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CONVERSATIONS
THAT HAVE TO
HAPPEN AT
CANNES

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PERSPECTIVE

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Upfront

THE WEEK
IN MEDIA AND
MARKETING

THIS BUD'S UP FOR GRABS

BUD LIGHT'S CREATIVE ACCOUNT IS IN REVIEW. JAMESON FLEMING AND PAUL HIEBERT

Bud Light has put the creative work for its portfolio of brands, which includes Bud Light, Bud Light Seltzer and Bud Light Next, up for review. Parent company Anheuser-Busch InBev expects the review to conclude in the fall.

Wieden+Kennedy confirmed it was invited to participate in the review, but declined the opportunity. The agency produced several memorable spots for the brand, including "Dilly Dilly," and created the Bud Knight. W+K will continue to work on the Budweiser, Michelob Ultra, Corona, Nütral and AB brands. W+K was awarded the Bud Light and



Corona business in 2015. Prior to this long-term relationship, Bud Light worked with a number of ad agencies over the course of two years, including DDB, mcgarrybowen, Translation and BBDO.

At Super Bowl 2022, Wieden+Kennedy produced two spots for the company: Bud Light Next's debut and Bud Light Seltzer's Flavortown ad featuring Guy Fieri. Cannes Lions 2022 plans to honor AB InBev with its Creative Marketer of the Year award.

According to COMvergence, Bud Light spent \$52 million on traditional and offline media in the U.S. last year, while Bud Light Seltzer's spending reached \$91 million.



BEYOND PERFECT

Emma Chamberlain is just 21, yet already has 15.6 million followers on Instagram and 11.4 million on YouTube.

She started building her online career in 2017, when the aesthetic of It Girls was more polished. But she quickly gave up on perfection to be herself—and hasn't looked back, even with brand deals.

"I have an inability to act, which is why I'm not an actor and never will be," Chamberlain told Adweek. "I have a hard time and feel uncomfortable filming anything, for any purpose, not as myself speaking the way I would speak in real life."

In an exclusive interview, Chamberlain talks making brand deals (her partnerships include Calvin Klein and Cava) and starting Chamberlain Coffee, which just collaborated with beverage brand Swoon. Read more at [adweek.com](#).



BIG NUMBER

20-30%

THE IDEAL
PREMIUM VIDEO
ALLOCATION
FOR STREAMING IN
TV ADVERTISERS'
BUDGETS,
ACCORDING TO
COMCAST



"We know that insurance is not an exciting category," admitted Alyson Griffin, vp of marketing at **State Farm**. So to break through among the under-40 crowd, the insurance agency is turning to gaming. The Gamerhood Challenge invited eight content creators onto a reality series streaming on Twitch to vie in video game challenges while dodging real-world obstacles that a State Farm policy would cover. "We're looking to try to find these potential targets in authentic ways that are natural to them," Griffin added. —Rafael Canton

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TALENT POOL

NATALIE BODEN

THE BODEN AGENCY FOUNDER WORKS TO EMPOWER OTHERS.

BY NATALIE VENEGAS

While many entrepreneurs strike out on their own after years of learning their business, Natalie Boden began honing her skills during her childhood in Honduras, where her grandmother started a textile shop in the 1960s and ran the operations as a single mother of three before Boden's parents took over.

"My entrepreneurial nature was planted at a young age, working at my parents' store and watching them build something, grow it and support many families along the way," said Boden, president and founder of the cross-cultural communications shop Boden Agency. "It blossomed as I grew older because my mother and grandmother were—and continue to be—shining examples that it is possible for a Latina entrepreneur to succeed in a field dominated by men."

After graduating from Florida International University, her "first big break" came when she was hired as an intern at Sanchez & Levitan in Miami, working under the mentorship of Aida Levitan, the renowned Latina pioneer of the Hispanic marketing industry.

"That internship ignited my passion for using storytelling to elevate the Hispanic community I'm proud to be a part of," she said. This led to an "incredible opportunity" at Burson-Marsteller's Latin America headquarters in Miami that "made it clear that my calling was in communications."

She went on to open Boden in 2006, just seven years after graduating from college. To get there, Boden credited her robust support system, including her husband and family, and women's



"When asked what the secret to success is, I say, 'Work hard. Be good to others.'"

organizations such as American Express's Make Mine a Million \$ Business program. "It absolutely does take a village," she said.

While many Hispanic advertising agencies existed, Boden felt that none focused on an earned-first creative approach or on building long-term trust with Hispanic consumers.

"It was incredible to see the reactions from the audience, especially Latinas, who appreciated that I was talking about how brands should invest in them," she recalled. "That was when the mantra we follow

BIG MISTAKE

"I once introduced an agency partner to one of our clients to take on a project we couldn't support at the time, and instead of strengthening our relationship, they proceeded to take our business behind our backs," Boden said.

LESSON LEARNED

"Instead of letting that experience change how we operate and collaborate with others, I stayed true to what kind of leader I want to be: one who builds a culture of excellence and empathy," she said. "When asked what the secret to success is, I say, 'Work hard. Be good to others.'"

HOW SHE GOT THE GIG

Spending her entire career at Hispanic-oriented agencies set Boden up to understand the market. "I worked to create an award-winning independent agency. And today, I work hard to ensure we continue to build a culture where everyone feels valued and can flourish," she said.

PRO TIP

"Don't think I didn't have doubts—everyone does. That little voice is always there. Recognize it, but don't pay too much attention to it," Boden advised.

to this day was born: 'It's not about marketing to the Hispanic community—it's about investing in the Hispanic community.'

Starting as a self-funded company, the agency has seen steady growth since, with clients that include some of the most iconic brands such as UnitedHealthcare, Anheuser-Busch and PepsiCo.

"Much like any business, we have had our highs and lows, but by always keeping our goals in sight and our commitment to supporting underserved communities, we continue to move forward," she said.

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insights

FIVE TOUGH *CONVERSATIONS* THAT HAVE TO HAPPEN AT CANNES

At its worst, the Cannes Lions International Festival of Creativity is an opulent boondoggle where executives from across the overlapping worlds of marketing and tech spend a fortune chasing business opportunities.

But at its best, Cannes is a vital and vibrant crossroads of the global creative community, one that brings together people and perspectives that otherwise would never share a room, much less a stage or a dinner table.

Cannes does have the potential to change

the world for the better, but only if the creative leaders who attend it actually make time for the important conversations.

To that end, Adweek has assembled five pieces on topics all marketers should be addressing in 2022: the climate crisis, inclusion, combating authoritarianism, supporting Ukraine and adapting to the new realities of work.

The table is set for these conversations. But how many festivalgoers will actually roll up their sleeves and dig in? —**David Griner, International Editor**

ILLUSTRATIONS BY TANIA YAKUNOVA



THE TIME FOR CLIMATE ACTION IS NOW. CAN CANNES LIONS DELIVER?

ACTIVISTS ARE PLANNING A 'HYPE HOUSE' AND A BAYWATCH-ESQUE FILM ABOUT GREENWASHING. **BY KATHRYN LUNDSTROM**

The last time the Cannes Lions International Festival of Creativity took place in person, nobody had heard of Covid-19 nor read a brief for a "We're in This Together" spot. The United Nations was gearing up to deliver a three-part report detailing how burning fossil fuels was responsible for global warming that will devastate communities around the world—and outlining the drastic changes required to mitigate it. And Russia hadn't yet invaded Ukraine in a war that is funded by its oil and gas business.

Needless to say, a lot has happened in the past three years. And it's clearer than ever that the advertising and marketing industry

has a role to play in combating climate change—just as it has played a role in sharing pandemic-related information with people around the world.

While sustainability is one of the six pillars of the 2022 Cannes Lions festival, just 12 of its more than 200 official events and sessions are part of that track at the time of publication. Still, several groups are bringing their own agendas to the conference with plans to steer the conversation toward the importance of climate action.

A hype house for climate content

Clean Creatives, a late-2020 campaign from Fossil Free Media, has recruited climate-focused content creators

to bring its message to the Côte d'Azur, turning the entire festival into a collaborative project like the Los Angeles-based Hype House.

"We're inviting a group of five young people from the advertising and marketing industry who are excited to make content that goes on TikTok, Instagram and Twitter," Duncan Meisel, director of Clean Creatives, told Adweek.

From there, it's pretty open-ended, according to Meisel. The creators are simply planning to walk around, talk to people, and make "content that hopefully frames up the challenge that the ad industry is facing with the issue of fossil fuel advertising."

The group's goal is to convince advertising and public relations agencies to cut ties with the fossil fuel industry because of its impact on the climate. More than 300 agencies and 700 individuals have signed the Clean Creatives Pledge since it began.

Greenwash Watch

Another group pushing for climate action in the advertising and marketing industry, Creatives for Climate, is taking a somewhat similar approach. Working with production agency Mr. Frank, the global network of climate-conscious creatives is planning to film beachside interviews with industry professionals analyzing greenwashing—when advertising misrepresents a brand's climate impact to appeal to sustainability-conscious consumers—in ads.

Inspired by the hit '90s series Baywatch, the resulting Greenwash Watch short video will be released during the festival. It will also

serve as a promo for Creatives for Climate's course of the same name launching June 26.

"We hope to start a conversation about greenwashing by demonstrating the different opinions that exist within the industry about what 'sustainability' really means," Zoë Red, strategic partnership director for Creatives for Climate, told Adweek.

Creatives for Climate initiator Lucy von Sturmer hopes the film will help agencies have a more robust conversation when they receive a "green brief" and help brands go deeper when they discuss "purpose."

"We want to see an honest discussion about the skill gap that exists for creatives," von Sturmer said. "Many don't have the skills to effectively communicate sustainability or, equally, to recognize and push back on greenwashing. With no regulation or widely accepted definition of terms such as 'sustainability,' 'good' or 'impact,' radical re-skilling is needed."

The marketing industry's 'brain print'

Industry activists and professionals also expressed concern that the climate conversation at Cannes wouldn't go deep enough. They worry that rather than acknowledging the unique role advertising and marketing can play in catalyzing behavioral change to promote a more sustainable and climate-friendly society, economy and culture, the focus will be exclusively on past achievements and the carbon footprint of agency operations.

"My big fear is that we talk about the sustainability footprint of the industry and that everyone's very enthusiastic about recycling their rosé bottles, and that we don't talk about the 'brain print,'" said Solitaire Townsend, founder of climate-focused agency Futerra. "If we're not dealing with our role in consumption, overconsumption and greenwash, it's a massive miss."

Jonathan Wise, co-founder of climate-focused advertising network Purpose Disruptors, expressed a similar concern. Pointing to original research showing that advertising increases emissions in the U.K. by roughly 28%, Wise said the industry needs a "mature response."

"If the only conversation is about production and offices ... that's simply addressing the relatively easy things we can do today," Wise noted. "That is not a climate transition plan. That is not facing the severity of the situation and the responsibility that we hold as architects of desire."

KATHRYN LUNDSTROM IS ADWEEK'S SUSTAINABILITY EDITOR. PREVIOUSLY, SHE WROTE ABOUT POLITICS FOR THE DAILY DONUT AND ANALYZED POLICY AT THE TEXAS CAPITOL. @KLUNDSTER

TAKING A STAND AGAINST GOVERNMENT OPPRESSION SHOULD GET TOP BILLING AT CANNES

ADVERTISERS MUST SEIZE THE MOMENT AND COMMIT TO DRAWING A LINE ON WORKING WITH REGIMES THAT SQUASH CITIZENS' LIBERTIES. **BY REBECCA STEWART**

As delegates from all corners of the world unite to celebrate the ad industry's boldest and brightest creative work at Cannes Lions, a dark cloud looms large over the daily news.

