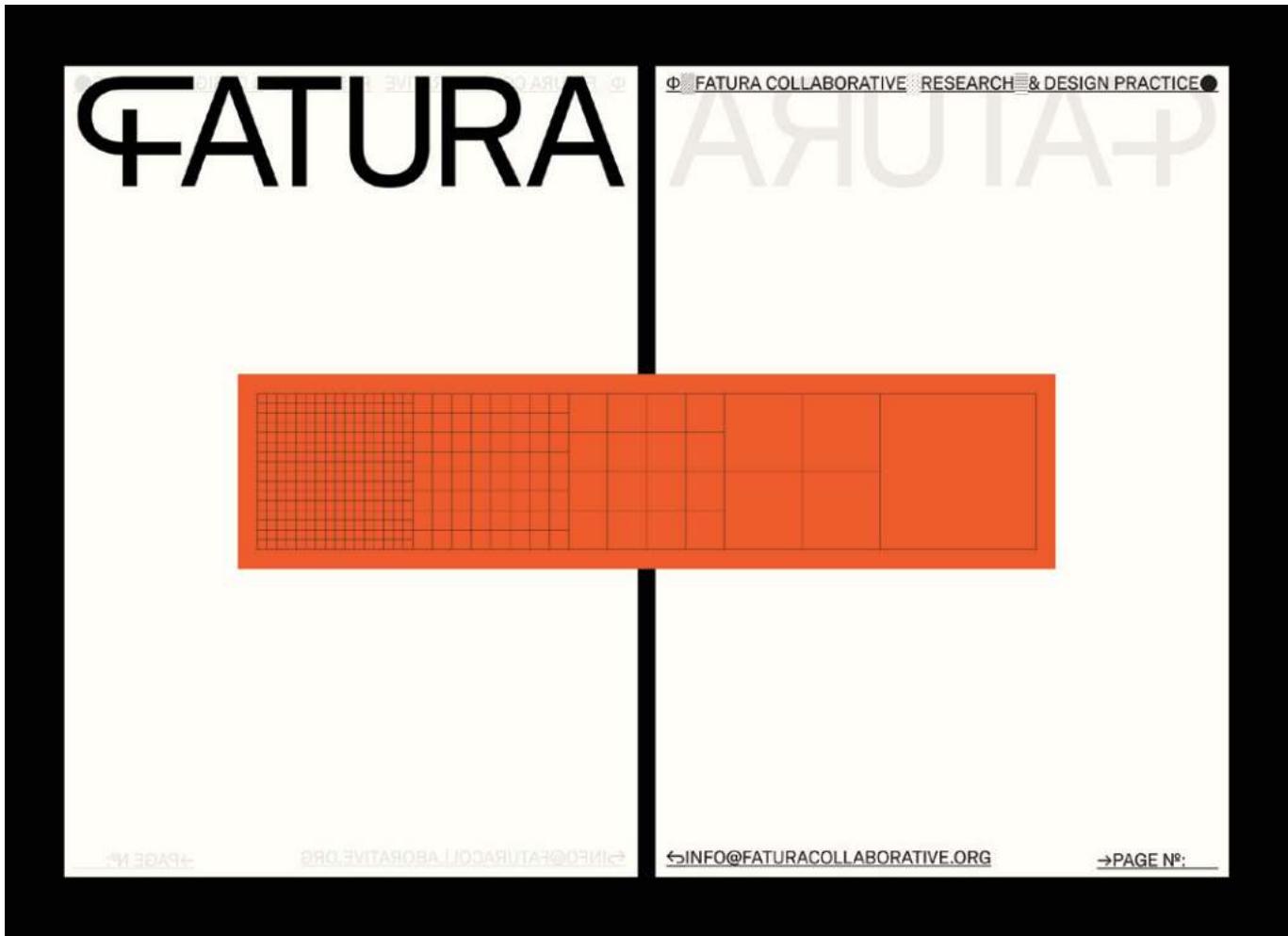


The brainchild of Amman, Jordan-based designer Tawfiq Dawi, design firm and type foundry Hey Porter began in 2017 as a daily poster project. “I challenged myself to commit to 1,000 days with 1,000 projects, going to bed at 5 a.m. for around three years until I completed every one,” he says. “By the night I created No. 095/1000 [the 95th poster in the series], I had fallen in love with making experimental letters and wordmarks. After that, making fonts and typefaces came naturally to me.” Dawi cultivates a familiarity with the avant-garde, describing his typefaces as “big, fat, totally experimental and out of context.” When Dawi works, he doesn’t believe he’s making “functional or ‘successful’ typefaces,” as he says. “I love the contemporary treatment of typography with total artistic freedom that breaks the classic calligraphic rules.” Among his influences, Dawi counts Arabic calligraphy and Islamic geometric patterns alongside anime, comics, music, magazines, pop culture and vintage film posters, an eclectic list of media that motivates him to explore different visual realms. “I believe in experimenting, and I hope I don’t stick in [one] typographic comfort zone for long—or any other zones,” he says. “I want to be more and to learn more.”

heyporterposter.com



1. "Lehaza is a classic Arabic Naskh display font featuring deep ink traps and swashed alternates." 2. "Palestine is a free, open-source font and a protest for the freedom of Palestine." 3. Personal work. No. 568/1000. "From a series of 1,000 posters created daily for 1,000 days." 4. Personal work. No. 926/1000. 5. "Talama is a modern, structured black condensed Arabic font inspired by the square Kufic script and influenced by *Grand Theft Auto*." 6. "Khalas is a high-contrast, contemporary Arabic display font, perfect for logos, branding projects, headlines and posters." 7. "Thallaja is a monospaced, bilingual display font that permeates the spirit of modernism and retrofuturism."



1

FRESH POST SPECTACULAR



Sharing a desire to explore design at all levels, designers Elli Christaki, Evelina Garantzioti and Stergios Galikas established Post-Spectacular Office, a firm based in Thessaloniki, Greece, to work on everything from art direction to exhibition design to object design to architecture “under the frame of narrativity, multitude, nowness and scholastic oddity,” as the trio explains. Now with a team of seven, Post-Spectacular Office develops idiosyncratic visual languages for each of its projects, revealing glimpses into its thoughtful research. “Some of [our] defining characteristics while developing ideas are research, methodology and open experimentation with mediums, structures, materials, and ideological and narrative systems,” Christaki, Garantzioti and Galikas say. “We try to keep our field [of influences] very wide, knowing that inspiration comes from many unexpected places.” This playful attitude to Post-Spectacular Office’s practice also explains its desire never to take design too seriously. “We construct microphilosophies continually considering our processes, work ethic and how we communicate our work, reflecting on the importance and the triviality of what we do,” they say. “We always say we want to be sincere.”

p-so.gr



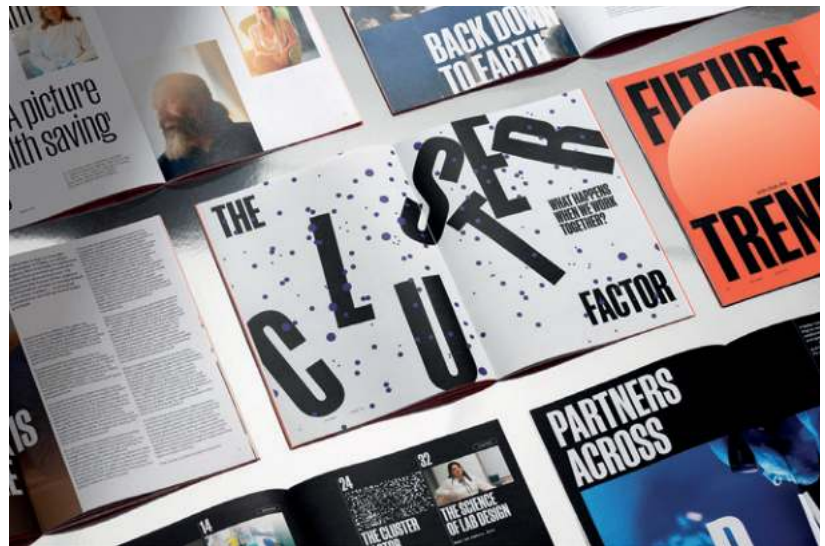
© Spyros Hound Photography



© Dimitris Parthimos



1. "Identity for architectural design practice Fatura Collaborative." Fatura Collaborative, client. 2. "Archisearch tpe (the Paper Edition) is the print version of online architecture and design platform archisearch.gr." Vassilios Bartzokas, curator; Design Ambassador, client. 3. "Promotional poster for Anahata Yoga Studio's rebrand." Anahata Yoga Studio, client. 4. "For Meraviglia Slow Living, a hotel in the Epirus region of Greece." Meraviglia Slow Living, client. 5. "Identity for Megaron - The Athens Concert Hall's 2020-21 season." Megaron - The Athens Concert Hall, client. 6. "Environmental graphics and merchandise for Megaron - The Athens Concert Hall's shop and café." Megaron - The Athens Concert Hall, client.



EXHIBIT

2



1 Advanced Research Clusters identity

To avoid creating another drive-in, drive-out business park, London-based design firm **DNCO** helped Advanced Research Clusters—a UK-based network of science and innovation clusters—develop a memorable identity system using plus codes, a geo-code system based on latitude and longitude. “[We] found a way of turning these signatures into unique patterns using binary, [which we] used to create visual addresses that worked as identities for each cluster,” says Sam Jones, design director at **DNCO**. “The identity reflects the cluster ecosystem’s power, where businesses gain strength from each other.”

George Cudby/Hannah Gibley/Sam Jay, designers; Sam Jones, design director; Jessica Furseth/Elli Stuhler, writers; Patrick Eley, creative director; Tom van de Velde, technology director; Alex Fenton/Simon Yewdall, strategy; **DNCO** (London, United Kingdom), design firm; Advanced Research Clusters, client.

2 Wieden+Kennedy film

“The Myth” 1:55

A self-initiated pro-bono film by ad agency Wieden+Kennedy, “The Myth” examines the consequences of the “model minority” stereotype on the Asian American community and how it sows division among people of color in the US and hinders the country’s progress toward equity. “This film is an effort to end the ongoing violence against [all marginalized] communities,” says Titania Tran, creative at Wieden+Kennedy. “We recognized that we do play a role, both as Asian Americans and as people in advertising, a [medium] that has perpetuated the [‘model minority’ image].”

Dan Koo, art director; Dan Koo, Wieden+Kennedy/Isaiah Seret, Biscuit Filmworks/Titania Tran, Wieden+Kennedy, creative directors; Hui Chen Ou Yang, designer; Jackie Bao, director of photography/director; Stefan Smith, Flame artist/visual effects supervisor; Frazer Goodbody/Saskia Thomson, retouchers; Ling Chua, assistant editor; JB Jacobs, editor; **JOINT**, editorial company/sound design/visual effects company; Titania Tran, voice talent; Wilson Trouve, music composer; Score a Score/Walker, music companies; Candace Mortier, sound engineer; Louise Woodward, sound production; Natalie Huizenga, audio mixer; Kevin Alfoldy, visual effects artist; Zai Outlaw, visual effects assistant; Kevin Breheny, Telecine and visual effects director; Tom Poole, Telecine colorist; Hanrui Wang, production designer; Alicia Kuna, Wieden+Kennedy/Han Yan, Biscuit Filmworks, production supervisors; Mauricio Granado, Wieden+Kennedy/Quentin Lee/Stanley Yung, Biscuit Filmworks, producers; Danielle Soury, Walker, music producer; Sara Matarazzo, Walker/Jordan Passman, Score a Score/Stephanie Pigott, Walker, executive integrated music producers; Jordana Freyberg, Biscuit Filmworks/Hayley Goggin/Mimi Munoz, Wieden+Kennedy/Kathleen Russell/Nirad “Bugs” Russell, **JOINT**, executive producers; Jenny Greenfield, post-production producer; Catherine Liu, **JOINT**/Sean Moody, Biscuit Filmworks/Orlee Tatarka, Wieden+Kennedy, heads of production; Biscuit Filmworks, production company; Co3, post-production company; Wieden+Kennedy (Portland, OR), ad agency/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.

3 Sindicato Nacional dos Auditores Fiscais do Trabalho video

“#NoForcedLabor” :60

When you think of forced labor, you might think of the horrors of historical slavery, but enslaved people still make many of our everyday goods. By Belo Horizonte, Brazil-based ad agency Popcorn Comunicação, this film raises awareness of forced labor while calling on viewers to act. “The poetry and forcefulness of the [copy] already support the campaign, but the art direction, treatment, animation and lettering of the images added a lot,” says Popcorn Comunicação. “In addition, for the Portuguese version of the film, we invited the great Brazilian actress Dira Paes to narrate. Her interpretation and the texture of her voice were fundamental in guaranteeing the message’s strength.”

Daniel de Jesus, art director/motion graphic designer; Leo Seveybricker, writer; Sérgio Carvalho, photographer; Yasmin Moreira/Henrique Oliveira, art buyers; Afrânio Magalhães/Robinson Matos, editors; Dira Paes, voice talent; Afrânio Magalhães/Pedro Magalhães/Robinson Matos, directors/post-production producers; Criatura Estúdio, production company; Yep, post-production company; Popcorn Comunicação (Belo Horizonte, Brazil), ad agency; Sindicato Nacional dos Auditores Fiscais do Trabalho, client.

2 92NY identity

The 92nd Street Y in New York City has contributed to the city’s creativity, culture and wellness for almost 150 years, but the Y in its name still confused those who might expect the center to focus solely on health. Led by design firm Pentagram, the center’s rebranding as 92NY encompasses its full program for a now-global audience. “Adding a single letter creates 92NY, a new shorthand name that shifts the identity away from the world of [youth organizations] and recommits the institution to the energy of New York,” says Michael Bierut, design director at Pentagram. “We drew the new abbreviation in a proprietary typeface [to be] used across 92NY’s offerings.”

Talia Cotton, lead designer; Michael Bierut, design director; Jeremy Mickel, mckl, typographer; Pentagram (New York, NY), design firm; 92NY, client.

3 *The Staircase* opening titles

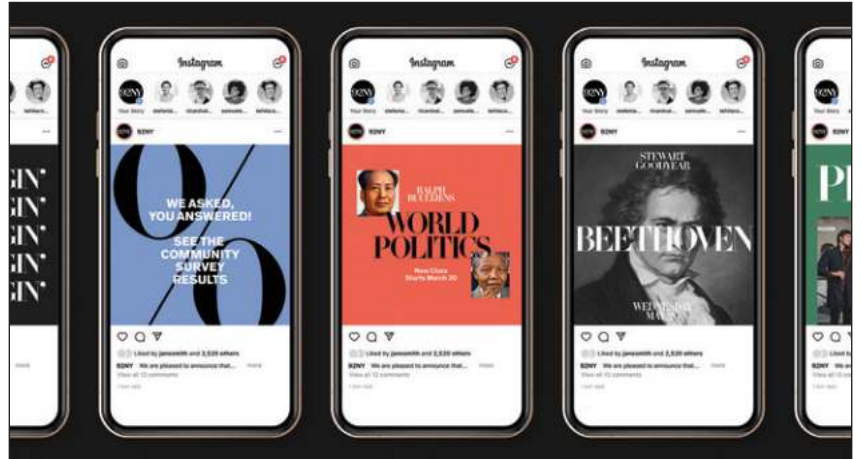
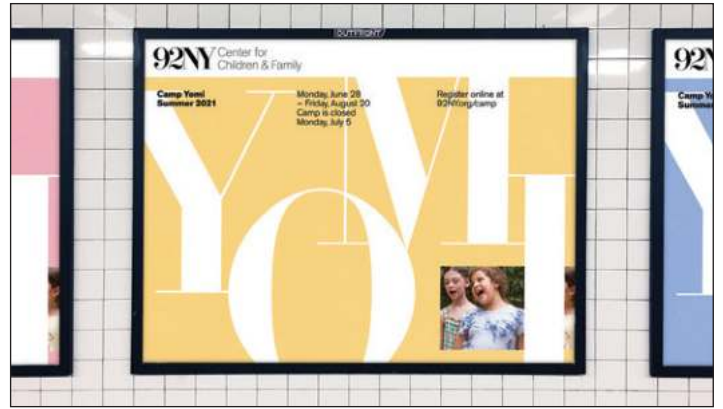
For HBO’s miniseries *The Staircase*, which follows the true crime story of convicted murderer Michael Peterson, Chicago-based production company Sarofsky created an opening title sequence that provides a voyeuristic yet obscured look into a glass model of the Petersons’ house as viewers try to piece together the truth. “Both the [glass] and the [house] take on multiple identities and meanings throughout the sequence, sometimes behaving as the viewer would expect and other times subverting those expectations by shifting perspectives and transforming the space,” says Stefan Draht, creative director at Sarofsky. “All this builds that sense of uncertainty and the underlying feeling that this is part of something larger and stranger.”

Nik Braatz/Andrea Braga/Oskar Fülöp/Dean Ripper/Jake Thomas/Tanner Wickware, animators; Stefan Draht, creative director; Erin Sarofsky, executive creative director; Cat McCarthy, typographer; Tricia Kleinot, storyboard artist; Tom Pastorelle, editor; Dylan Ptak, producer; Steven Anderson, executive producer; Cory Davis, post-production producer; Sarofsky (Chicago, IL), production company/design firm; Antonio Campos/Maggie Cohn/Christina M. Fitzgerald, HBO Max, clients.

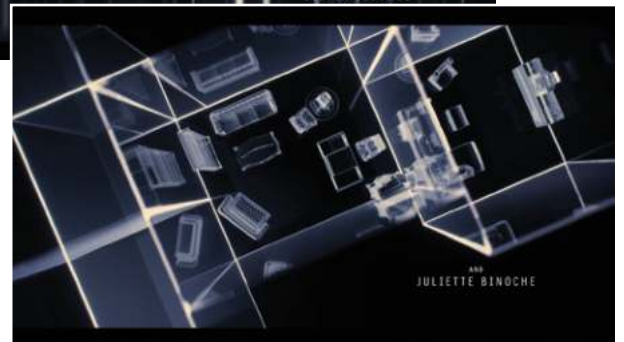
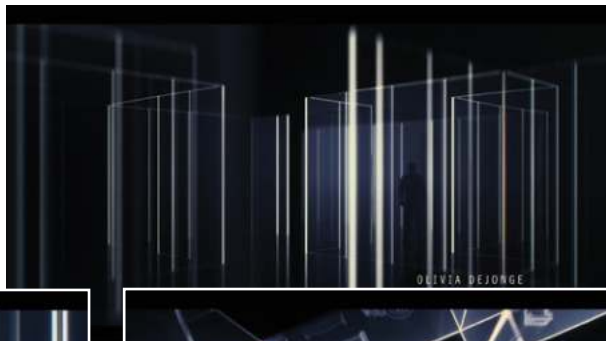
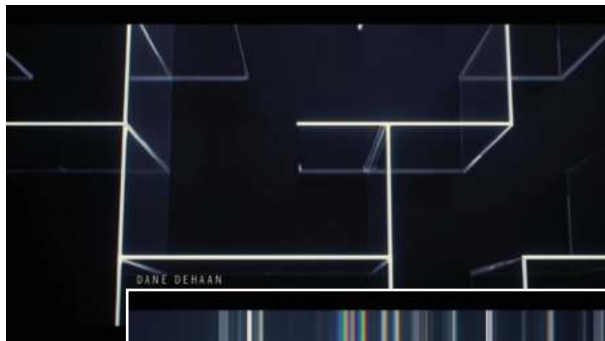
1



2



3



1

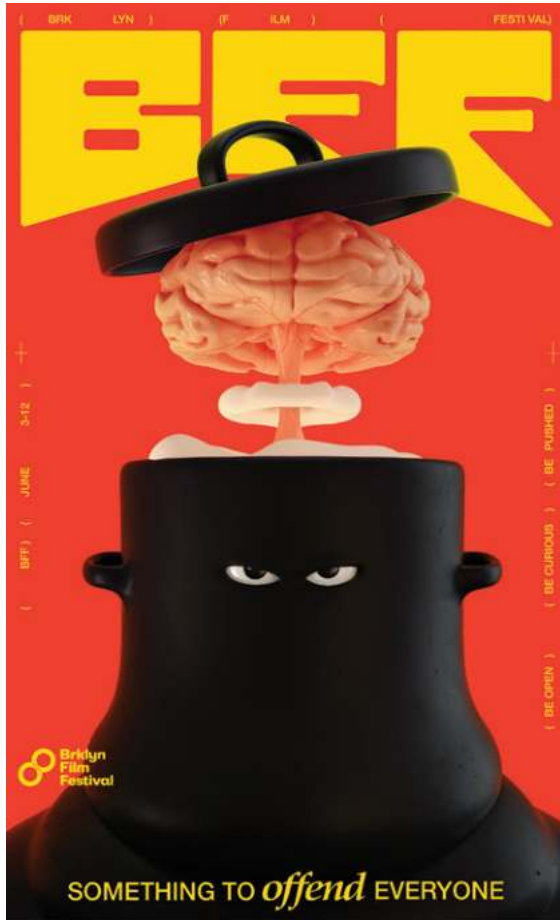


2

Calibrated
Underexposed
Histogram
Photosensitive
F-number
Overexposed
Apertures

Flexibility
Shadow
Electronic
Control
Adjusting

*I prefer to think
of my craft
from an artistic
point of view,
**like a sculptor
who gives form
to language.***



EXHIBIT

1 Seybert's Billiard Supply print ad

With this ad campaign for Seybert's Billiard Supply, a Coldwater, Michigan-based business with a large e-commerce presence, Boston-based ad agency MMB chose to feature actual pool players—since they are a niche clientele. “[The billiards industry] is littered with models posing for photos that don’t look real to people on the inside, so we wanted to create assets that used authentic talent in a location where real pool sharks live,” says David Register, executive creative director at MMB. “Wrangling real people in a location being used by real players was tricky, to say the least. But oddly, once we showed them the images we were capturing, people were more than willing to be in our ads.” The entire campaign comprises two videos and a library of photographs shot on location at Seybert's brick-and-mortar store. “I’m most proud of the client’s visceral reaction to the work,” Register says. “I think we truly exceeded their expectations.”

Brian Ratner, art director; Jeff Marois, writer/associate creative director; David Register, executive creative director/photographer; Julie Powell, producer; MMB (Boston, MA), ad agency; Seybert's Billiards Supply, client.

2 Exposure typeface

Variable typography opens the type designer to explore how various axes can create mutable typefaces. In Bogotá-based type designer Federico Parra Barrios's variable font Exposure, begun during a research project at the Atelier Nationale de Recherche Typographique in Nancy, France, Parra Barrios compares the photographic effect of exposure to variable typography; the font runs from underexposed (Exposure[-100]) to overexposed (Exposure[100]), expanding and contracting the letterforms' outlines as it moves along the axis. “When making photocopies for my research, I realized the effects of the photographic machine on the shape of letters,” says Parra Barrios. “At that point, I saw the potential to create an ‘exposure’ axis, taking advantage of the possibilities offered by variable fonts while questioning conventional variations such as weight, width and slant.” At Exposure[0], Parra Barrios designed every thick and thin line precisely so that the letterforms would remain legible and visually engaging at each point on the exposure axis.

Federico Parra Barrios (Bogotá, Colombia), typeface designer; 205TF, foundry.

3 Brooklyn Film Festival campaign

The Brooklyn Film Festival celebrates filmmakers who share their points of view—even at the risk of provoking their audiences. Inspired by the film festival's ethos of promoting boundary-pushing art, ad agency MullenLowe New York created a campaign featuring some angry audience members that represent how festivalgoers may feel. “We wanted to bring [that] concept to life in a way that was purely visual, embracing the power of the medium and its simplicity,” says João Paz, MullenLowe New York's lead designer on the campaign. The ad agency partnered with Trier, Germany-based animation studio FOREAL to create a nonanthropomorphic but deeply human set of characters to feature. “We love how the campaign captures a complex concept in a very simple way,” says Ricard Valero, executive creative director at MullenLowe New York. “We needed it to feel odd and somehow difficult to watch, but we also wanted it to be absolutely beautiful.”

João Paz, lead designer; Marcio Doti, design director; Ayanna Wallace, art director; Alice Burton/Christinna Oree, writers; Alice Burton, associate creative director; Zack Menna/Rich Singer, group creative directors; Ricard Valero, executive creative director; FOREAL, illustration; Olivia Scala, project manager; Jonny Gadd/Hunter Kelly, strategy; Jacob Vogt, senior producer; MullenLowe (New York, NY), ad agency; Alessandra Cronin/Susan Mackell/Marco Ursino, Brooklyn Film Festival, clients.

1

1 Jeep poster

Honoring the loyalty of the Jeep community, Dubai-based ad agency Publicis Groupe Middle East created this campaign that speaks to Jeep drivers' love of adventure. To do so, it uncovered a suitably adventurous language hidden in its grille: dots and dashes. "Morse code is used to communicate where only a Jeep can take you. And as a concept, we imagined a campaign where every single element—copy, dot, dash, art, imagery, product, details or logo—all shared one singular purpose: to ignite discovery," says Tuki Ghiassi, the agency's executive creative director.

Randy Balbon/Ehab Salman, art directors; Paulo Ottaviani, senior art director; Erick Monero/Diego Wortmann, associate creative directors; Mohamed Bareche/Anton Marais, creative directors; Tuki Ghiassi, executive creative director; Rafael Augusto, chief creative officer; Ray Samman, interaction director; Publicis Groupe Middle East (Dubai, United Arab Emirates), ad agency; Lyda Camargo/Cristina Guida La Licata/Melhem Najm, Stellantis, clients.



2 Shrubblly packaging

Seeking to elevate his sparkling drink brand Shrubblly above its category competitors, founder Matt Sayre asked New York-based design firm rook/NYC to help Shrubblly stand out on shelves. "The black can is an extremely bold statement for the current functional beverage space, but we found a way to make the entire design look appetizing, inviting and distinguished," says Mark Christou, founder and creative partner at rook/NYC. "The intensity of the black paired with bright, bold, tasty colors helped set a path the brand can own."

Mark Christou, designer/chief creative officer; Lexi Bottern, project manager; rook (New York, NY), design firm; Matt Sayre, Shrubblly, client.





“ There was a lot of great thinking this year. It was great to see that craft is still important.” —Tynesha Williams

ADVERTISING ANNUAL 2022

“ A lot of entries this year seemed to have the stance that ‘purpose’ is enough to pass for an idea. The best, as always, understood ‘purpose’ as a starting point and built from there.” —Marty Senn



Jimmy Dean “The Egg Hijack” digital campaign

“The [emergent] technology made [the Egg Hijack] feel almost like a game. We all know everyone tested it against things that weren’t eggs—and, of course, strange eggs—to see if it would work. This is when advertising works best: bringing consumers into the story and letting them participate.” —Tynesha Williams

The Egg Hijack campaign for sausage brand Jimmy Dean turned every egg in existence—edible or not—into a coupon. Ogilvy trained an AI on how to recognize an egg, and people could scan any egg with their phone for a Jimmy Dean coupon.

Comments by Isaac Pagán:

How long have you been working at Ogilvy Chicago, and how long has the agency been working with Jimmy Dean? I’ve been at Ogilvy for six years over the course of two stints. Jimmy Dean has been our client for about seven years. Throughout that time, we’ve codeveloped a consistent, distinctive presence in the market for the brand. With a strong foundation in place, our clients often come to us with strategic ambitions to keep Jimmy Dean top of mind and make it immediately relevant in consumer’s lives.

Where did the idea to turn eggs into coupons for Jimmy Dean come from? Working with our media partners at Mindshare, we landed on the notion of partnering Jimmy Dean with another widely beloved breakfast icon: eggs. From there, the idea materialized quickly through one of our creative teams: we would turn every egg in existence into a coupon for our product. In doing so, we’d effectively hijack the most ubiquitous breakfast product in America to our own advantage.

How did you create the AI-generated image recognition that would reward egg buyers with Jimmy Dean coupons, and what technology did you use to put this capability on smartphones? The real challenge came in execution, as technology had not yet caught up with our creative ambitions on this campaign. So, we had to literally invent a new piece of programming to accomplish our goal. With our production partners at The Mill, we not only taught AI to differentiate eggs from everything else but to also reliably identify a wide variety of eggs.

Once the tech was in place, it was built into a Snapchat lens and into the Amazon platform as well. These platforms gave the lens visibility and scale, ensuring it was seen and used widely. It also enabled us to use our technology to both tell and pay off a unique brand story: eggs are better with Jimmy Dean sausage.



Giovanni Muratori, associate creative director
Olen Amelia/Michael Franklin/Chris Rose/Pat Seidel, creative directors
Isaac Pagán, executive creative director
Joe Sciarrotta, chief creative officer
Gabe Usadel, design director
Lucas Zarebinski, Lucas Zarebinski Photography, photographer
Kaare Wesnaes, technology director
Christopher Mines, editor
Justin Moreno, senior producer
Preeti Shah, digital producer
Mike Diedrich, executive agency producer
The Mill, production company
Optimus, post-production company
Mindshare, media agency
Ogilvy (Chicago, IL), ad agency
Jimmy Dean, client

EGGS ARE BETTER *with*



“Outwardly, [the Egg Hijack is] a lightweight, intuitive digital filter (no app download required), so the end user remains blissfully unaware of how much AI heavy lifting is under the hood. At its core, it’s a classic insight executed (eggsecuted?) to perfection.” —Morgan Tierney

What was the response to this campaign like?

The campaign saw more than 43,000 eggs scanned and more than 270,000 shares within the platforms. And it beat all of Snapchat’s benchmarks for lens playtime and share rate at the time the campaign ran.

Did you learn anything new during this project? It was an intimidating experiment in consumer behavior, as we did not know if people would actually adopt it. At the same time, it was a challenging and rewarding production experience. Not knowing if something would be possible, then finding the right partners and creative solutions to make it real was extremely rewarding as a process for the agencies, our production partner, the platforms and the brand.

Razom “Feel What We Feel” integrated campaign



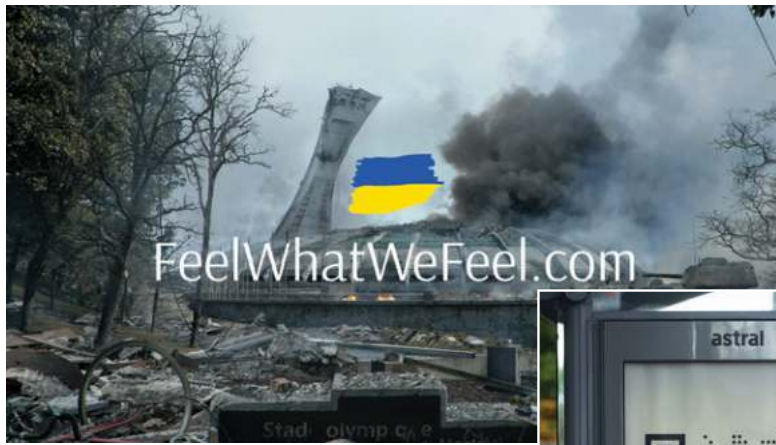
Alexandre Desjardins, TANK Worldwide/Mark Mason, Grey Canada/Camilo Monzón Navas, TANK Worldwide, senior art directors
Benoît Losier, TANK Worldwide/Krista Raspor/Craig Redmond, Grey Canada, senior writers
Mark Mason, Grey Canada, executive creative director
Marty Martinez, TANK Worldwide, chief creative officer
Eve Trudel-Lévesque, TANK Worldwide, designer
Gabriel Corbel/Guillaume Tomasi, Kffein, interactive designers
Caroline Brien/Sarah Haddab/Nicolas Laprise Pellicelli/Frederic St-Arnaud, Rodeo FX, visual effects artists
Deak Ferrand/Erik Gagnon, Rodeo FX, visual effects supervisors
Biko Franklin, Grey Canada, editor
Patty Groff, Grey Canada, production designer
Stephanie Granowicz, TANK Worldwide, strategist
Jean-Philippe Georges, TANK Worldwide, technology strategist
Deena Archibald, Grey Canada, producer
Carolie Legault-Lanouette, Grey Canada, visual effects producer
David Guillemain, Kffein/Marc Lanouette, Grey Group/Nicole Lupke, Grey Canada/Jill Mastroianni, TANK Worldwide, principals
Valentin Arvis, Kffein, project manager
Neal Owusu, Grey Canada, head of production
Rodeo FX, visual effects company
Kffein, digital agency
Grey Canada (Toronto, Canada)/TANK Worldwide (Montréal, Canada/Toronto, Canada), ad agencies
Kamila Orlova, Razom, client

To raise humanitarian relief for Ukraine, this campaign by Grey Canada and TANK Worldwide gives people a glimpse into what Ukrainians are experiencing during the Russian invasion through visualizations of Canadian and US cities as war-torn ruins.

Comments by Mark Mason and Marty Martinez:

How long have Grey Canada and TANK Worldwide been working with the Ukrainian-American rights organization Razom? We engaged with Razom in early April 2022, soon after the war began. The Feel What We Feel campaign was a collaboration between Grey Canada and TANK Worldwide, sister agencies under the Grey Group umbrella. Together, we believe that as an industry, we have a voice and a public platform—and therefore, an obligation to craft powerfully effective messages for good that can directly impact human lives. In this case, we knew we could help the people of Ukraine.

Tell us about the background behind the Feel What We Feel campaign. Where did the inspiration to create visuals of a war-torn Montréal, New York and Toronto come from? The inspiration for the Razom campaign came from one man: President Volodymyr Zelenskyy. His televised speech to the Canadian Parliament was one of the first public addresses to the world after the Russian



“Feel What We Feel is a timely idea that reinforces how advertising can play a larger role in world affairs and raise awareness for important issues.”

—Ali Shabaz

invasion. And our nation hung on his every word, especially those few, unforgettably powerful words that struck us to the very core: “Feel this: what we feel every day.” At that very moment, the creative team envisioned exactly what Zelenskyy entreated and began planning how to transform the most famous landmarks of Montréal, New York and Toronto in order to make people feel what Ukrainians were suffering through every day.



What technology did you use to bring the visuals to life through QR code scanners and AR? The growing adoption of QR code technology that happened throughout the pandemic helped make the campaign seamless and incredibly user-friendly. Anchored by Zelenskyy’s provocative call to action, users simply took a photo of the code. This transported them to the site. We deliberately chose to use a slider mechanism for the site’s UX to make the experience interactive, which forced the user to transform the familiar into the horribly unforgettable with a swipe of their finger. It was at that very moment when the emotional impact took hold that we compelled people to donate to Razom’s fundraising cause.



How many different media did the campaign comprise? The omnichannel media campaign transcended traditional TV broadcast, out-of-home and every possible digital channel. It was then quickly adopted by social media mavens across the world, sharing the experience organically and spreading the plea for humanitarian aid for the people of Ukraine.



What was the response to Feel What We Feel like?

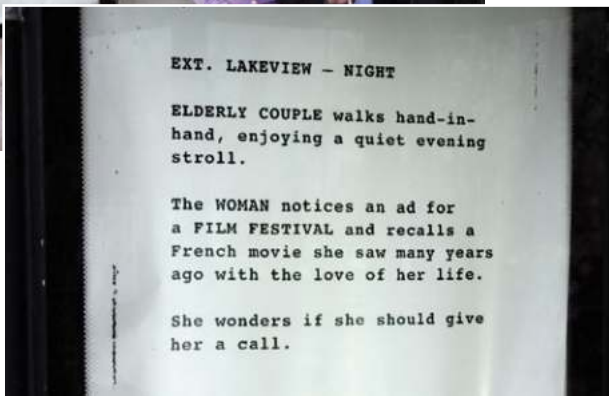
At the time of the *Communication Arts* submission, the campaign had garnered more than 231 million impressions worldwide and raised more than \$10 million since it launched, directly helping more than 200,000 Ukrainians in need. Because the campaign was launched here in Canada and included New York as one of the executions, the greatest impact and support came from North America—but it was quickly embraced globally.

Were there any specific project demands that made the campaign easier or harder?

The greatest challenge facing the Razom campaign was time. With each passing day, the war intensified, the civilian casualties mounted and the desperate need for humanitarian aid grew exponentially. But we partnered with the Oscar-winning production company Rodeo FX to create the incredibly intricate assets and launch the campaign in less than six weeks after it was first conceived. This 24/7 endeavor is a source of pride almost as great as the positive good the campaign has brought to the independent country of Ukraine and its courageous citizens.

Chicago International Film Festival poster campaign

“A campaign that can make our brand or client happy is good enough, but a campaign that is relatable to our target audience and can put a smile on their faces deserves a standing applause.” —Albert Chan



Inviting people from all walks of life to the Chicago International Film Festival, Ogilvy created a contextual oOH campaign that used short screenplays to narrate the everyday happenings of the city, turning ordinary people into stars.

Comments by Summers Ford, Hannah Lacava, Dave Lowe, Hital Pandya and Gabe Usadel:

How long has Ogilvy been working with the Chicago International Film Festival? This is the third campaign in three years we've created for the festival, a wonderful client with the best films in the world.

Where did the idea to create screenplay posters come from, and how did the client react to your solution? Every film starts with a screenplay: a non-descript, black-and-white document packed with action, emotion, visual spectacle and subtext. We thought it would be a fun twist to use this staple of the film industry to narrate everyday life in the city. The stars of these scripts? Ordinary people.

The client loved the Life, Scripted campaign immediately. The festival prides itself on being the most inclusive,

Summers Ford, art director
Hannah Lacava, writer
Duarte Elvas, Sarofsky/Connor Fleming/Kyle Obriot, Ogilvy, creative directors
Hital Pandya, group creative director
Dave Loew/Luis Gabriel Ramírez Arias, Ogilvy/Erin Sarofsky, Sarofsky, executive creative directors
Joe Sciarrotta, chief creative officer
Lucia Vaughan/Sho Watanabe, designers
Gabe Usadel, design director
Andrei D. Popa, animation
Christopher Mines, editor
Mary Munez, Ogilvy/Andrea Raby, production managers
Cory Davis/Jamie Gray Jaeger/Andrew Rosenstein/Mackenzi Schumann, Sarofsky, producers
Ami Walters, print producer
Steven Anderson, Sarofsky, executive producer
Gayle McCormick, executive agency producer
Sarofsky, post-production company
Ogilvy (Chicago, IL), ad agency
Chicago International Film Festival, client





“Everything about this piece worked. It gave the general (non-ad creative) public a peek behind the curtain of the creative process: words on paper. The [mundaneness] of screenplays broke away from everything else in the ooh space and most likely made fans of the campaign want to read them all.”

—Sherman Winfield



welcoming film festival in the world, so using screenplays that brought a heightened sense of drama and fun to everyday life just felt right.

How many posters were created for the Life, Scripted campaign? Where were they displayed? We produced around 100 posters—including wild postings, bus shelters, live activation and socials. (But like the movies, a lot of our screenplays never made it to production.) We were inspired by specific neighborhoods and locations and the idea that every one of us has a story to tell. We asked ourselves questions like: “What do people think of when they wait for the bus? How would a cinephile feel about the lighting in a check-cashing store?” We tried to appeal to a wide range of people, drawing “characters” from all walks of life and giving our audience the most important role in the festival.

My favorite part of the campaign is the interactive poster at the festival itself that generates screenplays in real time depending on who’s watching. How did you accomplish this? We had three cameras on the crowd—one built into the digital poster—that the writing team used for inspiration, plus “spotters” who fed us details about interesting audience members. Meanwhile, a technician monitored the connection between the writers’ laptops and the digital poster. The technician took our freshly written screenplays and dropped them directly onto the live outdoor screen, with the type designed in classic script format. Writing in real time about people just around the corner was very meta and intense but so fun.

What was the response to Life, Scripted like? Our client told us a film distribution executive said it was the best film festival campaign they’d ever seen. The campaign generated lots of talk among festival attendees, with some festivalgoers even writing their own scripts and posting them on social. In total, around 1.3 million people saw the campaign.

Were there any specific project demands that made the campaign easier or harder? The budget was small, but fortunately, the idea didn’t require a lot of money. To make the campaign hyper-contextual, we scouted ooh and wild posting locations looking for interesting reference points or businesses nearby. Then, we wrote specific executions for the locations, imagining who’d be passing by and writing (very) short films about them, sometimes digging deep into the corners of their lives. Whether someone was a cinephile or casual movie fan, we wanted to anticipate their thoughts the very moment they saw one of our posters.



Smucker's Milk-Bone "Chewpons" campaign



Angelo Roldan, art director/designer
Aisling Penco, writer
Kohl Forsberg, Leo Burnett Toronto/Brendan Quinn, Vapor Music/Man Wai Wong,
Leo Burnett Toronto, creative directors
Lisa Greenberg/Steve Persico, chief creative officers
Saty Namvar/Pratha Samyrajah, SATY + PRATHA, photographers
Dan Purdy, animator
Brock Cruess, The Vanity, colorist
Jason Grebski, editor
Vapor Music, music company
Levi Considine, Vapor Music, sound designer
Julian Rudd, Vapor Music, sound engineer
Chad Burton, stylist
Tom Degez, project manager
Tahir Ahmad, chief strategy officer
Tania Gaudio/Nicole Labbe, producers
Erin Scott, Vapor Music, music producer
The Vanity, post-production company
Leo Burnett Toronto (Toronto, Canada), ad agency
Smucker Foods of Canada Corp., client

Leo Burnett Toronto turned the things dogs like to chew into coupons for Milk-Bone dog treats. To get one, dog owners sent pictures of their chewed-up stuff to Milk-Bone's social media accounts, and the ad agency responded with customized "Chewpons" for treats.

Comments by Kohl Forsberg, Krzysztof Iwanicki, Aisling Penco and Angelo Roldan:

How long have you been working at Leo Burnett Toronto, and how long has the agency been working with Smucker's? Forsberg has been working at Leo Burnett for three years, Iwanicki for 1.5 years, Penco for 3.5 years and Roldan for 3.5 years. Smucker's has been working with Leo for ten years.



“Simplicity and cleverness are the two best words to describe this idea. A nice example of how to turn a fact [to which] everybody that has dogs can relate into an engaging promotional idea where all [campaign elements] are perfectly connected.” —Alvar Suñol

“Coupon assignments are the lowest of the low in our business. Mention the need to create a coupon ad, and the creatives will flee. I’ve been showing this campaign around because it is tangible proof that you can take the most ‘nothing’ assignment and turn it into a jewel.” —Sandy Greenberg



Where did the idea to create the Chewpons campaign come from, and how did the client react to your solution? “We were very inspired by all the new pet parents over the pandemic,” say Forsberg, Penco and Roldan. “That new dog-settling period and puppy-teething time meant a lot of destruction in households—and we’ve all experienced the pain of losing something important because of our furry BFFs firsthand. We wanted to do something to help these dog lovers out, so why not ease the pain and trade their useless, chewed-up stuff for something they can use?”

