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ADWEEK

SEPT. 10, 2018

DATA GURU

**BRIAN
WHIPPLE**

IS TRANSFORMING
ACCENTURE
INTERACTIVE
AND THE CLIENTS
IT SERVES FOR THE
DIGITAL AGE.

BY RICHARD C. MORAIS



For successfully synthesizing extraordinary athleticism with entrepreneurship and philanthropy.

S

SERENA WILLIAMS

23-time Grand Slam tennis champion, entrepreneur, fashion icon, philanthropist



2018 BRAND VISIONARY

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SF KIDS VS BIG TOBACCO

92% higher
conversion rate
than a TV-only strategy

68% San Francisco
voters voted
for their proposal

54% higher
clickthrough
than traditional voter
file targeting

SF Kids vs Big Tobacco wanted to protect young Californians from becoming addicted to candy-flavored tobacco. But Big Tobacco had other ideas.

There was no way SF Kids could compete in terms of budget. Their only hope was to use their budget way more strategically.

Using Cast, SF Kids connected their TV ads to their digital messaging, in order to:

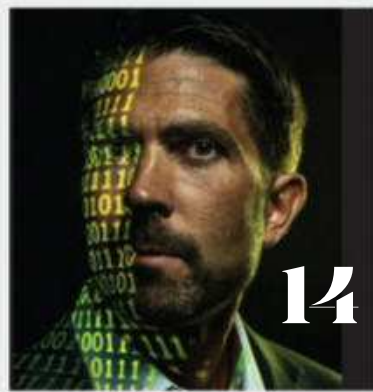
- 1) Use digital insights to make sure they were spending TV budget in exactly the right places.
- 2) Reinforce their message to people who'd seen their TV ads via second and third screens.
- 3) Counter their opponent's TV ads by targeting people who'd seen the Big Tobacco ads with digital advertising that told the other side of the story.

It was a virtuous circle of voter-persuading campaigning. And it worked.

Using MiQ's Cast, the underdogs won.



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We Have Stories aims to change the world.

THE WEEK IN MEDIA AND MARKETING
Upfront

THE ROAD TO BRANDWEEK

LEADING UP TO THE BIG EVENT, OUR INTERVIEW SERIES FEATURES SOME OF THE STELLAR MARKETING EXECES SET TO SPEAK. BY KRISTINA MONLLOS

MARCI MCCUE, HEAD OF MARKETING, FLIPBOARD

Adweek: Where's the future of advertising? What media will be the most effective way to distribute your message? McCue: With growing and always-on mobile audiences, it's critical to have a mobile strategy when it comes to advertising. But the future of advertising isn't really any one place—it's an experience.

People want to feel the brand fits into their life. Therefore, the next big opportunity for advertisers will be meeting people in the right moment, when they are reading, watching or doing something related to your brand. Advertising out of context, simply following people around on the web, will lose its attraction in favor of advertising in more relevant moments when people are more "in the mood" to hear your message.

What's the biggest lesson marketers have yet to learn? It's time to be more creative and find places where our brands are related to an audience's mindset, not just targeting demographics. We need to take a hard look at what consumers are doing when they see our brands or products. This seems obvious, but marketers today have been pushed toward social

media engagements or clicks—in other words, the instant gratification of campaigns rather than more meaningful advertising that builds repeat business.

We are in the early stages of navigating and fully appreciating that mobile advertising is a different animal than online/web advertising. More native, experiential integrations (like we see with podcasts or original content today) that allow brands to have a meaningful voice in a small screen will be an area of intense innovation.



Talk about one marketing trend or technique that, in your experience, turns out to be way overrated. Ads that follow consumers based on cookies or tracking behaviors is a trend I believe will cause growing frustration and irritation among people. These ads are usually out of context and unrelated to the

moment and mindset that a person is in, which is why these can, over time, be a negative for brands. When people feel a brand is aggressively following them, begging for the click, their once interested consumer can get turned off. We may see this popular strategy create a backlash against brands, trading off short-term gains for long-term goodwill.

MOOD BOARD The Week in Emojis



CRESCO LABS
VENDING MACHINE POP-UPS IN CHICAGO DISPENSED EDUCATIONAL NOTES IN PRAISE OF MARIJUANA.



LYFT
WAS HAILED BY LINKEDIN AS ITS TOP STARTUP IN 2018.



AMERICAN GIANT
ADDS A JEANS LINE TO ITS HOODIE BUSINESS.

A CALL TO ACTION AT BRANDWEEK

When we first started pulling the agenda for Brandweek together, the Adweek editorial and events teams agreed we had to create an atmosphere of real engagement and interaction if the summit was going to stand out in an ever-expanding sea of traditionally programmed events. Ditching the panel model was a no-brainer. But what could we do that would draw the attendee into the program as a real participant?

One of the questions I really love to ask executives in interviews is what is the toughest thing you and your teams are grappling with at this moment in time that will either make or break your business in the next five years? I get fascinating answers and talking points, and over the past six months, I've shared them with our teams working on Brandweek. We've distilled them down into four macro themes and built what we're billing as the Call to Action tracks for each of the four.

They are: **The Human Factor, Emerging Technology, Brands in Society and The Future of Media and Marketing Commerce.** We then set out to find four executives who could deliver that call to action in their voice—part address and part challenge—to breakout groups to be then led by university professors as discussion facilitators. And the four we partnered with are killer.

The Human Factor Call to Action will be delivered by Jeanine D. Liburd, chief marketing and communication officer at BET Networks. Understanding consumer behavior has become crucial for brands ranging from huge CPG companies to airlines. Brands have to shift to place human mind-sets above demographics as the appropriate metric for this new era of the empowered consumer and the agile marketer. This is indeed complex and requires human talent to understand human wants, needs and desires. Finding that talent and reorganizing around it for agility is where brands old and new will either live or die in the future.

Emerging Technology will be handled by Babs Rangaiah, executive partner,

global marketing, iX at IBM. Consumers have never had more powerful technology at their disposal and they are using it to avoid traditional modes of interruptive marketing and hassle-laden retail at every turn, largely with smartphones

conducting business. Marketers and their partners must enforce far stricter data interrogation methods and aggressively push advanced analytics innovation.

And the Future of Media and Marketing Commerce Call to Action will be issued by Leesa Eichberger, head of brand and sponsorships at Farmers Insurance. **How brands are going to interact with consumers on a commerce basis is an emerging story driven by the rise of Amazon and the fascinating shifts at Target and Walmart.** How will other brands go direct to their consumers and constituencies? How do they flow with the customer and their media diets that provides less friction



ISTOCKPHOTO

bristling with evermore-robust software in service of their personal journeys. **Brands have to fully embrace the fact that emerging tech like blockchain and AI will respectively create a more transparent and engaged world.** If they remain in their old arbiter roles instead of participants and partners, they will quickly fall by the wayside.

Brands in Society will be led by Danielle Lee, global head of partner solutions at Spotify. These past two years have been a watershed in terms of basic trust. Data transparency and brand safety have been the dominant strains of concern and confusion across the brand-marketing ecosystem. In order to move past this, brands, platforms, agencies and consumers need to realign around the meaning of relationship and what should and should not be permissible in

and annoyance and more ease and joy?

We see these as the most central themes of our time and know the discussions, questions, debates and hopefully an epiphany or two during the Call to Action tracks at Brandweek will help move thought leadership in the right direction.

We look forward to hearing your voice in Palm Springs later this month.



James Cooper
James Cooper
editorial director
@jcoopernyc

The MiQ logo is positioned in the top left corner. It features the letters 'MiQ' in a bold, sans-serif font. The 'M' is orange, the 'i' is a lighter orange, and the 'Q' is a bright yellow. The background of the entire image is dark blue with a complex pattern of thin, overlapping lines in various colors (orange, yellow, pink, purple) that create a sense of motion and data flow.

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IBM Stage

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Trending

MARKETING

When a Brand Takes a Stand

NIKE STARTED THE CONVERSATION. HOW WILL THE NFL RESPOND?
BY DIANA PEARL

Nike's marketing has historically started conversations about tough subjects from ageism to Title IX and HIV. And its 30th anniversary celebration of its "Just do it" tagline doesn't stray from that tradition. The brand's black-and-white, close-up photo of football player Colin Kaepernick, with the words "Believe in something. Even if it means sacrificing everything," and the two-minute spot that ran during the first game of the NFL season ignited a social media firestorm.

