

# ADWEEK

NOVEMBER 5, 2018

2018  
**BRAND  
GENIUS  
AWARDS**

**SERENA  
WILLIAMS**  
**BRAND  
VISIONARY**



# Brand innovation can speak to one or one billion.

Congratulations to Oath Board of Advisors Chair, Serena Williams, for leading as a brand visionary, and to Girls Who Code, for their profound work to close the gender gap in technology.

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# ADWEEK®

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Brand Visionary Serena Williams champions causes and companies with equal determination and finesse.



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Media brands expanding licensing partnerships.



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The impact of the deeply complex 2018 midterms.



### PERSPECTIVE

Goyard doesn't advertise. How is it still so beloved?



### TALENT POOL

Genius' director of content loves to teach.

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# upfront

THE WEEK IN MEDIA AND MARKETING

CARTOON NETWORK  
TOP STORY

## ANIMATION STATION

CARTOON NETWORK WILL OPEN ITS FIRST HOTEL NEXT SUMMER IN PENNSYLVANIA. BY JASON LYNCH

Disney Channel has Disney World and Disneyland; Nickelodeon has a resort, with a second one on the way next year. And now yet another kids TV competitor is preparing its own experiential offering for fans. The Cartoon Network Hotel & Resort will open next summer in Lancaster County, Pa., the network said Tuesday. Cartoon Network has teamed up with Palace Entertainment for its first hotel. The nine-acre Cartoon Network Hotel & Resort includes 165 hotel rooms and suites, all of which have interchangeable show theming that's customizable around kids' preferences. It will feature characters from popular Cartoon Network shows like Adventure Time, We Bare Bears and The Powerpuff Girls.



### Google

Thousands of Google employees walked out of their offices worldwide on Thursday in protest of the company's handling of sexual harassment claims. The walkout follows a report by The New York Times late last month detailing Google's history of allegations, including how it paid millions of dollars in exit packages to male executives accused of harassing employees. About two-thirds of offices worldwide reportedly participated in the protests, while participants requested company changes including ending forced arbitration and making sure employees receive equal opportunities and compensation. —Marty Swant



### BIG NUMBER

# \$190

MILLION  
SALE OF TIME  
TO SALESFORCE  
FOUNDER  
MARC BENIOFF  
AND HIS WIFE  
IS FINALIZED.  
(SOURCE: MEREDITH)



### AGENCIES

## R/GA

For the first time in more than four decades, R/GA will soon deliver its trademark "transformation at speed" to clients worldwide without ad legend Bob Greenberg at the helm. The IPG agency announced in an all-staff meeting that its founder, executive chairman and CEO will officially relinquish the latter title on Jan. 1. Sean Lyons, a company veteran who has served as U.S. president since 2015, will succeed Greenberg. Greenberg will continue to serve as chairman into 2020 while working with Lyons to develop the next iteration of a company that has shape-shifted more than any other industry entity since it first came to life in 1977. "I wouldn't consider it a step back," Greenberg told Adweek while scanning his still-hectic daily schedule. "I'm not going to work one hour less."

—Patrick Coffey

### MOOD BOARD

#### The Week in Emojis

REESE'S  
CREATED A VENDING  
MACHINE TO TRADE IN  
LAME HALLOWEEN CANDY.

SPOTIFY  
THREW A DAY OF THE DEAD  
EVENT TO HONOR DECEASED  
MEXICAN MUSICIANS.

UBER  
LAUNCHED A  
MONTHLY "RIDE PASS"  
SUBSCRIPTION SERVICE.

WADDELL, COREY AND TINA PATE, PROVIDED BY REED MEDIACOM, INC.; VERONICA GARDNER, TONY SILK TOP AND SARA H. HALEY, STYLING: VERONICA GARDNER; TONY SILK TOP AND SARA H. HALEY, STYLING: TINA PATE; SPOTIFY AND THISDAY ARE REGISTERED TRADEMARKS OWNED BY SPOTIFY LTD. AND SPOTIFY CORP.

# Trending

PopSugar's women's apparel  
line at Kohl's offers sizes  
0 to 24

## ECOMMERCE



Walmart has committed to carrying Tasty cookware through 2019

## Publishers Pushing Products

HOW MEDIA BRANDS ARE TAKING A PAGE FROM THE PAST, BUT THIS TIME WITH A TWIST.

BY ANN-MARIE ALCÁNTARA AND SARA JERDE

**What's old is new again**, and again. Today's digital darlings, from BuzzFeed and PopSugar to Who What Wear, are trying to grab people's attention (and dollars) online—and offline by striking licensing partnerships with retailers. A smart cooktop from BuzzFeed's Tasty to a PopSugar-branded blouse are not unlike the Sports Illustrated football phone of yesteryear. The endgame remains the same as well: to diversify revenue streams, help the bottom line and extend its brand recognition.

"It's important to understand that these deals are made to increase the value of the product for the companies," said Steve Miller, director of undergraduate studies in journalism and media at Rutgers University. "The deals have been going on for years—

it's just more open now because of the openness of the media environment."

Owen Youngman, professor of digital media strategy at Northwestern University, explains that before the advent of the web, these licensing deals were made by executives based on a "gut" feeling. Now, these deals are better informed through shared data collected by both media companies and retailers.

Media companies make most of their money in these ventures from licensing fees, but, depending on the deal, retail analyst Bruce Winder estimates that publishers typically get a cut of 10 to 20 percent in product sales (though a deal with Walmart may range between 5 to 10 percent).

"Data is the new currency in retail,"

Winder said. "It's definitely a battle of brands right now."

"If you're asking for a real difference," Youngman added, "I don't think it's the fact that there's licensing going on; it's the rigor of the decisions based on research that points to a benefit for both parties."

BuzzFeed's first great leap into licensing is Tasty's line of 100 products sold at Walmart. Ranging in price from a few dollars to \$100, Tasty has sold more than 2 million items since late March, said Ben Kaufman, head of commerce at BuzzFeed. He declined to give exact details on the percentage of revenue it gets from licensing fees with developers, and Walmart did not return calls for comment.

BuzzFeed has further expanded its product line of 100 home goods, from linens to kitchen knives, at Macy's under its health and wellness vertical, Goodful, with partners such as Cuisinart.

The partnerships also serve the interests of brick-and-mortar stores, noted Winder. A BuzzFeed and Walmart relationship is strategically advantageous for the latter as it adds a digital halo effect to the retailer—and keeps the products out of Amazon's grasp. "It's a chance for digital media companies to reach their audiences who would recognize their brands in these new settings," said Diana Gordon, director, Shop+ at Mindshare North America.

PopSugar got into this space with beauty products and, most recently, a clothing line sold exclusively at Kohl's, ranging in price from \$24 to \$92.



"We see the collection as an opportunity to draw more millennial customers and women with young families to Kohl's, which is a core part of our overarching customer strategy," said Greg Revelle, Kohl's senior evp and CMO, in a statement. "PopSugar is one of the most engaging media outlets in the industry and knows what millennial customers want through the content they are searching, browsing and engaging with."

PopSugar plans to use its data tech tool, TrendRank, to predict future trends in the fashion industry and include pieces in its coming lines to reflect what people are talking about. For example, the tool predicted that bright colors were popular ahead of the wedding between Prince Harry and Meghan Markle in May. It was an accurate prediction, as everyone from Oprah to the Queen of England showed up in colorful outfits, said Geoff Schiller, chief revenue officer at PopSugar.

PopSugar declined to give further details about the partnership with Kohl's, including revenue generated to date and the length of the deal.

These licensing relationships also allow media companies to dip their toes into retail and reach more customers without investing in the expensive overhead of a store, explained Arnaud Simeray, vp, strategic partnerships at Storefront, a pop-up location platform company that helped develop the PopSugar and Kohl's activation. It's also a way to keep customer acquisition costs low while increasing online lift. Simeray added that ecommerce pop-up shops can see a 15 to 20 percent increase in ecommerce sales from consumers in the area, and in some cases, 45 and 50 percent.

"This is not a trend," noted Simeray. "This is the way retail and the shopping experience is moving forward."

(Disclosure: Ann-Marie Alcantara, a reporter on this story, was a former editor at PopSugar.)



Goodful's health and wellness products at Macy's include this mini greenhouse.

To the **brand geniuses**  
who inspire new  
standards in all of us.

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from your hosts  
at NBCUniversal.

NBCUniversal



# THE FUTURE OF IN-HOUSING

MEDIA AGENCIES AND MARKETERS DEBATE CLIENTS TAKING PROGRAMMATIC IN-HOUSE.  
BY LINDSAY RITTENHOUSE

**During the ANA's Masters of Marketing Conference in Orlando, Fla., late last month, the heated debate over what benefits clients gain from taking work, especially programmatic buying and data analytics, in-house raged on.**

And then there's a secondary debate from media agencies, clients and analysts over whether the ANA's report is all hype.

"Is it a trend? Is it going to continue happening? We shall see," said 4A's president and CEO Maria Kaplowitz, who described the fact that 90 percent of brand marketers surveyed employ an outside agency as "more telling."

Still, the report also found that 90 percent of in-house agencies saw their workloads increase in the last year alone. In the past three years, 40 percent of data and analytics and 26 percent of programmatic shifted from external agencies to in-house hubs.

One senior media agency executive who spoke on condition of anonymity

said he views the trend as "overblown."

"I have some clients that are leaning really heavily in on talking about in-house media capabilities," the exec said. But when he presses them on how they plan to develop the relevant technology, recruit and retain the best talent or calculate the cost benefits, they simply don't have an answer.

He added that many people don't realize that agencies offer clients discounts on services like "the syndicated data sources required to run in-house media platforms," charging half price for ad operations and one-quarter for ad tech.

Still, an increasing number of brands are trying to handle it themselves, more so because they desire to control first-party data than because they need to cut costs or are concerned about transparency, according to nearly all the executives interviewed for this story. The executives cited most clients that do attempt to take programmatic in-house come back seeking assistance managing it within a six-month to two-year period, leading them to work

in tandem with external partners on execution especially.

GlaxoSmithKline (GSK) is one example. While it recently sent its nearly \$1.6 billion global media account to Publicis Media following a review, as part of that process, it took all planning work in-house.

"One of the selection criteria was an agency who embraced our thinking and would partner with us as we build the in-house capabilities," said Scott Grenz, vp and global head of media, GSK Consumer Healthcare. "Looking ahead, we're excited about the potential for in-house programmatic digital buying. If we can leverage technology and automation at the right balance, we can refocus our agency talent more on high-value work that will drive the business and deliver further efficiencies."

Following its third-quarter



While many companies lack the infrastructure and expertise to take programmatic in-house, Netflix has managed to buck the trend because of the massive amount of first-party data it manages, giving it clear insight into the behaviors of its users.

earnings, Publicis Groupe CEO and chairman Arthur Sadoun said he always recommends that clients "own their data." Still, few are adept at understanding and managing those numbers.

"There are leaders like Netflix that may be sitting on a ton of first-party data," Wavemaker U.S. CEO Amanda Richman said in reference to the fact that only Netflix has access to the numbers reflecting its own users' behavior. "Programmatic is really how they operate as a business, so that looks very different from CPG organizations."

Sean Corcoran, evp, executive director of the Americas at Mediabistro (the media arm of MullenLowe), said he has only one client that's mastered the practice, although he declined to identify which. (Netflix is a Mediabistro client.)

"We invested significantly in technologies and talent to enable us to bring programmatic digital media buying in-house a few years ago," said Louis Wee, vp, marketing strategy and analysis and programmatic media buying at Netflix. "This has helped us significantly increase the velocity of learnings in this area and more deeply partner with supply-side partners."

Still, even with a wealth of first-party data, in-house agencies have significant hurdles to clear. Forrester principal analyst Jay Pattison said they have "always struggled a bit when it comes to the talent war."

UM global CEO Daryl Lee said he doesn't think in-house agencies can "replicate" the "raw talent" that external partners attract. Even if they can, retaining the talent is a challenge as there's not a clear path for in-house agency employees to move on to C-suite roles such as CMO at a company.

"The ad-tech space is notorious for selling stuff that's automated at the push of a button," Corcoran said—and many clients would like to think the process is this simple. "But the reality is, we've added so many different technologies into the world that don't necessarily talk to each other well, that have flaws and require a lot of human management."

He said in order to "stay sharp," programmatic experts need to "work across multiple clients, multiple types of businesses and across multiple categories using all different types of partners and tools."



LINDSAY RITTENHOUSE IS A STAFF WRITER AT ADWEEK, WHERE SHE SPECIALIZES IN COVERING THE WORLD OF AGENCIES AND THEIR CLIENTS. @LITTEN\_MOUSE

## ECOMMERCE

# The Most Fabulous Time of The Year

SINGLES DAY IS A COLOSSAL EVENT. WHY AREN'T U.S. RETAILERS ON BOARD? BY LISA LACY

**O**nly in American retailers' wildest dreams could they sell more than \$1 billion of merchandise an hour, yet that's exactly what happened in China on Singles Day last year. China, which has long been the world's most populous nation, surpassed the U.S. as the world's biggest retail market in 2016. And that's why even on Amazon's best day—which to date is Prime Day 2018, when it reportedly needed 12 extra hours to sell a measly \$100 million per hour—it doesn't come close to ecommerce platform Alibaba and Singles Day.