“Our clients loved the idea of getting more people to try Milk-Bone treats,” the trio continues. “Milk-Bone is Canada’s number-one dog treat, but it’s also an older brand. Reaching people in a fun digital space was something more unexpected for the Smucker’s team.”

In what newspapers did the campaign run? Are there any interesting constraints that creating ads for newspapers tends to put on the creative? “We ran the campaign through *Toronto*

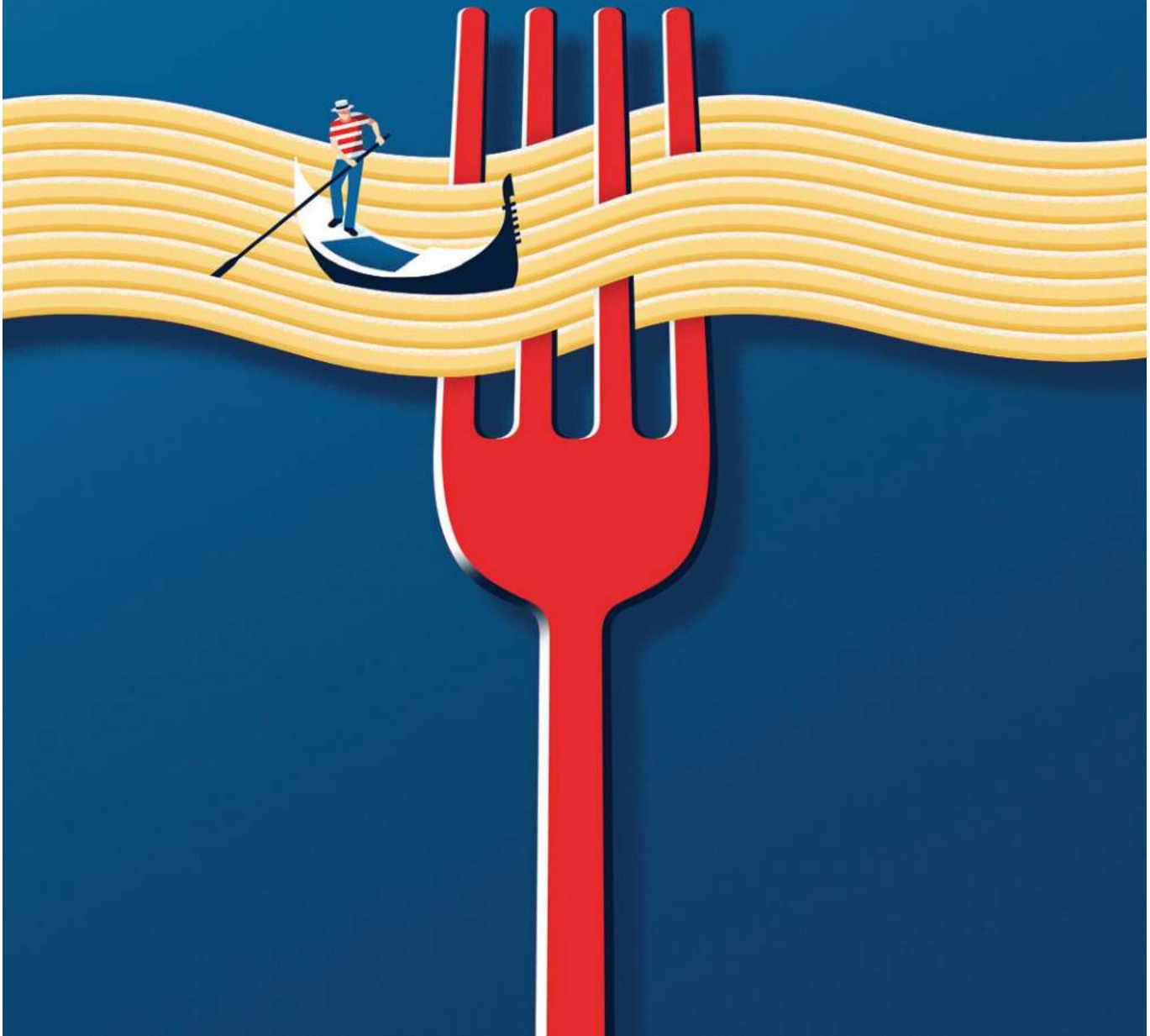
Star’s newspaper network, reaching people across the Greater Toronto Area,” say Penco and Roldan. “From there, dog lovers were asked to submit their chewed-up items through our social accounts. Like all static media, one of the primary constraints of newspaper is being able to convey your story in a simple, memorable way. In this case, we wanted to make sure that people could relate with the objects that were chewed and empathize with the experience of finding these chewed-up items in their household.”

How many different media did the whole Chewpons campaign comprise? “We targeted dog parents through newspaper print, social posts and online video,” explains Iwanicki.

What was the response to this campaign like? “We created Milk-Bone’s most talked-about social campaign ever,” Iwanicki says. “Milk-Bone Canada’s Facebook page had a 7,600-percent increase in reach and 215-percent increase in Facebook visits—plus, an 800-percent increase in Instagram followers.”



INTENSELY ITALIAN





INTENSELY ITALIAN



INTENSELY ITALIAN



INTENSELY ITALIAN



PRINT ADS

- 1 (series)
Debbie Button, Bray Leino, art director
Nicola Roberts, Bray Leino, creative director
Joey Guidone (Ivrea, Italy), illustrator
Bray Leino, ad agency
Barilla, client



Honda loves a challenge. It was September 2021, and Alex Palou was behind the wheel of a Honda Indy car. Fans screamed in the streets of Long Beach. The ocean breeze did little **to** curb the heat of competition. Palou, a racing prodigy who started karting at age 5, now had the HI21R Indy-V-6 engine under his command. A 2.2-liter, twin-turbocharged beast of a machine, capable of reaching immense speeds. Both the driver and the engineers were about to **accomplish** something extraordinary—all because they dared to pursue a challenge.

Palou's dream started in his native Barcelona. While walking to school as a child, he grew mesmerized by **the** sights and sounds of a local go-kart track. He longed to pursue racing, even though his family had no background or connections in the sport. His obsession became a personal challenge. Could he not only rise in the karting ranks, but eventually compete on the global stage? The question seemed **impossible**, but asking it was the **first** step toward Palou's NTT INDYCAR Series* championship title.



The Honda engineers who built the HI21R V-6 engine faced a challenging task as well. The Indy-car engine weighs approximately 250 pounds, no heavier than the one **you** find in the Honda Civic Type R. Yet, the Honda engineers **have** designed their Indy-car engine to rev to 12,000 rpm, compared to 7,000 rpm for the Type R. Per INDYCAR rules, they had **to** optimize the vehicle for E85 racing fuel. The high octane level of this fuel allows for advanced ignition timing and a higher compression ratio, providing a boost in horsepower.

That's how Palou found himself competing in the Acura Grand Prix of Long Beach in 2021, hitting intense speeds with his Honda V-6. After 85 laps, he and his team let out cheers. At 24, Palou had won the 2021 NTT INDYCAR Series: "Do you like donuts?" he asked his strategist before spinning into one. "These are original glazed, boys! We are champions!" Palou's childhood **dream** may have seemed impossible, but he pushed himself to achieve it anyway. And on that morning in Long Beach, he knew he'd done **it**.

REMEMBER THE
INDIGENOUS VILLAGE THAT ONCE STOOD WHERE THE

ALAMO

now stands.



T-shirts, coffee mugs and Hollywood Westerns have ensured that no one will ever forget the Alamo. But there is a far older and lesser-known story behind the famous landmark of our country's most famous fort.

It concerns the Spaniards and their bustling village that housed the Tejanos. Here, on the very site of modern American San Antonio, the Tejanos established a town, eventually on the border with Texas going back more than 1,000 years.

But that long history all came to an end on the last 16th century with the arrival of the first missionaries to have traversed on Texas soil. The Spanish soldiers, the Tejanos, like every other indigenous culture across North America and Southwest Texas, were eventually rounded up by Catholic missionaries and forced to not only convert, but also relinquish their very identities. From today's state departments below their native roots with names like Venegas, Mendez and Garcia.

And of course, the vast influx of immigrants. It's a long, long story of Mexican American struggle at Palo Alto College, just 7 miles from here. "We have to realize that most Mexicans took over their native lands. It was native land before it was Spain, before it was Mexico, before it was the U.S."

Today, the village of Tejanos lives in spirit. But more than 400 years of its descendants will tell their story to our neighbors, comparing their struggles

San Antonio Express-News

if you think

MARS

IS TOUGH

try colonizing a small town in Texas.



Mars is harsh and angry planet. No water. No food. No shortage of dust storms. And more than 200 million miles and over six months away from us. It's not a planet that offers a very warm welcome. And neither is the village of Bon China, where The Mars is attempting to build a gateway to the stars in hopes of sending up a human outpost on our red neighbor in the night sky.

It's a recent arrival of the movement of Bon China has been intense in colonizing a new home on Mars. They quote the clear narrow lanes. In an interview, they are saying the same quest. It's not on the western tip of Texas is not for sale. But that certainly hasn't stopped SpaceX from trying.

Rossario Workman, a Bon China resident since 2001, is neither impressed nor intimidated. At the moment, "They're in the boat after in every other. We've been going through it for a long time and we've got to live here. You don't want to see some of the waste you'll like to see — they're still neighbors, whether you like it or not."

There's an obvious tension here, as there always has been in this corner of the world. The potential for the greater good is side with a deep-seated Texas belief in personal freedom. It's not that first time we've reported it. And it won't be the last. Because colonizing every little planet within the larger picture, that's what we do every day. As we have done this.

How are you doing? How are you doing? AS TOLD FROM THE PRACTICE.

San Antonio Express-News

on one side of the street it's

2021.

ON THE OTHER IT'S

1991.



San Antonio Express-News

"FORGET NACHOS."

CAN MARIJUANA STIMULATE AN APPETITE FOR criminal justice reform?



San Antonio Express-News

"GIVE US

YOUR TIRED, YOUR POOR, YOUR HUDDLED MASSES.

The military needs recruits.



San Antonio Express-News



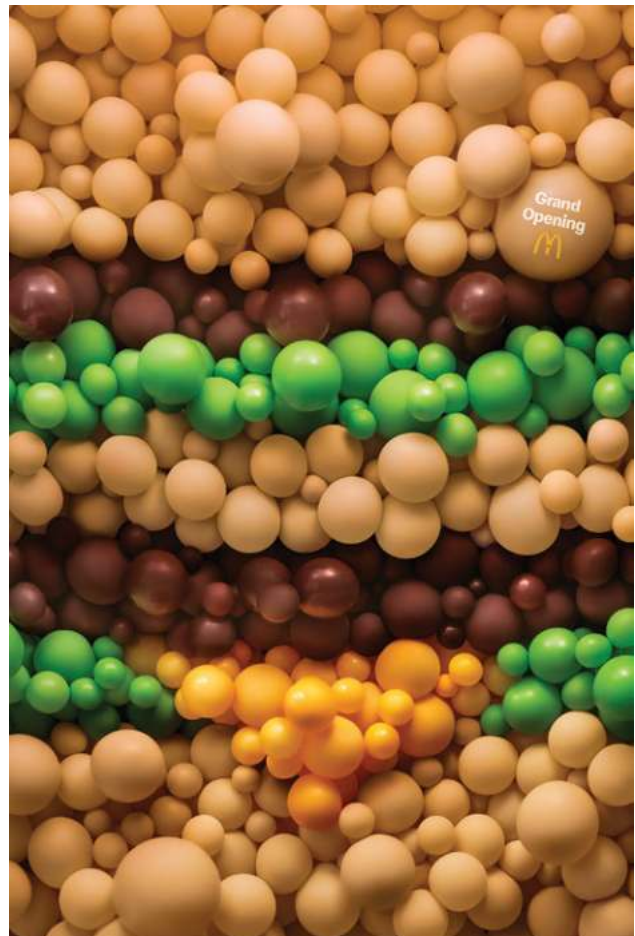
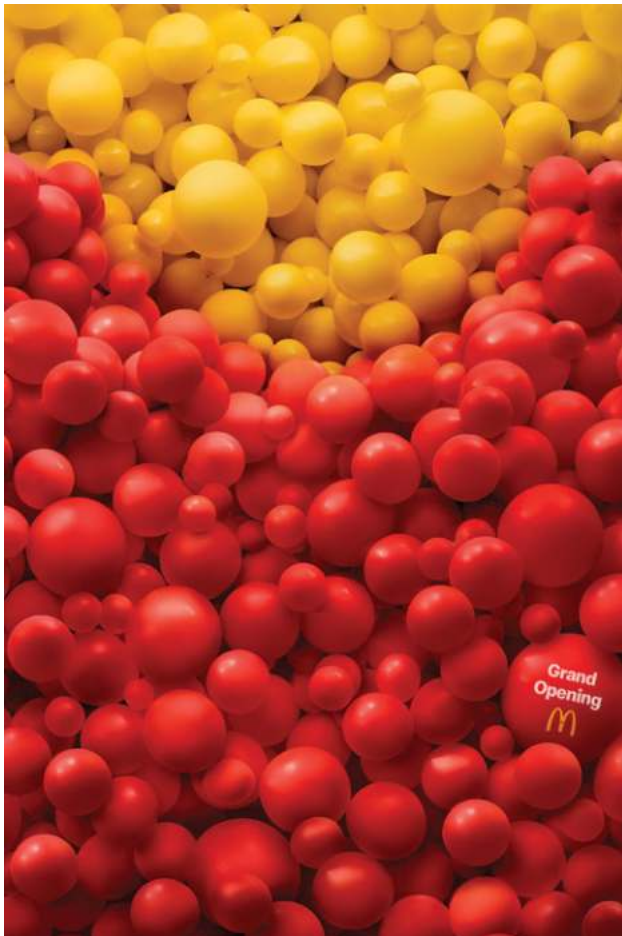
PRINT ADS

1 (series)

Kymerli Fraser/Caroline Jinks, art directors
 Ryan Ebner/Juan Garza/Zach Watkins, writers
 Marcus Brown/Zach Watkins, creative directors
 Rob Baird, chief creative officer
 Nate James/Marissa Servantez, designers
 Mary Corbin Burlingame, project director
 Jasmine Clark, strategist
 Seth Gaffney, chief strategy officer
 Marcus Davis/Tamara Stoddard, print producers
 Krystle Loyland, chief executive officer
 Preacher (Austin, TX), ad agency
 San Antonio Express News, client

2 (series)

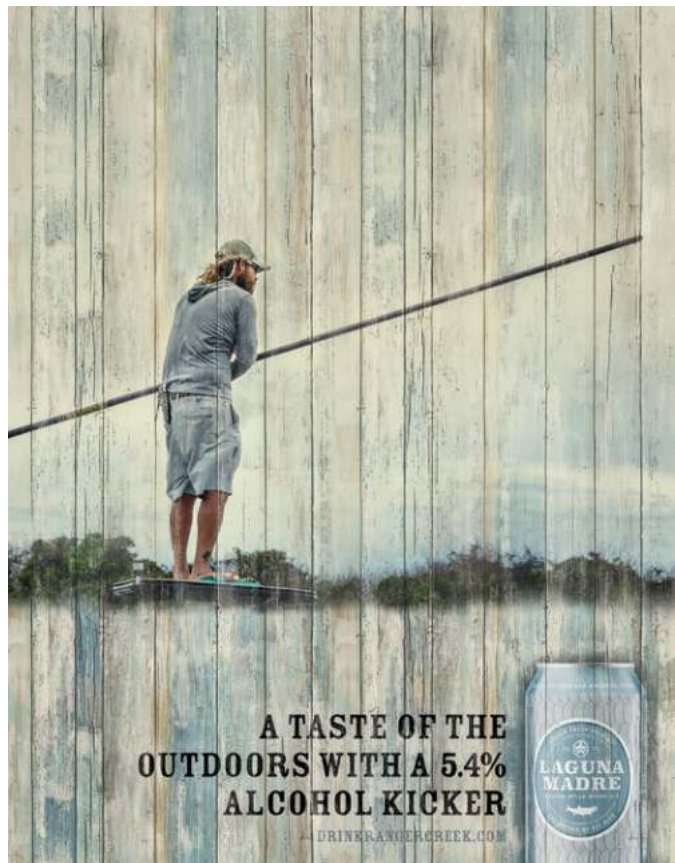
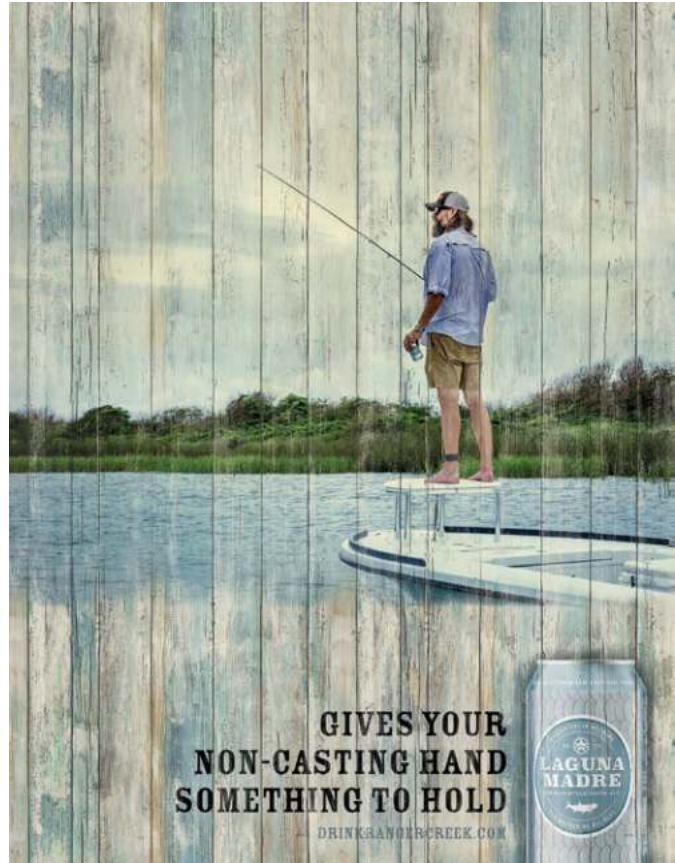
Fabrice Bouty/Alex Jutras, art directors
 François-Julien Rainville, writer
 Alex Gadoua/Barbara Jacques, creative directors
 Anne-Claude Chénier/Louis-Philippe Tremblay, executive creative directors
 Peter Ignazi, chief creative officer
 Mathieu Lévesque, photographer
 Jonathan Kemp, editor
 Cossette (Montréal, Canada), ad agency
 McDonald's Canada, client

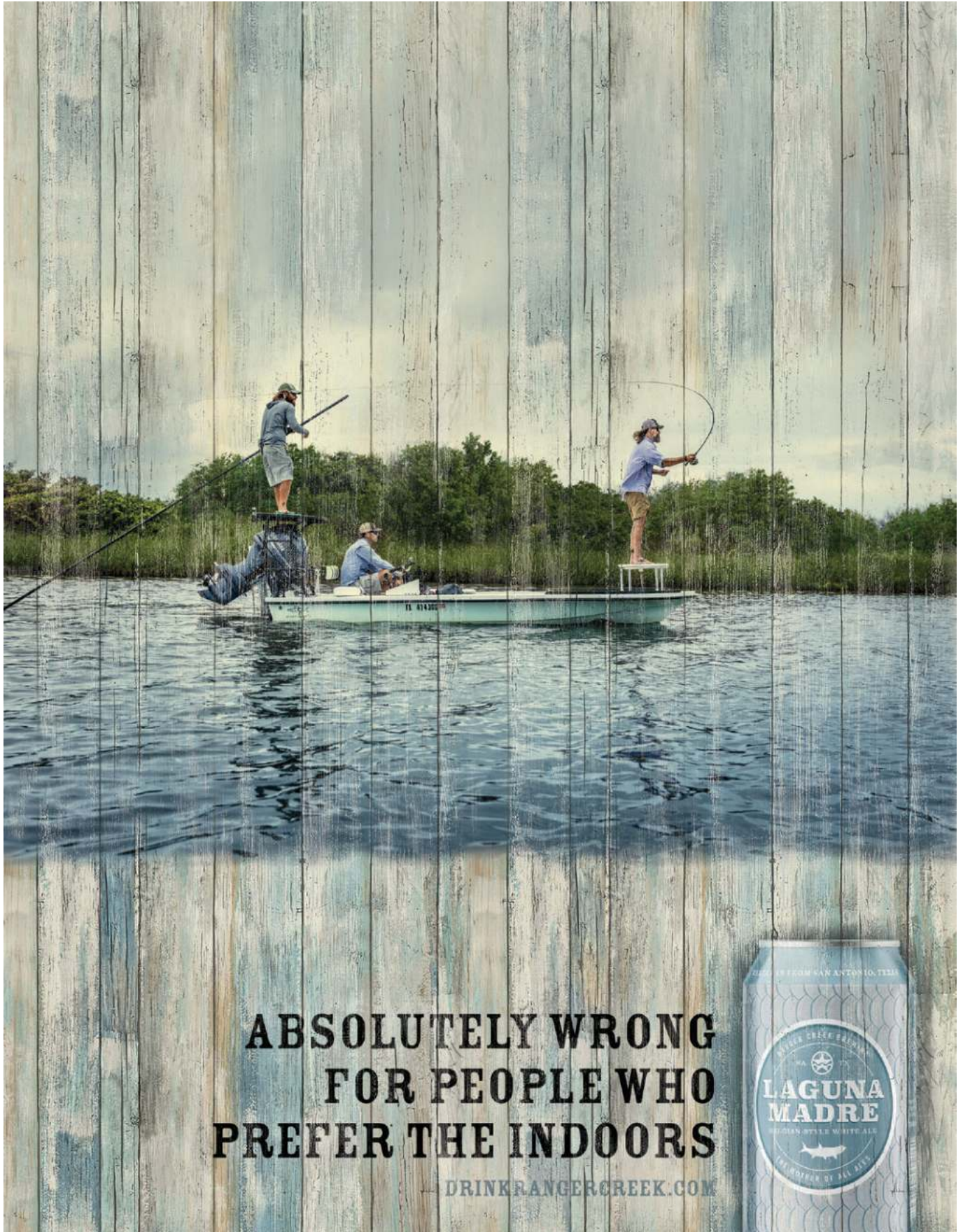


PRINT ADS

- 1 (series)
- Jimmy Bonner/Emma Holland, art directors
- Rob Baker, writer
- Rob Baker/Jimmy Bonner, chief creative officers
- Andy Mahr/Ashton Rodgers, photographers
- Natasha Naquin, project manager
- Baker & Bonner Creative Emporium (Dallas, TX), ad agency
- Ranger Creek Brewing & Distilling, client

1





**ABSOLUTELY WRONG
FOR PEOPLE WHO
PREFER THE INDOORS**

DRINKRANGERCREEK.COM



1



2



PRINT ADS

- 1 (series)
 - Bryant Abbott, art director/stylist
 - John Johnston, creative director/photographer/retoucher
 - Dirt Culture (Denver, co), ad agency/client

- 2 (series)
 - Lindsay Hartfield, art director
 - Kyle Rathod, writer
 - Jeremy Seibold, creative director
 - Jonathan Schoenberg, executive creative director
 - Brooklyn Cochran, designer
 - TDA_Boulder (Boulder, co), ad agency
 - Tim McMurray, Canyon, client



PRINT ADS

1 (series)

Gaige Larson, art director
 Kelsey Maggio, senior writer
 Brandon Shelton, associate creative director
 Justin White, creative director
 Mike Heath, Magnus Creative, CGI artist
 Kimberly Curtis, production designer
 Lauran Janssen/Nick May, project managers
 Shannan Baker Kenny, project director
 Jori Rose, production manager
 Scott Kington, chief strategy officer
 Casey Luttrell, producer
 Woodruff (Kansas City, mo), ad agency
 Socket, client



2 (series)

Zachary Bautista, art director/associate creative director
 Geoff Baillie, writer
 Joel Holtby, creative director
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Jaclyn McConnell, designer
 Art Mullin, Vapor Music, engineer
 Emmett Maloney, colorist
 Stephen Parker, editor
 Vapor Music, music company
 AA Scott McClellan, director
 Julian Morgan, strategic planner
 Sean McDonald, chief strategy officer
 Alex Butt/Spencer Houghton, producers
 Narine Artinian, print producer
 R+D Productions, production company
 Rethink (Toronto, Canada), ad agency
 Keyyan Arvandi/Daniel Gotlib/Nina Patel/Chanel Simpson, Kraft Heinz Canada, clients



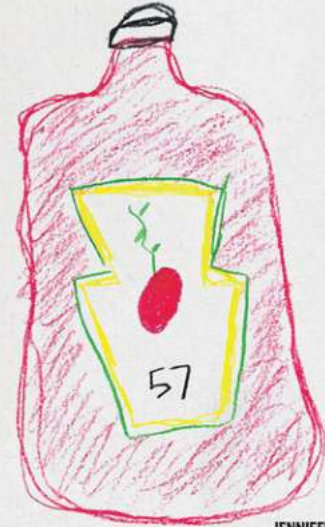
WE ASKED PEOPLE TO DRAW KETCHUP. THEY DREW HEINZ.



EDDIE
- NEW YORK, USA



WE ASKED PEOPLE TO DRAW KETCHUP. THEY DREW HEINZ.



JENNIFER
- LOS ANGELES, USA



WE ASKED PEOPLE TO DRAW KETCHUP. THEY DREW HEINZ.



ALICIA
- PITTSBURGH, USA



WE ASKED PEOPLE TO DRAW KETCHUP. THEY DREW HEINZ.



STEPHEN
- CHICAGO, USA



WE ASKED PEOPLE TO DRAW KETCHUP. THEY DREW HEINZ.



OLIVIA
- BOSTON, USA



Revel in the maddening silence.

Throttle down, 70mph. Silence. Carbon fiber hull cuts through it all. Silence. All electric. Zero emissions. Top of your lungs.

24' DEADRISE
SILENT
FULLY ELECTRIC

VOLTARI



Pollute the world with nothing but unshakable envy.

Fast is our addiction. A legendary carbon fiber hull is ours alone. All electric 70mph stealth is our weapon. Heed the call.

ZERO EMISSIONS
SILENT
FULLY ELECTRIC

VOLTARI





PRINT ADS

- 1 (series)
 Rob McKinnie/Matt Shapiro, art directors
 Scott Stripling, writer
 Matt Shapiro/Robert Shaw West, creative directors
 Shane Bartie/Andrea Berg/Papa1266/Peto Perola/Alex Stemmers, photographers
 David Weiss, illustrator
 The Republik (Raleigh, NC), ad agency
 Voltari, client



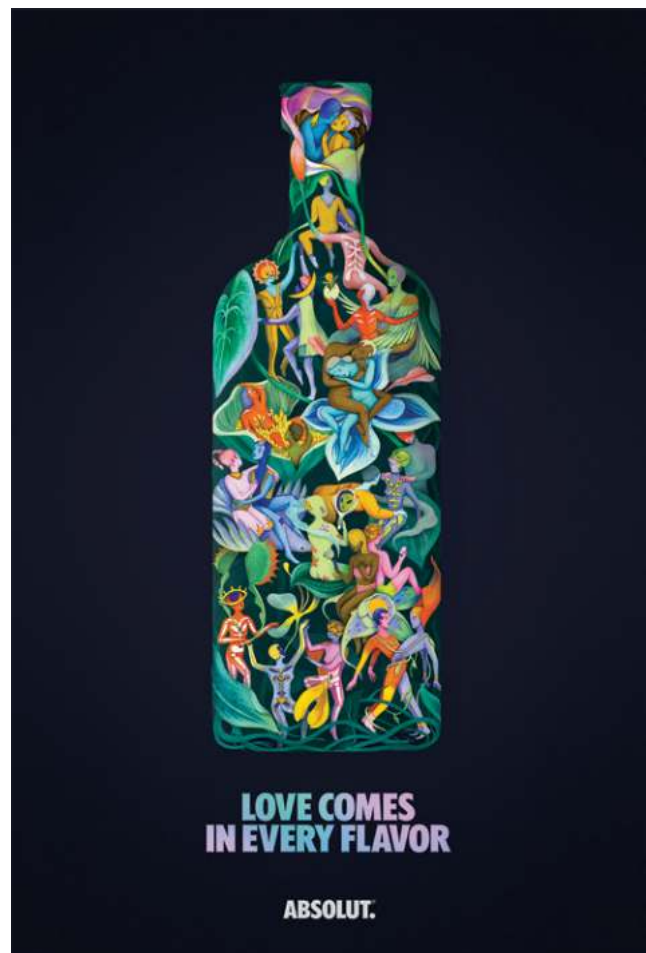
POSTERS

- 1** Doug Pedersen, art director
Dean Buckhorn, writer
Doug Pedersen Art Direction & Design (Excelsior, MN), ad agency
Omaha Unibody & Frame, client
- 2** Reid Plaxton, art director
Allegra Wiesenfeld, senior writer
Ally Jaksen, associate creative director
Grace Hoy, associate executive creative director
Craig Elimeliah, executive creative director
Wayne Best/Debbi Vandeven, chief creative officers
Jason Xenopoulos, North America chief creative officer
Andrea Wan, illustrator
Thomas Price, editor
Steve Stone, integrated production director
Doron Faktor/Janet Muentes/Carlos Prats/Vanessa Ruiz, project managers
Becka Vigorito, project director
Darryl Pratt/Alexis Romano, program managers
Louisa Gargiulo, executive integrated producer
Marni Dworkin, senior producer/post-production producer
Casey Steele, post-production supervisor
VMLY&R (Kansas City, MO), ad agency
Tad Greenborough/Monica Jungbeck/Yiva Lundberg, Pernod Ricard, clients
- 3** (series)
George Logan (London, United Kingdom), photographer
One White Chair, retoucher
Ben Hills, bphp, producer
Horton-Stephens, agency
Mother London, ad agency
IKEA, client

1



2



3



IKEA is coming to Hammersmith
Smaller store, still big on fun

THE WONDERFUL EVERYDAY



IKEA is coming to Hammersmith
Smaller store, still big on lighting

THE WONDERFUL EVERYDAY



1



2





POSTERS

- 1** (series)
 Matt Litzinger, chief creative officer
 Omar Morson, design director
 Alison Savage, chief strategy officer
 Kaitlin Doherty, chief executive officer
 The Local Collective (Toronto, Canada), ad agency
 Luminato Art Festival, client



- 2** (series)
 Zachary Bautista, art director
 Geoff Baillie, writer/associate creative director
 Zachary Bautista/Joel Holtby, creative directors
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Jeremy Thompson, Undivided Creative, director of photography/director
 Jay Fleming/Shereen Ladha, strategists
 Christa Lindsay, Undivided Creative/AJ Merrick/Terri Winter, Rethink, producers
 ProPrint/Undivided Creative, production companies
 Rethink (Toronto, Canada), ad agency
 Johanna Andrén/Marissa Fischer/Lisa Huie/Brooke Lougheed/Jordan Sequeira, IKEA Canada, clients



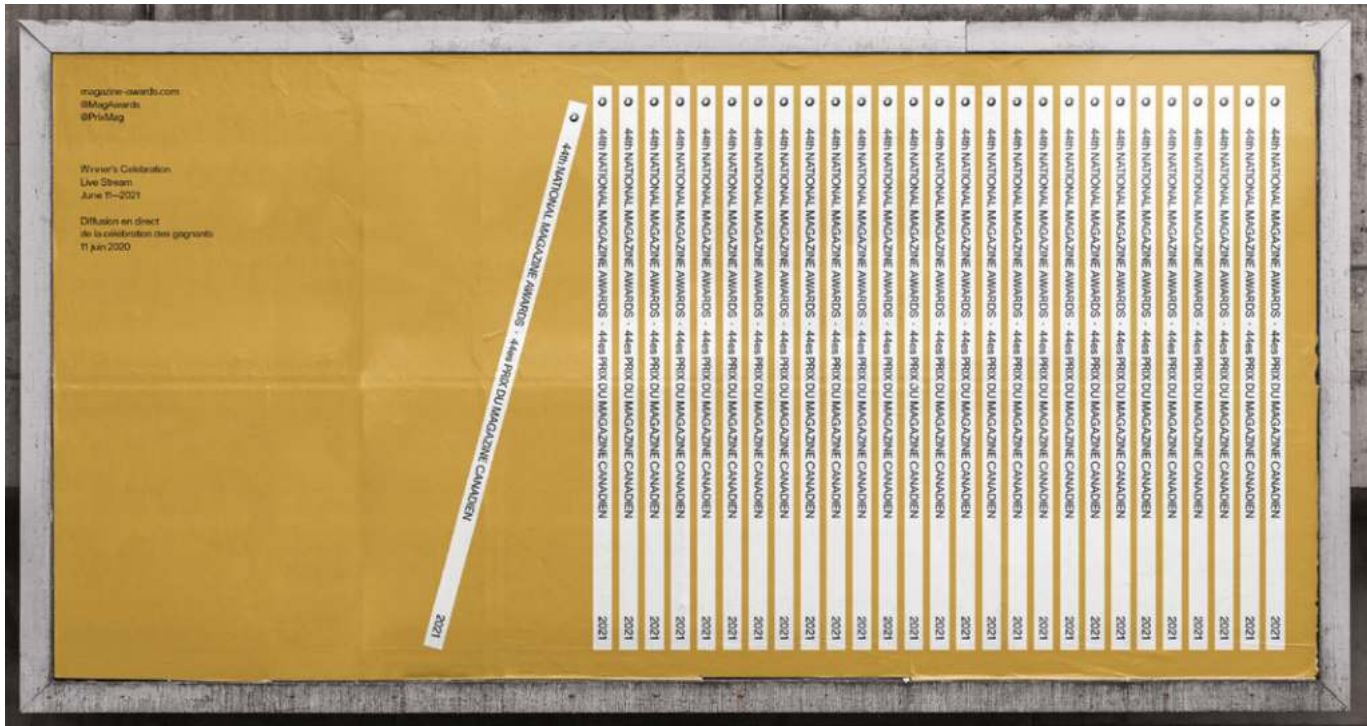
POSTERS

- 1 (series)
- Elliot Eliash, art director
- Jacob Neuenswander/Chris Vandersall, writers
- Chris Vandersall, associate creative director
- Rob Baird, chief creative officer
- Marissa Servantez, designer
- Thomas Sullivan, design director
- Jon Contino, illustrator
- Madison Goldston, project manager
- Jenalisa Trevino, project director
- Jasmine Clark/Stephen Maroda, strategists
- Seth Gaffney, chief strategy officer
- Cate McManus, senior producer
- Stacey Higgins, executive agency producer
- Krystle Loyland, chief executive officer
- Preacher (Austin, TX), ad agency
- StreetEasy, client

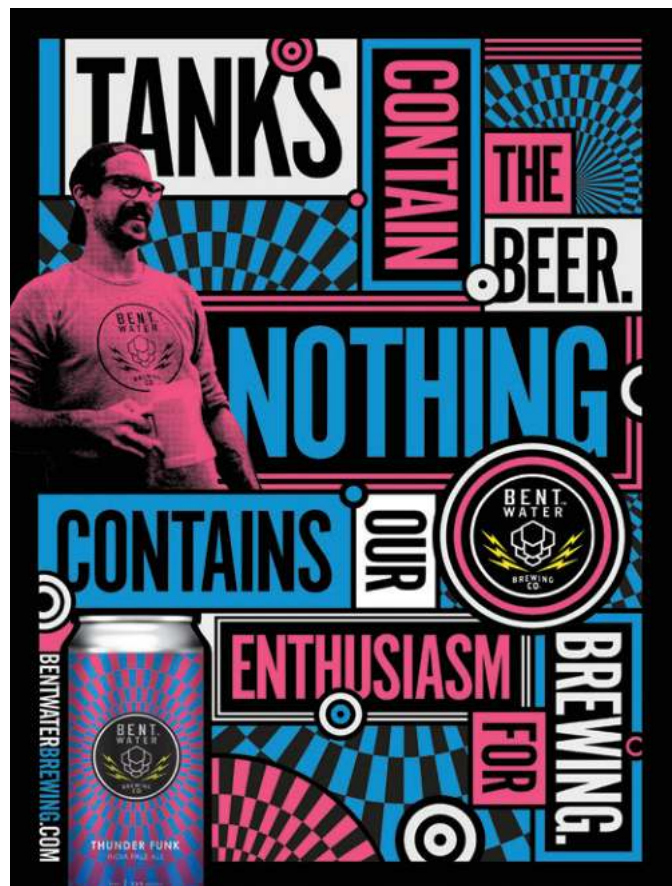
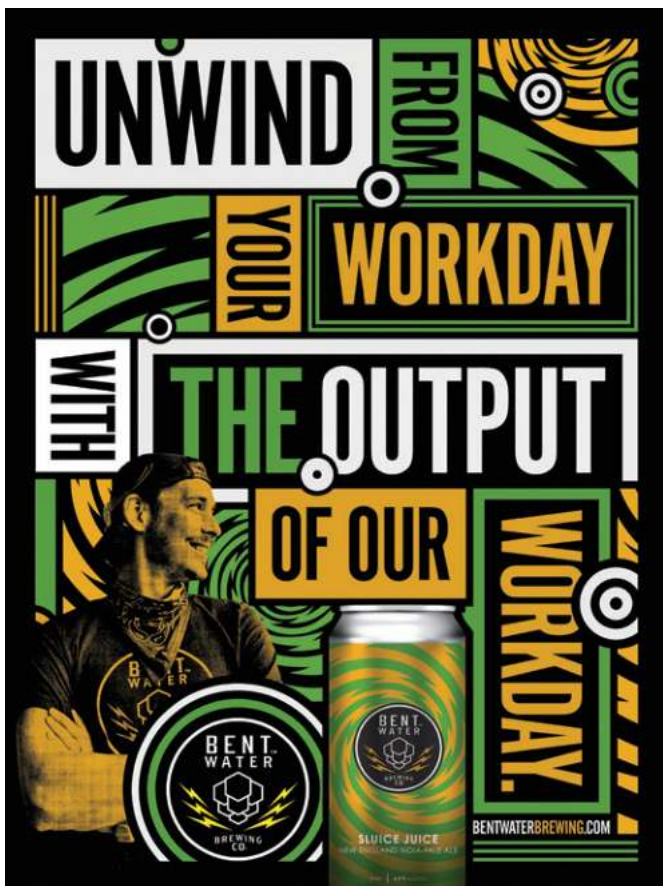


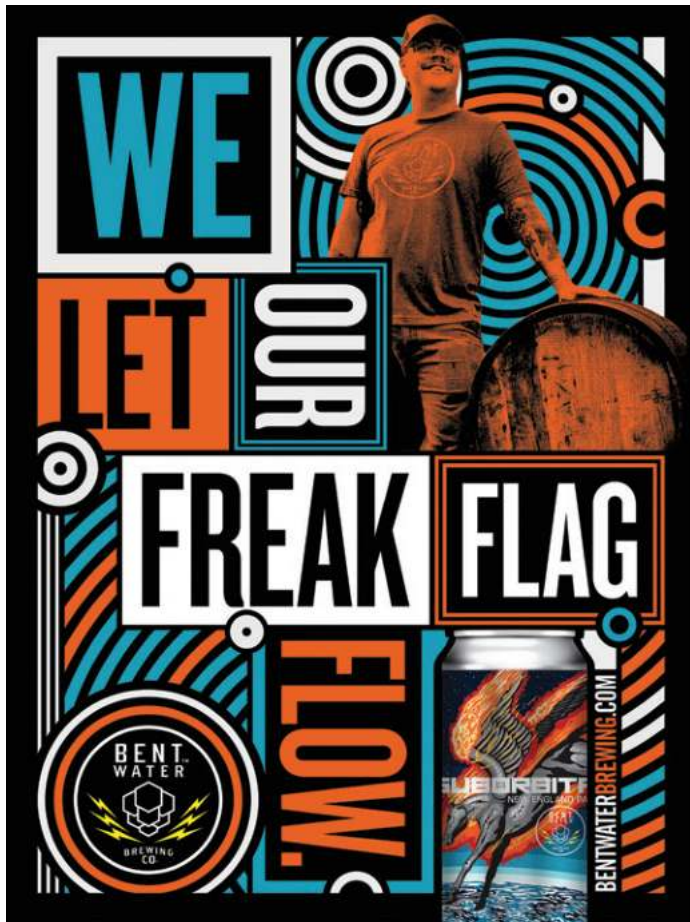


1



2

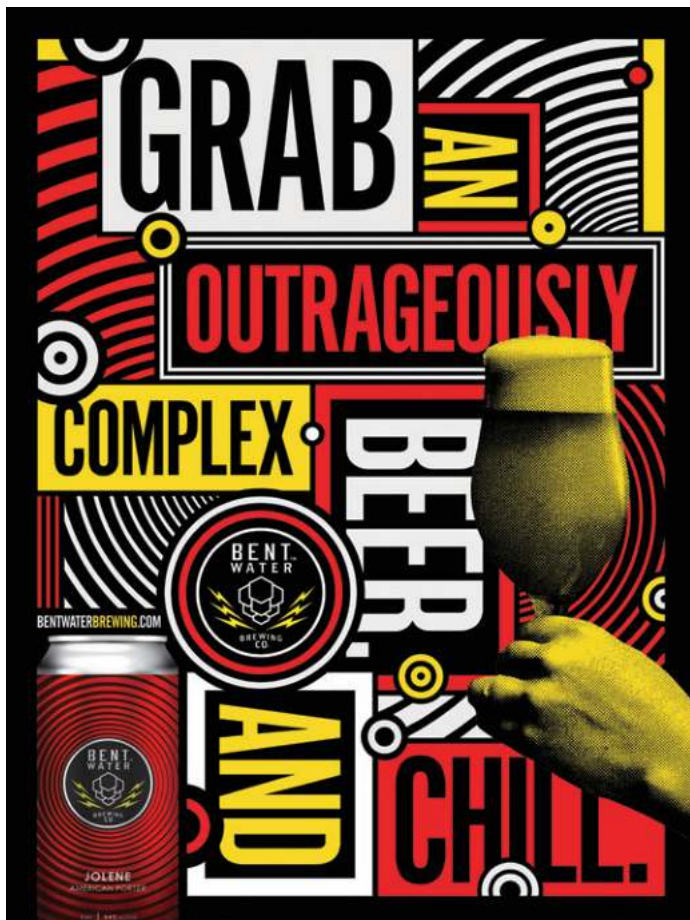




POSTERS

- 1 Alex Bakker, art director/associate creative director
 Sean O'Connor, writer
 Hans Thiessen, creative director
 Leia Rogers/Morgan Tierney, executive creative directors
 Aaron Starkman, chief creative officer
 Alex Bakker/Sharleen Ramos, designers
 Ignacio Flórez/Leigh O'Neill, editors
 Yogi Omar, producer
 Rethink (Toronto, Canada), ad agency
 Leah Edwards/Barbara Gould, National Magazine Awards
 Foundation, clients