In featuring Kaepernick, one of the most influential—and contentious—sports figures today, particularly with copy that shows a definitive display of support for him, Nike puts itself at odds with the NFL, an organization it has a partnership with until 2028. And to add fuel to the fire, Nike didn't give the NFL a heads up about the Kaepernick ad, according to ESPN.

"Nike has a long-standing relationship with the NFL and works extensively with the league on all campaigns that use current NFL players and its marks," said Sandra Carreon-John, a spokesperson for Nike. "Colin is not currently employed by an NFL team and has no contractual obligation to the NFL or its marks."

Nike may not have been required to give a heads up, but by not reportedly doing so, it could potentially create a wedge between Nike and the NFL,



according to David Carter, executive director of USC's Marshall Sports Business Institute. As he said, "Any element of surprise at a level of the strategic importance between Nike and the NFL never bodes well short term."

The NFL's exclusive apparel deal with Nike means players who take the field and fans who wear NFL gear in the stands have Nike's logo printed on their shoulders—serving as "a not-so-subtle reminder to all those that do business with the NFL, including its other sponsors, players and fans, that a precarious relationship exists," Carter said.

As the league struggles with ratings (broadcast TV trends, and not Kaepernick, are mostly to blame), a Morning Consult survey that shows 26 percent of fans are less likely to watch

the NFL, while 21 percent of fans are more likely to watch because of the Nike ad, can't help the relationship either.

But even with that, will this ad have a lasting (or even momentary) impact on this relationship?

If there is short-term conflict, it likely won't last, noted John Fisher, former CEO of Saucony and now a marketing professor at Boston College. That's due in large part to Nike's vast scale and size. "Nike is such a large brand, they can do something that's in conflict with one of the largest athletic brands in the world, the NFL," he said. "Their scale allows for staring down the eyeballs of the NFL."

The NFL's stance on the matter is also less clear-cut. In response to the ad, the NFL put out a statement on social justice, which commends

Kaepernick's activism. "The NFL believes in dialogue, understanding and unity," said Jocelyn Moore, the NFL's evp of communications and public affairs. "The social justice issues that Colin and other professional athletes have raised deserve our attention and action."

However, statements like this one strike a contrast from the organization's actions: In May, NFL commissioner Roger Goodell announced that players would be fined for not standing for the anthem, but they could remain in the locker room without penalty. He called standing for the anthem "a very important moment for a lot of us as a league, as clubs and [for] our country, and it's a moment we want to make sure is done in a respectful fashion." It's near impossible to view this edict as one that's in support of the protests Kaepernick began two years ago.

Nike's ad only serves to highlight the disparity between the brand and the NFL. Yadira Harrison, co-founder of marketing consultancy Verb, argued that in the end, this attempt to placate as many people as possible will hurt the NFL by squandering opportunities to have these important conversations with its fans, players and sponsors.

"It tries to be everything to everyone, and in turn, allows Nike and Kaepernick to take the reins," she said. "Not just with the ad, but with all the press, social chatter and think pieces in the coming days and weeks."

Perhaps because of this tactic—trying not to anger anyone, and ending up pleasing no one—the NFL's reputation is in a more fragile state on both sides of the issue. Those who are anti-Kaepernick are angry that the NFL didn't do more to stop these protests, while his supporters wish the league had offered these players further support.

"The NFL brand perception isn't exactly all peaches and cream," said Brian Salzman, founder and CEO of relationship marketing agency RQ. "If anything, this type of controversy is keeping it relevant and a conversation topic. Sports fans love a good rivalry. Perhaps this discussion is that on another level."

And with a billion-dollar contract signed earlier this year, what choice does the NFL really have?

DIANA PEARL IS A STAFF WRITER AT ADWEEK, WHERE SHE COVERS BRAND MARKETING. PREVIOUSLY, SHE WAS A WRITER AND REPORTER AT PEOPLE MAGAZINE. @DIANAPEARL_

PUBLISHING

BIG-SCREEN DREAMS

WHY VICE, BUZZFEED AND REFINERY29 ARE IN THE MOVIE BIZ. **BY SARA JERDE**

Why settle for desktop and mobile screens when the silver screen is a possibility? As digital publishers constantly look for new ways to distribute their content and reach untapped audiences—think Facebook Watch shows and experiential events—feature films remain a lucrative platform where publishers like Vice Media, BuzzFeed and, most recently, Refinery29 can engage their audiences and satisfy the ever-pressing need for myriad revenue streams.

“It makes sense from a business perspective to have diverse revenue streams,” said Aymar Jean Christian, an assistant professor of communication studies at Northwestern University. “It particularly makes sense when you’re a publisher but don’t have complete control over your distribution.”

The medium also gives publishers a marketing advantage: Because they already have “their own publicity machine,” said Rebecca Lieb, co-founder and analyst at Kaleido Insights, they can promote the film through their own newsletters and websites.

“All of these publications are audio-visual as well as written word,” said Lieb. “So getting into video and, by extension, feature film is not much of a stretch.”

Vice has been in the movie business for about 11 years, with its most recent successes being *Reincarnated*, which starred Snoop Dogg and Diplo, and *Jim & Andy*, a documentary about Jim Carrey and Andy Kaufman. Netflix acquired the rights to stream both films.

Vice “organically” got into the feature film business as it transitioned from a magazine into a digital publisher, said Danny Gabai, executive creative director at Vice Media, adding, “There was always this ambition early on to be able to live on all formats and all kinds of screens, and work with all sorts of creators.”

Knowing its audience, for Vice, means selecting films that might be a bit “provocative”



Assassination Nation

and showcase a “really unique voice and perspective,” Gabai said. It associates the brand further with the “high-end” talent the company is able to secure for its projects.

It further expanded Vice Studios when it launched a movie-making joint venture with 20th Century Fox four years ago.

“We focus on hitting a wide audience and projects that really speak to a wide group of people,” Gabai said, later adding, “We really are trying to find projects that feel useful, speak to a millennial audience and have a real humanistic sensibility to them.”

In all, Vice has produced nearly two-dozen films and has racked up awards at Sundance, Cannes and received Emmy nominations. A privately held company, Vice declined to give specific revenue figures.

Meanwhile, BuzzFeed Studios has a dozen feature film projects in varying stages of production, many of which are based on

existing BuzzFeed content, said Hieu Ho, director of development. That includes a movie called *Brother Orange*, based on an article that BuzzFeed editor Matt Stopera wrote after his cellphone was stolen.

“It feels like a natural evolution for us to begin to leverage our own IP [intellectual property] and build to the future for the long term,” Ho said. “We produce so much content and so much IP that it’s a natural place for us to take that IP and adapt it ourselves.”

Refinery29 is the most recent publisher to go Hollywood, partnering in July with Neon, the studio that produced *I, Tonya* and *Ingrid Goes West*, to purchase and co-distribute films. The two companies are planning theatrical releases for their first films together—*Assassination Nation*, which will debut later this month, and *Little Woods*.

From “Sundance to Snapchat,” it has always been Refinery29’s intention “to be on every screen that women are consuming,” said Amy Emmerich, chief content officer, Refinery29.

The company will be looking for films that reflect its audience. “It’s going to be a focus on young women and the way they’re depicted and represented,” Emmerich said. “That’s always going to be the priority. I don’t see that letting up until I see the numbers change.”

Publishers’ connection with their audience, and knowing what they read—and by extension might watch—gives them a real advantage, Lieb said. “Digital companies are bringing an awareness of audience to the film industry, and distribution is simply more native to them,” she said.



Little Woods

Refinery29 is planning theatrical releases for its first two films, *Assassination Nation* and *Little Woods*. It’s partnering with studio Neon to produce the movies.

SARA JERDE IS A DIGITAL MEDIA REPORTER AT ADWEEK. @SARAJERDE

BRAND MARKETING

GO TO
ADWEEK.COM/
BRANDEDTRACKS
TO LISTEN TO
THE SONGS.

DROP THE BEAT

BRANDED MUSIC TRACKS ARE ALL THE RAGE. BUT ARE THEY EFFECTIVE? **BY DAVID GRINER**

Brands are no strangers to producing music, which evolved around the 1960s from simple, catchy jingles to occasionally include legitimately great performances (thanks in large part to Coca-Cola's innovative collaborations with Aretha Franklin, Roy Orbison and others).