Even though we've seen day-after-Thanksgiving sales gain steam in markets that don't celebrate the holiday—including France, Norway and the U.K.—don't count on U.S. retailers to jump on Singles Day as a way to preempt Black Friday with even earlier offers for American consumers anytime soon. That's because even though Alibaba has called Singles Day the 11.11 Global Shopping Festival since 2015, it isn't exactly global-global—and it may never be.

Singles Day started out as an anti-Valentine's Day movement among college students in 1993. They picked 11/11 because it's a date comprised of ones. The concept: Treat yourself.

Alibaba co-opted it in 2009 as an excuse to push winter coats, and the rest is history: Since then, China's online audience has grown to more than 800 million consumers by Alibaba's count. Along the way, Singles Day has matured into the single biggest shopping day in the world—selling more than \$25 billion in 24 hours last year. The New York Times put this into perspective: Alibaba sold \$1 billion in the first two minutes, which is equivalent to what Amazon sold in 1,800 minutes (or 30 hours) of Prime Day 2017.

And, with all due respect to Amazon's Jeff Bezos and Marc Lore, Walmart's CEO of U.S. ecommerce, it has considerably more



Singer Jessie J performs on stage during the Alibaba Singles Day Global Shopping Festival gala at Mercedes-Benz Arena on Nov. 10, 2017 in Shanghai, China.



LISA LACY is a TECH REPORTER FOR ADWEEK, FOCUSING ON ECOMMERCE. @LISALACY

star power than any retail events Western consumers are familiar with: The festivities include a countdown-to-midnight gala in Shanghai's 18,000-seat Mercedes-Benz Arena with celebrities like model Miranda Kerr, who is confirmed this year, and footballer Lionel Messi, who once kicked goals against a shampoo bottle on behalf of sponsor Procter & Gamble.

But that's not to say Singles Day is limited to China: Ecommerce company Lazada, which Alibaba bought in March, is preparing to host its first 11/11 event in six countries in Southeast Asia this year. And marketers outside China have already made moves to reach the 1.4 billion people who live there—Alibaba boasts that international brands including Adidas, L'Oréal, Mattel, Mondelēz, Nike, P&G and Unilever participated in 2017.

At the same time, consumers in the West already have three retail-driven holidays to choose from.

"Given Prime Day's popularity, there may well be room for a [fourth] manufactured shopping holiday in the U.S., and Singles Day—with its spirit of treating yourself—fits nicely with other behaviors we see from millennial audiences," said Kate Walters, executive planning director and head of strategy at digital agency Swirl mcgarrybowen.

So it certainly can't hurt for U.S. retailers to offer Singles Day deals.

However, when Will Margaritis, vp of ecommerce at digital agency 360i, worked for Amazon retail company Woot.com from 2013 to 2015, he said Singles Day was "a pretty big deal for us" because they could set up deals to push products to consumers already on the lookout, but the results were ho-ho-ho?—hum.

"We found it was so close to Black Friday and Cyber Monday ... so we were not seeing the lift we would have hoped for," Margaritis added. "Everyone was already looking for deals, but it just sort of became a blur. There was an additional bump, but not a huge bump."

That's probably why Prime Day is in July—Margaritis said this is a point when most consumers have recovered from the holiday season and the next one seems far away.

"I keep seeing Prime Day as a bigger and bigger shopping day," he added. "Probably eventually, Amazon might lose it ... it'll just be a consumer holiday."

In addition, Margaritis said he thinks we may end up with an even split between Black Friday and Cyber Monday in the West and Singles Day in the East.

"There's also the fear from the [U.S.] consumer that the best deals will be on Black Friday and Cyber Monday and if they jump early, they might buy something at higher price than if they wait two weeks," he added.

## SCREENS

# Marketers' New Reality

WHY AR IS THEIR SHINY NEW TOY.

BY MARTY SWANT

**Augmented reality isn't just for games anymore.** Adobe, Amazon, Apple—they all rolled out AR-building capabilities over the last few months for use in everything from brands to shopping to art. And that's just the A's.

Adobe, for example, debuted Project Aero in October, a beta version of an AR-creation platform it hopes could help democratize the emerging format to become as ubiquitous as Photoshop. Then there's Amazon's AR shopping app, Google's ARCore kit for Android devices and Apple's ARKit for iPhones and iPads. (Apple CEO Tim Cook even tweeted about an AR app in Germany for learning about historical places.)

As some of the largest players in tech begin expanding their tools and kits, they're hoping anyone—and, they hope, everyone—will want to build AR experiences for entertainment, advertising and other industries. And the scale of AR-equipped devices—think 2.1 billion smartphones—seems to be making bets a bit more attractive to brands looking for audiences. For example, Adidas is testing AR in retail locations to let customers view a larger variety of sneakers. Fossil is using AR to allow users to try different watch bands, and this month Bose is debuting an AR podcast in Amsterdam. Meanwhile, Red Bull's AR app brings a mountain biking competition to a user's living room. Even YouTube recently ran AR ads in the World Series.

"We've been interested in this stuff for a really long time, and it's now reached this cost equity and tool democratization kind of inflection point where it's about to get ubiquitous," said R. Luke DuBois, associate professor of integrated digital media at NYU's Tandon School of Engineering. "We're in that moment that film was in in the 1910s."

AR ads are apparently effective. According to a study by Nielsen and AR/VR gaming engine Unity, results of a test on AR ads by QSR restaurants served within mobile gaming apps



## AR is in that moment that film was in in the 1910s.

R. LUKE DUBOIS, associate professor of integrated digital media at NYU's Tandon School of Engineering

showed that brand awareness lifted 104 percent, while intent to visit a QSR in the next week increased by 180 percent. That's 11 times the benchmark of 9.7 percent for awareness and 33 times higher than the 5.5 percent benchmark for intent.

All this is happening as VR companies are pivoting to AR. Jaunt in San Francisco recently announced plans to lay off a "significant" percentage of its VR staff as part of a refocus toward AR content. And the increased attention to AR could be good news for better content beyond

much of the gimmicky early projects.

"Developers are still developing for a smartphone screen or PC screen," said Tom Mainelli, IDC's research director for gaming and AR/VR. "And nobody has really wrapped their head around what they can do when you take data or objects or any of the things off the screen and place them in the real world."

More compelling storytelling is also on the way. Later this month, Within, a Los Angeles AR/VR startup, plans to release its first AR app, Wonderscope, which will include both free and paid in-app stories for kids. According to Within co-founder Chris Milk, several stories will be added through the end of 2018, with the first based on a variation of Little Red Riding Hood about a young, female inventor building a drone to plant flowers in her backyard. The second will be a title that tells nonfiction stories, including one about Hollywood's first stunt woman and another about the first man to tightrope across Niagara Falls.

"You don't say, 'I'm going to see a movie projector,'" Milk said. "We all talk about these things as the tech that they are, rather than the art form that came out of the technology."

Larger networks are also taking notice. After debuting its first AR app, Do Not Touch, earlier this year, Nickelodeon is developing an original animated AR and VR sitcom series called Meet the Voxels. It's also working on an undisclosed project with Dreamscape.

The days of sitting back and having just a straight, framed linear experience are potentially kind of moving away from us," said Chris Young, svp of Nickelodeon Entertainment Lab.

And then there's the AR and mixed-reality headset race. Weeks after Magic Leap's first major developer conference, a Canadian AR headset company called North—which is backed by Amazon—debuted Alexa-powered glasses that actually look like normal glasses.

"Think of the commerce opportunities," Cortney Harding, founder of the VR agency Friends With Holograms, said of the North glasses. "The glasses could scan items and allow you to tap or say yes to order on Amazon, removing any layers of friction and driving retail further into the ground."



MARTY SWANT IS A TECHNOLOGY STAFF WRITER FOR ADWEEK. WHILE HE SPECIALIZES IN DIGITAL MARKETING, TRENDS, SOCIAL PLATTFORMS, AD TECH AND EMERGING TECH. @MARTYSWANT



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## OPINION

# Make Media Great Again

THE LINE BETWEEN SPONSORED AND EDITORIAL CONTENT NEEDS TO BE REINFORCED.

BY MARK TUNGATE

"You are very fake news."

When I heard about Newseum's controversial T-shirts—now withdrawn and hopefully recycled—I felt an odd shiver of guilt. I had to step back and ask myself why. And I came to the alarming conclusion that, despite being a member of Britain's National Union of Journalists for around 30 years, with a press card tucked neatly into my wallet, I may have become a fake journalist.

The Merriam-Webster dictionary defines a journalist as "a writer or editor for a news medium" or "a writer who aims at a mass audience." The

second definition may give me some wiggle room, but it's been a long time since I made my living purely writing articles for the news media.

Media organizations have gone through a similar transformation. Just as the borders between journalism and PR have blurred, so have the borders between editorial and advertising. The frightening part is that everyone seems to have stopped caring.

Long ago, when I worked full time for a magazine, the relationship between journalists and ad sales people was prickly. Now it seems a

whole lot cozier.

I first noticed this trend almost a decade ago when I became aware of a magazine called Monocle, an eccentric but alluring blend of current affairs, lifestyle and trends. It also turned the advertorial into an art form: beautiful spreads, barely distinguishable from journalism and identified by the brand name followed by a cryptic "x Monocle."

This felt acceptable because Monocle was a distant cousin to the glossy fashion magazines, and even the most casual observer of the fashion industry knew that the glossies were basically catalogs.

With the coming of the digital era, the line blurred to the point of invisibility: first bloggers, and then influencers, regularly accepted gifts from brands, reviewed them or posed for pictures featuring them and often forgot to mention that their post was essentially an ad. Even the audience grew numb to the difference.

In the battle to scope a new business model from the wreckage wrought by the internet, legacy media owners have gone the same way, offering native advertising and branded content to clients who want it to look as close as possible to editorial.

Throughout my journalistic career, I've known that advertising paid my wages. If the ads now look a lot more like articles, is that such a big deal?

Well, actually yes. Because journalism has lost the high ground. There was a time when it had a certain dignity. Sure, it was less populated with dogged seekers after truth than the movies would have us believe, but editors could still talk loftily about ideals with less risk of being laughed out of the room.

I know there are journalists to be paid, lights to be kept on and clients with an addiction to content. According to eMarketer, native ads will account for nearly 80 percent, or over \$32 billion, of display spending in the U.S. this year.

It's time for the press to figure out how to regain some of its dignity. For a start, rules concerning labeling, disclosure and transparency need to be more strictly adhered to. Last year, Forbes reported that nearly 40 percent of publishers ignore the FTC's rules on labeling sponsored content, based on a survey by MediaRadar.

Editorial teams must resist the pressure to agree to advertiser partnerships that risk undermining their integrity. In any meeting with ad sales or content staff, they should put the reader before the advertiser. Once the deal is done, will it be abundantly

clear that this is sponsored content? Furthermore, does the content provide a worthwhile service to the reader? And does it enhance the image of the platform as a whole?

There is a lot at stake. Short-term gains come at the risk of undermining hard-earned reputations. It may be time to rebuild the big beautiful wall between church and state.

Readers can play a role, because a big part of the answer is the paywall. I pay for The New York Times. I pay for the London Times. I pay for everything I can because I hope my money will keep journalists honest and advertisers in their place. If more people pay for genuine editorial, perhaps the press will feel less obliged to accept heavily disguised advertorial.

This is not just a pipe dream: Having set up its paywall in 2011, The New York Times now has 2.2 million paying subscribers and added \$340 million worth of new subscriptions last year.

Ironically, I believe most advertisers, like most readers, prefer upright, idealistic and credible media brands. Those brands have something that advertisers crave, which is prestige. By helping the press regain the high ground, everyone wins.

All right, I'll just say it: Let's make the news media great again.



## Specs

### Claim to fame

Mark Tungate is a Paris-based freelance writer, author and editorial director of the Epica Awards. He decided to become a journalist while hunting and pecking on his grandfather's typewriter.

