




# CONTAGIOUS PIONEERS 2021

The best and bravest  
agencies on the planet

# Welcome to the **CONTAGIOUS PIONEERS REPORT 2021 /**

**I**t's a hard road getting onto the Contagious Pioneers list and there are no shortcuts.

We pick the Pioneers using data from I/O, our online intelligence platform filled with creative case studies and strategy interviews. Throughout the year, we sift through thousands of campaigns and select only a tiny proportion to feature on I/O. Those that make it through the filter are then subjected to even more scrutiny, as we decide which merit more in-depth coverage or are worth highlighting in other ways.

The Pioneer agencies are those that performed best against a range of metrics, including the number of campaigns featured, the nature of the coverage and whether the agency is represented by work for numerous clients or just one. But it all comes down to the work. That's why, as far as we're concerned, the Contagious Pioneers are the agencies that set the standard for creative excellence. And we've filled this report with examples of Pioneer-making work, taken from Contagious I/O, to show you what we mean. 

## **CONTAGIOUS PIONEERS 2021 /**

**AMV BBDO**  
London

**CHE Proximity**  
Melbourne

**Colenso BBDO**  
Auckland

**Edelman**  
London

**Forsman & Bodenfors**  
Sweden

**Mindshare**  
China

**Nord DDB**  
Stockholm

**Sancho BBDO**  
Bogotá

**Uncommon Creative Studio**  
London

**Wunderman Thompson**  
London

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# Womb Stories

AMV BBDO explored the complex relationship between women and their reproductive organs to help Bodyform find relevance beyond periods



In July Bodyform aired its taboo-smashing Womb Stories ad. This three-minute film mixed live action and animation to tell the stories of women going through life-altering experiences, from first periods and IVF to miscarriage, endometriosis and menopause.

We caught up with AMV BBDO's Margaux Revol, strategic director on the campaign, to find out more about the insights behind the initiative and the process that led to its creation.

**Bodyform has been on a massive journey. Could you give an overview of the brand and how it has evolved over the past couple of years?**

**Margaux Revol:** The journey in the last few years has been to help Bodyform and Libresse be perceived as a more holistic brand. But it's a double journey.

There's the journey of them as a business and what they want to offer to women. It's realising that they could be relevant to women beyond just periods and could be relevant to women for all things related to vulvas and vaginas, not just about blood absorption.

Then the other thing is they've evolved their brand identity. The new packaging Bodyform rolled out this year has finally gotten rid of the little ribbon and diamond that was quite girly, but also sort of irrelevant to really what periods are like for women.

Part of our effort with Womb Stories was to help Bodyform use this new identity in

a way that would be meaningful...showing that we understand women holistically and [showing] that we understand that there are actually more than the two emotions [worry about leaking or elation at it being your period] that are portrayed in the category.

🔗 **Has the target audience for the brand changed over the past few years?**

**Revol:** Bodyform realised that, from a physiological perspective, from an ethical perspective and from a demographic perspective – because the population is ageing – it made no sense just to target younger women. Because the product is relevant, and the brand message is relevant, the representation in our comms is relevant whether you're 15 or whether you're 45 or 55. So this has been a big change for them. From a business perspective, the brand realised they needed to actually understand that they were for everyone. And that has impacted their media targeting as well.

The other thing that we realised is that you want to use the most brand-led part of your work to actually talk to men. So although they're not targeted, the hope is that the ad is going to trigger conversations between everyone, because it's not just a woman's issue. And that's an important thing for us that we are also tracking how men are reacting to it, what they're saying.

In the survey run by PR firm Ketchum to understand better how people relate to women's sexual health and experiences, we

asked both men and women because it's two sides of a coin. If you want to promote a more open culture in society, you need to understand both sides.

🔗 **Was the Ketchum research a long-term project or something you just did for this campaign?**

**Revol:** It was for this campaign. There are several layers of research happening. There's longer-term research around taboos that keeps happening and refreshing across markets run by [parent company] Essity. And then, campaign by campaign, we also have specific quantitative research across markets to dig further into the scale of the issue and the specificities of the issue.

Because what we start with is always insights from reading and listening and observations. Then the research provides a sense of scale and nuance. It comes at this stage where the idea is already there. We'd never sign off an idea just based on an intuition.

🔗 **Can you tell us more about that first stage of listening to culture?**

**Revol:** For this campaign [...] we created a little survey, which was more of a projecting exercise. So it was asking things like, 'When you're going through pain, how would you describe it?' Because we'd heard some women talking about it like it's a jackhammer, or it feels like someone's sawing inside. And it's funny because as soon as you gave a few examples of analogies, it completely opened

## From a business perspective, Bodyform realised they needed to actually understand that they were for everyone. And that has impacted their media targeting

Margaux Revol, AMV BBDO

the mind and the boundaries. And then women were replying at length with so many details that you would never have gotten just by saying 'are you experiencing anything sensitive or difficult that you're hiding?' You can't ask about a taboo or about a feeling without putting yourself in their shoes. And I think that was the best exercise because it unlocked so many testimonials and it unlocked an entire visual world.

But I think what we were excited about with this campaign is that it's not just a campaign that is acknowledging different experiences like miscarriage, menopause and not wanting kids. It's not just nodding to them or even representing some women. The genius of the creative idea from Nick and Nadj [Hulley and Lossgott, AMV BBDO's executive creative directors] was to bring it [the womb] to life in a way that you'll never think of it in the same way ever again. Like suddenly, it's not just a sort of weird clinical dead part of your body, suddenly you feel like you can have a relationship with it. And you suddenly feel like you're authorised to sometimes love it and sometimes hate it and

that's okay because it's your body and you're the only one who can decide that.

That creative element of projecting it as if it was a person or if it was a place is bringing a vocabulary that the category has never seen before. Even in culture, you never hear about uteruses in a poetic, powerful, lifelike way. You always hear it in a medical way, talking about your uterus because you're going through pregnancy or you're going through a health issue or hysterectomy. And here with this campaign, the idea was listening and projecting and helping through projection to open women's minds to a relationship they've never conceptualised before.

So it was a type of research that was completely new, because it's not like paint-by-numbers type of research or like the big Kantar type of thing. It was totally homemade research that then we took to different places and we use interviewers to have a variety of women and a variety of countries. But it originated by an intuition that if you don't ask the question in a sensitive, imaginative, empathetic way you're not going to get the answers you need.



### What would you say are the key challenges that the brand is facing at the moment?

**Revol:** Bodyform in most countries is a challenger brand, so they're against the big guys of P&G with Always and Tampax. And so, there's a very real battle for people's preference and people's attention. So it's important for them to punch above their weight because they can't afford to outspend them and be more present. So the bet ever since Red Fit and Blood Normal [previous Bodyform campaigns] is that if you are outstandingly relevant you can exceed your paid share of voice and have an unfair share of voice and share of people's preference.

Because you're hitting such a nerve that people just think of you, so you're earning people's conversations and earning people's empathy and connection with you in a way that you couldn't ever just pay for.

### Did you receive a client brief for this campaign?

**Revol:** Yes, but it's interesting because the journey we've been on with them in the last few years has also been about evolving their comms model with them. Most FMCG

brands tend to think, 'I have a new product, I want to campaign', and then you repeat, but both from a budgets and efficiency perspective, it's not a game that is very affordable. So the idea was to try and be more integrated.