Hip-hop, however, is a genre mainstream marketers have been slow to embrace beyond the occasional, carefully selected track being used in ads for brands that rely on street cred.

Lately that hesitance seems to be waning, with brands not only collaborating alongside more rap artists but also now releasing their own branded tracks and playlists. Many of the brands driving this trend (think Hamburger Helper and Chef Boyardee) are, let's face it, far from cool. But they're getting a boost from the growing pool of marketing pros who

grew up immersed in hip-hop.

"As our industry has evolved, more of us—hip-hop heads who grew up DJing or rapping or whatever—are joining the workforce. And we join the workforce with an understanding of hip-hop culture," says Derek Fridman, chief design officer for agency Huge. "Hip-hop is no longer the thing that sits in the back of the record store like when I was a kid. It's so ingrained in our culture."

So are the branded tracks coming out of this trend legitimately good music? And, perhaps more importantly, are they good ads?

Adweek asked three experts in marketing and music to weigh in. Here's what they had to say.

DAVID GRINER IS CREATIVE AND INNOVATION EDITOR FOR ADWEEK. HE'S BEEN COVERING AGENCIES, CREATIVITY, TECHNOLOGY AND MARKETING INNOVATION FOR MORE THAN A DECADE AND IS HOST OF ADWEEK'S PODCAST. @GRINER



EDWARD BOWSER

ad agency veteran and founder of music site SoulInStereo.com.



FEVEN ABADI

digital strategist for R/GA and manager for hip-hop artists



KHARI CAIN

aka Needlz, Grammy-winning, multiplatinum producer for Drake, Bruno Mars and many more.



CHIPOTLE, 'SAVOR.WAVS'

The burrito chain partnered with Wu-Tang Clan alumnus RZA for an innovative 2017 musical project, with sounds inspired by all 51 Chipotle ingredients. There was a Wu-Tang remix, and fans could build their own songs online.

IS IT A GOOD SONG?

Abadi: "Ah, so good. There's jazz and funk influence—so many instruments! Hip-hop is a genre that has influenced and inspired so much that's new, but it's deep-rooted in sampling other genres of music in our cultural memory."

IS IT A GOOD AD?

Needlz: "This ad and music absolutely work for the brand. They did an awesome job paralleling the different elements of music to the ingredients of their food. Well done."

Abadi: "This is a fun tool to play around with on my laptop for three or four minutes, but there's not enough here to actually make me want to visit Chipotle."



WENDY'S, 'WE BEEFIN''

This five-track mixtape released in March turned Wendy's razor-witted Twitter persona into a playlist that took no fast-food prisoners.

ARE THEY GOOD SONGS?

Needlz: "These songs were just OK. The artist could rap, but the tone of the songs was too serious. In my opinion they should have taken a lighter tone and made this more playful."

ARE THEY GOOD ADS?

Abadi: "Absolutely. I caught a craving for a spicy chicken sandwich about 30 seconds into the second track."

Bowser: "I'll call this one a slight miss. It doesn't tempt me to actually eat their food. It does tempt me to follow their Twitter account, though, so I guess it's still a win."



CHEF BOYARDEE 'START THE PAR-DEE'

The most recent entry in the branded hip-hop trend, this track features the unlikely combination of 21-year-old rapper Lil Yachty and 60-year-old pop singer Donny Osmond.

IS IT A GOOD SONG?

Bowser: "On paper, Lil Yachty and Donny Osmond go together like peanut butter and petroleum jelly. But somehow this works—probably due to Donny's voice still sounding pretty freaking good."

IS IT A GOOD AD?

Needlz: "This works for the brand. I love having Yachty and Donny Osmond to grab a bigger demographic. Well done."

Bowser: "This ear worm burrows into your brain, takes residence and raises three generations of kids there. You'll be humming this one as you stroll down the canned-foods aisle."



HAMBURGER HELPER 'WATCH THE STOVE'

Launched on April Fools' Day 2016, this five-track playlist largely sparked the trend and encouraged other brands to experiment with branded hip-hop.

ARE THEY GOOD SONGS?

Bowser: "I'm the biggest hip-hop snob you'll find and I can't even deny 'In Love With the Glove.' It's been on my phone for two years now."

ARE THEY GOOD ADS?

Needlz: "I don't think this works for the brand. It only reaches a small demographic. Nothing makes me want to grab some Hamburger Helper."

Abadi: "I was salivating listening to this, but I think it just made me want food and not necessarily Hamburger Helper."



#WinningHashtags

HOW BRANDS ARE BUILDING COMMUNITIES ON SOCIAL MEDIA. **BY ANN-MARIE ALCÁNTARA**

Like any maturing tween, the 11-year-old hashtag is undergoing a series of changes. While it used to be in every other word of a tweet, the hashtag has grown to encompass movements and moments in the world (and some even get their own emoji in tweets). In the age of direct-to-consumer startups and social commerce, the hashtag has turned into a marketing tactic brands use to create communities, awareness and dedicated channels to boost their bottom line and acquire new customers.

"Hashtag marketing is a way to scale [word]-of-mouth marketing and activate your community," said Kyle Wong, CEO and co-founder of Pixlee, a user-generated content marketing company. "These hashtags allow consumers to discover new products or brands easier."

The hashtag marketing tactics of today are also completely dependent on KPIs that are still developing, and not everyone's using the right tools, shared Wong. But, Wong said, brands can use existing tools such as measuring the number of posts and "overall potential impressions" to see how brand awareness is working.

"The bottleneck isn't in the measurement potential, the bottleneck is in the tools," Wong said.

However, hashtags like #ItsBanana from Banana Republic or #weareallbirds from Allbirds, a shoe company, are zeroing in on brand awareness and engaging with their customers on the platform, versus solely thinking about reach, web lift or

sales. While Wong said that hashtag marketing today could increase revenue and awareness, Amy Goldstein, social media manager, Adobe Creative Cloud, said brands shouldn't solely be focused on that bottom line.

"Brands need to get out of the way—unilaterally talking to your community doesn't work anymore," Goldstein said. "Consumers are expecting a dialogue with the brand. All these touch points are contributing to the customer journey—you have to look at the full customer journey and marketing funnel."

Kellan Terry, PR data manager at Brandwatch, a social media analytics company, echoed this sentiment: "The best brand campaigns aren't necessarily trying to tie it back to revenue and profit."

Here are four examples of brands from Lively to Outdoor Voices, which are investing in this new hashtag marketing era and using it to think differently about their funnel. The adjacent data is based on historical mentions of specific hashtags used mostly on Twitter, as compiled by Brandwatch, between July 1 and Aug. 28, 2018. The hashtags were used by 68 percent women and each has at least 90 percent positive consumer sentiment. Other data points were provided from the companies' internal metrics.

ANN-MARIE ALCÁNTARA IS A TECH REPORTER FOR ADWEEK, FOCUSING ON ECOMMERCE. @ITSTHEANNMARIE

BY THE NUMBERS

How fans of this shoe influence others

#weareallbirds

has more than

6.1 MILLION

impressions on Twitter.

How Banana Republic is tapping into social

#ItsBanana is used by

292 PEOPLE

a week and three to four times a month by the brand on Instagram.

A special hashtag, #InTheJeans, has seen

3.2 MILLION

impressions on Twitter.

Brand ambassadors for #livingLIVELY

#livingLIVELY

brand ambassadors contribute 10 to 15 percent of Lively's weekly revenue.

According to Brandwatch, the hashtag had more than

900 MENTIONS.

A community that comes together on #DoingThings

#DoingThings

has the most mentions in comparison to others in this list, with more than 8,700, reports Brandwatch.

Since Jan. 1, 2018, the company's seen a reach of

47.5 MILLION,

92,000 new followers and 31,000 uses of the hashtag on Instagram.



WHY THESE HASHTAGS WORK

IT'S A LOOKBOOK

The Allbirds team actively looks through the #weareallbirds and #whereareallbirds hashtags to see if there's another product that could fill a customer's need—and consumers can see how other people wear it. "It's become a sort of style and inspiration," said Julie Channing, vp, marketing, Allbirds. "We don't have an official lookbook section on our site, but if we did, we could easily pull in content from this hashtag."

ENGAGEMENT IS KEY

Mary Alderete, CMO of Banana Republic, believes how the brand communicates with its customers is vital for its hashtags—and it's clear that customers want to add content to the company's story. "Marketing is at its best when your story is told by other people as part of their story," Alderete said. "[Our engaged customers] want to be part of the dialogue." The hashtag #ItsBanana definitely resonates with customers, as it has more than 1.7 million impressions.

