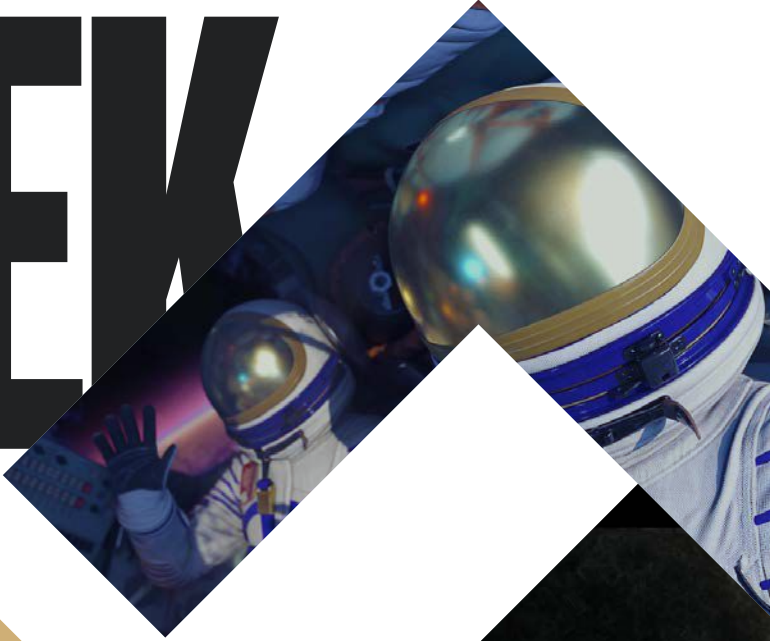


# ADWEEK

JANUARY 15, 2018



# ARC AWARDS

HONORING THE  
BEST IN BRAND  
STORYTELLING

A first-person perspective photograph of a person standing on a waterfall. The person's legs, wearing blue denim jeans and brown leather lace-up boots, are visible at the top of the frame. The waterfall flows downwards, creating white foam as it descends. The surrounding environment is a dense, lush forest with vibrant green ferns and moss-covered rocks. The water in the pool below is a deep, dark blue. The overall scene is serene and natural.

**CAPTIVATING**

A woman with long, wavy brown hair is shown from the chest up, wearing a black top. She is holding a bunch of fresh onions and green onions. The onions are brown and have their roots attached, while the green onions are long and thin. The background is a dark, blurred green. The word "STUNNING" is written in large, white, bold, sans-serif capital letters across the center of the image, partially overlapping the woman's hands and the vegetables.

**STUNNING**

A woman with long, wavy brown hair and blue eyes is shown from the chest up, holding a bouquet of red flowers. The word "RICH" is overlaid in large, white, bold, sans-serif capital letters across her face. The background is a light-colored wooden plank wall.

**RICH**



**PREMIUM**



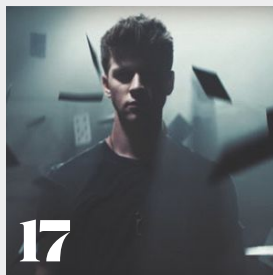
**ELEGANT**

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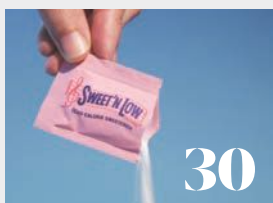
**17**  
**ARC AWARDS**

AT&T's "The Disappearing Girl" joins a host of brand storytelling honorees.



**9**  
**TRENDING**  
Are ads getting too ... creepy?

**14**  
**DATA POINTS**  
Why brands should embrace LGBTQ-themed ads.



**30**  
**PERSPECTIVE**  
How this pink packet sweetened our lives.



**36**  
**LOOK BACK**  
Back to the future with Roseanne.

ADWEEK PUBLISHES NEXT ON JANUARY 29.

THE WEEK IN MEDIA AND MARKETING  
**Upfront**

**TOP STORY**

**BLACKOUT**

THE WORLD'S BIGGEST TECH EVENT GOES DARK. **BY MARTY SWANT**

Shortly before noon on the second day of CES, staff suggested visitors head to the solar-powered outdoors due to a partial blackout inside the Las Vegas Convention Center, where around 180,000 attendees previewed the future of technology. Some brands made light of the situation; in a callback to its Super Bowl tweet about dunking in the dark after the lights went out at the Mercedes-Benz Superdome in New Orleans, Oreos entered the fray with a CES blackout tweet. The power came back on after about an hour, but it just goes to show: Even tech experts have issues sometimes.

**IN CRISIS**

**H&M UNDER FIRE**

Twitter users noticed that H&M's U.K. site was selling a green kids' hoodie stamped with the phrase "Coolest Monkey in the Jungle." It could have been nothing more than a cute garment—except for the fact that the Swedish retailer used an African-American child to model the sweatshirt.



H&M swiftly apologized and stopped selling the sweatshirt, but it still lost major collaborators like musician The Weeknd and rapper G-Eazy over the blunder as waves of Twitter users called for a brand boycott. —Sammy Nickalls



**BIG NUMBER**

**20k**

THE APPROXIMATE NUMBER OF PRODUCTS LAUNCHED AT THIS YEAR'S CES. (SOURCE: CES)

**MEDIA**

**NBC TO COVER ANY PROTESTS**

The controversy over NFL national anthem protests dominated the first half of the football season, prompting some nervous advertisers to threaten to pull their spots if coverage persisted. Those demonstrations have since tapered off, but if they recur during Super Bowl LII on Feb. 4, NBC won't hesitate to spotlight it on-air for the telecast's 100-million-plus viewers. "The Super Bowl is a live event ... and when you're covering a live event, you're covering what's happening. So if there are players that choose to kneel, they will be shown live," Super Bowl LII executive producer Fred Gaudelli said at the Television Critics Association's winter press tour. —Jason Lynch



**MOOD BOARD The Week in Emojis**



**IKEA** THE BRAND WANTS YOU TO PEE ON THEIR LATEST AD TO SEE IF YOU'RE PREGNANT.



**PIZZA HUT** THE BRAND'S SELF-DRIVING TOYOTA DELIVERY TRUCKS COULD BE ON THE ROAD BY 2020.



**DIET COKE** THE SODA COMPANY INTRODUCED NEW SKINNY, RAINBOW-COLORED CANS.

BLACKOUT: ISTOCK PHOTO; NFL: ICON SPORTSWIRE VIA GETTY IMAGES



# Trending

THIS WEEK'S INSIGHTS



To the 53 people who've watched A Christmas Prince every day for the past 18 days: Who hurt you?

9:52 PM - 10 Dec 2017



Netflix's "Christmas Prince" campaign (left) drew some haters; Spotify (above) had more success with the holiday season's "2018 Goals"; Cost Plus World Market (below) dove deeper into personal data.



ON TARGET

## When Do Ads Become Creepy?

BRANDS ARE PUSHING THE BOUNDARY ON USING PERSONAL INFO TO DRIVE CREATIVE.  
BY LINDSAY RITTENHOUSE

In 2018, consumers have largely accepted that marketers use an online log of their behaviors and spending habits to target digital audiences with relevant ads. A Pew Research Center study found last year that most Americans determine their online privacy rights case by case, with 47 percent saying they're comfortable with retailers tracking their purchases to deliver better deals.

Now major brands, including Cost Plus World Market, Netflix and Spotify, are testing the waters by using their troves of user data to drive not only the targeting but the creation of their ads. Many of these campaigns seem like experiments designed to determine just how much of their own

data people are willing to tolerate.

"At what point do you creep someone out?" asked Ian Mackenzie, executive creative director at data-first shop FCB/Six. He said all of FCB/Six's clients are curious about how they can employ their user data but are hesitant to actually do it.

"It's uncharted territory," added FCB/Six president Andrea Cook, who said companies are fearful that, if they cross a line, they could "get called on the carpet."

But where, exactly, is that line? Many were amused when Spotify first used data mining in a series of oddly specific ads last year. One billboard read, "Dear person who played 'Sorry' 42 times on Valentine's

Day: What did you do?" The campaign was so popular that Spotify tweaked it and brought it back this holiday season, in "2018 Goals," broadening its scope to a more general audience. One banner read: "Skip dinner invites from the people who added these songs to their playlists: Slippery, All of Me, DNA."

That may explain why when Netflix piggybacked on Spotify's first campaign with a single pre-Christmas tweet that read, "To the 53 people who've watched A Christmas Prince every day for the past 18 days: Who hurt you?," drew some inevitable haters, who questioned why it called out just one small group of users.

"When you use personal information and you don't add value, it's intrusive," said Thomas Shadoff, director of media at Toronto agency Bensimon Byrne. The value in Spotify's ads being it showed it listens to all users.

His agency used retargeting to create Svedka Vodka's creepy Halloween "Banner Ad Curse" campaign that literally haunted internet users with banner ads after they clicked on a seemingly harmless post for cocktail recipes. But the agency shied away from using data to inspire the creative, despite having the option to do so.

"With access to so much data, we were careful not to go too far," explained Patrick Schroen, Bensimon Byrne's creative technology lead. "We explored creative with more personal info that didn't make the cut, keeping

the creative more playful and fun."

Typically, Rebecca Lieb, digital marketing and media analyst, explained that ads annoy consumers when they're improperly targeted or were retargeted too many times, not for creepy creative.