If we've got a brand point of view, it should be true of everything we do. And so it was quite an ambitious brief because it was briefing us on all the innovations or products Bodyform want to support in the next couple of years, but also launching the new brand identity.

### How did that translate into the creative brief?

**Revol:** The creative brief was about injecting more meaning into everything that has to do with women's vaginas and wombs. You can't make it about your identity, you need to make your identity mean something. Just take a step back and if we start from what women are going through, that's how we'll hopefully be the most relevant and empathetic brand.

There's a comic that I used for my brief of Where's Waldo? from *The New York Times*. You see him having drinks at the bar on his own – he's super depressed. Nobody's ever

asking, 'How's Waldo?' And that was part of my brief.

Marketing, particularly old school marketing, is always like, 'Okay, so what's our functional benefit? And therefore, what's our emotional benefit?' And 'because you deliver this, therefore people feel like that'. It's just outdated and sometimes you deliver a product that has incredible value and has a great use for people, but it doesn't mean that is necessarily what the main focus should be. Why do marketers always assume that the main emotion going on in people's lives is derived from the functional benefits?

If you start thinking about the things women and girls go through when it comes to their periods and their vaginas and their uteruses, of course you don't want to stain your sofa, but that's not your main emotion. Like if you're desperate to conceive, and you've got your period it's just the most depressing news and it's the last thing you want to see.

Conversely, if you definitely don't want to get pregnant, seeing your period is the best news, but that doesn't mean that you still love your period. There's a sort of bittersweet feeling there where you're both grateful and

annoyed, and the two can coexist.

We wanted to acknowledge all those nuances that are not just linked to life stages, but also linked to intersectionality. And the fact that you can go through certain things that make your experience doubly difficult or doubly shrouded in silence or in shame. The proposition for the brief is something like 'stop making it just about the fluid, start acknowledging the feeling'. There are periods you want and periods you don't want; sometimes you hate it, sometimes you love it.

### Were there any business objectives specifically for this brief?

**Revol:** It's difficult because we work at the global level, so every market has its own challenges. I think with this comms model it's always a dual objective. You want to strengthen your brand equity, as well as boost sales on specific products. So in this case, because it was partly an exercise of restating what's there, there's an expectation that it can help drive core, which is their period product, but each market has their own specific skew or product or range that they want to push so it's about developing penetration for those new products. 🌊

# The Booster Tag

CHE Proximity found an ingenious place to put a message educating parents about child safety in cars

**T**he Royal Automobile Club of Victoria (RACV), which provides insurance and roadside assistance, worked with the Transport Accident Commission (TAC) of Victoria to create a clothing tag that informs parents about when they can stop placing their children in the booster seats.

It's commonly thought that kids graduate from a booster seat when they turn seven, but new research shows that they should keep using them until they reach 145cm, regardless of their age.

The Booster Tag, developed by CHE Proximity in Melbourne, is available for any clothing brand to incorporate into their kids' clothing lines. If parents see the tag when dressing their children, it means that the kids are not yet big enough to move out of a booster seat.

Clothing brands such as Oobi, Minti,

Little Horn and Milkshake have already adopted the tags, with more partnerships still to be announced.

## CONTAGIOUS INSIGHT /

**Reframing perceptions /** Research published in the *Journal of Pediatric*

*Orthopedics* shows kids should stay in booster seats until they reach 145cm – a height that only 3% of children have reached by their seventh birthday (a common age for transitioning children into regular seats).


What makes The Booster Tag interesting is that it reframes the way in which this advice is given to parents. Rather than mentioning it in an instruction manual or on a website and hoping that parents remember it, the tag appears in a more surprising location and serves as a regular prompt. 'The Booster Tag reframes booster seat safety for parents in an



unexpected way – using their kid's clothing as a daily reminder,' said Amy Weston and Chris Andrews, the creative directors at CHE who worked on the campaign. 'It's a simple icon and a small action for clothing brands to adopt, but we hope it'll have a big impact on road safety.'

**Smart partnerships /** By partnering with both clothing companies and retailers (Milkshake is owned by Myer, a prominent department store chain in Australia), the

organisations are recruiting other companies to help spread the message for them.

**Driving awareness /** TAC also showed it understood how to generate high levels of media interest in road safety in 2016, with a sculpture called Meet Graham, which depicted what the human body would need to look like in order to survive a car crash. This generated over a billion impressions in a week and went on to scoop two Grands Prix at Cannes the year later. 

# Friend-vertising

Colenso BBDO used Skinny customers to make 46 different versions of the same ad for the low-cost mobile provider – an amusing take on the power of personal recommendations

**E**ach of the 46 ads in Skinny's Friend-vertising campaign are almost identical. They have the same script, the same outfits and the same sets. The only thing setting them apart is that each ad has a different star – all Skinny customers who, in the ad, implore their friends and family members to join them on the network.

The ads ran on prime-time TV in six different languages (English, Hindi, Cantonese, Samoan, Māori and sign language), and were supported by social media and print ads that were placed in areas where the featured customer lived, making it more likely that someone would recognise them.

Contagious spoke to Ally Young, head of brand at Skinny, Amy Pollok, senior strategist at Colenso BBDO, Auckland and Thomas



Darlow, creative director at the agency, to find out how this campaign builds on the telco's long-term brand strategy.

**Please give an overview of the brand and how it has evolved over the past few years.**

**Ally Young:** Skinny is an eight-year-old telco

launched as a subsidiary brand of Spark. It was supposed to be a no-frills, competitively priced telco aimed at young people. Spark wanted to see if it could do things a bit differently and have a youth brand rather than being thought of as an entirely corporate telco. The problem was that Skinny wasn't making any money. Skinny was just spending

a lot of money, mostly on marketing. For the first six months, everyone thought it was a sunglasses and T-shirt company because the brand gave out so much free merchandise. So, a couple of years in, Skinny changed tack and decided that the brand needed to go from being a niche company to appealing to the masses.



### What challenges has Skinny faced?

**Young:** Around five years ago, a big-box vendor that made up about 75% of our sales, saw the success Skinny was having from selling prepaid telco and realised it could grab Skinny's margin and do it themselves. It kicked Skinny out and started its own brand, so Skinny lost its biggest revenue stream; the brand was on the chopping block. We had to sit down and work out how we were going to get everyone back – consideration is extremely key for us.

After doing a bit of research, we realised that people just weren't considering us. We weren't a brand for everyone, we were too youthful, almost embarrassing and cheap. Yet, we have the highest net promoter score [NPS – a metric used in customer experience programmes] of all the telcos, which was three times higher than our closest competitor. So, we do offer a great service, but we weren't converting that into sales.

### Was there a brief for this campaign?

**Amy Pollok:** Skinny couldn't understand why the brand hadn't been able to shift the dial on getting people to choose it over the other telcos. What it came down to was that the brand has a credibility problem; it hasn't been able to shake its history as a youth brand. The brief was that consideration is a problem and we thought that the key to unlocking that was going to be fixing its credibility.