**Base** Paris

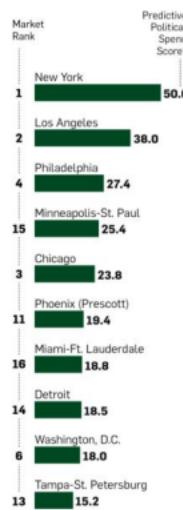
**Twitter** @marktungate

# Political Punch

THE IMPACT OF THE 2018 MIDTERMS ON LOCAL TV INVENTORY. BY SAMMY NICKALLS

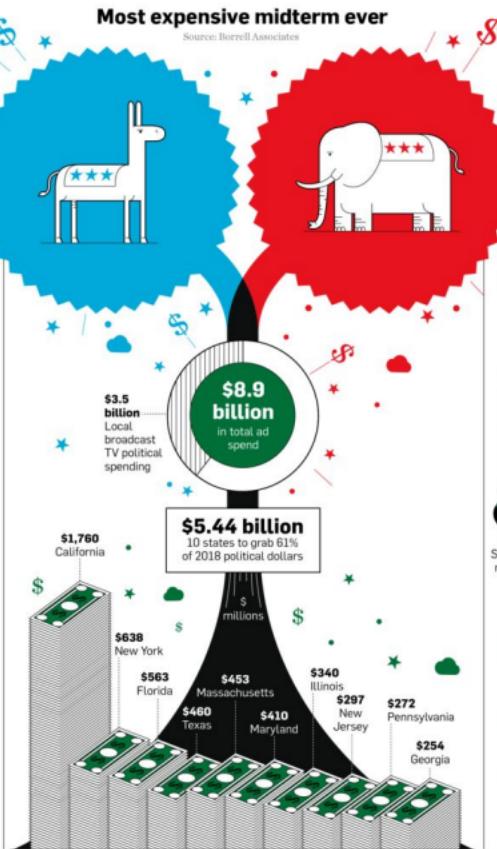
**Election Day is Tuesday**, and as millions of Americans get ready to head to the polls, political ads have been pouring in to local markets. New research from independent planning and buying firm Mercury Media found that the hotly contested 2018 midterm elections will have a huge impact on local TV inventory. Mercury added up the number of political races in a local market and how competitive those races will be in order to determine each market's "predictive political spend score," a metric intended to gauge that impact. "It's safe to say this will be the most complex election our country has ever seen," said Alison Monk, evp of Mercury. "Local markets are already struggling to handle the deluge of ad requests. We just want them to help make sense and take stock as much as possible so they can optimize their ad loads effectively."

## The biggest political markets



## Most expensive midterm ever

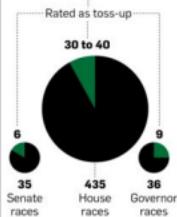
Source: Borrell Associates



SOURCE: MERCURY

## 2018 will be a contentious year

Sources:  
Sabato, Cook  
Political Report





#ADWEEKSEATTLE

# Rising Brand Stars

PRESENTED BY  
ACCENTURE INTERACTIVE.  
BY SAMMY NICKALLS

On Tuesday, Oct. 30, Adweek continued its City Spotlight series by focusing on the trends, brands and personalities shaping the marketing scene in Seattle.

**1** Honoree Megan Jasper, Sub Pop (center) poses, with guests. **2** Attendees capture the moment. **3** Guests pose with honoree Shelby Healy (right), Microsoft.

**4** Guests celebrate the Seattle honorees. **5** Angela Stowell, StartUp; Alisha Valavanis, Seattle Storm. **6** Honoree Arif Gursel, PACE, and family. **7** Gil Wootton of Accenture Interactive gives opening remarks. **8** Aneelah Afzali, American Muslim Empowerment Network, and Healy celebrate.



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NEXT GREAT VERTICAL VIDEO CAMPAIGN.

WE'RE NOT RE-INVENTING  
GREAT VIDEO, WE'RE JUST  
TURNING IT ON ITS SIDE.



There are many ways to make great video for Facebook & Instagram. But one thing all great videos have in common is a good story. Go ahead and cut out this helpful template, photocopy it, draw your wild and wonderful ideas in the frames, and then file it away for the next day you make vertical video. We know it's going to be great.



FRAME 1

It's a good time to grab your audience by the eyeballs from the very first millisecond.



FRAME 2

Your ad is as cinematic from top to bottom as it is horizontally, so have fun framing your story.



cut here



FRAME 3

Does your story speak for itself? If not, design for sound off and add a super or two.



FRAME 4

Wrap it up or hit the climax or deliver that punch line. Your audience has friends to see and places to go.



# How do you make a great vertical video?

**START WITH A GREAT VIDEO.**

By 2021, 78% of all mobile traffic will be video. That's a lot of video to watch. And it's a lot of video to make. So please make some time to think about the ways people watch when they're on their phones. When you do, the result, and results, are pretty great.





# BRAND GENIUS®

We appear to be surrounded by geniuses these days. The day this issue went to press, news outlets referred to, among other people, a soccer star, a DJ, a Tesla owner and the inventor of avocado toast kits all as geniuses. To be technical about it, a genius is someone with an IQ of 140 or over—and that, for the record, is a mere quarter of 1 percent of the population. But most of us never used the word genius in a technical sense anyway. We use it to denote an individual who, within his or her field, displays exceptional talent, insight, creativity and even bravery. And at a time when media has splintered into countless platforms and attention spans have plummeted, then surely anyone who figures out a way to get a brand noticed can lay claim to a genius title, too. And those who do the finest job at that can lay claim to ours. For nearly three decades, this magazine has singled out the efforts of 10 executives whose creativity, leadership and willingness to break with convention have resulted in the most effective marketing in the business. To follow is Adweek's class of 2018. We don't happen to know their IQs, but we don't need to. Their smarts will be evident enough when you read their profiles. —Robert Klara

# DON'T TURN VISION INTO REALITY WITHOUT IT.

American Express congratulates Elizabeth Rutledge for being named a 2018 Adweek Brand Genius. She's moving the brand into the future, and she'll have our back every step of the way.

**AMERICAN EXPRESS**

ELIZABETH RUTLEDGE

MEMBER SINCE 1983

Elizabeth Rutledge  
Chief Marketing Officer  
American Express



DON'T  
live life  
WITHOUT IT™

# BRAND GENIUS CLASS OF 2018



**Courtney Blacker**  
HEAD OF BRAND  
MARKETING  
GOOGLE CLOUD

For harnessing the predictive power of artificial intelligence to prove the future isn't just here, it's relevant and fun.



**Carolyn Tisch Blodgett**  
SENIOR VICE PRESIDENT,  
BRAND MARKETING  
PELOTON

For showing millions of Americans that a digitally powered workout isn't just a chance to get fit, it's a chance to join a community.



**Rankin Carroll**  
PRESIDENT AND CHIEF  
MARKETING OFFICER OF  
FRUITY CONFECTIONS  
MARS WRIGLEY  
CONFETIONERY

For having the courage to bypass a Super Bowl buy with a creative alternative that was equally popular at a fraction of the cost.



**Jennifer Foyle**  
GLOBAL BRAND PRESIDENT  
AERIE

For understanding that images of real women of all body types makes for better marketing for a brand—and a better self-image for consumers.



**Andy Goeler**  
VICE PRESIDENT  
OF MARKETING  
BUD LIGHT

For recognizing that two meaningless words were catchy enough to become a sensation, then having the guts to run with them.

**Kenya Hardaway**  
SENIOR VICE PRESIDENT,  
INTEGRATED PROMOTIONS  
FX NETWORKS

For pushing the limits of event marketing while honoring the diverse communities that inspired them to begin with.



**Ed Laukes**  
GROUP VICE PRESIDENT,  
TOYOTA DIVISION  
MARKETING  
TOYOTA MOTOR NORTH  
AMERICA

For believing that the future of transport is about more than cars and bringing Toyota's new mobility messaging to the world.



**Fernando Machado**  
GLOBAL CHIEF  
MARKETING OFFICER  
BURGER KING

For fostering social awareness of issues like web neutrality—and fostering Whopper awareness by hijacking Google Home.



**Vedran Miletic**  
BRAND DIRECTOR, NORTH  
AMERICA FABRIC CARE  
PROCTER & GAMBLE

For sacking the Super Bowl with cleverness and irreverence, and showing America how every ad really can be a Tide ad.



**Elizabeth Rutledge**  
CHIEF MARKETING OFFICER  
AMERICAN EXPRESS

For bringing new life to an old tagline and reminding a new generation that they shouldn't leave home—or live life—without American Express.



# ADWEEK



THESE EYES SEE POSSIBILITIES.  
THEY LOOK BEYOND THE KNOWN  
TO PUSH THE BOUNDARIES OF  
WHAT CAN BE.

CONGRATULATIONS  
**SERENA**

2018 ADWEEK BRAND VISIONARY







# BRAND VISIONARY

# SERENA WILLIAMS

**She's a sports icon, designer, investor, channeler of parenting advice, philanthropist and, of course, branding tour de force. And she's not done yet.**

**BY RON STODGHILL**  
PHOTOGRAPHY BY MICAIAH CARTER

# Serena Williams' signature move has always been to display grace under pressure, to pivot away from the mundane toward the metaphysical, to plant her feet firmly in her most inspired authentic self.

And so it came as no surprise that a couple of days after her disappointing loss to Naomi Osaka at the 2018 U.S. Open, she seemed remarkably unfazed by all the drama that had unfolded some 48 hours earlier. As she sat for a photo shoot and interview with Adweek in a Hell's Kitchen loft in Manhattan, this year's Brand Visionary thoughtfully reflected on her victories off the court.

"I just feel like sometimes, for whatever reason, anything that I do gets amplified, and so I use it for my brand," Williams says. "I use it to promote messages that are affirmative, like 'you are strong, brave, proud, great' and all those things that I feel like I'm in a position to not only express playing tennis but can also be expressed in my fashion line and other products."

Indeed, surpassing the familiar roles of tennis champ or celebrity athlete, Williams is a businessperson, defender of the downtrodden, designer, investor, channeler of parenting advice, the icon onto which millions of people project their expectations of African Americans, women and sports stars—and, of course, a branding tour de force. Williams, 37, represents products across multiple industries, from sports-wear (Nike), tech (Beats) and beverages (Gatorade) to finance (JPMorgan Chase), and has collaborated on products with the Home Shopping Network. In May 2017, she joined the board of SurveyMonkey. And later that year, she was named chair of Oath's board of advisers, bringing with her a determination to leverage the Verizon subsidiary's platform "to make change."

Says Vogue editor in chief and Condé Nast artistic director Anna Wintour, Adweek's 2017 Brand Visionary: "Any conversation about Serena's brand must start by noting her outstanding accomplishments—not just what she's achieved, but how she's achieved it. With determination and perseverance and talent and power and relentlessness, yes, but with a kind of grace on and off the court. ... And to be so unflinchingly honest, as Serena has been, about the challenges of motherhood and tennis speaks to more than just authenticity. It's about heart, and confidence, and true courage."

The most public culmination of Williams' success is perhaps *Being Serena*, a five-part HBO docuseries that delved into

her professional and personal life, including her marriage to internet entrepreneur Alexis Ohanian, co-founder of Reddit, her life-threatening pregnancy and the rough journey back to elite competitive form, post childbirth. The series went far in capturing the heart of her robust appeal. At turns tough yet tender, tenacious but vulnerable, Williams is revealed as a complex cultural icon and brand who resonates with everyone from Boise soccer moms to Harlem b-boys and b-girls. The '90s might have been the "Be Like Mike" era, but Serena Williams is all the rage these days, the new archetype of the modern celebrity athlete shifting away from Cool Super Jock to Impassioned Citizen of the World.

"Serena is redefining what it means to be a celebrity athlete," notes Kristin Lemkau, chief marketing officer at JPMorgan Chase. "[Athletes] are not just renting their name to companies anymore. They are speaking their truth. And to be our partner, we now expect them to believe in our mission. Gone are the days of having you just show up, do your bit in our ad and leave."

Amazingly, Williams has accomplished all of this while building an epic tennis legacy. She has, among other feats, won 72 career singles titles, 39 Grand Slam titles (23 of those for singles, to tie Steffi Graf) and four Olympic gold medals. She's been ranked No. 1 in the world for singles by the Women's Tennis Association eight times and ranked in more than \$88 million in career prize money.

Steve Simon, CEO of the Women's Tennis Association, has had a ringside seat for Williams' evolution into a business-minded celebrity athlete and social-justice champion. "I've known Serena a long time and not only does she have a very keen business mind," he says, "she's very interested in doing the right things on issues related to social responsibility, whether it's on motherhood, race, domestic violence or equality."

Williams' latest passion: the world of venture capitalism—or, more specifically, identifying promising African-American women entrepreneurs to back. "I invest mostly in women, because I found out that women get less than 2 percent of funds raised by venture capitalists. If I can...introduce these women with great companies to other people, I feel like, wow, we can make



For synthesizing extraordinary athleticism with entrepreneurship and philanthropy to become a living brand—and a living legend.

WILLIAMS: PREVIOUS PAGE PHOTOGRAPHED FOR ADWEEK BY MICAH CARTER AT HUDSON YARDS LOFT HAIR: URSULA STEPHEN MAKEUP: RENNY VASQUEZ; STYLING: VERONICA GARCIA; NOTE: WHITE DRESS: CHIARA ROMA/SARAFI; EARRINGS: ISABEL ENGLEBRT; ART: VIBE EDITION

# Just Doing It

WILLIAMS HAS ALIGNED HERSELF WITH BRANDS AS BOLD AS SHE IS.  
BY KRISTINA FELICIANO

The typical path of the superstar athlete turned product endorser is to land some choice deals and appear in ads that work hard to offend no one and try hard (sometimes too hard) to make people laugh. The bond between the brand and the athlete is temporary and born of convenience; there's no true alignment. But the path of Serena Williams is not typical. The legendary tennis champion has associated herself with brands that, like her, are unafraid to grow.