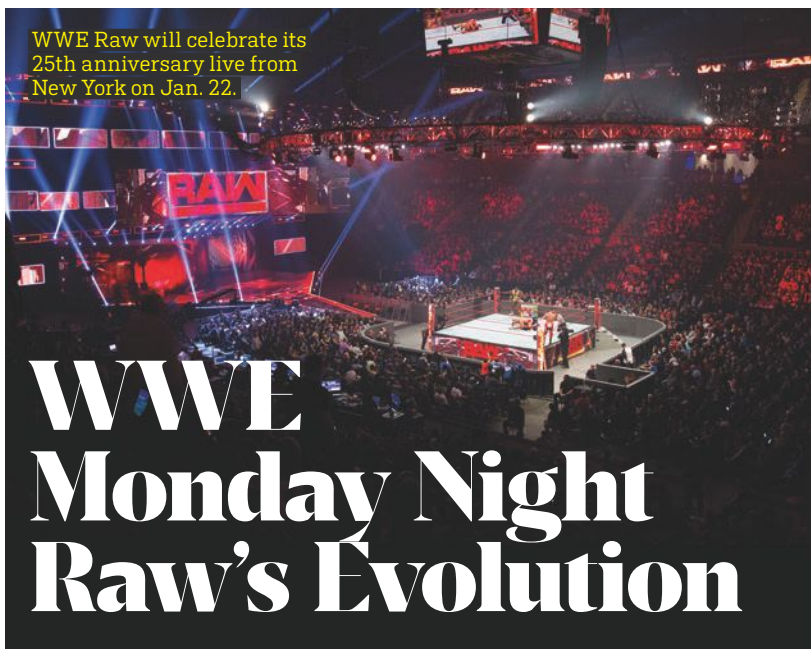
"Brands and their agencies are between a rock and a hard place," Lieb said. "What would you rather do: creep someone out, or not have them see [the ads] at all?"

Cost Plus World Market needed to be particularly cautious when tapping into personal data. The home goods retailer asked customers, like "Lisa and Ray Worley in the low-rise apartment near that no-frills diner on N 73rd St.," to allow their own data to be used in a series of playful banners, created by barrettSF.

That agency's founder and executive creative director, Jamie Barrett, said "the legalities of revealing real addresses, etcetera" made it necessary for the agency to ask for permission.

"I can tell what bank you walked into [and] what you're wearing just by your phone number," said FCB/Six's Cook. "Would that creep you out if a brand knew the sweater you're wearing? What's the next level of creepy?"

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



WWE Raw will celebrate its 25th anniversary live from New York on Jan. 22.

# WWE Monday Night Raw's Evolution

HOW THE BRAND HAS TURNED INTO A GLOBAL ENTERTAINMENT COMPANY. **BY A.J. KATZ**

For Dwayne “The Rock” Johnson and John Cena, becoming a cultural icon began on WWE Monday Night Raw. It’s the longest-running weekly episodic program in TV history, and will celebrate its 25th anniversary show live from New York on Jan. 22.

Raw consistently ranks as the top cable entertainment show on Monday nights, and is one of the highest-rated shows on all of cable TV among adults 18-49. Raw is also the primary reason why USA Network is one of the most-watched cable networks in prime time.

But the road to success hasn’t been without some bumps along the way.

The Vince McMahon-owned WWE—at that time known as WWF (World Wrestling Federation)—battled the Ted Turner-owned WCW Monday Night Nitro franchise from 1995-2001. After Turner’s deep pockets lured multiple WWF stars to WCW, Raw knew it had to make a change and it did so by changing the tone of its storytelling.

WWE’s new Attitude Era earned a

TV-14 rating, resorting to provocative storylines that included violence and shock value.

Attitude Era characters like Stone Cold Steve Austin and The Rock channeled the feelings of the time, explained WWE on ESPN editor Tim Fiorvanti. “Everything was sort of edgy, pushing all of the boundaries of what was OK in society and what was OK inside the wrestling ring.”

Raw overtook Nitro in the ratings due in part to this rebrand, and AOL Time Warner sold WCW to Vince McMahon in 2001.

“We almost lost the Monday Night Wars, and if we had lost, we would have gone out of business,” admitted WWE chief brand officer Stephanie McMahon.

In order to maintain momentum, WWE decided to take Raw live every Monday night, from every other Monday and expanded from one to two hours.

It’s been a wild ride since. Here, Stephanie McMahon breaks down the entertainment behemoth’s strategy for achieving longevity—and success.



## INSIGHTS



### STORYTELLING

Raw has achieved success through nuanced storytelling. The story of Stone Cold Steve Austin versus Vince McMahon, the blue-collar underdog in conflict with his demanding boss, represents a theme most Americans can relate to. Raw also introduced the McMahon family to viewers as a way to relate to families and encourage co-viewing, which has paid off. Raw’s audience is a “great cross section of America,” explained NBCU cable group entertainment networks president Chris McCumber. “You get a lot of viewers from the heartland, but you also get many from the coasts.”



### AUDIENCE

In 2017, Raw averaged slightly more than 3 million total viewers, which is comparable to regular season TV audiences for the NBA and MLB. “Raw delivers larger average audiences 52 weeks per year, and that’s been pretty consistent over time,” said Guggenheim Securities media analyst Curry Baker.



### OTT NETWORK

The WWE Network, the streaming service that shows WWE playoff matches and original programming, is presently the No. 2 sports OTT service, behind only MLB.tv, according to Parks Associates. Baker explained the service is profitable with 1.6 million paying subscribers at the end of Q3 2017, and it will keep growing in the high single digits.

## EVOLUTION

In 2008, WWE moved away from the edgier content, and slowly turned into a more family-friendly product. Raw’s new TV PG rating alienated some older fans, and made storytelling more challenging. As a result, Raw evolved into something new: a global entertainment company.

## STRATEGY

WWE has had a two-pronged approach to expanding its audience: attract global brands and connect with women.

WWE’s global sponsorship revenue has quadrupled since 2010, and increased 29 percent year over year in 2017.

“We wanted to attract blue-chip advertisers, and we have accomplished that feat by adding 70 new advertisers over the past three years alone,” said McMahon.

## BRAND PARTNERSHIPS

Mattel recently created a fashion doll line of WWE women Superstars in response to Raw’s growing female audience, which now represents 40 percent of its viewers. WWE Superstars have appeared in Snickers’ popular “You’re Not You When You’re Hungry” campaign, and KFC tapped Superstars to play Colonel Sanders, which was part of a larger campaign that included celebrities taking turns as the colonel. Moreover, WWE Superstars Dolph Ziggler and John Cena have starred in Cricket Wireless commercials.

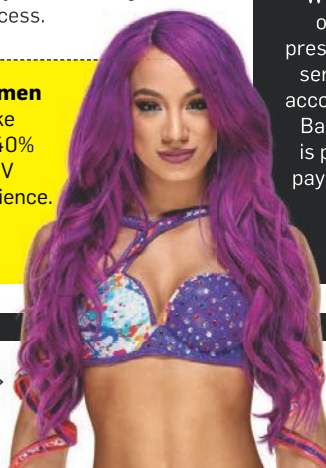
## RAW'S QUICK HITS

WWE has built a worldwide, diverse audience over the past 25 years.

Helped make USA the #1 cable network for the past 12 years.

Broadcast to 800 million homes in 180 countries and 20 languages.

Women make up 40% of TV audience.



A.J. KATZ IS A STAFF WRITER FOR ADWEEK, WHERE HE SPECIALIZES IN COVERING MEDIA PERSONALITIES, TELEVISION RATINGS AND PROGRAMMING. HE IS CO-EDITOR OF ADWEEK'S TVNEWSER BLOG COVERING THE NATIONAL NEWS INDUSTRY. @AJKATZTV

AUDIO

# SONIC BRANDING IS BOOMING

MARKETERS ARE USING SOUND TO MAKE BRANDS MORE RECOGNIZABLE TO CONSUMERS. BY KATIE RICHARDS

**S**ound is a powerful tool that can trigger specific memories or emotions. It's a staple for marketers who have used jingles (think, "I'm a Toys R Us Kid") to connect emotionally with consumers, whether on TV or radio. But as technology like Amazon's Echo or the Google Home Assistant become more embedded in our daily lives, it's becoming increasingly important for brands to create those same emotional connections without visuals, just sound.

Cue sonic branding—or the “use of sound to reinforce a brand identity,” as Audrey Arbeeny, founder and executive producer of sonic branding agency Audiobrain, described it.

Visa found that sound could make consumers feel safe and secure in their transactions, and that 81 percent of shoppers would have a more positive reaction to Visa if it incorporated sound or animation into its marketing or shopping experience. With that in mind, the brand released a special sound in December. After using a Visa card, either in a digital or physical store, customers hear a chime of sorts, signifying a secure, speedy transaction. Eighty-three percent of respondents said Visa's new sound sparked a positive perception of the brand.

“As you think about payments becoming much less frictionless, potentially more embedded in experiences and new places, we started to think about how the Visa brand might manifest itself in formats that are quite different from a shop or a digital website,” said Lynne Biggar, Visa's chief marketing and communications officer.



## THE NEW JINGLE

Brands stand out with a signature sound that allows consumers to immediately recognize them. McDonald's “I'm lovin' it” and Intel's chimes are notable examples of sonic branding.



That could be in your car, in your home, through your smart home devices or even a Fitbit, she explained.

Visa isn't alone in its decision to refocus on sonic branding. That sound could be a jingle (think “Nationwide Is on Your Side”) or a mnemonic (like HBO's static or NBC's chimes).

In recent months, streaming service Pandora has ramped up its work with brands—including California Closets, Cascade, Dawn and Ziploc—to develop audio-driven marketing campaigns with a specific focus on how brands think about the sonic identity.

“We are now in a currency of language and sound, as opposed to screens,” said Lauren Nagel, group creative director at Pandora. “I think for a lot of folks the sound of your brand is still a bit of an afterthought, and as we move more toward a voice-activated world, sound is becoming even more important.”