- 2 (series)
 Doug Pedersen (Excelsior, MN), art director
 Tim Cawley, writer
 Mike Shaughnessy, executive creative director
 Daniel Ebersole, photographer
 HeyLet'sGo!, ad agency
 Bent Water Brewing, client



POSTERS

1 (series)

Martin Dupuis, art director
 Peter Ličko, illustrator
 Les Évadés (Montreal, Canada), ad agency
 Cinéma du Parc, client

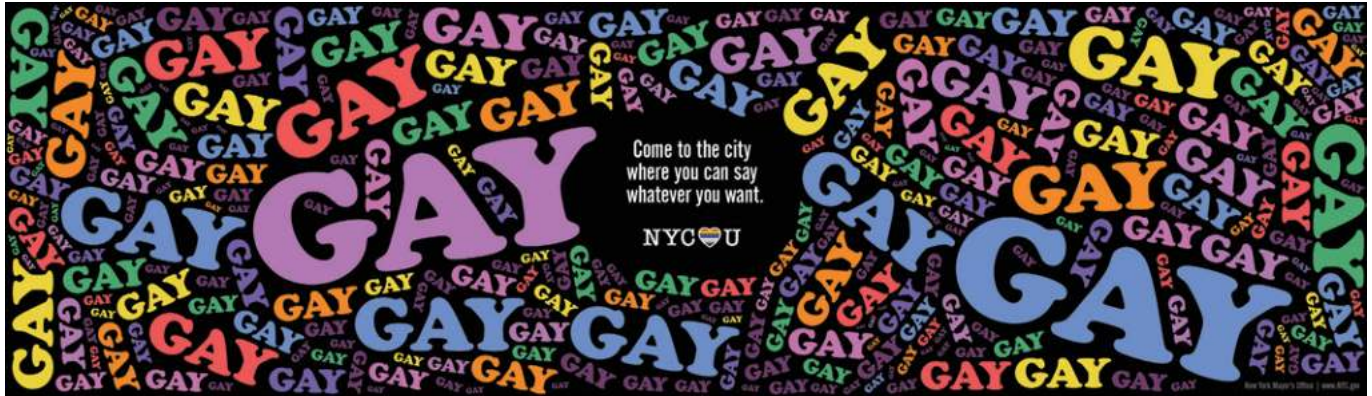
2 (series)

Will Gardner/Gretchen Menter/Josh Parschauer, creative directors
 Doron Faktor/Rob Reilly, wpp, group creative directors
 Emily Sander, executive creative director
 Wayne Best/Debbi Vandeven, chief creative officers
 Jason Xenopoulos, North America chief creative officer
 Carson Catlin/Meghann Miller/Quinn O'Connor, designers
 Hamish McArthur, executive design director
 Justin Roberts, 19 Below, colorist
 Thomas Price, editor
 Steve Stone, integrated production director
 Rachel Greenspan, project manager
 Jack Hughes/Gaby Ringvald, production managers
 Danielle Honrath, executive director of production
 Brian Ellner/Martina Suess, wpp, chief strategy officers
 Brian Ellner, wpp/GroupM/Kinetic Worldwide, consultants
 Maureen McCloskey, Kinetic Worldwide/Graham Smith, vmlY&R,
 managing directors, creative
 Susan Schiekofer, GroupM, chief production officer
 Casey Steele, post-production supervisor
 Marni Dworkin, post-production producer
 Beth Ann Kaminkow, vmlY&R/Kirk McDonald, GroupM, chief
 executive officers
 BCW, agency
 vmlY&R (Kansas City, MO), ad agency
 City of New York, Office of the Mayor, client

1



2



POSTERS

- 1 Luigui Rodriguez, art director
Daniel Milan, writer
Alex Garcia/Fernando Osuna, creative directors
Juan Pulido, illustrator
Lopez Negrete Communications (Houston, TX), ad agency
Hunter Todd, client
- 2 (series)
Brian Ratner, art director
Jeff Marois, writer
David Register, creative director/photographer
Fred Bertino/Jamie Mambro, executive creative directors
Julie Powell, integrated producer
Sara Ventetuolo, executive agency producer
MMB (Boston, MA), ad agency
Mark Horton, Seybert's Billiard Supply, client





POSTERS

1 John Doessel/John McKenzie, associate creative directors
Conn Newton, group creative director
Andrew Meyer, executive creative director
Marshall Ross, chief creative officer
Brindha Kumar, artist
Cramer-Krasselt (Chicago, IL), ad agency
Porsche, client

2 (series)
Tyler Booker/Mel Lin, associate creative directors
Marcus Brown/Zach Watkins, creative directors
Rob Baird, chief creative officer
Marissa Servantez, designer
Anmei Ladeau, artist
Madison Goldston/Blake Mirzayan, project managers
Katie Gibson, project director
Zachary Stubblefield/Marika Wiggan, strategists
Seth Gaffney, chief strategy officer
Marcus Davis, print producer
Lauren Bauder, senior producer
Stacey Higgins, executive agency producer
Krystle Loyland, chief executive officer
Preacher (Austin, TX), ad agency
Coca-Cola, client



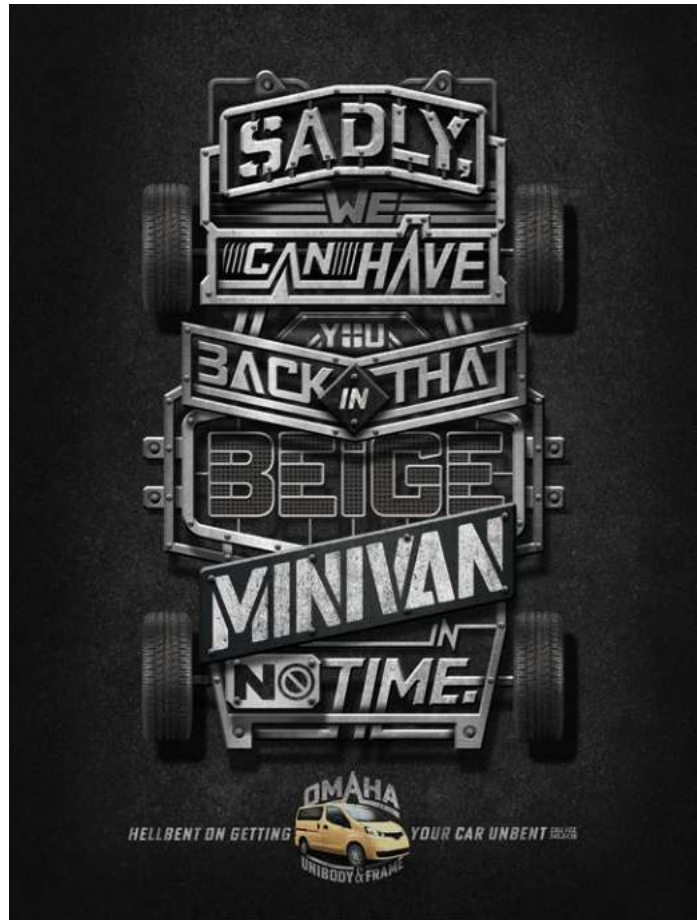


POSTERS

1 Doug Pedersen, art director
 Dean Buckhorn, writer
 Doug Pedersen Art Direction & Design (Excelsior, MN), ad agency
 Omaha Unibody & Frame, client

2 (series)
 Daniel Jaramillo, art director
 Miguel Cedeño/Ricardo Chuecos, associate creative directors
 Tom Francesconi, creative director
 Danny Alvarez/Ricardo Casal/Juan Javier Peña Plaza, executive creative directors
 Anselmo Ramos, chief creative officer
 Guido Fusetti, design director
 Frank Relle, photographer
 Christian Pierre, information architect
 Carolyn Martin/Carolina Perez, project managers
 Joselyn Bickford/Junia Parodi/Jennifer Rangel, project directors
 Anastasia Lara/Pablo Rosas, strategists
 Fernando Ribeiro, chief strategy officer
 Nic Weinfeld, Five to Sixty, executive producer
 Kristin Childers, executive agency producer
 Carmen Rodriguez, managing director, creative
 Renata Neumann, chief production officer
 Five to Sixty, production company
 Horizon, agency
 cut (Miami, FL), ad agency
 Alexandre Antonello/Emily Ciantra/Andrea Dufford/Kerry Lange/
 Patricia Pieranti/Matt Rubin, Popeyes Louisiana Kitchen, clients

1



2







OUR PHOTOGRAPHERS LOVE A WIDE-ANGLE LENS AS MUCH AS A WIDE OPEN PASTURE.

Meet the hens behind the lens at vitalfarms.com/hens



**IN THE SPIRIT OF BEING HONEST,
WE'LL ADMIT: A HEN TOOK THIS PHOTO.**

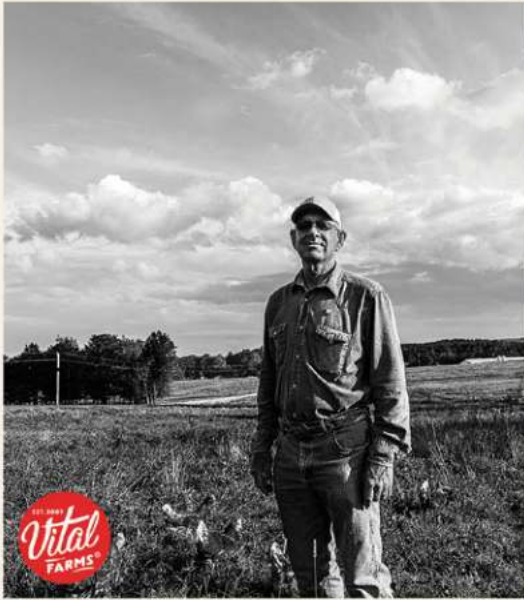
Meet the hens behind the lens at vitalfarms.com/hens



**OUR HENS MIGHT NOT BE THE BEST PHOTOGRAPHERS.
BUT THEY ARE THE MOST HONEST.**

Meet the hens behind the lens at vitalfarms.com/hens





**AN HONEST PORTRAIT,
TAKEN BY THE MOST
HONEST PHOTOGRAPHER
WE COULD FIND: A HEN.**

Meet the hens behind the lens
at vitalfarms.com/hens



POSTERS

- 1 (series)
 - Kymerli Fraser, art director
 - Matt Klugman, senior writer
 - Jimmie Blount/Justin Ralph, creative directors
 - Rob Baird, chief creative officer
 - Wendy Ampuero/Marissa Servantez, designers
 - Taylor Jansen, project manager
 - Kristen Meade, project director
 - Stephen Maroda, strategist
 - Seth Gaffney, chief strategy officer
 - Isaac Secret, fabricator
 - Cate McManus, senior producer
 - Stacey Higgins, executive producer
 - Krystle Loyland, chief executive officer
 - Preacher (Austin, TX), ad agency
 - Vital Farms, client



**OPEN PASTURES: AS CAPTURED
BY THOSE WHO KNOW THEM BEST.**

Meet the hens behind the lens at vitalfarms.com/hens



1



2



HOME? RUN.



GAME. SIT. MATCH.



DIGITAL ADVERTISING

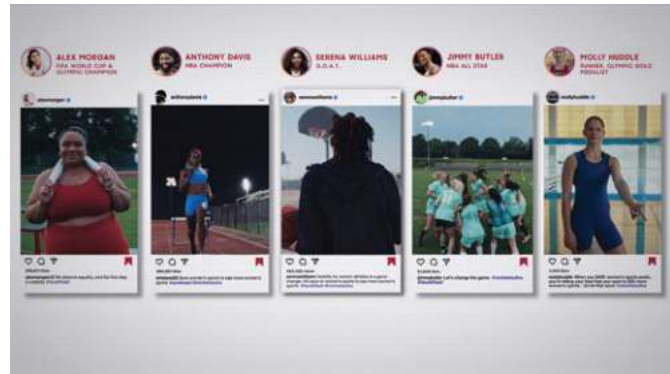
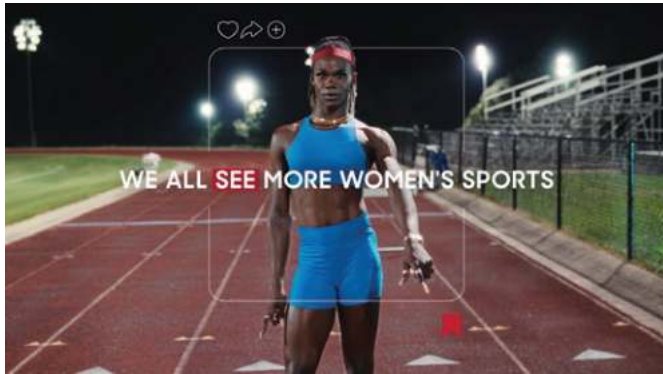
- 1 Emily Friedman, writer
Ryan Barkhuizen/Conor Clarke/Eamon Conway/Matt Keck, creative directors
McKay Hathaway, executive creative director
Noel Cottrell/Debbi Vandeven, chief creative officers
John Godsey, North America chief creative officer
Dominic LaMonica, motion graphic designer
Ketchum, consultant
Laura Picicci Meyer, program manager
Morgan Jefferson, editor
Steve Stone, integrated production director
Kelly Gartenmayer/Jennifer McDonald, project directors
Lawrence Brown/Jeremy Cline/Emmy Hanlon/Bret Smith/Jessica Wiggins Unverferth, strategy
Colin Belmont, project manager
Casey Steele, post-production supervisor
Grace Rehorn, post-production producer
VMLY&R (Kansas City, MO), ad agency
Jimmy Bennett/Carl Loredó/Kristin Tormey/Frank Vamos, Wendy's, clients

"After Facebook announced its name change to Meta, we announced via Twitter that Wendy's was changing its name to Meat. Everyone began talking about Meta and Wendy's, with mentions across social media increasing by more than 625 percent as our tweet generated more than 17 million organic Twitter impressions. Mark Zuckerberg himself declared that Wendy's reaction to the name change was the best reaction. We were able to turn the biggest social network's biggest announcement into a headline for Wendy's core product: meat."

- 2 (series)
Jordan Escobar, art director
Oliver Chiang/Steve Seltzer, writers
Kohl Forsberg, creative director
Lisa Greenberg/Steve Persico, chief creative officers
Reid Marshall, ThePub Productions/Brendan Quinn, Vapor Music, directors
Reid Marshall, ThePub Productions, director of photography
Jeff Poremba, editor
Mike Coulson, strategic planner
Tahir Ahmad, chief strategy officer
Gord Cathmoir, producer
Julie Caniglia, agency producer
Valerie Moss, Fort York/Kailee Nowosad, Vapor Music, executive producers
Leo Productions, editorial company
Vapor Music, music company
Fort York, visual effects company
ThePub Productions, post-production company
Leo Burnett Toronto (Toronto, Canada), ad agency
Kellogg's Canada, client

"When active young men were locked out of recreational sports, we tore up their previously owned couches and turned them into five sports bags for five different sports, filled with sporting goods brand Vector products to help them get back in the game."

1



DIGITAL ADVERTISING

1 Willow Ennen/Tarahgee Morris, art directors
 Guido Fusetti, senior art director
 Andrew Gonzalez/Jasmine Williams, writers
 Alexander Allen/Lauren Cooper/Cara Johnson/Andy Tamayo, creative directors
 Ariel Abramovici/Bruno Acanfora/Brynna Aylward/Ricardo Casal/Juan Javier Peña Plaza, executive creative directors
 Anselmo Ramos, chief creative officer
 Paulo Fogaca/Carmen Rodriguez, managing directors, creative
 Elena Parrasco, director
 Chiao Chen, editor
 Akoma M'ba, project director
 Bruno Steffen, strategy
 Fernando Ribeiro, chief strategy officer
 Solana Froment/Denisse Ramirez, producers
 Manuela Castro/Cristina Cornejo Ayala/Laila Houser/Junia Parodi, project managers
 Renata Neumann, head of production
 Loveboat, production company
 3PM/Weber Shandwick, media agency
 Charlotte Reilly/Jim Sias, Weber Shandwick, publishers
 GUT (Miami, FL), ad agency
 Talita Andrade/Marcel Marcondes/Ricardo Marques/Miles Ritenour/Kerry Scalora/Jessica Thorpe, Anheuser-Busch InBev, clients

"Michelob's 'Save It, See It' was an invitation for sports fans to press the save button on every women athlete's post on Instagram to increase their visibility in the feed."

2 Andrea Por, art director
 Christina Roche, writer
 Christina Yu/Stephanie Yung, executive creative directors
 Zak Mroueh, chief creative officer
 Zoe Kim, designer
 Jeff Watkins, design director
 Nabil Elsaadi, illustrator
 Damian Simev, interactive designer
 Kyle Collins/Jake Edwards/Ariana Emond, developers
 Ashlee Mitchell, Zulubot, animation
 Felipe Chaparro/Mike Seigny, Zulubot, motion graphics
 Mariya Guzova, Zulubot, online editor
 Barbara Shearer, Zulubot, director
 Greg Bennet, Zulubot, director of photography
 Jay Baker/Felipe Chaparro/Jessie Posthumus, Zulubot, editors
 Ian Boddy, Pirate, audio engineer
 Sean Bell/Patrick Henderson/Spencer MacEachern/Adrian Ver, strategic planners
 Rebecca Adams/Kenneth Haz, agency producers
 Maggie Blouin Pearl, Pirate/Tom Evans, Zulubot, executive producers
 Mitch Cappe/Jackie Pal/Adam Palmer/Lauren Schell, Zulubot, production company producers
 Michael Brathwaite/Rob Feightner/Karla Ramirez, project managers
 Sarah Dayus, Zulubot, post-production producer
 Zulubot, production company/editorial company
 Pirate, music company
 Zulu Alpha Kilo (Toronto, Canada), ad agency
 Wendy Cukier, Diversity Institute at Toronto Metropolitan University/Colin Druhan, Pride at Work Canada/Alex Ihama, Canadian Congress on Inclusive Diversity & Workplace Equity/Nadine Spencer, Black Business and Professional Association, clients

"The Micropedia of Microaggressions uses easy-to-understand definitions, real-world examples and resources to explain the harmful impact of these everyday slights."

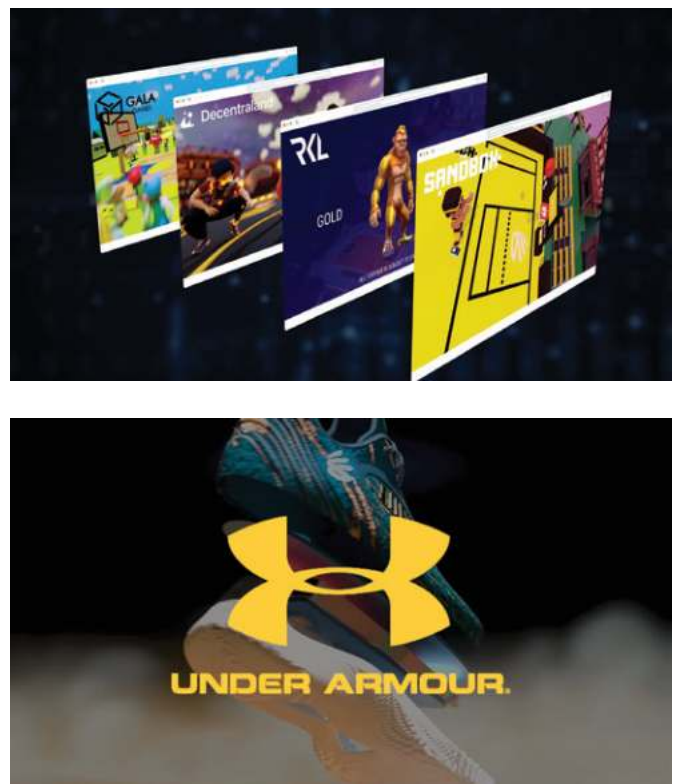
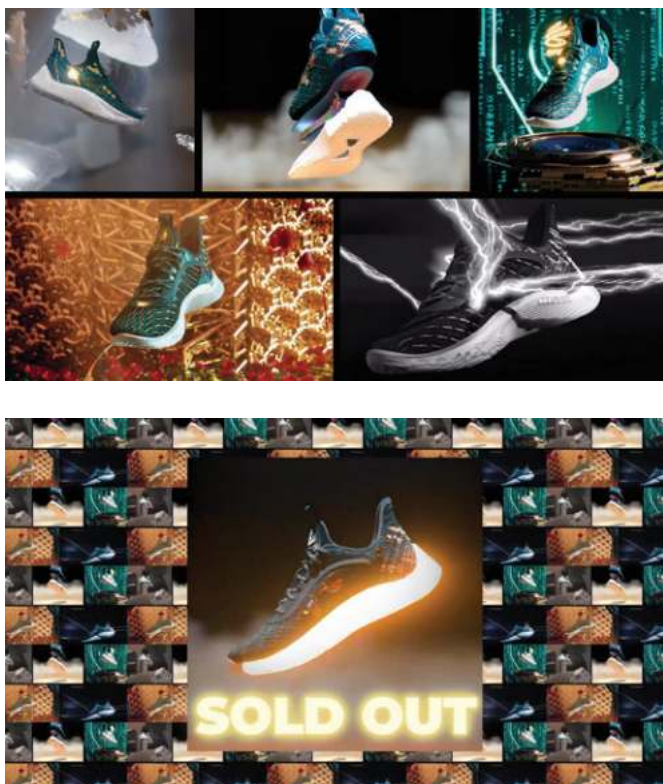
3 (series)
 Duc Nguyen, VMLY&R, creative director
 Cinzia Crociani, VMLY&R, executive creative director
 Ewen Cameron, Berlin Cameron, a VMLY&R company/Debbi Vandeven, VMLY&R, chief creative officers
 Jason Xenopoulos, VMLY&R, North America chief creative officer
 Rula Al-Nasrawi, NASTY/CREATIVE/Vicky Brown, WPP/Katie Burger/Jenna Depasquale, DiGennaro Communications/Julia Joyce-Berry, NASTY/CREATIVE/Delani Marchigiani, Edelman/Pegah Yazd, NASTY/CREATIVE, consultants
 Julian Lamadrid, NewKino Studio, interactive designer
 Jack Cameron, Luna Market Inc., interactive creative director
 William Huang, Luna Market Inc., lead developer
 Noah Kim, NewKino Studio, integrated production director
 Emily Bond, project director
 Paige Raiczuk, strategist
 Jennifer DaSilva, principal
 Kaeyla Willis, project manager
 NewKino Studio, production company
 Luna Market Inc., production service company
 Samuel Ko, Luna Market Inc., interactive developer
 Berlin Cameron, a VMLY&R company (New York, NY), ad agency
 Ryan Drew/Katie Fink/Dimitrija Georgiev/Spencer Hawkins/John McGrory/Valerie Middleton/Steve Segears/Kris Stone, Under Armour, clients

"In late 2021, we launched the Genesis Curry Flow NFT, the first metaverse wearable that enables the holder to rock the same sneaker across gaming worlds. Sales resulted in a sold-out drop within minutes that raised millions for charities."

2



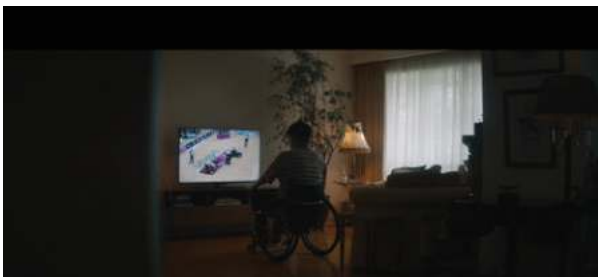
3



1



2



3



DIGITAL ADVERTISING

- Zachary Bautista/Edouard Coune/Jean-Nicolas Duval/Maxime Sauté, art directors
 Xavier Blais, writer
 Zachary Bautista, associate creative director
 Xavier Blais/Joel Holtby/Maxime Sauté, creative directors
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Shereen Ladha/Sean McDonald, strategic planners
 Carat, media agency
 Rethink (Toronto, Canada), ad agency
 Johanna Andrés/Santiago Arbelaez/Jordan Sequeira, IKEA Canada, clients

“Cristiano Ronaldo made headlines at a UEFA European Championship press conference when he pushed away two Coca-Cola bottles on his table and held up a bottle of water saying ‘água’ (Portuguese for ‘water’) instead. Given the opportunity to promote a sustainable message, IKEA hijacked the conversation with a recyclable water bottle.”
- Chris Walker, senior art director
 Pete MacInnis, senior writer
 Jake Bundock/Ryan Kukec, associate creative directors
 Mark Neil Balson, creative director
 Luis Coderque, group creative director/design director
 Craig McIntosh/Jaimes Zentil, executive creative directors
 Peter Ignazi, chief creative officer
 Paula Dopuda/Chelsea Palmer, designers
 Mann Casting, casting
 Barking Owl/Berkeley Inc., sound production
 Bella Iannetta/Max Keane/Chelito Rubio, strategists
 Nan Row, agency producer
 MERCHANT, production company
 Alter Ego, post-production company
 Cossette (Toronto, Canada), ad agency
 World Wheelchair Rugby, client

“Here to Win” 1:33

“World Wheelchair Rugby (wwr)’s brand required a radical reappraisal to increase engagement, fandom and sponsorships. We repositioned wwr and demonstrated that para-athletes don’t play to inspire; they play to win.”
- Emily Friedman, writer
 Ricardo Vallejo, associate creative director
 Ryan Barkhuizen/Conor Clarke/Eamon Conway/Matt Keck, creative directors
 McKay Hathaway, executive creative director
 Noel Cottrell/Debbi Vandeven, chief creative officers
 John Godsey, North America chief creative officer
 Cody Beltram, motion graphic designer
 Laura Picicci Meyer, program manager
 Matias Canelson, editor
 Steve Stone, integrated production director
 Jason Bass/Kelly Gartenmayer/Jennifer McDonald, project directors
 Jeremy Cline/Emmy Hanlon/Carolina Mach/Samantha Schuster/Bret Smith/
 Jessica Wiggins Unverferth, strategy
 Colin Belmont/Adam Scherzer, project managers
 Casey Steele, post-production supervisor
 Grace Rehorn, post-production producer
 vMLY&R (Kansas City, MO), ad agency
 Jimmy Bennett/Carl Loredó/Kristin Tormey/Frank Vamos, Wendy’s, clients

“While Wendy’s has developed a robust following across social media platforms—including newer platforms such as TikTok and Twitch—we discovered an opportunity on an older, overlooked and arguably less-hip platform: Facebook. Eighty-five percent of TikTok users also use Facebook, offering Wendy’s a massive reach of fast-food eaters. We connected Wendy’s with a younger generation by satirically posting like a parent: a.k.a. a boomer. Bravely disregarding Facebook best practices—and going with boomer best practices—we generated massive results.”

DIGITAL ADVERTISING

- 1** Zachary Bautista/Danielle Zablocki, art directors
 London Choi, writer
 Zachary Bautista, associate creative director
 Joel Holtby, creative director
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Justin Chan/Túlio Pinto, designers
 Emmett Maloney, colorist/editor
 Brian Bernard, Grayson Music, sound engineer
 Sean McDonald/Julian Morgan, strategists
 Kyle Hicks, digital producer
 Alex Butt, broadcast producer
 The Colony Project, editorial company
 Grayson Music, music company
 Carat/The Kitchen, media agencies
 Rethink (Toronto, Canada), ad agency
 Keeyan Arvandi/Daniel Gotlib/Nina Patel, Kraft Heinz Canada, clients

“Heinz Ketchup is famous around the world for being slow, and so is summer traffic. To alleviate this, people use navigation apps like Waze, so Heinz partnered with Waze not to help people go faster but reward them for going slow. When drivers using the app drove as slow as Heinz—0.045 km/h (0.02 mph)—they were rewarded with free ketchup and could redeem it along the route.”

- 2** Ben Doessel/James Lee, associate creative directors
 Mikal Pittman, executive creative director
 Britt Nolan, chief creative officer
 David Turman/Lian Weinstein, Publicis Media, managing directors, creative
 Isaac Hubley, MSLGROUP/Jamie Mack, Leo Burnett Chicago/Maggie Shepherd/Adam Skaf, MSLGROUP, directors
 Casey Gilford, strategy
 Susan Anderson, producer
 MSLGROUP/Publicis Media, media agencies
 Leo Burnett Chicago (Chicago, IL), ad agency
 Sarah Ahlberg McDonald/James Engel/Susanna Homan/Matt LaSota/Julia Poukatch, PAWS Chicago, clients

“In 2021, the world was going crazy for a dog meme-inspired cryptocurrency called Dogecoin, while donations for shelter dogs were the lowest they had been in years. Animal shelter PAWS Chicago needed to inspire those getting rich off Dogecoin to give back to dogs in need. Enter Dog Wallet: a cryptocurrency wallet embedded in our website. We used QR codes in our ads—all featuring real shelter dogs—to seamlessly donate your Doge to PAWS.”

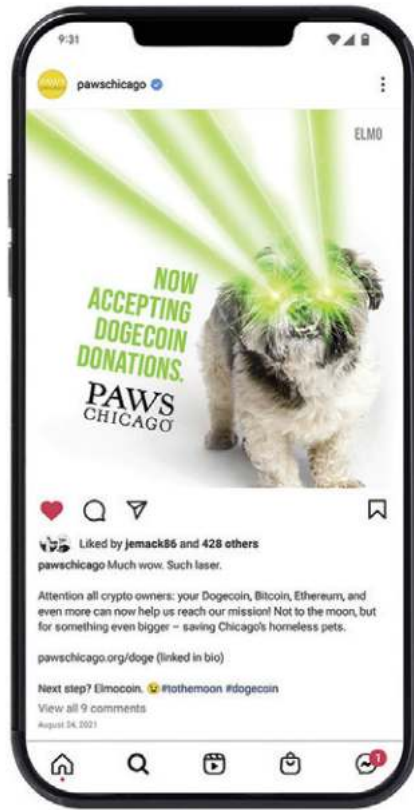
- 3** Kari Grundman, senior art director
 Sheila Eastman, senior writer
 Jeremy Adams/Andres Schilling, associate creative directors
 Amy Gozalka, group creative director
 Andrew Meyer, executive creative director
 Ian Holland, Method Studios, Flame artist
 Nick Ball, MJZ, director
 Steve Yedlin, MJZ, director of photography
 Jesse Bradstreet, Method Studios, visual effects supervisor
 Vero Romero, MJZ, production designer
 Lizzie Bartek, planner
 Karen Chen, MJZ, producer
 Tom Cronin, Cramer-Krasselt/Ariadna Llovet, Goodgate, line producers
 Philip Bolus, Goodgate/Scott Boyajan, Method Studios/Scott McBurnie, Cramer-Krasselt/Emma Wilcockson/David Zander, MJZ, executive producers
 Kyle Leonard, Method Studios, visual effects producer
 Audrey Williams, project manager
 Pat Nathan, executive director of production
 Cramer-Krasselt (Chicago, IL), ad agency
 Tropicana, client

“Just Another Day” 1:58

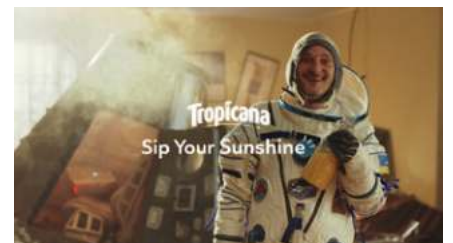
“‘Just Another Day’ is a film about the crazy, unpredictable moments humankind deals with on a daily basis. Even the darkest situations can have a bright side with a little bit of Tropicana juice and sunshine.”

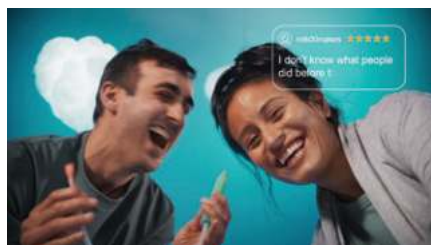


2



3







DIGITAL ADVERTISING

1 (series)

Patrick Coleman, The Mill/Tessa Paneri, creative directors
 Rachel Carlson, executive creative director
 Chris Volckmann, managing director, creative
 Adrian Novarro, The Mill, designer
 Quinn Katherman, director
 James Tillet, The Mill, colorist
 Ryan Lewis, editor
 Peter Holcomb, Sound Lounge, sound design
 Matt Smith, Sound Lounge, producer
 Blake Nickle, The Mill, executive producer
 Paul Williamson, executive agency producer
 Geoff Walker, production company producer
 Alan Nay, principal
 Mike Trivisonno, The Mill, post-production producer
 World Famous (Seattle, WA), ad agency
 Frida Baby, client

“Windi Edition” :59, “NoseFrida Edition” :29

“Parenting can be a real sh*tstorm. Frida Baby celebrates the good, bad and messy realities of new parenthood. We took real, unfiltered reviews actual parents wrote about Frida products and brought them to life. Amy Schumer narrates, and parents rejoice in the boogery, poop-filled realism.”

2

Charmaine Cheng/Jake Hope, art directors
 Sean O'Connor/Hannah Prystay, writers
 Jake Hope/Sean O'Connor/Hans Thiessen, creative directors
 Leia Rogers/Morgan Tierney, executive creative directors
 Aaron Starkman, chief creative officer
 Daniela Valdes, Apply Digital, designer
 Christie Chris, Apply Digital, consultant
 Mauricio Pommella, Apply Digital, design director
 Steve Lam/Ken Malley, Rethink/Natalija Zdravkovic, Apply Digital, developers
 Tyler Erdelac, editor
 Jason Ling, Apply Digital, production manager
 Lianne George/Sara Lemmermeyer/Aliz Tennant/Kaitlyn Vian/Darren Yada, strategists
 Andrea Moretti, Apply Digital, technology strategist
 Sean McDonald, chief strategy officer
 Terri Winter, broadcast producer
 Vaibhav Lohia/Josella Tan, Apply Digital, project managers
 Apply Digital, production company
 Rethink (Toronto, Canada), ad agency
 Greg Hotte/Amelia Sproule, Tree Canada, clients

“Pollution caused by internet usage is expected to double over the next four years. Offset Mode, a Google Chrome browser extension, calculates the carbon impact of your browsing, downloading and streaming and invites you to offset exactly what you use via donation to the National Greening Program, nonprofit Tree Canada’s reforestation initiative.”

DIGITAL ADVERTISING

- 1** Ann Putney, senior art director
 Emily Friedman/Katy Lowe, writers
 Brian Bockelman, senior writer
 Ben Conaghan/Katie Mylrea/Chethna Suryakumar/Meredith Young, associate creative directors
 Conor Clarke/Matt Keck/Sarah Weigl, creative directors
 McKay Hathaway, executive creative director
 Noel Cottrell/Debbi Vandeven, chief creative officers
 John Godsey, North America chief creative officer
 Michael Armstrong, motion graphic designer
 Paulina Chronis/Emily Kooistra/Kelsey McGovern, Ketchum, consultants
 Laura Picicci Meyer, program manager
 Matias Canelson, editor
 Steve Stone, integrated production director
 Jason Bass/Kelly Gartenmayer/Jennifer McDonald, project directors
 Lawrence Brown/Jeremy Cline/Emmy Hanlon/Carolina Mach/Samantha Schuster/Bret Smith/Jessica Wiggins Unverferth, strategy
 Colin Belmont/Adam Scherzer, project managers
 Casey Steele, post-production supervisor
 Grace Rehorn, post-production producer
 Spark Foundry, media agency
 VMLY&R (Kansas City, MO), ad agency
 Jimmy Bennett/Carl Loreda/Kristin Tormey/Frank Vamos, Wendy's, clients

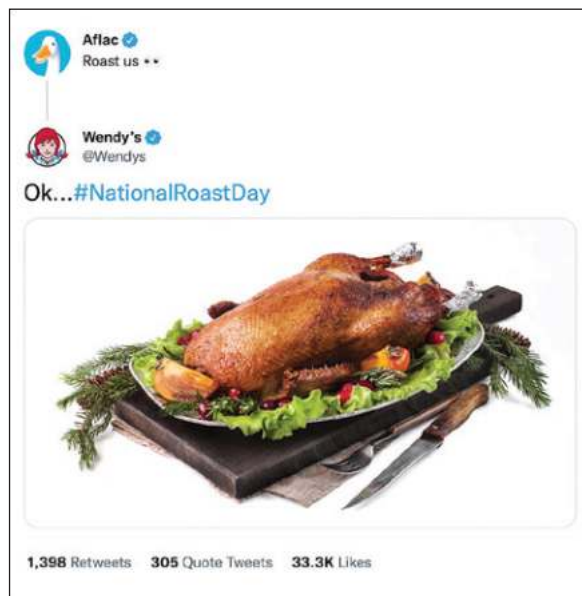
"When Americans want to show love and appreciation, we create holidays. Or, paradoxically, we roast the ones we love. It's a sign of closeness and endearment, and people love Wendy's roasts. After we announced a completely made-up National Roast Day, global brands, regular people, bands, sports teams, celebrities, influencers and even more brands all lined up to be roasted by Wendy's, knowingly asking for takedowns and then proudly shared it as a point of pride. We handed out roasts to anyone who asked for them, sending a roast every 86 seconds—and still didn't get to all of our requests."

- 2** Ashley Visvanathan, art director/designer
 Cam Spires, writer/associate creative director
 Sean O'Connor/Hans Thiessen, creative directors
 Leia Rogers/Morgan Tierney, executive creative directors
 Aaron Starkman, chief creative officer
 Ken Malley, developer
 Leigh O'Neill, editor
 Sara Lemmermeyer/Sean McDonald/Aliz Tennant/Darren Yada, strategists
 Sarah Lee, producer
 Kyle Hicks, digital producer
 Rethink (Toronto, Canada), ad agency
 Periods For Periods, client

"In North America alone, one in five people can't afford period products, leaving millions to improvise with ineffective, humiliating, unsanitary alternatives. Yet, no one is talking about period poverty, so we came up with a way to insert it into every conversation: the all-period font Periods for Periods. More than 230 unique periods, each crafted by an iconic designer, act as a call to action to use these periods in signs of protest and pressure policymakers to address the millions quietly suffering."

- 3** Lee Cristiano/Benson Ngo, associate creative directors
 Ian Mackenzie, chief creative officer
 Eddy Adams, 3-D artist
 Rory Webber, strategy
 The Colonie, production company
 Media Experts, media agency
 Performance Art (Toronto, Canada), ad agency
 Ryan Chu/Connor Kennedy/Michael Oliver/Andrew Scott, BMW Canada, clients

"A dynamic, content-rich, Meta-based AR ad experience that delivers on the performance of BMW's most electrifying new vehicle: the BMW ix."

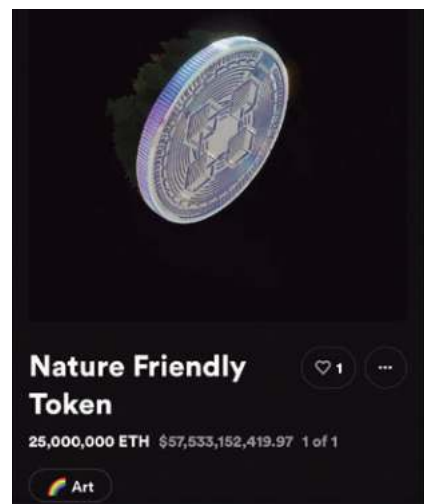
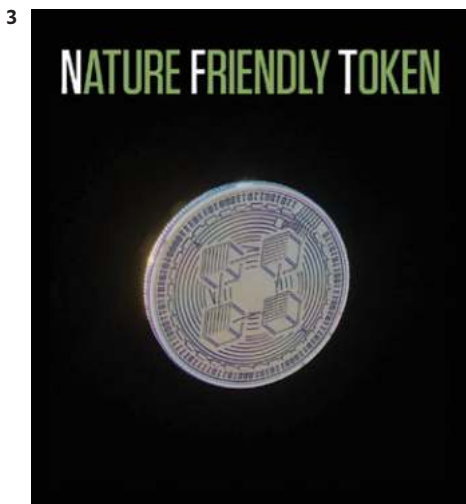
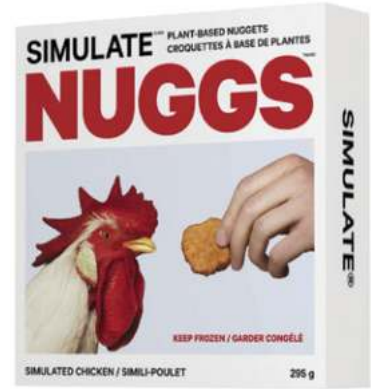
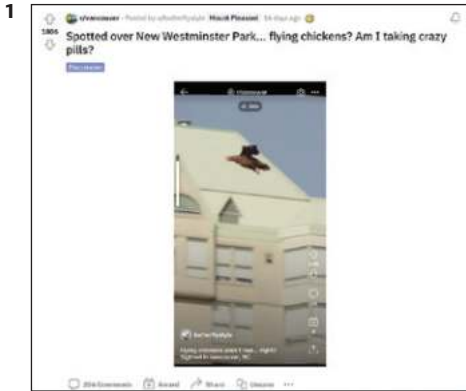


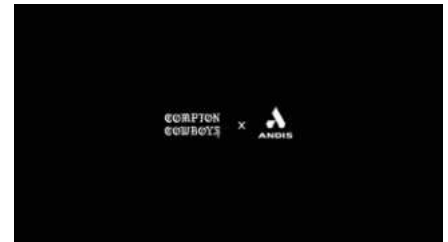
2



3







DIGITAL ADVERTISING

- 1** Grace Cho, art director
Karine Doucet/Cam Spires, writers
Grace Cho/Cam Spires, associate creative directors/directors
Leia Rogers/Morgan Tierney, executive creative directors
Aaron Starkman, chief creative officer
William Binamé/Colin Jones, contributing artists
Cory Clarkson/Matthew Hayashi/Austin Wendenburg, PostPro Media, 3-D artists
Julia Hostetler, PostPro Media, colorist/editor
Dave Gaudet, Wave Productions, sound engineer
Sam Massooleh/Sean McDonald/Darren Yada, strategists
Sara Lemmermeyer/Meredith Montgomery/Kaitlyn Vian, strategic planners
Mack Stannard, line producer
David Fraser-Winsby, Rethink/Eliza Nowack, broadcast producers
Ian Dunn, Anthill Films, executive producer
Anthill Films, production company
Wave Productions, music company
PostPro Media, post-production company
Rethink (Toronto, Canada), ad agency
Lily Devins/Nadia Eghbali/Mike Embir/Matt Higgs/Matt Kohler/Kathryn Miskell, McCain Foods Canada, clients

“To prove that Nuggs, SIMULATE’s plant-based chicken nuggets brand, improves on nature, we set flying robot chickens loose on Vancouver. After being seeded on social media, videos of the creatures went viral across all popular channels; at the very height of speculation, we revealed Nuggs was behind the stunt all along.”

