

MAR 26

ORBIT

ISSUE / 04

From

DM
CG
GLOBAL



erless creative expressions
thest thing from ordinary
— This is what's circulating at DMCC Global —

See what landed this week



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The messages that are building momentum —
the joy of continuous growth —
influencers that pulled us in —
the stuff that are building momentum —
DMCC Global —

/ 0 1

Becoming part of the moment.



Launched 100 days out from the Winter Games, **Corona Cero's "For Every Golden Moment"** by **WINK** is a masterclass in experiential scale.

Visually striking, but more importantly, **strategically immersive**.

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Citywide takeovers across key markets, out-of-home and digital, activations in more than 25 markets. Sampling built around Corona's iconic lime ritual. Athlete partnerships. Olympic-themed bottles.

This wasn't a logo on a broadcast. It was a brand embedding itself into the anticipation, the ritual and the experience of the Games.

Design as ecosystem. Not just campaign.

Read more [here](#).





/ 0 2

Where ritual becomes story.

Starbucks - “The Coffee Run” by Anomaly feels closer to a short film than sponsorship.

These aren’t just broadcast spots anymore.

They’re evolving brand storytelling for modern attention. **Built to work as long-form film and social cutdowns**, the campaign leans into emotion and contextual relevance. Winter Games energy but again, without feeling like a sponsor logo parade.

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There's a shift happening.

Alongside Corona Cero and Michelob Ultra's Olympic work, the strongest campaigns **aren't pitching product features**. They're tapping into **ritual, identity and meaning**.

Multi-format thinking is now table stakes. These ideas are conceived as systems across channels, not one hero film with lazy resizes.

Cinematic. Composed. Restrained.

This is where brand design gets strategic.

Watch **here**.

Banter becomes branding.

Foster's has replaced its iconic wordmark with affectionate insults, inviting British men to reconnect with their mates in their own language, created by **Publicis London**.

We love the cheeky play on the popular but virtuous Coca-Cola named cans and the campaign that speaks to the uniquely British thing of being rude to be affectionate, pub banter culture.

Stunningly shot with the blue creating real impact.

be drinkaware.co.uk
Drink Foster's responsibly



**MATES DON'T
CALL THEIR
MATES 'MATE'**

REACH OUT TO A MATE
SEND 'EM A TINNIE FROM LOVEYOUCANS.COM

**GOOD
CALL**

Read more [here](#).





/ 0 4

Designed for after dark.

More than 60% of ice cream is eaten after 6pm, so we're spooning up sugar and e-numbers then wondering why we can't sleep.

Snooz spotted the contradiction and built around it, replacing the usual suspects with camomile, theanine, magnesium and lemon balm, bringing **How&How** on board to shape a sleep-friendly brand from the ground up.

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Instead of following the category's bright, hyper-indulgent playbook, the identity leans into **evening-coded colour palettes and considered typography.**

A wind-down rather than a sugar rush.

We don't need an excuse to eat ice cream but the **design, colour palette, product cues and tone of voice** all reflect evening and calm, giving the category **something new that feels honest.**

Read more [here](#).





/ 0 5

Because sauce happens!

McDonald's collaboration with premium laundry brand **Tallow & Ash** to launch "**The Sauce Remover**" cleverly taps into real consumer behaviour by offering a fun, culturally relevant solution to the mess-making that comes with eating on the go, especially during events like London Fashion Week.

By turning a common annoyance into a stylish branded object, the campaign creates buzz and helps McDonald's stand out in culture rather than just on menu boards. A sharp campaign from **Leo UK**.

[Read more here.](#)

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/ 0 6

A global rebrand, built differently.

Eurovision has unveiled a refreshed global identity for its 70th anniversary, its first major evolution in a decade. A new logo, typeface and design system bringing digital clarity and global consistency to one of the world's most recognisable entertainment brands.

As closet Eurovision fans, this rebrand caught our eye, not because it came from a huge creative agency in New York or London, but because it was led by a **one woman creative agency based in Sheffield, UK.**

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EUROVISION SONG CONTEST



Led by Amy Bedford, founder of Sheffield-based **PALS**, the project was delivered with a handpicked global team of freelancers rather than a traditional network agency model.

Challenging **assumptions about scale, process** and where **world-class branding** can come from.

Read more [here](#).

The logo consists of the letters 'DM' stacked above 'CG', with the word 'GLOBAL' underneath. The letters are white and have a double-line, hollow appearance. The background is a solid blue circle with a green-to-blue gradient arc on the left side.

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