EMBODYING THE HASHTAG

For Lively, a lingerie brand, the hashtag embodies the brand's, um, lively, spirit, but also how people use the company's products. "#livingLIVELY was a creative way for us not being Lively, but using Lively to inspire you," said Michelle Cordeiro Grant, CEO and founder of Lively, which has a brand ambassador program of 40,000 members as a result.

BUILDING A COMMUNITY

For Outdoor Voices, a women's athleisure brand, the hashtag brings together a community of people who not only wear its products but do activities in the gear. On Twitter alone, the hashtag #DoingThings received more than 1.9 million impressions. "[The hashtag is] also a great way for us to listen to our customer insights and see what's needed from Outdoor Voices," said Tyler Haney, CEO, Outdoor Voices.



OPINION

The Future of Advertising Is Contingent On Change

AGENCIES WILL FIND NEW APPROACHES AND OPPORTUNITIES. **BY IDA REZVANI**

Our industry is constantly evolving, and right now we need to evolve more significantly if we are to remain alive.

As our clients cut spend, build out their in-house capabilities and look to reinvent themselves to be future-proof, they are questioning our operating models, ways of working and team structures.

Procter & Gamble CMO Marc

Pritchard suggested having far more creatives, far less account people and more consultative senior account people to help them instead.

Having spent most of my career in creatively driven, lean agencies, I see great merit in his suggestions. However, it is good to hear him point out that this will mean a change at P&G, too. Often the agency mirrors

the client and often the client team outnumbers the agency team 5-to-1.

So we agree things need to change on both sides in order for our industry to survive, but where do we start? How will we ensure evolution and not extinction? Here are some thoughts on what agencies can ask themselves in order to start the change.

ARE YOU CONTINUOUSLY REINVENTING?

The first learning is perhaps to understand that we live in times that require constant reinvention. Only 12 percent of the companies listed on the Fortune 500 in 1955 were still on the list last year.

Kodak, GM and Toys “R” Us are still fresh in the mind, and there are many more examples. These brands failed to consider how their consumers, technology and the world around them were changing, and they eventually became obsolete.

So many agencies find a compelling and differentiated positioning and then stay there. Invariably the industry catches up, and they are no longer so differentiated. The strongest agencies know how to continuously evolve.

Take Wunderman, for example. It was a CRM agency that reinvented itself around its core offering of being a data-first shop that helps bring together the data in a meaningful way around the entire customer experience. As a result, Wunderman continues to grow amidst a sea of agencies which are seeing revenue declines.

ARE YOU REALLY PUTTING THE CUSTOMER FIRST?

We tell our clients to consider their customers’ needs and put them first. For the agencies, our customers are our clients. If we put them first and consider the needs our clients have, we will be better placed to add value.

We know the CMO’s role is increasingly more complex, data-driven and fragmented than ever before, and we need to help them integrate all of this across disciplines and agencies. It is why the integrated network models were born. However, for these models to continue to be of value, we need to continue to break down the silos. If we don’t, the consultants will have a field day.

As Janet Balis, EY’s global advisory leader for media and entertainment, puts it, “The name of the game is to help marketers connect the dots ... there are so many places that the dots don’t connect. There are silos in the organization, people working at odds with KPIs, data sitting

in particular silos. In order to connect the dots, that’s the perfect role for a consultant.”

Or, in my mind, it applies to the agencies if they pay attention. Perhaps this is what Pritchard is referring to when he asks for more consultative account leaders. This is exactly what the integrated network client leads need to be focused on. Help your clients connect the dots or forever be a vendor.

ARE YOU SURE YOU KNOW YOUR CORE STRENGTH?

Knowing your core strength and being able to articulate it is also important when reinventing. Historically, agencies have been great at doing this for their clients but terrible at doing this for themselves. Clients are constantly confused by the agency and network offerings.

Given so few within the agency world do this well, it helps to look outside the category. Take Airbnb, for example. It recently launched Airbnb Experiences, as it identified that its core offering wasn’t finding you a place to stay but a place to experience.

Agencies need to do the same. We need to better understand what we do that no one else can do. Be it joining the dots around the data like Wunderman or the unwavering focus on creative supremacy like adam&eveDDB.

I, for one, am all for change. Change means new. New thinking, new energy, new talent and new opportunities. So ask yourselves the three questions above, and let’s get on with starting the change.



Specs Claim to fame

Ida Rezvani is the WPP team lead for IHG and has a penchant for dollar slice pizza. Thankfully she lives in New York City.

Twitter @IdaRezvani

Message in a Bottle

HOW TO CATER YOUR MARKETING MESSAGING TO YOUR CONSUMERS. **BY SAMMY NICKALLS**

Consumers across all age groups strongly prefer email over any other marketing medium, and they consider irrelevance and oversaturation to be the two worst elements of bad marketing messaging. Those are two of the key findings from Toluna and Movable Ink's new research analyzing the effectiveness of marketing messages by age group. "While shoppers are attracted to discounts, this research indicates that it's not enough to simply push out mass promotions," said Alison Lindland, vp of strategic accounts at Movable Ink. "Consumers said that irrelevant marketing messages were their biggest annoyance, and this reinforces an expected level of personalization with products and services that match their interests." Lindland added that email's popularity "cuts evenly across generations," unlike other media like social, snail mail, mobile apps and text messages. "This suggests email remains a powerful hub to deliver superior personalized experiences across mobile and desktop and grab attention in today's fast-moving, visual world," she said.

The most effective marketing message mediums

How consumers receive marketing messages (%)

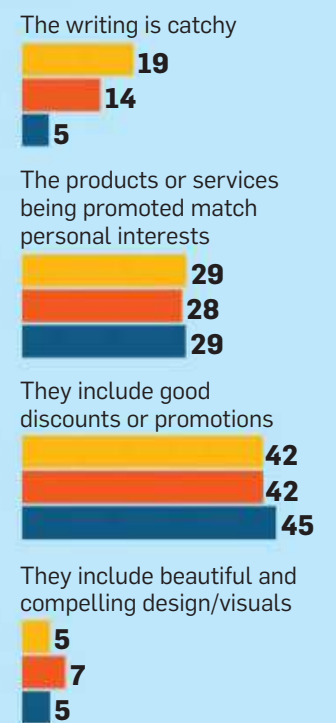
- Snail mail
- Social media
- Email inbox
- Mobile app
- Text messaging



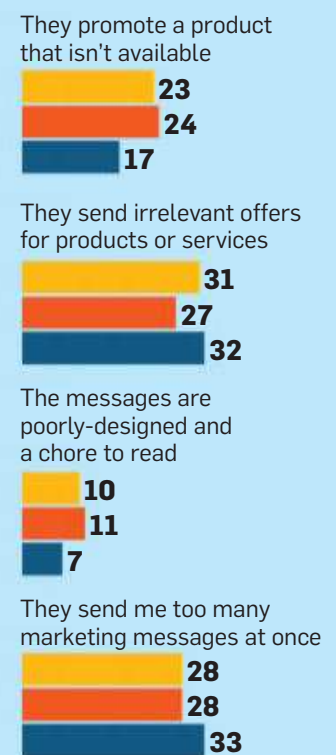
The marketing messages that consumers are most likely to pay attention to

- 18-34
- 34-54
- 55+

What consumers love about great marketing messaging... (%)



...and what they hate about bad marketing messaging (%)



BIG

HOW BRIAN WHIPPLE TRANSFORMED ACCENTURE INTERACTIVE INTO A MARKETING LEADER FOR THE DIGITAL AGE. BY RICHARD C. MORAIS

DEAL

Brian Whipple, the longtime CEO of Accenture Interactive, loves fishing; casting his lure into deep waters of the Atlantic. And from his Boston office, where since 2010 he's run the world's largest digital agency—to the tune of \$6.5 billion in revenue in 2017—he's reeled in some pretty big clients, overseen dozens of acquisitions and more recently, this summer, made big waves with the announcement that

Accenture Interactive would offer marketers in-house programmatic services.

Yet Whipple is not your garden-variety consultant. Yes, he grew up in the firm, starting his career there in 1987 and spending the next 18 years building up a knowledge base and Rolodex. But by 2005, he moved on to the agency world, with senior leadership roles at RAPP and Hill Holiday. It was here in agency-land where he saw an opportunity—and the future.