- 2** Stephen Flynn/Mike Postma, creative directors
Cobie McFallon, producer
Wunder (Halifax, Canada), ad agency
Good Robot Brewing Company, client

“The state of the world forced a staple brick-and-mortar microbrewery to go digital. So, we launched Micro-Influencer, enabling anyone to become an influencer. If you posted a photo of Good Robot beer on your Instagram, the brewery would pay you \$1 per post—some conditions applied.”

- 3** Phil Coulter/Stefan D’Aversa, creative directors
MCPHERSO, artist
wove Collective, production company
Camp Jefferson (Toronto, Canada), ad agency
Yannick Beaudoin/Brendan Glauser, David Suzuki Foundation, clients

“In March 2021, press coverage of outrageous NFT prices fueled their usage to astronomical levels. In response, environmental nonprofit David Suzuki Foundation created a one-of-a-kind art piece to help preserve our one-of-a-kind planet. A \$50 billion subjective NFT designed never to be sold, ‘The Nature Friendly Token’ juxtaposed the value of blockchain technology against its devastating cost to our natural resources.”

- 4** Dan Harrill, art director
Olivia Bono, writer
Andy Brown, Jogger Studios/Matthew Compton/Justin Hori, Squeak E. Clean, creative directors
Rob Barbato, Squeak E. Clean/Austin Lane, BLVR, executive creative directors
Jan Cilliers, Jogger Studios, Flame artist
Kevin Bolger/Russell Brownley, Raucous Content, directors
Sean Bagley/Dustin Miller, Raucous Content, directors of photography
Adolfo Martinelli, Jogger Studios, colorist
Ben McCambridge, Cut+Run, editor
Lauren Jansen, Cut+Run, assistant editor
Drew Fischer, Squeak E. Clean, sound design
Cara Rodgers/Maggie Speciale/Catherine Van Ryckeghem, strategists
Katarina Gleicher, Squeak E. Clean, producer
Christopher Zimmer, Raucous Content, line producer
Haley Arenson, BLVR/Amburr Farls, Cut+Run/Michael Gross, Squeak E. Clean/Steve Wi, Raucous Content, executive producers
Diana Cheng, Jogger Studios, head of production
Raucous Content, production company
Squeak E. Clean, music company
Jogger Studios, visual effects company
Cut+Run, post-production company
BLVR (Solana Beach, CA), ad agency
Andis, client

“Andis Creator Series: Compton Cowboys” 4:22
“Introducing the Andis Creator Series, stories highlighting unique individuals utilizing creativity to make the world a better place. For volume one, we traveled to Compton to showcase how the equestrian group Compton Cowboys inspires others to create their own way.”

DIGITAL ADVERTISING

- 1** Cora Fernández/Aldo Gonzalez, creative directors
Lucas Bongioanni, group creative director
Frank Cartagena, chief creative officer
Chris Parke, executive producer
the community (Miami, FL), ad agency
Christina Choi/Dorothy deVenecia/Jamie Hakim, Diageo/Netflix, clients

“The internet thought the Bridgertons of the Netflix series *Bridgerton* were the Regency-era Jonas Brothers. To promote season two, Netflix and gin brand Tanqueray had actor Jonathan Bailey teach Joe Jonas how to be a Bridgerton, bringing the crossover to life back where it started: the internet.”

- 2** (series)
Sarah Quinto, art director
Julia Forrester, writer
Brian Murray, executive creative director
Zak Mroueh, chief creative officer
Crystal Huang, designer
Dejan Djuric, design director
Emma Higgins, The Field/Didier Tovel, SNDWRX, directors
Jay Baker/Ashlee Mitchell, Zulubot, editors
Sean Bell/Shounagh Farrelly/Heather Segal, strategists
Revital Grunberg/Elvira Labate/Tim Lynch, producers
Alyssa Guttman/Alexa Macdonald/Kara Oddi, project managers
Sarah Dayus/Adam Palmer, Zulubot, post-production producers
The Field, production company
SNDWRX, music company
Zulubot, post-production company
omd, media agency
Zulu Alpha Kilo (Toronto, Canada), ad agency
Joy Jochico/Andrea MacBeth/Heather Palm/Jill Zelmanovits, Girl Guides of Canada, clients

“Created for Girl Guides of Canada, Fire Songs is a series of classic campfire singalong songs transformed into anthems that celebrate the fiery spirit of girls.”

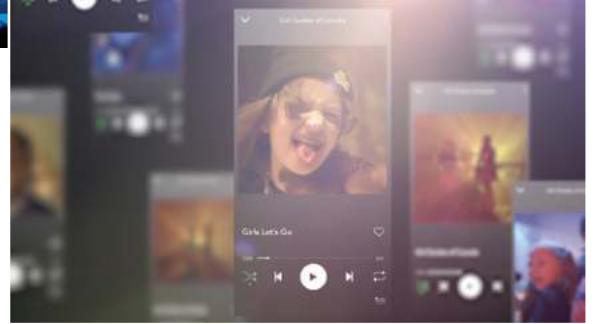
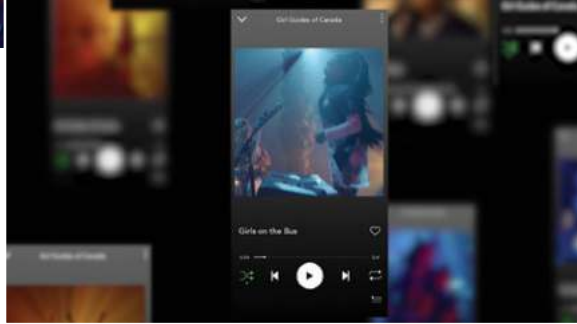
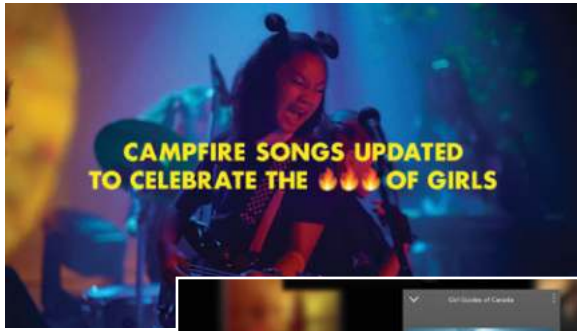
MISCELLANEOUS

- 3** (sales promotion)
Michelle Orlandi, art director
Tim Morrison, writer
Cam Boyd, creative director
Cher Campbell, chief creative officer
Carol Hung, designer
Cam Miller, illustrator
One Pixel Off, user experience designer
Ahmed Wageh, developer
Daavi Wong Wolfson, strategist
Megan Towers, chief strategy officer
Natalie Cooper/Erin Feldman/Nicole Klug, agency producers
Gas Company, production company
john st. (Toronto, Canada), ad agency
Peter Blackwell/Gabrielle Herbert/James Kawalecki/Jessica Mantini/Niels van Oyen, Boston Pizza, clients

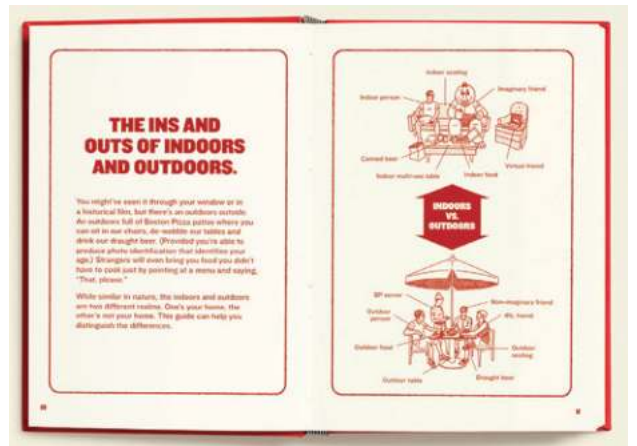
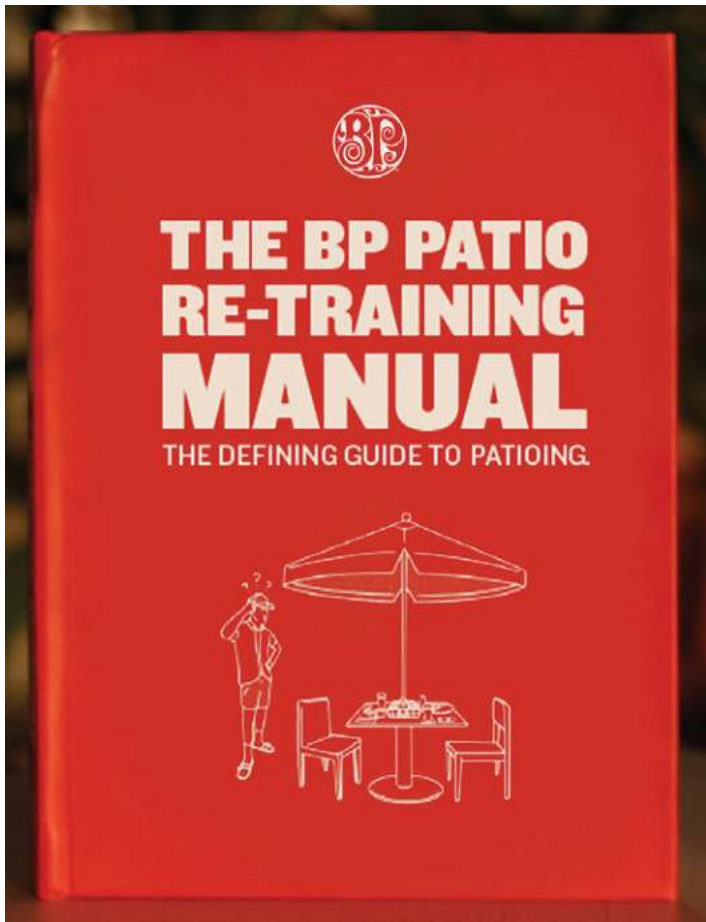
“After emerging from the world’s longest lockdown, Canadians were ready to get on their local patio. Except most forgot how to ‘patio.’ So Boston Pizza created a 72-page, 30-lesson Patio Re-Training Manual to reacquaint Canadians with their pre-covid skills.”



2



3



1

**SAGE
AGAINST
THE
MACHINE.**

georgeco.de

**GEORGE IS
THE WORLD'S BEST
MANIFESTO WRITER.**

-Karl Marx

georgeco.de

**THE AD PERSON
AD PEOPLE
CALL WHEN
THEY NEED AN AD.**

georgeco.de

**NOISE
CANCELING
HEADLINES.**

georgeco.de

**EXPERIENCE
THE EXPERIENCE
OF EXPERIENCE.**

georgeco.de

2

**ORGAN
DONER NORTH**

Hey _____
Art Directors,
we want your
good eyes.

Let's stop
organ _____
donation
from being
an *Anomaly.*

Grey,
we need
your _____
anatomy.

Become an organ donor today.
www.organdonor.ca

Become an organ donor today.
www.organdonor.ca

**ORGAN
DONER NORTH**

The
one time
advertising
can
save lives.

Less than one quarter of Canadians are organ donors.

That's why we're looking to you, advertising people. We have some of the best gills, hearts, and shockingly strong livers out there. So, why would we let them go to waste? We think it's time for the industry that most certainly doesn't save lives, to finally do so. Sign up below to become an organ donor now.

[REGISTER NOW](#)



It's time we all got back to awarding real work.

zulu
alpha
kilo

MISCELLANEOUS

1 (self-promotion series)

George Tannenbaum, art director/writer
GeorgeCo (New York City, NY), ad agency/client

"I formed GeorgeCo in 2020 after I was fired from Ogilvy for being old. I ran ads like these—about 200 in all—about two times a week. They've gotten about 50,000 views and have helped GeorgeCo become a \$2 million business."

2 (self-promotion series)

Lianna Petridis, art director
Molly McKay, writer
Rica Eckersley/Adam Thur, executive creative directors
Lance Martin, chief creative officer
Maria Jurewicz, strategist
Jen Dark/Jonathan Lajoie/Carolyn Mitchell/Julie Riley, producers
Wingman vfx, post-production company
DonerNorth (Toronto, Canada), ad agency/client

"Advertising isn't an industry known for saving lives. But at DonerNorth, we used our new agency name to change that. During National Organ and Tissue Donation Awareness Week, we changed our name to Organ DonerNorth and launched a 'hiring' campaign. We targeted the industry on LinkedIn and social media and asked them to consider donating their good eyes, strong backbones and thick skins. Once intrigued, we helped people register to become organ donors."

3 (self-promotion)

Michael Siegers, art director
Jonah Flynn, writer
Jonah Flynn/Michael Siegers, associate creative directors
Zak Mroueh, creative director/chief creative officer/director
Tony Edgar, Zulubot, director of photography
Conor Fisher, Alter Ego, colorist
Brian Noon, editor
Dino Cuzzolino, Alter Ego, audio mixer
Amy Nguyen/Kara Oddi, project managers
Jac Benoit/Lauren Schell, Zulubot, producers
Tom Evans, Zulubot, executive producer
Zulubot, production company/post-production company
Zulu Alpha Kilo (Toronto, Canada), ad agency/client

"The ad industry will do anything to win awards, whether embellishing results, using dogwalkers or faking campaigns. 'Awards Gone Wild' satirizes this awards obsession by showing what would happen if other professions used these same tactics to win."

MISCELLANEOUS

1 (self-promotion)

Shirley Xu Wang, art director
 Marly Dichter, writer
 Dan Cantelon/Marc Levesque, associate creative directors
 Cam Boyd/Jordan Cohen, creative directors
 Cher Campbell, chief creative officer
 Gamefruitpulp, developer
 Patrick Samaniego, Alter Ego, colorist
 Peter Guzda/Nicole Sison, john st., editors
 Cas Binnington/Aimee DeParolis/Matthew DeWaal, agency producers
 Hilda Pereira, executive producer
 Andrew Tavares, Alter Ego, post-production company producer
 john st. (Toronto, Canada), ad agency/client

“When a global pandemic wouldn’t let us celebrate john st.’s 20th anniversary together, we created a world where we could. In *Minecraft*. Our agency staff was invited to explore, interact and #@&#ing party in an exact replica of our office.”

2 (self-promotion)

Brit Ryan, art director
 Matt Cermak, associate creative director
 Taylor Snyder/JT Steinert, creative directors
 Laura Fegley, chief creative officer
 Ian McAllister, design director
 Amy Kottke, project manager
 Neil White, chief executive officer
 BBDO Minneapolis (Minneapolis, MN), ad agency/client

“2021 was a very long and endlessly weird year, so BBDO Minneapolis decided to turn it into something fluffy and functional: a very long scarf commemorating notable events of 2021. Knitted in a festive Nordic style, the scarf makes 2021 actually look good.”

3 (self-promotion)

Brian Farkas/Tylynn McCauley, creative directors
 B & T Creative (Los Angeles, CA), ad agency/client

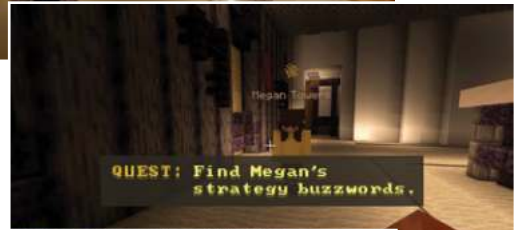
“Russia blocked independent news. So, in the metadata of normal photos of Putin, we hid Russian-language instructions to avoid censorship and access accurate information about the war in Ukraine.”

4 (sales promotion)

Michelle Budge, art director
 Jackson Byrne, writer
 Joel Holtby, creative director
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Brandon Methner, designer
 Adrian Armstrong, FUZE, photographer
 Todd Bennett, artist
 Kevin Luc, FUZE, retoucher
 James Marin, Fort York/Taylor McWade, Rethink, editors
 Vapor Music, music company
 Shereen Ladha, strategist
 Sean McDonald, chief strategy officer
 Lindsey Bates/Ted Rosnick, Vapor Music, producers
 Terri Winter, digital producer
 A.J. Merrick, print producer
 Anne Marie Martignago, FUZE, broadcast producer
 Sarah Brooks, FUZE/Yumi Suyama, School Editing, post-production producers
 FUZE, production company
 Fort York, post-production company
 Rethink (Toronto, Canada), ad agency
 Johanna Andrén/Vanessa Herz/Lisa Huie/Nadia Kassam/Claudia Mayne/
 Carolyn Thrasher/Ami Warrington, IKEA Canada, clients

“Instead of encouraging people to buy new, we showed the world how to upcycle their old IKEA furniture with Repurposeful Instructions, which radically reduced the ready-to-assemble furniture manufacturer’s environmental impact. We created official instructions on how to hack some of IKEA’s most iconic pieces, giving them new life and saving them from the landfill.”

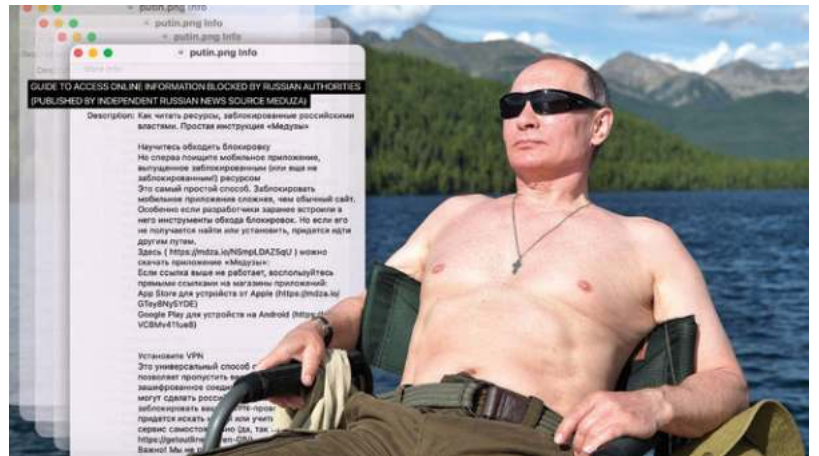
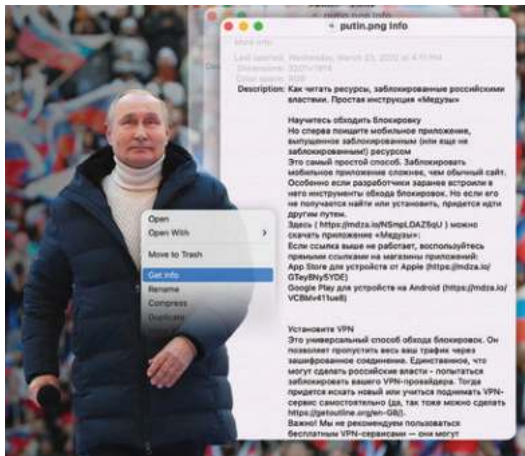
1



2



3

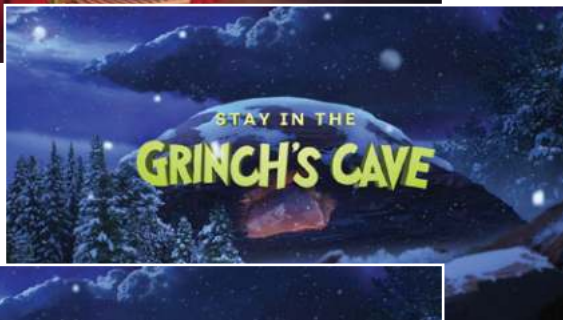


4



1 **PERFORMANCE ART**





MISCELLANEOUS

1 (self-promotion)

Allison Kustec/Tomas Soares/David Woodger, art directors
 Pedro Izzo, associate creative director
 Colin Craig, executive creative director
 Ian Mackenzie, chief creative officer
 Bonnie Chung, producer
 Andrea Cook, chief executive officer
 Performance Art (Toronto, Canada), ad agency/client

“Too often, the ad industry has put performance and creativity at opposite poles. On one side is low-concept, ‘hard-working,’ executional work. On the other: emotional, high creative. With clients demanding more accountability for their spend and more from their tech investments, and with our backgrounds in creative data, we saw an opportunity to put the tension between efficacy and creativity at the heart of Performance Art, our new agency brand.”

NON-TRADITIONAL ADVERTISING

2 Caroline Friesen, art director

Robbie Percy, writer
 Caroline Friesen/Robbie Percy, creative directors
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Dustin Gamble, designer
 Kiel Milligan, director of photography
 Todd Bennett/Brad Kumar, artists
 Steve Lam, developer
 Kassi Bellamy, Darling vfx, colorist
 Christopher Chang/Russell Hanson/Alexa Salsberg, Darling vfx, editors
 Oso Audio, music company
 Daenen Bramberger/Harry Knazan, Oso Audio, sound engineers
 Brooks Reynolds, director
 Iseult McNamara, line producer
 Sean McDonald, chief strategy officer
 Hannah Graham, Oso Audio, producer
 Todd Harrison/Kyle Hicks, digital producers
 Agnes Gilchrist/AJ Merrick, print producers
 Alex Butt/Stephanie Walker-Wells, broadcast producers
 Nick Burry, Asymmetric/Morgan Campbell, Darling vfx/Mackenzie Goodwin, Saints Editorial/Evan Landry, Asymmetric/Emily McKay, Saints Editorial, executive producers
 Asymmetric, production company
 Darling vfx, visual effects company
 Saints Editorial, post-production company
 Rethink (Toronto, Canada), ad agency
 Jared Bland, Penguin Random House, client

“With elected officials across the US engaging in censorship, book banning and even threatening to burn books, we asked one simple question: What if they couldn’t? The result was the Unburnable Book, a one-of-a-kind edition of *The Handmaid’s Tale* specially designed to be impossible to burn. More than just a unique limited edition, the book served as a concrete metaphor for the entire world to demonstrate that no matter how many books you ban or destroy, you can never extinguish powerful ideas.”

3 Dale Halfaker, Dr. Seuss Enterprises/Michael Ko/Ryan Smith, creative directors

Counsel (Poway, CA), ad agency
 Dr. Seuss Enterprises, client

“During the 2021 holiday season, children’s entertainment company Dr. Seuss Enterprises and vacation rental management company Vacasa teamed up and let guests book the ultimate holiday stay in the Grinch’s cave. The activation was featured in 518 publications, resulting in more than 1.2 million impressions.”

NON-TRADITIONAL ADVERTISING

- 1** Caroline Friesen, art director
 Karine Doucet/Robbie Percy, writers
 Karine Doucet/Caroline Friesen/Robbie Percy, associate creative directors
 Joel Holtby, creative director
 Mike Dubrick, executive creative director
 Aaron Starkman, chief creative officer
 Erin Struble, designer
 Joe Bulawan, Undivided Creative, photographer
 Nina Djacic, director of photography
 Shane Finigan, artist
 Joe Bulawan, Undivided Creative/Shane Finigan, retouchers
 Emmett Maloney, colorist
 Lauren Horn/Lynn Sheehy, School Editing, editors
 Fiona Alvarez, School Editing, assistant editor
 Rich Hamilton, Grayson Music, music
 Grayson Music, music company
 Brian Bernard, Grayson Music, sound engineer
 Kobi Ntiri, Undivided Creative, director
 Shereen Ladha, strategist
 Sean McDonald, chief strategy officer
 Scott Houghton, Undivided Creative/Spencer Houghton/AJ Merrick/Shelby Spigelman, Rethink/Yumi Suyama, School Editing/Anna Tricinci, Rethink, producers
 Nicholas Shaw, Grayson Music, music producer
 Undivided Creative, production company
 School Editing, post-production company
 Rethink (Toronto, Canada), ad agency
 Johanna Andr n/Claudia Garcia Mayne/Jordan Sequeira, IKEA Canada, clients

“During Pride Month, all brands fly the rainbow flag. But there are many different pride flags for identities underrepresented during Pride. IKEA went beyond the rainbow and asked ten designers to create custom love seats inspired by the flag they identify with.”

- 2** Abigail Chieppa, art director
 Jeff Beck/Nok Sangdee, creative directors
 Aaron Evanson, executive creative director
 Debbi Vandeven, chief creative officer
 John Godsey, North America chief creative officer
 Eric Bigman, editor
 Steve Stone, integrated production director
 Jonathan King/Dee Dee Morrow, project managers
 Michelle Derderian/Kathryn Horsley, project directors
 Tyler Smith, production manager
 McCabe Galloway/Carolyn Rooke/John Sabine/Lisa Stevens/Brian Stout, strategists
 icf Next/Publicis 57, consultants
 Lara Hurnevich, senior producer
 Melissa Barany, executive agency producer
 Casey Steele, post-production supervisor
 Denisse Zeigen, post-production producer
 Black Ops Productions, production company
 VML&R (Kansas City, MO), ad agency
 Abby Allsop/Liz Janz/Emily Kerschner/Andrew Louie/Megan Magnuson Lang/Lindsey Ressler/Jessica Vultaggio, The Kraft Heinz Company, clients

“Oscar Mayer couldn’t let Nike hog the bacon spotlight with its new Nike Air Max 90 ‘Bacon,’ so we created the world’s first bacon-scented shoelaces—literally cold smoked with Oscar Mayer bacon—released on the same day as the shoes. A single tweet with #OscarCookMyKicks got bacon lovers on the waitlist, and 1,500 lucky consumers got their hands on the limited edition laces.”

- 3** R my Law, art director
 Federico D az/Juarez Rodrigues, creative directors
 Lucas Bongioanni, group creative director
 Ramiro Raposo, executive creative director
 Frank Cartagena, chief creative officer
 Marc Schwarzbach, executive design director
 the community (Miami, FL), ad agency
 Marion Delgutte-Saenen/Sydney Kranzmann/Justin Parnell, OREO, clients

“After we saw parents complaining about kids stealing their OREO Thins, we made four limited edition camouflaged packs to hide them in plain sight.”

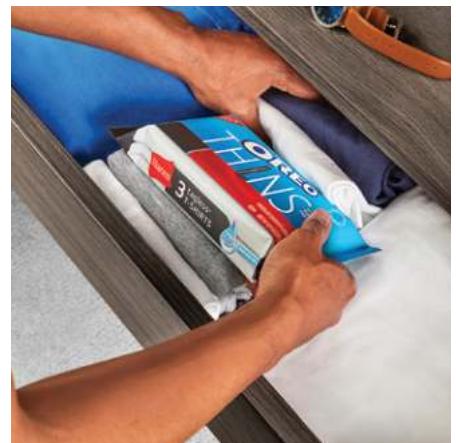


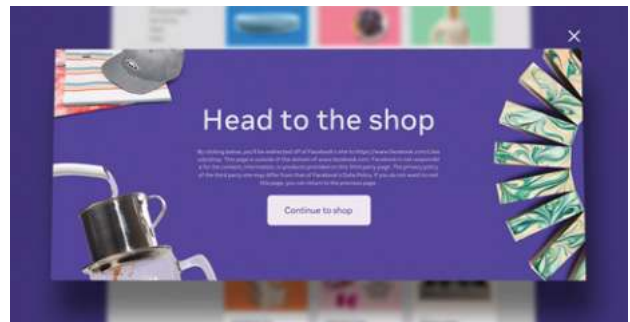
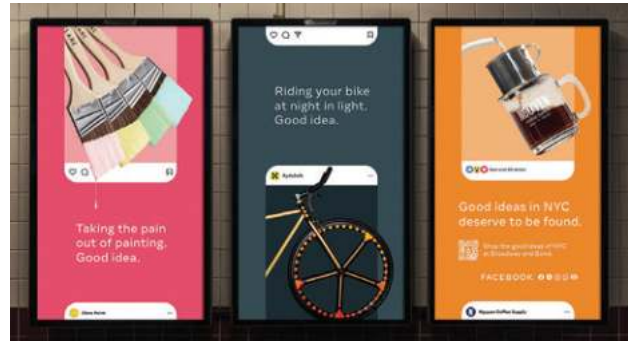


2



3







NON-TRADITIONAL ADVERTISING

- 1** Ceci Bergier/Peter Yang, art directors
 Cory Bortnickner/Roger Fish/Marcus Howard/Lindsay Lamb, writers
 Roxy Weisbard, creative director
 Kate Daggett, North America chief creative officer
 Roy Ellis, designer
 Amy Su, design director
 Michelle Alandete/Derrin Andrade/Isabella Arnao/Sandra Cha/Jenn Dodds/
 Bothaina Saleh, project managers
 Ting Ting Chiu, project director
 Teri Heyman, producer
 MKG/Nice Shoes, production companies
 Mosaic, ad agency
 Damien Baines/Eleanor Caffrey/Katra Cunningham/Kim Fenoy/Sonya Furdyk/
 Jordan Harvey/Rachael Hawk/Jessica Jolley/Sujata Kapur/Jasmine King/
 Jaleesa Kirk/Catheline Leung/John Nolan/Sinead O'Grada/Madeline Riley/
 Kelly Thomas/Jessie Van Arman/Andrea Van Leeuwen/Marijke Waddell,
 Meta (Menlo Park, CA), clients

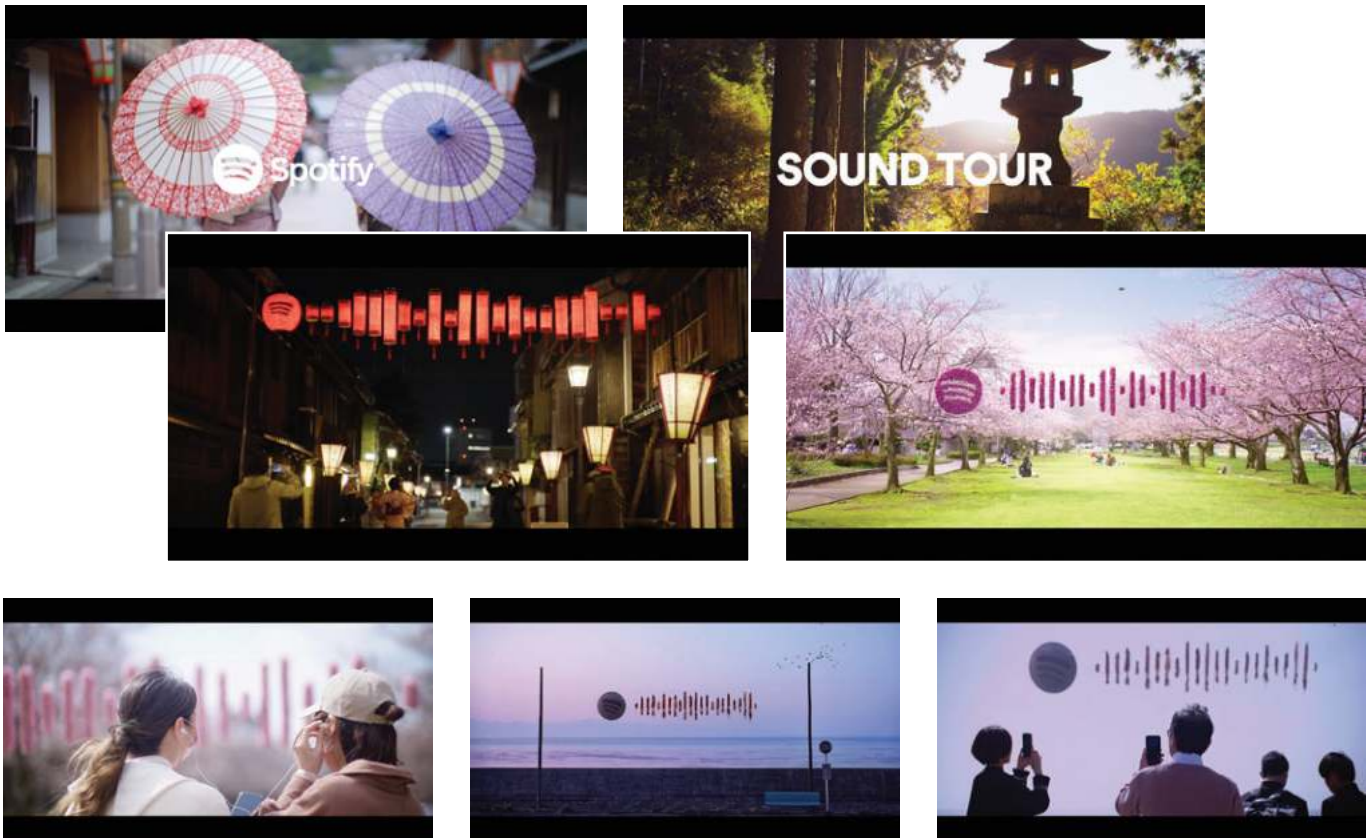
"To help local small businesses get discovered, we took over vacant storefronts and turned them into Good Idea Shops: interactive, shoppable window displays filled with QR codes, lights, sounds and motion."

- 2** Paulo Damasceno/Sofia Rosell, associate creative directors
 Alexander Allen/Sam Lemoine/Andy Tamayo, creative directors
 Ariel Abramovici/Bruno Acanfora/Ricardo Casal/Juan Javier Peña Plaza,
 executive creative directors
 Anselmo Ramos, chief creative officer
 Guido Fusetti, design director
 Carlos Encalada, developer
 Christian Pierre, information architect
 Cosmo Street, editorial company
 SOUTH MUSIC, music company
 Lime Studios, sound design
 Matt Ogens, director
 Bibi Pestaña, project manager
 Monique Beauchamp Estrella, project director
 Will Ramos, strategist
 Fernando Ribeiro, chief strategy officer
 Kelli Denyer, senior producer
 Carmen Rodriguez, managing director, creative
 Renata Neumann, chief production officer
 m s s n g p e c e s, production company
 The Mill, post-production company
 Alison Brod Marketing + Communications, agency
 CUT (Miami, FL), ad agency
 Tyler Bahl/Roman France/Fernando Machado/Michael Mantarro/Mike Sanders/
 Pelle Sjoenell/Karen Starr/Carolyn Wang/Jia Zheng, Activision Blizzard, clients

"In 2021, Activision Blizzard developed *Call of Duty: Vanguard*, the most realistic and historically accurate war game yet. We partnered up with renowned war journalists to photograph the WWII battles inside the game."



1



NON-TRADITIONAL ADVERTISING

1 (series)

Carel Christie, Ogilvy South Africa/Masara Uemara, Geometry Ogilvy Japan, art directors
 Yutaro Nagata/Kotoha Tanaka, Geometry Ogilvy Japan, writers
 Kensui Arai/Yasushi Arikawa, Geometry Ogilvy Japan/Tristan Vogt, Ogilvy South Africa, creative directors
 Peter Little, Ogilvy South Africa, executive creative director
 Matthew Barnes/Pete Case, Ogilvy South Africa/Doug Schiff, Geometry Ogilvy Japan, chief creative officers
 Iori Hayakawa/Mayumi Morita, Geometry Ogilvy Japan/Mariko Oka, designers
 Victor Camacho, Geometry Ogilvy Japan, artist
 Suresh Kumar, Ogilvy South Africa, technology director
 Morris Ku, Geometry Ogilvy Japan, editor
 Kenji Aritomo, xpd, videographer
 Natsuki Tosa, line producer
 Chiharu Ozaki, Geometry Ogilvy Japan, project manager
 Sophianna Bishop/Ricky Suzuki, Geometry Ogilvy Japan, strategic planners
 Shannon De Araujo, Ogilvy South Africa, strategist
 Sho Ishikawa, TVO drive, producer
 Takehito Hikida/Amanda Marshall/Takemi Sakairi, Geometry Ogilvy Japan, agency producers
 Matt Cab, STARBASE, music producer
 Geometry Ogilvy Japan (Tokyo, Japan)/Ogilvy South Africa (Johannesburg, South Africa), ad agencies
 Mai Ihara/Ai Kawasaki, Spotify Japan, clients

“As Japanese tourists turned to domestic travel due to the pandemic, Spotify Japan launched the ‘Sound Tour,’ specially curated experiences using Spotify Codes. We crafted these from hyper-local elements, reacquainting Japanese with local sounds and culture in a fresh, modern way.”

2 Vic Bath/Michael Romaniuk, art directors
 Marco Buchar/Dan Cummings, writers
 Brian Murray, executive creative director
 Zak Mroueh, chief creative officer
 Jackman Chiu, designer
 Dejan Djuric, design director
 Noah Mroueh, photographer
 Kyle Chappell, director of photography
 Felipe Chaparro, colorist
 Max Lawlor/Mitch Reed, editors
 Dino Cuzzolino, audio mixer
 Vic Bath/Dan Cummings, directors
 Rob Feightner/Samantha Tang/David Tremblay, project managers
 Tim Lynch, agency producer
 Mitch Cappe/Sarah Dayus, production company producers
 Zulubot, production company/post-production company
 Zulu Alpha Kilo (Toronto, Canada), ad agency
 Vivianne Gauci/Sonia Gill/Niary Toodakian/Erin Wilson/Yvonne Ziomecki, HomeEquity Bank/Royal Canadian Legion, clients

“With the popularity of food delivery apps at an all-time high during the pandemic, we re-created WWII era field ration kits and made them available on DoorDash. All proceeds went to veterans in need.”

3 Jithesh Narayanan, art director
 Maher Dahdouh/Jarrad Pitts, writers
 Yasmina Boustani, creative director
 Joe Abou-Khaled/Marie-Claire Maalouf, executive creative directors
 Ali Rez, chief creative officer
 Abdullah Salhiya, Dejavu, editor
 Charly Hatem, videographer
 Sophia Waheed, project manager
 Jad El Rabahi, project director
 Estelle Khayat, strategic planner
 Diana Asal, Dejavu, producer
 Manasvi Gosalia, Dejavu, executive producer
 Emile Tabanji, managing director, creative
 Dani Richa, chief executive officer
 Dejavu, production company
 Impact BBDO (Dubai, United Arab Emirates), ad agency
 An-Nahar, client

“As Lebanon was going through compounding crises with necessities getting scarcer every day, a decisive parliamentary election was threatened by an absurd reason given by the current government in a bid to hold on to power: a shortage of paper and ink necessary to print election ballots. To address this, Lebanon’s leading newspaper *An-Nahar* launched a special elections edition by not printing it, instead sending the unused paper and ink toward printing ballots. The empty newsstands that filled the country became a symbol of democracy.”

2



3



1

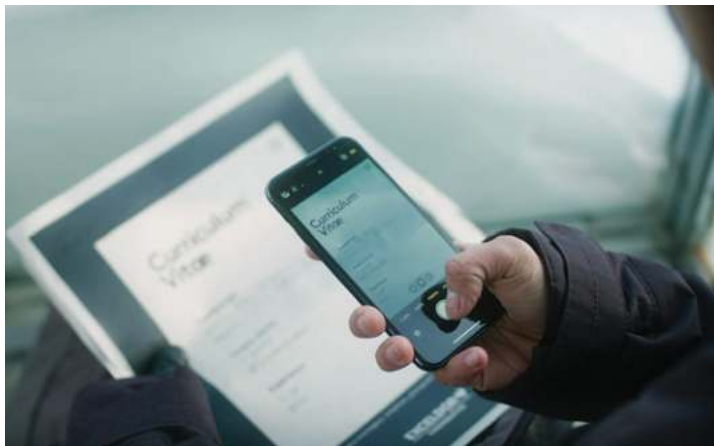


2



3





NON-TRADITIONAL ADVERTISING

- 1 Laura Beebe/Betsy Woodworth, art directors
Mary Gross, writer
David Oakley, creative director
Sydney Oakley, creative technologist
Camille Kane, project manager
BooneOakley (Charlotte, NC), ad agency
StarMed Healthcare, client

"In late 2021, vaccination rates in North Carolina dropped as the Delta variant of COVID-19 surged. To promote the importance of vaccines, this mobile billboard drove around Charlotte, North Carolina, during the Panthers/Saints tailgate on September 19. WilmoreFuneralHome.com drove users to StarMed Healthcare, where they could quickly and easily sign up for a COVID vaccine. StarMed had a 22-percent increase in vaccinations the week after the billboard ran."

- 2 Juarez Rodrigues, art director
Marcos Botelho, senior writer
Jon Murray/Matthew Pullen, associate creative directors
Sarah May Bates, creative director
Ken Pappanduros, group creative director
Joe Baratelli, chief creative officer
Lime Studios, audio mixer
Selena Pizarro, production manager
Will Conover, associate producer
Jenn Pearse/Whitney Young, senior producers
Gary Patcoff, chief production officer
Helium, post-production company
RPA (Santa Monica, CA), ad agency
American Honda Motor Co., Inc., client

"Our national initiative Project Courage brings joy and relief to kids in the hospital. Studies have shown that stress and anxiety have negative health effects on hospitalized children. We created the Honda Shogo, a small electric vehicle designed for hospitalized kids to drive themselves to treatments and procedures. The Shogo turns what could be a stressful journey into a fun ride."

- 3 Zachary Bautista/Mwangi Gatheca, art directors
Geoff Baillie/Pranav Sabharwal, writers
Geoff Baillie/Zachary Bautista, associate creative directors
Joel Holtby/Natasha Michalowska, creative directors
Mike Dubrick, executive creative director
Aaron Starkman, chief creative officer
Rob Fiocca, Fiocca Studio, photographer
Brad Kumar, artist
Alain Elliott, editor
Julian Morgan, strategist
Sean McDonald, chief strategy officer
AJ Merrick, producer
Rethink (Toronto, Canada), ad agency
Christina Müller/Ana Maria Pombo, The Kraft Heinz Company, clients

"In 2021, Spain's La Tomatina festival (and its world-famous tomato fight) was canceled due to COVID-19, devastating farmers relying on festival sales. To keep the spirit of La Tomatina alive, Heinz bought tomatoes from local farmers and turned them into a limited edition ketchup line. Heinz also donated to them and made a permanent commitment to using Spanish tomatoes."