### What was your initial response to the brief?

**Pollok:** We went away to think about it and asked ourselves what we were doing well and we kept coming back to the fact that Skinny's NPS is excellent. The two biggest telcos in New Zealand (Spark and Vodafone) have NPSs of around one or minus three; Skinny's NPS is 52, which is really unusual. Our first thought was to try and use that advocacy and the fact that the customers love Skinny to build on the brand's credibility.

**Thomas Darlow:** We also knew that we needed to prove that it isn't just kids that use the telco but a whole range of people with different backgrounds and ages.

### How did the Friend-vertising idea come about?

**Darlow:** By having lots and lots of really shit ideas. We had over 100 different campaign ideas on the wall and whittled it down to a few to present. But eventually we asked ourselves, if there was one campaign that we would be gutted if another agency did, which one would it be? That was this campaign.

One thing that we liked about the campaign, which is a bit tongue-in-cheek, is that Skinny's biggest competitor is a telco called 2degrees. 2degrees' entire brand is run on the idea that everyone in New Zealand knows someone who knows someone as if there's only two degrees of separation because it's such a small place. We were able to have a bit of a dig without outwardly being too competitive.

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Thomas Darlow, Colenso BBDO

### Did you conduct any research to help inform the direction of the campaign? What were the key findings?

**Darlow:** We found some Nielsen data that says that 83% of people around the world trust the recommendations from friends and family more than any other type of advertising, which inspired the idea. And we discovered that when you shoot a TV commercial or film, if you get 300 extras in the background, it makes it look like an infinite crowd. We used that as our benchmark. If we could convince New Zealand that there are at least 300 people out there who use Skinny then it would feel like the entire nation is signing up.

### Why did you choose to make 46 ads and what were the most difficult elements to pull off?

**Darlow:** For a long time we were gunning for 300 and I'm pretty sure our producer never wants to work with us again. It was tough because these are just ordinary people, they aren't talent

so everything took 10 times as long and we had to fly them to Auckland from all over the country. Eventually, the production company just said that we couldn't have 300 but we did manage to agree on reaching 46.

**Young:** We also didn't have the budget. If it wasn't for me, these guys would have made 300.

### Was it an actual attempt to reach everyone in the country?

**Pollok:** We genuinely wanted everyone in New Zealand to see someone that they knew. It's been really funny watching the stories come in. The husband of someone who works at Colenso BBDO was in it and he went into his local butcher and people were so excited to see him because they had seen the ad on TV. We have tried to screen every single ad on TV so that everyone has had the chance to see someone they know.

### What challenges did you face along the way?

**Darlow:** In the end, it was a good thing we didn't make 300 ads because the lawyers made us change the script after we had shot all of the ads. We had to change one word. Normally, this would take about half an hour, but because we had 46 regular people from all over the country, it took two weeks.

On top of the production challenge were the issues we had segmenting the audience to make it a highly targeted campaign. We wanted to reach people who were likely to switch to Skinny and might, in fact, already be considering Skinny but just needed that final push.

### Out of curiosity, what was the word?

**Darlow:** In the water-skiing scene, each person said the phrase 'work and play', we had to change it to 'work and live'.

**Pollok:** Skinny's unique selling point is that it offers 3G and 4G speed across 98% of New Zealand. By using the word 'play' (rather than 'live') there was a concern that it might be an overstatement of our network coverage, given that lots of New Zealanders spend their leisure time out on the water, fishing, boating, surfing, etc, and we didn't want to imply that the 98% extends to the water too.


### Tell us about the media plan in place – how did you ensure that this would create noise?

**Pollok:** TV was critical for us because it has a huge reach in New Zealand.

Firstly though we created previews for the people who starred in the campaign to share with friends and family in order to generate a bit of interest. We also had a social campaign and some out-of-home, which we eventually had to pull because nobody could go out because of the lockdown.

**Darlow:** We also cross-referenced where the person lived with their workplace, hobbies and interests so that we could place ads in areas that they frequented, making it more likely one of their friends would recognise them. This worked across social too, we bought the ad space on interest pages and put a Skinny customer who has the same interests as the ad to increase the odds of someone spotting them.

### Can you tell us about the results?

**Young:** We launched the campaign just before Covid-19 and the restrictions came into force in March. Since then, consideration has gone up by 2%, but that's just one piece of the pie. We do a lot of baseline testing and one of the questions we ask is 'do you believe Skinny is a credible network'. Agreement with that has gone up by 8% in three months, which is the equivalent of 400,000 Kiwis now considering us. What's even better is that it's gone up by 12% in people over 35 years old, which is a huge indicator that we are moving in the right direction. 

# #BuybackFriday

Edelman helped Ikea implement a repurchasing scheme to encourage sustainable consumerism on Black Friday



Ikea offered to buy back thousands of pieces of its old furniture, to then resell in its stores, as part of its mission to become a more sustainable business.

The Swedish homeware manufacturer repurchased unwanted items, provided they were in good condition, for up to 50% of the original sale price.

Non-upholstered furniture such as sideboards, bookcases, shelving, tables, chairs and desks, all previously bought from Ikea, could be returned after customers registered a return request online. The brand also created a digital buy-back tool that valued secondhand furniture.

Customers were paid for their secondhand furniture in Ikea vouchers. Ikea has said the secondhand goods will then be resold in stores at discounted rates. Anything which cannot be resold will be recycled.

The scheme known as #BuybackFriday took place at Ikea stores across 27 countries between 24 November and 3 December.

Edelman, London teamed up with London-based production company Riff Raff and

director The Sacred Egg to promote Ikea's #BuybackFriday campaign.

Ikea has aims to drastically reduce its climate footprint by 2030. In another step towards that goal, the retailer has recently opened its first secondhand store. The store, situated in Stockholm, will sell items at a reduced price after they have been restored in a nearby repair shop.

According to Hege Sæbjørnsen, Ikea's country sustainability manager for the UK and Ireland, 45% of global carbon emissions comes from the production and use of everyday products.

## CONTAGIOUS INSIGHT /

**Well-rounded principles /** Last year, Ikea encouraged people in Denmark to buy its furniture secondhand over Black Friday, promoting mindful consumption on one of the biggest shopping days of the year. This year, however, the immense scale of the #BuybackFriday initiative, which takes place across all its stores in 27 countries, blows the previous campaign out of the

water. It is a clear indication that Ikea has doubled down on its environmental principles and is keen to solidify its planet-focused position during this busy retail holiday. The company has already committed more than £2.9bn on measures to become carbon neutral by 2030.

**Furniture foundation /** Ikea's environment-first mindset is an extension of its business foundation: 'to create a better everyday life for the many people'. This has been the brand's key principle since it was founded in 1943.

Ikea's plan to minimise unnecessary waste and help sustainability efforts worldwide clearly link back to this promise. The #BuybackFriday scheme to find old furniture a new home is a clear articulation of a 'better everyday life', but also a reminder that the brand's products are built to last. The vouchers also encourage people to spend in-store – what is good for the planet can also be good for business.