California Closets has capitalized on an increase in podcast listeners and the rise of streaming by joining forces with Pandora to take some of its TV spots, “California Closet Stories,” and turn them into audio-driven work. At first it simply took the soundtrack for the TV ads and ran them on radio, but then Pandora helped the brand think about its entire identity in an audio setting.

Pandora “added ambient sound, which made a huge difference in terms of understanding the story. I never really thought about that, but it really makes the stories come alive—someone is talking about having friends over and you hear the friends in the background,” Samara Toole, CMO at California Closets, said.

When the brand runs these tailored audio campaigns on Pandora, Toole said California Closets sees a huge boost in web traffic, but could not disclose specific numbers. Toole noted that the brand is planning to develop an audio logo—something like Intel's famous chimes or “I'm lovin' it,” courtesy of McDonald's—in the coming months, too.

Lauren McGuire, svp, managing director of strategic sound and music studio Man Made Music, has worked in the audio space for over a decade now and echoed that it is more important than ever for brands to consider sound in their marketing mixes.

“If music creates emotion, what we see is brand favorability increases, brand consideration increases, metrics that really apply directly to ROI. When it comes to all experiences, brands are realizing that emotional connection is more important than ever,” said McGuire.



KATIE RICHARDS IS A STAFF WRITER FOR ADWEEK SPECIALIZING IN BRANDS AND MARKETING TRENDS. @KTJRICHARDS

## LIFESTYLE

# Don't Call It A Diet

WEIGHT-LOSS BRANDS ARE USING MALE CELEBS TO TOUT LIFESTYLE CHANGES. BY T.L. STANLEY

**Diets: They're not** just for gals anymore! And by the way, it's not a diet. It's a lifestyle.

There are major changes afoot in the weight-loss industry, with many marketers focusing on health and wellness, rather than calories, scales, inches and tape measures.

And two powerful brands, Atkins and Weight Watchers, have recently taken the unusual, stereotype-busting step of hiring men as spokescelebs.

The preternaturally youthful Rob Lowe will spend 2018 as the face of the Atkins' "Life Well Lived" campaign, and recording artist-producer DJ Khaled has become Weight Watchers' first social media ambassador.

While marketing execs don't expect the infamous before-and-after-style ads or fat shaming to disappear entirely, they say tactics have evolved to become more inclusive and realistic.

"Diet is like a word out of the '80s now, and it represents a short-term, highly restrictive approach," said Scott Parker, CMO at Atkins Nutritionals, who recruited Lowe as the brand's first male spokesman after the star's public comments about eating "the Atkins way," a low-carb, low-sugar, high-protein plan. "People want to make simple choices they can sustain. And the message is more holistic these days than, 'Get a bikini body.'"

In the new Atkins anthem spot, from Acme Idea Co., Lowe emphasizes feeling good, being active and living well. The images shown are parents having fun with their kids. What Lowe never mentions: losing weight. That's because he didn't, which also makes him a rarity in an industry known

**FAMILY FIRST**

The multi-hyphenate star, who is the new face of Weight Watchers, wants to get healthy for his young son.

**DJ Khaled**  
16 million  
social media  
followers

**WEIGHTLESS**

Rob Lowe encourages Atkins followers to be active and feel good in the latest "Life Well Lived" campaign.

**\$66 billion**  
estimated  
worth of entire  
weight-loss  
business

for choosing celebrities who have noticeably trimmed down.

Atkins wanted to appeal to its core audience looking to drop pounds, but also to consumers who are striving for a healthier lifestyle, Parker said, noting that hiring the popular Lowe will help "normalize and contemporize" the brand and speak to a broad demographic, both male and female.

Weight Watchers, meanwhile, has brought on Khaled, a multi-hyphenate star who counts well over 16 million social media followers. He's reportedly lost 20 pounds already, stressing that he

wants to get healthy for his young son.

Oprah Winfrey, a spokeswoman and 10-percent company stakeholder, welcomed him on Twitter, resulting in an 8 percent jump in Weight Watchers' stock price.

Khaled, a frequent brand collaborator, plans to document his weight-loss journey across his busy social media accounts, with Weight Watchers' execs saying he "can authentically show how the program works for his life and how it's making a meaningful difference to him and his family."

By putting men front and center, brands may be trying to target more males in an industry that's spoken primarily to women, but it also shows "we're all in this together," said Jane Buckingham, CEO and forecaster at Trendera. "There's a universality to hiring men, and it's pretty groundbreaking. It shows that this isn't just a female issue."

Others in the weight-loss business, estimated to be worth \$66 billion in the U.S., are embracing the unorthodox, with Equinox Fitness recently launching one-of-a-kind luxury goods "inspired by the passion and persistence of some of the most committed people and organizations on earth." Its items, such as cologne

**'It's not about being thin, it's about being healthy and strong and proud.'**

Jane Buckingham, CEO, Trendera

infused with the DNA of a marathoner, aren't for sale to the general public. They'll be auctioned off for charity.

The promotional campaign for the upscale gym, from Wieden + Kennedy in New York under its ongoing "Commitment" banner, does not hawk memberships (directly) or discuss calorie burn, and it's in line with what Buckingham said she's noticed across categories.

"There's more female empowerment and less body shaming in every kind of messaging, whether it's clothing or cosmetics or diets," she said. "It's not about being beautiful in a conventional way, it's about expressing yourself. It's not about being thin, it's about being healthy and strong and proud."

T.L. STANLEY IS A FREQUENT CONTRIBUTOR TO ADFREAK AND ADWEEK, WHERE HER COVERAGE INCLUDES PROFILES OF ARNOLD SCHWARZENEGGER, THE OSCAR RACE AND LOGAN PAUL. @TLSTANLEYLA



## OPINION

# Why Eliminating Net Neutrality Is Bad for Women

FCC ACTION COULD DECIMATE INFLUENCER MARKETING WHERE WOMEN HAVE THRIVED.

BY TIFFANY ROMERO

The FCC's recent vote to eliminate net neutrality stands to impact some of the country's most enterprising innovators. It's a shortsighted action likely to result in unintended consequences for many individuals and businesses.

One industry certain to feel the effects is online marketing. Consider specifically influencer marketing, a field comprised mainly of small businesses which pioneered a concept that helped fuel the surge in social media advertising.

The rise of influencer marketing is a true success story for the marketing industry and its growing community of social influencers. Last year,

advertisers spent \$570 million on influencer campaigns on Instagram alone, according to eMarketer. And a Gartner survey found that while marketing budgets seem to have peaked in 2017, "67 percent of CMOs plan to increase investment in digital advertising, including ... 64 percent for social media."

Open access to the internet has given people—especially women—more opportunities to get educated, build communities and start successful businesses in ways no one could have imagined 20 years ago. It created a marketplace that everyone can tap into and benefit from, regardless of their socioeconomic

status or location.

Women are turning their online influence into real careers. They can make a living wage while working from a home office or studio. They can manage family responsibilities while setting their own schedules and pursue their passions while exercising their creativity. They are building true businesses, often employing staff or hiring independent contractors, and helping to grow our country's economy while they're at it.

In a refreshing twist to business as usual, women actually dominate the influencer marketing industry both in numbers and earnings. A total of 97 percent of the influencers in my agency's network are women. And an article in a British newspaper Metro UK cited research that proclaimed influencer marketing, "the industry where women are guaranteed to earn more than their male counterparts."

If we lose net neutrality, these thriving small businesses, and the entrepreneurs who founded them, will suffer, as will the growing number of people who choose to view and follow them. Content creators, influencers and online entrepreneurs just won't be able to compete with larger businesses and websites.

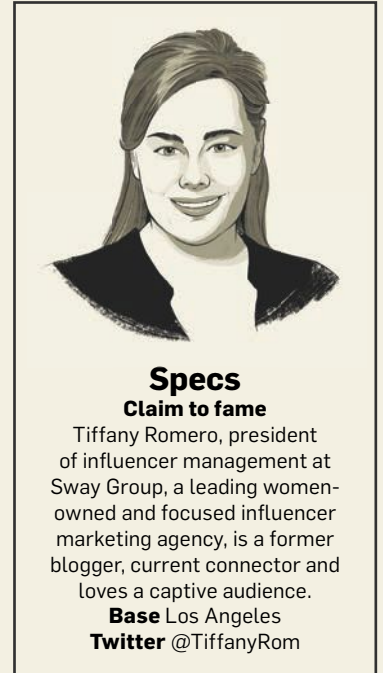
Companies and consumers will find themselves paying more for an internet that is a shadow of its former self, where content we get to enjoy is either decided for us or comes at a premium. Influencers may find it prohibitive to maintain highly trafficked sites.

Schools—some already struggling to provide fast enough internet service for their students—may find themselves unable to meet educational needs. New ideas and startups that would flourish on today's internet will have nowhere to live.

In a post-net neutrality world, video will become an asset viewable only by those able to pay for an internet package to deliver it or for a mobile plan with enough bandwidth to stream it. Influencers have been paying attention to the many studies showing that consumers want more video content—59 percent of executives agree that if both text and video are available on the same topic, they are more likely to choose video.

Online shoppers are more likely to make a purchase after viewing a demo video. Influencers and content creators have met this need, creating video content like step-by-step tutorials and hands-only recipe clips.

Both content creators and consumers will feel the repercussions as access to video content is limited or blocked. We could lose access



entirely to the social networks that have become so ingrained in our lives and culture, that have provided platforms for major social movements and free speech. We won't be able to depend on livestreaming to connect us with our online communities because many people may not have an internet package that supports it.