- 4 Olivier Caron, art director
Félix-Antoine Belleville, writer
Luc Du Sault, creative director
Studio Expression, sound engineer
Zachary Turgeon, director
Mireille Côté/Amélie G. Duarte/Noémie Martin, project managers
Catherine Darius, strategist
okok, production company
Touché!, agency
lg2 (Québec, Canada), ad agency
Caroline Matte/Stéphanie Paquet, Exceldor Coopérative, clients

"Check Mark cv, an innovative campaign that makes it easier to apply for a job at poultry producer Exceldor Coopérative after a massive labor shortage."

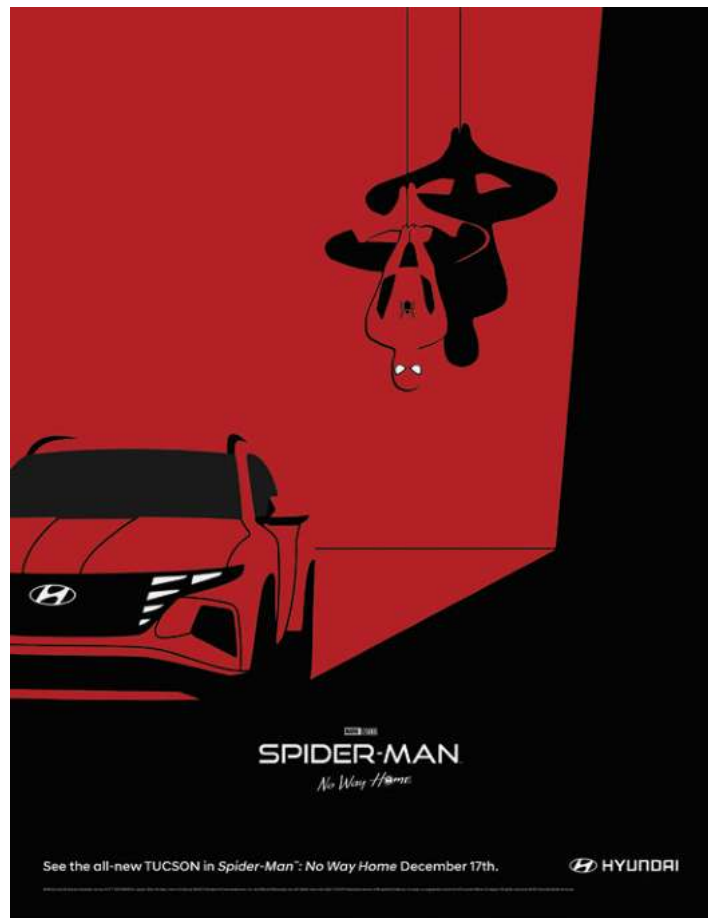
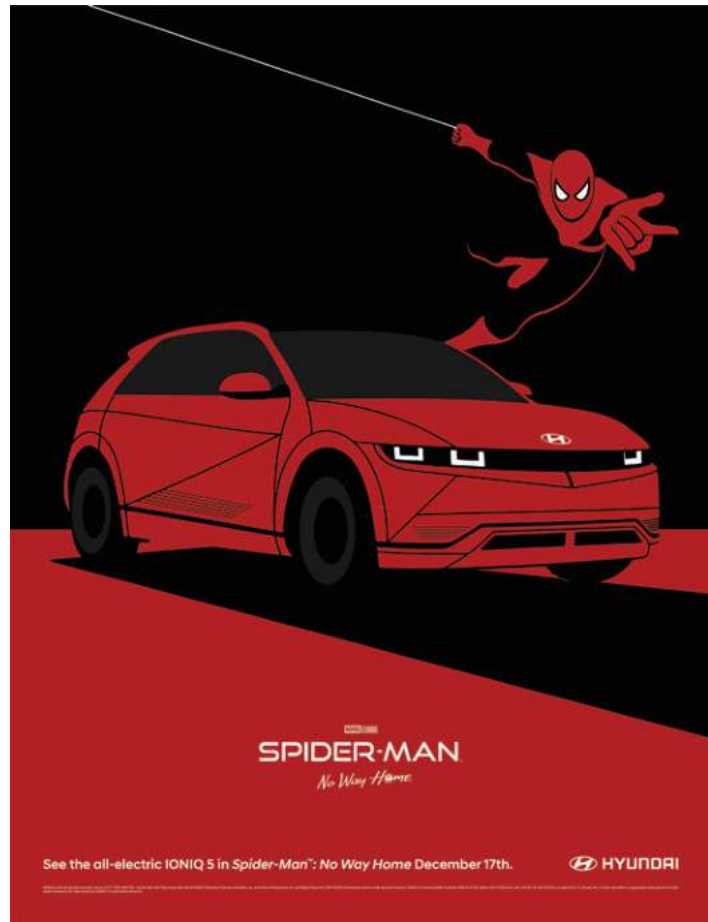
INTEGRATED CAMPAIGNS

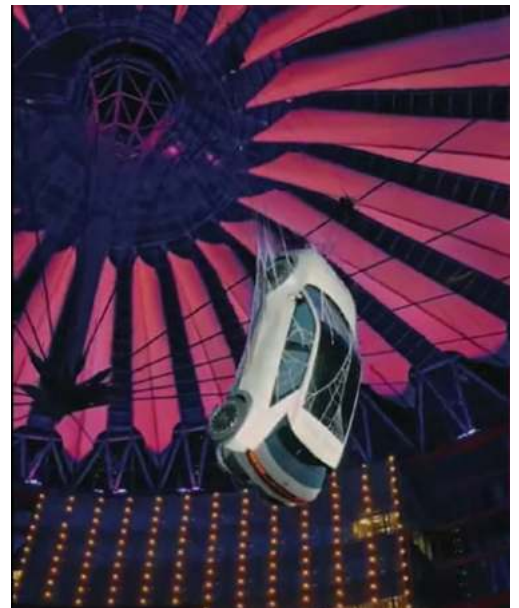
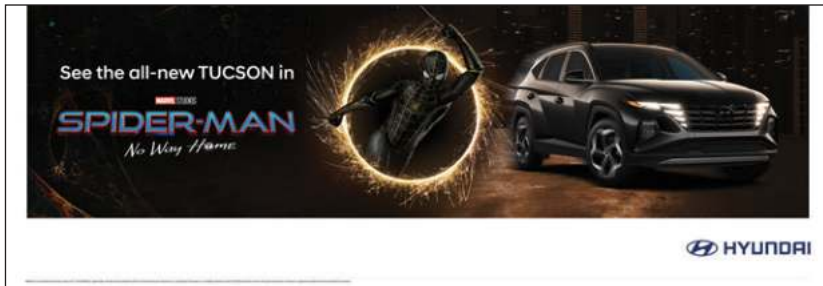
1 (series)

Berlin Burkhart, art director
Nicole Macey, senior art director
Jeff Tune, writer
Andrew Boyer, senior writer
Joe Reynoso/Ryan Simpson, creative directors
Lori Martin/Cary Ruby, group creative directors
Barney Goldberg, executive creative director
Lime Studios, sound design
Cindy Scott, strategist
Erin Bohlender, strategic planner
Kira Linton, executive producer
Nicolette Spencer, head of production
Park Pictures, production company
The Den, editorial company
Sony Masterworks, music company
Framestore, post-production company
INNOCEAN USA (Huntington Beach, CA), ad agency
Tyler Banning/Kate Fabian/Monique Kumpis/Paul Meyers/Jose Munoz/Alex Oh/Angela Zepeda, Hyundai Motor America, clients

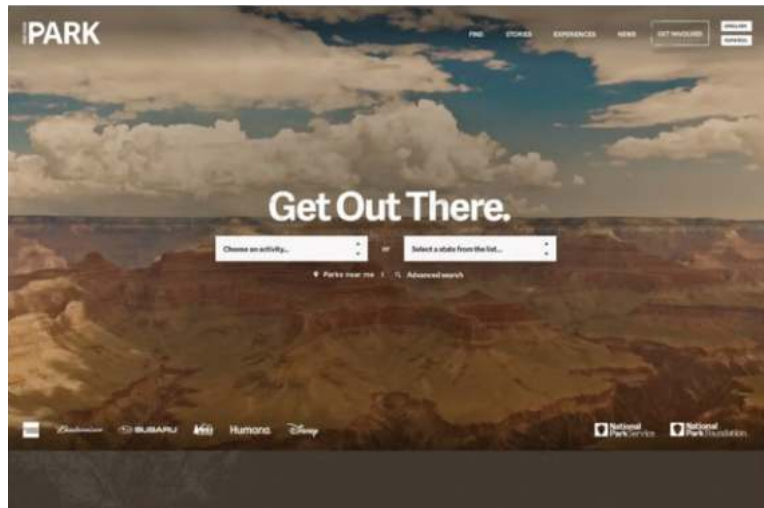
“In collaboration with *Spider-Man* director Jon Watts, we worked to create a commercial that looked and felt like a scene from the film series’s third installment *Spider-Man: No Way Home*. Our research uncovered that first-time electric vehicle buyers uncover ‘hidden gems’ of their vehicles after they’ve purchased them. Our challenge with the launch of the IONIQ 5 was to expose these hidden gems to the mainstream. We filled the commercial with Easter eggs to create a piece of content that fans were clamoring for. We shared the film with pop culture expert Erik Voss, who created a detailed video breakdown unpacking all the secret clues within our commercial. We also dusted off our old comics to create a fan art poster series. Global oOH boards and point-of-sale posters also promoted the vehicles featured in the film. Finally, we staged an IONIQ 5 stunt at the movie premiere.”

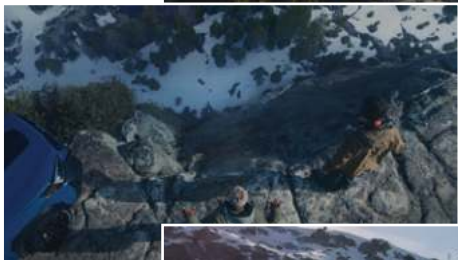
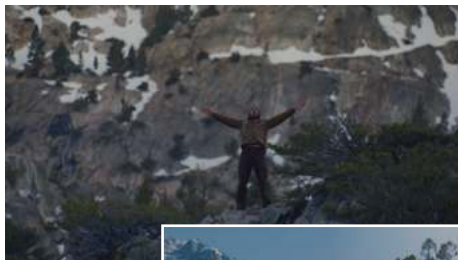
1





1





INTEGRATED CAMPAIGNS

1 (series)

Brad Harrison, art director/creative director
Dean Buckhorn, writer/group creative director
Randy Hughes, executive creative director
Marty Senn, chief creative officer
Lance Acord, director/director of photography
Patrick Murphy, a52, visual effects supervisor
Daniel de Vue, The Mill, colorist
Kirk Baxter, Exile Edit, editor
Brad Dupuie, assistant editor
SisterBoss, sound production
Brenna Smithson, strategic planner
Toby Louie, producer
Lisa Keljik, senior broadcast producer
Scott Howard, Carmichael Lynch/Caroline Kousidonis, Park Pictures/
CL Kumpata, Exile Edit, executive producers
Brynn Hausmann, executive agency producer
Andrew Rosenberger, visual effects producer
Meredith Paul, project manager
Park Pictures, production company
Exile Edit, editorial company
a52, visual effects company
Carmichael Lynch (Minneapolis, MN), ad agency
Subaru of America, client

“To launch the Subaru Wilderness, we simply reminded young people that of all things you can be in life—from well-educated to well-groomed—there’s nothing quite as appealing as being well-adventured. We unveiled the campaign using high-impact, national TV spots; magazine ads; and social media posts targeting hardcore adventure seekers, partnerships with outdoor retailers—such as REI—and sponsorships with diverse documentary filmmakers broadening the appeal of the outdoors to their audiences. The launch of the new Wilderness edition was one of Subaru’s most successful vehicle launches in the history of the company and helped to instantly reclaim the automobile manufacturer’s position as a maker of incredibly capable, premium off-road vehicles. We gleaned that, even in today’s world, it is still those who live the most adventurous lives who have the best stories.”

INTEGRATED CAMPAIGNS

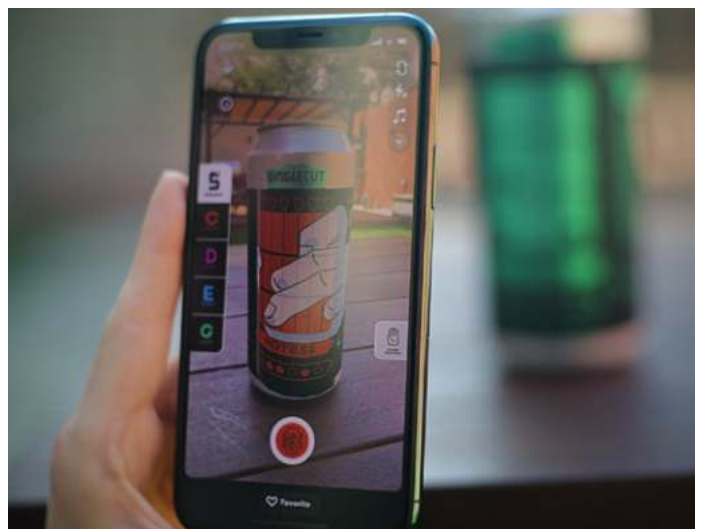
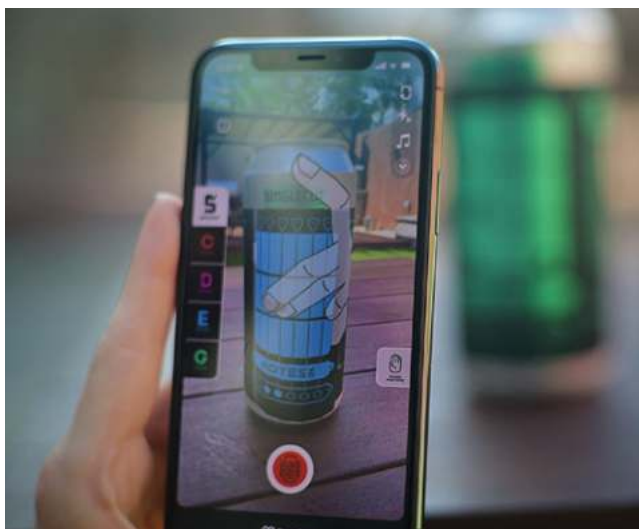
1 (series)

Kevin Sato/Philippe Visaya, art directors
Victoria Lee/Vinay Parmar, writers
Vinay Parmar/Kevin Sato, associate creative directors
Stephanie Yung, executive creative director
Zak Mroueh, chief creative officer
Zoe Kim/Kevin Sato, designers
Spark Innovations Inc., product designer
Gillian Black, Zulu Alpha Kilo/Ariana Emond, Zulubot, developers
Sean Donnelly, Zulubot, director of photography
Cecilia Bernasch/Felipe Chaparro, Zulubot/David James Findlay, Barbershop Editing, editors
Shaunagh Farrelly/Spencer MacEachern, strategic planners
Kathryn Brown/Houng Ngui/Jackie Pal/Lauren Schell, Zulubot, producers
Ece Inan, Zulubot, interactive producer
Ola Stodulska, integrated producer
Erin McManus, project manager
Table of Content/Zulubot, production companies
Eggplant Music & Sound, music company
Zulu Alpha Kilo (Toronto, Canada), ad agency
Dan Bronson/Rich Buceta/Danielle Palermo, SingleCut Beersmiths, clients

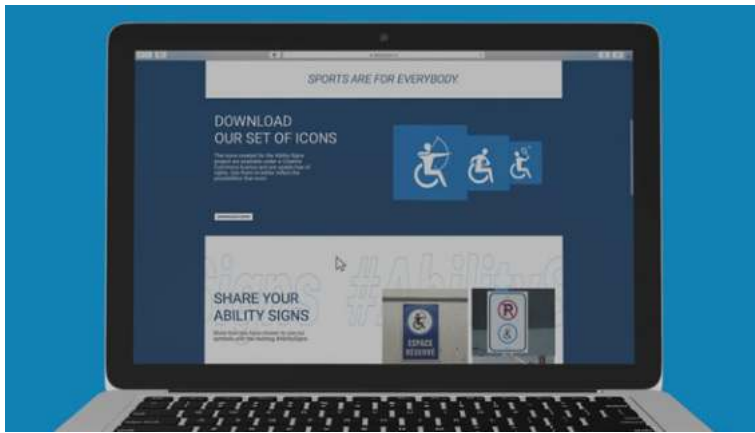
“Notes IPA is the first beer crafted to teach you guitar. Each label displays a foundational guitar chord: c, d, g or e minor. Simply grip the can like you would a guitar to learn the finger positions for each chord. By scanning the Snapchat code on the label, you can activate an AR guitar lesson right on the can. The pull tab is even fitted with a custom-made guitar pick, designed to open the beer, pop off and be ready to play. After selling out in record time in 2021, SingleCut Beersmiths named Notes IPA its new signature beer.”

1









INTEGRATED CAMPAIGNS

1 (series)

Ryan Cookish/Rachel Leblanc/Maxime Sauté, art directors
 Xavier Blais, writer
 Xavier Blais/Maxime Sauté, creative directors
 Mike Dubrick/Nicolas Quintal, executive creative directors
 Aaron Starkman, chief creative officer
 Claudia Barberio, designer
 Cadu Rocha, artist
 Steve Lam, developer
 Simon “Ronny” Lebrun, content content, director
 Leigh O’Neill, editor
 Sara Lemmermeyer/Meredith Montgomery/Pascal Routhier, strategists
 Sean McDonald, chief strategy officer
 Samuel Bonneau/Katia Dupuy/Todd Harrison/Sarah Longpré/Johanne Pelland, Rethink/Raphaëlle Rousseau, content content/Stephanie Walker-Wells/Terri Winter, Rethink, producers
 content content, production company
 Rethink (Toronto, Canada), ad agency
 Marie-Lou Blais/Manuela Comte/Jaylone Lee/Maéva Reffo, Decathlon, clients

“Sporting goods company Decathlon’s objective was to activate its Sports for All, All for Sports brand platform beyond traditional advertising. To do this, we turned to the International Symbol of Access to show the athleticism of people with disabilities. We created Ability Signs, a design program that changes the International Symbol of Access platform forever by taking this universally known icon and merging it with Decathlon’s existing signage system. The resulting 25 custom sports symbols show all that people with disabilities can do. This initiative started with parking lots, grew to all of Decathlon’s Canadian stores and then went global. Our icons were made available for everyone to use, so professional sports teams opted to use them—as well as competitor brands. Even the city of Paris used our signage to create more than 20 new accessible parking spaces.”



INTEGRATED CAMPAIGNS

1 (series)

Ben Doessel/James Lee, associate creative directors
 Matt McNulty/Ben Pfitzenreuter, creative directors
 Mikal Pittman, executive creative director
 Clint Blowers, photographer
 Cliqua/Darren Weninger, mk Films, directors
 Eric Alexander-Hughes, The Den/Tim Warmanen, Harbor, editors
 Another Country, sound designer
 Alex Alvarez, Leo Burnett Chicago/David Webster, Hawkeye, production designers
 Laurie Gustafson/Tara Wert, production managers
 Bianca Bradford/Allison Cox/Charissa Fort, Leo Burnett Chicago/
 Laura Johnson, Publicis Media/Grant Keller/Jamie Mack/
 Amber Mekled/Allie Plantery/Amy Walloch/Peggy Walter, Leo Burnett Chicago, project directors
 Christopher Bridgland, strategy
 Megan Collins/Lindsey Summers, strategists
 Aki Spicer, chief strategy officer
 Erica Johnson/Adriana Loayza, producers
 Rock Darlington/Mike Davidson, executive producers
 Clint Blowers Photography, production company
 Harbor/mk Films/The Den/The Funnel Creative, production service companies
 Leo Burnett Chicago (Chicago, IL), ad agency
 Wingstop, client

“In 2021, a national chicken wing shortage caused prices to skyrocket more than 300 percent in the United States. As other chicken wing restaurants went dark, Wingstop launched a national campaign for not only a new product but a new brand: Thighstop. Within a matter of days, Thighstop launched thousands of ghost kitchens, new digital properties and a multichannel campaign replacing wings with thighs across TV, social media, display and even influencer marketing. With more than 6 billion impressions in the first week, Wingstop sales skyrocketed, resulting in a 10-percent increase in sales year over year and more than 60-percent new customer acquisition.”

PUBLIC SERVICE

2

Kasey Knaggs, art director
 Krista Catalfamo, writer
 Sakshi Choudhary/Connor Fleming/Tammy Retter, creative directors
 Isaac Pagán Muñoz, executive creative director
 Joe Sciarrotta, chief creative officer
 Jasculca-Terman/Receptivi, creative contributors
 Martin Pohlmann, designer
 Gabe Usadel, design director
 Sandro Miller, photographer
 Johannes Saam, Framestore, animation
 Julius Dobiesz/Christopher Mines, editors
 Joe Griffin, sound engineer
 Julie Maxham, art producer
 Ilean Perez Cruz/Nima Patel, producers
 Aidan O'Connor, associate producer
 Jenn May Rosen, senior producer
 Maggy Lynch-Hartley, executive agency producer
 Sandro, Inc./The Mill, production companies
 Framestore, post-production company
 Ogilvy (Chicago, IL), ad agency
 City of Chicago, Department of Public Health, client

“To vaccinate Chicago teens, we partnered with famed photographer Sandro Miller and created AI-based, personalized NFT portraits of vaccinated teens. The portraits captured their dreams and the feelings they had right after getting the vaccine.”

1



2



PUBLIC SERVICE

1 Tantrum Studio, animation company

Jigsaw Casting, casting
 Nicole Ellerton, art director
 Jacob Greer, writer
 Nicole Ellerton/Jacob Greer, creative directors
 Craig McIntosh/Jaimes Zentil, executive creative directors
 Peter Ignazi, chief creative officer
 Outsider Editorial, editorial company
 Pirate, music company
 Geraldine Tixier, Skin + Bones, strategist
 Sarah Moen, producer
 Skin + Bones, production company
 Cossette (Toronto, Canada), ad agency
 National Advertising Benevolent Society, client

“This Job Can Break You” 2:47

“Advertising is famous for its long hours and demanding workloads. It was time for a reality check for an industry pushing itself too hard. This spot—made in recognition of World Mental Health Day on October 10—features Crumbles the cracker, a foul-mouthed mascot that delivers a long overdue message. Taking an employee’s inner dialogue and putting it into song delivers some real talk and hard truths about poor mental health in the advertising industry.”

2 (series)

Steven Kim/Becky May, art directors
 Logan Broger, writer
 Logan Broger/Steven Kim/Becky May, associate creative directors
 Natalie Armata/Alanna Nathanson, chief creative officers
 Steven Kim, photographer
 Clodagh Power, project manager
 Krista Blaylock, project director
 Giants & Gentlemen (Toronto, Canada), ad agency
 Assaulted Women’s Helpline, client

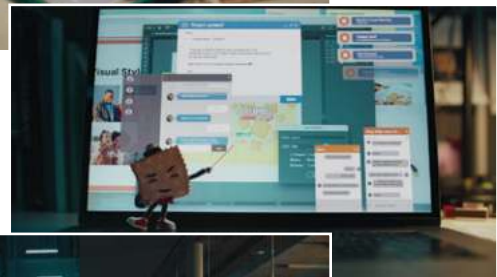
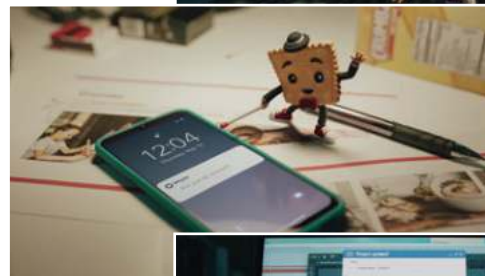
“All too often, when people hear about domestic abuse cases, they ask the same question: ‘Why doesn’t she just leave?’ To demonstrate how difficult it is for victims to leave their abusers, we created The House With No Escape. The stunt was filmed in a Toronto neighborhood, showcasing a home that we completely bricked in, not an entry or escape point in sight. A lawn sign read: ‘When you live with abuse, there’s no easy way out,’ and a series of oOH ads carried the same message.”

3 (series)

Mike Houldsworth, writer/creative director
 James Sadler, executive creative director
 Alexis Bronstorph/Kelsey Horne, TAXI/Debbi Vandeven/Jason Xenopoulos, vMLY&R, chief creative officers
 Carl DeVouge, production designer
 Scott Polzen, integrated production director
 Lizzie Dabous, strategist/managing director, creative
 TAXI (Toronto, Canada), ad agency
 Céline Assaf Boustani/Mariana Bernandez/Jenny Wang, Human Rights Foundation, clients

“When Yeezy x Gap put up posters showing a blue jacket and a QR code, it sold out in hours. We quickly put up posters in the same style, swapping the blue jacket for a blue jumpsuit, to call out the fashion industry’s use of Uyghur forced labor.”

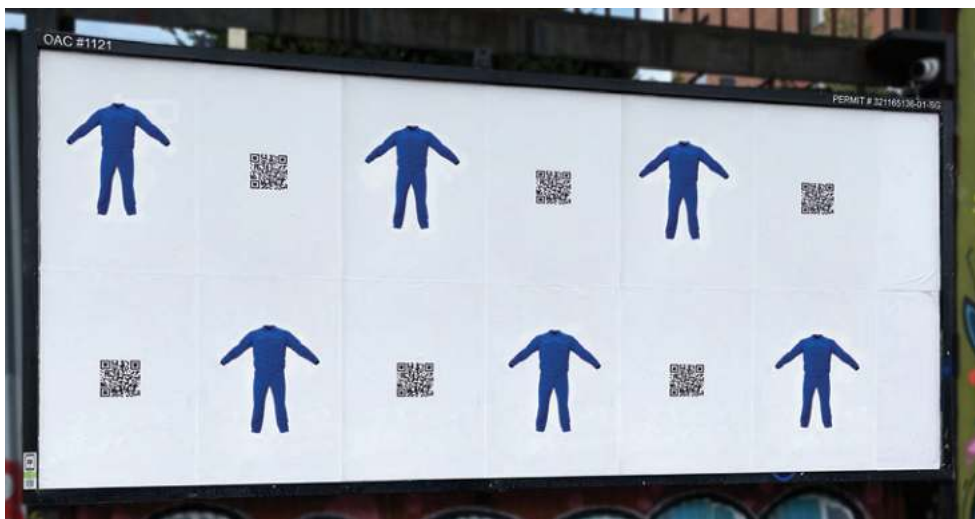
1



2



3





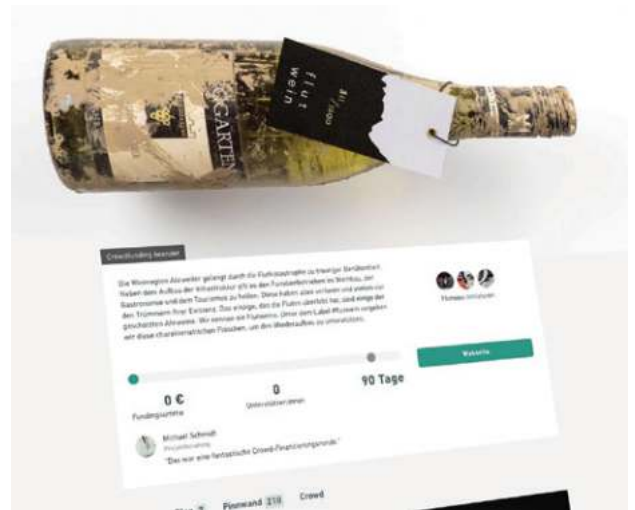
PUBLIC SERVICE

- 1** Anne Eitze/Janine Koller/Jörg Petzold, Seven.One AdFactory, art directors
Ann-Kathrin Hackl/Marie-Jeanette Honrath/Rebecca Marek, Seven.One AdFactory, writers
István Bracsok, White Rabbit Budapest/Daniel Koller, Seven.One AdFactory/Levente Kovacs, White Rabbit Budapest/Friedrich-Paul Spielhagen, Seven.One AdFactory, creative directors
Franziska Freiwald, Seven.One AdFactory, photographer
Ludwig Groß, Seven.One AdFactory, director of photography
Johanna Krünes/Elisabeth Thirmeyer, Seven.One AdFactory, developers
Leo Gammner, Seven.One AdFactory, director
Hendrik Gunkel/Julian Schneider, Bohnen Logistik, project managers
Matthias Buratti, Seven.One AdFactory, strategic planner
Denis Bartelt/Valentin Oswald, Startnext, consultants
Stephan Beyschlag/Tim Freiwald, Seven.One AdFactory, producers
Jürgen Metzner, Seven.One AdFactory, digital producer
Jonas Kofahl-Kraatz/Jicky von Bechtolsheim, WallDecaux, broadcast producers
Sophie Smikalla, WallDecaux, associate broadcast producer
Tom Schwarz, Seven.One AdFactory, managing director, creative
Bastian Felix Bormann, Seven.One AdFactory, post-production producer
Benjamin Koller, Seven.One AdFactory, interactive developer
WallDecaux, agency
Seven.One AdFactory, Creative House/White Rabbit Budapest (Budapest, Hungary), ad agencies
Marc Adeneuer/Ahrwein e.V./Linda Kleber, Klebers Küche und Garten/Peter Kriechel, Weingut Peter Kriechel, clients

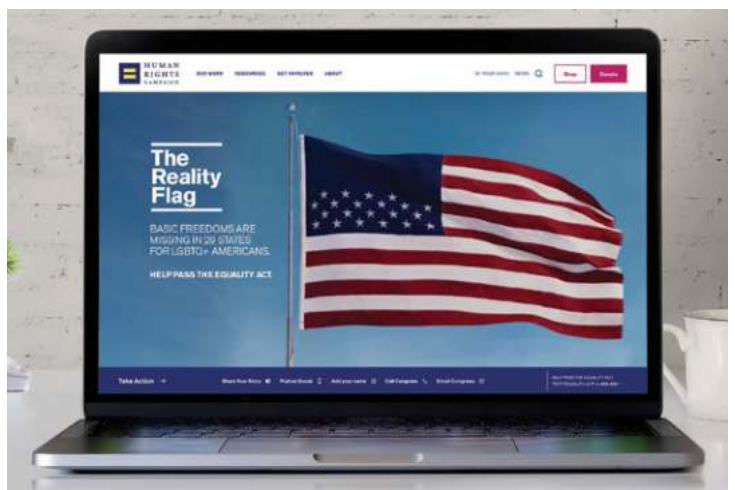
“After a catastrophic flood in the Ahr Valley, one of the most distinguished red wine-growing regions in Germany, we created a special collection of 200,000 bottles of wine that survived the disaster. Since they were coated in mud, we labeled them ‘authentically muddied’ and started selling them on a crowdfunding platform dedicated to the rebuilding of the wine region. Nearly 50,000 people bought our collection: we had more than 1 billion media impressions, the value of the wine rose by 4,500 percent and we managed to collect more than €4.4 million (\$4.444 million), making Flood Wine the most successful crowdfunding campaign of Germany.”

- 2** Jeff Beck/Nok Sangdee, creative directors
Aaron Evanson/Arlo Oviatt, executive creative directors
Debbi Vandeven, chief creative officer
John Godsey, North America chief creative officer
Alex Helpers/Joe Michaelson, design
Saverio Truglia, photographer
Alyssa Oh, Rock Paper Scissors, editor
Chelsea Dubin/Camille Lavoie, project managers
Greg Lotus, production manager
Doron Faktor/Gaby Ringvald/Graham Smith/Brian Stout, strategists
Taylor Carr, bcw/Davon Esper/Chip Green, Wavemaker/Joshua Hill, bcw/
Rachel Killmeyer/Daniel Langley, Wavemaker/Janet Muentes, vMLY&R/Andy Slaughter/Kevin Walther, bcw, consultants
John Ferreira, Genuine Music, music producer
Theresa Notartomaso, executive integrated music producer
Seda Calbay, integrated producer
Magdalena Czmuda, The Corner Shop/AJ Rowe, Hogarth/Joey Soloway, The Corner Shop, production company producers
Hogarth/The Corner Shop, production companies
Rock Paper Scissors, post-production company
vMLY&R (Kansas City, MO), ad agency
Human Rights Campaign, client

“In 29 of 50 US states, it is legal to discriminate against LGBTQ+ Americans, meaning doctors can refuse treatment, landlords can deny housing and businesses can refuse service. While the Equality Act—which would provide blanket protections for every LGBTQ+ person in every state—has passed in the House of Representatives, it needs the support of a few key lawmakers in the Senate to pass, and 60 percent of Americans incorrectly assume that LGBTQ+ people have the same protections as every other American. So, for the Human Rights Campaign, we created The Reality Flag, an American flag with 29 stars stripped away. The flag is a stark symbol that seeks to expose the current reality for millions of LGBTQ+ Americans.”



2




1

The 54 Seconds Watch

Fondation Émergence

Install



THE 54 SECOND WATCH
SMARTWATCH EDITION

Six seconds mixing for each of the six colors of the pride flag.

Double tap between

About this app →



Every second, intolerance shortens lives.

It's time that it stopped.

Fondation Émergence



Every second, intolerance shortens lives.

It's time that it stopped.

Fondation Émergence



Every second, intolerance shortens lives.

It's time that it stopped.

Fondation Émergence



Every second, intolerance shortens lives.

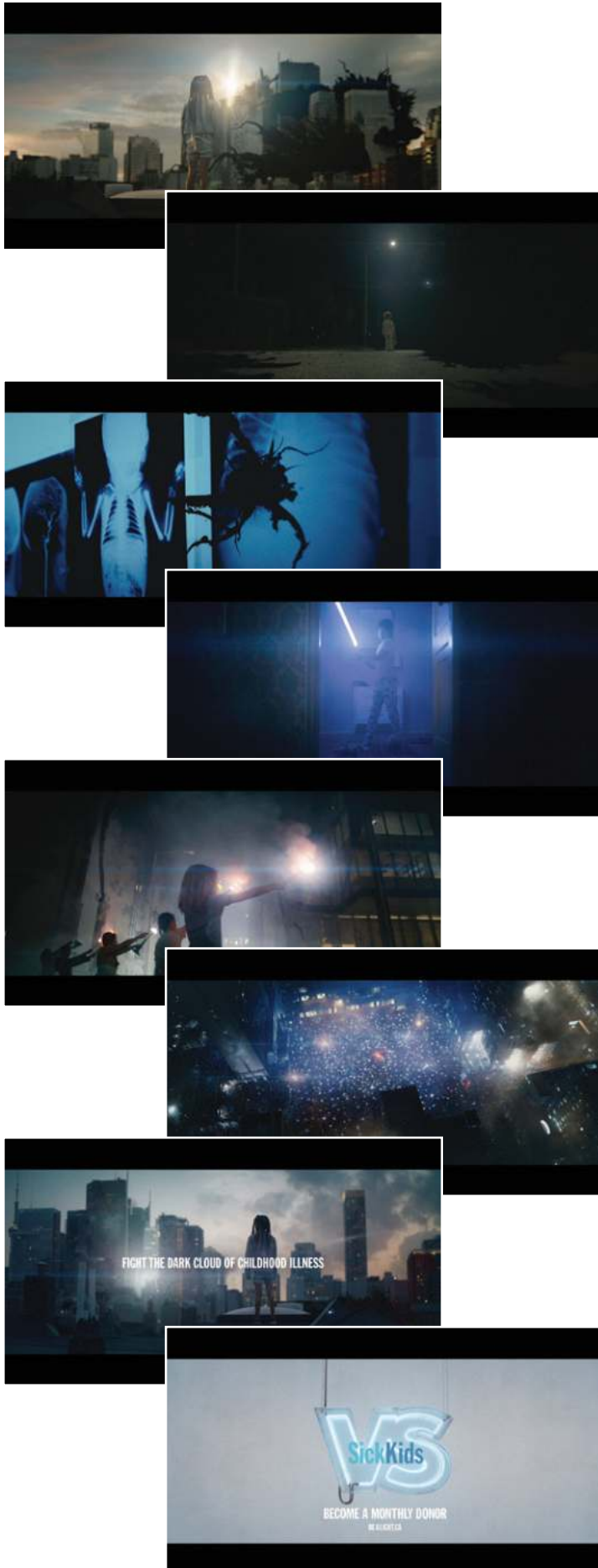
It's time that it stopped.

Sign the petition to have the UN recognize May 17 as the International Day against Homophobia and Transphobia.
54-secondwatch.com

Islamic Tribunal, Malaysia, 2018
A woman accused of being a lesbian is condemned to six years in prison.

may 17

Fondation Émergence



PUBLIC SERVICE

- 1** Félix-Antoine Brunet/Preto Murara, art directors
 Olivier Goulet-Lafond/Vanessa Harbec, writers
 Hugo Morin, creative director
 Carle Coppens, chief creative officer
 Benjamin Trottier, graphic design
 Chaideer Mahyuddin/Kobi Schutz/Czarek Sokolowski/Anatolii Stepanov/Roma Yandolin, photographers
 Human/Vincent Nicopolosky, developers
 Félix-Antoine Brunet, 3-D modeling
 Étienne Beaupré, colorist
 Étienne Beaupré/Ludauvick Geoffroy, Post430, editors
 Circonflex, music company
 Sarah Adatte/Nicolas Fransolet, directors
 Charlotte Lafrance/Jean-Michel Rioux, project managers
 Stéphane Mailhiot, chief strategy officer
 Dominique Brouillet/Mélanie Guillaume, fabricators
 Brigitte Robillard/Anick Rozon, agency producers
 Isabelle Borduas, post-production producer
 Post430, post-production company
 Havas Montréal (Montréal, Canada), ad agency
 Fondation Émergence, client

“Every second, intolerance shortens lives. LGBTQ+ people are victims of violence that reduces their life expectancy. To represent this stolen time, we created a unique, symbolic object: a 54-second watch. Six fewer seconds every minute, the six echoing the six colors of the LGBTQ+ flag.”

PUBLIC SERVICE TV

- 2** “SickKids vs Be A Light” :60
 “While this film depicted evolving childhood illness as darkness and SickKids as the hopeful light that beats it back, ‘Be A Light’ became a rallying cry for everyday people to join in and become a light through their donations.”
- Adil Abdel-Gabar/Andrea Romanelli, art directors
 Roya Hakami/Jon Taylor, writers
 Andrea Romanelli/Jon Taylor, associate creative directors
 Mario Cesareo/Valentine Ho, creative directors
 Craig McIntosh/Jaimes Zentil, executive creative directors
 Peter Ignazi, chief creative officer
 Thomas Dagg/Trevor Gauthier, retouchers
 Dawn-Marie Mills, production supervisor
 Denika Angelone/Bella Iannetta/Cat Wiles, strategy
 Shireen Kok, senior producer
 Caroline Wrinch, agency producer
 Scouts Honour, production company
 Outsider Editorial, editorial company
 Rajakovic Electric, music company
 The Vanity, visual effects company
 Alter Ego, post-production company
 oMD, media agency
 Cossette (Toronto, Canada), ad agency
 SickKids Foundation, client

PUBLIC SERVICE TV

1 "The Line" 1:06

"With less than ten years to prevent irreversible damage from climate change, 'The Line' for WWF Canada serves as a visual storytelling device and a symbol for two distinct futures for humanity. It represents the delineation between creation and destruction, beauty and chaos, and hopelessness and hope."

Steve Ierullo/Georgia Inerfield/Allison Kustec, art directors
Hemal Dhanjee/Jamie Galloway/Patrick Godin, writers
Mike Kotevich, associate creative director
Colin Craig, executive creative director
Ian Mackenzie, chief creative officer
David Woodger, designer
Tyson Kuteyi, Grayson Music, voice over director
Jay Baker/Lauren Horn, Grayson Music, editors
Mike Isanti, sound design
Brian Bernard, Grayson Music, audio engineer
Rory Webber, strategy
Yumi Suyama, School Editing, producer
Richard Chao, project manager
School Editing, editorial company
Grayson Music, music company
Initiative, media agency
Performance Art (Toronto, Canada), ad agency
Mark Charles/Joy D'Souza/Rashida Jeeva, WWF Canada, clients

2 "Bedtime Routine" :60

"Every night, more than 250 Calgary youth will find themselves without a place to call home. Safe Haven, a nonprofit that offers safe housing for young women, wanted to remind Calgarians of this sad-but-true fact. So, it turned popular social media tropes upside down, launching a 'StreetFLUencer' campaign to raise awareness of youth homelessness in the city."

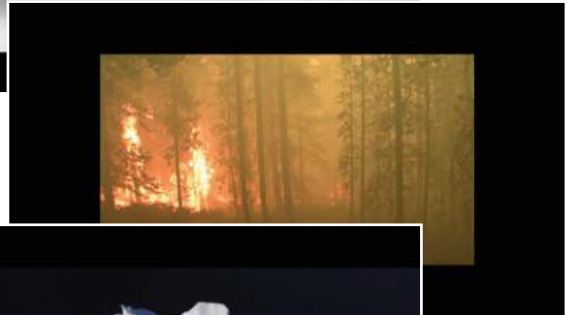
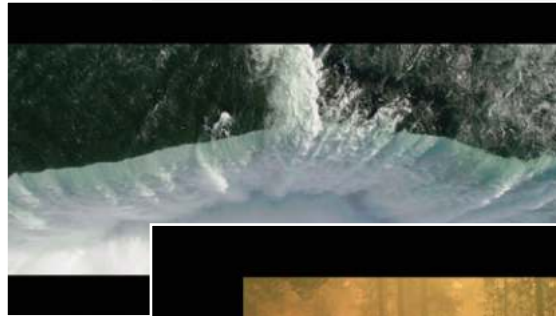
Justin Tabakian, art director
Jordan Finlayson, writer
Stephanie Kochorek/Keli Pollock, creative directors
Shaw Communications, production company
Daughter Creative (Calgary, Canada), ad agency
Safe Haven Foundation, client

3 "The Brave List" :60

"Around the holidays, most kids begin to worry about the naughty or nice list, but the patients at SickKids Hospital have more important things to worry about. This holiday, while Santa was busy with naughty or nice, we celebrated the brave kids at the SickKids Hospital."