**Green is the new black /** This campaign also helps Ikea stand out amid the deluge of advertising on Black Friday, one of the most hectic days for marketers and consumers around the globe. People are inundated with deals, discounts and price promotions at this annual retail event. Therefore, Ikea's campaign to encourage people to resell products and cut down on excessive consumption is likely to generate attention while appealing to more sustainability-minded consumers. 🌱



# A Million More

Forsman & Bodenfors used emotion and history to tell the story of Volvo's newest safety features



**T**he three-point seat belt, invented by Volvo engineer Nils Bohlin, was controversial when it was introduced in 1959, attracting many naysayers. But it has since saved more than 1 million lives worldwide.

In Volvo's A Million More campaign film, car crash survivors read out some of negative comments from five decades ago ('the seatbelt is a violation of human rights'; 'it's better to be thrown out than trapped inside').

The talking head contributors also explain how seatbelts saved their lives, and then the film introduces Volvo's newest safety features: a 180 kph speed cap on all its vehicles and in-car cameras to prevent driving under the influence and distraction.

We caught up with Daniel Sjöstrand, strategic planner at Forsman & Bodenfors, Gothenburg, and art director Leo Dal, to talk about how the agency successfully collaborates with Volvo and why human connection sets the brand apart.

**Please give an overview of the brand and how it has evolved over the past few years.**

**Daniel Sjöstrand:** First of all, they've made enormous progress when it comes to becoming more of a premium brand. If you compare the products now to 10 years ago, there's a huge difference, in every aspect. Of course, some things have stayed the same and that's the focus on human behaviour, which is at the core of the brand. Innovations might come and go, but that remains the

same. From a communications perspective, we see the brand as an ideas lab, finding ways to help people move around in the world in a safe, sustainable and very personal way.

**Does Volvo see safety as one of its key points of differentiation in a sector where a lot of mid-range cars appear fairly similar?**

**Sjöstrand:** Volvo is the safety leader, so of course that differentiates them to a certain extent, but from a communication perspective, I would say that it's an understanding of human behaviour that sets them apart. Being a safety leader lets them create things that are better in certain aspects but an understanding of humans is what makes them different.

**Who are the brand's key competitors? How has this competitive set changed over the past few years?**

**Sjöstrand:** The big leap for them has been becoming more premium and entering the arena with other premium brands. But Volvo has found a completely different route. The premium brands have their world and they have their way of doing things, and Volvo is not trying to win that battle. I think the focus on people who care about other people and putting people first is the best evidence that we're doing something very different. That is also the interesting part of doing communications for the brand, that you are competing in that arena, but you make your own terms and try to avoid being like the others.

**What are the brand's key challenges right now?**

**Sjöstrand:** To make sure that we reach outside of the automotive industry. Whenever a car brand does anything, basically, the auto magazines will write about it and you reach a certain audience. We want to go beyond that. So that is the communication challenge: to make these topics and values relevant for other people other than the petrolheads. Breaking out of the category context is one of the main tasks.

**Leo Dal:** It's an even bigger challenge in this case because we wanted to create a

campaign that's about Volvo's way of thinking and is very focused on Volvo as a brand. So you really have to find the human insight that the broader target audience can relate to and find interesting.

**Did you receive a brief for this campaign?**

**Sjöstrand:** This project is part of an extended period of time that we've worked with Volvo and have put special emphasis on safety. Part of that was to present and create a conversation around safety and then show the new features coming. That is something

that you can either do in the same way that everyone else does – you launch them or you do a stunt with them or whatever. But we took a slightly different route. The brief was about raising a discussion around safety in a way that Volvo can own while also being about how they put people first, make that come across, and then talk about these features as well.

The way we work with clients is very intertwined. A lot of the time we write the brief almost together, we work as a team with the client, so there's no convincing the client about an idea. There are times when we

don't really know who actually came up with whatever sparked the idea in the first place – that's how closely we work together. So there are no creative briefs here, creative and strategy is one process, I would never write a brief for a creative. It's a very iterative and team-based effort.

**What does success look like for this campaign?**

**Sjöstrand:** The challenge is, as always, to spark a conversation, which is very different from just telling something, to actually have people engage with it and maybe have their own point of view or learn something new. A conversation online would be the main goal here. Judging from the comments we've had and articles that have been written about this, it's doing that job very well. We're in the midst of it now so we don't have any real tracking but there's a conversation happening.

**What was the insight behind the idea?**

**Sjöstrand:** If you think about all the different things we use every day, for various safety reasons whatever it might be, when they were launched most of them were seen as a hassle. You would think that people have evolved and would put safety first but no, it's still very much the same. So the insight around it is based on the fact that the ideas that have the potential to actually change things are often seen as a bit controversial when they're launched – there's a lot of great tension to be used there.

**We wanted to create a campaign that's about Volvo's way of thinking**

Leo Dal, Forsman & Bodenfors



**How did the idea come together?**

**Sjöstrand:** We basically sit in a room until we crack it, I won't reveal all our secrets but it is conversation driven. Then we do the research and the planning and all that comes into it, but we do it together.

**Dal:** One thing I've learned working at this agency is that we are really good at sitting in a big group talking together and doing things together. The previous agency I worked at was more 'you are a creative so you are in the creative team'. That consists of two people and you go into your own room and talk about the brief and then you present it to the rest of the team. Here you have a planner, a PR person, a bunch of creatives, a client sometimes, all together. That's a really interesting way of working and if you have the right people, it's really effective as well.

Just imagine being in that room and the creatives have done their research and they have insights and ideas, and then you have the client who comes in with some too. It's more brains doing work.

**Does that mean the client was on board from the outset?**

**Dal:** In most cases, I think convincing the client would be a challenge with a campaign like this. But here, we were working together with the client. We were convinced from the start that we wanted to do something bold. We had to break out the category and show that Volvo as a company is proud of what they are doing and what they always have done, as well. So that was not really the




challenge. In this case, it was practical stuff like the Covid-19 situation and getting actors from different places and making sure that they represent a global audience with global stories. As a result it was very important that we had a tight collaboration before we went into production. We knew that the other creatives, directors and the client all had the same idea and vision as me.

**Sjöstrand:** Bold ideas are not born out of a brave client, that helps, but really it's the process. If you work tightly in a team then you can facilitate those kinds of ideas and

everyone will understand where they come from, because everyone helped break the brief. And I think that by working this way, we didn't have that common challenge of convincing the client.