With an innate sense of how to connect with others, women in particular have found ways to maximize the potential of social networks as influencers. Net neutrality has fostered a more level playing field for jobs that allow them to be creative while building their brand and their business via personal communities, support networks and access to platforms like Instagram for marketing and sales. The undoing of net neutrality will limit these resources.

Women who have important stories to tell will be effectively silenced by the lack of consumer access to their words. The loss of the open Internet will change the economic landscape in our country as the effects of reversing net neutrality protections ripple out beyond cyberspace to touch the real world.

The result would be a classic example of unintended consequences affecting entrepreneurship, innovation, family-friendly workplaces and ultimately, women.

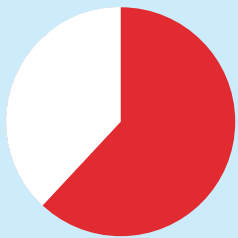
# Love Is Love in Ads, Too

WHY BRANDS SHOULD BE EMBRACING AUTHENTIC LGBTQ-THEMED SPOTS. **BY SAMMY NICKALLS**

There's a fine line between authentic representation and exploiting a minority group, and many brands steer away from that space entirely. Others fear they'll lose customers by getting into "political territory." However, the times, they are a-changin', and consumers are making it known: The public is more than ready for LGBTQ representation in their ads, and they want brands to get on board. Gay social network Hornet commissioned a Nielsen study of 800 people to determine the impact of LGBTQ ads on consumers, and the ads passed with flying (rainbow) colors. "With this study, we hope to help brands improve their marketing and advertising as it relates to the LGBTQ community, a highly desirable consumer demographic," said Hornet president and co-founder Sean Howell. "We identified missed opportunities and areas where advertisers can increase their ROI with the creation of authentic advertising. These campaigns speak directly to this consumer, and their inclusive messaging creates brand recognition, which, in turn, influences purchasing habits."

SURVEY (800 RESPONDENTS)

## LGBTQ-themed ads are more effective than generic ads.

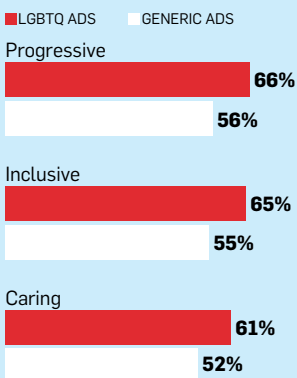


**62%** of respondents correctly recalled the advertised brand of LGBTQ-themed commercials.

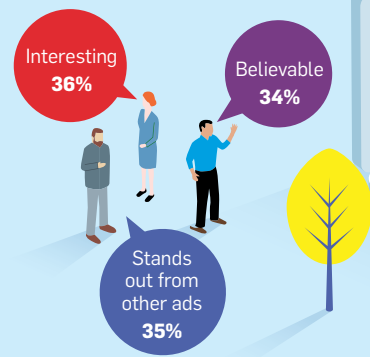
**3 out of 4** of the tested LGBTQ-themed ads outperformed generic ads in driving brand recall.



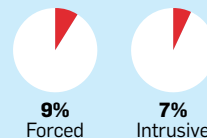
### Respondents perceived the brands as:



### Words most used to describe LGBTQ-themed ads:



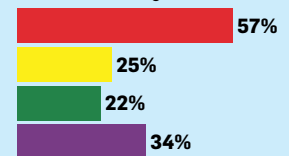
### Words least used to describe LGBTQ-themed ads:



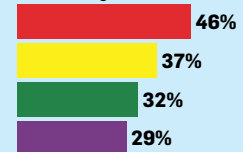
### How respondents felt about LGBTQ ads:

■ VODKA LGBTQ AD  
■ HOTEL LGBTQ AD  
■ AUTOMOTIVE LGBTQ AD  
■ INSURANCE LGBTQ AD

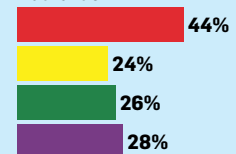
#### Stands out from other advertising



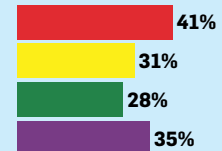
#### Interesting



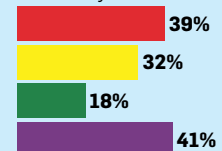
#### Authentic



#### Believable



#### Personally relevant



SOURCE: HORNET/NIELSEN

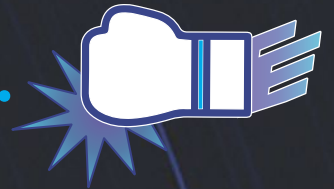
# PAYING FOR FRAUD IS SO 2017

---

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Telaria, the leader in CTV and premium video monetization software, is proud to announce the first guarantee of its kind, ensuring all video inventory transacted on our platform meets or exceeds industry brand-safety standards.

It's simple. When you work with Telaria you don't pay for fraud, period.\*

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---

We're in your corner. Learn more:

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telaria

\*All payment terms, including with respect to the "Fraud Fighter Guarantee," are subject to the conditions and limitations set forth in written agreements entered into between Telaria and its DSP partners. Please consult with your DSP for the specific terms of the guarantee.

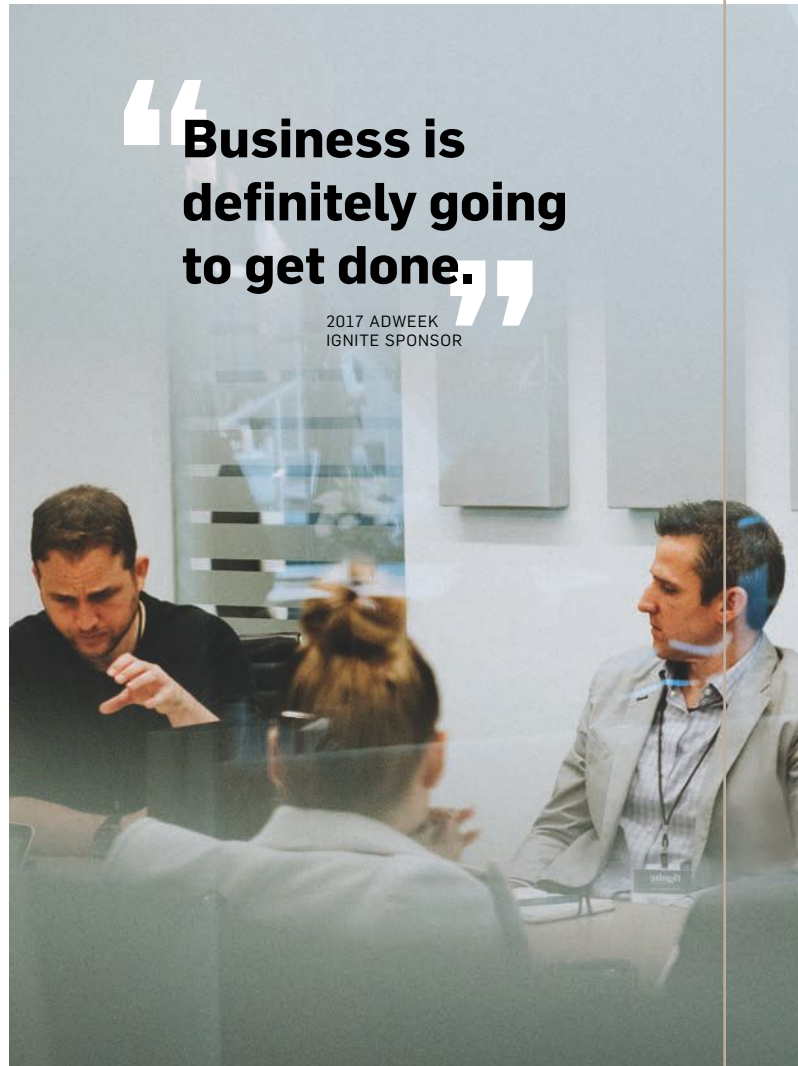
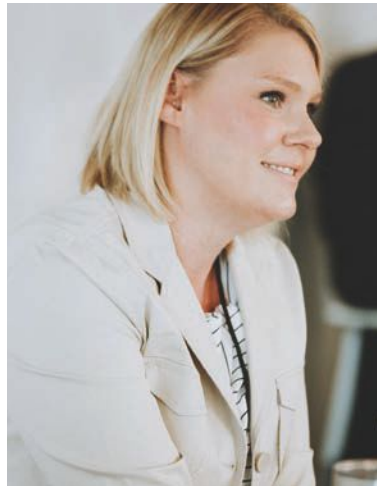
ADWEEK

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# ADWEEK ARC AWARDS

BY T.L. STANLEY

**January is an interesting month for storytelling.** At the outset you have the recently concluded Consumer Electronics Show in Las Vegas. This annual behemoth of a conference has traditionally focused on products and gadgetry.

Notably, as computing power steadily increases and the promise of 5G connectivity floats tantalizingly on the horizon, brands will increasingly have the power to effect near one-to-one marketing via things like AI and IOT. But the promise of such personalization will only really work with a good brand story—and one told in concert with the consumer's own narrative created by, you guessed it, technology.

The bookend of the month is Sundance. This is the place where storytelling meets empathy and the spot where brands can showcase data-driven, non-interruptive creativity. Two years ago, Adweek saw this trend emerging and was lucky enough to partner with FPT Media, the producer of the BrandStorytelling@ Sundance conference in Deer Valley, Utah, held during the Sundance Film Festival.

Last year, as part of that partnership, we created and hosted the inaugural Adweek Arc Awards to honor and celebrate the best brand storytelling of the year. We return this year with our sponsor, Screenvision Media, and our Arc Awards jury on Jan. 18, as part of BrandStorytelling, highlighting the truly amazing work profiled here—and where we reveal our Grand Arc Award winner.