Alyssa Graff/Andy Ng, art directors
Kay Benedek/Dana Ciani, writers
Kay Benedek/Dana Ciani/Alyssa Graff/Andy Ng, associate creative directors
Anthony Atkinson, creative director
Jaimes Zentil, executive creative director
Peter Ignazi, chief creative officer
Denika Angelone/Bella Iannetta/Stephen Pace/Geraldine Tixier, strategy
Tiffany Ling, producer
Scouts Honour, production company
Outsider, editorial company
Rajakovic Electric, music company
The Vanity, visual effects company
omd, media agency
Cossette (Toronto, Canada), ad agency
SickKids Foundation, client

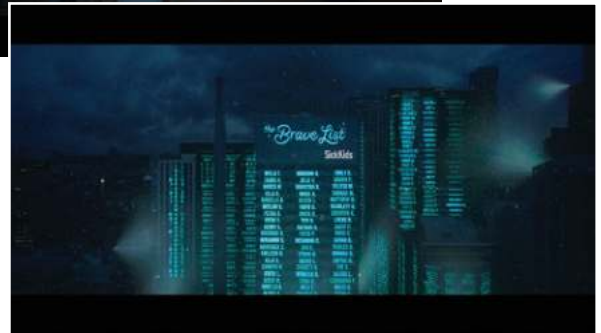
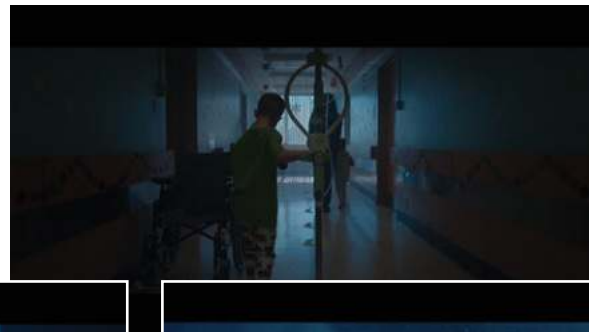
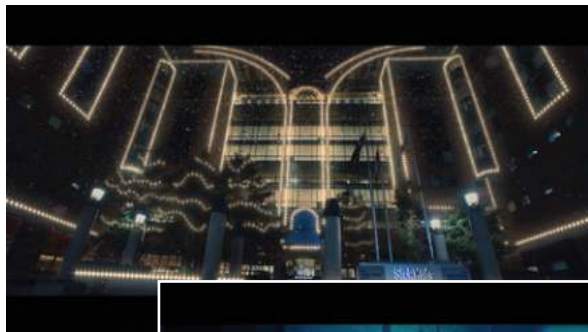
1



2



3



PUBLIC SERVICE RADIO

1 “No More Holiday Songs” :30

Choir: (to the tune of “Auld Lang Syne”) For youuuu can join the Yyyy and get...

V.O.: No! No. We are *not* changing the lyrics of seasonal songs to advertise the Y.

Ahem. The Y is wrapping up 2021 with...

Choir: (to the tune of “I Have A Little Dreidel”)

Twenty! Twenty! O-one! The year is almost through!

V.O.: No, no! No! With 21 percent off...

Choir: (to the tune of “Jingle Bells”)

Twenty-one! Twenty-one! Twenty-one perce...

V.O.: *Twenty-one* percent off enrollment if you join the Y by December 16th.

Choir: (to the tune of “Deck the Halls”) *Join the Y by the six-tee-eenth! Fa la la laaa, la laaa, laaa, laaa...*

MUSIC: Choir continuing to sing through the end of the spot.

V.O.: (sighs) Every. Year. Join at ymcanorth.org.

Aylâ Larsen, senior writer

Chris Preston, chief creative officer

Chris Bartels/Tom Lecher, Echo Boys, audio engineers

Erin Burk, project director

Lisa Thotland, executive producer

Preston Spire (Minneapolis, MN), ad agency
YMCA of the North, client

2 “The Donated Commercial” :30

Anncr.: Every part of this message was donated from another commercial—just like organ donation. Inventory is limited, but if you make the most of this opportunity, you could give someone an upgrade bonus. We are having a big summer trade-in to give others a revolutionary new ride. So become an organ donor and you could make someone’s life more livable than ever. It’s the perfect gift that opens up new horizons and can save up to eight lives. So take advantage of this exceptional offer and become a donor. Visit organtissuedonation.ca.

Justin Turco, art director

Jill Mack/Lynn Sparrow, writers

Lynn Sparrow, associate creative director

Jill Mack/Justin Turco, creative directors

Rica Eckersley/Adam Thur, executive creative directors

Lance Martin, chief creative officer

Doug Groves, editor

Jen Dark/Jonathan Lajoie/Julie Riley, producers

Berkeley Inc., post-production company

DonerNorth (Toronto, Canada), ad agency

Canadian Blood Services, Organs & Tissues, client

3 “Play Motown” :60

Man: Play dance music.

Music: “Dancing in the Streets” by Martha & the Vandellas.

Man: Play a pop song.

Music: “Dancing in the Streets” by Martha & the Vandellas.

Man: Play a rock song.

Music: “Dancing in the Streets” by Martha & the Vandellas.

Man: Play R&B music.

Music: “Dancing in the Streets” by Martha & the Vandellas.

Man: Play music that changed the world.

Music: “Dancing in the Streets” by Martha & the Vandellas.

Man: ok. Play Motown.

Music: “Dancing in the Streets” by Martha & the Vandellas.

Anncr.: There’s a million ways to describe the music of Motown. It defied genres and changed not only the city of Detroit but the entire world. And to think it all began in a tiny house in Detroit. Visit the Motown Museum today at 2648 W Grand Blvd in Detroit. For tickets, go to motownmuseum.org.

Vic Quattrin/Scott Wolf, writers

Bob Guisand/Gary Pascoe, creative directors

Commonwealth/McCann (Detroit, MI),

ad agency

Motown Museum, client



PUBLIC SERVICE RADIO

4 (series)

“When you live on an island on the edge of Canada’s east coast, package delays are expected. What’s worse, the final update from Canada Post is for the last 1,500 km (~930 miles), so everything appears to be stuck in Dieppe, New Brunswick. This insight became our shop local campaign.”

“Video Games and Toys” :60

Mom (singing to the tune of “God Rest Ye Merry Gentlemen”): I told you not to shop online
But don’t listen to me

If everything is in Dieppe

What goes under the tree?

Dad: ok, so I made a mistake.

Mom: On that we can agree.

Dad, Mom and Backup Singers: Oh Dieppe, our kids want video games and toys

Video games and toys

Oh Dieppe, our kids want video games and toys.

Dad: Oh dearest, will you ever be

Able to forgive me?

Mom: Of course, my love, I made that choice

Back when we got married.

Dad: From now on I’ve learned my lesson

I’ll shop locally.

Dad, Mom and Backup Singers: And our kids

will get video games and toys

Video games and toys

Our kids will get video games and toys.

Anncr.: This holiday season, don’t get Dieppe’d.

Shop local. Visit dontgetdiepped.ca.

“Away in New Brunswick” :60

Choir (singing to the tune of “Away In a Manger”): Away in New Brunswick

The gift for my nan

Sitting in Dieppe for three weeks

Where it was last scanned

Please Dieppe, I ask you

Just what are you at?

Why’s it taking three weeks

To ship a decorative bathmat

Oh Dieppe, why did I

Do my shopping online?

Next year, I’ll buy local

And make Christmas best kind.

Anncr.: This holiday season, don’t get Dieppe’d.

Shop local. Visit dontgetdiepped.ca.

“Carol of the Doorbells” :60

Choir (singing to the tune of “Carol of the Bells”): Silent doorbell

Quiet doorbell

Wait nervously

Delivery

Christmas is here

But as I feared

Empty doorstep

I got Dieppe’d

Ding dong ding dong

That is their song

But they won’t ring

Delayed shipping

What have I done?

Gifts, I have none.

For anyone.

They’re near Moncton.

Oh how I long

To hear their song

Ring: announcing

Ring: welcoming

Doorbells should ring

Why won’t mine ring

This was my fear

Nothing is here

I am very, very, very late

for Christmas

I should have bought

from a local business

Dieppe, Dieppe

Dieppe, Dieppe

Silent doorbell

Wait nervously

I think I’m getting

Dieppe’d again

Ding dong ding dong.

Where is their song?

Dieppe’d again. Dong.

Anncr.: This holiday season, don’t get Dieppe’d.

Shop local. Visit dontgetdiepped.ca.

TJ Arch/Joel Felker, writers

TJ Arch, creative director

Jennifer Hawley, Relatable Films/Bob Mills,

Accomplice Content Supply Co., producers

Accomplice Content Supply Co., production

company

Target Marketing & Communications Inc.

(St. John’s, Canada), ad agency

St. John’s Board of Trade, client



RADIO COMMERCIALS

1 (series)

“Clover Controversy” :30

Anncr.: The following events are police transcripts from St. Patrick’s Days.

Scanner 1: Disturbance at 100 3rd. Man selling four-leaf clovers. Irate customers claim they are actually three-leaf clovers.

Scanner 2: 9th and Lake. Fifty-year-old male dressed as leprechaun stopped a police patrol. Claiming someone stole his pot of gold.

Scanner 3: 53rd Street. Hair salon dispute. Customer claiming temporary green hair dye is permanent. Bring a hat.

Anncr.: This St. Patrick’s Day, don’t push your luck. Drink responsibly. Jameson Irish Whiskey.

“Mirror Issues” :30

Anncr.: The following events are police transcripts from St. Patrick’s Days.

Scanner 1: Attention all units. Westside Hotel. See security officer regarding a woman screaming, “Kiss me, I’m Irish,” while yelling at her reflection in a lobby mirror.

Scanner 2: City Zoo. Contact security regarding a male and female skinny dipping with seals and feeding them corned beef and cabbage.

Scanner 3: Uptown. Dispute. A man fell off a barstool and is accusing another man of moving it. All barstools appear to be bolted to the floor.

Anncr.: This St. Patrick’s Day, don’t push your luck. Drink responsibly. Jameson Irish Whiskey.

Mark Bruker/Sakshi Choudhary, creative directors

Hital Pandya, group creative director

Luis Gabriel Ramírez Arias, executive creative director

Joe Sciarrotta, chief creative officer

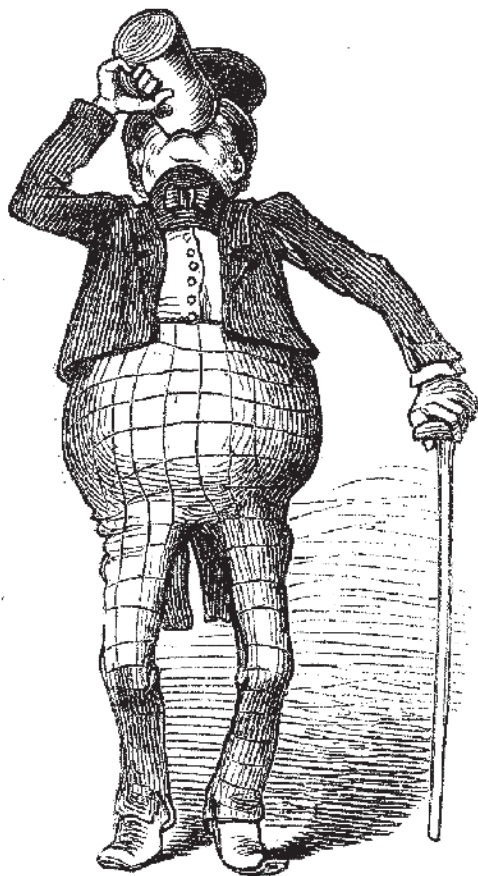
Christopher Mines, editor

Joe Griffin, sound engineer

Justin Moreno, senior producer

Ogilvy (Chicago, IL), ad agency

Pamela Forbus/Ann Mukherjee, Pernod Ricard, clients



TELEVISION COMMERCIALS

2 “Reflexes” :15

“We live in a world that tends to take itself pretty seriously. Airheads candy tries to inspire people to stay playful. Sometimes we do that in silly, surreal ways, like turning a doctor’s appointment into a drum solo.”

Jim LeMaitre, writer

Aaron Cathey/Philippe Dião, Highdive/John Leonti/Ben Turner, The Mill, creative directors

Chad Broude/Mark Gross, chief creative officers

Harold Einstein, Dummy, director

Tim Masick, Company 3, colorist

Dave Anderson, Arcade Edit, editor

Samuel Barden, Arcade Edit, assistant editor

Steven Aguilar, sound design

Kelley Beaman/Julie Merkin, project directors

Megan Lally, chief strategy officer

Michael Parziale, associate producer

Andrew Cravotta, Arcade Edit/Michael Kanter,

Dummy/Kam McAllister, Highdive, producers

Crissy DeSimone, Arcade Edit/Becca Sita, 1986/

Sila Soyer, Arcade Edit, executive producers

Annie Paganini/Audrey Yin, project managers

James Babiarz, The Mill/Jen Passaniti, Highdive,

heads of production

Arcade Edit/Company 3/Dummy/The Mill,

production companies

1986, post-production company

Highdive (Chicago, IL), ad agency

Chris Borges/Craig Cuchra/JR Reall/Andreina

Tirado Amaya, Perfetti Van Melle, clients

3 “Walter the Cat” :60

“Walter is not your typical cat. He likes playing fetch, swimming, herding cattle and other dog-like activities. Most of all, he likes his owner and the Chevy Silverado Trail Boss. Together, they go on epic adventures that would leave most dogs and trucks far behind.”

Gary Wise, art director

Bob Guisgand/Duffy Patten, executive creative directors

Gary Pascoe, chief creative officer

Erik Messerschmidt, O Positive, director of photography

Nathan Kane/James Mulholland, The Mill, visual effects supervisors

Gavin Cutler, Mackcut, editor

Jim Jenkins, O Positive, producer

Adam Van Dyke, senior producer

Paul Renusch, executive broadcast producer

Marc Grill/Ralph Laucella, O Positive, executive producers

Kelly Balagna, executive agency producer

O Positive, production company

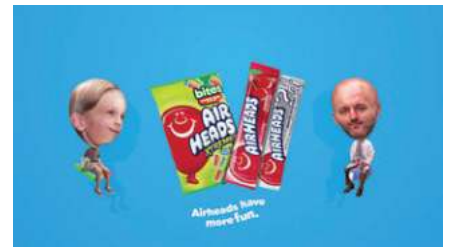
Mackcut, editorial company

The Mill, visual effects company

Commonwealth/McCann (Detroit, MI), ad agency

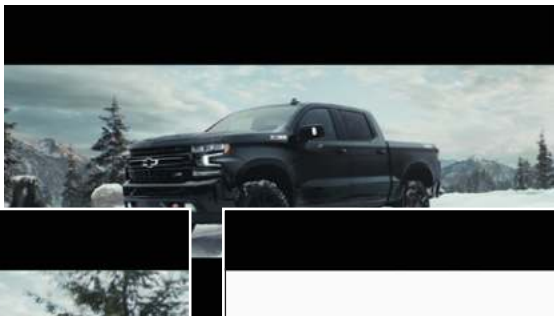
Chevrolet, client

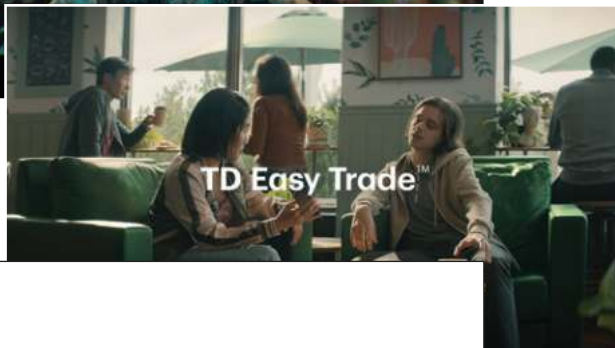
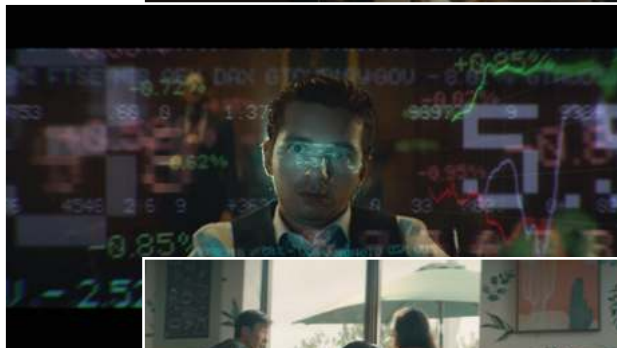
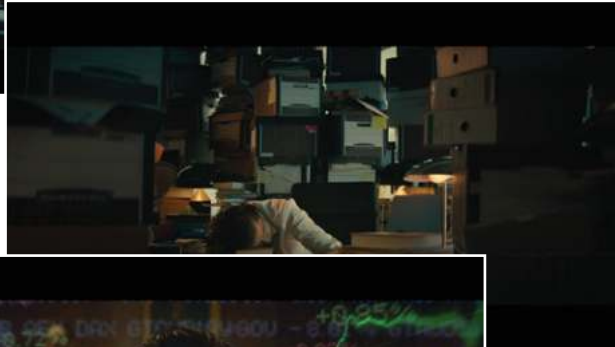
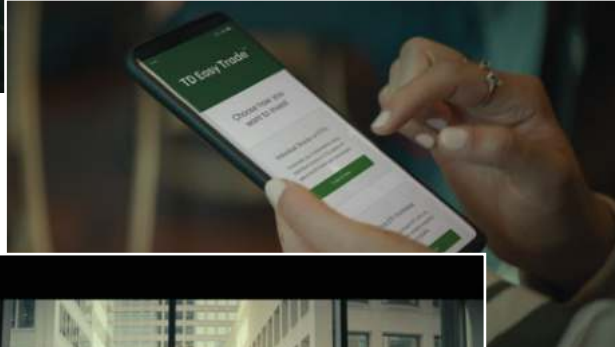
2



3







TELEVISION COMMERCIALS

1 “Walter in the Winter” :60

“Walter is not your typical cat. He likes playing in the snow, chewing on bones, chasing letter carriers and other dog-like activities. Most of all, he likes his owner and the Chevy Silverado Trail Boss. Together, they go on epic adventures that would leave most dogs and trucks far behind.”

Mike Brooks/Gary Golden/Gary Wise, creative directors
 Bob Guisgand/Duffy Patten, executive creative directors
 Gary Pascoe, chief creative officer
 Spencer Riviera, O Positive, director
 Jonathan Sela, O Positive, director of photography
 Keith Sullivan, The Mill, visual effects supervisor
 Jim Hutchins, HutchCo Technology, editor
 Brady Vant Hull, producer
 Paul Rensch, executive broadcast producer
 Kelly Balagna, Commonwealth/McCann/Marc Grill/Ralph Laucella/Adam Van Dyke, O Positive, executive producers
 O Positive/The Mill, production companies
 HutchCo Technology, editorial company
 Commonwealth/McCann (Detroit, MI), ad agency
 Chevrolet, client

2 “Becoming an Investor” :60

“Getting started as an investor can seem daunting. Beginner traders are exposed to so many tropes, cliches and stereotypes in both the entertainment they watch and the news they consume—it’s easy to imagine investing is only for sharks, workaholics and those with the time to learn everything about everything. TD wanted to convince these beginners that TD Easy Trade is the best app for them by reminding them that no one starts out an expert.”

Robin Soukvilay, senior art director
 Evan Wallis, writer
 Eric Hébert, senior writer
 Mike Bishop, Fort York, creative director
 Lisa Greenberg/Steve Persico, co-chief creative officers
 Davor Celar, Fort York, animator
 Alex Boothby/Abraham Lin/Melissa Vasiliev/Luke White, Fort York, Flame artists
 Aircastle, Soft Citizen/Vanya Drakul, Pirate, directors
 Peter Simonite, Soft Citizen, director of photography
 Wade Odum, Alter Ego, colorist
 Sophia Lou, Outsider Editorial, editor
 Kelsey Dale-McGrath, Outsider Editorial, assistant editor
 Emery Taylor, Emery Taylor Music, music composer
 Kyle Anderson, Pirate, audio engineer
 Pirate, sound production
 Ryan Roberts, strategy
 Tahir Ahmad, chief strategy officer
 Josée Lalonde, senior producer
 Kristina Azlinger, Outsider Editorial/Maggie Blouin Pearl, Pirate, executive producers
 Emma Du Boisson/Melanie Palmer, executive agency producers
 Pallavi Josh-Firby, Fort York, visual effects producer
 Rob Burns/Eva Preger/Link York, Soft Citizen, production company producers
 Soft Citizen, production company
 Outsider Editorial, editorial company
 Fort York, visual effects company
 Alter Ego, post-production company
 Leo Burnett Toronto (Toronto, Canada), ad agency
 TD Canada Trust, client

TELEVISION COMMERCIALS

1 (series)

“Shirt Game” :15, “Trees” :15, “Break Spot” :15

“Harry Rosen introduces its first-ever sportswear category dedicated to raise a man’s style game—on and off the golf greens. Men can find elegance in golf apparel that aligns with Harry Rosen’s reputation as a luxury brand experience.”

Jacob Gawrysiak, art director

George Ault, writer

George Ault/Jacob Gawrysiak/Mike Nolasco, creative directors/directors

Wain Choi, executive creative director

Zak Mroueh, chief creative officer

Felipe Chaparro, online editor/colorist

Max Lawlor, editor

Dino Cuzzolino/Noah Mroueh, audio mixers

Cameron Fleming/Heather Segal, strategic planners

Laura Nolasco, producer

Cosmo Haskard/Jessica Hill/Robyn Morrissey/Chris Rosario, project managers

Sarah Dayus, post-production supervisor

Adam Palmer, head of production

Beach Lion, production company

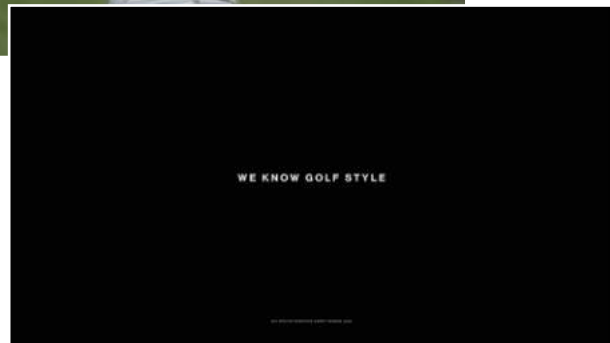
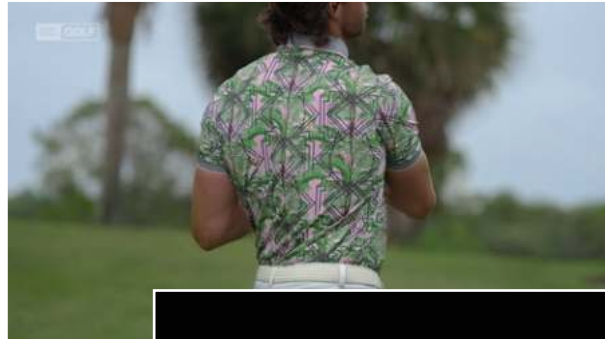
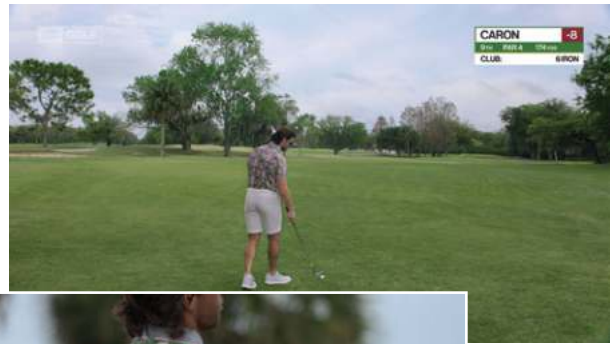
Zulubot, post-production company

Horizon, media agency

Zulu Alpha Kilo (Toronto, Canada), ad agency

Zoë Innanen/Tatiana Isaza/Ben Kriz/Christine Kwan/Kristin Meier/Paul Michel/Trinh Tham, Harry Rosen, clients

1



STUDENT WORK

2 (series)

Cristina Ameller/Giovanni Aprigliano/Maria Emilia Becerra/

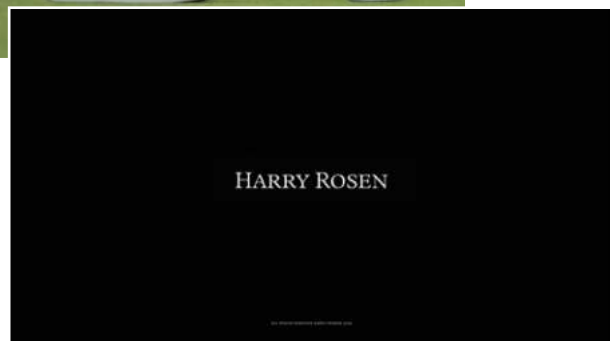
Keagan Larkins/Abby Pak, art directors

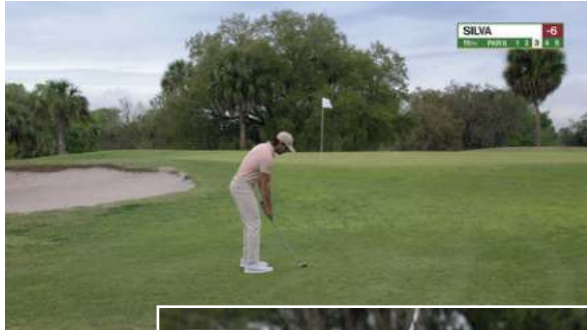
Andrew Goldstein/Sarai Nuñez, instructors

University of Miami (Coral Gables, FL), school

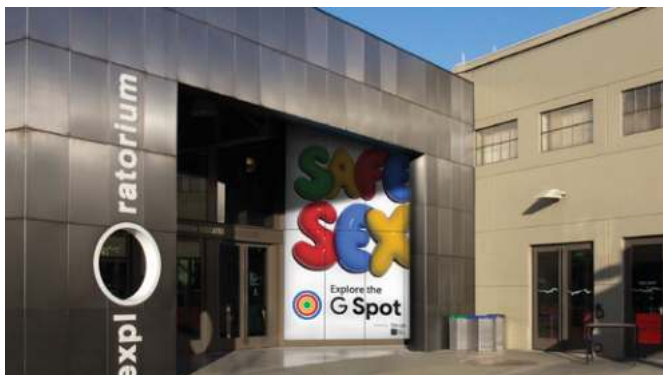
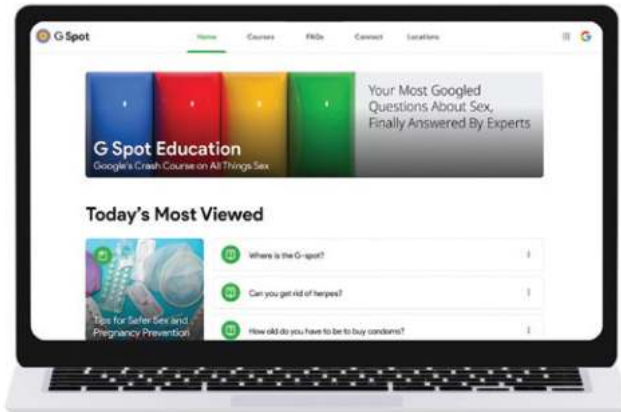
“The most Googled questions regarding sex are explored in this project. As a basis for the campaign and all the executions, we created a custom typeface to target teenagers’ curiosity and lead them to a Google Classroom hub where all their questions about sex are answered. In addition to a virtual classroom, Google would sponsor sex education exhibitions at major science museums.”

© Cristina Ameller/Giovanni Aprigliano/Maria Emilia Becerra/Keagan Larkins/Abby Pak





2



STUDENT WORK

1 (radio commercial series)

Sarah Abrams, writer
Paul Korel, instructor
The Creative Circus (Atlanta, GA), school

“Conversion Therapy” :30

Man: I hate when people judge me for sending my child to conversion therapy. It’s, it’s not even my fault. It’s, it’s his fault for coming out straight. What was I supposed to do? Actually let him live his life as a straight person? No, no. I mean if your son was sick you’d get him the help he needs too.

Anncr: If conversion therapy happened to straight kids, it’d be illegal. Help save LGBTQ lives with the Trevor Project. The nation’s only 24/7 suicide hotline for queer youth.

“Just a Phase” :30

Woman: I get that it took a lot of strength for my daughter to come out. And I don’t mind that she’s... straight. It’s, it’s fine. I have a straight neighbor. But, I don’t know. I know she’s been dating her boyfriend for five years. It just feels like a phase to me.

Anncr: Straight kids aren’t questioned for who they are. Help save LGBTQ lives with the Trevor Project. The nation’s only 24/7 suicide hotline for queer youth.

“Kicked Out” :30

Woman: So my parents kicked out my sister for coming out as, you know, straight. And I really don’t blame them. It’s not that I’m heterophobic. It’s just not the lifestyle I would want for my child.

Anncr: Parents don’t kick out their straight kid for being straight. Help save LGBTQ lives with the Trevor Project. The nation’s only 24/7 suicide hotline for queer youth.

© Sarah Abrams

2 Elizabeth Skrmetta, art director

Ethan Rios, writer
Mark Allen, instructor
Southern Methodist University (Dallas, TX), school

“LEGO has always been known for celebrating the imagination of children, but the brand has several new product lines for adults. This campaign invites the ‘kids who grew up’ like us: those who never stopped imagining and never gave up on building worlds.”

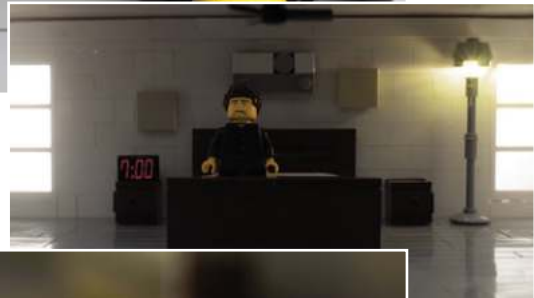
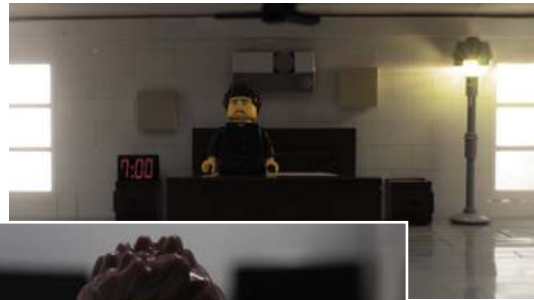
© Ethan Rios/Elizabeth Skrmetta

3 (series)

Zilong Su, artist
Thomas Burns, instructor
Savannah College of Art and Design (Savannah, GA), school

© Zilong Su

2





DIVINATION
 PINOT GRIGIO DELLEVEZIE | 2016
 (750mL) ALC. 12.5% BY VOL.

DIVINATION
 PINOT NOIR CALIFORNIA | 2016
 (750mL) ALC. 12.5% BY VOL.

DIVINATION
 SAUVIGNON BLANC MARLBOROUGH | 2016
 (750mL) ALC. 12.5% BY VOL.

STUDENT WORK

- 1 Angie Diaz/Zachary Neuhausen, art directors
Zachary Neuhausen, illustrator
Burton Runyan, instructor
University of South Florida (Tampa, FL), school
© Angie Diaz/Zachary Neuhausen

- 2 (series)
Zeina Elshurafa, art director
Stephen Jurisic/Elma Karabegovic, instructors
Miami Ad School (Toronto, Canada), school
© Zeina Elshurafa

- 3 Flavio Arnizant de Zorzi, art director
William Engebretson, writer
Raj Ramamurthy, instructor
Miami Ad School (New York, NY), school

“We were asked to create a graphically led campaign that used typography to promote peace, dignity and universal human rights around the world. We explored many different facets of the Universal Declaration of Human Rights as this campaign’s basis, ultimately settling on the freedom to belong. Google’s Noto typeface overcomes the obstacle of unrecognizable type; we decided to use our campaign to talk about how this typographic achievement relates to humanity. When all languages can be recognized, we can all belong here.”

© Flavio Arinzant de Zorzi/William Engebretson

1

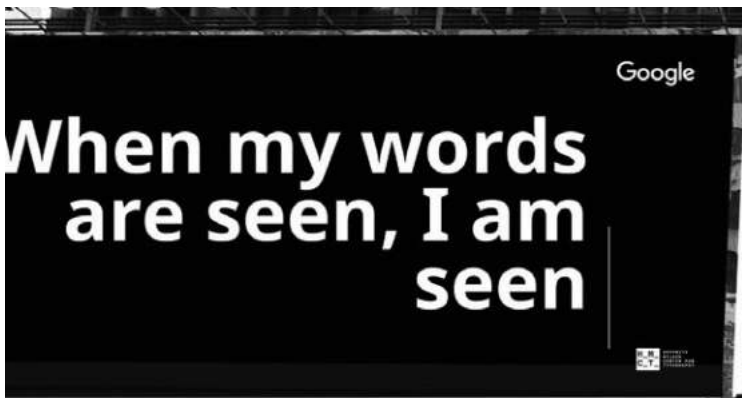
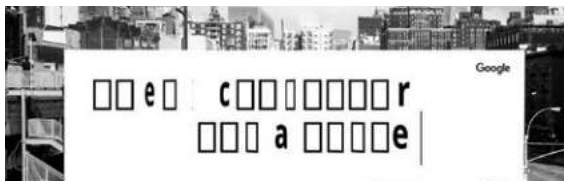


2



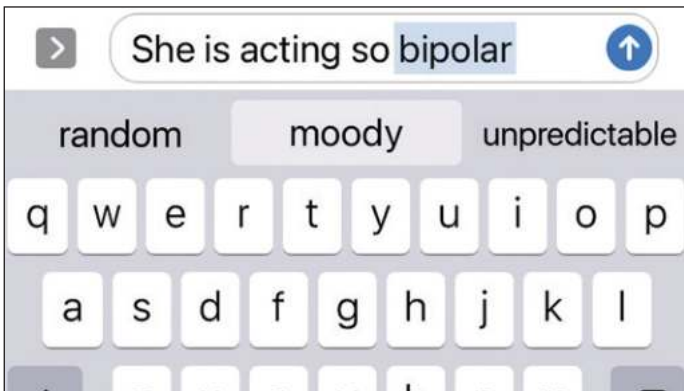
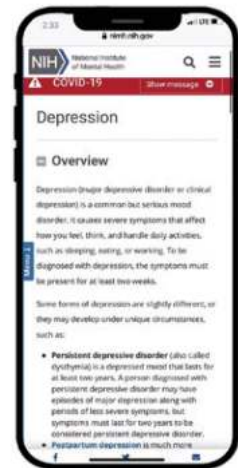
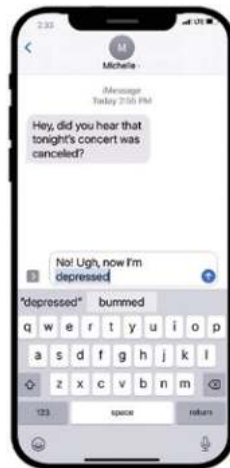


3



1

Context Matters



Depressed
Psycho
PTSD
OCD
Bipolar

bummed
weird
embarrassed
organized
moody

2





STUDENT WORK

- 1 Sydney Richter, art director
Megan Van Dusen, writer
Kevin O'Neill/Mel White, instructors
Syracuse University, S.I. Newhouse School of Public
Communications (Syracuse, NY), school

“We recognized that people use their phones to communicate their struggles with mental health; however, we discovered that people also misuse these mental health terms in casual conversations. We created a case-study video demonstrating a new adaptation to the latest version of Apple’s predictive text technology to raise awareness about mental health.”

© Sydney Richter/Megan Van Dusen

- 2 (series)
Cherry Chandra, artist
Holly Quarzo, instructor
Savannah College of Art and Design (Savannah, GA), school
© Cherry Chandra



STUDENT WORK

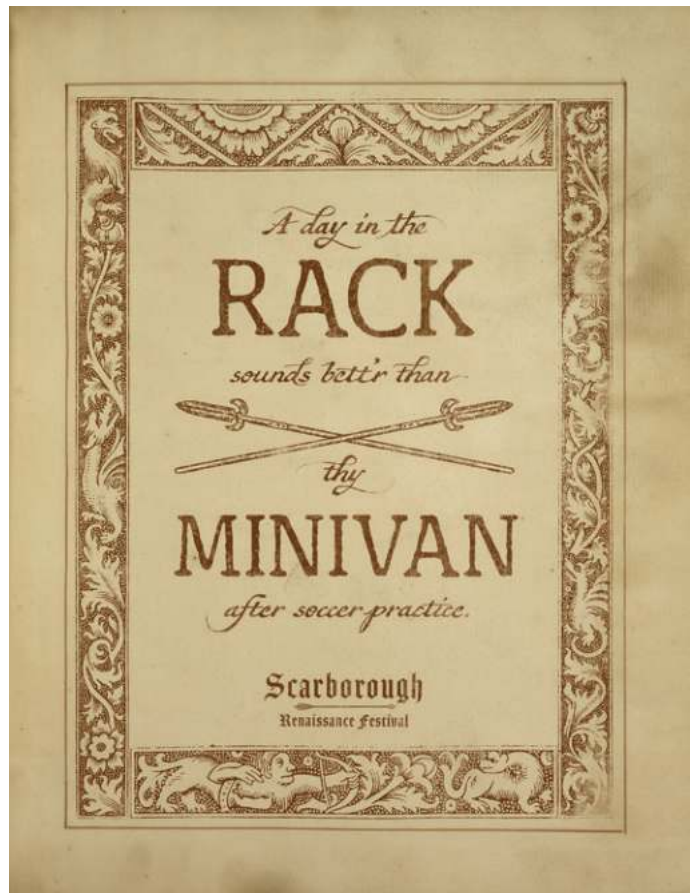
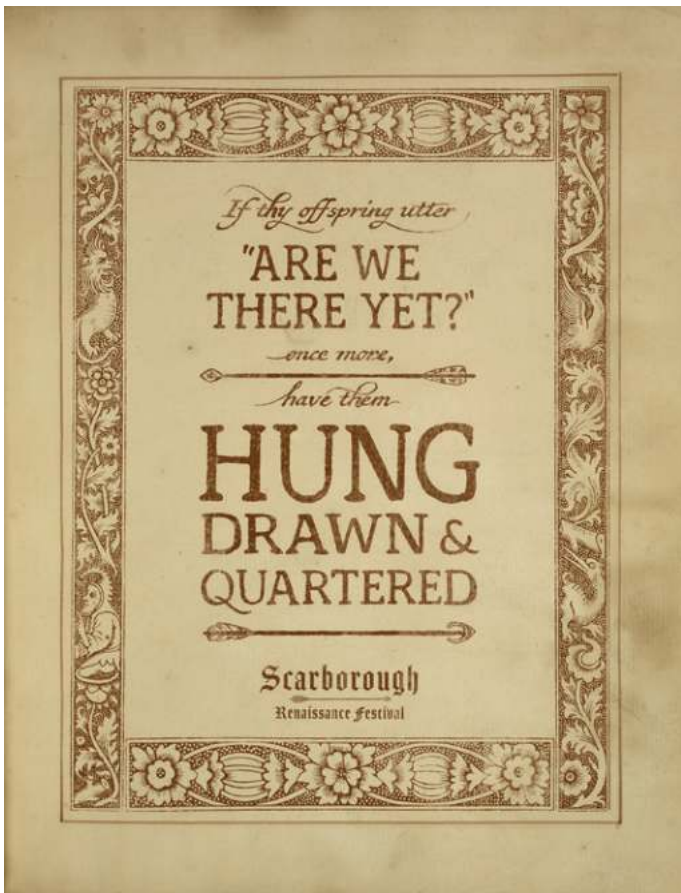
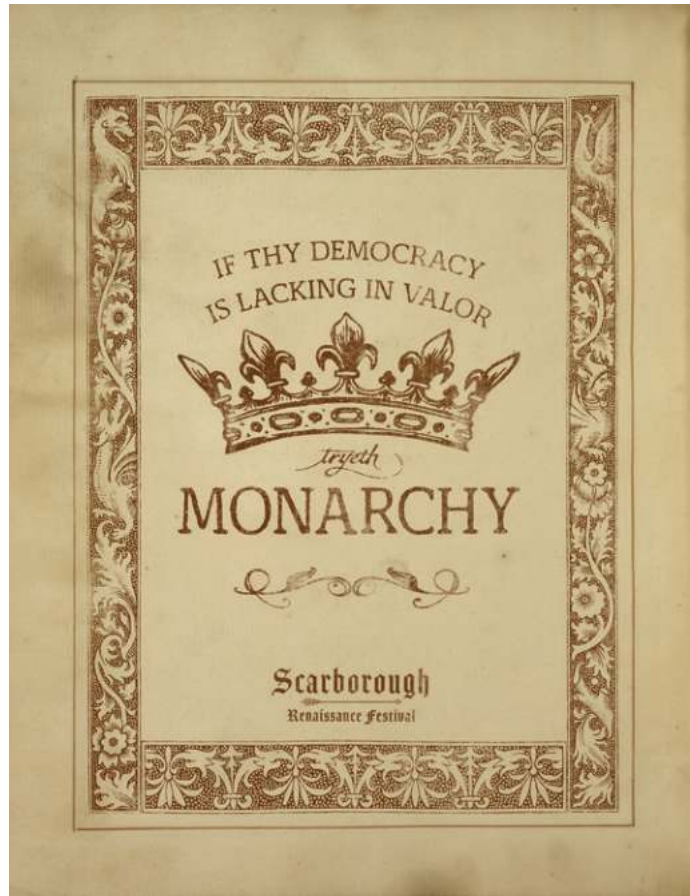
- 1 (series)
 Elizabeth Skrmetta, art director/writer
 Mark Allen, instructor
 Southern Methodist University (Dallas, TX), school
 © Elizabeth Skrmetta

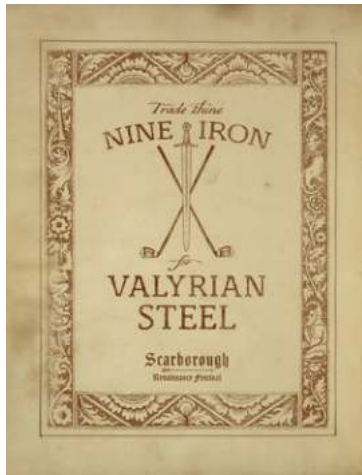
- 2 Stephen Sinacori, art director
 Adam Dellavecchia, writer
 Philip McAvoy, instructor
 College for Creative Studies (Detroit, MI), school

“High-end consumer electronics brand Bang & Olufsen (B&O) is eager to transcend into pop culture, but if you look closely, it’s already organically placed in dozens upon dozens of movies, TV shows and music videos. We used this to get B&O into the cultural conversation with ‘Find Bang & Olufsen,’ a digital scavenger hunt where players find B&O products in popular media, share on social media and get discounts on B&O products.”