In the "Queen of Queens" commercial for Beats that aired during this year's U.S. Open, she asserts that women don't have to choose among motherhood, a brilliant career and so-called femininity. When officials at the French Open this past summer banned the catsuit she wore to improve her blood circulation, Nike responded on her behalf with a pithy tweet: "You can take the superhero out of her costume, but you can never take away her superpowers." In 2015, JPMorgan Chase hosted a "Women on the Move" conversation with Williams, moderated by Good Morning America co-anchor Robin Roberts at its New York headquarters. The two discussed work-life balance, diversity and confidence.

Other athletes might boast bigger endorsement dollars, but Williams has earned something far more rare and enduring: respect.



JPMORGAN CHASE, "MAMA SAID KNOCK YOU OUT"

The international financial-services company leveraged its ongoing support of Williams in an ad contrasting her tenderness with baby Olympia and ferocity on the court. You can indeed have it all. Mama said so.



BEATS, "QUEEN OF QUEENS"

A powerful ad declaring a woman's right to choose her own destiny, gender expectations be damned. Produced by Radical Media, with a guest appearance by rapper Nicki Minaj. Aired during this year's U.S. Open.



NIKE,  
THE CATSUITS  
TWEET

After the catsuit kerfuffle at the French Open in August, the sportswear brand said in one sharp tweet what the rest of the world was thinking.



GATORADE, "LIKE A MOTHER"

Ten months after a life-threatening experience giving birth, Williams was competing at Wimbledon. How did she do it? She "found an extra gear. Like a mother," says her mom, Oracene Price, in the voiceover to this gives-you-goosebumps spot.

a little bit more noise," says Williams, who has close to 30 companies in her portfolio. Her focus on African-American entrepreneurs is just as purposeful. "There are so many African-American people who have great ideas," she says, and they are often overlooked "because of the color of our skin."

Williams' drive and fierce sense of responsibility can be traced back to her dad, Richard Williams, who insisted that she and sister Venus at a young age be fearless, full participants in life beyond tennis, to be socially conscious but also business savvy. Mastering the principles of business, Serena learned, would give her the financial freedom she needed to express her

true self and support the causes she believed in. She was 14 years old and had just turned pro when her father took her to negotiate her first major business contract, an endorsement deal with Puma.

"He had me in the room with all the execs," she recalls. "I remember sitting at this massive board table and falling asleep because it was after midnight. But he wanted me to be in on the negotiations and know the ins and outs of business, to understand how things operate and how to be successful in business."

That first contract with Puma came amid several other early endorsement deals, with companies like Avon, Wrigley and McDonald's. By 2003, Williams had



signed a staggering five-year, \$40 million deal with Nike. She was already developing a reputation for being decidedly hands-on in shaping her image and brand. Mindy Grossman, Nike's vp for global apparel at the time and now CEO of Weight Watchers, recalls Williams, aided by company designers, hatching all sorts of funky ideas in her early years—from Nike athletic boots to a pleated denim tennis skirt (with patented wicking technology). “Serena has always had the ability to have a point of view and live it,” Grossman says. “There’s a clarity of consistency of what she stands for and who she is.”

Fast-forward and Williams is, by her own description, “insanely involved” these days in tailoring her brand image to her interests and sensibility. Take the recent 2018 Paris Open, when she made headlines by sporting a sleek, black Nike catsuit, a collaboration with fashion designer Virgil Abloh, styled to prevent the blood clots that plagued her during childbirth. The form-fitting outfit was promptly banned by the French Tennis Federation, a decision that Williams took in stride—following up with a Nike-designed black tutu skirt. (As Nike put it in a tweet, “You can take the superhero out of her costume, but you can never take away her superpowers.”)

In May, she launched a fashion line, Serena, intended to empower women—a 12-piece collection ranging from chic to sexy apparel with prices from \$35 to \$250. The inspiration for the line? “Femininity and strength,” she says.

The Serena line marks Williams’ first independent fashion venture, and as with everything she does, she is fully committed. “You have to have a plan in terms of revenue, and so far we’ve been sure to meet it every month, which is important to keep the business going,” says Williams. It doesn’t hurt that she has high-visibility friends who enjoy the brand. Last month, Meghan Markle, Williams’ good friend, rocked a \$154 Serena plaid blazer, complemented by a white shirt and black jeans, on a royal tour of Australia with husband Prince Harry, and the item sold out instantly.

In addition to carefully developing her own brand, Williams also finds time to help those in need. The Williams Sisters Fund, co-founded with Venus, focuses on their hometown of Compton, Calif. It established, for example, the Yetunde Price Resource Center—named for their half sister, who was killed in 2003 in a drive-by shooting in Compton—to serve victims of senseless violence. Since 2011, Williams has served as a Unicef international goodwill ambassador, supporting the organization’s Schools for Africa and Schools for Asia initiatives and bringing attention to maternal mortality rates in poorer countries.

“I’ve always stuck up for the downtrodden or the people that aren’t in as fortunate a position,” Williams says. “I feel like the vessel for that, for whatever reason, and I’m going to continue to create that awareness and try to create true equality for everyone.”

Giving birth to her daughter, Olympia, in September 2017, has dramatically altered Williams’ self-perception and, by extension, her choice of messages and sometimes even the medium. For the Beats by Dre commercial “Queen of Queens,” she dramatizes the conflict women face as they’re expected to choose between career and motherhood, power and traditional

## ‘Serena has always had the ability to have a point of view and live it.’

—Mindy Grossman, CEO, Weight Watchers

notions of femininity. The spot, which featured a guest appearance by Nicki Minaj—“Now watch the Queen conquer,” she raps at one point—aired as Williams advanced at the U.S. Open.

“We spent a whole year waiting for the right moment to speak about the personal conflict of motherhood and world-class athletics,” says Jason White, head of marketing for Beats by Dre. “The first time we met about the idea, we just sat and talked while she held Olympia. Olympia was tiny. We talked for hours about the pressure, the joy and the desire to return. After Wimbledon, we all felt the U.S. Open was the moment to say something. ... As for the art direction, Serena signed off on all of it and had input on much of it. She even asked us to send her the pink dress!”

JPMorgan Chase also aired a powerful motherhood-themed ad during the Open: #ThisMama showed Williams at home with baby Olympia and smashing serves

**CONGRATULATIONS  
ELIZABETH RUTLEDGE!**



**MARKETER.  
VISIONARY.  
GENIUS.**



# Standing Up for What She Stands For

SERENA WILLIAMS CHANNELS  
CONSIDERABLE ENERGY INTO  
EFFECTING CHANGE.

BY KRISTINA FELICIANO

Beyond her work with established brands, Williams channels considerable energy into effecting change, and her fashion line, Serena, is the most recent, and tangible, example. While other marketers use female empowerment as an angle to enter the zeitgeist, Serena is premised on the concept.

"As women, we're expected to do everything," Williams explains at serenawilliams.com, where the price points are as inclusive as the sizes. "As an athlete, an entrepreneur, a daughter, a sister, a wife and now [wowa!] a mother, I know it's not always about perfection, but being prepared for whatever life throws in your direction." She goes on to encourage women to support each other because "every woman's success should be an inspiration to another."

On the community front, she and sister Venus co-founded the **Yetunde Price Resource Center** in their hometown of Compton, Calif., to help provide "trauma-informed programs that promote individual and community-wide healing and resiliency" to victims of violence in the South Los Angeles neighborhood and



surrounding areas where such resources are scarce or under-promoted. (The center is named for their half sister, who was killed in a drive-by shooting in Compton.)

And as an investor in emerging businesses, Williams is especially keen to support companies founded by African-American women who are inspiring in their own right. "I have to believe in the founder and what they say and how they feel," she says. "For me, it's just about that."

In short, Williams' philanthropic efforts, investments and female-empowerment-inspired fashion line are pegged to a value she holds dear—namely, equality among the classes, genders and races. Why set small goals, right?

on the court, with the lyrics to LL Cool J's "Mama Said Knock You Out," sending the message that this champ is far from finished.

Some of Williams' best campaigns still simply draw from her highlight reel. A couple of years ago, to great fanfare, Gatorade commissioned a mural as part of its "Serena 21" art series, which celebrated her then 21 Grand Slam championships. The public art project, designed by New York-based creative agency Vault49 and painted on the corner of Kent Avenue and Grand Street in Williamsburg, Brooklyn, included 21 paintings of Williams' various achievements. "Serena's life is watched closely by her fans, so we've tried to celebrate milestones in her life," says Jeff Kearney, global head of sports marketing for Gatorade. More recently, Williams and other athletes, including LeBron James and Odell Beckham Jr., joined former NFL quarterback Colin Kaepernick in Nike's monumental "Dream Crazy" spot celebrating the 30th anniversary of "Just Do It."

Williams is proving that in many cases she doesn't need glitzy campaigns to communicate powerful messages. Few athletes—or celebrities, for that matter—are as adept as Williams at leveraging social media to deepen their connection to fans and appeal to new audiences who share their interests and values. And Williams does so seemingly without repercussion, posting on #MeToo and Black Lives Matter, African-American women's mortality rates and gender bias to a wide audience: nearly 11 million followers on Twitter, 10 million on Instagram and more than 5 million on Facebook.

"In 2004 or 2005, we didn't have these amazingly huge platforms like Instagram, Facebook or Twitter

that are on such a global scale, and we couldn't reach the amount of people we can reach instantly today," Williams notes. "Before, if we wanted to make a point, we would have to call a press conference or meet with a journalist and give an exclusive. But I feel like now, because myself and other people have this technology, we've been able to bring out things that I've always said, but on a greater scale."

After the arrival of her daughter, Williams began sharing not just the triumphs but also the uncertainties, self-doubt and tribulations of being a mom, using the hashtag #ThisMama and inspiring other parents to tell their stories and swap child-rearing tips. "It's an opportunity for people to see that, first of all, I'm not superhuman," Williams says. "I'm just like them. And ... sometimes I'm super sad going to the court."

Such honesty only deepens her appeal both to fans and to brands. "Serena is connecting outside of tennis and Nike fans to a broader base who might have nothing in common with her except that she is authentic and real," says Denise Kaigler, a brand strategist who has worked with such companies as Adidas, Reebok and Nintendo. "She is connecting as a mother, entrepreneur and wife with everyday people."

In the Manhattan loft where her cover shoot is taking place, the tirelessly ambitious Williams pauses to consider the remarkable opportunities and victories that still lie ahead. She says she's inspired by the idea that her best work is yet to come, that she'll build more schools, empower more women, win more tennis matches. These days seem to beg for a champion—a people's champion—and she has come to embrace that maybe it's her.

# One of these Rankin Carrolls is a Brand Genius.

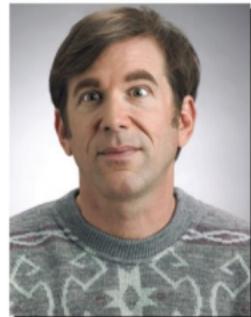
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Boise, ID



London, UK



Lovelace, TX

The other two are criminals.

DDB congratulates one of these Rankin Carrolls for being awarded Adweek's 2018 Brand Genius award.



# Courtney Blacker

**Having spent most of her** marketing career at apparel brands like North Face and JanSport, Courtney Blacker faced a considerable challenge when she moved over to Google Cloud as head of brand marketing. Never mind that Google's Silicon Valley culture and suite of cloud-computing tools are a far cry from the world of backpacks and ski jackets; there were systemic challenges, too. The tech giant's b-to-b offering was a relative latecomer to a cloud category dominated by the likes of Amazon and Microsoft. What's more, Blacker's remit was to not only make Google Cloud appealing to IT customers but familiar and relevant to the broader culture.

"Our ambition is to be the reference cloud brand—and the cloud space is crowded," says Blacker. "If we can connect to as large an audience as possible and help a large audience tap into this massive technology sea change that's happening with the cloud, it helps us be that top-of-mind brand."

But how? First, Blacker found her large audience—the 43 million viewers tuned into the NCAA's 2018 March Madness tournament. Then, instead of commissioning a standard-issue TV spot that would explain what Google Cloud did, Blacker opted for a series of real-time ads that would show what it did. Using data culled from the first half of the Final Four, Google's Cloud-powered software predicted what would happen in the second half.

Housed in a trailer outside the Alamodome in San Antonio, with cables running underground to deliver the final edits to Turner Broadcasting's truck, Blacker's team—including Google data scientists and engineers, agency partners like Eleven and a sports analyst—used Google software to crunch the numbers on the first half of play. Next they ran it through an algorithm based on decades of historical NCAA data, and fed the results into more cloud-based software. With results in hand, the team then had all of 10 minutes to cut together and produce six TV spots. Each of those hastily assembled ads posited a likely outcome for second-half play—such as the number of rebounds or three-point attempts. The tagline: "Know what your data knows."