Globally, headlines crawl across tickers detailing threats to civil rights, inclusion, democracy and human life itself. In Europe, Russia's brutal war on Ukraine has left 100 million people displaced and thousands of civilians dead, according to U.N. figures. Across the Atlantic, 39 U.S. states have introduced more than 220 bills targeting transgender people and the LGBTQ+ community. *Roe v. Wade*, which grants millions of women access to safe, legal abortions, is on the precipice of being overturned.

The world's biggest brands have no choice: Edelman's 2022 Trust

Barometer survey showed advertisers are more influential in society than governments. Sixty-one percent of the 36,000 people surveyed globally viewed businesses as a trusted source of information, compared to the 49% who said the same of governments. Businesses were also viewed as more ethical, too, by a margin of 26%.

Demonstrating commitment

Though brand purpose around societal issues and sustainability has been a firm fixture in marketing plans for the better part of a decade, corporations are coming up short when it comes to wading into more nuanced political debate.

Chris Norman, CEO and founder at purpose-driven creative shop Good Agency, which works with Mars and

Water Aid, said this doesn't represent so much a new challenge as one that's been exacerbated by globalization.

"We've had authoritarian or inhumane governments since the beginning of time," Norman said. "What's changed is the global nature of influence through communication and trade. Brands are now vulnerable, as globalization and the transparency that comes with that means consumers are now aware of where brands operate and are able to call them out. Advertisers need to be very clear about their purpose and values, and then demonstrate their commitment to that position."

Unilever-owned Ben & Jerry's is among the brands that have done so. It recently ramped up its efforts to tackle systemic racism and white supremacy in the aftermath of the murder of George Floyd and racial justice protests in the U.S. and around the world.

Still, few brands have been consistent in their attempts to confront uncomfortable but important topics in the political sphere in recent months. This lack of cohesion was perhaps most evident in brands' responses to operating in Russia following the Kremlin's invasion of Ukraine. Some,

like Ikea and L'Oréal, paused sales and marketing almost immediately, while others, such as Renault, flip-flopped over exit strategies.

Elsewhere, Disney was among those criticized for its posture on Florida's so-called "Don't Say Gay" bill, which prohibits discussion of sexual orientation and gender identity from kindergarten through third grade. After saying little as the bill moved through the state legislature, Disney CEO Bob Chapek committed to a petition with 150 other companies pledging to oppose anti-LGBTQ+ legislation and offered donations to relevant nonprofits. In response, the Human Rights Coalition, the nation's largest LGBTQ+ civil rights organization, refused a \$5 million pledge from the entertainment giant. Its interim president, Joni Madison, said Disney and other businesses must do better.

"The Human Rights Campaign will not accept this money from Disney until we see them build on their public commitment and work with LGBTQ+ advocates to ensure that dangerous proposals, like Florida's 'Don't Say Gay or Trans' bill, don't become dangerous laws, and if they do, to work to get them off the books," she said.

Practical first steps

Cannes is the perfect stage for marketers to put policies in place that clarify their stance on global issues affecting citizens.

As a practical starting point, Becky Willan, CEO and co-founder of London-based Given Agency, which helps the likes of Ikea design purpose blueprints, said marketers need to go back to basics and bake such policies into their brand purpose.

"[Marketers] need a long-term strategy for responding to any big, complex sociopolitical issue, with dedicated resources and a program of activity behind it, not a one-off tactical campaign," she said.

Willan offered three ways clients can do this. The first was supporting people on an individual level with new products or services, or funding on-the-ground initiatives focused on tackling the issues. The second was targeting the "big cultural barriers." Finally, she advised marketers to break down institutional barriers by lobbying for legal or public policy changes.

Armed with these basic starting points, the marketers heading to France next week have a huge opportunity—and responsibility—to enact change that will have a meaningful impact on people's lives.

REBECCA STEWART IS ADWEEK'S EUROPE BRAND EDITOR BASED OUT OF LONDON. BEFORE JOINING ADWEEK IN 2022 SHE SPENT 8 YEARS AT THE DRUM, MOST RECENTLY AS TRENDS EDITOR.





AS BOSSES CAROUSE IN CANNES, A WORKFORCE REVOLUTION IS UNDERWAY

THE BALANCE OF POWER HAS SHIFTED IN THE 3 YEARS SINCE THE FESTIVAL LAST GATHERED. **BRITTANEY KIEFER**

For many in the marketing world, gathering at Cannes Lions this month will feel like a "return to normal" as they pack the Croisette for the first time since the pre-pandemic days of 2019.

But the creative industry's return to the Riviera masks the fact that the ad industry remains in the middle of a great upheaval. Some leaders see this period as one marked by a talent crisis. Their employees more accurately see it as a fundamental transformation in

the way work gets done—from flexible hours and locations to a growing list of non-negotiable benefits.

During the pandemic, the balance of power shifted from the employer to the employee, and everyone at Cannes would be wise to spend their time among peers having serious discussions about it.

How (and where) we work
More than two years after the pandemic forced many office workers

to log in from their bedrooms or kitchen tables, agency desks are filling up again—sometimes. What was once novel has become the norm, with most businesses now offering some form of flexible work.

It's striking that for many employers who previously resisted remote work, "flexibility is a given now—you wouldn't be able to attract and retain talent without it," said Carly Avener, managing director of ad agency Leo Burnett London. But this also gives rise to unforeseen challenges, as leaders grapple with "what flexibility really means," she added. Bosses are asking how flexibility works and at what point it stops working for the company.

"We're in a period of teething problems," Avener said. "There are details we're working out that may seem small, but they can have a profound impact on how people feel."

The industry can benefit from leaders sharing their experiences during this period of transition, but those same leaders should also recognize the bigger picture, particularly when it comes to employees' changing expectations of their companies and workplaces.

Talent troubles

Meanwhile, competition for talent has intensified. Numerous managers say it's a struggle to recruit and retain employees. This is partly due to Covid-19, when a wave of people moved or changed jobs—or left the industry altogether.

Remote work also blurred the lines between people's personal and professional lives and caused some to rethink what they wanted from their careers. With the perks of office life—camaraderie, social events and so on—stripped away, many turned their attention to long-standing industry problems like unequal pay, lack of inclusion, long hours and high-pressure working conditions.

Even before the pandemic, "people were becoming more vocal" online and elsewhere about their challenges in the workplace, from burnout to mental health issues and a lack of diversity, said Nene Parsotam, a U.K.-based creative and art director.

"People are not afraid to talk about what they're going through and their difficult experiences, because they want to hold companies to account—and, of course, businesses are wary of that," she said. "Covid was a sort of equalizer, with many people realizing that the company needs them more than they need the

company. That's the shift of power."

Because it's a competitive market, added Andrew Peake, CEO of agency VCCP London, "your policies as an employer and how you look after people are so important."

VCCP is among the agencies that have recently instituted well-being policies to support employees and address issues that once seemed taboo in the workplace, such as mental health, menopause, fertility treatments and pregnancy loss.

"Employers have a responsibility to support our people in both their physical and mental well-being," Peake said. "It's a conversation that's had [in businesses] a lot more now. We proactively encourage it,

'We're now living in an age where if people don't see a business doing something for their community, they'll just leave and do it themselves.'

Nene Parsotam, U.K.-based creative and art director

while it's also being proactively encouraged in society. We want our people to stay with us and create an environment where they're able to create their best work."

As employees become more open about their own experiences and expectations, it is also imperative that employers mirror this transparency, Parsotam said. Major barriers to retaining talent include a lack of clarity about how companies truly operate and little support when employees face unexpected challenges, she said.

"We're now living in an age where if people don't see a business doing something for their community, they'll just leave and do it themselves," she said.

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WHY EVERYONE AT CANNES, NOT JUST SPEAKERS, SHOULD BE DISCUSSING DEI

THE FESTIVAL COULD HELP SOLVE THE INDUSTRY'S SHORTCOMINGS—IF EXECUTIVES OFFER MORE THAN EMPTY WORDS.

BY RAFAEL CANTON & BRITTANEY KIEFER

Last month marked the two-year anniversary of George Floyd's murder, which sent ripples throughout society, culture and business. In the ad industry, Floyd's death and the ensuing Black Lives Matter protests prompted a wave of soul-searching and pledges to address a long-standing lack of diversity.

But more than two years later, as creative professionals prepare for the first in-person Cannes Lions festival since Floyd's murder by police on May 25, 2020, the industry's slow progress might be best encapsulated by these words from Chloe Davies, a Black woman who leads social impact at U.K. agency Lucky Generals: "You don't expect to see people who look like me at Cannes."

Davies and others believe many of the industry's doors remain closed to talent from communities that have been historically discriminated against. And while the makeup of the audience at Cannes Lions might put that lack of diversity on full display, inclusion advocates say it's the ideal time to initiate hard conversations around representation.

Taking responsibility and making space

Simon Usifo, president of 72andSunny Amsterdam, said one barrier to progress is that DEI has not yet been placed "at the center of corporate strategy and culture" at many businesses. Inclusion must become a priority of not only the diversity chief—a role many agencies created in recent years—but also of top executives.

"I would hope the conversation is about how to move away from checking boxes to how diversity, equity and inclusion become part of a much wider change in leadership," Usifo said. "CEOs must become the No. 1 diversity advocates. It must be woven into the fabric of our cultures and expressed in everything we do."

Davies cautioned businesses against putting the burden of rectifying systemic inequalities on one person or team, or seeking a one-size-fits-all approach to inclusion. Many business leaders are still speaking on behalf of diverse and underrepresented talent, rather than "giving up space" and including them in the "uncomfortable conversations" required for lasting change, she said.

"Let's have a real, honest conversation about what this work is going to take, because it's not easy," she said. "It's going to push everything you think you know and knock the foundations."

Advocates will speak, but how many will hear?

Another way to gauge how seriously diversity is being taken at an event like Cannes Lions is to look at the size of the crowds that show up to learn about it.

VMLY&R chief experience design officer Walter Geer III—who is speaking at Cannes on "Inclusivity: the Blueprint

for Creativity in Health"—has seen conference crowds dwindle quickly when DEI conversations take the stage.

"We need to make sure that we're creating spaces where these conversations are heard, because it's like preaching to the choir," Geer said. "You can't talk about change to people that already want change. They're already trying to push for change. It's important that you see these conversations happen on a grand scale, in front of all these individuals in larger spaces."

Representation is regional

Because Cannes Lions is a global event, it's also an important place to recognize and discuss how the need for inclusion can take different forms in different regions.

The festival recently came under fire for inviting 24 jurors from Brazil but selecting only one Black representative from a country where more than half of all citizens identify as Black. An open letter addressed to Cannes Lions CEO Simon Cook quickly led Cannes to invite five more Black Brazilian creatives to join its juries.

Andres Chaves, founder of Papel & Caneta, the nonprofit collective that initiated the letter, hopes festivals like Cannes Lions will become more proactive about including independent agencies and creatives who lack the influence of major networks.

"In recent years, I have seen so many collectives and professionals developing incredible projects across

Brazil and Latin America," Chaves said. "Only giving visibility to the top agencies is a mistake that cannot continue to be repeated."

When award shows set clear goals for representation on juries, it "moves the entire industry, bringing new perspectives and new views for the assessment of work," said Keka Morelle, creative chief of Wunderman Thompson Brazil.