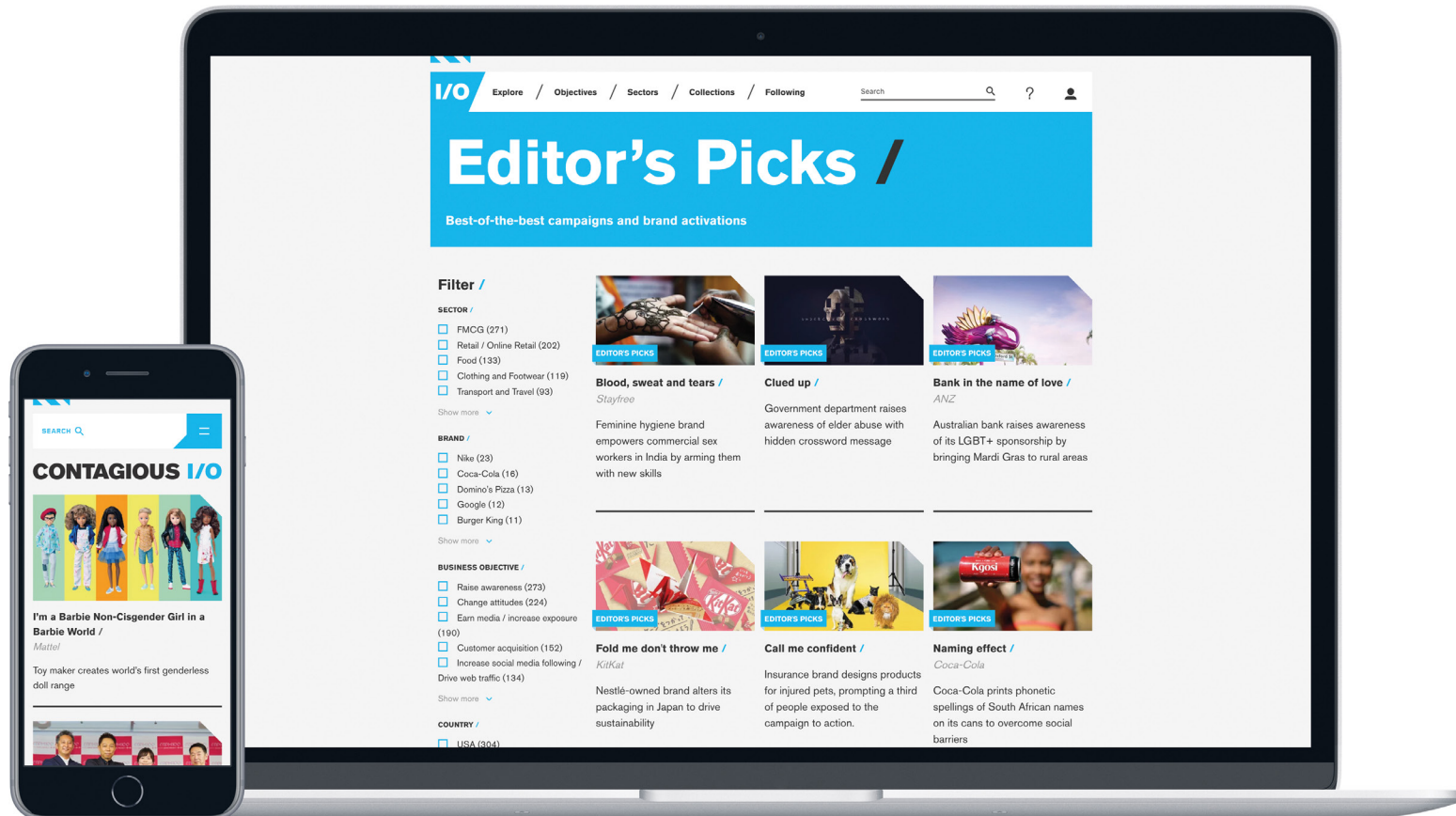
**Tell me a bit about the backlash that Volvo's safety measures have received. Was this a way to get in front of those complaints ahead of time?**

**Dal:** Early in the process we had this interesting information that the reactions from the speed cap are almost identical to the

reactions that Volvo got when they launched the seatbelt. We really thought that this was something interesting to build on. It's an interesting way to show that this is what the mindset has always been. Then we just had to find an interesting way to tell that story and show Volvo as a brand, without being boring. I think that the key for that was showing real survivors from car crashes reading those quotes, adding that emotional layer to it. By doing it that way it reaches a much broader audience and people can connect to Volvo in a different way. 

All the articles in this report were taken from **Contagious I/O**, a fully searchable and constantly updated online tool featuring the most innovative examples of commercial creativity from around the world.

If you'd like to know more about equipping your team with Contagious I/O, get in touch with **[gemma@contagious.com](mailto:gemma@contagious.com)**



# Your Best Business Partner

Mindshare China devised an incentive system that encouraged independent car workshops to promote Castrol motor oil to their customers

**C**astrol relies heavily on sales made in independent repair workshops, where it faces stiff competition from cheaper alternatives.

The brand needed to find a way to strengthen its relationship with workshops in China, to ensure it would be the first choice when mechanics recommended a product to customers.

Working with Mindshare China the brand devised a system that would benefit both Castrol and mechanics. Based on the insight that car mechanics depend on walk-in traffic, Castrol offered workshops advertising space on Gaode, China's leading navigation app, in exchange for product sales.

The platform on Gaode promoted workshops with in-app banner adverts. The more Castrol oil a workshop sold, the larger the advertising push it received.

Once a workshop's Castrol oil orders reached a certain level, Castrol automatically began promoting that workshop on Gaode, directing nearby drivers in need of a mechanic. The workshops with the most sales were also rewarded with space on Gaode's home-page recommendation bar.

**RESULTS /** Around 6,000 independent workshops were rewarded with advertising space on Gaode, and Castrol sales increased 44%.



**CONTAGIOUS INSIGHT /**

**Reaching out /** In China (and probably elsewhere) most people only think about motor oil twice a year – when they take their car in for maintenance. Since independent workshops and mechanic recommendations are the main drivers of Castrol oil sales, it makes sense for the brand to direct its attention toward B2B partnerships. Mechanics in independent workshops have the power and opportunity to push Castrol over cheaper alternatives, but without an incentive it becomes difficult for Castrol to have control over its product marketing.

This initiative bridges that gap between supplier and vendor with a solution that benefits both parties – Castrol sales receive a push and independent workshops land ad space they might not otherwise be able to afford. And navigation apps like Gaode are valuable real estate for businesses such as mechanics. Research from MDG Advertising in 2018 showed that 50% of all mobile searches are conducted in hopes of finding local results.

**Strong relations /** As a B2B company, it is in Castrol's best interest to nurture partnering businesses. In order for Castrol to be in demand, workshops need to be driving footfall and operating well. By offering mechanics advertising space, Castrol is not only pushing sales of its own products but helping these businesses as a whole. 



# VAR Discounts

Nord DDB turned the Premier League’s much maligned video assistant referee into a trigger for discounts, scoring a 12X return on investment

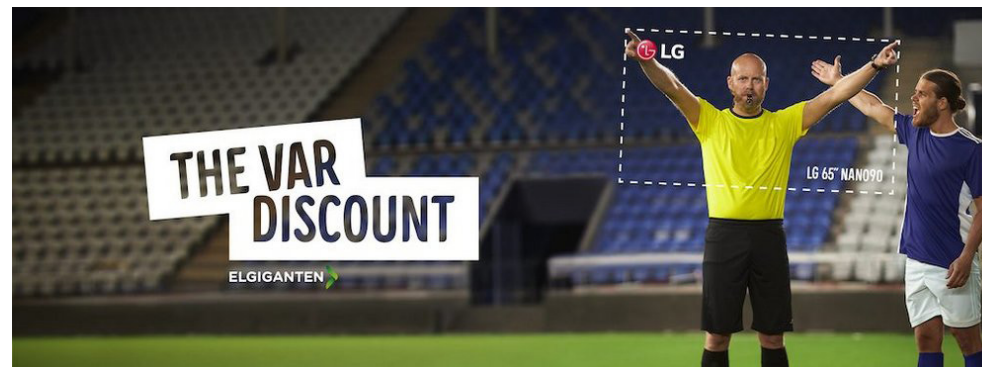
**N**ordic electronics retailer Elgiganten launched a campaign in Denmark, transforming the signal for the video assistant referee (VAR) in football into an alert for sudden product discounts.