It was a harrowing and (as crystal-ball gazing always is) risky process. Mistaken predictions could make Google look foolish. Fortunately, Blacker's group did have plenty of data—a "treasure trove" of historical stats that came to them courtesy of the NCAA partnership brokered in December 2017. "We



looked at that partnership as an opportunity to demonstrate to the world how they could take their data and tap into it in a way that they never have before," says Blacker.

And fortunately, Google Cloud's predictions were pretty much dead-on. For example, by halftime during the Kansas–Villanova game, Google pegged a 72.5 percent chance there'd be 55 shot attempts coming—and there were.

But behind the impressive accuracy, there was Blacker's disciplined approach and nerve to attempt the gambit in the first place. According to Philip McDougall, Google Cloud's creative

director for events and experiences, Blacker is "someone who sees the big picture and also sweats the little detail," adding that "her energy and her hustle become really strong catalysts for the rest of the team to stay united and excited about the big idea even when there are constraints or challenges put in the way."

Then there are the other results—the marketing ones. The first year of the NCAA execution netted a 13 percent spike in brand awareness and a 30 percent increase in visits to Google Cloud's web page, which eventually led to "actual direct revenue attributable to the campaign," Blacker says.

Asked if she can say exactly how much, Blacker laughs: "No, I can't."

BY GABRIEL BELTRONE

# CONGRATULATIONS

To all of ADWEEK'S 2018 Brand Genius Award Honorees



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can help your brand safely achieve its goals.

# Carolyn Tisch Blodgett

**Marketers like to talk about** "walking the talk" and "living the brand," but how many of them can really say the brand has changed how they live? Well, Carolyn Tisch Blodgett can, and she proves it at least two mornings a week at 6 a.m. Blodgett is the svp of brand marketing for Peloton, the digitally connected workout bike. And before she heads off to work, Blodgett climbs aboard her Peloton for instructor Robin Arzon's Tabata-style workout ride—30 grueling, uncompromising but ultimately exhilarating minutes.

Blodgett has plenty of company. Racked has called Peloton the "perfect mix of athleticism and fun," while The New York Times' Wirecutter site has said, simply, "This thing is really cool." But Blodgett says the workout also helps her do her job. "I can feel every day the benefits of what Peloton has done for me," she says, "and I am able to represent that in our marketing."

For the uninitiated, a Peloton is an upscale, indoor cycle equipped with a 22-inch touchscreen that connects the user to workout classes streamed from the company's Manhattan headquarters. The bike not only monitors the rider's vitals, but it also connects her to live instructors and a community of Peloton riders. The bike costs \$1,995, and a \$39 monthly membership is needed to access the classes. But not even those heart-thumping prices have stopped Peloton's runaway popularity. Since selling its first bikes in 2014, Peloton is valued somewhere around \$4 billion and boasts a following of more than a million.

And Blodgett's looking for an even broader audience. The 60-second "Better Is In Us" spot (via Mekanism), which aired during the 2018 Winter Olympics, was inspired by Blodgett's tapping into Peloton's 110,000-member Facebook group. The spot portrayed a young mother's workout as part of a tableau of life's trials and triumphs. The key to that ad, Blodgett says, was to develop the oft-heard story from members that Peloton helped them approach all of the aspects of their lives with more patience and strength.

Indeed, community engagement has been a template for Blodgett's marketing approach. After some Peloton members reached out to say they'd rather see their stories told without



actors on a set, Blodgett created a three-minute video with Green Big Story's branded content team. The video features the real story of twin sisters who bond on their Peloton bikes.

Brad Olson, Peloton's svp of member experience, says much of Peloton's success can be credited to the discipline and focus Blodgett brought to Peloton's marketing team. "She had a really thoughtful vision that was informed by so many of her colleagues and the broader understanding of the business," he says, "and that has helped us have a consistent approach to all of our brand marketing efforts."

BY KELSEY SUTTON

Much of that consistency stems from Blodgett's awareness of how Peloton fits into people's lives. Peloton videos not only show people clearly out of their 20s; they feature high-energy music that's also a bit more suited for grown-ups, including 42-year-old vocalist Sia's hit, "The Greatest," and, most memorably, the Ramones' "Blitzkrieg Bop."

"In some ways, this is the hardest job I've ever had—we're growing so quickly and so much of it is uncharted territory," Blodgett says. "On the other hand, it's the easiest job I've ever had because I very much fit in our target. I have two young kids, and I use Peloton in some way almost on a daily basis, and I feel like it makes me the best version of myself."



## Congratulations, Andy!

Wieden+Kennedy would like to congratulate Andy Goeler on becoming an Adweek 2018 Brand Genius. And in case you want to congratulate him yourself, here's his cell phone number:

**646-509-5714**

# Rankin Carroll

**As a veteran marketer for** candy colossus Mars Wrigley, Rankin Carroll was all too familiar with Skittles' Super Bowl efforts. There was 2015's "Settle It," featuring a Western town whose residents arm wrestled for Skittles. The following year's game debuted "The Portrait," in which graybeard rocker Steven Tyler beheld his own portrait made of Skittles. And there was 2017's offering, "Romance," in which a love-struck boy pitched Skittles at the windowsill of his sweetheart, Katie, inadvertently feeding her family instead.

As big-game commercial fare goes, these spots were largely what you'd expect—cute, clever, somewhat irritating and good for a chuckle or two. But Carroll, who'd risen to the post of president and CMO of global fruity confections in 2017, didn't buy into the idea that Super Bowl ads were the best use of Skittles' marketing budget. "That ROI wasn't working for us," he says.

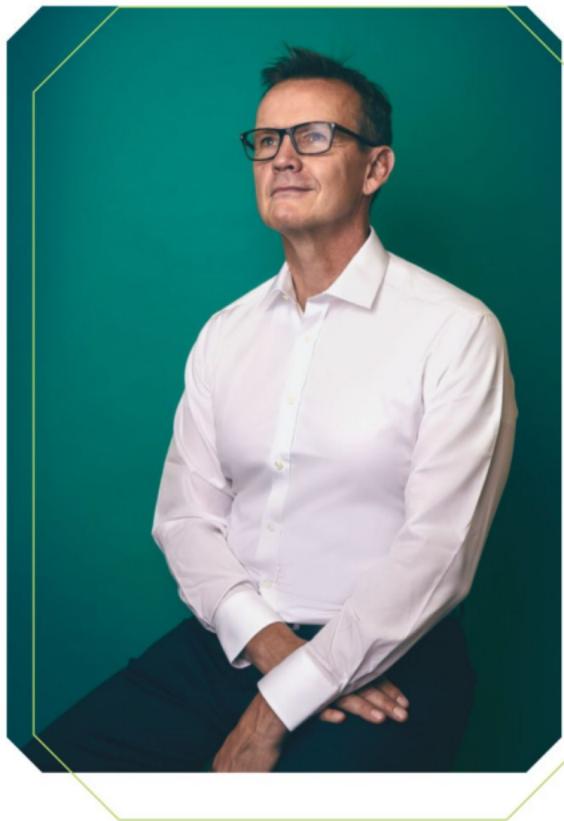
So Carroll presented a new idea: "We're spending \$6 million to \$7 million for a TV buy on the day of the game—what if we used our money in a different way? How do we take the three to four weeks leading up to the game and get a better share of those eyeballs?"

Carroll already had the answer: earned media. The trouble was, there'd have to be a concept that was sound enough to rocket well on the Skittles brand, but outlandish enough to draw the attention of the media and the internet. That concept eventually came from agency DDB, which is how North American CCO Ari Weiss found himself in a London hotel room, preparing to dial Carroll and pitch him.

"It was some ungodly hour and I was pacing back and forth," Weiss recalls. Then suddenly, Carroll was on the line and the deal was done. "This is insane!" Weiss remembers Carroll saying. "This is going to work!"

Instead of making a Super Bowl spot for 100 million people, it would be made for one person—some ordinary kid who loved Skittles. While one American would get to see the ad, the other 99,999,999 who didn't would create enough of a surprised and indignant buzz to rack up the same impact for a fraction of the price. As Weiss put it: "You had to earn your way into the conversation rather than buy your way in."

After interviewing thousands of kids from 20 high schools, Weiss' team selected Marcos Menendez, a toothy teen with a peach-fuzz



mustache—"a real kid who had no business having this much attention thrust upon him," Weiss says. DDB shot the spot while Skittles juiced up attention with short teaser ads with Friends' star David Schwimmer (a self-confessed Skittles fan himself), prompting almost every major media outlet to cover the gambit. Once the Super Bowl started, Skittles aired a 18-minute segment via Facebook Live, giving millions the chance to watch Menendez watching the ad they weren't allowed to see.

Was this a good idea? Skittles admitted on its own Facebook page: "We really really really

really really really really really really really really hope so."

It was. All told, the effort netted 1.5 billion earned media impressions. By its own reckoning, Skittles had created the most talked about ad in its history—one that even wound up on several "Best Super Bowl Ads" lists, even though it wasn't in the Super Bowl at all.

While the creative effort was DDB's, Weiss hands the credit to Carroll—both for having the vision to try something daring and for his willingness to champion it. "He trusts his team and takes the fear away from his team so they're free to explore different types of thinking," he says. "That freedom to experiment allowed us to get to this place."

BY ROBERT KLARA



# ER(+T)=G

Congratulations to **Elizabeth Rutledge** and her American Express team,  
on being named an **Adweek Brand Genius**.

Your friends at Momentum



# Jennifer Foyle

**This past spring,** Aerie made an unusual request of its customers. The intimate apparel line of American Eagle asked its fans to submit videos and stories for its back-to-school campaign—but while Aerie's customer base was women in their teens and early 20s, the company made clear it was looking for all kinds of fans, not just those with Karlie Kloss measurements. In the end, some 1,800 women responded, representing a true cross-section of the populace: breast-cancer survivors, young moms, girls suffering from diabetes and even some with colostomy bags.

Welcome to the latest iteration of the #AerieREAL campaign. Intended to promote female empowerment and inclusive body images, the effort is the brainchild of Aerie's global brand president, Jennifer Foyle. Since assuming her post in 2014, Foyle has arguably done more than any brand manager in the category to banish the flawless and unrealistic images common to apparel advertising and, through using un-retouched photos of actual customers, usher in a new era of openness and realism.

As Foyle tells it, the inspiration to push for this sort of photographic honesty stemmed from a conversation she had with her own daughter, who, while out shopping, asked if her mom thought she was pretty. "Oh, my gosh, of course," Foyle told her, going on to explain that "it's the inside" that counts.

But her daughter's having felt the need to even ask that question had a sobering effect on the executive. "It's so unbelievable the stereotypes out there," says Foyle. "Children are so impressionable."

Armed with these insights, Foyle set out to make a difference, channeling them into a company-wide raison d'être to expand and redefine norms of beauty and to champion and celebrate women of every type.

The trend toward body-positive advertising started a few years back and has notably included Dove's #RealBeautyMySay and JCPenney's "Here I Am" campaign, both of which featured women of many ages and body types who'd overcome negativity and harassment and forged successful careers. What distinguishes Aerie's effort is the young demographic it's targeting and the single-minded determination of Foyle to accomplish something genuine. "Brands," in her view, "have to stand for something."



"The leadership that Jen brought is hyper-focused on the customer," says Stacey McCormick, Aerie's svp of marketing. "We're so passionate about making sure that what we do actually does help the way girls look at themselves through marketing, through media. And it's all driven through Jen's passion."

The company's initiatives have paid off not only in social-media buzz but on the bottom line: From 2014 to 2017, Aerie grew by 25 percent, and the brand has notched a 35 percent same-store sales increase in 2017 alone.

According to Claire Mysko, CEO of the

National Eating Disorders Association, which partners with Aerie on body image campaigns and education, an approach like Foyle's is long overdue. "There is this very persistent idea in advertising that insecurity sells, and you have to make people feel bad about their appearance to motivate them to buy products or spend their money to improve themselves," she says. "Aerie has really turned that concept on its head."

Ask Evelyn Riddell, a 19-year-old student at the University of Toronto. Riddell submitted her own story to the #AerieREAL campaign, was selected to be part of it and posed for it with her insulin pump. "Seeing yourself represented, that someone's advocating for you," she says, "it means something."

BY SARA IVRY



**CONGRATULATIONS ED, ON BEING RECOGNIZED FOR WHAT  
WE'VE KNOWN ALL ALONG. 2018 ADWEEK BRAND GENIUS.**

Ed Laukes, Group Vice President  
Toyota Division Marketing, Toyota



**NASCAR**

# Andy Goeler

**During a fateful** 2017 showdown between the Pittsburgh Steelers and the Tennessee Titans, Steelers quarterback Ben Roethlisberger prepared for a snap on first down, adding two words that would soon be inescapable in bars, on Facebook, at tailgate parties, or in just about any social setting: "Dilly Dilly!"