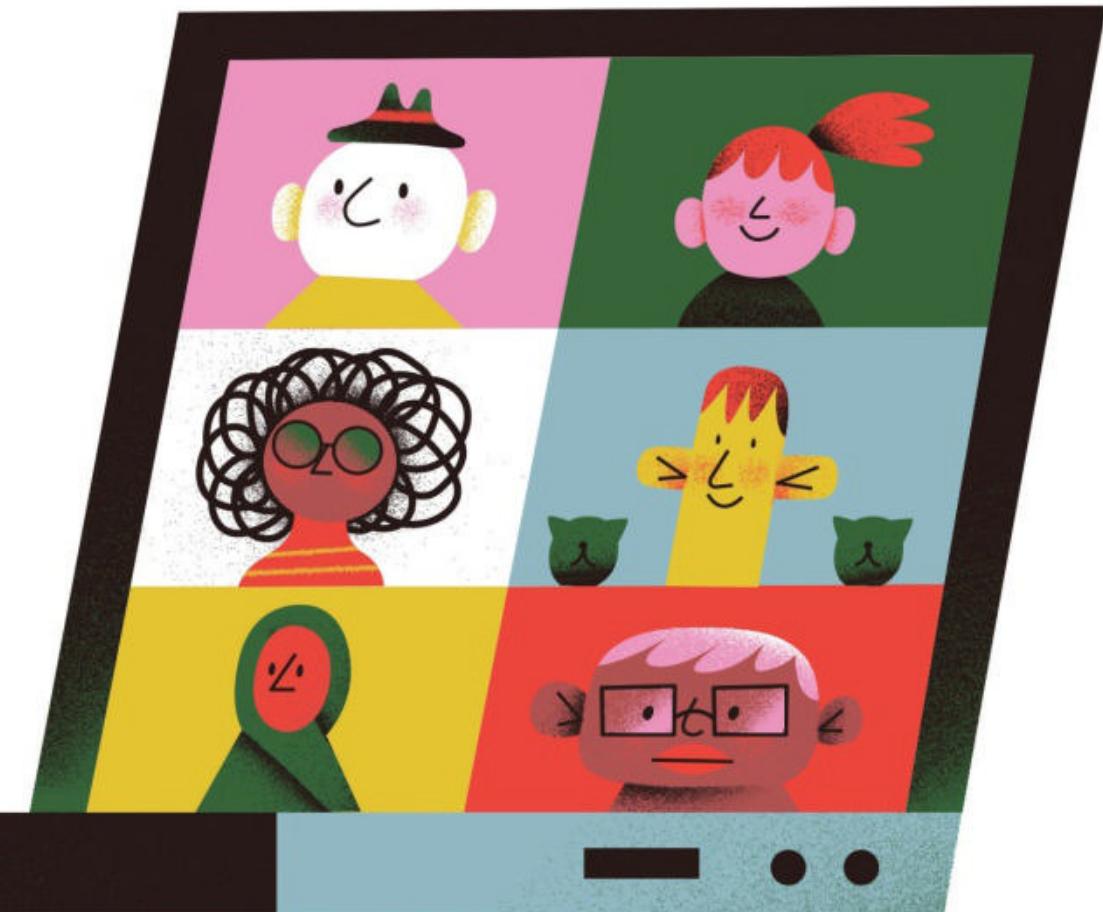
Similarly, agencies must set—and invest in—their own ambitious goals for inclusion.

After achieving a "20/20" goal of bringing Black employee representation up to 20% by 2020, her agency is now working toward a goal of 56% Black employees—including at least 30% of leadership—by 2025. The agency created a Black Leadership Acceleration Program to help make that happen.

The emphasis on representation has shown results beyond the racial makeup of the agency, too. Women are now the majority in all eight hierarchical levels of Wunderman Thompson Brazil, Morelle said, with pay parity at all levels. In 2021, the agency hired more women (59.5%) than men, and about 20% of its employees identify as part of the LGBTQ+ community.

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RAFAEL CANTON IS ADWEEK'S BREAKING NEWS REPORTER FOR BRAND MARKETING. @RAFELITO07.



The all-out war unleashed by russia (yes, lowercase) has devastated Ukraine in so many ways. By mid-May, more than 6 million Ukrainians—including me—had fled their homeland, with even more getting displaced within the country. The war has taken a heavy toll on people's lives and homes as well as national infrastructure and businesses—including the creative sector.

A considerable portion of Ukrainian creative businesses and professionals had to pause work when the war began. Pro-bono assignments are plentiful, but paying projects are now scarcely available on the national market. So creatives are going global.

But this path is thorny. "In Ukraine, new local agencies are rated by the team's names and awards. A strong portfolio, even featuring national brands only, secures clients," said Ilia Anufrienko, founder and creative director of Ukrainian advertising agency Bickerstaff.734. "But it's not even slightly the same when a Ukrainian agency enters a Western market."

Global advertising industry clients are strictly divided among acclaimed agencies. So it requires titanic effort from an unknown Ukrainian agency to catch a client in the European Union, United Kingdom or United States.

That's why this year's Cannes Lions is an opportunity for brands and agencies to show their support for Ukrainian professionals as war continues to ravage their nation.

Creative collaboration

Now is the time to envision Ukrainian creative minds as fair partners, not rivals. This isn't charity. It's an opportunity to tap into a talent pool that's proven itself ready for anything.

"Our industry is harsh with endless tasks, tight deadlines and immense pressure. But we really know how to handle it," said Igor Finashkin, the founder and creative director at creative communication agency Iamidea. He believes that Ukrainian creative power, steeled and potent, can infuse the industry with new energy.

This partnership won't be possible without unprecedented openness—or even bravery—from global creative agencies and brands.

"The main thing in the creative industry is reputation," Anufrienko said. "We worked long and hard to gain it on our market. Now, we need to obtain it in the West in a few weeks, which is surreal."

The world's most respected agencies can help by taking talented



WHAT UKRAINE NEEDS FROM AGENCIES AND BRANDS AT CANNES

THIS IS A VITAL TIME TO SHARE OPPORTUNITIES AND OFFER CREATIVE PARTNERSHIPS. **BY HANNA RUDENKO**

Ukrainian teams under their wings and "kindly giving real projects or sharing clients, probably as part of creative patronage or even collaboration," he added.

For agencies and CEOs, it sounds daring. And it is daring.

"From a business point of view, the risks seem high; the war in Ukraine is like a huge blocker. Still, high risks are almost always linked to great opportunities," said Max Iliukhin, head of product development at marketing and innovations agency Fedoriv.

But there's no need to strike a large-scale project from day one—instead, one might "start with a small test project to reduce the risks," Iliukhin added. Based on the test project's results, clients and partners can then decide whether to proceed with full-fledged and long-term cooperation.

The many forms of support

If sharing the same brief with a newcomer still feels perilous, there are other options. "One could also partner with a Ukrainian agency from an adjacent creative domain," said Nata Ivanova, co-founder of the Crevv design studio. For instance, an advertising agency from the U.S. or Sweden can partner with a Ukraine-based design or production studio.

While some agencies might hesitate to share their business contacts, they might provide some informational support. "It would be awesome if designers could share a list of nice local printing studios, art and book shops, and catalogs of paper samples available for order in their country," Ivanova added. Speaking out about Ukrainian creatives or recommending them will also be appreciated—the more awareness, the better.

The ways to support the Ukrainian creative industry are numerous. For instance, international A-list agencies might go as far as launching new communication campaigns to tell the world about Ukraine's strength. Or major brands might offer internships for Ukrainian marketing specialists to encourage them to take a sneak peek into their business philosophies.

Now, the ball is in the global creative and business community's court. Regardless of the nature and extent of their future collaboration with Ukrainian agencies, it requires a leap of faith. But what significant breakthrough hasn't?

HANNA RUDENKO, LEAD EDITOR OF ADWEEK'S SPECIAL APRIL 2022 UKRAINE ISSUE, IS ALSO EDITOR IN CHIEF AT SKVOT MAG, AN ONLINE JOURNAL OF UKRAINE'S SKVOT CREATIVE SCHOOL. @HANRUDEN.



INNOVATORS

CAIO CORREA

SENIOR MARKETING DIRECTOR
FOR DORITOS, PEPSICO

By Matt Kerbel

What is the most innovative thing you recently worked on? For this year's Super Bowl campaign, we partnered with Snapchat to create a first-of-its-kind technology called Snackable Screens. We released an exclusive track with Megan Thee Stallion called "Flamin' Hottie" with a dance video that could only be viewed via Snapchat on a Doritos or Cheetos chip.

What new or up-and-coming innovation are you most excited about, and how do you think it will change marketing? New business models that connect farmers and distributors with consumers directly. They continue to scale and have also gamified the experience by allowing

consumers to buy as a group (social ecommerce). This is relevant for me because I'm originally from Brazil, and sometimes I want to buy food or items I grew up with but my local stores don't sell them.

Doritos always keeps it fresh. **What's the secret to getting your team to continually bring bold ideas to the table?** We inspire one another, challenging each other to think big and be on the lookout for new opportunities. Be open to listening because even if the idea isn't perfect, you can connect the dots and if someone on the team has the passion and it makes sense for the brand, it's on me to create an environment for them to succeed.

What's one major setback or moment of failure you've had in your career? What did you learn from it? I struggled as a first-time manager. I was still focused on pleasing my boss, which prevented me from getting closer to my reports and building an inspiring vision for both the brand and team. I learned my focus should have been on energizing my team by driving the agenda of what needed to be done. I must thank my former peer, Aaron Seabron, for giving me some critical advice and feedback earlier in my career.

Outside of marketing, what is something innovative that inspires you? Some of the most inspiring conversations I have are with my kids. A couple of months ago, I was speaking with my oldest son about getting his driver's license. He turns to me and says, "I don't think I want to learn how to drive. I will have a Tesla, so I won't need to." It's inspiring to me to imagine where we are going versus where we are and have been.

What's the best advice you've ever received? During my summer internship, I had low confidence because my English wasn't very strong. As I got the full-time offer and decided to stay in the U.S., I second-guessed myself. My boss



Megan Thee Stallion brought the heat with an exclusive song written for Doritos' Super Bowl 2022 campaign.

[Brad Hiranaga] saw something bigger in me and challenged me to be as comfortable in English as I would be if I were speaking Portuguese.

What one question would you ask the marketing community and why? Are you making a difference and learning? Every year, I take time to reflect and be honest with myself about the best things I've accomplished and what I've learned.

INSIDE THE BRAND SERIES

CMO MOVES

INNOVATORS

WOMEN TRAILBLAZERS

GEN ZEOS

CHALLENGERS

MENTORSHIP

SEE THE LATEST ON ADWEEK.COM.

In the last 12 months, have you felt lonely while at work?

Yes

54%

Who would you speak to about it?

50%

50%

7%

2%

More women said feeling lonely had impacted their self-esteem.

Women 62% Men 38%

More women said feeling lonely had affected their relationships.

Women 58% Men 42%

Women 59% Men 41%

Feeling lonely at work has impacted ...

Stress levels

25%

Productivity

22%

Self-esteem

18%

Sleep pattern

14%

Relationships

11%

Still Working, But Resigned

PEOPLE ARE BRINGING THEIR BAD MENTAL HEALTH TO WORK, AND EMPLOYERS MUST BE PART OF THE SOLUTION. **BY EVA KIS**

Your marketing department may be in the empathy business, but it's time to make that a company policy.