PHOTOGRAPHY BY SASHA MASLOV

(DISCLOSURE: ACCENTURE INTERACTIVE IS AN UNDERWRITER OF ADWEEK'S DIGITAL TRANSFORMATION PLAYBOOK. THIS FEATURE IS INDEPENDENT OF THAT DEAL.)



IN FOR THE WIN

Whipple's game plan always was to build a business valued in the billions.

“There was little talk, but no action, about the intersection of marketing and technology,” Whipple remembers. “The broader things of connectivity, mobility, the internet was not leveraged in a scalable way for marketing. It was more systems integration. Things were just beginning to wake up in this intersection.”

This intersection, he realized, was coming to a crossroads sooner rather than later. And in a bit of serendipity, Accenture was looking for an executive to lead its fledgling digital-marketing venture; one who was part business strategist, part ad executive and who could talk directly to the CMOs like the consulting firm was already talking to CIOs.

So the big consultancy called Whipple.

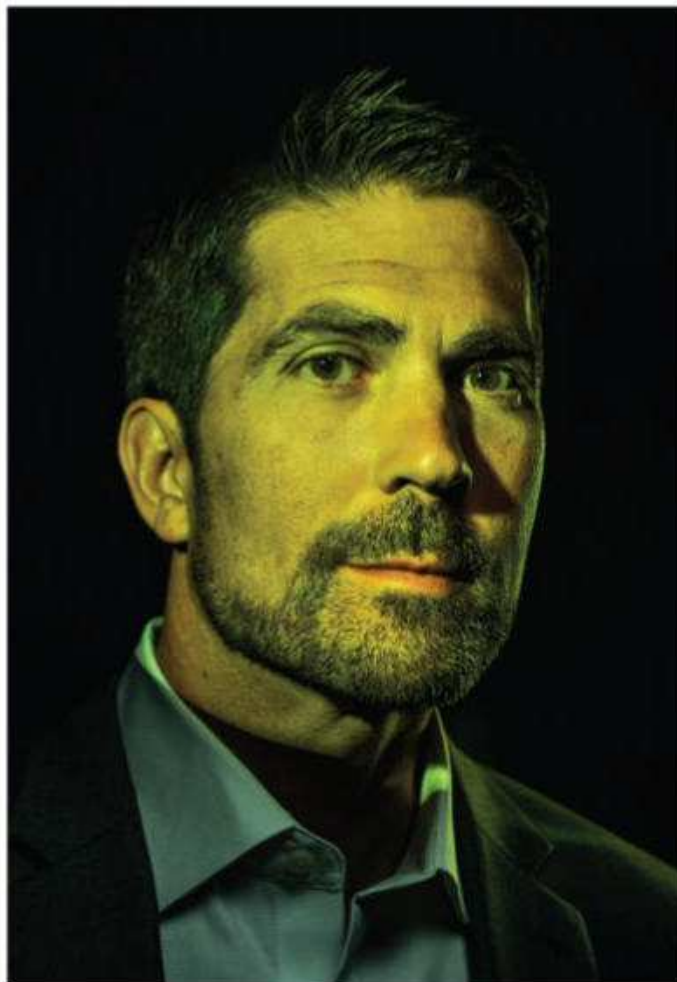
“I was interested in growing a scalable business in the billions, not in the millions,” he says of his decision to move over. “And while I am a big fan of various agencies, and the agency culture ... they are by their very nature, intrinsically non-scalable.”

A medium-sized agency might generate \$200-250 million in revenue, and Whipple believed that if you could tap into the fusion of marketing and technology, those numbers might be the sum of two or three clients, rather than 80 clients. “I thought there was an opportunity to build something really, really big,” he says. “It’s the scale that was there. That’s what I saw.”

Martin Sorrell, also building a digital agency via his new holding company S4 Capital, believes the Accenture Interactive chief’s strategy is on point. “I was struck by Brian Whipple, who recently said, ‘We don’t compete with the agencies. We go in at the CEO, CIO and CMO level and sell big digital disruption projects. We’re not fighting for \$5 million or \$10 million tactical implementation projects. We buy [the world’s largest design consultancy] Fjord to implement what has already been won at a senior level.’ I think that’s where it happens. It impressed me,” says Sorrell.

Nancy Harhut, chief creative officer at HBT Marketing, worked for Whipple at Hill Holliday when he headed up the Boston creative shop’s relationship marketing group. Whipple, she recalls, told the team they each needed to think of five ways they could help their clients grow beyond the work they were already doing for them. “Looking back, it’s no surprise he became an empire builder,” says Harhut. “He was always taking a look at the big picture. With Brian, it’s all about the thinking.”

That thinking has led to Whipple’s latest strategic move: programmatic buying. In May, the company announced it was throwing its hat into ad buying, with the philosophy that in a digital age, it is key to winning more accounts. It also happens to



'We are not principally an ad agency. We do advertising, but do it in the context of reinventing clients.'

eat into the agency business.

“You’re seeing agencies behave more like consultancies, and consultancies behaving more like agencies,” says Barry Lowenthal, CEO of The Media Kitchen. “At the end of the day, the people who win will be the clients, because they’ll have more choices from companies that offer the same services.”

Concerned that the likes of Google and Facebook have too much control, clients are increasingly moving functions like programmatic buying in-house so that they can more firmly own their customer relationships and the valuable consumer

data they generate.

Accenture counts HP, Melia Hotels and Radisson Hotels as clients. Radisson, for example, tapped Accenture to be its digital adviser, handle its paid media and build out its related technology infrastructure so it could bring programmatic buying in-house, letting the hotelier manage “a lot more intelligence-driven and personalized marketing,” says Kevin Carl, the hotelier’s global chief information technology officer. “We wanted to build out our own capabilities.”

How do ad agencies compete against a shop offering everything from defensive disruption strategies to creating actual ads? The answer seems to be if you can’t beat ’em, join ’em. Matt Prohaska, CEO of Prohaska Consulting, an ad-tech consultancy, says he’s busy advising agencies on how to cost-effectively leverage marketing technology, better target the consumer data that’s digitally out there and find the talent that knows how to use that data for clients.

Interestingly, in this land of frenemies, Google is a key Accenture partner helping to bring such capabilities in-house for clients. “Accenture is the general contractor,” says Chip Hall, managing director of Google Platform Demand Channels. “Their job is to take our great [information-gathering marketing] products and figure out how to make them work really well to transform somebody’s business.”

More businesses are clamoring for that transformation. An Interactive Advertising Bureau survey revealed that only 18 percent of marketers who purchased digital ads programmatically have fully moved programmatic buying in-house, but that another 47 percent intend to do so and have begun the process. The automotive, retail and travel industries have been the first adopters of ad tech, says Glen Hartman, head of Accenture Interactive North America, but now “we’re seeing a big push in b-to-b.”

Detractors exist, of course. The fact that Accenture is both an auditor and a player is, critics say, a conflict of interest.

“They get rates from agencies as part of their auditing. They’re privy to information that helps them,” says Lowenthal.

Adds MediaCom chairman and CEO Stephen Allan, in a LinkedIn post after Accenture announced it was getting into the media buying game: “You can’t ask for money to pay the piper and then play the tune yourself.”

And while Accenture responds that it has guardrails in place, there are other risks to consider: Success breeds copycats, which leads to lower fees. Also, isn’t there a danger that once he’s taught clients how to fish for data they’ll simply cut away his hook and line?

Whipple says that will be the exception because new technology is always being

developed. His firm is intent on investing in and staying on top of all the breakthroughs, some of which are occurring in Asia. “Clients don’t want the technology on their books,” he says. “They want the technology to stay current, have the technology stay on our books and pay for it out of services. We have to exploit that.”

In the last five years alone, Whipple has made 23 acquisitions, buying up, for undisclosed sums, the likes of London-based firms Fjord and Karmarama (creative shop), Media Hive (ecommerce solutions provider), Clearhead (digital optimizer), SinnerSchrader (German digital agency) and HO Communication (Chinese digital agency).

One of the competitive advantages of having a large consultancy behind you is its deep pockets. Whipple says, however, that the company’s growth has been 85 to 90 percent organic and not through acquisition. With the above purchases, Whipple offers corporate clients across the globe an all-in-one digital strategist, tech powerhouse and creative agency.

“We are not principally an ad agency,” Whipple says. “We do advertising, but do it in the context of reinventing clients.”