Roethlisberger was referencing "Banquet," a 30-second ad for Bud Light that had made an innocuous debut in August. Set somewhere in medieval Europe, the spot featured a king and queen receiving gifts from their subjects. The fool who showed up with a craft brew was taken immediately to the dungeon, while those who bestowed their majesties with Bud Light were hailed as "friends of the crown" with a toast: "Dilly Dilly!"

It was the most infectious tagline since Bud's 1999 juggernaut, "Whassup?" And while the salutation was the work of two Wieden + Kennedy copywriters, the gut sense that "Dilly Dilly" could be huge—and the foresight to put it in prime time—came from Anheuser-Busch InBev's Andy Goeler.

Goeler, who was named vp of marketing in March, is a 38-year veteran of A-B. As W+K New York managing director Neal Arthur sees it, that sort of cultural knowledge of the brand is integral to Goeler's leadership. "That guy is like a walking Bud Light," Arthur says. "He knows the brand so well and brings a raw, passionate energy and openness that's really refreshing."

In championing "Dilly Dilly," Goeler was going for much more than just a laugh. Bud Light already enjoys the biggest market share in its category (15.4 percent), but Goeler's objective was to "establish a leadership voice" for the brand by stepping away from beer advertising's longstanding penchant for putting drinking dudes at the center of the messaging in favor of giving a voice to the drinking of the beer itself.

Bud Light's new voice and its medieval cast of characters now appear anywhere and everywhere Goeler deems relevant. It's why the Bud Knight turned up on the Philadelphia Eagles' float at the 2018 Super Bowl parade after the brand promised early in the season to hand out free Bud Lights if the Eagles won the NFL title.

Predictably enough, "Dilly Dilly" popularity has also meant that fans have appropriated the phrase as their own. In these cases, the campaign's continued success has hinged on Goeler's sense of when to intervene and when to let these friends of the crown have

their way. When A-B noticed that fans were making and selling their own "Dilly Dilly" hats and T-shirts, corporate kept its attorneys inside the castle. "If we truly want the people to own the brand and phrase," Goeler explains, "then let them own it."

A stickier situation arose when a Minneapolis brewer began turning out its own "Dilly Dilly" pale ale. But instead of shutting the operation down, Goeler turned it into a marketing opportunity by dispatching a town

crier (yes, really) who read an "order by the king" to keep the run limited.

Of course, not everyone is a fan of "Dilly Dilly." At the Masters Tournament this April, Augusta National promised to remove any fan who yelled it out. The ban, of course, only succeeded in increasing more awareness for Bud Light, which estimates that its campaign has created more than 4 billion earned impressions and over 1 million social mentions. And while Americans' beer consumption has been slipping overall, this campaign has created a 23 percent increase in positive sentiment toward Bud Light. Dare we say it? "Dilly Dilly!"

BY KATIE RICHARDS





# NBA

CONGRATULATES

# ELIZABETH RUTLEDGE

ON BEING SELECTED AS  
ONE OF THE 2018 ADWEEK  
**BRAND GENIUSES**



**ELIZABETH RUTLEDGE**

CHIEF MARKETING OFFICER,  
AMERICAN EXPRESS

# Kenya Hardaway

**When it comes to creating** multimedia experiential events for FX's critically acclaimed shows, Kenya Hardaway knows how to throw a great party—like the lavish drag ball at New York's Harlem Parish she produced in June to celebrate the arrival of Pose, Ryan Murphy's drama about the underground drag ball culture in 1980s New York.

"We wanted to celebrate the community that's featured within the show," which features the largest cast of transgender actors ever for a scripted series, says Hardaway, "and it was something we felt could only be done by reaching out to them. It was, by far, one of the most rewarding projects I've ever worked on."

But even more important, the svp of integrated promotions at FX Networks knows when not to throw a great party.

In January, when she was working on the event for Murphy's miniseries *The Assassination of Gianni Versace: American Crime Story*, "it would have been far sexier for us to take an approach that delved into his life and what he's done in the fashion world," says Hardaway of the late designer. "But it wouldn't have been an honest way to introduce people to this show. It's a far darker story."

Instead, Hardaway rented out NeueHouse Hollywood in Los Angeles and hosted leading LGBT influencers and members of the fashion community for a frank discussion about homophobia and gay culture in the 1990s. "It was an opportunity to look at the way the world was when this story took place," Hardaway says. "All the ways it has changed and all the ways in which it, sadly, hasn't changed."

Much like FX's programming, Hardaway's events are innovative, immersive, and meticulously executed. "Everything about how we market is designed to match the quality of the shows themselves, which is no small feat. Kenya's job is to create physical experiences in a place and time that express a profound love and enthusiasm for the work," says FX Networks CEO John Landgraf, who lauds Hardaway's "creativity and brave, bold executions—and the attention to detail and quality."

In March, ahead of the Season 2 premiere of trippy drama *Legion*, she staged the Legion Chamber at L.A.'s Goya Studios. The activation included a 360-degree theater featuring a short film from artist Marco Brambilla, inspired by elements from the series. "It gave people an opportunity to see something that felt dynamic and exciting," Hardaway says. "It had some

of the fragmented elements they've come to expect and love about *Legion*."

By targeting a carefully curated group of influencers, Hardaway's events generate a flurry of social and earned media, timed to the debuts of each program—and reflecting positively in viewership data. The *Assassination of Gianni Versace*, for instance, premiered to 5.5 million total viewers in live+3, making it one of cable's highest-rated series premieres in two years. *Legion* and *Pose*,

meanwhile, have both been renewed.

"We want them to be dazzled enough to want to share that with their own audiences," says Hardaway of the influencers, adding that "building out experiences that are awe-inspiring is our job."

In addition to generating buzz for each series, Hardaway's experiential events have another key objective: "It helps not only drive awareness and interest in a particular show, but for the network brand as well," she says. "Ultimately, it's about establishing a relationship with our target audience that builds affinity for FX Networks."

BY JASON LYNCH



Genius is  
saying what you  
mean and meaning  
what you say.

Thanks for your leadership,  
**Elizabeth Rutledge.**



DAY ONE AGENCY

# Ed Laukes

**It's no exaggeration** to say that Ed Laukes has spent a lifetime around cars. His first job in the auto industry was washing Chevrolets at a dealership outside Chicago. He was 15. Now 60, the group vp of Toyota division marketing for Toyota Motor North America has been at the company for three decades. In that time, he's held more than a dozen roles spanning sales, production and marketing, for both Lexus and Toyota.

But the initiative that's distinguished him most recently isn't really about auto marketing at all. In fact, Laukes is the key figure in Toyota's evolution away from automobiles and toward something much broader. Under Laukes' guidance, Toyota is redefining itself as a mobility-solutions company.

"We believe that human movement is a right," Laukes says. "And we are going to do everything in our power as a brand to be able to fulfill that promise—that you should be able to move physically, or also mentally, and in your dreams. So if you have a vision of being able to walk on the moon, we want to be able to deliver that somehow."

Toyota's not able to deliver on the moon just yet, but it's not kidding about the mobility thing. One look at the automaker's 2018 marketing makes clear that it's as much about promoting a visionary line of futuristic products as it is about moving Camrys off the lot.

Toyota's marquee sponsorship of the 2018 Winter Olympics and Paralympics in PyeongChang—part of a big-ticket, eight-year deal with the governing body of the games—was the brand's first time as a global sponsor of the event. In fact, the campaign that Saatchi & Saatchi and Denton ended up creating under the tagline "Start your impossible" was the first-ever globally coordinated effort from the Japanese automaker, with spots airing in 20 countries. These included "Good Odds," which featured Lauren Woolstencroft, the eight-time Paralympic gold medalist who was born with the lower portion of her legs missing. The spot also aired on the Super Bowl and didn't feature a single car. Other highlights included "Magic," a commercial featuring Toyota's Human Support Robot (now being tested in the field at eldercare facilities), and the CES unveiling of the e-Palette, a concept for a mobile retail experience.

According to Toyota vp of integrated marketing operations Vinay Shahani, Laukes is a driving force in Toyota's evolution. "He's



a visionary guy," Shahani says. "He thinks really big. He'll take a couple of different initiatives and he'll connect them in a way nobody ever would have thought." Of Laukes' management style, vp of vehicle marketing and communications Lisa Materazzo says that Laukes "is probably often the smartest person in the room—but he'll never make you feel like you aren't."

Meanwhile, Toyota's ambitious repositioning is being reflected in how people view the brand. According to NBCUniversal data, during the

Olympics, Toyota saw a 92 percent increase in brand memorability among U.S. 18- to 49-year-olds. And of the 13 partner-level sponsors of the Olympics, Toyota jumped from last place in terms of recognition as a global sponsor at the start of the games to second place at the end, increasing its association with the Olympics among the same demo by 300 percent.

"The industry is evolving and changing," Laukes explains. "Disruptors that have come into the space continue to change everything as far as the retail environment, how people buy cars, how many people will buy cars. For us to gravitate to a mobility brand from being just a carmaker is just an evolution for Toyota."

BY GABRIEL BELTRONE

You put in the  
**inspiration.**

Now it's time for a  
**celebration.**

The National Football League  
congratulates our partners and  
all the 2018 Brand Geniuses.

**RANKIN CARROL**

President, CMD of Fruity Confections  
Mars Wrigley

*We taste the Rainbow, Rankin.*

**ANDY GOELER**

VP Marketing  
Bud Light

*Dilly Dilly to you, Andy.*

**VEDRAN MILETIC**

Brand Director  
North American Fabric Care, P&G

*Vedran, we checked. This isn't a Tide ad.*



# Fernando Machado

**In the spring of last year,** Fernando Machado dropped by the Miami office of Burger King agency David for a creative presentation. The edgy campaign proposed in that conference room, and the BK global CMO's decision to green-light it, would end up putting the 65-year-old fast-food chain at the center of a national dialogue.

The idea was to create a 15-second spot designed to trigger any Google Home device in earshot of a TV set. When the ad asked, "OK, Google, what is the Whopper burger?" Google Home would read the mouthwatering description it found on Wikipedia—from the "flame-grilled, 4-ounce beef patty" right down to the mayo and pickles.

Amid the silence in the room, Machado remembers a noise reverberating inside his skull: Boom. "That was the sound of my mind exploding," he says.

"His eyes lit up," recalls David managing director and global COO Paulo Fogaca. "Three weeks later, the campaign was live."

Many CMOs would've had second thoughts about launching such a subversive campaign (and indeed, within hours, Google had blocked its Home devices from responding to the ad). But Machado, who joined BK nearly five years ago from Unilever, has a reputation as an innovator. In 2013, along with creative partner Steve Miles, Machado was named an Adweek Grand Brand Genius for Dove's "Real Beauty Sketches," in which an FBI forensic artist illustrated the difference between how women see themselves and how others perceive them.

Though Dove's business focuses on women and BK targets mainly bros, "the approach we use to develop advertising [for each] is actually conceptually similar," Machado says. "We look for insights and ways to become part of the zeitgeist."

At the fast feeder, Machado's trailblazing reputation has only grown. He was also the driving force behind "Bullying Jr.," a hidden-camera setup in which both a Whopper Jr. and an actual high-school junior were both mistreated to see which was more upsetting to patrons. (That more customers objected to the burger's being beaten up became a powerful statement about bullying.)

When the net-neutrality debate was churning in January, Machado unleashed "Whopper Neutrality," which documented customers' indignant reactions to staffers deliberately slowing down service. More recently, BK lampooned the much-ballyhooed abilities of artificial intelligence by debuting a campaign purportedly created by an AI brain,



complete with memorable taglines such as "Burger King—have it Uruguay" and "Flame grilled. Just like you."

"People ask me a lot about how we can be so fearless in our approach," says Machado. "We are not fearless. Sorry to disappoint you. We are always afraid. The difference is that, despite the fact that we are indeed afraid, we do it. If you want to do something different, something unique, you need to embrace uncertainty."

To his credit, Machado mitigates the risks by holding onto the purse strings: BK relies on social sharing, earned media coverage and word

of mouth to create the buzz that other brands would simply try to pay for. And it appears to be working. Despite an overbuilt market and competition from fast-casual chains, BK is enjoying a renaissance these days. It added more than 1,000 stores in the past year. Its Q3 comp-store sales rose by 1.8 percent.

Machado's methodical bent might be the legacy of the degree in mechanical engineering he earned in São Paulo. But while he's happy to dip into data, he never uses analytics as a crutch.

"If you use research to decide everything, you will be better off firing the entire marketing department and working with only market-research people," Machado says. "Good luck with that."

BY DAVID GIANATASIO

**AMERICAN EXPRESS**

ELIZABETH RUTLEDGE  
CMO AMERICAN EXPRESS

**WE KNOW YOU'RE  
TOO HUMBLE TO CALL  
YOURSELF A GENIUS.  
LET US DO THE HONORS.**

Congratulations to Elizabeth Rutledge on being selected as one of the  
2018 Adweek Brand Geniuses, from all your friends at mcgarrybowen.