The consumer journey is full of technological and emotional twists and turns. It will continue to be a fascinating story for brands—and Adweek—to tell.

—James Cooper

**SPECIAL THANKS TO OUR STELLAR ADWEEK ARC AWARDS JURY, ESPECIALLY CHAIRPERSON SHANNON PRUITT, PRESIDENT OF THE STORY LAB, WHO HELPED GUIDE THE PROCESS. PRUITT'S FELLOW JURORS INCLUDE:**

**MOLLY ADLER**  
SENIOR CREATIVE DIRECTOR  
BBDO NEW YORK

**CATHERINE ALLEN**  
CREATIVE DIRECTOR  
ZULU ALPHA KILO

**JASMINE ATHERTON**  
HEAD OF SOCIAL, AMERICAS / AIRBNB

**JENNIFER COHEN**  
SVP, ENTERTAINMENT CONTENT PARTNERSHIPS  
TURNER IGNITE

**KRISTEN COLONNA**  
CHIEF STRATEGY OFFICER / OMD

**JAMES DEJULIO**  
CO-FOUNDER, CHIEF CREATIVE OFFICER  
TONGAL

**DIANE DI COSTANZO**  
VP, EDITORIAL DIRECTOR  
THE FOUNDRY

**RICK EISERMAN**  
NORTH AMERICAN CEO  
ENGINE GROUP AND TRAILER PARK

**AMY EMMERICH**  
CHIEF CONTENT OFFICER  
REFINERY29

**DAVID LANG**  
CHIEF CONTENT OFFICER  
MINDSHARE N.A.

**HAYDEN LYNCH**  
VP, BRANDED CONTENT  
GROUP NINE MEDIA

**EVA NEVEAU**  
GROUP CREATIVE DIRECTOR  
SAPIENTRAZORFISH

**CHIP RUSSO**  
EVP, STRATEGIC PARTNERSHIPS  
ZEFR

**KELLY SMITH**  
EXPERIMENTAL BRAND MARKETING MANAGER, BRAND STRATEGY  
ZAPPOS

**HEATHER STERN**  
CHIEF MARKETING OFFICER  
LIPPINCOTT

**KAAREN WHITNEY-VERNON**  
CEO  
SHIFT2

**JASON ZADA**  
DIRECTOR

**SNAP IT!**



TO SEE THE VIDEOS

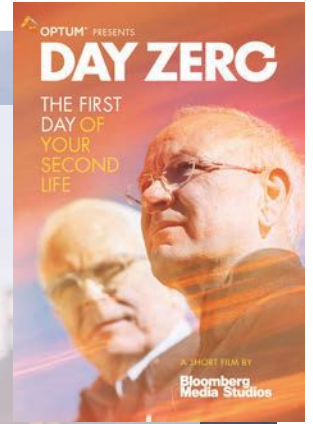


**STATS** Of those who saw the film, 72 percent said it made them think Optum is a compassionate company, and 86 percent said it made them want to learn more about Optum.

**BEST USE OF SHORT-FORM NONFICTION**

**“Day Zero”**  
**Production studio**  
**Bloomberg Media Studios**  
**Brand Optum Health**

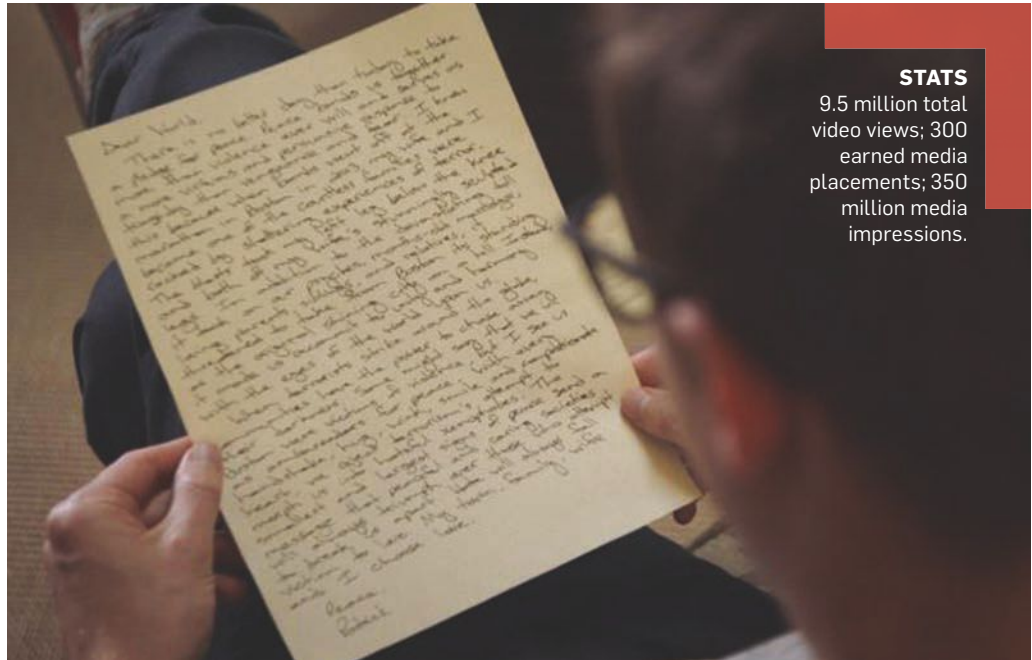
**The story of** Delta Air Lines flight attendant Patrick Waddle's odyssey to find a life-saving liver transplant provides the framework for Optum's commitment to improving healthcare. The moving nine-minute film opens with doctors telling Waddle he has a three-year wait for a transplant, charting his course to finally receiving a new liver, aided by Audrey, his Optum, RN transplant case manager. Putting a human face on transplant patients while showcasing the personal approach to healthcare (and encouraging viewers to become organ donors), the video broke new ground for emotional storytelling for both agency and client, and with 500,000 hits, becoming Bloomberg's most-viewed video to date.



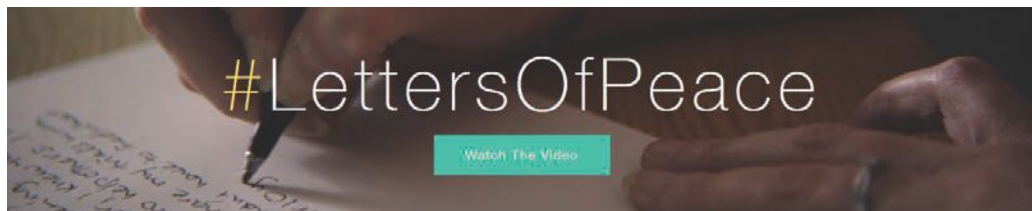
**BEST USE OF SHORT-FORM NONFICTION SERIAL/SERIES**

**“Letters of Peace”**  
**Agency Cramer-Krasselt, Milwaukee**  
**Brand Paper and Packaging Board**

**In this digital era** of emailing, texting and tweeting, the Paper and Packaging Board wanted to recapture “the emotional power of the handwritten word.” Enter the analog “Letters of Peace” campaign. The brand and agency Cramer-Krasselt filmed five survivors of terrorism and violence, including those from the Boston Marathon bombing and the Columbine shooting, reading aloud from their handwritten letters touching on themes of forgiveness, love and hope in its “How Life Unfolds” video series. The inspiring letters, the center of the brand's holiday 2016 marketing effort, also ran as full-page ads in The Wall Street Journal. Custom content on Upworthy and Little Things promoted the videos, with broad distribution across digital and social platforms.



**STATS**  
 9.5 million total video views; 300 earned media placements; 350 million media impressions.



**STATS**

80 percent of the video views came from organic traffic; 50,000-plus shares were generated across channels.



**BEST USE OF LONG-FORM NONFICTION**

**“The Mirnavator”**

**Production company**  
Let Media  
**Brand** REI Seattle

**In a bid to make** the outdoors “the largest level playing field,” REI chronicled Georgia ultra-runner Mirna Valerio’s first 50K race of 2017. In the mini-doc, “The Mirnavator,” the athlete battled mud, heat and pain along with body shaming and harassment. It lit up the internet, becoming REI’s highest-performing video with more than 6 million views and transforming Valerio into a role model in the process. Capitalizing on the film’s success, REI launched 10 more mini-movies during the year aimed at making outdoor activity more accessible and inclusive, across gender, race, body size and aptitude. Dovetailing on its campaign, REI continued to expand its range of clothing sizes in its stores.

**STATS**

86 percent positive sentiment; 200,000 shares; 858 million earned media impressions.



**BEST USE OF SHORT-FORM FICTION**

**“The Talk”**

**Agency** BBDO  
**New York**  
**Brand** P&G

**This breakout two-minute short**, depicting black parents through the years having “the talk,” a discussion centered on racism, societal prejudice and survival (and not the birds and the bees), with their children, was named as one of Adweek’s “10 Best Ads of 2017.” Although not intended as a political statement, the brand “believed we could shed light on this process to help everyone understand how bias affects us all,” said Verna Coleman-Hagler, N.A. brand operations at P&G. The global powerhouse is committed to “representing the unique and diverse experiences of our consumers, and our brands will continue to tackle bias and its harmful effects,” she said. Following its August debut, “The Talk” pulled in more than 7 million views.



**STATS** In the first 72 hours, the initial video received more than 1.7 million views.

**BEST USE OF SHORT-FORM FICTION SERIAL/SERIES**

**“The Disappearing Girl: Reinventing Romcoms for the Social Media Generation”**  
 Agency/production company **Fullscreen**  
 Brand **AT&T**

**Magician and YouTube star** Collins Key was instantly smitten with a dark-haired beauty he met at one of his fan gatherings. But the mysterious woman left only an Instagram handle in her wake. Who was she? AT&T Hello Lab and Fullscreen used this scripted premise to create a young adult romcom combined with a digital scavenger hunt called “The Disappearing Girl,” with consumers playing the role of wingmen and social sleuths over an eight-day period. The subtly branded project, launched in late 2016, catered to millennials and Gen Z audiences who “expect a personal relationship with their media,” said AT&T execs, and who want to “drive storylines forward through multiple touch points.”