Created with Nord DDB, Stockholm, the campaign went live during Premier League games in June 2020.

Elgiganten realised that during football matches, when the referee makes the signal that calls for VAR, it resembles the outline of a TV. So during Premier League matches in the summer, the brand capitalised on that concept. Every time a referee made the VAR signal, Elgiganten activated a discount for one of its TVs online.

The discount was only available for one hour and was dependent on the time that the VAR signal was made, up to a maximum of 45%. For example, a VAR call at 35 minutes into the game would activate a 35% discount.

The discounts weren't shown on TV but were pushed over social media and Elgiganten's website. This way people would know to keep an eye out for the VAR sign during the games.



**RESULTS** / The campaign made its debut in a match between Liverpool and Manchester City, in which two VAR calls were made – the first at 24 minutes, the last in the 45th minute of the second half. In one hour Elgiganten achieved \$290,000 (1.8 million DKK) in TV sales – paying back the investment of \$25,000 (150,000 DKK), resulting in an ROI of 12X. It also attracted 105,000 unique visitors to their site and 250 live customers during the first game.

**CONTAGIOUS INSIGHT** / **Stealing eyeballs** / As a high street electronics retailer, Elgiganten needs creative solutions to get people through the door. It needs to ensure that people will choose the heritage brand over Amazon or a more convenient, cheaper option.

Leveraging well-watched events such as football is a simple mechanic, but it's an effective one. In 2015, Volvo side-

stepped the expensive ad spend needed for a Superbowl spot. Instead, it asked people to enter a competition by tweeting #VolvoContest whenever they saw any Superbowl car commercial – hijacking other brands' ad spend and stealing valuable eyeballs. We know that piggy-backing on an event that garners mass attention works, whether that's to boost brand awareness or increase sales.

**FOMO** / The hour-long discount window works to drive urgency around the promotion. Since the offer only lasts an hour, people have to pay attention and act quickly to snap up the deals. Behavioural scientist Richard Shotton explains why this strategy is effective in his book *The Choice Factory* – while there is pain in making big payments, manipulating the time-frame in which those payments are made reduces price sensitivity.

As well as cushioning the blow, flash sales foster impulsivity and excitement. Scott Rick, associate professor of marketing at the University of Michigan, was part of a team of researchers in 2007 who looked at people's brains in an MRI as they made purchases. The brain's pleasure centre lit up when people bought something, but this effect was enhanced when that item was in a sale. 'Part of it is, we love a game,' says Rick. 'We don't have a lot of them in our everyday life, and the idea of not wanting to miss out on getting the best deal becomes a kind of competition.' 📺

# Most Valuable Promo

Sancho BBDO found a way for retailer Almacenes Éxito to promote itself inside ad-free game Call of Duty: Mobile without becoming a nuisance



Colombian department store Almacenes Éxito's encouraged people to fight for discounts on electronic goods by putting the prizes on the heads of some of the country's top Call of Duty: Mobile players.

Almacenes Éxito worked with Bogotá agency Sancho BBDO to enlist three gaming influencers to promote its brand. Within Call of Duty the retailer replaced these influencers' usernames and profile pictures with descriptions of discounted products (eg 60% off a TV). Anyone who was able to kill

one of the influencers in the game, received promotional codes that could be used in store or online through the game's chat function.

According to the agency, 540 coupons were given away during the five-day MVP campaign (78% of which were redeemed) and the campaign reached 535,978 gamers. Sales at Almacenes Éxito also increased by 7% while the campaign was running.

We caught up with Mario Lagos, the creative vice president at the agency, and Juan Camilo Laverde, head of planning and creative content at Sancho BBDO, as well

as art director Camila Cabra and senior copywriter Carlos Andrade to find out why the retailer was targeting gamers and how the brand was able to authentically interact with the gaming community.

## What can you tell us about the brand?

**Juan Camilo Laverde:** Almacenes Éxito is the largest department store in Colombia. It started out 71 years ago in a city called Medellín as a brand that sold clothes, but it quickly expanded to selling groceries and other FMCG products. Over the years, it grew

its presence in Colombia by acquiring some of the largest supermarkets in the region.

Although Almacenes Éxito has a wide portfolio of products (and lots of options for gamers), it's still recognised as a food and beverage department store. So, the brand has been focusing on building its reputation as the go-to retailer for everything a consumer might need. As a result, it's been trying to strengthen its appeal across a number of categories that aren't necessarily associated with the brand, like technology, home improvement, beauty products and office equipment.

**There is no better place to engage with a gamer than in a game**

Juan Camilo Laverde, Sancho BBDO



**Who is the brand's target audience?**

**Camilo Laverde:** As a department store, Almacenes Éxito targets a wide range of consumers. To help the brand segment this audience and target individuals more specifically, we created eight of what we call 'family structures', which gives us a deeper understanding of the different layers of its audience. One of the challenges is that it's a 70-year-old brand and has a much better connection with adults, especially parents and grandparents. As a result, there is a bit of a barrier with younger audiences who see Almacenes Éxito as their parents' brand, not one that interests them.

**What were the brand's key challenges before the Covid-19 pandemic?**

**Camilo Laverde:** The challenge the brand presented to us was that it needed to refresh its positioning in order to connect with new audiences, especially young people.

**Who are the brand's key competitors? Has this competitive set changed over the past few years?**

**Camilo Laverde:** Almacenes Éxito has five major competitors: Alkosoto is the main competitor in FMCG and a tech leader in Colombia, Falabella is one of the most powerful retail brands in Latin America

and has a strong connection with young audiences. Then there's Mercado Libre, which is an ecommerce leader in Latin America and has experienced fast growth in Colombia during the past five years, particularly for fashion and technology. Amazon and Ali Express are also entering the Colombian market and are mostly used by young people.

**Did you receive a brief for this campaign? What were the key business objectives?**

**Mario Lagos:** We didn't get a brief from the client. We basically created the brief

ourselves. Technology and gaming are categories that have been growing really quickly, which created an opportunity for us to run a campaign that pushed Almacenes Éxito's technology offerings. The main business objective was raising awareness of the brand's products amongst a young audience.

**How did you ensure that the campaign would resonate with gamers?**

**Camilo Laverde:** Retail is a category in which lots of brands simply shout out their message to reach as many people as possible, but when we talk about gamers, the rules change. The most important thing is the experience they have, using their videogames as a kind of virtual reality. That's why we didn't go down the route of 'broadcast advertising'. Instead, we wanted to go into their world.

**How did you come up with the idea?**

**Lagos:** We brainstormed with two members of our team that are part of the gaming community and they told us that the only thing Call of Duty allowed people to do was change their names. So, we decided to experiment and see if we could change their names to Almacenes Éxito's products and it worked.

**What was the insight behind the idea?**

**Camilo Laverde:** There is no better place to engage with a gamer than in a game. We understood the incentives that these people have that makes them enjoy gaming: facing new challenges, competing against other gamers and pushing themselves to reach

more difficult levels. To really engage with them, we created a strategy that doesn't push gamers out of their world but allows us to become part of it. We knew we had to convert everything that we wanted to promote to gamers [Almacenes Éxito's products and discounts] into part of the experience.