# Vedran Miletic

**When Vedran Miletic gathered** family and friends in front of the TV in February to watch Super Bowl LII, he was hoping for a repeat victory—just not on the field. The previous year, Tide scored big with its Terry Bradshaw extravaganza that initially appeared to be a live shot from the broadcast booth, but revealed itself as an intricately scripted commercial that followed the sportscaster's madcap quest to get a barbecue stain off his shirt.

That effort raised the bar—not just for Super Bowl ads in general, but for Tide itself. And as this year's Super Bowl Sunday arrived, Miletic, brand director of North America fabric care at Procter & Gamble, settled in to see if the effort he and his team had been preparing for weeks would score.

"Because I wanted to ensure our plan remained confidential," he says, "even my close friends and family didn't really know what the plan would be."

Instead of staking out 60 seconds' worth of territory in the second quarter, Tide placed a spot starring Stranger Things' David Harbour in every quarter. Each ad looked like a regular Super Bowl spot until the record-scratch moment when Harbour would appear and proclaim that, no, it was actually a Tide ad. Setting up these 15-second shorts was a 45-second anchor spot in the first quarter that asked, "Does this make every Super Bowl ad a Tide ad?" That query not only called into question every single ad that followed, it made the spoofs starring Harbour—who impersonated Mr. Clean and the Old Spice Guy, among others—all the more amusing.

As the evening progressed, Miletic—a 17-year veteran of P&G—relished in "seeing the delight and excitement on people's faces," he says. "I knew I could count on the folks at my house to give me a real, genuine reaction to how it's a Tide ad" unfold that night.

What Miletic's friends and family didn't sense was just how much was on the line for Tide. "It was a risky strategy," concedes Paul Bichtler, executive creative director for Saatchi & Saatchi, the agency that created the spots. Bichtler's own apprehension about the concept began way back in the pitch phase.

"Vedran's pretty poker-faced when you're presenting work," he says. "When we presented this year's Super Bowl work, I couldn't read him. After we went through our entire presentation, I had no idea if he even liked it. I wouldn't have

been shocked if he told us to start over."

As we know now, the worry was for naught. #TideAd appeared over 45,000 times on social-media channels and became Twitter's No. 2 trending topic behind the game itself, generating millions of impressions. Saint Joseph's University marketing professor Michael Solomon calls the effort "a broad, even erudite parody of the power of cultural formulae in advertising," packing enough meta moxie "to ramp up engagement for a boring product like detergent."

Most important, perhaps, the initiative

helped Tide Ultra OXI achieve double-digit growth in the weeks following the game, despite lingering bad publicity over the bizarre trend that saw teens challenge their friends to eat Tide Pods. Judy Austin, a marketing professor at Boston University, believes the campaign served as an "incredibly effective PR-crisis communications tool," its artful humor helping defuse the controversy by portraying Tide as a brand that consumers could count on.

So Tide, for now, appears to have won the battle—but it's not the type of combat Miletic thought he'd experience when he studied aeronautical engineering at the University of Toronto. "I wanted to be a fighter pilot," he recalls.

BY DAVID GIANATASIO



**Girl power. Body positivity.  
No retouching.**



**Now that's real genius.**

Congrats to 2018 Brand Genius Award Winner, Jennifer Foyle.  
Your Aerie Team loves you! xo

*aerie*

# Elizabeth Rutledge

In 1974, American Express debuted an ad campaign that would deliver the goods for the next four decades. The setup was always the same: A notable personage would appear on-screen and ask, "Do you know me?" then proceed to explain that they weren't always recognized while traveling—which is why they carried the American Express card. Then the kicker: "Don't leave home without it." Thanks to guest stars ranging from Jim Henson to Stephen King to Roger Daltrey, the Ogilvy & Mather campaign became the stuff of advertising legend.

But as Elizabeth Rutledge will tell you, even legends don't last forever.

In February 2018, when Rutledge was named CMO of the financial-services giant, she'd already spent 27 years at the company. Rutledge not only possessed a unique perspective, but she also understood the significance of data her team uncovered as they worked on developing an updated marketing message. That data showed that Americans are no longer dividing their work and leisure time as neatly as they once did. In fact, nearly 60 percent say their personal and professional lives are increasingly intertwined.

Rutledge realized that not only are we "witnessing a global transformation in people's relationship to work," but that transformation was also presenting "a significant chance to reignite the American Express brand for a new generation."

In short order, she had updated "Don't leave home without it" into "Don't live life without it."

Developed by mcgarrybowen, the new brand positioning (the full verbiage is: "Powerful backing: Don't do business/Live life without it") not only played off the cultural familiarity of the old tagline, but it also reflected the malleability of the modern grind.

One spot showed a young father trying to work on his laptop without disturbing the infant snoozing on his chest. In another ad, a man on a business trip helped his daughter with homework via video chat. Compellingly staged, the creative conveys that AmEx provides products and services (this is the "Powerful backing" part) designed to make the work/life treadmill saner and more manageable.

Judy Austin, a marketing professor at Boston University, calls the work "downright magical. This campaign is destined to resonate with longtime cardholders as seamlessly as with those getting ready to apply."

Longtime cardholders no doubt felt a hint of



the familiar when AmEx recruited a celebrity to deliver its new tagline—Lin-Manuel Miranda, who visits New York's Washington Heights locales that shaped his life and career and bids viewers to "go out into the world knowing someone has your back."

Along with the media blitz—which generated a massive number of impressions worldwide—AmEx sought to insinuate itself into the cultural psyche, hosting activations at Coachella, the U.S. Open and NBA games. The company supported new musicians in Australia, co-hosted an arts-education benefit at the Brooklyn Museum with

Pharrell Williams and showcased the work of young artists on billboards in New York, Los Angeles and London. AmEx also deployed social influencers, generating 84 million impressions and 4.5 million consumer engagements.

Mcgarrybowen chief strategy officer Jennifer Zimmerman credits Rutledge with introducing new thinking while minimizing friction. "She has a lightning-quick mind, but is incredibly thoughtful in how she crafts her feedback," Zimmerman says. "I guess that's why she was the first CMO in AmEx's history to align the global organization around a single platform idea. That is no easy feat, and it took patience, resilience, keen listening and persuasion skills and a very deliberate engagement strategy."

BY DAVID GIANATASIO





Because of your genius,  
we're going places together.

From your agency friends, congratulations,  
Ed Laukes, for the well-deserved honor of  
being named an Adweek Brand Genius.

Zenith | CONILL | BURRELL  
 intertrend | SAATCHI & SAATCHI

## BRAND SAVE

# Reshma Saujani

**Sometimes you have to** fail first to learn how to succeed. Reshma Saujani knows all about both.

A Yale-trained attorney, Saujani suspended a successful career in finance to launch a political campaign in 2010, becoming the first Indian-American woman to run for Congress. Unfortunately, she lost the primary. But campaigning had taken her to places a Wall Street lawyer rarely ventures: the classrooms of New York City schools. There, Saujani noticed something glaring about the computer classes: They were pretty much all made up of boys.

Even in 2010, it was obvious to her that tech jobs were the future. And for girls who are the daughters of refugees—like Saujani herself—a degree in computer science is practically a guarantee of a good wage and a sustainable career path. Though her congressional dreams had been dashed, a new idea was forming. —→

BY DIANA PEARL



For fighting to end gender disparity in tech and giving underprivileged young women a shot at a career.



**Some call them geniuses,  
but we also call them partners.**

Congratulations to the many Genius Award winners who we're proud to say are part of our network and to all the recipients who take their brands from good to great.

**dentsu**  
**AEGIS**  
network

"When I lost, I wanted to continue to make a difference," says Saujani. "I figured the best way that I could do that is by creating opportunities for girls."

Girls Who Code became that platform and outlet. The organization's mission, she says, is not just to end the gender disparity in computer science, but also to increase the opportunities available to girls from minority backgrounds or low-income homes.

Things came together quickly. After Saujani thought up the program's name, she bought the domain on GoDaddy and asked a friend, Brian O'Kelley of AppNexus, if she could borrow a conference room to host her first class of girls. It was 2012, and with the help of some incentives (a \$50 stipend and free pizza), the class drew 20 students. Word spread. A few months later, Facebook COO Sheryl Sandberg offered her help and by the following summer, the company was hosting classes on its Menlo Park, Calif., campus.

Girls Who Code was gathering steam, but it was a second political loss (this time, the 2013 race for public advocate) that would truly see it take off. Campaigning had made Saujani both comfortable and skilled at asking for money,

**'When I lost, I wanted to continue to make a difference. I figured the best way that I could do that is by creating opportunities for girls.'** **Reshma Saujani**

and now she began approaching the likes of GM, Google and Twitter, successfully securing classroom space—and funding.

In fact, much of Girls Who Code's growth—and, with it, its ability to teach programming skills to more girls—has been driven by strategic partnerships, which not only furnish the nonprofit with working capital (in 2017, Uber pledged \$1.2 million over three years), but also harness the feel-good power of the group's mission in branded messaging. In April, for example, CoverGirl made a \$50,000 donation to Girls Who Code, and also produced a short video showing young women putting on makeup while tapping on their laptops and discussing the algorithm they'd just built.

While the organization may be called Girls Who Code, it's worth noting that Saujani herself isn't a coder. She said that irony didn't dawn on her until years into her tenure at the group's helm and writing her first book, *Girls Who Code: Learn to Code and Change the World*. Writing code herself had never been Saujani's purpose, she says; her ambition was to be the 'hustler'



**Digitally driven** From the start, Saujani's mission was to do more than just teach coding: her larger aim is to empower young women to be leaders.



DANIELLE, ABBEY, ANNA  
Girls Who Code, Inc.

**Beauty spot** CoverGirl's partnership with Girls Who Code included \$50,000 in funding, plus a short video that showed three young women dabbing on makeup while they talk about the kick-ass algorithm they've just written.



**She means business** Some of the best marketing for Girls Who Code is photos of girls actually coding at the organization's "clubs" across the country. The group's visual album, *Sisterhood*, features stories and spoken-word performances from the girls themselves, who relate what it's like to learn new skills and create social change.

and disruptor"—the leader who gets things accomplished. To create the curriculum, Saujani enlisted the help of several Ph.D. candidates in computer science. As she explains, "I've always hired people who are smarter than me."

Admirers of Girls Who Code would likely dispute that anyone's intellect exceeds Saujani's, but one point is beyond question: Thanks to the organization she began, thousands of young women she began, thousands of young women have not only learned how to code, but they're also now graduating from college, entering the tech sector and beginning to challenge the male hegemony that's defined the computer field for generations.

This fall, Girls Who Code launched a multifaceted campaign that included a digital visual album featuring songs, interviews and videos created by the program's students, alumnae and supporters (including former Planned Parenthood president Cecile Richards). International expansion is also on the near-term agenda.

But beyond the growth statistics and increased international presence, Girls Who Code has given its thousands of alumnae and current students something that simply hadn't existed before—a safe and nurturing space in which to take their first steps into the world of computer science. For founding class member Diana Kris Navarro, who's now a software engineer at Tumblr, Girls Who Code was a singular

## 'Girls Who Code was the place that I learned that computer science is more about learning from how many times you've failed.'

Diana Kris Navarro, founding class member

alternative to the hypercompetitive environment of her high school's computer science classroom, a place where, as one of the few girls, she always felt inexperienced and alone.

"What really changed was having this network of women who made me feel like it was OK to fail," Navarro says. "Before, I felt like you couldn't fail in CS. Everybody was perfect and knew how to code, and if you didn't fit into that stereotype, then you wouldn't be good at computer science."

Worrying that she didn't measure up and feeling like she wasn't allowed to make mistakes became a point of connection with Saujani,

especially when she opened up about her own experiences on the campaign trail. In contrast, the Girls Who Code classroom fostered an environment where students realized that messing up was part of growing up.

"Girls Who Code was the place that I learned that computer science is more about learning from how many times you've failed," says Navarro. In fact, she adds, "the more you fail, the better, because you learn more."

Meanwhile, for Saujani, Girls Who Code has opened up a whole new world—one that the Ivy League attorney and erstwhile political hopeful couldn't have imagined a decade ago. For a long time, Saujani was sure the way she'd answer a calling to help others would be fulfilled through elected office. But through Girls Who Code, she's very possibly changing more lives for the better than she would have in Washington.

By the end of this academic year, Girls Who Code is expected to reach more than 90,000 girls in all 50 states. Not only are the program's alumnae becoming comp-sci majors at 15 times the rate of the national average, but black and Latina alumnae are choosing that major at 16 times the national average.

"You don't know where failure leads you," Saujani says. "My whole life, all I wanted was to give back. And in losing that campaign, it opened my eyes up to the different ways you actually can make an impact."