**BEST USE OF LONG-FORM FICTION SERIAL/SERIES**

**“GE Podcast Theater Presents Life.Af/ter”**  
 Agency **BBDO New York**  
 Brand **GE**

**After GE tapped** into the popular podcast genre with its award-winning thriller, “The Message,” in 2015, the following year the appliance giant raised the bar with “Life.Af/ter,” an AI adventure showcasing elements of “Her” and “Ex Machina” while highlighting the company’s advances in science and technology. The 10-episode fictional drama explored social media’s oversharing culture and the pitfalls of exposing so much of our lives online. Downloaded 1.8 million times, the series counts astrophysicist Neil deGrasse Tyson as a fan. Andy Goldberg, GE’s CCO, called the effort “a great way to reach audiences with a different message,” specifically GE’s work in digital twinning.



**STATS**  
 524,350,000 downloaded minutes, making it one of the most downloaded podcasts of the year.

A photograph of two elderly men standing on a beach at dusk. The man on the right is wearing a grey sweater and light-colored pants, with his arm around the man on the left. They are looking out at the ocean and a bridge in the distance. The sky is a mix of blue and orange from the setting or rising sun. A large, stylized graphic of overlapping lines in white, orange, and blue forms a diamond shape on the right side of the image, framing the text.

WE'RE WORKING  
TO ENSURE  
EVERY STORY HAS A  
HEALTHIER  
ENDING.

"Day Zero" is a short film about a transplant patient who benefits from the right care, at the right time, in the right place. We're proud to congratulate Bloomberg Media in recognition of this film being named Best Use of Short-Form Nonfiction at the Adweek Arc Awards, and to thank them for their dedication to bringing this story to life. This work was made possible through our strong partnership with Bloomberg Media, Delta Air Lines and our media partner Periscope (a creative agency). See the film at [bloomberg.com/ad/dayzero](http://bloomberg.com/ad/dayzero).

**Bloomberg  
Media Studios**

**PERISCOPE®**



**OPTUM®**

HOW WELL GETS DONE



**STATS**

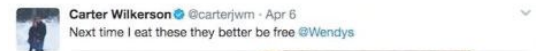
13 million views; sold \$650,000 in campaign-themed gift cards in 24 hours; drove a 77 percent increase in brand favorability.

**BEST USE OF ANIMATION**

**“A Balloon for Ben”**

**Agency Zulu Alpha Kilo, Toronto**  
**Brand Cineplex Entertainment**

When a Pew survey found that 46 percent of fathers said they didn't spend enough time with their kids, Zulu Alpha Kilo hit upon the sequel to its 2015 viral hit, "Lily and the Snowman." In the animated digital short, "A Balloon for Ben," an overtaxed dad learns that "there is more to life than work and to-do lists," said the agency's CEO and CCO Zak Mroueh. With Canadian singer Em Patrick covering Fleetwood Mac's "Everywhere," Mroueh said, the mini-flick—released over the holidays in 2016—"built emotional resonance for Cineplex, beyond its utility as a movie screen company."



**STATS**

#NuggsForCarter generated more than 2.5 billion earned media impressions from nearly 1,100 placements.

**BEST USE OF VIRAL**

**“#NuggsForCarter”**

**Agency VML, Kansas City**  
**Brand Wendy's**

Last April, a tweet from 16-year-old Carter Wilkerson asking Wendy's for free chicken nuggets took on a life of its own, becoming a viral sensation, stoked by the chain's red-hot social media team and agency VML. Acting in real time while staying on top of the cultural conversation "has helped build us as a 'brand for me' with our consumers," said Christina Miller, VML's associate channel director. #NuggsForCarter became the most retweeted tweet of all time (3.5 million). Bonus: Wilkerson earned a guest appearance on Ellen (the previous retweet record holder) and, of course, free grub for a year.



WHAT IF  EXISTED 100 YEARS AGO?



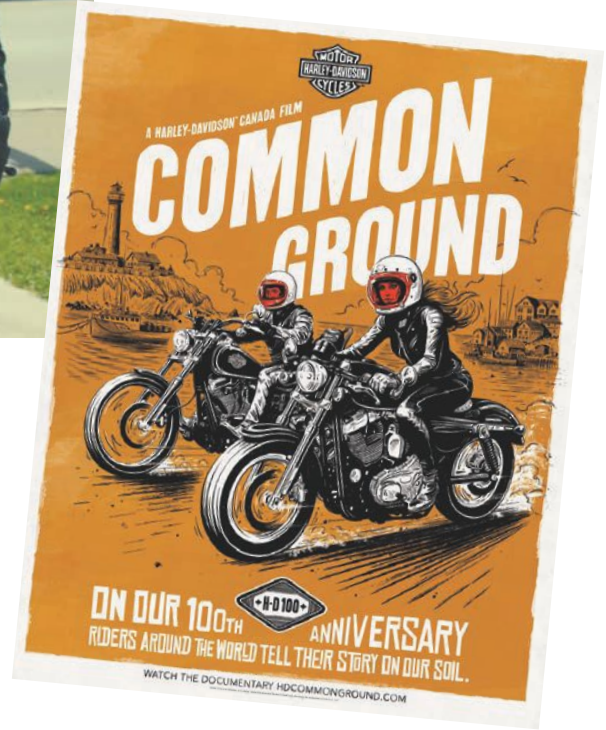
BEST USE OF SOCIAL,  
ADWEEK ARC AWARDS 2017

To the real-time travel team –  
Congratulations!





**STATS** More than 415,000 engagements with the video series.



**BEST USE OF LONG-FORM FILM**

**“Common Ground”**

**Agency Zulu Alpha Kilo, Toronto**  
**Brand Harley-Davidson Canada**

**Zulu Alpha Kilo set out** to debunk the misperception that Harley-Davidson is a brand solely for white guys over 50, creating a 12-part documentary series that was “half road trip, half classic foreign-exchange” program, said the agency’s CEO and CCO Zak Mroueh. Featuring riders from Canada alongside those from New Zealand, Mexico and India, the film “challenge[s] the stereotypical image of what people think a Harley rider looks like by celebrating Canada’s diversity,” said Mroueh. Tapping into the “sense of discovery” found on the open road, this summer 2017 campaign racked up 8.7 million views and more than 47 million impressions, exceeding target goals by some 200 percent.

**BEST LIVE BROADCAST/LIVESTREAMING**

**“Holiday Wishes”**

**Agency Red Tettemer**  
**O’Connell + Partners**  
**Brand Reyka Vodka**  
**(William Grant & Sons), Iceland**



**STATS** 533,869 people tuned in to watch; 23,882 liked or commented, for a 4.5 percent engagement rate.

**Riffing on hypnotic** slow TV, along with the country’s dry wit and “charmingly offbeat personality,” Iceland’s Reyka Vodka enlisted one of its superfans to wish “Happy holidays” (or “Gleiolega hatio”) to every single resident—by name. Fun fact: Iceland has 320,000 residents, but only 4,512 approved Icelandic names. The presenter/fan, Frikki, greeted his fellow countrymen on Facebook Live in late 2016, and it was punctuated with a slew of preplanned interruptions: cheering men in Viking helmets, a stuffed puffin, even Bjork’s infamous swan dress made an appearance. Skal! (That’s Icelandic for cheers.)



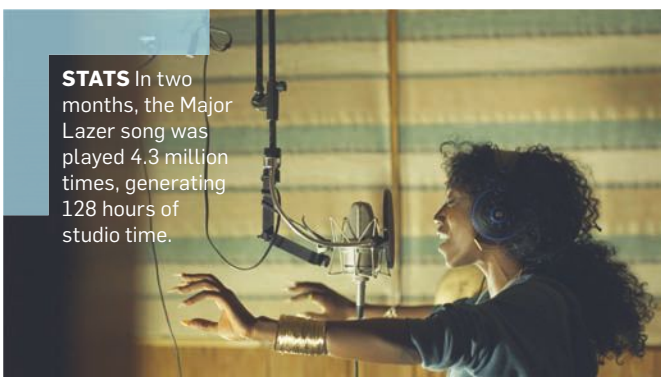


**BEST USE OF INFLUENCER/CREATOR MARKETING**

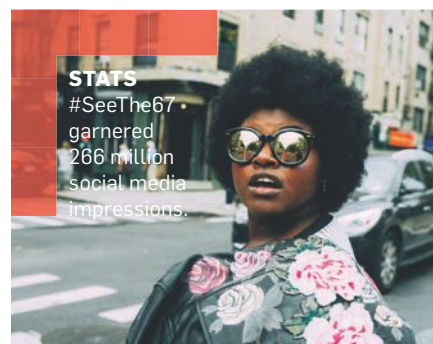
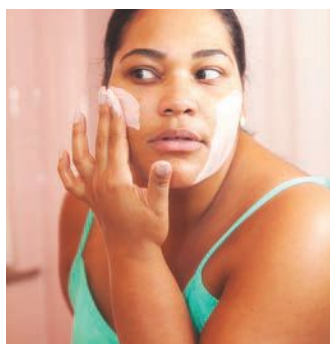
**“Music Liberates Music”**

**Agency BBDO New York  
Brand Bacardi**

Deepening its Caribbean connection while embedding itself into the current pop music scene, Bacardi linked up with reggae-tinged Major Lazer and Spotify, donating free studio time to aspiring Caribbean artists. The campaign last summer gave fans the opportunity to “do what they’d normally do, listen to music they love, and help the up-and-coming Caribbean artists that influence so much of the music at the top of the charts nowadays,” said BBDO execs Danilo Boer and Marcos Kotlhar. Overall, eight artists from six islands received studio time. Their tracks were released on a Spotify playlist, while the musicians kept all royalties.