Another insight we had was realising that receiving a discount is something that customers usually take for granted. By gamifying the discounts, we were able to turn them into a challenge and consequently get a better conversion rate because users felt that they had to fight to win them and they wanted to claim their prize.

🔗 **Why did you decide to run the promotion on Call of Duty: Mobile, which doesn't allow ads while other popular games do?**

**Camila Cabra:** Call of Duty is the most

downloaded game for mobile phones and we wanted to be part of that. Although there are lots of different games with similar dynamics to Call of Duty, we saw a great opportunity with this game because it was the first one to launch a free mobile version. As a result, we were able to reach more people who might not have a console or PC to play. They only needed their smartphone and internet, so people could play anywhere whenever they wanted (at home, at work, while commuting).

**Carlos Andrade:** This versatility is what made us realise it was the right channel for the activity. Also, as we weren't restricted by any time frames, we were able to organise longer matches against the influencers with a constant flow of new gamers.

🔗 **How did you ensure that Almacenes Éxito remained top of mind and visible during the promotion rather than being overshadowed by the**

**influencers' popularity?**

**Camilo Laverde:** People believe in those they are close to or admire more than brands. That's why, to be relevant, we created an activity in which our brand wasn't the host; it was the partnership that we had with the influencers that made the brand's campaign successful. Following the campaign, we launched an in-store event where the fans could meet these influencers to generate more in-store traffic too.

🔗 **This campaign launched on 12 March, just before Colombia went into lockdown because of the pandemic. Was Covid-19 a consideration when you were planning the campaign?**

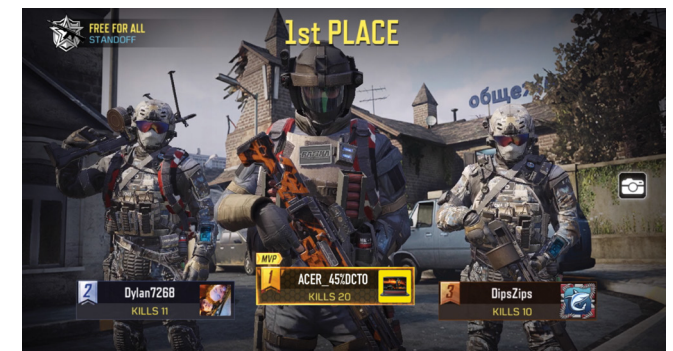
**Lagos:** Unfortunately, no. Lockdown has had an extreme effect on the amount of time that people are playing games and I'm sure we would have had even better results than the ones we got if we had run it during lockdown.

🔗 **What can you tell us about the media plan and how you managed to get gamers' attention?**

**Lagos:** Actually, we didn't have a media plan. Our objective wasn't to create noise since gamers hate advertising, they just want to play. That being said, by being careful to make sure that it didn't look like a brand activation and just letting them do their thing and have fun, we were able to become relevant.

🔗 **What has been your single greatest learning from this campaign?**

**Lagos:** Our greatest learning was understanding this audience and how to be relevant to them in their world. As advertisers, we have to become part of people's lives rather than interrupt them, annoy them and waste their time. If we're able to do that, then people are going to be searching for brands, rather than us chasing customers. 🔗



# Mortgage Kama Sutra

Uncommon took inspiration from an unlikely source to create a striking campaign for online mortgage broker Habito

Last year, Habito conducted a customer survey of nearly half a million Britons that found that one in 10 couples' sex lives suffered due to the stress of getting a new mortgage, with one in 20 sleeping in different rooms during the process.

Based on this insight, Habito teamed up with Uncommon Creative Studio, London, to create a print campaign that combines Kama Sutra-inspired illustrations with financial jargon.

The company commissioned designer and illustrator Noma Bar to create the campaign visuals, which depict sex positions captioned with mortgage-themed puns such as 'Downpayment Doggy', 'Prime 69', 'The Freehold Frog' and 'The Standing Variable Rate'.

The campaign ran in UK print publications Time Out, Grazia and Evening Standard's ES magazine in November 2019 and February 2020. Although the ad drew complaints from two readers over its overtly sexual content, the ASA did not uphold the complaint.

## CONTAGIOUS INSIGHT /

**No to category norms /** Although quite a small campaign, Habito's print ads are a great example of a challenger brand stepping outside category conventions to assert itself in a market dominated by incumbents.

**Feel your customers' pain /** Anyone who has been through a mortgage application process will know it's a stressful experience. What people probably aren't talking about is how that stress impacted their relationship with their partner. Habito took a taboo subject, addressed a negative side effect of mortgage applications, and made something light-hearted that grabs the audience's attention while appealing to them on a personal level.


Habito won't single-handedly boost your libido, but it does position the company as a service for real people in a way that a more informative, conventional mortgage ad might fail to do. The insight that mortgage stress impacts our sex lives also works as an incentive to choose the easiest route, which is Habito's whole selling point.



**Fun in fintech /** Over the past decade, a new generation of fintech startups has emerged, and as well as innovating financial services, they have reimagined the way financial companies look and feel. Take Monzo, which prides itself on transparency and being a jargon-free zone (it even published its 'tone of voice' guide to enable its customers to keep it in check). Kabbage, a global financial services, technology and data platform, rolled out a national TV campaign starring actor Gary Cole last year, while Swedish fintech Klarna brought out a range of smooth products (including cashmere toilet paper and gold-infused

peanut butter) to emphasise its smoother purchasing experience.

Though each is distinctive in its way, these fresh-faced fintechs have one thing in common: a total disregard for stuffy, technical terminology and staid branding.

That is not to say that if you're not a challenger bank with an instantly recognisable bright orange card, that it isn't possible to make your assets more distinctive. Mastercard has proven just that over the last couple of years by dropping its name from its logo and championing its unmistakable red and orange symbol in its advertising. 

# Home To So Much More

Wunderman Thompson helped HSBC triple its advertising awareness in the UK with a campaign about being inclusive and open



**H** SBC's Home To So Much More campaign, fronted by comedian Richard Ayoade, asks the people of the UK where they think they're from.

Is it your birthplace that dictates where you're from, asks Ayoade, the place your grandparents came from, or just where you feel most at home?

The campaign, which launched in January 2020 and comprised TVC, OOH, print and social executions, is part of the HSBC's Together We Thrive platform exploring British life and values.

To understand more about the evolution of this brand positioning, Contagious spoke with planning director Omar El-Gammal and creative director Mike Watson at Wunderman Thompson, London, as well as with the head of brand marketing at HSBC Sarah Mayall.

**Please give an overview of the HSBC brand and how it has evolved over the last five years. What led to HSBC's 25% decline in brand value by 2018?**

**Omar El-Gammal:** I have been working on the HSBC account for quite a long time now, so I've seen the brand evolve through many different stages. It got to a point where HSBC was no longer truly the world's local bank in terms of its geographic footprint, it couldn't claim to be on every high street in every key market across the entire globe. As a result, the bank's business strategy evolved and changed. With this change

came the retirement of the World's Local Bank platform, which hasn't run since 2011. We noticed that at HSBC, the brand's communications were really fragmented across the business, with a lot of focus on the product. By 2017 we realised that within the UK in particular, HSBC needed to unify the brand under one clear set of values, standing for one clear point of view which would bring all of that together. That is ultimately the journey we've been on together over the last five years.