Whipple’s pitch falls on receptive ears. CEOs at large corporations are steadily taking power and budget away from CIOs and increasingly demanding CMOs build

brand experiences that could translate into real sales in a digital world.

“The CMO became a business executive rather than a marketing executive,” Whipple explains. “Instead of being measured by brand impressions or share of voice—traditional marketing metrics—they were [suddenly] being measured on revenues, drop-off rates and profit by customer.”

The problem? Most CMOs do not have the IT skills or sales experience to deliver, and needed a reliable partner to help them shoulder that burden, pull all the parts together and radically reinvent their businesses for the Digital Age.

Enter the consulting firms

Accenture Interactive is, of course, not the only consultant helping corporate clients embrace ad tech. Deloitte, IBM, KPMG, McKinsey and PwC are all winning business.

But Whipple’s vision is to focus only on building winning “experiences” for clients and their customers, and not pigeonhole themselves as being creative- or technology- or process-led.

What that meant became clear when Accenture Interactive’s XR studio created a virtual showcase for BMW that not only allowed prospective car buyers to change the colors on models, but virtually placed that car inside the customer’s garage or in front of

their house, allowing them to “sit” inside to really imagine what it would be like to bring home the latest BMW. This was a sales tool that was both an ad and an experience.

Whipple then created an “operations” division that promised to turn those “experiences” into hard sales for clients, before controversially boosting his offering with a programmatic buying service.

“We not only create and build the best experiences on the planet for our clients—but we run them as well,” Whipple has told prospective clients.

This pitch landed Subway

Sales were in steady decline, but the sandwich maker noticed that while 63 percent of customers didn’t know what they were eating an hour before lunch, 44 percent used smartphones to make that decision, and then spent 30 percent more than other customers. It was crucial for Subway to get into that digital space and reenergize its sales by influencing those lunch picks.

In June 2016, needing quick results, Subway jump-started its corporate “imperative” by hiring Accenture Interactive to strategize, build and execute its digital ambitions. “Subway’s core competence is making delicious food,” says Carissa Ganelli, Subway’s chief digital officer. “We are not mobile app developers. It makes a lot of sense for us to outsource that.”

Over the next two years, Accenture Interactive created a new tech platform, a digital loyalty program and a new app that playfully allows customers to build their own sandwiches by, say, doubling meat and cutting lettuce by swiping left or right.

“It was like building a Ferrari on an Oldsmobile chassis,” Ganelli recalls. “It was expensive. We could have gone with a lower-priced provider. But we would not have got the quality or breadth of service.”

All this service to experience is to help give CMOs their mojo back, and this is where Whipple believes Accenture Interactive can offer something an agency can’t.

“We’re more interested in reinventing the dining experience, where that would include programmatic, point of sale, the underpinning technology for a multiyear process,” he says. “What we’re providing to that client goes far beyond any budget an advertising holding company would have access to.”

There’s a new big fish in the pond.



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"THE DUKE"
Wilson



Roger Goodell
COMMISSIONER

ADVERTISERS ARE (STILL) READY FOR SOME FOOTBALL

For much of the past decade, the NFL TV ad market was a bit like the housing bubble of the aughts. Each year, those companies with football rights could count on hefty double-digit increases in returns each year, while using the NFL's robust ratings increases each year to leverage their network's weaker-performing sports at the time, like baseball. "While your subconscious will tell you this can't last forever, many of those who enjoyed the benefits of that housing craze and were flipping homes and taking profits never thought the party was going to end," says Mark Evans, svp of advertising sales for Fox Sports. "So when the ratings did plateau and then decline somewhat over the last year and a half, everybody in town was like, wait a minute, this isn't supposed to happen!"

While NFL TV advertising has never cratered like the real estate market did, it was hit with plenty of upheaval last season. The second straight year of ratings declines (regular season NFL games averaged 14.9 million viewers, according to Nielsen's live-plus-same-day ratings, a 10 percent drop from 2016's 16.5 million audience) came hand in hand with the growing controversy over player protests during the national anthem, stoked by President Trump himself. Midseason, some anxious advertisers even threatened to pull their NFL ads if in-game protest coverage continued—though none actually followed through. The ratings drops resulted in a higher number of makegoods, which ate into inventory and led to the unthinkable: a year-over-year decline in TV NFL ad revenue for NBC, CBS, Fox and ESPN, from \$2.45 billion during the 2016-17 regular season to \$2.42 billion last

year, according to Standard Media Index. Including the playoffs and Super Bowl, ad revenue fell 3.9 percent year over year, dropping from \$3.56 billion to \$3.42 billion.

But as a new NFL season gets underway, a surprising thing has happened during this year's upfront and scatter markets. Despite last year's controversy and uncertainty, advertising demand for NFL games is as strong as ever. For NBC's Sunday Night Football, "we booked more than we

DESPITE DECLINING
TV RATINGS AND THE
ONGOING PROTEST
CONTROVERSY, THE NFL
AD MARKET IS AS STRONG
AS EVER THIS SEASON.
BY JASON LYNCH
ILLUSTRATION BY GLUEKIT

planned, and at a higher rate of change than we planned, says Dan Lovinger, evp of advertising sales, NBC Sports. "There were no negative impacts as far as we could tell." CBS is also "in really good shape" and doing "slightly better" than last year with its Sunday afternoon package, says Jo Ann Ross, president and chief advertising revenue

officer, CBS Corp. (Sales for the Super Bowl, which CBS will air in February, are also on par with the last time the network broadcast the game three seasons ago.) With similar reports from the other networks, look for the average 30-second spot during regular season games—which was \$505,000 in 2017, according to Standard Media Index—to go even higher this year.

This comes even as the national anthem/protest controversy lingers this season. Case in point: Nike's two-minute "Dream Crazy" spot—which aired during the season's kickoff game last Thursday—featuring former NFL quarterback Colin Kaepernick, who sparked controversy by sitting, then kneeling during the national anthem to protest racism and police brutality. (Kaepernick is now suing the league, accusing the NFL of colluding to keep him off the field.) NFL owners temporarily instituted a new policy in May, which is now being reviewed and possibly reworked, that would fine protesting players, and Trump continues to revisit the hot-button issue ("As far as the NFL is concerned, I just find it hard to watch, and always will, until they stand for the FLAG!!" he tweeted last Wednesday).

However, TV ad sales execs and buyers alike say that the controversy doesn't seem to be an ongoing concern during negotiations, aside from some clients keeping their distance from inventory early in the first quarter, and no advertisers have pulled out of football as a result of that. On the contrary, more brands are gravitating toward the NFL, which still boasts some of TV's largest audiences as ratings fall across all of linear television. Sunday Night Football remained

the No. 1 broadcast prime-time program last season among adults 18-49, with a 6.2 rating in the demo, while Fox's Sunday afternoon America's Game of the Week package was again the most-watched show last season, averaging 22.7 million viewers.

"Demand for our clients is actually up, and the NFL has become more enticing. I've had clients asking more about shifting some prime into sports than in previous years," says Carrie Drinkwater, executive director, integrated investments, MullenLowe's Mediahub. "It remains one of the great venues for national TV. Even with the ratings down, you're still getting millions of viewers each week to tune in, and you still have the passion there."

Adds David Campanelli, co-chief investment officer, Horizon Media: "Ratings trends are a concern, but relative to the rest of TV, the declines are par for the course, and the average ratings are still very high. So we have seen a consistent interest in the NFL."

That approach explains why TV ad sales teams did not get overly concerned as NFL

ratings fell during the past two years. "It never dawned on us that this was some sort of catastrophic problem. It was something we just had to figure out and deal with, and we have," says Lovinger.

The networks and buyers say the ratings drops were caused by several factors, including the wider availability of football in additional windows, such as the higher-profile Thursday Night Football package, which has gone to Fox for the next five years (see sidebar) and the occasional Sunday morning games in London. They also cite the unusually large number of injuries last year to several of the league's top players—"having half the quarterbacks in the league hurt didn't help," says Tony Taranto, svp of NFL sales for CBS—the struggles of high-rated teams like the New York Giants and Dallas Cowboys, as well as the effect of Hurricane Harvey, which dented viewership in the start of the season as affected families in Texas and Louisiana dug out. Protest-related fallout, in contrast, had "a minimal impact" on the numbers compared to those other factors, says Drinkwater. Given everything that occurred in the NFL last year, "I'm surprised it wasn't deeper year over year," admits one exec of the ratings declines.