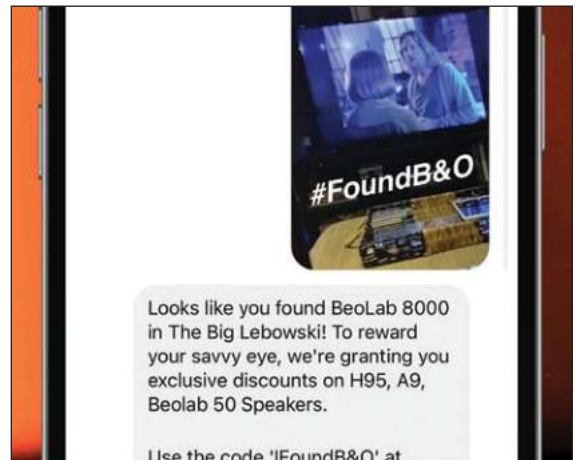
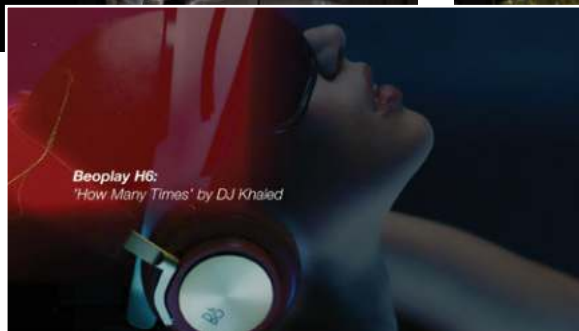
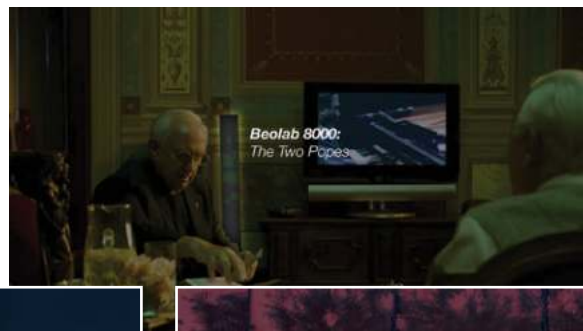
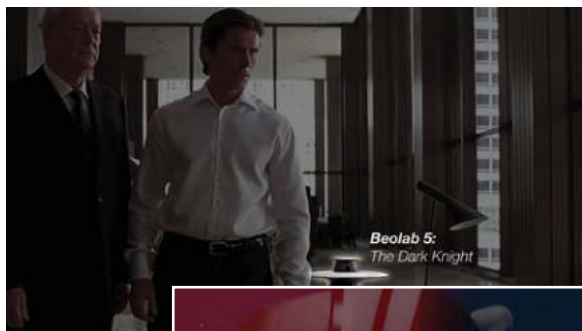
© Adam Dellavecchia/Stephen Sinacori

1

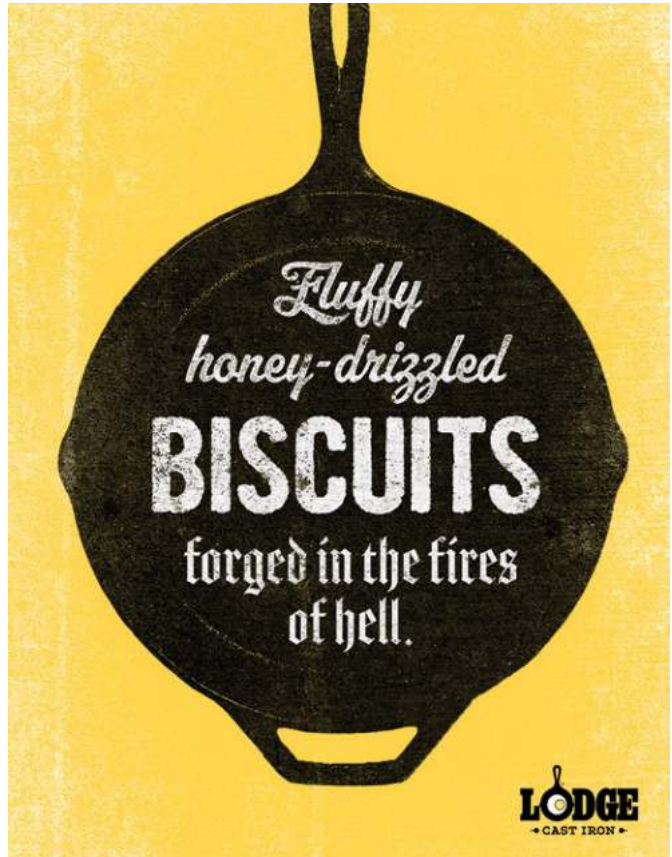
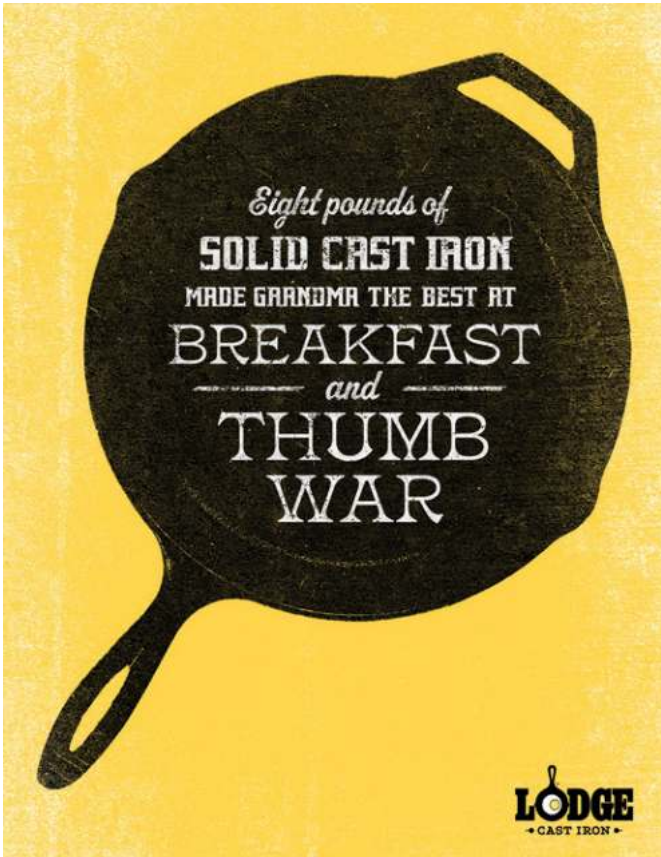
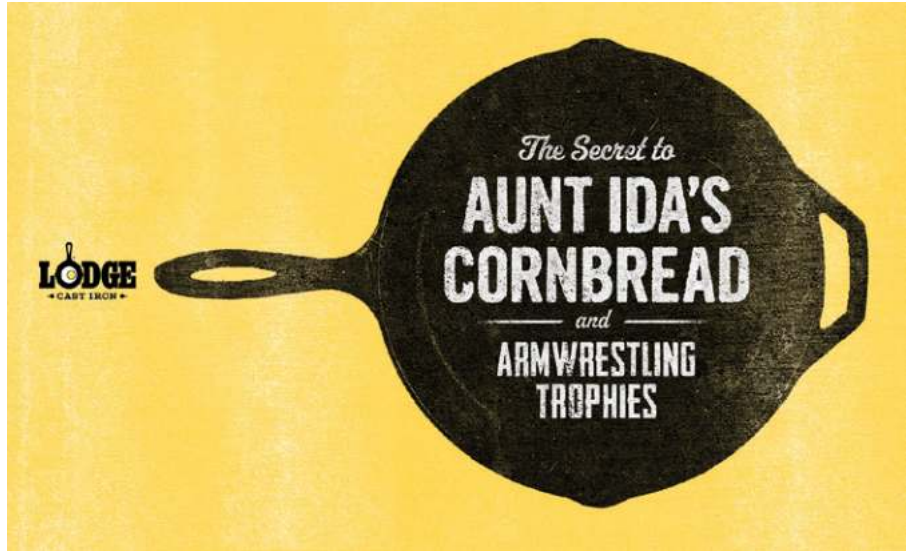


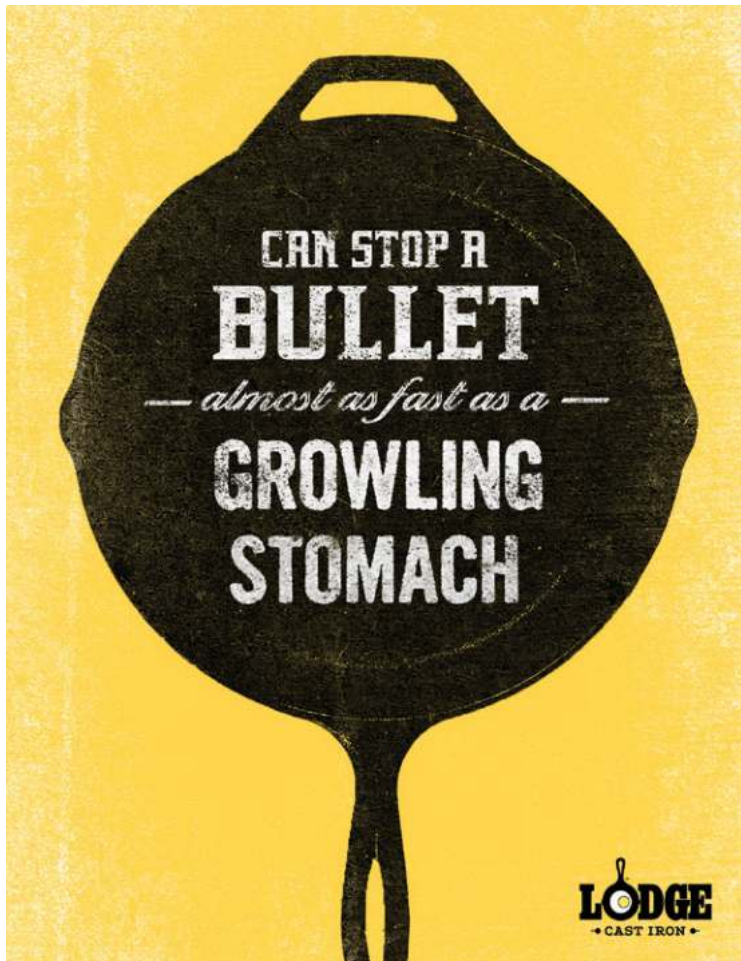


2



1





STUDENT WORK

1 (series)

Cecilia Luther/Caroline Soja, art directors/writers
 Mark Allen, instructor
 Southern Methodist University (Dallas, TX), school
 © Cecilia Luther/Caroline Soja

2 Mario Dahl, writer/director

Marvin Schatz, director of photography
 Simon Hartl, editor
 Tristan Schneider/Julius Wieler, producers
 Johanna Alscheken, project design and development
 Zoran Bihać, instructor
 Filmakademie Baden-Württemberg (Ludwigsburg, Germany), school

“Smallpox” 2:45

“This spec commercial for the World Health Organization tells the story of a world without vaccinations in which the real smallpox virus still exists. Janet falls ill with a deadly infection and receives no proper medical care at home. Her sister promises to help her by bringing the sick child to a place of hope.”

© Johanna Alscheken/Mario Dahl/Simon Hartl/Tristan Schneider/Julius Wieler

2



STUDENT WORK

1 (series)
Lauren Dykes, art director
Ingrid Uhe, writer
Jeff Sheets, instructor
Brigham Young University, BYU AdLab (Provo, UT), school
© Lauren Dykes/Ingrid Uhe

2 Ashlee Eakin, art director
Ben Whipple, writer
John Szalay, instructor
Miami Ad School (Miami, FL), school

“Cymatic patterns are formed when surfaces vibrate due to sound waves. Each frequency causes a distinct pattern to emerge as the surface resonates, which lets us see music in real time. High-end consumer electronics manufacturer Bang & Olufsen’s ‘The Art of Resonance’ uses cymatics to capture a modern audience with bold design. The adaptable campaign changes how people experience and express themselves through music.”

© Ashlee Eakin/Ben Whipple

3 Andrea Dunn/Skye Scaglione, art directors
Philip McAvoy, instructor
College for Creative Studies (Detroit, MI), school

“Adobe/Imagine Something Wonderful” 1:55

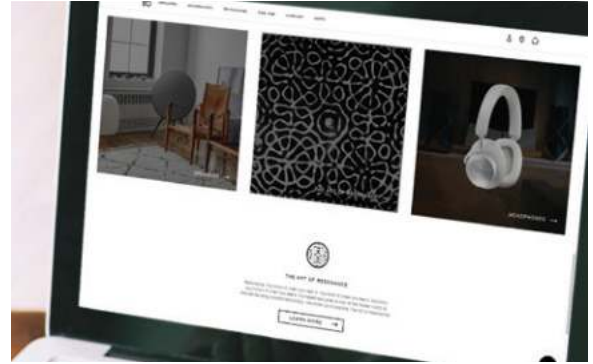
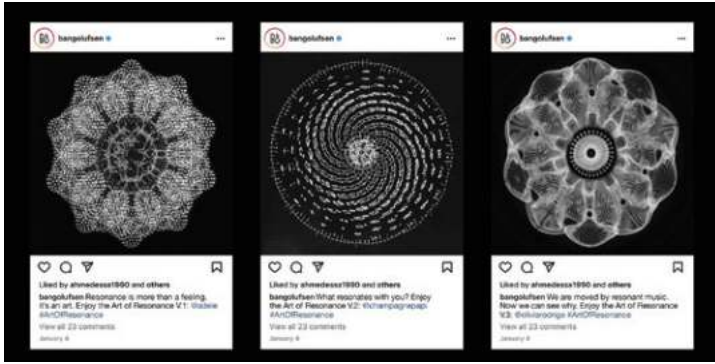
“We’ve all experienced a time when it felt like life was working against us. What a wonderful world it would be if we were able to Photoshop all our problems away. With Photoshop’s endless creative solutions, it can seem overwhelming when users first learn the software. This branded content teaches users the basics of Photoshop through real-life scenarios.”

© Andrea Dunn/Skye Scaglione

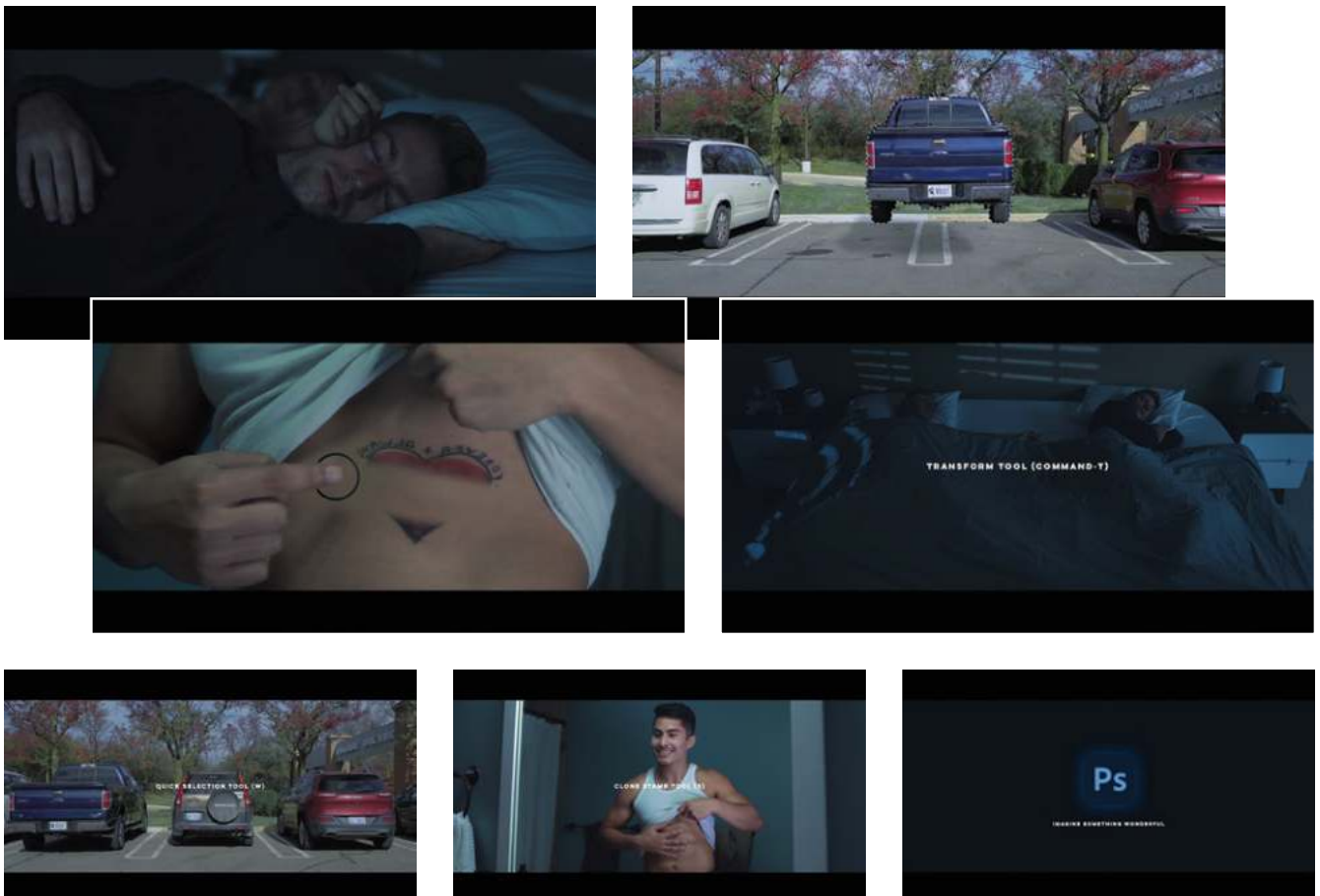
1



2



3



INDEX TO ADVERTISING ANNUAL 63

- Abbott, Bryant 67
Abdel-Gabar, Adil 135
Abou-Khaled, Joe 116
Abramovici, Ariel 92, 115
Abrams, Sarah 146
Acanfora, Bruno 92, 115
Accomplice Content Supply Co. 139
Acord, Lance 123
Activision Blizzard 115
Adams, Eddy 100
Adams, Jeremy 96
Adams, Rebecca 92
Adatte, Sarah 135
Adeneuer, Marc 132
a52 123
Aguilar, Steven 140
Ahlberg McDonald, Sarah 96
Ahmad, Tahir 56, 60, 91, 143
Ahrwein e.V. 132
Aircastle 143
Al-Nasrawi, Rula 92
Alandete, Michelle 115
Alexander-Hughes, Eric 128
Allen, Alexander 92, 115
Allen, Mark 146, 152, 155
Allsop, Abby 112
Alscheken, Johanna 155
Alter Ego 95, 107, 108, 135, 143
Alvarez, Alex 128
Alvarez, Danny 86
Alvarez, Fiona 112
Amelia, Olen 50
Ameller, Cristina 144
American Honda Motor Co., Inc. 60, 119
Ampuero, Wendy 89
An-Nahar 116
Anderson, Dave 140
Anderson, Kyle 143
Anderson, Steven 54
Anderson, Susan 96
Andis 103
Andrade, Dennis 115
Andrade, Talita 92
Andrén, Johanna 75, 95, 108, 112
Angelone, Denika 135, 136
Anheuser-Busch InBev 92
Another Country 128
Anthill Films 103
Antonello, Alexandre 86
Apply Digital 99
Aprigliano, Giovanni 144
Arao, Kensui 116
Arbelaez, Santiago 95
Arcade Edit 140
Arch, TJ 139
Archibald, Deena 52
Arenson, Haley 103
Arikawa, Yasushi 116
Aritomo, Kenji 116
Armata, Natalie 130
Armstrong, Adrian 108
Armstrong, Michael 100
Arnao, Isabella 115
Arnizant de Zorzi, Flavio 148
Artinian, Narine 68
Arvandi, Keeyan 68, 96
Arvis, Valentin 52
Asal, Diana 116
Assaf Boustani, Céline 130
Assaulted Women's Helpline 130
Asymmetric 111
Atkinson, Anthony 136
Ault, George 144
Aylward, Brynna 92
- B & T Creative 108
Babiarz, James 140
Baden-Württemberg, Filmakademie 155
Bagley, Sean 103
Bahl, Tyler 115
Baillie, Geoff 68, 75, 119
Baines, Damien 115
Baird, Rob 63, 76, 84, 89
Baker & Bonner Creative Emporium 64
Baker, Jay 92, 104, 136
Baker Kenny, Shannan 68
- Baker, Rob 64
Bakker, Alex 79
Balagna, Kelly 140, 143
Ball, Nick 96
Balson, Mark Neil 95
Banning, Tyler 120
Barany, Melissa 112
Baratelli, Joe 60, 119
Barbato, Rob 103
Barberio, Claudia 127
Barbershop Edit 124
Barden, Samuel 140
Barilla 59
Barkhuizen, Ryan 91, 95
Barking Owl 95
Barnes, Matthew 116
Bartek, Lizzie 96
Bartels, Chris 138
Bartelt, Denis 132
Bartie, Shane 71
Bass, Jason 95, 100
Bates, Lindsey 108
Bates, Sarah May 60, 119
Bath, Vic 116
Bauder, Lauren 84
Bautista, Zachary 68, 75, 95, 96, 119
Baxter, Kirk 123
bbo Minneapolis 108
bcw 80, 132
Beach Lion 144
Beaman, Kelley 140
Beauchamp Estrella, Monique 115
Beaudoin, Yannick 103
Beaupré, Étienne 135
Becerra, Maria Emilia 144
Beck, Jeff 112, 132
Beebe, Laura 119
Bell, Sean 92, 104
Bellamy, Kassii 111
Belleville, Félix-Antoine 119
Belmont, Colin 91, 95, 100
Beltram, Cody 95
Benedek, Kay 136
Bennet, Greg 92
Bennett, Jimmy 91, 95, 100
Bennett, Todd 108, 111
Benoit, Jac 107
Bent Water Brewing 79
Berg, Andrea 71
Bergier, Ceci 115
Berkeley Inc. 95, 138
Berlin Cameron, a vml&r company 92
Bernandez, Mariana 130
Bernard, Brian 96, 112, 136
Bernasch, Cecilia 124
Bertino, Fred 82
Best, Wayne 72, 80
Beyschlag, Stephan 132
Bickford, Joselyn 86
Bigman, Eric 112
Bihać, Zoran 155
Binamé, William 103
Binnington, Cas 108
Bisanti, Mike 136
Bishop, Mike 143
Bishop, Sophianna 116
Black Business and Professional Association 92
Black, Gillian 124
Black Ops Productions 112
Blackwell, Chuck 60
Blackwell, Peter 104
Blais, Marie-Lou 127
Blais, Xavier 95, 127
Bland, Jared 111
Blaylock, Krista 130
Blouin Pearl, Maggie 92, 143
Blount, Jimmie 89
Blowers, Clint 128
Clint Blowers Photography 128
blvr 103
BMW Canada 100
Bockelman, Brian 100
Boddy, Ian 92
Bohlender, Erin 120
Bohnen Logistik 132
Bolger, Kevin 103
Bolus, Philip 96
Bond, Emily 92
Bongioanni, Lucas 104, 112
- Bonneau, Samuel 127
Bonner, Jimmy 64
Bono, Olivia 103
Booker, Tyler 84
BooneOakley 119
Boothby, Alex 143
Borduas, Isabelle 135
Borges, Chris 140
Bormann, Bastian Felix 132
Bortnicker, Cory 115
Boston Pizza 104
Botelho, Marcos 119
Boustani, Yasmina 116
Bouty, Fabrice 63
Boyajan, Scott 96
Boyd, Cam 104, 108
Boyer, Andrew 120
bphp 72
Bracsok, István 132
Bradford, Bianca 128
Bradstreet, Jeesa 96
Bramberger, Daenen 111
Brathwaite, Michael 92
Bray Leino 59
Bridgland, Christopher 128
Brien, Caroline 52
Alison Brod Marketing + Communications 115
Broger, Logan 130
Bronson, Dan 124
Bronstorff, Alexis 130
Brooks, Mike 143
Brooks, Sarah 108
Broude, Chad 140
Brouillet, Dominique 135
Brown, Andy 112, 132
Brown, Kathryn 124
Brown, Lawrence 91, 100
Brown, Marcus 63, 84
Brown, Vicky 92
Brownley, Russell 103
Bruker, Mark 140
Brunet, Félix-Antoine 135
Buceta, Rich 124
Buchar, Marco 116
Buckhorn, Dean 72, 86, 123
Budge, Michelle 108
Bulawan, Joe 112
Bundock, Jake 95
Buratti, Matthias 132
Burger, Katie 92
Burk, Erin 138
Burkhart, Berlin 120
Burlingame, Mary Corbin 63
Leo Burnett Chicago 96, 128
Leo Burnett Thailand 60
Leo Burnett Toronto 56, 60, 91, 143
Burns, Rob 143
Burns, Thomas 146
Burry, Nick 111
Burton, Chad 56
Butt, Alex 68, 96, 111
Button, Debbie 59
Byrne, Jackson 108
bvU AdLab 156
- Cab, Matt 116
Caffrey, Eleanor 115
Calbay, Seda 132
Camacho, Victor 116
Cameron, Ewen 92
Cameron, Jack 92
Camp Jefferson 103
Campbell, Cher 104, 108
Campbell, Morgan 111
Canadian Blood Services 138
Canadian Congress on Inclusive Diversity & Workplace Equity 92
Canelson, Matias 95, 100
Caniglia, Julie 91
Cantelon, Dan 108
Canyon 67
Cappe, Mitch 92, 116
Carat 95, 96
Carlson, Rachel 99
Carmichael Lynch 123
Caron, Olivier 119
Carr, Taylor 132
- Cartagena, Frank 104, 112
Casal, Ricardo 86, 92, 115
Case, Pete 116
Castro, Manuela 92
Catalfamo, Krista 128
Cathay, Aaron 140
Cathmoir, Gord 91
Catlin, Carson 80
Cawley, Tim 79
Cedeño, Miguel 86
Celar, Davor 143
Cermak, Matt 108
Cesareo, Mario 135
Cha, Sandra 115
Chan, Justin 96
Chandra, Cherry 151
Chang, Christopher 111
Chao, Richard 136
Chaparro, Felipe 92, 116, 124, 144
Chappell, Kyle 116
Charles, Mark 136
Chelvanathan, Anthony 60
Chen, Chiao 92
Chen, Karen 96
Cheng, Charmaine 99
Cheng, Diana 103
Chénier, Anne-Claude 63
Chetrandra, Appanna 60
Chevrolet 140, 143
Chiang, Oliver 91
City of Chicago 128
Chicago International Film Festival 54
Chieppa, Abigail 112
Childers, Kristin 86
Chiu, Jackman 116
Chiu, Ting Ting 115
Cho, Grace 103
Choi, Christina 104
Choi, London 96
Choi, Wain 144
Choudhary, Sakshi 128, 140
Chris, Christie 99
Christie, Carel 116
Chronis, Paulina 100
Chu, Ryan 100
Chubchevit Studio 60
Chuecos, Ricardo 86
Chung, Bonnie 111
Ciani, Dana 136
Ciantra, Emily 86
Cilliers, Jan 103
Cinéma du Parc 80
Circonflex 135
Clark, Jasmine 63, 76
Clarke, Conor 91, 95, 100
Clarkson, Cory 103
Cline, Jeremy 91, 95, 100
Cliqua 128
Coca-Cola 84
Cochran, Brooklyn 67
Cockrell, Susan 60
Coderque, Luis 95
Cohen, Jordan 108
Coleman, Patrick 99
College for Creative Studies 152, 156
Collins, Kyle 92
Collins, Megan 128
The Colonie 100
The Colony Project 96
Commonwealth/McCann 138, 140, 143
the community 104, 112
Company 3 140
Compton, Matthew 103
Comte, Manuela 127
Conaghan, Ben 100
Conover, Will 119
Considine, Levi 56
content content 127
Contino, Jon 76
Conway, Eamon 91, 95
Cook, Andrea 111
Cookish, Ryan 127
Cooper, Lauren 92
Cooper, Natalie 104
Coppens, Carle 135
Corbel, Gabriel 52
Cornejo Ayala, Cristina 92
The Corner Shop 132
Cosmo Street 115
Cossette 63, 95, 130, 135, 136
- Côté, Mireille 119
Cottrell, Noel 91, 95, 100
Coulson, Mike 91
Coulter, Phil 103
Coune, Edouard 95
Counsel 111
Cox, Allison 128
Craig, Colin 111, 136
Cramer-Krasselt 84, 96
Cravotta, Andrew 140
The Creative Circus 146
Creative House 132
Cristiano, Lee 100
Crociani, Cinzia 92
Cronin, Tom 96
Cruess, Brock 56
Cruz, Ilean Perez 128
Cuchra, Craig 140
Cukier, Wendy 92
Cummings, Dan 116
Cunningham, Katra 115
Curtis, Kimberly 68
Cut+Run 103
Cutler, Gavin 140
Cuzzolino, Dino 107, 116, 144
Czmuda, Magdalena 132
- Dabous, Lizzie 130
Dagg, Thomas 135
Daggett, Kate 115
Dahdouh, Maher 116
Dahl, Mario 155
Dale-McGrath, Kelsey 143
Damasceno, Paulo 115
Darius, Catherine 119
Dark, Jen 107, 138
Darling vfx 111
Darlington, Rock 128
DaSilva, Jennifer 92
Daughter Creative 136
D'Aversa, Stefan 103
Davidson, Mike 128
Davis, Cory 54
Davis, Marcus 63, 84
Dayus, Sarah 92, 104, 116, 144
De Araujo, Shannon 116
De Vue, Daniel 123
Jimmy Dean 50
Decathlon 127
Degez, Tom 56
Dejavu 116
Delgutte-Saenen, Marion 112
Dellavechia, Adam 152
The Den 120, 128
Denyer, Kelli 115
DeParolis, Aimee 108
Department of Public Health 128
Depasquale, Jenna 92
Derderian, Michelle 112
DeSimone, Crissy 140
Desjardins, Alexandre 52
deVenecia, Dorothy 104
Devis, Lily 103
DeVouge, Carl 130
DeWaal, Matthew 108
Dhanjee, Hemal 136
Diageo 104
Dião, Philippe 140
Diaz, Angie 148
Díaz, Federico 112
Dichter, Marly 108
Diedrich, Mike 50
DiGennaro Communications 92
Dirt Culture 67
Djacic, Nina 112
Djuric, Dejan 104, 116
Dobiesz, Julius 128
Dodds, Jenn 115
Doessel, Ben 96, 128
Doessel, John 84
Doherty, Kaitlin 75
DonerNorth 107, 138
Donnelly, Sean 124
Popuda, Paula 95
Doucet, Karine 103, 112
Drakul, Vanya 143
Drew, Ryan 92
Druhan, Colin 92

D'Souza, Joy 136
Du Boisson, Emma 143
Du Sault, Luc 119
Duarte, Amélie G. 119
Dubin, Chelsea 132
Dubrick, Mike 68, 75, 95, 96, 108, 111,
112, 119, 127
Dufford, Andrea 86
Dummy 140
Dunn, Andrea 156
Dunn, Ian 103
Dupuie, Brad 123
Dupuis, Martin 80
Dupuy, Katia 127
Duval, Jean-Nicolas 95
Dworkin, Marni 72, 80
Dykes, Lauren 156

Eakin, Ashlee 156
Eastman, Sheila 96
Ebersole, Daniel 79
Ebner, Ryan 63
Echo Boys 138
Eckersley, Rica 107, 138
Edelman 92
Edgar, Tony 107
Edwards, Jake 92
Edwards, Leah 79
Eggplant Music & Sound 124
Eghbali, Nadia 103
Einstein, Harold 140
Eitze, Anne 132
El Rabahi, Jad 116
Eliash, Elliot 76
Elimeliah, Craig 72
Ellerton, Nicole 130
Elliott, Alain 119
Ellis, Roy 115
Ellner, Brian 80
Elsaadi, Nabil 92
Elshurafa, Zeina 148
Elvas, Duarte 54
Embir, Mike 103
Emond, Ariana 92, 124
Encalada, Carlos 115
Engebretson, William 148
Engel, James 96
Ennen, Willow 92
Erdelac, Tyler 99
Escobar, Jordan 91
Esper, Davon 132
Evans, Tom 92, 107
Evanson, Aaron 112, 132
Exceldor Cooperative 119
Exile Edit 123

Fabian, Kate 120
Faktor, Doron 72, 80, 132
Farkas, Brian 108
Faris, Amburr 103
Farrelly, Shaunagh 104, 124
Fegley, Laura 108
Feightner, Rob 92, 116
Feldman, Erin 104
Felker, Joel 139
Fenoy, Kim 115
Fernández, Cora 104
Ferrand, Deak 52
Ferreira, John 132
The Field 104
Findlay, David James 124
Finigan, Shane 112
Fink, Katie 92
Finlayson, Jordan 136
Fiocca, Rob 119
Fiocca Studio 119
Fischer, Drew 103
Fischer, Marissa 75
Fish, Roger 115
Fisher, Conor 107
Five to Sixty 86
Fleming, Cameron 144
Fleming, Connor 54, 128
Fleming, Jay 75
Flórez, Ignacio 79
Flynn, Jonah 107
Flynn, Stephen 103
Fogaca, Paulo 92
Fondation Émergence 135
Forbus, Pamela 140
Ford, Summers 54
Forrester, Julia 104
Forsberg, Kohl 56, 91
Fort, Charissa 128
Fort York 91, 108, 143
Foster, Michelle 60

Framestore 120, 128
France, Roman 115
Francesconi, Tom 86
Frank-Lehrer, Nik 60
Franklin, Biko 52
Franklin, Michael 50
Fransolet, Nicolas 135
Fraser, Kymberli 63, 89
Fraser-Winsby, David 103
Freiwald, Franziska 132
Freiwald, Tim 132
Frida Baby 99
Friedman, Emily 91, 95, 100
Friesen, Caroline 111, 112
Froment, Solana 92
The Funnel Creative 128
Furdyk, Sonya 115
Fusetti, Guido 86, 92, 115
FUZE 108

Gadoua, Alex 63
Gaffney, Seth 63, 76, 84, 89
Gagnon, Erik 52
Galloway, Jamie 136
Galloway, McCabe 112
Gamble, Dustin 111
Gamefruitpulp 108
Gammier, Leo 132
Garcia, Alex 82
Garcia Mayne, Claudia 112
Gardner, Will 80
Gargiulo, Louisa 72
Gartenmayer, Kelly 91, 95, 100
Garza, Juan 63
Gas Company 104
Gatheca, Mwangi 119
Gauci, Vivianne 116
Gaudet, Dave 103
Gaudio, Tania 56
Gauthier, Trevor 135
Gawrysiak, Jacob 144
Genuine Music 132
Geoffroy, Ludauvick 135
Geometry Ogilvy Japan 116
George, Lianne 99
GeorgeCo 107
Georges, Jean-Philippe 52
Georgiev, Dimitrija 92
Giants & Gentlemen 130
Gibson, Katie 84
Gilchrist, Agnes 111
Gilford, Casey 96
Gill, Sonia 116
Girl Guides of Canada 104
Glauser, Brendan 103
Gleicher, Katarina 103
Godin, Patrick 136
Godsey, John 91, 95, 100, 112, 132
Goldberg, Barney 120
Golden, Gary 143
Goldstein, Andrew 144
Goldston, Madison 76, 84
Gonzalez, Aldo 104
Gonzalez, Andrew 92
Good Robot Brewing Company 103
Goodgate 96
Goodwin, Mackenzie 111
Gosalia, Manasvi 116
Gotlib, Daniel 68, 96
Gould, Barbara 79
Goulet-Lafond, Olivier 135
Gozalka, Amy 96
Graff, Alyssa 136
Graham, Hannah 111
Granowicz, Stephanie 52
Gray Jaeger, Jamie 54
Grayson Music 96, 112, 136
Grebski, Jason 56
Green, Chip 132
Greenberg, Lisa 56, 60, 91, 143
Greenborough, Tad 72
Greenspan, Rachel 80
Greer, Jacob 130
Grey Canada 52
Grey Group 52
Griffin, Joe 128, 140
Grill, Marc 140, 143
Gross, Patty 52
Groß, Ludwig 132
Gross, Mark 140
Gross, Mary 119
Gross, Michael 103
GroupM 80
Groves, Doug 138
Grunberg, Revital 104
Grundman, Kari 96
Guidone, Joey 59
Guillaume, Mélanie 135

Guillemin, David 52
Guisgand, Bob 138, 140, 143
Gunkel, Hendrik 132
Gustafson, Laurie 128
GUT 86, 92, 115
Guttman, Alyssa 104
Guzda, Peter 108
Guzova, Mariya 92

Hackl, Ann-Kathrin 132
Haddab, Sarah 52
Hakami, Roya 135
Hakim, Jamie 104
Halfaker, Dale 111
Hamilton, Rich 112
Hanlon, Emmy 91, 95, 100
Hanson, Russell 111
Harbec, Vanessa 135
Harbor 128
Harrill, Dan 103
Harrison, Brad 123
Harrison, Todd 111, 127
Hartfield, Lindsay 67
Hartl, Simon 155
Harvey, Jordan 115
Haskard, Cosmo 144
Hatem, Charly 116
Hathaway, McKay 91, 95, 100
Hausmann, Brynne 123
Havas Montréal 135
Hawk, Rachael 115
Hawkeye 128
Hawkins, Spencer 92
Hawley, Jennifer 139
Hayakawa, Iori 116
Hayashi, Matthew 103
Haz, Kenneth 92
Heath, Mike 68
Hébert, Eric 143
Helfers, Alex 132
Helium 119
Henderson, Patrick 92
Herbert, Gabrielle 104
Herz, Vanessa 108
HeyLet'sGo! 79
Heyman, Teri 115
Hicks, Kyle 96, 100, 111
Higgins, Emma 104
Higgins, Stacey 76, 84, 89
Higgs, Matt 103
Highdive 140
Hikida, Takehito 116
Hill, Jessica 144
Hill, Joshua 132
Hills, Ben 72
Ho, Valentine 135
Hogarth 132
Holcomb, Peter 99
Holland, Emma 64
Holland, Ian 96
Holtby, Joel 68, 75, 95, 96, 108, 112, 119
Homan, Susanna 96
HomeEquity Bank 116
Honrath, Danielle 80
Honrath, Marie-Jeanette 132
Hope, Jake 99
Hori, Justin 103
Horizon 86, 144
Horn, Lauren 112, 136
Horne, Kelsey 130
Horsley, Kathryn 112
Horton, Mark 82
Horton-Stephens 72
Hostetler, Julia 103
Hotte, Greg 99
Houghton, Scott 112
Houghton, Spencer 68, 112
Houldsworth, Mike 130
Houser, Laila 92
Howard, Marcus 115
Howard, Scott 123
Hoy, Grace 72
Huang, Crystal 104
Huang, William 92
Hubley, Isaac 96
Hughes, Jack 80
Hughes, Randy 123
Huie, Lisa 75, 108
Human 135
Human Rights Campaign 132
Human Rights Foundation 130
Hung, Carol 104
Hurnevich, Lara 112
HutchCo Technology 143
Hutchins, Jim 143
Hyundai Motor America 120

Iannetta, Bella 95, 135, 136
ICF Next 112
Ierullo, Steve 136
Ignazi, Peter 63, 95, 130, 135, 136
Ihama, Alex 92
Ihara, Mai 116
IKEA 72
IKEA Canada 75, 95, 108, 112
Impact BDDO 116
Inan, Ece 124
Inerfield, Georgia 136
Initiative 136
Innanen, Zoë 144
INNOCEAN USA 120
Isaza, Tatiana 144
Ishikawa, Sho 116
Izzo, Pedro 111

Jacques, Barbara 63
Jaksen, Ally 72
James, Nate 63
Jansen, Lauren 103
Jansen, Taylor 89
Janssen, Laurant 68
Janz, Liz 112
Jaramillo, Daniel 86
Jasculca-Terman 128
Jeeva, Rashida 136
Jefferson, Morgan 91
Jenkins, Jim 140
Jigsaw Casting 130
Jinks, Caroline 63
Jochico, Joy 104
Jogger Studios 103
John St. 104, 108
Johnson, Cara 92
Johnson, Erica 128
Johnson, Laura 128
Johnston, John 67
Jolley, Jessica 115
Jones, Colin 103
Josh-Firby, Pallavi 143
Joyce-Berry, Julia 92
Jungbeck, Monica 72
Jurewicz, Maria 107
Jurisic, Stephen 148
Jutras, Alex 63

Kaminkow, Beth Ann 80
Kane, Camille 119
Kane, Nathan 140
Kanter, Michael 140
Kapur, Sujata 115
Karabegovic, Elma 148
Kassam, Nadia 108
Katherman, Quinn 99
Kawalecki, James 104
Kawasaki, Ai 116
Keane, Max 95
Keck, Matt 91, 95, 100
Keljik, Lisa 123
Keller, Grant 128
Kellogg's Canada 91
Kemp, Jonathan 63
Kennedy, Connor 100
Kerschner, Emily 112
Ketchum 91, 100
Kffein 52
Khayat, Estelle 116
Killmeyer, Rachel 132
Kim, Noah 92
Kim, Steven 130
Kim, Zoe 92, 124
Kinetic Worldwide 80
King, Jasmine 115
King, Jonathan 112
Kington, Scott 68
Kirk, Jaleesa 115
The Kitchen 96
Kleber, Linda 132
Klebers Küche und Garten 132
Klug, Nicole 104
Klugman, Matt 89
Knaggs, Kasey 128
Knazan, Harry 111
Ko, Michael 111
Ko, Samuel 92
Kochorek, Stephanie 136
Kofahl-Kraatz, Jonas 132
Kohler, Matt 103
Kok, Shireen 135
Koller, Benjamin 132
Koller, Daniel 132
Koller, Janine 132
Kooistra, Emily 100

Korel, Paul 146
Kotevich, Mike 136
Kottke, Amy 108
Kousidonis, Caroline 133
Kovacs, Levente 132
The Kraft Heinz Company 68, 96, 112,
119
Kranzmann, Sydney 112
Kriechel, Peter 132
Kriz, Ben 144
Krünes, Johanna 132
Ku, Morris 116
Kukec, Ryan 95
Kumar, Brad 111, 119
Kumar, Brindha 84
Kumar, Suresh 116
Kumpata, CL 123
Kumpis, Monique 120
Kustec, Allison 111, 136
Kuteyi, Tyson 136
Kwan, Christine 144