**Who is HSBC's target audience? Has this changed or remained consistent over the past five years?**

**El-Gammal:** HSBC's main audience has certainly shifted. We decided to stop talking to absolutely everyone and instead align the brand towards an audience that shared our values of being open and connected. Another thing we focused on in the UK was to try and get Britain to reevaluate the meaning of HSBC UK in relation to their daily lives and needs. Then, bring that back to our shared values in order to attract the customers we felt like HSBC had the right to win and the customers that we felt HSBC could do the most for.

**What are HSBC's key challenges right now? And in the near future?**

**El-Gammal:** In terms of product offering, a lot has to be done by all of the large banks to keep up with the more agile fintech startups. HSBC has done a really great job

at reevaluating how it looks at its mobile banking and digital offering, while bringing its customers along with them on the same journey. We believe that there comes a point when all the tech emerging now will simply become table stakes and if those fintechs are unable to offer a certain level of service, customers just won't come to them ... Once everyone in the market is up to par with these new innovations, people will be making decisions that are a lot more emotional than rational. Which is where the advertising comes into play.

In contrast to the startups, we've noticed that a lot of the older and bigger banking players are looking inwards and relying on nostalgia: using communications that advertise the amount of time the bank has been in the country or servicing its customers. Having recognized this, HSBC has decided to carve out its own niche and is starting to do things a little bit differently to everyone else, which can be seen in the global citizen platform and the UK creative surrounding that.

**How difficult was it discovering a new purpose that was right for the brand and for the current economic/political climate?**

**Mike Watson:** When we started looking at the problem back in 2017, it took a good eight months to figure out where we wanted to go, from a brand point of view. We already had the HSBC pillars of being open and connected to work with, but it was framing

this given the political climate and doing so in a way that didn't take a side in that debate. It did involve convincing the clients to be quite brave, which was always going to be the difficult part. But thankfully HSBC was willing to shake things up rather than continuing to make generic work for the brand.

**EI-Gammal:** What made it easier for HSBC to adopt this bold new stance was that the bank wasn't really introducing anything new to the organisation. This has very much been a part of HSBC's DNA for a hundred and fifty-something years. They are a bank that was founded in Hong Kong by a Scotsman, with the very first board of executives featuring a Norwegian, a Frenchman and an Indian. Which almost reads like one of our ads.

**Did you receive a brief for this new campaign?**

**EI-Gammal:** So Wunderman Thompson was very involved in the creation of the brief, collectively discussing with HSBC how we could further bring Together We Thrive to life and talk about it in a way that still stays true to these values. So far, the Together We Thrive platform has been very successful, reunifying a lot of the fragmented pieces and reigniting a lot of pride amongst its employees. But for this latest campaign, we had to discover where we could go next: staying true to the brand narrative and strategy whilst still finding a new way to engage with the zeitgeist of the nation.



**Tell me about the creative process – how did the concept originate?**

**Watson:** For the 2018 spot, we were looking outwards, showing how the UK is still very much connected with the rest of the world and will continue to do so regardless of what happens politically in the UK. But with our new campaign, we were looking inwards, showing that the world is also a part of the UK. Many people have diverse backgrounds, which is what makes this campaign so good,

even if you were born in the UK, you might not be from Leicester or Chiswick, but that is where you call home. Look at the star of the ads, Richard Ayoade is a London born, Cambridge educated son of a Norwegian mum and a Nigerian dad, so where is he from? Ayoade was the perfect character to answer that question and has brought so much humanity back to HSBC, which has been critical for the brand over the last couple of years.

🌀 **How has HSBC mapped out success? What were the KPIs? How did you know what to aim for?**

**EI-Gammal:** Most of the KPIs were largely brand-focused but also designed in a way that would impact the business. One of the things that HSBC had suffered from for many years is the focus on the bottom of the funnel, which was largely due to the fragmented approach to communications. As a result, HSBC was suffering in terms of ad awareness and buzz, which made it difficult to market the brand and connect with consumers.

The softer brand metrics included stopping people thinking that HSBC was a brand for wealthy foreigners and showing that the bank was actually committed to the prosperity of Britain. Whether that is on an

individual, business or national level.

🌀 **Tell us about the media plan in place – how did you ensure this would create noise?**

**Sarah Mayall:** Some people might not be aware that these past HSBC campaigns are hyper-localised, with us creating manifestos for local branches, towns as well as the big cities. We co-create those with our employees, they'll send us what they love about their local towns or cities and then Wunderman will do a wonderful job of turning that into a beautiful piece of copy that we can use in our outdoor media.

**Watson:** Our strategy was all about finding moments with lots of people and high attention. We specifically targeted places

**We decided to stop talking to absolutely everyone and instead align the brand towards an audience that shared our values of being open and connected**

Omar El-Gammal, Wunderman Thompson

where you'd have long delay time, such as tube stations, newspapers and crosswords; locations where people had time to take note and read it. I liken them to the Jack Daniel's ads on the London Underground, it gives me something to do while I'm waiting three minutes for a train. Our OOH ad has been designed specifically to disrupt. It is not a beautiful thing to look at, even though I do kind of like it. Its purpose is to tell a really good story.

**EI-Gammal:** I've always found it quite funny that some brands nowadays have gone ahead and changed their logos to just simple icons with no copy, under the premise that we're living in this eternally digital age where words don't matter, and pictures are enough to communicate everything. The fact that we have flipped it on its head is great. I think that the most disruptive thing you can do with outdoor and press today is go for long copy. Doing so has made a massive difference, both in terms of being attention-grabbing but also in terms of the storytelling that Watson is talking about. All of it was critical.

🌀 **Please tell us about the early results?**

**EI-Gammal:** The UK campaigns have had a really solid impact in terms of current accounts sales for HSBC while also tripling the brand's ad awareness in comparison to previous years. HSBC has also done this despite maintaining the same share of voice, meaning that HSBC hasn't just spent a lot more money, the success has come from the brand's comms all being unified and working harder together.

It's had a great impact on the pride in HSBC employees across the country. We suddenly had branches and people across the organisation asking for their own manifestos, so go even more niche than the 'You are Leeds' or 'You are Birmingham' OOH creative. Now, there have been 700 manifestos voluntarily written by branches and department employees across the bank and the country. There have even been some created for individual employees for their birthdays and there was a unique one made for the security guard department in Canary Wharf. They're all about being a part of something much bigger, which is a really remarkable part of the story. 🌀

**WE ARE NOT AN ISLAND. WE ARE A COLOMBIAN COFFEE DRINKING, AMERICAN MOVIE WATCHING, SWEDISH FLAT-PACK ASSEMBLING, KOREAN TABLET TAPPING, BELGIAN STRIKER SUPPORTING, DUTCH BEER CHEERS-ING, TIKKA MASALA EATING, WONDERFUL LITTLE LUMP OF LAND IN THE MIDDLE OF THE SEA. WE ARE PART OF SOMETHING FAR, FAR BIGGER.**



Together we thrive