Two years of disruption have culminated in the ongoing Great Resignation. But while companies scramble to fill open positions, the employees who stayed need the kind of mental and emotional support they're not used to providing.

A survey of nearly 1,500 full- and part-time workers in the U.S. by Omnicom's brand consulting group Hall & Partners found that more than half (54%) reported feeling lonely while at work in the last 12 months, with women more affected than men (59% vs. 41%).

But these workers are suffering silently. Just 7% would approach their manager about the issue, while only 39% of men would talk to a colleague about their feelings (for women, that rate is 60%).

Loneliness has a significant impact not just on mental, but also physical health, and that has consequences for businesses' bottom lines. Respondents said feeling lonely at work made them more stressed (25%) and hurt their productivity (22%), sleep (14%) and relationships (11%).

James Gambles, director of global marketing and communications at Hall & Partners, sees all of this as an opportunity to make empathy-centric changes to management.

"Business leaders must prioritize employee experience and begin to think like marketers by surprising and delighting potential and existing employees if they are to avoid losing staff," Gambles said. "People want to be understood, heard, responded to and engaged with. Empathetic values build more emotional connections—to leaders and brands."

Gambles continued: "It's time to challenge the traditional conversation, which has overlooked the importance and power of kindness in leadership and the immense impact that it has in all areas of business."



creative



There is never one singular entity to thank for stellar creativity. From burgeoning agency talent to industry thought leaders, prolific writers to onscreen icons, the art that sustains us is a communitywide accomplishment deserving of emphatic praise. Now in its eighth year, Adweek's Creative 100 continues its celebration of today's must-know creative professionals. These are the figures who are not only driving culture, but also determining its next destination. Check out this year's roster of Creative 100 honorees. —SHANNON MILLER

The Creative Wizards of West Wacker



Jason LaFlore
Creative Director, Art Director

Matt Turnier
Creative Director, Copywriter

**Congratulations for being named
Adweek Creative 100 honorees.**

Leo Burnett

icons and influencers

These celebs and stars are leveraging their fame and followings to impact culture.

Doja Cat

Rapper,
singer, songwriter
and producer

RISE TO FAME

From posting on a SoundCloud account in her teens to accepting a Grammy, five Billboard Music Awards, five American Music Awards and three MTV Video Music Awards in the span of less than a decade, Doja Cat has solidified her presence as a pop rap icon.

HITS UPON HITS

It's impossible to turn on the radio or listen through top Spotify playlists without hearing at least one (usually more) Doja Cat bop. Her single "Say So" featured on her second studio album, *Hot Pink*, and "Kiss Me More" from her third studio album, *Planet Her*, were both Top 10 hits. The latest song to be added to that success lineup? The lead single to Baz Luhrmann's highly anticipated Elvis biopic, "Vegas."

TIKTOK TALENT

Doja Cat has been able to use her personality to leverage social media apps like TikTok, where she's been praised for being unapologetically herself on the platform. Her quirky, oddball humor, coupled with a vibrant music video style, has landed her 25 million TikTok followers and counting.

—AnaMaria Glavan



Anderson .Paak

Rapper, songwriter,
producer and drummer

IN THE GROOVE As one half of the funk-fueled musical outfit Silk Sonic, Anderson .Paak—alongside Bruno Mars—has found a winning balance between his Cali-bred, genre-bending ethos and the enduring power of '70s era soul. In fact, the artist has crafted such a winning formula that the duo's debut single, "Leave the Door Open," earned .Paak his first No. 1 hit on the Billboard Hot 100 chart and four 2022 Grammy wins, including Song of the Year and Record of the Year.

SMOOTH ENDORSER Over the years, the world of beer branding has found itself especially drawn to .Paak's charisma and showmanship. Two years after starring in a spot for Modelo, the artist helmed the rocking anthem "Yours To Take" for Budweiser's creator-led platform, "Tomorrow Is Yours To Take."



ON WHAT SETS SILK SONIC APART

FROM THE REST "What we're doing, it's becoming rare, but I think it's something everybody wants to see," .Paak recently told the Los Angeles Times. "They might not pay to stream your music, but they'll pay to go see a good show." —Shannon Miller



Bill Hader

Actor, comedian,
writer and director

ORIGIN STORY Hader became a Saturday Night Live cast member in 2005 and, in his eight years there, was nominated for four Primetime Emmy Awards and a Peabody award. His most iconic role was that of Stefon Meyers, a guest on the Weekend Update segments with an uncanny ability to discover the most bizarre events taking place in New York.

BELLY LAUGHS When you look back at the most iconic comedy films made in the past two decades, you'll realize that Hader was involved in a large portion of them—from Hot Rod and Superbad to Tropic Thunder and Forgetting Sarah Marshall.

EMMY WINS While Hader has been associated with outlandish humor (think his role as the "cool cop" in Superbad), his lead role in Barry takes a darker turn. The HBO hit has been critically acclaimed for its black comedy style and writing, with Hader's performance earning him two Primetime Emmy Awards for Outstanding Lead Actor in a Comedy Series.
—AnaMaria Glavan



Emily Zugay

TikTok creator

ORIGIN STORY A Wisconsin native, Zugay studied animation and digital media in college before launching Pet Portrait Outpost. The company started as a side hustle but became a successful business that focused on digitally created and personalized prints of customers' pets.

REIMAGINED LOGOS Putting both her design chops and deadpan humor to use, Zugay took to TikTok to openly criticize well-known logos. Her videos begin with an iconic opening line ("I graduated college with a degree in design") before delving into said criticism and giving visual guidance on how to make it better. Brands have included Starbucks, the NFL, H&R Block and Apple.

LOVIN' IT Zugay began receiving requests from brands to redesign their logos, with McDonald's being one of the many. Her verdict: "I don't think you meant for your logo to be suggestive, but right now [the golden arches] look like knees to me." She removed the "N," emphasized the "O," and changed the name to "McDoodles." McDonald's then reposted Zugay's design on its TikTok, Facebook and Twitter. —AnaMaria Glavan

explore the full creative 100 list at adweek.com

Emily Ratajkowski
Model, actor, author

Ashley Nicole Black
Comedian, writer

Jackson Wang
Rapper, fashion designer, dancer

Farhan Akhtar
Actor, director

Trixie Mattel
Drag performer, singer-songwriter, founder, CEO, Trixie Cosmetics

Iliza Shlesinger →
Actor, comedian, TV host



agency leaders

These 30 senior execs are directing advertising's next act.



Maria D'Amato

Executive creative director, GSD&M

ON THE ROAD BACK TO GSD&M "I worked in digital design at agencies like Engage (later Moxie Interactive) and Schematic (later Possible Worldwide) but really found my footing during my first stint at GSD&M. When R/GA opened their Austin office, I left GSD&M to start the visual design practice there. I helped to grow the office, the team and the client roster, but eventually heard the siren song of my old stomping grounds as GSD&M was getting ready to launch [the] Experience Design [program]."

RECENT WORK "Command the Stack," a concept that created "the world's first AR flight simulator game, [giving] players an exciting look at some of the U.S. Air Force's most advanced aircraft and the missions they lead. The game is based on a real Air Force strategy known as the stack, where aircraft at different altitudes work together to accomplish one mission. ... I love that it's a shining example of what can happen when disciplines come together."

ADVICE FOR ASPIRING CREATIVES "Be prepared. Research the brand you're about to get briefed on. Know their products, services and previous advertising. Practice your presentations over and over and over again to anyone who will listen. Have the deck ready to go a day in advance so you can make sure it's perfect and that you have time to practice with it." —Kennyatta Collins

Zach Hilder

Executive creative director,
72andSunny L.A.

A CAREER IN CULTURE

"I have 23 years of agency experience working at shops such as BBH, R/GA and Energy BBDO. Past campaigns that I've worked with include helping Michelle Obama launch 'The United State of Women,' partnering with the Parkland students to create the anti-gun initiative 'Color for Our Lives,' and collaborating with Beats by Dre to launch the internet-breaking '#StraightOutta' campaign."

RECENT WORK "Football is for Everyone" for the NFL. "We turned a film around in four days in response to Carl Nassib coming out as the first openly gay NFL player. I led the project, which forever changed the over-100-year history of the NFL."

A CALL FOR JOY IN ADVERTISING "I realize the world we live in and how heavy things are right now, but I still believe in the power of ads to uplift through joy and entertainment. Too many brands are just trying to reflect the zeitgeist in an attempt at relevance. But it comes off as inauthentic and pandering. Better to buck the zeitgeist and do something that's truly original. Because at the end of the day, ads are an interruption. Let's make them a joyful or entertaining one." —Kennyatta Collins



Anh-Thu Le

Director of content production, TBWA\Chiat\Day L.A.

LOYALTY OVER THE LONG TERM Le has spent more than 25 years working on productions for TBWA\Chiat\Day in Los Angeles. "I lead the agency's production arm as director of production. Having risen through the ranks, I've worked across an array of marquee brands such as Apple, Airbnb, Disney, Twitter, PlayStation, Nissan, The Recording Academy, The International Olympic Committee and Pepsi."

RECENT WORK "Inverse Apartments" for HomeStart. "My most rewarding space of creativity in any project is one that is at the intersection of storytelling, purpose and innovation. This new NFT project enables you to buy a home in the metaverse and donate 100% of the proceeds so families can avoid eviction to keep them in their homes in real life. I've been grateful to work on a project that has the ability to prevent homelessness before it starts, all made possible through the power of creativity."

A LEGACY OF RESILIENCE "Our family had to start a new life after facing war [in Vietnam] when I was at a very young age. As a first-generation, female immigrant, I choose to embrace my differences and harness them for growth and strength. Adaptability, resiliency and empathy have always served as my foundation and have formed the basis of my work style, career ethics and passions in life. This experience provides me with a diverse outlook that focuses on human truths and storytelling that connects our universal truths. I dedicate all that I am to the bravery of my parents, who fled from war with five young daughters in hopes of providing a better life for their children. I'm eternally grateful for their courage, guidance and love that have now allowed me to share this unique perspective, which has shaped me to become the person that I am today." —David Griner



Kwame Taylor-Hayford

Co-founder, Kin

THE EARLY DAYS "My advertising career began in digital, helping establish and grow creative technology and integrated production disciplines at TBWA\Media Arts Lab, Saatchi & Saatchi and Anomaly. At Chobani, where I was prior to starting Kin, I led the in-house creative discipline, which was responsible for the rebrand, several successful new product launches and the brand's digital transformation. As a result, Chobani was named Fast Company's Most Innovative three times in a row and was included in Forbes' 'Brands That Matter' list."

MOST RECENT WORK "I'm incredibly proud of Bloom Season, a platform we developed for MailChimp in response to the pandemic, recession and social justice movement. Bloom Season is a resource with firsthand experiences and actionable insights to help entrepreneurs of color thrive."