Not surprisingly, several networks are holding out hope that ratings will rise, or at least stabilize, this year. "I believe if the games are well-played, it's possible to see the ratings rebound," says Lovinger.

All of the networks secured CPM hikes for their NFL games this season, though some—including CBS and Fox's Thursday Night Football package—adjusted ratings guarantees down to be more in line with recent ratings and reduce the likelihood of makegoods eating into their ad revenue later in the season.

The NFL ad sales teams also have a new ad revenue source to count in this year: For the first time, the networks also have mobile streaming rights to the games in their respective packages, which had previously been exclusive to Verizon Wireless. "So now we have additional audiences accessing Monday Night Football to deliver to our clients," says Wendell Scott, svp, sales and marketing, ESPN.

And next year could be even more lucrative: As more states legalize sports gambling, most execs expect to see a surge of national advertising from sports gambling brands by next season. "You're going to see a much more measured rollout as opposed to the wild West that daily fantasy was" when DraftKings and FanDuel were briefly ubiquitous during NFL games before several states sued those brands over the legality of daily sports gambling, says Evans. "We do feel that gold rush is coming, and you're going to see significant advertising growth."



Fox Sports' Joe Buck and Troy Aikman are calling the Thursday Night Football games.

Fox's Big Thursday Night Football Play

For the past three years, NBC and CBS had split the Thursday Night Football rights via an uneasy arrangement in which they competed against each other for the same ad budgets on the same program. "It makes it hard to set the terms you want to set on your own. You always have to think about what the other guys are doing," says NBC Sports' Lovinger, while John Bogusz, evp, sports sales and marketing for CBS, notes, "It's great having the game on Thursday night, but the economics of it just did not work."

But it's a whole new game now, as Fox Sports outbid NBC and CBS to land Thursday Night Football rights for the next five years (11 games will air on Fox; the rest of that package is broadcast on the NFL Network). The company has replicated the approach to its Sunday afternoon NFL package, where its marquee sponsors—including Ford (pregame show), Visa (halftime show) and Lowe's (The OT)—have been entrenched for more than a decade. It worked with brands to establish long-term footprints in the prime NFL Thursday Night Football real estate, striking deals with Verizon (pregame show), Toyota (halftime show) and Buffalo Wild Wings (postgame show), as well as presenting sponsor Bud Light.

Buyers are optimistic about Thursday Night Football, given what appears to be the strongest Thursday schedule ever and a consistent, long-term home in Fox. "All those incumbent advertisers that held those pregame and postgame positions forever, it's nice to have the ability to step in and create something for different advertisers in the space," says buyer Drinkwater, who notes Fox is also "trying something new" with unique commercial lengths and other innovations that her clients are taking advantage of. Explains Fox Sports' Evans: "We want these new broadcast partners not just to be happy week one and year one, but to hopefully be there for as long of a ride as our guys on Sunday are."

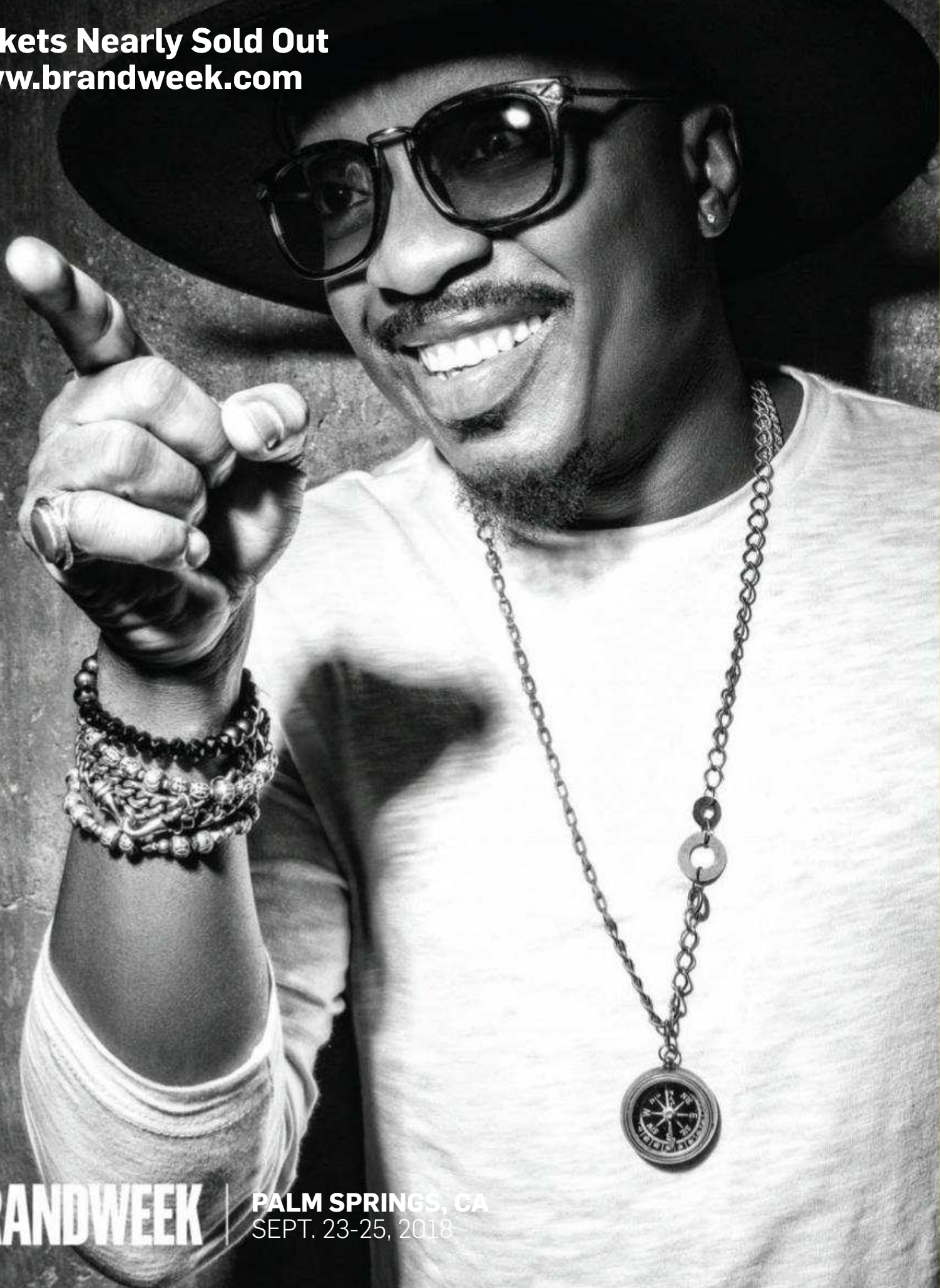


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- emoji
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PHOTO: LEANNI MUELLER

BRANDWEEK

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ON THE ORIGINS OF BRANDS AND THE PEOPLE WHO BUILD THEM

Perspective

Newman's Own →

HOW A FAMOUS ACTOR'S SECRET RECIPE WOUND UP ON THE WORLD'S LETTUCE.
BY ROBERT KLARA

THE GOODS

In keeping with Newman's original recipe, the Italian dressing is packed with pieces of onion, Romano cheese and anchovy, and needs to be shaken a lot.

THE GETUP

Newman was drawn on the label from the beginning, but in 2010 the brand dressed him up in various ethnic costumes to match the flavor variety.



THE SECRET

Lots of brands boast about a "family" recipe, but in Newman's case the dressing really was his own, made as gifts every Christmas.

Bob Forrester has many fond memories of the late Paul Newman, the leading man whose irreverent charm and sky-blue eyes sparkled their way through 65 Hollywood films. But one memory stands out. Forrester and Newman were walking down the street when a fan spotted the statuesque actor. As the saucer-eyed devotee made her tentative approach, Newman—a celebrity who didn't much enjoy being one—would mumble to his friend, "Here comes someone for an autograph."

Except that the fan didn't want an autograph, didn't recognize Newman for his acting roles and instead blurted out: "You're the popcorn guy!"

"That happened *all* the time," said Forrester, president and CEO of Newman's Own Foundation.