**STATS** In two months, the Major Lazer song was played 4.3 million times, generating 128 hours of studio time.



**STATS**  
#SeeThe67 •  
garnered  
266 million  
social media  
impressions.

**BEST SPONSORED CONTENT**

**“The 67% Project”**

**Media/production company Refinery29  
Brand Lane Bryant and Aerie**

Only 2 percent of female-consumed media reflects the 67 percent of the women in the U.S. who are considered plus size. “The 67% Project” aims to change that. Taking “a stance on how media should look,” popular lifestyle site Refinery29 presented a diverse range of women across its editorial content during the fall of 2016, created body-realistic stock photography with Getty Images and named TV stars Chrissy Metz (This Is Us) and Danielle Brooks (Orange Is the New Black) and blogger-designer Gabi Gregg as ambassadors. Bolstering the campaign with retailers Lane Bryant and Aerie, #SeeThe67 encouraged tweets about body-size bias, and the brand-sponsored Every Beautiful Body conference took on the issue of how women are represented in America.



**STATS** More than 500,000 views (Polish version) in two weeks.

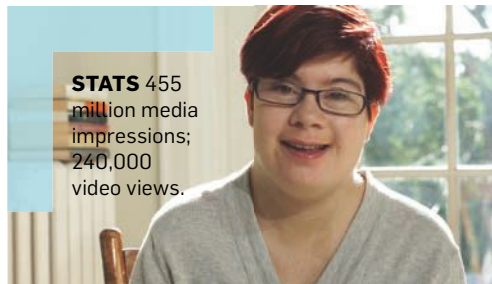
**BEST USE OF VR**  
**“The Missed Spaceflight”**  
 Agency VML Poland  
 Brand Samsung Poland

**Four decades after** Polish cosmonaut Tadeusz Kuziora first trained for the Soyuz 30 mission, he finally made it into space, albeit virtually, thanks to Samsung's Galaxy S8 and Gear VR goggles. “The Missed Spaceflight,” part of the brand's ongoing “#DoWhatYouCant” campaign, fulfilled Kuziora's longtime dream of (virtually) walking in space and admiring the sunrise over Earth. “We wanted to prove that nothing is impossible,” said Olaf Krynicki of Samsung Electronics Poland about the five-minute docu-film, shown last summer, “and that success depends only on our persistence and perseverance. I hope that ‘The Missed Spaceflight’ will become an incentive to follow even the most unlikely dreams.”



**BEST MUSIC VIDEO**  
**“Bacardi x Major Lazer Snapchat Music Video”**  
 Agency BBDO New York  
 Brand Bacardi

**As part of its** ongoing “Sound of Rum” campaign, Bacardi joined forces with electronic music trio Major Lazer, debuting this first-of-a-kind, 60-second music video via Snapchat Lens. Set to the band's hit single, “Front of the Line,” and deploying facial recognition and AR, this summer 2017 program made Snapchat users the stars of their own music videos. Proving that millennials love to “talk about new functionalities of their social media,” said BBDO execs Danilo Boer and Marcos Kotlhar, within 24 hours, the videos earned 42 million views across the globe. Bacardi followed up, transforming an “epic supercut” of those consumer snaps into an animated film. By creating an industry-first, said Boer and Kotlhar, “we could become part of that conversation.”



**STATS** 455 million media impressions; 240,000 video views.

**BEST CHARITY/PRO BONO/PRO-SOCIAL EFFORT**  
**“Down Syndrome Answers”**  
 Agency FCB Canada  
 Brand Canadian Down Syndrome Society

**What's the life expectancy** of someone with Down syndrome? Can he or she learn to ride a bike, read or play sports? People living with the genetic anomaly answered those questions and more via a 40-video YouTube series from FCB and the nonprofit Canadian Down Syndrome Society. In late 2016, “Down Syndrome Answers” created a “self-sustaining, always-on campaign” that also provided “expectant parents facing a Down syndrome diagnosis with a searchable resource,” explained FCB reps. As a result, the video series now turns up at the top of Google searches on the topic.



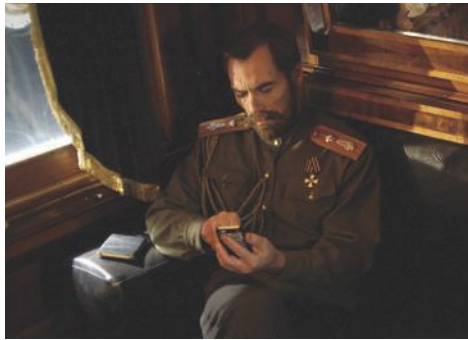
**STATS** Bacardi used Snap's targeting to reach every U.S. user over 21; 18 million fans unlocked the Lens.

**BEST USE OF SOCIAL**  
**"#1917Live: What If Twitter Existed 100 Years Ago?"**  
**Brand RT Moscow**

**If the Bolsheviks** had access to social media, Tsar Nicholas II might have live-tweeted his abdication while Vladimir Lenin could have summarized his famously long-winded speeches. That's the thinking behind RT's "#1917Live: What If Twitter Existed 100 Years Ago?" campaign. Launched in 2017, RT's fictional media doppelganger, Russian Telegraph, created Twitter accounts for famous figures and invited users to virtual role play in this "digital time machine" with news updates and interactive Q&As. Over the course of a year, this back-to-the-future exercise generated 120,000 tweets with the #1917 hashtag, nabbing nearly 100,000 followers.

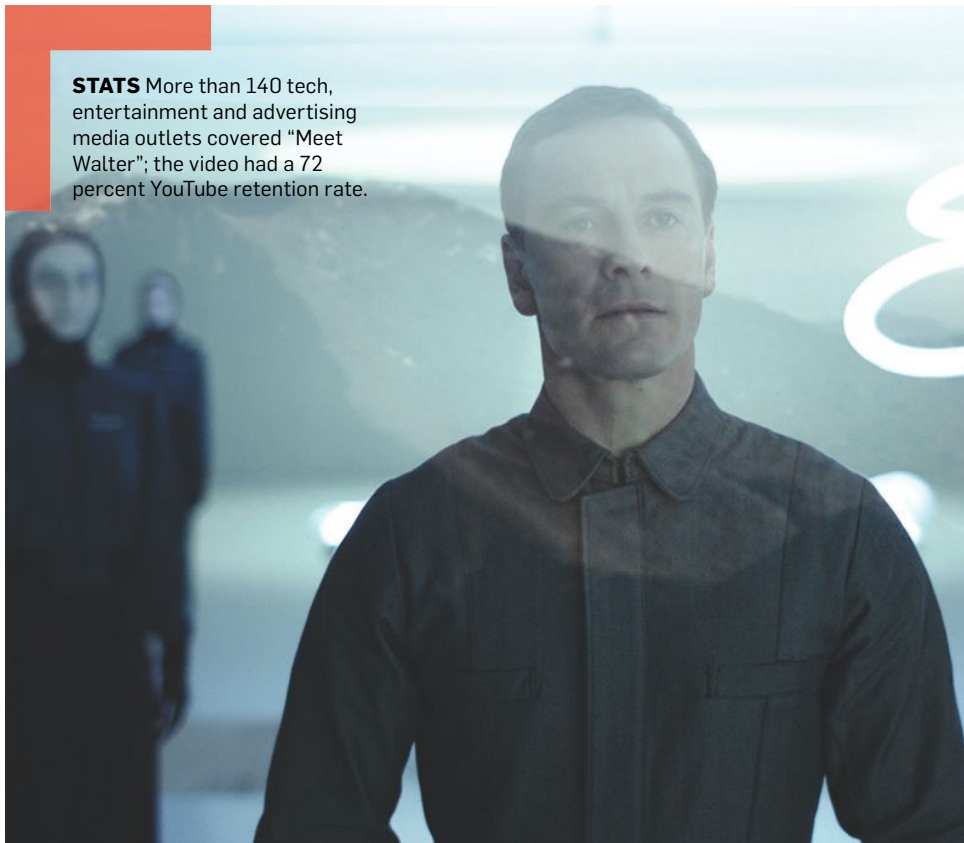


**STATS** More than 100 Twitter handles created by participants; the hashtag #1917Live generated more than 25 million impressions.



**CONGRATS,  
REFINERY29!**

*No retouching on these girls! #aerieREAL*



**STATS** More than 140 tech, entertainment and advertising media outlets covered "Meet Walter"; the video had a 72 percent YouTube retention rate.



**BEST USE OF BRAND/PRODUCT INTEGRATION INTO EXISTING IP**

**Alien: Covenant "Meet Walter"**  
**Agency 3AM**  
**Brand AMD and Fox**

**Michael Fassbender** plays Walter, the hunky android and the world's most advanced synthetic companion, powered by AMD's brain chip in this eerily beautiful two-minute branded short. Part of Fox's marketing campaign for the sci-fi thriller Alien: Covenant, this faux commercial, released last spring, gave real-world fans the opportunity to experience the potential of artificial intelligence. "Meet Walter" amassed 10 million views. Expanding the definition of traditional product placement, the film was made in collaboration with 3AM, the entertainment marketing offshoot of director Ridley Scott's RSA.