ADVICE TO RISING TALENT "Whatever you're working on, wherever you are in your journey, always remember that if you embrace a digital mindset, one that prioritizes iteration and incremental improvement, you'll take some of the pressure off and create more work, which will in turn help you develop your voice and hone your craft. So go for it!" —Kennyatta Collins

explore the full
creative 100 list
at adweek.com

Adebayo Owosina
Co-founder, creative
director, The Hook
Creative Agency

Geoffrey Goldberg
CCO, co-founder,
Movers+Shakers

Cinzia Crociani
Executive creative
director, VMLY&R

**Carlos Alija and
Laura Sampedro**
Executive creative
directors, MullenLowe
Los Angeles

Jolene Delisle
Founder, head of creative,
The Working Assembly

Pavel Vrzheschch
Co-founder, creative
director, Banda

Samira Ansari
Chief creative officer,
Deutsch New York

**Carlos Andrés
Rodríguez**
Chief creative officer,
David Bogota

Hannes Ciatti
Founder, chief
creative officer, Alto

Feng Huang
ECD, co-founder,
Fred Farid Shanghai

**Rolando Cordova and
Gian Carlo Lanfranco**
Co-founders and chief
creative officers, L&C

Julien Calot
CCO, McCann Paris

Ian Grody
Executive creative
director, Giant Spoon

**Kainaz Karmarkar,
Sukesh Nayak
and Harshad
Rajadhyaksha**
Co-CCOs, Ogilvy India

Natalie Lam
Chief creative officer,
APAC and MEA,
Publicis Groupe

**Nicholas Hulley and
Nadja Lossgott**
Co-CCOs, AMV BBDO

Camilo De Galofre
Founding member,
head of art and design,
Mojo Supermarket

Harris Wilkinson
Chief creative
officer, TMA

agency leaders



Stevie Archer

Executive creative director, SS+K

RECENT WORK Archer oversaw the "Welcome to the Icelandverse" campaign for Visit Iceland. "Just 10 days after Mark Zuckerberg's launch of the metaverse, we pitched, scripted, produced and launched a nonvirtual alternative: the country of Iceland. After two years of living inside Zoom squares, the last thing the world wanted was more virtual experiences. We were able to capture that craving people had for real experiences. Every time I see Zack Mossbergsson [Iceland's 'chief visionary officer,' played by actor Jörundur Ragnarsson] slam into the very real, immovable glass door, I laugh out loud."

ON THE INDUSTRY'S TALENT CRISIS "How do we keep talent in our industry that is increasingly in flux? The more we shift to project work and the landscape is unsettled, it's harder for talent to build the skills they need. That job increasingly falls to portfolio schools, which have their own issues with accessibility. I'm doing the best I can as a female ecd to hold open the door behind me, by participating as a mentor in [100 Roses From Concrete founder] Keni Thacker's Growth initiative," an agency program that provides multicultural college students with industry experience.

A NOT-SO-GUILTY PLEASURE

"I have an insatiable craving for celebrity gossip. The crafting of celebrity is some of the most sophisticated marketing and narrative creation there is. Taylor Swift built an empire on romantic intrigues. Rihanna going to Giorgio Baldi in a crop top while eight months pregnant reset our image of maternity. It's fascinating, entertaining, and I don't care if everyone else thinks it's drivel." —Brittaney Kiefer

Jordan Atlas

U.S. chief creative officer, Edelman

ON HIS CAREER PATH I've always been attracted to creating something bigger than just a portfolio. Every career choice I've ever made has been guided by going where I could lend a hand in building a dynamic challenger org rather than just join a reigning champ. I've always had a thing for the underdog."

RECENT WORK "Pay With Change" for Sports Illustrated Swimsuit. "The brand had reached a point where SI Swim wanted to show that they stood for women, a move that ran counter to their public perception of objectification. Rather than a traditional creative campaign, I led the creation of a new business model that would prove their purpose: 'Pay With Change,' the world's first media buy based on progress over profit. Brands that wanted to advertise or partner with Sports Illustrated Swimsuit had to commit to making progress for women. Our amazing client stood to lose all their advertisers by standing up for what they believe in and ended up gaining partners, audiences and best of all, real change for women."

HIS LEADERSHIP PHILOSOPHY

"I believe that creativity is in everyone, either active or dormant. As a creative leader, my job is to fuel the active and fire up the dormant." —David Griner



Omid Farhang

Founder and CEO, Majority

STARTING STRONG "I started my career at CP+B in 2005, where I went on to become the youngest creative director in the agency's history. In 2011, I went on to CAA Marketing, where my focus was branded entertainment. From 2014 to 2020, I was svp, chief creative officer at Momentum Worldwide."

RECENT WORK "We created the most successful campaign in the 125-year history of OshKosh, featuring Mariah Carey, Muhammad Ali and Outkast. We became AOR for the NBA G League. We partnered with Realtor.com and hip-hop legend Big Boi on a campaign celebrating Black homeownership."

CHALLENGING THE STATUS QUO

"Since forever, our industry has insisted that the white patriarchy does 'general market advertising,' and the rest of us are niche multicultural specialists. This broken logic isn't just harmful to society, it's also really bad business. Majority combines a multicultural talent model with general market capabilities, not just for a more equitable world, but on the belief that diversity is the ultimate competitive advantage for ideas that land in culture." —Kennyatta Collins





CONGRATULATIONS

VINCE AND PETER

CO-CREATORS
OF BETTER CALL SAUL

FOR BEING NAMED TO
THE ADWEEK CREATIVE 100

AMC NETWORKS

agency talent to watch



Get to know the emerging creatives building a reputation for success.

Derek Smith

Senior art director and film director, The Martin Agency

FROM FOOTBALL TO FILM DIRECTOR "My creative career started at the University of Memphis as a football player and journalism major; more so, it began with an injury. After multiple football injuries, I realized it was time to give up the game I loved. Lost and unsure of what to do next, I walked into a random church to pray for guidance. Inside, I met Trace Hallowell, founder and creative director of Memphis agency Tactical Magic. He gave me a paid internship that same week. He offered mentorship and a place to begin learning the craft before eventually moving to Atlanta to attend The Creative Circus."

RECENT WORK "I directed my first TV campaign for DoorDash earlier this year. That allowed me the opportunity to step into my career as a film director. It allowed me to see another side of the work that strengthens my overall skills as a creative."

ON DIVERSIFYING THE INDUSTRY "More people of color need the opportunity to move up the ranks to actually lead the culture so we aren't always following it. I'm working diligently to educate underrepresented people on how to get into the industry so they can learn the many career opportunities it has." —Kyle O'Brien

Tanner Thompson and Dana Buckhorn

Senior art director and senior copywriter, Mischief @ No Fixed Address

ON A QUICK RISE AT MISCHIEF "We started at Mischief 15 months ago as midlevel creatives and were promoted to senior a couple months after that," Thompson said. "Eventually, the one time I said 'hi' to [Mischief founder] Greg Hahn in the hallway at BBDO paid off, and [I] worked my way over to Mischief."

RECENT WORK "Chickenflation" for Alpha Foods. "It was a completely proactive idea that had a quick turnaround and ended up in Times Square. When you can be reactive to real-world events, it makes things a whole lot more fun," Thompson said.

OBScenely Viral "We were very fortunate that we got to make 'Bless Your F*cking Cooch,' a line of Eos shave cream based on a viral TikTok about how to achieve a 'smooth-ass hooha,'" Buckhorn said. "We wanted to use real words that people really say—not 'your lady garden' or 'your bits'—to kickstart a conversation about our cooches and how to actually take care of them." —Kyle O'Brien





Anna Melissa

Nike ETW copywriter, Filter

FROM ASPIRING MD TO COPYWRITER

"I initially went to school to be a doctor but eventually realized that I had a love for creating content. So I actively sought out roles in social media, worked on a few TV shows and went into brand strategy for purpose-driven brands. While doing brand strategy, I started cracking jokes in meetings with one-liners that eventually ended up becoming taglines on packaging and delivery trucks. Then I found myself writing copy for sneakers, doing strategy for content, and now I'm currently focused on purpose- and mission-related content for Nike."

ON CREATING SPACES FOR IMPORTANT CONVERSATIONS

"Over the past year, I've been working on Nike's FM Broadcast, a recurring YouTube series focused on creating space and hosting important conversations for BIPOC communities in sport. When I first started off, I was assisting on narrative and writing all the consumer-facing copy but have since grown and been blessed with the opportunity to work on creating extension content to live on social."

A SURPRISE COLLAB One of her tweets about green Air Jordans looking like Wingstop branding inspired the chicken chain to actually create limited-edition "Lemon Pepper 1s."

HOW LA PAVED THE WAY "I'm L.A. born and raised, I grew up during the Kobe/Shaq three-peat era. And coming from a family that loves basketball, my knowledge of sport ultimately led me to my current job." —Kennyatta Collins

**CONGRATS
ZACH!**

FROM YOUR FANS AT



agency talent to watch



Katherine O'Brien and Jackie Blaze

Group creative directors, VaynerMedia

JOINING FORCES "We met in ad school in 2009 but didn't start working together until about five years ago," Blaze and O'Brien said. "The turning point in our career was when we realized we weren't going to be given the opportunities we wanted, so we'd have to start making our own. We orchestrated an eight-hour livestream featuring puppets, found ourselves in London interviewing former opposing extremists, and we set up a secret test lab in a back office to get a smart speaker to extinguish fire. After awhile, those types of projects just sort of became our thing."

RECENT WORK "Feed the Debate," Planters' 2022 campaign timed around the Super Bowl. "Our team started the campaign with a social post asking people if they ate their mixed nuts all together or one at a time. We recruited Community's Ken Jeong and Joel McHale to each take a side on social and in our teaser film. Everything led up to the game day spot where Ken and Joel passionately debated 'All' or 'One.' In the spot, Ken released a live Twitter poll to settle the debate once and for all as it simultaneously went live on his real-life Twitter."

WHERE CHANGE NEEDS TO HAPPEN The two are working on creating a foundation to make parental leave more accessible in the U.S. "People are tired of employers that don't support them. Zoom happy hours, company swag and PR-driven initiatives are not an investment in your staff. If you really want to make people's lives better, give them a work-life balance and real benefits, such as paid parental leave." —Kennyatta Collins

Steve Horn

Creative director, Translation LLC

HIS CAREER PATH "I was born and raised in Madison, Wisc., where I also went to college. While in school, I got a copywriting internship at a great independent agency called Planet Propaganda, famous for their long-running animated TV campaign for Duluth Trading Company. That internship led to a full-time junior writer gig at Planet before I graduated. After college, I finally shed my townie cocoon and moved to Chicago, where I worked at another small independent agency called Tom, Dick & Harry. From there, I got my first taste of bigger brands and briefs at Digitas Chicago, where I wrote primarily on home appliance brands like Maytag and KitchenAid."

RECENT WORK "I'm really proud of the work we made to celebrate the NBA's 75th Anniversary. We created an imaginary neighborhood called 'NBA Lane,' which housed all things basketball culture—past, present and future. It was such a treat to reimagine the world at every major milestone of the season, from the first tip to the popular Christmas Day slate of games, all the way to the finals."

MAKING MORE SPACE FOR INCLUSION "The fact we're still Zooming into almost every meeting, brainstorm, creative review, etc., has led to a lack of spontaneity and space for diverse voices to chime in. We're all communicators at our core, but Zoom has this nasty habit of only letting a few communicators rise to the top. That's just one small example of a larger issue around fostering unique perspectives/people once they're in the sometimes virtual halls of an agency versus hiring folks and forgetting why we did so in the first place." —Kennyatta Collins



explore the full creative 100 list at adweek.com

Katie D'Agostine and Rebecca Friedman
Art director, copywriter, Wieden+Kennedy New York

Jasmin Guinn
Senior motion artist, Argonaut

Lucas Bongioanni
Group creative director, the community

Gregg Nelson and Mike Sullivan
Group creative directors, Arnold Worldwide

Louie Spivak
Senior copywriter, Tombras

Erika Reyes Angel
Creative/art director, BETC

Sara Muchnick
Senior copywriter, Droga5

Martin Magner
Creative director, Virtue Worldwide

Daniel Correa and Beatriz Torres
Creative directors, Alma

Adrian Chan and Lauren Varvara
VP creative directors, Saatchi & Saatchi New York

Liz Agans
Associate creative director, Big Spaceship

Angela Chang
Art director, Portal A

Hampus Elfström
Copywriter, Forsman & Bodenfors

Jesse Wong
Creative director, GREYnJ United Bangkok

Jurriaan Gossink
Creative, Media.Monks

Carlyle Garrick and Geovanny Panchame
Associate creative directors, TBWA\Media Arts Lab

Felipe Machado and Lincoln Lopes

Global creative directors,
Deutsch L.A.