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ON THE ORIGINS OF BRANDS AND THE PEOPLE WHO BUILD THEM

# Perspective



## THE DUDE

While Goyard bags have been a longtime favorite of affluent women, fashionable gents have been sporting the goods in ever greater numbers.

## THE BAG

If it's related to travel—and if the client has the money—Goyard will make any sort of luggage. (But most customers are in it for the tote.)

## THE CANVAS

The interlocking chevron pattern is what instantly denotes a Goyard bag, and it has ever since 1892, when the design first appeared.

**Goyard** ☺

AN OLD PARIS LUGGAGE  
HOUSE THAT WON'T  
ADVERTISE MAKES THE  
TONIEST BAG IN THE WORLD.

BY ROBERT KLARA

**In 2009**, Canadian fashion photographer Tommy Ton was at Paris Fashion Week when he noticed Kanye West—posse in tow—heading his way with no other photographers in sight. Ton swung his lens in West's direction and, a moment later, captured one of the year's most buzzed-about photos. Today, almost a decade later, the street-peacock clothes (think: fedoras, leopard prints, gold sneakers) are forgotten. But one accessory isn't: West was holding a monogrammed briefcase by Goyard, a gesture that vaulted the French luggage brand into the epicenter of hip-hop specifically, and celebrity culture in general.

These days, Big Sean can be seen with his Goyard duffles, ASAP Rocky with his blue MM Messenger bag and, of course, there's Rihanna, whose 2015 video for "Bitch Better Have My Money" featured a Goyard steamer trunk just big enough to hold the body of Riri's kidnap victim. Even factoring hip-hop out of the mix, Goyard luggage is a celebrity favorite lugged around by the likes of Catherine Deneuve, Hilary Duff, Ozzy Osbourne, Gwyneth Paltrow, Kerry Washington, Reese Witherspoon and many, many others.

Of course, if you're a consumer of paparazzi pics, you know all of this already. So here's something you might not know: In addition to being a very chic, very expensive maker of luggage, Goyard is a singular anomaly in the realm of marketing—a brand that's treasured, coveted and famous despite the company's manifold efforts to be none of these things.

Headquartered in Paris, Maison Goyard does not advertise, has no paid endorsers and rarely deigns to speak to the press. Assuming you're possessed of the \$1,200 that'll buy a bottom-rung Saint Louis tote, you'll have no luck buying one online, as "Goyard does not engage in any form of commerce," the website sniffs. Instead, you'll have to visit one of the company's eight locations in the United States. Of course, there's also the preowned option, though even on sites such as The RealReal, prices for Goyard used bags perch dangerously close to full freight.

"In terms of popularity, [Goyard] is up there with Chanel," notes RealReal's chief authenticator, Graham Wetzberger. "There's not a lot of inventory. It sells extremely fast, which is why you can command prices close to retail."

How to explain all of this? Well, there's the Kanye effect, of course. But Goyard has drawn an exclusive clientele since François Goyard established the house in 1853. From the Belle Époque forward, Goyard was ever the luggage of the 1 percent, trundled onto steamers by the footmen of the Romanovs and the Rockefellers. The proud lineage had faded by 1998, when businessman Jean-Michel Signoles purchased the brand. But even as Signoles opened a new atelier and cautiously updated the designs, he understood that, in luxury, less is always more. While publicly traded brands like Louis Vuitton scramble to please investors, the fiercely private Goyard pleases no one except customers.

The secret of Goyard, then, is one of planned scarcity. Christina Papale, svp, strategy at CBX, calls Goyard a "speakeasy brand"—not only do you need to know where the door is, but the fact that not everyone gets in only adds to the mystique. Goyard "is literally for the know-über-tasteful," she said. "It's almost meant not to be seen."

But of course, it does get seen—and not just on the likes of Kanye. Turns out his daughter North West has a personalized \$1,400 Goyard handbag of her own. Not bad for a 4-year-old.



**Men of letters** At its Carcassonne, France, workshop, Goyard still does the monogramming by hand (above). Kanye West's showing up at Paris Fashion Week 2009 with a Goyard case (right) handed the brand a new customer base overnight.



**Dots and dashes** The signature element of any Goyard piece is "Goyardine"—the proprietary canvas that bears an interlocking "Y." Developed by François Goyard's son Edmond in 1892, the pattern consists of tiny tick marks that symbolize logs, for the Goyard family were lumbermen before they learned to make luggage. Originally stenciled by hand, the canvas is now screen-printed.

DIRECTOR OF CONTENT

## Elizabeth Milch

HOW SHE WENT FROM TEACHING MIDDLE SCHOOL TO HANGING OUT WITH LIN-MANUEL MIRANDA.

BY SARA JERDE



When Elizabeth Milch was a middle school teacher, she considered "the fun stuff" showing her students how art, culture and storytelling intersect, such as the meaning behind "don't fly too close to the sun." So it's not too unusual that she's landed at Genius (formerly Rap Genius), a user-generated lyric website that, at its core, dissects the power of words.

At Genius, site contributors decode popular songs, debate the lyrics and watch their favorite artists explain their lyrics in original video series. "The thing that brings people together and gets them addicted to it is

this engagement with what words mean," Milch said. "And belief that what words mean matters."

Milch's career has included a stint in book publishing and developing curriculum for middle school students. Her skills naturally translated to Genius: She joined the company in 2014 to show teachers how to use the site to engage with their students. From there, she continued to climb the ladder when she became the company's first community manager, further developing the contributor network and working meticulously with site users to annotate

lyrics. She became so close to some writers that she even wrote them college recommendation letters. "If you read annotations and the work people are doing on the site, you can see they're great writers and thinkers," she said.

Milch was named director of content at Genius last April and now oversees editorial as well as social content and experiential activations. She finds time to have some glamorous fun in her job, too, spending time with artists ranging from Lin-Manuel Miranda to Jonah Hill, who appeared in Genius videos in a variety of

content, from talking about their favorite tunes to being quizzed on music history. And all her hard work has paid off: The company just announced a partnership with Apple Music to have Genius lyrics appear on the service.

Looking back, Milch said her teaching gave her experience in giving concise, precise instructions to her teammates, as well as the ability to plan for the short and long term of the 9-year-old company.

"That clarity ... shapes everything we do and is a part of why our brand has grown in the past few years," said Milch.

### Big Mistake

Milch was scared to ask for the resources she needed when Genius first launched Behind the Lyrics in partnership with Spotify. Initially, she tried to get it off the ground without a full team and interface at Genius to handle the project.

### Lesson Learned

"I lost time because I was scared to ask, but that was a great lesson because now, when there's something worth doing, I ask for the resources," Milch explained.

### How She Got the Gig

She initially went to college with one of Genius' founders. "Think about your network, think about the people you know who are doing interesting things and get in touch with them," Milch said.

### Pro Tip

"Let yourself get excited by things, and if something excites you, go for it!" she advised.



## AGENCY

## More Than an Adjective

THIS CREATIVE SHOP SPREAD ITS WINGS WITH AN IN-HOUSE PUBLICATION CELEBRATING MONTAUK CULTURE. **BY DIANA PEARL**

Five years ago, co-workers Autumn Berrang and Taylor Harkey took a major plunge: They left their jobs to launch Adjective & Co., a branding and advertising agency based in Jacksonville Beach, Fla., with a presence in Montauk, N.Y. The pair felt the regions needed a shop of the creative caliber of big-city agencies. "What we tried to do was take all of the great parts of the bigger agency world and leave behind all of the parts that we felt like didn't work at larger shops," Berrang explained. Today, Adjective & Co. counts the New York Islanders and Jacksonville's St. Vincent's Hospital as clients. But that's only part of the picture: In December 2015, the shop launched Whalebone, a periodical featuring Montauk's culture. Berrang and Harkey seamlessly blend Whalebone's ads with the magazine itself. For example, it will work with an advertiser to create a black-and-white ad if it appears next to a black-and-white photo spread. "When you look through the magazine, it doesn't look like there's [an] ad in it," Harkey said. "In order to stand out, you fit in." At first, he added, it was a struggle to get brands to agree, but it became an easier sell once they realized that it helps make a brand's message feel more authentic.

**Specs**

**Who** (From l. to r.) Art directors Zack Causey and Mallory Turner; Alex Balosie, designer; Kari Davidson, account executive; Taylor Harkey, co-founder and exec; Kingsley Spencer, associate creative director

**What** Branding and advertising agency

**Where** Jacksonville, Fla.; Montauk, N.Y. **1** New York Islanders winger Anders Lee starred in an integrated, fan-centric campaign for the NHL team. **2** For Bono's Pit Bar-B-Q in Jacksonville, Adjective & Co. branded its menu as a "bucket list."

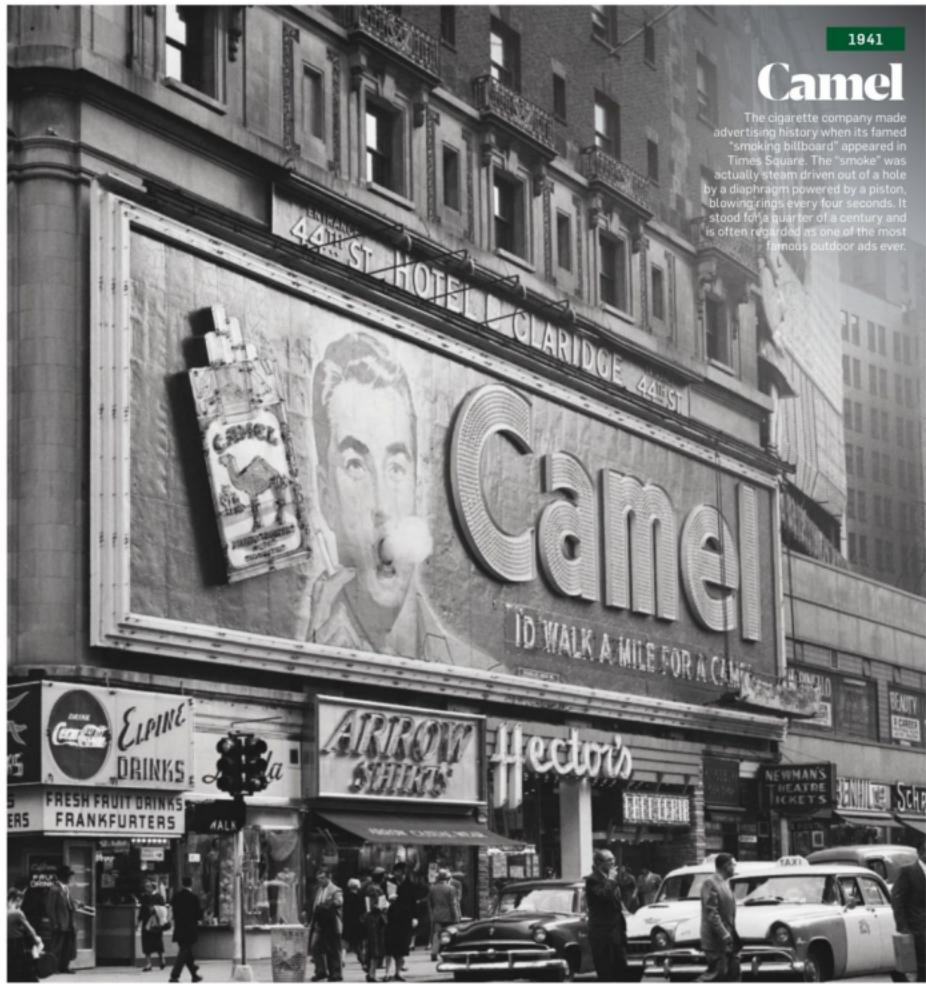
**3** A custom Moleskine ad for Whalebone features sketches of the magazine's covers.



1941

# Camel

The cigarette company made advertising history when its famed "smoking billboard" appeared in Times Square. The "smoke" was actually steam driven out of a hole by a diaphragm powered by a piston, blowing rings every four seconds. It stood for a quarter of a century and is often regarded as one of the most famous outdoor ads ever.



Adweek (ISSN 1549-9857) is published weekly: 23 times a year; 1 issue in December; 2 issues in February, June, July and August; 3 issues in January, March, April, May and November; and four issues in September and October. Publisher is ADWEEK, LLC, 825 Eighth Avenue, 29th floor, New York, NY 10019. (212) 483-4100. Subscriptions are \$249 for one year, \$449 for two years. All other foreign subscriptions are \$349 (using air mail). Subscription inquiries (844) 674-8161, outside the U.S. (415) 450-5203. Registered as newspaper at the British Post Office. Canadian publication mail agreement No. L410540. Return undeliverable Canadian addresses to ADWEEK, PO Box 15, Congers, NY 10920-0015. Subscriptions@Adweek.com. Copyright 2018 ADWEEK, LLC. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. For reprints, please call Wright's Media, (877) 652-5295, email: licensingandreprints@adweek.com.

A close-up, profile photograph of a woman's face. She is wearing dark sunglasses and a bright yellow, ribbed, V-neck sweater. Her hair is styled in dark, curly braids. The background is a solid purple color.

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