Labate, Elvira 104
Labbe, Nicole 56
Lacava, Hannah 54
Ladeau, Anmei 84
Ladha, Shereen 75, 95, 108, 112
Lafrance, Charlotte 135
Lajoie, Jonathan 107, 138
Lally, Megan 140
Lalonde, Josée 143
Lam, Steve 99, 111, 127
Lamadrid, Julian 92
Lamb, Lindsay 115
LaMonica, Dominic 91
Lamping, Jen 60
Landry, Evan 111
Lane, Austin 103
Lange, Kerry 86
Langley, Daniel 132
Lanouette, Marc 52
Laprise Pellicelli, Nicolas 52
Lara, Anastasia 86
Larkins, Keagan 144
Larsen, Aylá 138
Larson, Gaige 68
LaSota, Matt 96
Laucella, Ralph 140, 143
Lavoie, Camille 132
Law, Rémy 112
Lawlor, Max 116, 144
Leblanc, Rachel 127
Lebrun, Simon "Ronny" 127
Lecher, Tom 138
Lee, James 96, 128
Lee, Jaylone 127
Lee, Sarah 100
Lee, Victoria 124
Legault-Lanouette, Carole 52
LeMaitre, Jim 140
Lemmermeyer, Sara 99, 100, 103, 127
Lemoine, Sam 115
Leo Productions 91
Leonard, Kyle 96
Leonti, John 140
Lertkittipaporn, Sarawut 60
Les Évadés 80
Leung, Catheline 115
Levesque, Marc 108
Lévesque, Mathieu 63
Lewis, Ryan 99
lg2 119
Ličko, Peter 80
Likitsuwankool, Natee 60
Lime Studios 115, 119, 120
Lin, Abraham 143
Lin, Mel 84
Lindsay, Christa 75
Ling, Jason 99
Ling, Tiffany 136
Linton, Kira 120
Little, Peter 116
Litzinger, Matt 75
Liu, Hundy 60
Llovet, Ariadna 96
Loayza, Adriana 128
The Local Collective 75
Loew, Dave 54
Logan, George 72
Lohia, Vaibhav 99
Longpré, Sarah 127
Lopez Negrete Communications 82
Loredo, Carl 91, 95, 100
Losier, Benoît 52
Lotus, Greg 132
Lou, Sophia 143
Loughheed, Brooke 75

INDEX TO ADVERTISING ANNUAL 63

- Louie, Andrew 112
 Louie, Toby 123
 Loveboat 92
 Lowe, Katy 100
 Loyland, Krystle 63, 76, 84, 89
 Luc, Kevin 108
 Luminato Art Festival 75
 Luna Market Inc. 92
 Lundberg, Yiva 72
 Lupke, Nicole 52
 Luther, Cecilia 155
 Luttrell, Casey 68
 Lynch, Tim 104, 116
 Lynch-Hartley, Maggy 128
- Maalouf, Marie-Claire 116
 MacBeth, Andrea 104
 Macdonald, Alexa 104
 MacEachern, Spencer 92, 124
 Macey, Nicole 120
 Mach, Carolina 95, 100
 Machado, Fernando 115
 MacInnis, Pete 95
 Mack, Jamie 96, 128
 Mack, Jill 138
 Mackcut 140
 Mackenzie, Ian 100, 111, 136
 Maggio, Kelsey 68
 Magnus Creative 68
 Magnuson Lang, Megan 112
 Mahr, Andy 64
 Mahyuddin, Chaldeer 135
 Mailhot, Stéphane 135
 Makroclick 60
 Malley, Ken 99, 100
 Maloney, Emmett 68, 96, 112
 Mambro, Jamie 82
 Mann Casting 95
 Mantarro, Michael 115
 Mantini, Jessica 104
 Marchigiani, Delani 92
 Marcondes, Marcel 92
 Marek, Rebecca 132
 Marin, James 108
 Maroda, Stephen 76, 89
 Marois, Jeff 82
 Marques, Ricardo 92
 Marshall, Amanda 116
 Marshall, Reid 91
 Martignago, Anne Marie 108
 Martin, Carolyn 86
 Martin, Lance 107, 138
 Martin, Lori 120
 Martin, Noémie 119
 Martinelli, Adolfo 103
 Martinez, Marty 52
 Masick, Tim 140
 Mason, Mark 52
 Massooleh, Sam 103
 Mastroianni, Jill 52
 Matte, Caroline 119
 Maxham, Julie 128
 May, Becky 130
 May, Nick 68
 Mayne, Claudia 108
 M'ba, Akoma 92
 McAllister, Ian 108
 McAllister, Kam 140
 McArthur, Hamish 80
 McAvoy, Philip 152, 156
 McBurnie, Scott 96
 McCain Foods Canada 103
 McCambridge, Ben 103
 McCauley, Tyllynne 108
 McClellan, AA Scott 68
 McCloskey, Maureen 80
 McConnell, Jaclyn 68
 McCormick, Gayle 54
 McDonald, Jennifer 91, 95, 100
 McDonald, Kirk 80
 McDonald, Sean 68, 95, 96, 99, 100, 103, 108, 111, 112, 119, 127
 McDonald's Canada 63
 McFallon, Cobie 103
 McGovern, Kelsey 100
 McGrory, John 92
 McIntosh, Craig 95, 130, 135
 McKay, Emily 111
 McKay, Molly 107
 McKenzie, John 84
 McKinnie, Rob 71
 McManus, Cate 76, 89
- McManus, Erin 124
 McMurray, Tim 67
 McNamara, Iseult 111
 McNulty, Matt 128
 MCPHERSO 103
 McWade, Taylor 108
 Meade, Kristen 89
 Media Experts 100
 Meier, Kristin 144
 Mekled, Amber 128
 Menter, Gretchen 80
 MERCHANT 95
 Merkin, Julie 140
 Merrick, AJ 75, 108, 111, 112, 119
 Messerschmidt, Erik 140
 Meta 115
 Methner, Brandon 108
 Method Studios 96
 Metzner, Jürgen 132
 Meyer, Andrew 84, 96
 Meyers, Paul 120
 Miami Ad School 148, 156
 University of Miami 144
 Michaelson, Joe 132
 Michalowska, Natasha 119
 Michel, Paul 144
 Middleton, Valerie 92
 Milan, Daniel 82
 The Mill 50, 99, 115, 123, 128, 140, 143
 Miller, Cam 104
 Miller, Dustin 103
 Miller, Meghann 80
 Miller, Sandro 128
 Milligan, Kiel 111
 Mills, Bob 139
 Mills, Dawn-Marie 135
 Mindshare 50
 Mines, Christopher 50, 54, 128, 140
 Mirzayan, Blake 84
 Miskell, Kathryn 103
 m ss ng p eces 115
 Mitchell, Ashlee 92, 104
 Mitchell, Carolyn 107
 MIZ 96
 mk Films 128
 MKG 115
 MMB 82
 Moen, Sarah 130
 Montgomery, Meredith 103, 127
 Monzón Navas, Camilo 52
 Moreno, Justin 50, 140
 Moretti, Andrea 99
 Morgan, Julian 68, 96, 119
 Morin, Hugo 135
 Morita, Mayumi 116
 Morris, Tarahgee 92
 Morrison, Tim 104
 Morrissey, Robyn 144
 Morrow, Dee Dee 112
 Morson, Omar 75
 Mosaic 115
 Moss, Valerie 91
 Mother London 72
 Motown Museum 138
 Mroueh, Noah 116, 144
 Mroueh, Zak 92, 104, 107, 116, 124, 144
 MSLGROUP 96
 Muentes, Janet 72, 132
 Mukherjee, Ann 140
 Mulholland, James 140
 Müller, Christina 119
 Mullin, Art 68
 Munez, Mary 54
 Munoz, Jose 120
 Murara, Preto 135
 Muratori, Giovanni 50
 Murphy, Patrick 123
 Murray, Brian 104, 116
 Murray, Jon 119
 Mylrea, Katie 100
- Nagata, Yutaro 116
 Namvar, Saty 56
 Naquin, Natasha 64
 Narayanan, Jithesh 116
 NASTY/CREATIVE 92
 Nathan, Pat 96
 Nathanson, Alanna 130
 National Advertising Benevolent Society 130
- National Magazine Awards Foundation 79
 Nay, Alan 99
 Netflix 104
 Neuenswander, Jacob 76
 Neuhausen, Zachary 148
 Neumann, Renata 86, 92, 115
 City of New York, Office of the Mayor 80
 S.I. Newhouse School of Public Communications 151
 NewKino Studio 92
 Newton, Conn 84
 Ng, Andy 136
 Ngo, Benson 100
 Ngui, Houng 124
 Nguyen, Amy 107
 Nguyen, Duc 92
 Nice Shoes 115
 Nickle, Blake 99
 Nicopolsky, Vincent 135
 19 Below 80
 1986 140
 Nokkaew, Chub 60
 Nolan, Britt 96
 Nolan, John 115
 Nolasco, Laura 144
 Nolasco, Mike 144
 Noon, Brian 107
 Notartomaso, Theresa 132
 Novarro, Adrian 99
 Nowack, Eliza 103
 Nowosad, Kailee 91
 Ntiri, Kobi 112
 Nuñez, Sarai 144
- O Positive 140, 143
 Oakley, David 119
 Oakley, Sydney 119
 Obriot, Kyle 54
 O'Connor, Aidan 128
 O'Connor, Quinn 80
 O'Connor, Sean 79, 99, 100
 Oddi, Kara 104, 107
 Odium, Wade 143
 Ogens, Matt 115
 Ogilvy 50, 54, 128, 140
 Ogilvy South Africa 116
 O'Grada, Sinead 115
 Oh, Alex 120
 Oh, Alyssa 132
 Oka, Mariko 116
 okok 119
 Oliver, Michael 100
 Omaha Unibody & Frame 72, 86
 Omar, Yogi 79
 OMD 104, 135, 136
 One Pixel Off 104
 One White Chair 72
 O'Neill, Kevin 151
 O'Neill, Leigh 79, 100, 127
 Optimus 50
 OREO 112
 Organs & Tissues 138
 Orlandi, Michelle 104
 Orlova, Kamila 52
 Oso Audio 111
 Osuna, Fernando 82
 Oswald, Valentin 132
 Outsider Editorial 130, 135, 136, 143
 Oviatt, Arlo 132
 Owusu, Neal 52
 Ozaki, Chiharu 116
- Pace, Stephen 136
 Pagan Muñoz, Isaac 50, 128
 Paganini, Annie 140
 Pak, Abby 144
 Pal, Jackie 92, 124
 Palermo, Danielle 124
 Palm, Heather 104
 Palmer, Adam 92, 104, 144
 Palmer, Chelsea 95
 Palmer, Melanie 143
 Pandya, Hital 54, 140
 Paneri, Tessa 99
 Papa1266 71
 Pappanduros, Ken 60, 119
 Paquet, Stéphane 119
 Park Pictures 120, 123
- Parke, Chris 104
 Parker, Stephen 68
 Parmar, Vinay 124
 Parnell, Justin 112
 Parodi, Junia 86, 92
 Parrasco, Elena 92
 Parschauer, Josh 80
 Parziale, Michael 140
 Pascoe, Gary 138, 140, 143
 Passaniti, Jen 140
 Patel, Nima 128
 Patel, Nina 68, 96
 Paticoff, Gary 119
 Patten, Duffy 140, 143
 Paul, Meredith 123
 PAWS Chicago 96
 Pearse, Jenn 119
 Pedersen, Doug 72, 79, 86
 Doug Pedersen Art Direction & Design 72, 86
 Pelland, Johanne 127
 Peña Plaza, Juan Javier 86, 92, 115
 Penco, Aisling 56
 Penguin Random House 111
 Nolan, John 115
 Percy, Robbie 111, 112
 Pereira, Hilda 108
 Perez, Carolina 86
 Perfetti Van Melle 140
 Performance Art 100, 111, 136
 Periods For Periods 100
 Pernod Ricard 72, 140
 Perola, Peto 71
 Persico, Steve 56, 60, 91, 143
 Pestaña, Bibi 115
 Petridis, Lianna 107
 Petzold, Jörg 132
 Pfitzenreuter, Ben 128
 Piccini Meyer, Laura 91, 95, 100
 Pieranti, Patricia 86
 Pierre, Christian 86, 115
 Pinto, Túlio 96
 Pirate 92, 130, 143
 Pittman, Mikal 96, 128
 Pitts, Jarrad 116
 Pizarro, Selena 119
 Plantery, Allie 128
 Plaxton, Reid 72
 Pohlmann, Martin 128
 Pollock, Keli 136
 Polzen, Scott 130
 Pombo, Ana Maria 119
 Pommella, Mauricio 99
 Pongpisuth, Sukij 60
 Popa, Andrei D. 54
 Popeyes Louisiana Kitchen 86
 Por, Andrea 92
 Poremba, Jeff 91
 Porsche 84
 Post430 135
 Posthumus, Jessie 92
 Postma, Mike 103
 PostPro Media 103
 Poukatch, Julia 96
 Powell, Julie 82
 Power, Clodagh 130
 Prats, Carlos 72
 Pratt, Darryl 72
 Preacher 63, 76, 84, 89
 Preger, Eva 143
 Preston, Chris 138
 Preston Spire 138
 Price, Thomas 72, 80
 Pride at Work Canada 92
 ProPrint 75
 Prystay, Hannah 99
 Publicis 57 112
 Publicis Media 96, 128
 Pulido, Juan 82
 Pullen, Matthew 119
 Purdy, Dan 56
 Putney, Ann 100
- Quarzo, Holly 151
 Quattrin, Vic 138
 Quinn, Brendan 56, 91
 Quintal, Nicolas 127
 Quinto, Sarah 104
- R+D Productions 68
 Raby, Andrea 54
- Raiczky, Paige 92
 Rainville, François-Julien 63
 Rajakovic Electric 135, 136
 Ralph, Justin 89
 Ramamurthy, Raj 148
 Ramírez Arias, Luis Gabriel 54, 140
 Ramirez, Denise 92
 Ramirez, Karla 92
 Ramirez, Ramiro 60
 Ramos, Anselmo 86, 92, 115
 Ramos, Sharleen 79
 Ramos, Will 115
 Rangel, Jennifer 86
 Ranger Creek Brewing & Distilling 64
 Raposo, Ramiro 112
 Raspor, Krista 52
 Rathod, Kyle 62
 Ratner, Brian 87
 Raucous Content 103
 Razom 52
 Reall, JR 140
 Receptivi 128
 Redmond, Craig 52
 Reed, Mitch 116
 Reffo, Maéva 127
 Register, David 82
 Rehorn, Grace 91, 95, 100
 Reilly, Charlotte 92
 Reilly, Rob 80
 Relatable Films 139
 Relle, Frank 86
 Renuscher, Paul 140, 143
 The Republik 71
 Ressler, Lindsey 112
 Rethink 68, 75, 79, 95, 96, 99, 100, 103, 108, 111, 112, 119, 127
 Retter, Tammy 128
 Reynolds, Brooks 111
 Reynoso, Joe 120
 Rez, Ali 116
 Ribeiro, Fernando 86, 92, 115
 Richa, Dani 116
 Richter, Sydney 151
 Riley, Julie 107, 138
 Riley, Madeline 115
 Ringvald, Gaby 80, 132
 Rios, Ethan 146
 Rioux, Jean-Michel 135
 Ritenour, Miles 92
 Riviera, Spencer 143
 Roberts, Justin 80
 Roberts, Nicola 59
 Roberts, Ryan 143
 Robillard, Brigitte 135
 Rocha, Cadu 127
 Roche, Christina 92
 Rock Paper Scissors 132
 Rodeo fx 52
 Rodgers, Ashton 64
 Rodgers, Cara 103
 Rodrigues, Juarez 112, 119
 Rodriguez, Carmen 86, 92, 115
 Rodriguez, Luigui 82
 Rogers, Leia 79, 99, 100, 103
 Roldan, Angelo 56
 Romanelli, Andrea 135
 Romaniuk, Michael 116
 Romano, Alexis 72
 Romero, Vero 96
 Rooke, Carolyn 112
 Rosario, Chris 144
 Rosas, Pablo 86
 Rose, Chris 50
 Rose, Jori 68
 Rosell, Sofia 115
 Harry Rosen 144
 Rosen, Jenn May 128
 Rosenberger, Andrew 123
 Rosenstein, Andrew 54
 Rosnick, Ted 108
 Ross, Marshall 84
 Rousseau, Raphaëlle 127
 Routhier, Pascal 127
 Row, Nan 95
 Rowe, AJ 132
 Royal Canadian Legion 116
 Rozon, Anick 135
 RPA 60, 119
 Rubin, Matt 86
 Rubio, Chelito 95
 Ruby, Cary 120
 Rudd, Julian 56
 Ruiz, Vanessa 72
 Runyan, Burton 148
 Ryan, Brit 108

- Saam, Johannes 128
 Sabharwal, Pranav 119
 Sabine, John 112
 Sadler, James 130
 Safe Haven Foundation 136
 Saints Editorial 111
 Sakairi, Takemi 116
 Saleh, Bothaina 115
 Salihiya, Abdullah 116
 Salsberg, Alexa 111
 Samaniego, Patrick 108
 Samyrajah, Pratha 56
 San Antonio Express News 63
 Sander, Emily 80
 Sanders, Mike 115
 Sandro, Inc. 128
 Sangdee, Nok 112, 132
 Sarofsky 54
 Sarofsky, Erin 54
 Sato, Kevin 124
 SATY + PRATHA 56
 Sauté, Maxime 95, 127
 Savage, Alison 75
 Savannah College of Art and Design 146, 151
 Scaglione, Skye 156
 Scalora, Kerry 92
 Schatz, Marvin 155
 Schell, Lauren 92, 107, 124
 Scherzer, Adam 95, 100
 Schiekofler, Susan 80
 Schiff, Doug 116
 Schilling, Andres 96
 Schneider, Julian 132
 Schneider, Tristan 155
 Schoenberg, Jonathan 67
 School Editing 108, 112, 136
 Schumann, Mackenzi 54
 Schuster, Samantha 95, 100
 Schutz, Kobi 135
 Schwarz, Tom 132
 Schwarzberg, Marc 112
 Sciarrotta, Joe 50, 54, 128, 140
 Scott, Andrew 100
 Scott, Cindy 120
 Scott, Erin 56
 Scouts Honour 135, 136
 Secret, Isaac 89
 Segal, Heather 104, 144
 Segears, Steve 92
 Seibold, Jeremy 67
 Seidel, Pat 50
 Sela, Jonathan 143
 Seltzer, Steve 91
 Senn, Marty 123
 Sequeira, Jordan 75, 95, 112
 Servantez, Marissa 63, 76, 84, 89
 Dr. Seuss Enterprises 111
 Seven.One AdFactory 132
 Sevigny, Mike 92
 Seybert's Billiard Supply 82
 Shah, Preeti 50
 Shapiro, Matt 71
 Shaughnessy, Mike 79
 Shaw Communications 136
 Shaw, Nicholas 112
 Shearer, Barbara 92
 Sheehy, Lynn 112
 Sheets, Jeff 156
 Shelton, Brandon 68
 Shepherd, Maggie 96
 Sias, Jim 92
 SickKids Foundation 135, 136
 Siegers, Michael 107
 Simev, Damian 92
 Simonite, Peter 143
 Simpson, Chanel 68
 Simpson, Ryan 120
 Sinacori, Stephen 152
 SingleCut Beersmiths 124
 Sison, Nicole 108
 SisterBoss 123
 Sita, Becca 140
 Sjoenell, Pelle 115
 Skaf, Adam 96
 Skin + Bones 130
 Skrmetta, Elizabeth 146, 152
 Slaughter, Andy 132
 Smikalla, Sophie 132
 Smith, Bret 91, 95, 100
 Smith, Graham 80, 132
 Smith, Matt 99
 Smith, Ryan 111
 Smith, Tyler 112
 Smithson, Brenna 123
 Smucker Foods of Canada Corp. 56
 SNDWRX 104
 Snyder, Taylor 108
 Soares, Tomas 111
 Socket 68
 Soft Citizen 143
 Soja, Caroline 155
 Sokolowski, Czarek 135
 Soloway, Joey 132
 Sony Masterworks 120
 Soukvilay, Robin 143
 Sound Lounge 99
 University of South Florida 148
 SOUTH MUSIC 115
 Southern Methodist University 146, 152, 155
 Soyer, Sila 140
 Spark Foundry 100
 Spark Innovations Inc. 124
 Sparrow, Lynn 138
 Speciale, Maggie 103
 Spencer, Nadine 92
 Spencer, Nicolette 120
 Spicer, Aki 128
 Spielhagen, Friedrich-Paul 132
 Spigelman, Shelby 112
 Spires, Cam 100, 103
 Spotify Japan 116
 Sproule, Amelia 99
 Squeak E. Clean 103
 St-Arnaud, Frederic 52
 St. John's Board of Trade 139
 Stannard, Mack 103
 STARBASE 116
 Starkman, Aaron 68, 75, 79, 95, 96, 99, 100, 103, 108, 111, 112, 119, 127
 StarMed Healthcare 119
 Starr, Karen 115
 Startnext 132
 Steele, Casey 72, 80, 91, 95, 100, 112
 Steffen, Bruno 92
 Steinert, JT 108
 Stemmers, Alex 71
 Stepanov, Anatolii 135
 Stevens, Lisa 112
 Stoddard, Tamara 63
 Stodulska, Ola 124
 Stone, Kris 92
 Stone, Steve 72, 80, 91, 95, 100, 112
 Stout, Brian 112, 132
 StreetEasy 76
 Stripling, Scott 71
 Struble, Erin 112
 Stubblefield, Zachary 84
 Studio Expression 119
 Su, Amy 115
 Su, Zilong 146
 Subaru of America 123
 Suess, Martina 80
 Sullivan, Keith 143
 Sullivan, Thomas 76
 Summers, Lindsey 128
 Suryakumar, Chethna 100
 Suthaveepromochanon, Paroon 60
 Suyama, Yumi 108, 112, 136
 David Suzuki Foundation 103
 Suzuki, Ricky 116
 Syracuse University 151
 Szalay, John 156
 Tabakian, Justin 136
 Tabanji, Emile 116
 Table of Content 124
 Tamayo, Andy 92, 115
 Tan, Josella 99
 Tanaka, Kotoha 116
 Tang, Samantha 116
 TANK Worldwide 52
 Tannenbaum, George 107
 Tantrum Studio 130
 Target Marketing & Communications Inc. 139
 Tavares, Andrew 108
 TAXI 130
 Taylor, Emery 143
 Emery Taylor Music 143
 Taylor, Jon 135
 TD Canada Trust 143
 TDA_Boulder 67
 Tennant, Aliz 99, 100
 Tham, Trinh 144
 ThePub Productions 91
 Thiessen, Hans 79, 99, 100
 Thirmeyer, Elisabeth 132
 Thomas, Kelly 115
 Thompson, Jeremy 75
 Thorpe, Jessica 92
 Thotland, Lisa 138
 Thrasher, Carolyn 108
 Snyder, Taylor 108
 3PM/Weber Shandwick 92
 Thur, Adam 107, 138
 Tierney, Morgan 79, 99, 100, 103
 Tillet, James 99
 Tirado Amaya, Andreina 140
 Tixier, Geraldine 130, 136
 Todd, Hunter 82
 Tomasi, Guillaume 52
 Toodakian, Niary 116
 Tormey, Kristin 91, 95, 100
 Diversity Institute at Toronto Metropolitan University 92
 Tosa, Natsuki 116
 Touché 119
 Tovel, Didier 104
 Towers, Megan 104
 Tree Canada 99
 Tremblay, David 116
 Tremblay, Louis-Philippe 63
 Trevino, Jenalisa 76
 Tricinic, Anna 112
 Trisadikun, Sompat 60
 Trivisonno, Mike 99
 Tropicana 96
 Trottier, Benjamin 135
 Trudel-Lévesque, Eve 52
 Truglia, Saverio 132
 Tune, Jeff 120
 Turco, Justin 138
 Turgeon, Zachary 119
 Turman, David 96
 Turner, Ben 140
 tvo drive 116
 Uemara, Masara 116
 Uhe, Ingrid 156
 Under Armour 92
 Undivided Creative 75, 112
 Usadel, Gabe 50, 54, 128
 Valdes, Daniela 99
 Vallejo, Ricardo 95
 Vamos, Frank 91, 95, 100
 Van Arman, Jessie 115
 Van Dusen, Megan 151
 Van Dyke, Adam 140, 143
 Van Leeuwen, Andrea 115
 van Oyen, Niels 104
 Van Ryckeghem, Catherine 103
 Vandersall, Chris 76
 Vandeven, Debbi 72, 80, 91, 92, 95, 100, 112, 130, 132
 The Vanity 56, 135, 136
 Vant Hull, Brady 143
 Vapor Music 56, 68, 91, 108
 Vasiliev, Melissa 143
 Vaughan, Lucia 54
 Vauntuelo, Lura 82
 Ver, Adrian 92
 Vian, Kaitlyn 99, 103
 Vigorito, Becca 72
 Visaya, Philippe 124
 Visvanathan, Ashley 100
 Vital Farms 89
 VMLY&R 72, 80, 91, 92, 95, 100, 112, 130, 132
 Vogt, Tristan 116
 Volckmann, Chris 99
 Voltari 71
 von Bechtolsheim, Jicky 132
 Vultaggio, Jessica 112
 Waddell, Marijke 115
 Wageh, Ahmed 104
 Waheed, Sophia 116
 Walker, Chris 95
 Walker, Geoff 99
 Walker-Wells, Stephanie 111, 127
 WallDecaux 132
 Wallis, Evan 143
 Walloch, Amy 128
 Walter, Peggy 128
 Walters, Ami 54
 Walther, Kevin 132
 Wan, Andrea 72
 Wang, Carolyn 115
 Wang, Jenny 130
 Wang, Shirley Xu 108
 Warmanen, Tim 128
 Warrington, Ami 108
 Watanabe, Sho 54
 Watkins, Jeff 92
 Watkins, Zach 63, 84
 Wave Productions 103
 Wavemaker 132
 Webber, Rory 100, 136
 Webster, David 128
 Weigl, Sarah 100
 Weinfeld, Nic 86
 Weingut Peter Kriechel 132
 Weinstein, Lian 96
 Weisbard, Roxy 115
 Weiss, David 71
 Wendenburg, Austin 103
 Wendy's 91, 95, 100
 Weninger, Darren 128
 Wert, Tara 128
 Wesnaes, Kaare 50
 West, Robert Shaw 71
 Whipple, Ben 156
 White, Justin 68
 White, Luke 143
 White, Mel 151
 White, Neil 108
 White Rabbit Budapest 132
 Wi, Steve 103
 Wieler, Julius 155
 Wiesenfeld, Allegra 72
 Wiggan, Marika 84
 Wiggins Unverferth, Jessica 91, 95, 100
 Wilcockson, Emma 96
 Wiles, Cat 135
 Williams, Audrey 96
 Williams, Jasmine 92
 Williamson, Paul 99
 Willis, Kaeyla 92
 Wilson, Erin 116
 Wingman vFX 107
 Wingstop 128
 Winter, Terri 75, 99, 108, 127
 Wise, Gary 140, 143
 Wolf, Scott 138
 Wong, Man Wai 56
 Wong Wolfson, Daavi 104
 Woodger, David 111, 136
 Woodruff 68
 Woodworth, Betsy 119
 World Famous 99
 World Wheelchair Rugby 95
 wove Collective 103
 WPP 80, 92
 Wrinch, Caroline 135
 Wunder 103
 wwf Canada 136
 Xenopoulos, Jason 72, 80, 92, 130
 xpd 116
 Yada, Darren 99, 100, 103
 Yandolin, Roma 135
 Yang, Peter 115
 Yazd, Pegah 92
 Yedlin, Steve 96
 Yeranosyan, Suzie 60
 Yin, Audrey 140
 YMCA of the North 138
 York, Link 143
 Brigham Young University 156
 Young, Meredith 100
 Young, Whitney 119
 Yu, Christina 92
 Yung, Stephanie 92, 124
 Zablocki, Danielle 96
 Zander, David 96
 Zarebinski, Lucas 50
 Zdravkovic, Natalija 99
 Zeigen, Denise 112
 Zelmanovits, Jill 104
 Zentil, Jaimes 95, 130, 135, 136
 Zepeda, Angela 120
 Zheng, Jia 115
 Zimmer, Christopher 103
 Ziomecki, Yvonne 116
 Zulu Alpha Kilo 92, 104, 107, 116, 124, 144
 Zulubot 92, 104, 107, 116, 124, 144

Editor's Note
 Every effort has been made to ensure that the credits comply with information supplied to us. If, for any reason, a misspelling, omission or other error has occurred, notify us within 30 days and we will be able to issue corrected award certificates.

Statement of Ownership, Management and Circulation 1. Publication Title: Communication Arts. 2. Publication No.: 0082-120. 3. Filing Date: 9/26/22. 4. Issue Frequency: Bi-Monthly. 5. No. of Issues Published Annually: 6. 6. Annual Subscription Price: \$53. 7. Complete Mailing Address of Known Office of Publication: 614 Mountain View Ave, Belmont, CA 94002 (San Mateo County) 8. Complete Mailing Address of Headquarters or General Business Office of Publisher: Same. 9. Full Names and Complete Addresses of Publisher, Editor and Executive Editor: Publisher: Patrick S. Coyne, po Box 889, Belmont, CA 94002. Editor: Patrick S. Coyne, po Box 889, Belmont, CA 94002. Managing Editor: Patrick S. Coyne, po Box 889, Belmont, CA 94002. 10. Owner: Coyne & Blanchard, Inc., po Box 889, Belmont, CA 94002. The names and addresses of stockholders owning or holding 1 percent or more of total amount of stock: Patrick S. Coyne, po Box 889, Belmont, CA 94002; Eric P. Coyne, po Box 889, Belmont, CA 94002; Martha R. Coyne, po Box 889, Belmont, CA 94002. 11. Known Bondholders, Mortgagees and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: None. 12. Not Applicable. 13. Publication Title: Communication Arts. 14. Issue Date for Circulation Data Below: September/October 2022. 15. Extent and Nature of Circulation (Average No. Copies Each Issue During Preceding 12 Months/Actual No. Copies of Single Issue Published Nearest to Filing Date): a. Total No. Copies (Net Press Run): 13,425/12,795. b. Paid and/or Requested Circulation: (1) Paid/Requested Outside-County Mail Subscriptions Stated on PS Form 3541 (Include advertiser's proof and exchange copies): 8,966/8,678. (2) Paid In-County Subscriptions Stated on PS Form 3541 (Include advertiser's proof and exchange copies): 0. (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution: 1,522/1,450. (4) Other Classes Mailed Through the USPS: 0. c. Total Paid and/or Requested Circulation [Sum of 15b, (1), (2), (3) and (4)]: 10,488/10,128. d. Free or Nominal Rate Distribution by Mail and Outside the Mail: (1) Free or Nominal Rate Outside-County Copies Included on PS Form 3541: 307/305. (2) Free or Nominal Rate In-County Included on PS Form 3541: 0. (3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g. First-Class Mail): 52/56. (4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means): 0. e. Total Free or Nominal Rate Distribution (Sum of 15d, (1), (2), (3) and (4)): 365/373. f. Total Distribution (Sum of 15c and 15e): 10,853/10,501. g. Copies Not Distributed: 2,572/2,294. h. Total (Sum of 15f and g): 13,425/12,795. Percent Paid (15c ÷ by 15f × 100): 96.6%/96.4%. 16. Electronic Copy Circulation: a. Paid Electronic Copies: 1,170/1,130. b. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a): 11,658/11,258. c. Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a): 12,023/11,631. d. Percent Paid (Both Print & Electronic Copies) (16b ÷ by 16c × 100): 97.0%/96.8%. I certify that all information furnished on this form is true and complete. I certify that 50% of all my distributed copies (electronic and print) are paid above a nominal price. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties)

Patrick S. Coyne, Publisher/Editor

OVERHEARD

“I like to think of it as work-life ‘juggle’ instead of ‘balance’—because let’s be real: there are very few days when things are balanced.”

Katy Hornaday, via Creatopy

“The process of creating advertising is an ongoing struggle between two equal and opposite forces—talent and bullshit.”

Bob Hoffman, via Twitter

“I’ve been a writer for 20+ years. I’m sorry kids, but I can’t drop the punctuation and caps in my texts and tweets. It’s just too painful.”

Jennie Moore, via Twitter

“PEOPLE ARE ALWAYS LIKE ‘WHAT’S THE SECRET TO BEING A SUCCESSFUL COPYWRITER?’ AND HONESTLY THE ANSWER IS HTTP://THESAURUS.COM”

Robyn Tenenbaum, via Twitter

“PSA: Being creative for a living is really fucking hard.”

Laurel Stark Akman, via Twitter

“When you have a really messy brain maybe a super tidy desk is the only answer.”

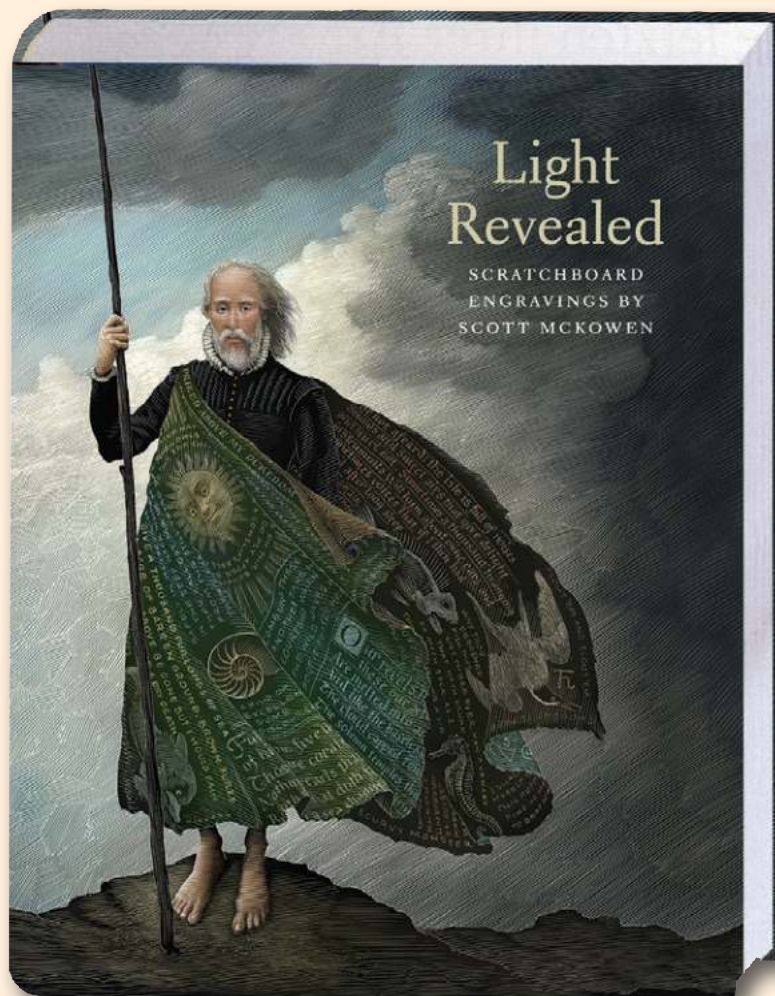
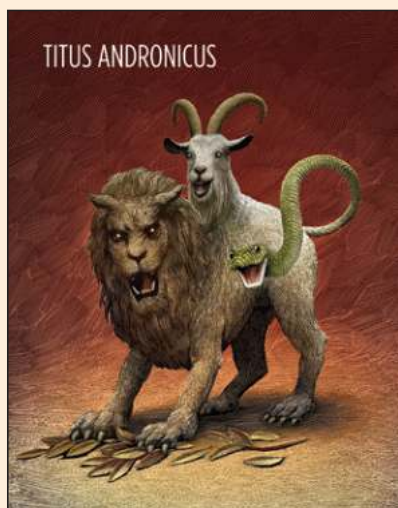
Ian Tait, via Twitter

“Advertising is art for commerce sake. Art direction is art. Copywriting is art. ... I gives no copulation for those who really do not understand that throughout history, art was business.”

Derek Walker, via Twitter

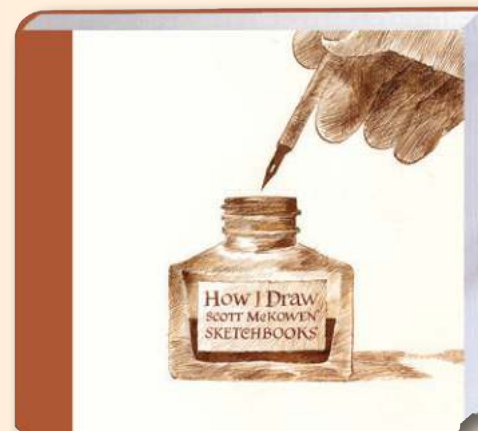
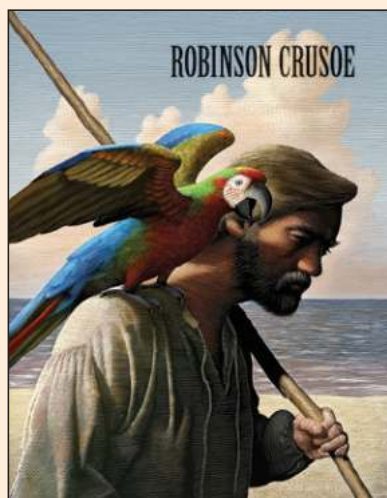
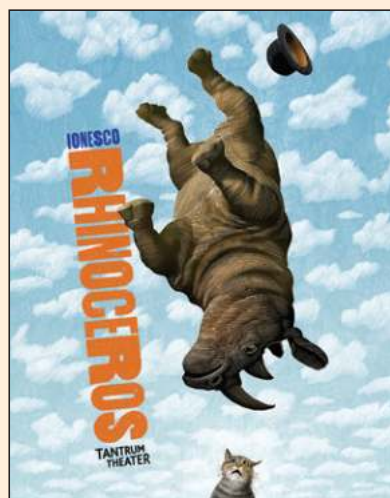
Two new books by Scott McKowen

Scott McKowen's work in scratchboard has propelled success for the Stratford and Shaw Festivals, the Barnes and Noble Children's Classics, and many signature arts ventures. This splendid retrospective shows hundreds of full color examples of his award-winning work, along with studies and sketches.



240 pages of glorious color
large format hardcover with jacket \$49.95

And from the pages of
Scott's own notebooks:



An elegant hardcover,
quarter-bound in cloth
232 pages in color, \$29.95



FIREFLY BOOKS

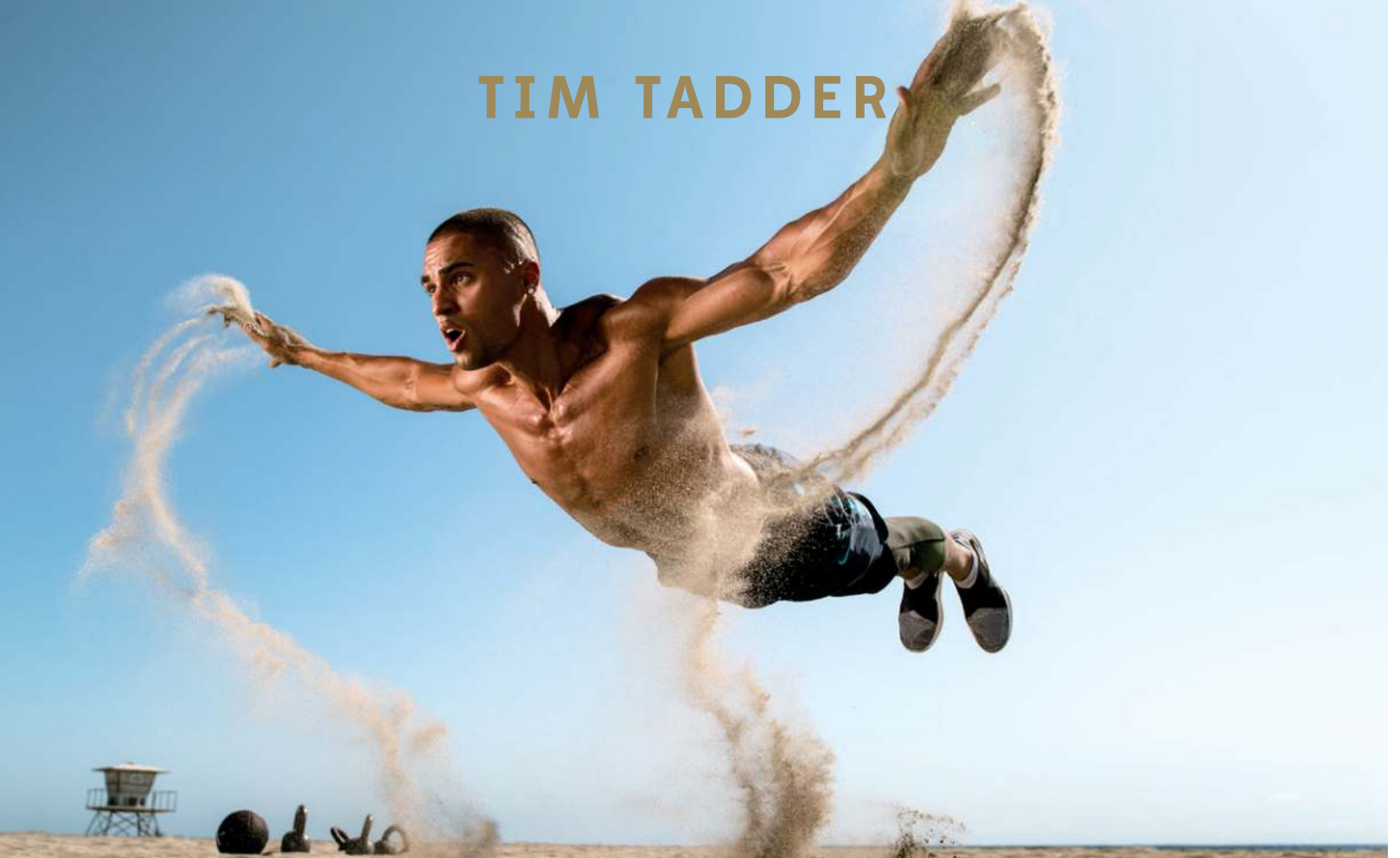
www.fireflybooks.com

At bookstores and online

CARIOCA STUDIO



TIM TADDER



JSR
JAMIE STEPHEN REPRESENTS

www.jsragency.com

agency@jsragency.com

+44 (0) 20 7228 6667

PHOTOGRAPHY | MOTION | ILLUSTRATION | CGI