ON BEING FROM RIO DE JANEIRO, BRAZIL

"I'm very proud of it. It's a place where almost everything is 'broken' and challenging, yet people always find a way to make things happen and have a good time. I'm a byproduct of that environment and 100% empowered by it," said Machado. Added Lopes: "Rio de Janeiro's favelas definitely taught me that resilience is the only way to move forward and change reality."

RECENT WORK "Fry Again" for the return of Taco Bell's Nacho Fries. "It was a very hard sell because we were taking a fairly nontraditional route. Instead of running another faux movie trailer, we invited Taco Bell fans to co-create one with us on Twitter," said Machado. The project "transformed Taco Bell's Twitter into a real-time writer's room, and with the help of our 1.9 million fans, we created the storyline for the campaign's new spot," added Lopes. "It took us 48 hours to select and approve the best ones that would later become a part of the film," Machado said. "It was truly fascinating to see our script coming to life in real time."

CHALLENGES FACING THE INDUSTRY "People don't care about ads and don't need them as much anymore," Machado said. "I've been trying to address it since the beginning of my career by not making ads but instead things that speak to people and resonate with them."—Kyle O'Brien



GSD&MARIA

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MARIA D'AMATO
Executive Creative Director

GSD&M

agency talent to watch



Jason LaFlore and Matt Turnier

Creative directors,
Leo Burnett Chicago

ON FINDING THEIR CREATIVE GROOVE

"After four years at Havas, I went to FCB, to where I was partnered with Matt and we worked on a number of brands: Glad, Pine-Sol and Michelob Ultra, which produced a Super Bowl spot," LaFlore said. "After four years at FCB, we moved to Leo Burnett, where we primarily worked on Cadillac and once again sold a Super Bowl spot, this time managing to pull it off in the first few months of working at Leo."

RECENT WORK "The Lost Class" for Change the Ref. "It was such an important message, and it was the perfect confluence of creativity and good fortune," LaFlore said. Added Turnier: "It's so hard to create real change when it comes to guns, but I like to think the more we get people talking about it and the more real pressure we apply, one day things might gradually look different."

ADVICE FOR ASPIRING CREATIVES

"Put in the work," LaFlore advised. As for Turnier's recommendation: "Work for people, not agencies. It's about finding the people who share a similar taste or are willing to trust yours, the people who will champion you and your career, and, most importantly, the people who will make going to work every day something you look forward to." —Kyle O'Brien



Joana Mendes

Freelance creative director, president,
Brazil's Clube de Criação

A MULTIFACETED CAREER "I am a Brazilian-based creative director with a solid digital copywriting background, but I am much more than that. I've written a series, and I am a signed writer for a book yet to come from Companhia das Letrinhas, the largest Brazilian children's publisher house. Nowadays, I am the president of the Brazilian Creative Club and am the creator of the only Black women's end-to-end image bank in the world. In 2022, I was a juror of D&AD and will be at Cannes."

TARGETING THE INDUSTRY'S WEAKNESSES "Racism, sexism, homophobia, classism and xenophobia within a very white male cis dominant market. I open spaces to Black women and men and give Black women opportunities whenever I can. When I have a voice within a production, I ask for the companies to hire Black women. I am a mentor for Black people."

ADVICE TO ASPIRING CREATIVES "Believe in yourself and surround yourself with people that believe in you. For women out there, especially women of color, it's OK to be ambitious." —Kennyatta Collins

Alexander Allen and Andy Tamayo

Creative directors, GUT

A PASSION FOR THE WORK "Advertising isn't just a profession; it's a hobby. We're constantly thinking about ideas when we're living our own lives outside of work," Allen and Tamayo said. "When we're watching a movie, gardening, gaming and traveling—whatever we're doing in our free time—we always ask ourselves, 'What can a brand do with this?'"

RECENT WORK "Vanguards of Photography" for Call of Duty. "We used a unique camera that sent real conflict photographers inside of Call of Duty to cover World War II as it happens inside of it, just like they would photograph a conflict zone in real life," Tamayo said. "Not only did 'Vanguards of Photography' show that Call of Duty's graphics were so realistic that it could be artfully documented, but it also repurposed the game as a tool to learn from history."

ADVICE FOR ASPIRING CREATIVES

"Use fear as your metal detector to find truly valuable ideas. If the idea makes you feel scared, if the idea makes you pick up the phone and call a lawyer, if the idea will probably get you sued, chances are that it's a good idea." —Kennyatta Collins



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visionary directors

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Dan Kwan and Daniel Scheinert

Directors, Everything Everywhere All at Once

A SURPRISE HIT, YEARS IN THE MAKING

"The Daniels" spent more than five years working on the passion project that would become one of 2022's most buzzed-about films, *Everything Everywhere All at Once*. The movie, starring Michelle Yeoh as a laundry business owner abruptly thrown into a multidimensional war, has been a critical and financial success, quickly setting a new domestic box-office record for production studio A24.

THEIR GRADUAL ROAD TO GLORY

"We started out making music videos and strange short films on Vimeo," the duo told *Adweek*. "It's been 12 years of career stepping stones taking on new challenges."

LESSONS OF THE PANDEMIC As Covid-19 slowed and even shuttered production worldwide, Kwan and Scheinert eventually saw there were benefits to being forced into a longer timeline. "We had to slow down and be patient. The new movie is so much better because we didn't rush it out the door. Although we thrive on a deadline, we are going to try to fight for some slow time too in the future." —David Griner



Hannah Levy

Director, Tool of North America

EARLY CAREER "I started in web comedy, directing and editing videos for The Onion and ClickHole and then writing, directing and editing sketch comedy at Funny or Die. I transitioned to TV, writing for Comedy Central's *Alternatino* and then accepting a job directing shorts at Saturday Night Live. During my breaks from the show, I've been able to translate my short-form comedy skills to working with Tool in the commercial space, and I've really enjoyed the challenge of telling a satisfying story in a short time frame."

MOST RECENT WORK "*How Old Is the Gecko?*" for Geico. "It was so fun to get to work with great comedic talent and have the freedom to use improv to find the best version of each moment."

ON PERSEVERING THROUGH THE PANDEMIC "It was amazing to see the amount of creative problem-solving that made film production possible during the pandemic—I would have never thought remote shooting could even be a thing before the past couple years. That said, the experience of pushing everything remote has made me appreciate the privilege of getting to work in person." —Kennyatta Collins

Trent and Marlena Jaklitsch

Directors, Gravy Films

ON WHERE IT ALL STARTED "Growing up, I didn't know directing was a thing that people actually did," said Marlena Jaklitsch. "So I went to college for a degree in finance, but I left with a degree in advertising. My career began as a copywriter, but I was later wooed by production." Trent told Adweek he's always made short films. "Even when I was a kid, I made animated films using my dad's super 8 camera. Then one day, my love of short-form storytelling converged with the advertising world."

RECENT WORK "Yellow Shoes" for Disney. "We just finished filming a spot for Disney that was full of all the stuff that gets us excited," the duo said. "The creative was sweet and centered around celebrating the little moments while kids are still little. The piece feels natural and honest and tugs on an emotional thread just a touch. As directors, it's where we're most at home."

ON THE LOVE OF COLLABORATION "One reason we love film is because it is a collaborative art form. For a project to be successful, there can't be any egos. We try to always do the right thing for the piece. Sometimes that's pushing for what we believe in and sometimes it's seeing it in a different way." —Kennyatta Collins



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Malik Hassan Sayeed
Director, Little Minx

Matthew Cherry
Director

Wes Walker
Director, Tool of North America

Los Pérez
(Adrián Pérez and Tania Verduzco)
Directors

Daps
Director,
Anonymous Content

child.
Director,
Little Minx

Hubert Davis
Director,
Untitled Films

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Takes One Thoughtful Idea
to Change the World.

Lucky for us, Angela Matusik has many.

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media innovators



Meet the entrepreneurs and technologists defining the next era unfettered by platforms.

Sarah Pappalardo

Co-founder, editor, Reductress

FROM SKETCH TO SATIRE After working as a web copywriter, blogger and writer in New York, Pappalardo got into sketch comedy and met fellow comedian Beth Newell. While satirical sites such as *The Onion* were flourishing, the two noticed there was no such outlet for women. They founded Reductress in 2013 "to take on the outdated perspectives and condescending tone of popular women's media," according to the publication's mission statement. Since then, Reductress has published a book, "How to Win at Feminism: The Definitive Guide to Having It All – And Then Some!," a satirical take on women's magazines' late discovery of feminism, and started two podcasts.

POLITICAL BITE In a year when women's rights seemed to backslide, the bitingly observant voice of satirical women's online magazine Reductress couldn't have been more resonant. Its humor is often a vehicle for sharp political commentary, such as these recent headlines amid news that the Supreme Court had drafted a decision to overturn *Roe v. Wade*: "What Surprised Me Most About Becoming a Parent Was That I Was Forced to by the Government" and "Get Him to Notice You by Being a Small Clump of Cells in a Uterus."

TEACHING OTHERS Last year, Pappalardo and Newell set up online workshops based on a recurring writers' workshop they ran out of their New York offices. The seminars teach satire writing and also offer scholarships to people who have been historically underrepresented in writers rooms. —Brittaney Kiefer

Hrishikesh Hirway

Podcast producer, host and musician, *Song Exploder*

A CIRCULAR CAREER PATH While in college, Hirway became a musician and "was used to doing things in a DIY fashion," from starting a record label with friends to writing, recording and producing his own albums. During a long stretch of writer's block, he temporarily stopped making music and in 2013 founded the podcast *Song Exploder*, which explores musicians' creative processes. He went on to find great success in the podcasting world, starting other popular series including *The West Wing Weekly* and *Home Cooking*.

But it was lessons from Hirway's original hit, *Song Exploder*, that inspired him to return to music. This year, he released his first album in a decade, comprising songs written mostly in the wake of his mother's death in 2020. He went on tour in the spring alongside friend and collaborator Jenny Owen Youngs. "Our concerts were a hybrid of both our backgrounds as musicians and podcasters, and combined songs and storytelling," Hirway said.

A DELICIOUS SIDE HUSTLE "I like to solve crosswords and bake cookies. I teamed up with cookie company The Very Best Cookie in the Whole World to make a signature cookie this spring as part of the release of my new record."

ADVICE TO ASPIRING PODCASTERS "What is a show that you can make that no one else could? How can you combine your unique perspective with something that's missing from the landscape?" —Brittaney Kiefer





Anjuli Millan

Head of original content, Snap Inc.

STEPPING UP After three years as head of production for Snap Originals, the division that produces original shows, Millan was promoted to head of original content, succeeding Vanessa Guthrie. Her earlier experience at Snap, which included overseeing the production of more than 100 global series and collaborating with celebrities such as rapper Megan Thee Stallion and actor Ryan Reynolds, set her up well for the new job.