That this exchange did happen so often speaks as much to the humility of Newman, who died in 2008, as it does to a vocation he cared about even more than acting. Newman was the man behind the foundation that bears his name, a 501(c)3 that to date has given over \$520 million to charities, mostly those benefiting children. And funneling the money for that foundation to give away is a slew of food brands bearing Newman's smiling face: salsa, cookies, pizza—and popcorn.

Actually, it all started with oil and vinegar. Every year just before Christmas, Newman liked to make a huge batch of his family-recipe salad dressing. ("He was a chef of salad dressing—brilliant," actress and his wife Joanne Woodward once said.) Newman would pour the Italian dressing into old wine bottles, then drive around his Westport, Conn., neighborhood and leave them on neighbors' doorsteps. One year his friend, writer A.E. Hotchner, stopped over to help, and the pair came up with the idea to sell the salad dressing commercially. The profits would go to fund Newman's many philanthropic projects—in particular, his Hole in the Wall Gang Camps, which give a free summer getaway to kids fighting life-threatening illnesses.

That was 1982. In the ensuing 36 years, Newman's Own has expanded to 32 salad dressings, into organics and even into pet food while continuing its charitable efforts. In fact, philanthropy is so central to Newman's that the foundation recently set up a website called Common Good as a platform for charities of all stripes to post their (true) stories about how giving helps the human condition.

And, no doubt, charity is much of the reason why people continue to buy Newman's Own itself—even though Forrester concedes that "nobody's going to buy it a second time if it doesn't taste good." According to marketing consultant Hayes Roth, it's a measure of the brand's strength and validity that a new generation of shoppers—ones too young to have any personal recollection of Newman's film career—is reaching for Newman's Own.

"The part that's really made a difference is the brand personality—it's one of the most pronounced in this business," he said. The packaging is humorous (Newman is drawn in costumes themed to the foods), self-effacing and sincere—eschewing any talk of Newman's fame in favor of simply saying he was "dedicated to making the world a better place."

"A lot of brands try that, and a lot of them force it," Roth said. "But he did it naturally, and it's remained consistent, even since his death. It's hard to do."



Paul's peppers Actor Paul Newman wore many costumes in his long career, but none meant more to him than the chef whites he put on (if only for this photo at left) to make the salad dressing that became Newman's Own—a brand he began in 1982 with friend A.E. Hotchner (below, left). In the early days, the company produced only salad dressing (below, right), but in the wake of popular acclaim the brand broadened its offerings to include everything from salsa to cookies to lemonade (bottom).



Benefits package Charities that benefit from Newman's Own can't imagine life without it, yet it nearly happened. The tax bill signed into law this January carried over an obscure 1969 provision that imposed a 200 percent tax on private foundations that own more than 20 percent of a for-profit firm. It would have forced Newman's Own Foundation to divest, destroying both the charity work *and* the brands. "It's hard to sell a company that has to give all of its money away," Forrester said. Fortunately, a last-minute intervention exempted Newman's, and its dressings can continue to pour.

CHIEF STRATEGIST

Marsha Lindsay

MEET THE AD EXEC WHO APPLIES BEHAVIORAL ECONOMICS TO MARKETING.

BY DIANA PEARL



Following a post-grad stint working in marketing for Madison Square Garden in the '80s, Marsha Lindsay returned to her home state to start a master's degree at the University of Wisconsin-Madison, where she had a consumer psychology fellowship. There, she found that her research on purchase behavior was a powerful tool when it came to her freelance client work. When she received her master's, she decided not to go forward with a Ph.D. program and her originally intended career path as a college professor. Instead, in 1988, she launched her own agency, now called Lindsay, Stone & Briggs (LSB), with offices in Madison,

Wis., and Minneapolis.

Early on, LSB signed Wisconsin gubernatorial candidate (and eventual governor) Lee Dreyfus as a client. Working on his underdog campaign was a "gateway to awareness and opportunity," Lindsay said, and contributed greatly to LSB's growth in its early years. That growth continued as LSB added big-ticket clients like Kohler, Kraft, Oscar Mayer and PepsiCo to its roster. Meanwhile, Lindsay herself gained respect and prominence in the ad industry, collecting awards like Wisconsin's Entrepreneurial Woman of the Year in 1984 and being

the first woman named to the Wisconsin Advertising Hall of Fame in 2014.

Though she never became a professor, that time in grad school continues to pay off. Lindsay said she still relies on her academic background, which she's continued to nurture with a stint teaching at Wisconsin's business school. Behavioral economics guide LSB's work, leading with the idea that "decision-making is predominantly subconscious." "How one takes advantage of it and finds what ultimately will attract people to a brand—those are all the things that fascinate me," she added.

Lindsay stepped down

as LSB's CEO in 2015 and now serves as the agency's chairwoman and chief strategist, roles that she says allow her to pay greater attention to "what it takes to drive clients' growth and their brand and innovation." That often involves conducting the same sort of research she did decades ago as a grad student: identifying emerging issues that will concern marketers while seeking solutions to either mitigate or take advantage of these issues—a practice she refers to as "enlightening" clients. "We want to help everyone move forward with what's going to help more quickly in the future," she said.

Big Mistake

When you're passionate about your work, Lindsay said, the desire to create change and implement the new in your company can at times take precedence over explaining these changes to your colleagues. "When you have a vision for the future, you get very excited about enacting it in your organization," she said. "And then you get really frustrated that others don't see what you see, because you forgot to bring them along."

Lesson Learned

Remember, Lindsay said: You have to essentially market your vision. "The insights and work you do is really only half of what it takes to lead in the profession," she said. "You have to understand how to get other folks to see what you do."

How She Got the Gig

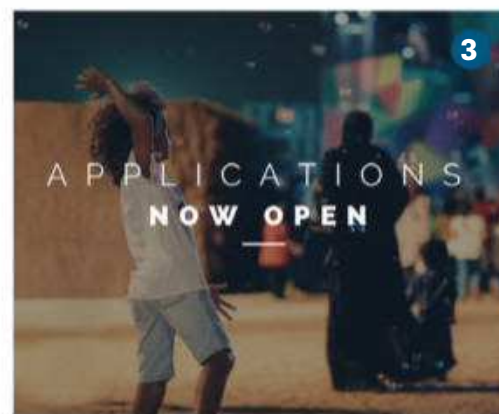
Lindsay used the freelance copywriting clients she worked with during grad school as a springboard to start her own agency after completing her master's degree.

Pro Tip

"If you're in the advertising industry, you're in the profession of business outcomes," she explained. "So you really have to study business on a daily basis. You have to serendipitously fall upon news you wouldn't necessarily expect."



Specs
Who Frederick Joseph, founder and CEO; Keri Goff, creative director; Olivia Kelly, business development director
What Creative agency
Where New York
1 We Have Stories created the “Dollar for Diversity” campaign, a fundraising effort designed to support diverse creators. **2** “Be Here,” an initiative led by Wendy Williams to help combat drug addiction and substance abuse, tapped WHS to execute a creative direction and strategy. **3** WHS launched its application to provide free support to underrepresented and marginalized storytellers and content creators.



AGENCY

Boy, Do They Have Stories

THIS CREATIVE AGENCY AIMS TO BETTER THE WORLD THROUGH ITS AUTHENTIC CAMPAIGNS. **BY NICOLE ORTIZ**

We Have Stories works with clients who “will move the needle on some type of issue going on in the country or on a global basis,” according to founder and CEO Frederick Joseph. With a client roster that includes Wendy Williams’ “Be Here” campaign, the Archdiocese of New York’s “Charity Has No Boundaries” project and the Institute for Children, Poverty & Homelessness graduation event at SXSW, the creative agency is helping to make changes it wants to see in the world. Joseph—who created the #BlackPantherChallenge, an initiative to bring what began with 1,000 kids to see Black Panther in theaters for free and ended up making over \$950,000 and becoming the largest GoFundMe in history—values authenticity in the shop’s marketing efforts. Through research and polling people from communities it hopes to reach, WHS creates campaigns that resonate. Additionally, a portion of profits is donated to creatives who otherwise might not have the capital to finish their projects. “We try to use our talents and our skills to not only obviously make money and keep the lights on, but really focus on changing the world in some way,” Joseph said.

TOP: MATTHEW BUTLER; SIDEBAR: COURTESY OF WE HAVE STORIES

1954

Ogilvy

Founded by David Ogilvy, known as "the father of advertising," the creative shop celebrated its 70th anniversary in June with a rebrand that included a new visual identity, logo and organizational design.



BETTMANN ARCHIVE



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