REACHING YOUNGER VIEWERS Snap Originals' latest slate of entertainment, overseen by Millan, aims to inspire, educate and resonate with younger viewers. Upcoming shows include Daring Simone Biles, a reality series starring the gymnast, and Run for Office, a docuseries following Gen Z and millennial political candidates running in the 2022 primary and general elections. "We have the opportunity to invest, inspire and be inspired by local filmmakers who bring innovation to vertical storytelling and incredible creative perspectives reflective of their local culture," Millan said.

ADVICE TO ASPIRING CREATIVES "Be passionate and fearless in the pursuit of excellence, because the way you work reflects who you are as much as the work itself. Don't be indifferent about anything, and always put your best creative ideas in a position to be challenged so that you know what it feels like to fight for what you really believe in." —Brittaney Kiefer

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Josh Luber
Co-founder,
chief vision
officer, Fanatics

**Niall Flynn and
Andrea Kurland**
Editor, editor in chief,
Huck Magazine



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U.S. CHIEF CREATIVE OFFICER
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Angela Matusik

Head of corporate brand, content and creative, HP

HER PATH TO HP "I spent over two decades working in media—as an editor, writer and digital leader at brands like People, InStyle and NBCUniversal. Prior to joining HP, I developed brand content for entertainment, media and fashion companies, including Focus Features, Global Brand Group, Olivela and more."

RECENT WORK "Generation Impact" for HP. "Generation Impact is a storytelling program that spotlights incredible young people who are making the world better through technology. The third documentary in this series, The Scientist, debuted on Earth Day. I was executive lead on this initiative. Generation Impact is just one example of how we use our brand's voice as a force of good. In addition to the documentary series, we also produce The Garage (a content hub) and Innovation magazine. We believe in championing the good works of others, and strive for diversity both in our subjects and the creative collaborators we work with."

ADVICE FOR ASPIRING CREATIVES "Always have one project bubbling that makes your heart swell with pride. It will fuel you through ups and downs." —AnaMaria Glavan



Vida Cornelious

VP, creative, advertising, The New York Times

HER PATH TO THE NEW YORK TIMES

"Storytelling has always been at the core of my creative process. I started my career in multicultural and general market agencies, where I learned that insights and strategy are a companion to creative. Now, I am on the publisher side at one of the most respected news entities in the world, seeing the value of storytelling through an entirely new lens—through the eyes of our readers. The importance of this storytelling in this context being, to make it truthful and representative of the ever expanding and contracting needs of culture."

RECENT WORK "Picture Progress" for Google's Pixel 6 Real Tone Technology launch. "This technology is a groundbreaking advancement in visual representation and was

developed to recognize a vast range of skin tones with precision and accuracy never done before in photographic history. I led our team at T Brand Studio in ideating the campaign, which promoted image equity as our path to equalizing and rewriting visual history. Our goal was to show the Real Tone technology as a conduit for capturing the unique stories our skin tones have the power to reveal. The campaign came to life through print, film and digital formats to live in various ad canvases, giving Google and the image equity conversation massive visibility across The New York Times platform. We put the Pixel 6 camera in the hands of three BIPOC photographers, to capture the future outcomes of what image equity enables—a celebration of identity and self-expression."

ADVICE FOR ASPIRING CREATIVES

"Talented people will always have options. So master something—master your craft, your communication, your presentation style—these are things that, when mastered, can allow you to choose how far you go." —AnaMaria Glavan

Andy Pearson

VP, creative, Liquid Death Mountain Water

HIS PATH TO LIQUID DEATH MOUNTAIN WATER "I spent 13 years on the agency side of things, learning from the best. I cut my creative teeth at Crispin Porter + Bogusky at its peak and worked my way up from copywriter to vp, associate creative director. Later, I went to Deutsch LA as vp, cd for a few years before leaving to travel the world with my wife and freelance together. We spent a few years working part time for Humanaut and freelancing before I went back to full time as gcd of McKinney LA, trying to launch their West Coast operations. Then Liquid Death came a-callin'."

RECENT WORK "Breaking The Law" for the Super Bowl. "The idea was to create a traditional beer commercial with all the tropes. But instead of drinking beer, everyone is drinking tallboys of Liquid Death (which looks suspiciously like beer). And instead of adults, it's all kids. If you didn't know us, you were probably horrified until the end. We're still an up-and-coming brand, so it was really a way to punk a lot of America with a similar 30-second spot. The reaction was about 50% love, 50% hate. And for us, that means we probably nailed it perfectly."

ADVICE FOR ASPIRING CREATIVES "Don't just accept things because it's the way they've been done. Progress is only made by people who stop to look around and think, 'There's got to be a better way to do this.' Whether it's finding an idea or charting your own career path, you'll find so many more opportunities when you step out of the slipstream." —AnaMaria Glavan



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Zaria Parvez
Global social media manager, Duolingo

Hokuto "Hok" Konishi
Director, choreographer

James Gregson
Creative director, Lego

Kerrie Longo
Social media manager, Scrub Daddy

Abigail Rickards
Svp of marketing, public relations and digital, Empire State Realty Trust

Shelby Jacobs
Strategist, social marketing and strategy, 360i

Mike Carson
Founder, The 92 Group

THE GOAT

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The year's most creative talents in television who captivated audiences with electrifying shows.

Sterlin Harjo

Co-creator, showrunner, Reservation Dogs, FX

TV THAT'S NOT LIKE TV

The independent filmmaker broke out last summer with FX's *Reservation Dogs*, which is about four Indigenous teenagers coming of age in a rural Oklahoma town. For Harjo, the key to making groundbreaking television was ... to not make TV. "One of the mantras of the writers room is, 'That feels like TV.' If it feels too much like other TV shows, we abandon it," Harjo told *Adweek* last year.

REPRESENTATION MATTERS

Reservation Dogs, which is also the first series to feature an all-Indigenous writing staff, director and series regulars, has been a pioneer for representation onscreen. "I do want people to feel seen, and our communities are diverse and interesting," said the Seminole and Muscogee Creek creator, who films the show in Okmulgee, Okla. "I belong to a community here, and I felt like I was near the source of where I get my inspiration from."

RAISING THE BAR

Now, Harjo is trying to top himself with *Reservation Dogs'* second season, which debuts Aug. 3 on Hulu. "We took the bar pretty high with Season 1, so that's where we're starting," said Harjo. "It's very much like, how do we do what we did last season but not repeat it." —Jason Lynch



Soo Hugh

Creator, showrunner, *Pachinko*, Apple+

GO BIG OR GO HOME For her critically acclaimed Apple TV+ series—based on Min Jin Lee's *New York Times* bestselling novel that follows a Korean immigrant family across four generations starting in South Korea in the early 1900s—Hugh knew she had no choice but to go big for the sweeping global production, involving three languages (Korean, Japanese and English) and more than 600 actors. "With a production this big, the only solve is to put together a passionate, smart and experienced team who understood the challenges," she said. "We were fortunate because so many people loved the show that they were very much willing to bleed for it. Without them, this show could not have been made."

BREAKING THROUGH Hugh is undaunted by the glut of top-shelf TV content that is fighting for attention alongside *Pachinko*. "At the end of the day, it's about the story and the characters. If those elements are strong and unique, an audience will come," Hugh said. "It's an exciting time to be in television."

ADVICE TO THE NEXT GENERATION OF CREATORS

"Don't follow the mold. If you go chasing after the zeitgeist, you will always be behind. Instead, create the zeitgeist by creating bold, individual shows that haven't been dared before. Together, we can all be braver." —Jason Lynch

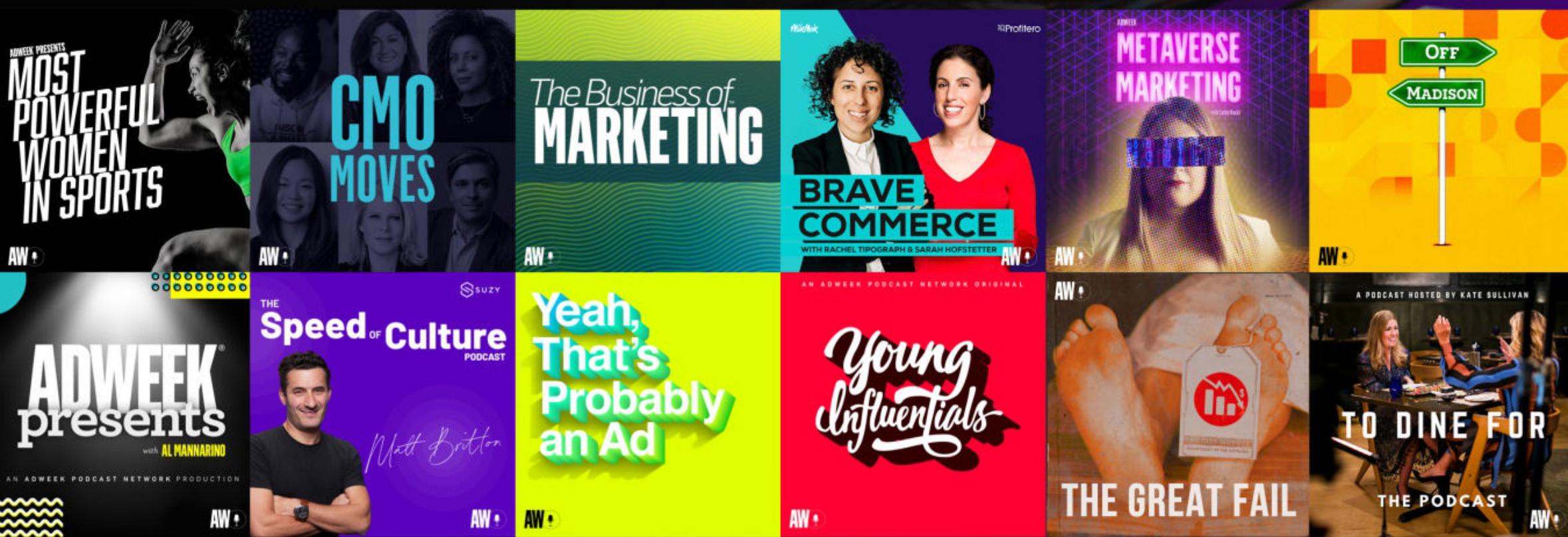
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Dan Erickson

Creator and showrunner,
Severance, Apple+

FINDING THE CORPORATE SYNERGY FOR A CRITICALLY ACCLAIMED HIT

"I had been trying to come up with a show idea for a while, so when I found myself walking into work one day and wishing I could just skip the next eight hours, I sort of instinctively started thinking of how that idea, which I figured was pretty relatable, could be sort of pumped up into a sci-fi story. I find that's a good way to come up with interesting premises that also feel emotionally real."

REFINING THE SEVERANCE

MACRODATA "Building the mythology was both really important and really hard. There are so many little details we had to invent, like calling the workers 'Innies' and 'Outies.' I probably took a whole day deciding on that."

BEST PRACTICES FOR CREATIVES

"I think movies and TV shows are taking a lot of big risks right now. ... I feel like there's a sense that the mold is broken and people can try really weird, new things. So you're getting stuff like *Everything Everywhere All at Once* that's taking big swings with form and tone and story. I think it's kind of the wild west right now in certain places, so it's a good time to develop that really weird idea about the spatula who learns how to love. It's time for Spatulove."—Bill Bradley



Vince Gilligan and Peter Gould

Co-creators, *Better Call Saul*, AMC

DOUBLING DOWN It's one thing to be brazen enough to make a prequel series to one of the greatest TV shows ever (*Breaking Bad*, created by Gilligan), but it's another thing to craft a series that—in its sixth and final season—creatively stands toe-to-toe with the original. And no one is more surprised by the AMC drama's evolution (of showing how Bob Odenkirk's lawyer character evolved from mild-mannered Jimmy McGill to *Breaking's* Saul Goodman) than its creators. "We thought he'd be Saul Goodman in the crazy office by Episode 6," Gould told the *Hollywood Reporter* in April. "We had no idea of the journey that we were going to go on with this guy."

PREPARE FOR LANDING After May's jaw-dropping midseason finale, *Better Call Saul* will return for its final six episodes beginning July 11, as Gould and Gilligan look to end (at least for now) a journey that also encompasses *Breaking Bad* and its sequel film, *El Camino*. "We're pulling a lot of threads together—sometimes they're threads; sometimes they're ropes," Gould (who took over Saul as lone showrunner starting in Season 3) told *Entertainment Weekly* in April. And while he's not sharing finale spoilers, he does have one seismic promise: "I don't think you're going to look at *Breaking Bad* the same way again after you've seen this season." —Jason Lynch

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Nida Manzoor

Creator,
*We Are
Lady Parts*,
Peacock

Jesse Armstrong

Creator,
Succession,
HBO

Elizabeth Meriwether

Creator,
The Dropout,
Hulu

Rose Matafeo

Creator,
Starstruck,
HBO Max

Ashley Lyle and Bart Nickerson

Creators,
Yellowjackets,
Showtime

Hwang Dong-hyuk →

Creator,
Squid Game,
Netflix



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Smac McCreanor

Dancer,
choreographer,
TikTok star

DANCING INTO THE SPOTLIGHT

Los Angeles-based Australian dancer McCreanor began gaining her following on TikTok after uploading a series of videos where she performs interpretive dance moves mimicking unusual footage, such as a hydraulic system squashing various items. These quirky and fun dance videos have earned her more than 2.1 million followers on the social video platform.

EXPANDING CREATIVELY

More recently, McCreanor has continued to expand her creative and quirky dance videos into more interactive content with collaborations with other creators on the platform. She has already appeared in a few TV series, international stage productions and music videos, and has been cast in over 50 commercials in the past 15 years.

TOWARD THE FUTURE

In addition to uploading content on the popular platform, McCreanor will appear on NBC's new competition show *Dancing With Myself*. McCreanor will be tasked with trying to win over the judges—including Shakira and Nick Jonas—and secure the audience's vote with her performance. —Natalie Venegas





David Korins

Set designer,
Beetlejuice, Hamilton,
Dear Evan Hansen,
2022 Academy Awards

BUILDING A SPOTLIGHT As a creative director, Korins has continued to build multidimensional experiences that help bring stories to life. Designing more than 20 Broadway show sets including Hamilton, Dear Evan Hansen, Beetlejuice and Mrs. Doubtfire, Korins brings in a unique approach to experiential storytelling.

PUSHING CREATIVE BOUNDARIES

Drawing on his expertise in scenic, experiential and immersive design, Korins invites audiences to experience various immersive worlds with his set designs. Building on his various projects, Korins has also moved beyond Broadway and served as creative director for musicians including Lady Gaga, Bruno Mars, Kanye West and Mariah Carey. In addition, he has continued his creative passions by bringing the immersive Van Gogh Exhibit to 19 cities across the country, and he led design of this year's Academy Awards set.

RECLAIMING LIVE EXPERIENCES

Although the pandemic has impacted a lot of Korins' work on Broadway shows, he began to adapt and expand his creative plans to reflect the change the world has had to adjust to. For Korins, the immersive Van Gogh Exhibit was a way to build a live experience that signaled a way back to in-person events. With a large space for social distancing and creatively crafted hidden rooms and secret passageways, Korins has expanded into live experiences, and Beetlejuice returned to Broadway in April. —Natalie Venegas

Autumn Durald Arkapaw and Kasra Farahani

Director of photography and production director, *Loki*, Disney+

THE MULTIVERSE'S BUREAUCRATIC HEART Few corners of the Marvel Cinematic Universe have been more visually immersive and enigmatic than that of *Loki*, the 2021 Disney+ series that picked up the god of mischief's story where *Avengers: Endgame* left off. Rather than expanding on the many aesthetics already found in Marvel's superhero franchises, *Loki* created something new that conveyed both the stale bureaucracy of the Time Variance Authority and the infinite wonder of the multiverse overseen by the agency. Key to the show's success was Durald Arkapaw's use of lighting and color, along with Farahani's detail-rich set designs.

A FATEFUL FIRST OUTING Despite being credited by many for their equal contributions and collaboration, Durald Arkapaw and Farahani actually hadn't worked together before *Loki*. They were introduced by series director Kate Herron. "He had all of his drawings and references up on the wall," Durald Arkapaw told website Gold Derby, "and I just remember thinking the moment I saw that I was like, 'Yes! It's gonna be amazing.'"

"THE AESTHETIC OF AUTHORITARIANISM" Inspired by midcentury design, brutalism and more, *Loki*'s retro-futuristic aesthetic was honored by the 2022 Art Directors Guild Awards for Excellence in Production Design. Farahani has been vocal in his belief that it was a combination of the source material, his passion for architecture-inspired design and Durald Arkapaw's cinematographic talents that made it possible. "The aesthetic of authoritarianism and bureaucracy, but with a strangeness, this combination of awe and oppression and tiny elements of humor, it's in my wheelhouse," Farahani told the Film Roundtable podcast. "It's in the stuff I like to design. And Autumn's style is naturally this beautiful, low, wide coverage that dovetailed perfectly into what I thought was the best approach to the material." —David Griner



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Thom Browne
Fashion designer

w.vv.vv
Anonymous
photographer,
filter designer



ON THE ORIGINS OF BRANDS AND THE PEOPLE WHO BUILD THEM

Perspective

THE MESSAGE

Coming out of the closet is an instantly recognizable metaphor to the LGBTQ+ community.

Absolut Vodka

FOUR DECADES AGO,
ADVERTISERS WOULDN'T
GET NEAR THE LGBTQ+
COMMUNITY.
THIS ONE DID.

BY ROBERT KLARA



THE CREATOR

Absolut has entrusted well over 3,000 artists to interpret its signature container, inspired by a Swedish apothecary bottle.

THE SILHOUETTE

Absolut has been using its own bottle as its creative template for 41 years and counting.

ABSOLUT OUT.

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In November 1981, a spirits importer called Carillon did something that, at first blush, seemed ordinary: It bought a half-page ad in a magazine. Carillon held the U.S. distribution rights for Absolut, a Swedish vodka that few people had heard of.

The ad itself was novel. It featured the clear glass bottle and only two words of copy: Absolut Temptation. Liquor ads rarely took such a minimalist approach, but what made the ad groundbreaking wasn't what it was, but where: Page 5 of *The Advocate*, a publication for lesbians and gay men.

Today, Pride gets an entire month featuring a who's who of multinational corporations clamoring for pink dollars by seeing who can hoist the rainbow flag the highest. But things were different in 1981. Ronald Reagan's ascent to the presidency in January presaged a decade of religious conservatism. That June, scientists were also puzzling over a new virus—later to be called HIV—that would soon wipe out an entire generation of gay men.

The LGBTQ+ community, in other words, was the last group a major brand would risk advertising to.

That Absolut took the chance is down to the decision of one man: Carillon CEO Michel Roux. Roux had not only instructed agency TWBA to hire artists including Andy Warhol and LeRoy Neiman to use Absolut's bottle as a muse, but to place ads in gay magazines like *The Advocate* and *After Dark*.

"My philosophy was ... we would do risky things," Roux said in an interview in *Chilled Magazine* before his death in 2019. "We did so many things with the gay community. I did it to fight the bigotry. My philosophy was, 'If you're doing good, you'll do well.' This is what Absolut did."

But that wasn't all. Roux (a married, straight man with children) understood that gay men were cultural trailblazers, and that the products they bought would eventually become cool in the mainstream market.

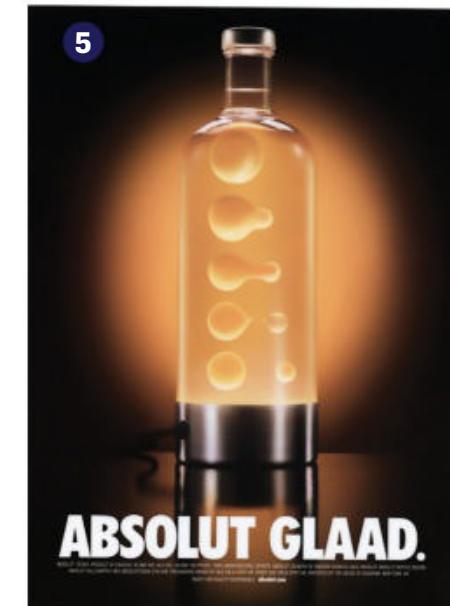
Which is what happened. Absolut displaced Stolichnaya to be America's most popular vodka as early as 1985, and it's still in the top five bestselling brands today.

Overlooked in that success story is the real risk of backlash from mainstream customers that the brand took all those years ago. Was corporate worried about that possibility?

"Absolutely," said Pam Forbus, svp and CMO of Absolut parent Pernod Ricard North America. "There are always concerns about taking risks like that and how it might impact the larger business. That era, unfortunately, harbored a lot of fear and prejudices against the LGBTQ community. We didn't pick that route because it was popular, but because it was what we believed in as a brand."

For Absolut, the gamble has also paid off in terms of loyalty as scores of brands now come courting during Pride Month.

"People of a certain generation remember those early efforts," Forbus said. "They share that knowledge with a new generation. They remember that we spoke to the LGBTQ community before it was popular to do so. We hear it from bar owners, distributors, everyday consumers. It's something we are extremely proud of."

BAR ASSOCIATION Absolut has given over \$40 million to LGBTQ+ causes over the years, though its latest effort aims to help an institution that few expected would ever be in trouble: gay bars. In partnership with the National LGBT Chamber of Commerce (and a creative assist from SNL actor and comedian **Bowen Yang**), Absolut has launched Out & Open, an initiative to raise funds and provide succession training for owners of LGBTQ+ drinking establishments—15% of which closed between 2019 and 2021, thanks in part to dating apps and the pandemic. While the bar scene isn't everyone's thing, there's no disputing its place "at the center of the LGBTQ community," as Forbus put it.



1972

All Flights Are Canceled

Fifty years ago this week, the International Federation of Air Line Pilots' Associations made an astonishing request of its members: Stop flying for 24 hours. In the U.S., many pilots—including all the captains on Eastern Airlines—willingly complied. Their grievance? Hijackings. In the preceding 18 months, terrorists had seized control of no fewer than 29 flights. Most startling was the case of D.B. Cooper, who in 1971 used a bomb to take over Northwest Orient Airlines Flight 305. After forcing the pilots to land the plane in Seattle, where Cooper picked up \$200,000 in ransom money, he ordered the 727 back up to 10,000 feet, where he parachuted out. The 1972 pilots' strike shut down air travel in 30 countries, including the eastern U.S., and eventually helped lead to the adoption of airport metal detectors and X-ray baggage screening. As for Cooper, he was never seen again. —Robert Klara



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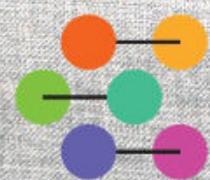
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