**STATS** Content has reached more than 3 million people.

**BEST USE OF LIVE EXPERIENCE/EVENTS**

**"Probably TEDx"**  
**Agency Happiness/An FCB Alliance, Brussels**  
**Brand Carlsberg**

**While legacy brands** have been known to resurrect their founders in nostalgia-heavy campaigns, Carlsberg may be the first to bring back its originator from the dead. Combing through the company's archives, the 170-year-old Danish beer brand used a hologram to present its late founder, J.C. Jacobsen, offering words of wisdom and advice in a 17-minute TEDx talk given in Copenhagen last fall. Dubbed "Why you should answer every question with probably," the agency partners wanted to create content that merged the company's heritage with a new brand of inspiring relevance for today's consumer.



**T.L. STANLEY** IS A FREQUENT CONTRIBUTOR TO ADFREAK AND ADWEEK, WHERE HER COVERAGE INCLUDES PROFILES OF ARNOLD SCHWARZENEGGER, THE OSCAR RACE AND LOGAN PAUL. @TLSTANLEYLA



**NO WINNER IN THESE CATEGORIES:**

BEST USE OF LONG-FORM NONFICTION SERIAL/SERIES

BEST USE OF SHORT-FORM FILM

BEST USE OF LONG-FORM FICTION

# ADWEEK ARC AWARDS

## IT'S ALL ABOUT THE STORY

### SPECIAL THANKS TO THIS YEAR'S JURY

**SHANNON PRUITT**

**Jury Chair**

*President  
The Story Lab*

**MOLLY ADLER**

*Senior Creative Director  
BBDO New York*

**CATHERINE ALLEN**

*Creative Director  
Zulu Alpha Kilo*

**JASMINE ATHERTON**

*Head of Social, Americas  
Airbnb*

**JENNIFER COHEN**

*SVP, Entertainment  
Content Partnerships  
Turner Ignite*

**KRISTEN COLONNA**

*Chief Strategy Officer  
OMD*

**JAMES DEJULIO**

*Co-founder, Chief Creative Officer  
Tongal*

**DIANE DI COSTANZO**

*VP, Editorial Director  
The Foundry*

**RICK EISERMAN**

*North American CEO  
Engine Group and  
Trailer Park*

**AMY EMMERICH**

*Chief Content Officer  
Refinery29*

**DAVID LANG**

*Chief Content Officer  
Mindshare N.A.*

**HAYDEN LYNCH**

*VP, Branded Content  
Group Nine Media*

**EVA NEVEAU**

*Group Creative Director  
SapientRazorfish*

**CHIP RUSSO**

*EVP, Strategic Partnerships  
ZEFR*

**KELLY SMITH**

*Experimental Brand Marketing  
Manager, Brand Strategy  
Zappos*

**HEATHER STERN**

*Chief Marketing Officer  
Lippincott*

**KAAREN WHITNEY-VERNON**

*CEO  
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ON THE ORIGINS OF BRANDS AND THE PEOPLE WHO BUILD THEM

# Perspective

## THE COLOR

Brand founder Ben Eisenstadt chose pink for his packets because they'd stand out on restaurant tabletops, where Sweet'N Low debuted in 1957.

## BRAND NAME

# Sweet'N Low

THE STORY OF THE LITTLE PINK PACKETS THAT TAUGHT AMERICANS TO SAY NO TO SUGAR. **BY ROBERT KLARA** →

## THE TUNE

The brand name inscribed on a G clef is a reference to a song (Eisenstadt's favorite), adopted from Tennyson's 1849 poem, "Sweet and Low."

## THE GOODS

Sweet'N Low blends dextrose, cream of tartar and saccharin, an artificial sweetener invented in 1879 but, in 1957, not yet in wide use in America.



# BRAND NAME

**Louis Armstrong** had two great loves in life—music, of course, and eating. The legendary trumpet player “ate just like a dog,” he once said. Armstrong adored soul food and Chinese food, scarfing down so much of both that he’d also swallow antacids and laxatives in an attempt to keep his weight in check. In 1968, Armstrong found another remedy, one that worked so well he wrote a letter to the company.

“Dear Sweet’N Low Folks,” it read. “I just want to tell you that Sweet’N Low picks me up and is just right for my diet. ... Let me know if I can buy maybe a carton or so.”

History does not record if Pops ever got his carton, but the letter is an enduring testament to one of the most revolutionary food products of the 20th century, one that accomplished the tiny miracle of making your coffee sweeter than sugar with just a single calorie.

Today, 138 million Americans use sugar substitutes, fueling an industry that’s worth nearly \$16 billion. It’s a crowded category now, but 60-year-old Sweet’N Low—the first of its kind—continues to prosper. “Many consumers remain loyal,” said marketing vp Catherine Steffen, “simply because they love its one-of-a-kind sweet taste.”

That taste was the work of a restaurateur named Ben Eisenstadt, who ran the Cumberland Cafeteria across from the Brooklyn Navy Yard during WWII. When the war ended, Eisenstadt’s business fell off, so he sold it to buy a teabag-filling machine and went into the tea business as the Cumberland Packing Co. One afternoon, Eisenstadt and his wife, Betty, were lunching at a local eatery when she remarked the sugar bowl on the table was unsanitary. “Wouldn’t it be nice,” she mused aloud, “if sugar came in individual bags, like tea?”

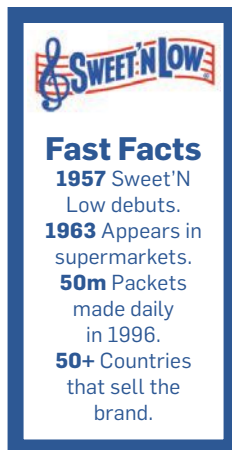
In a eureka moment, Eisenstadt decided to retool his teabag machinery to put sugar into paper packets—an idea so revolutionary that sugar companies promptly stole it.

So Eisenstadt pivoted once again: In 1957, with some help from his son Marvin (a chemical engineer), he mixed up a batch of saccharin, dextrose and cream of tartar, sifting it into small pink paper packets.

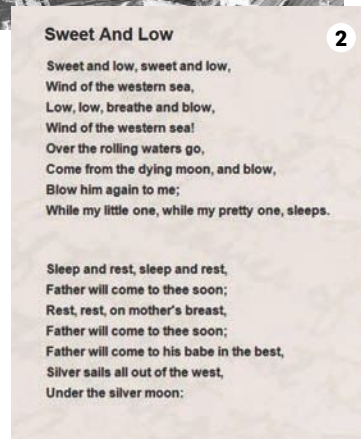
And it caught fire. Part of the winning formula was timing (dieting took off in the postwar years), but much of it was packaging. Paula Hansanugrum, ecd of Chase Design Group, observes that the “iconic pink packet became instantly recognizable in sugar bowls in restaurants across America.”

The boom years didn’t last forever. Newer nonnutritive sweeteners such as aspartame (Equal) and sucralose (Splenda) eroded market share. Consumers complained about Sweet’N Low’s aftertaste. An early-1970s study linking saccharin with cancer in lab rats—a link that the National Institutes of Health has since stated does not extend to humans—soured things further.

But that hasn’t stopped loyal consumers from tearing open over 5 billion Sweet’N Low packets a year. And why? “When you are familiar with a flavor profile, you can attenuate to that and become accepting of any of its seemingly negative qualities,” observed Barb Stuckey, president and chief innovation officer of consulting firm Mattson. Besides, she adds, Sweet’N Low will always have a distinction none of its competitors will: It was the first. “No new sweetener has made as big a splash,” she said. “They really broke the ground.”



**Fast Facts**  
**1957** Sweet’N Low debuts.  
**1963** Appears in supermarkets.  
**50m** Packets made daily in 1996.  
**50+** Countries that sell the brand.

**Sweet And Low**

Sweet and low, sweet and low,  
 Wind of the western sea,  
 Low, low, breathe and blow,  
 Wind of the western sea!  
 Over the rolling waters go,  
 Come from the dying moon, and blow,  
 Blow him again to me;  
 While my little one, while my pretty one, sleeps.

Sleep and rest, sleep and rest,  
 Father will come to thee soon;  
 Rest, rest, on mother’s breast,  
 Father will come to thee soon;  
 Father will come to his babe in the best,  
 Silver sails all out of the west,  
 Under the silver moon:




For millions of people,  
 there's just no equal.

The grocery store 50-pack appeared in 1963 and, three years later, this coupon appeared. It had no expiration date, so (if you saved one) it’s still good today.



**SAVE 5c**

**SWEET 'N LOW**

“Cheat” on Your Sugar with SWEET 'N LOW! If your store doesn't carry SWEET 'N LOW, SEE OTHER SIDE FOR FREE SAMPLE OFFER.

**GRANULATED SUGAR SUBSTITUTE**

Sweet 'N Low looks and tastes like sugar. It's in hot or iced beverages. Sweet 'N Low dissolves instantly. Sprinkle on fruits and cereals use for cooking, baking, chilling and freezing. There is absolutely no filler after-taste.

**STORE CREDIT** SAVE 5c on 50 or 100 individual serving packets or 100-oz. bulk package of Sweet 'N Low.

**50** Individual Packets

**Granulated SUGAR SUBSTITUTE**

**Born in Brooklyn** Ben Eisenstadt ran a restaurant near the Brooklyn Navy Yard (1) and took the name for his new sweetener from a Tennyson poem (2). While the company closed its original factory in 2016, its headquarters remain in Brooklyn (3). The debut of aspartame-based Equal in 1982 meant competition for Sweet’N Low, which crafted this sly tagline (4) to hit back in TV spots.



**Sweet Daddy** In February 1879, Russian chemist Constantin Fahlberg was working late in his lab and forgot to wash his hands before eating dinner. To his surprise, the bread he’d touched tasted incredibly sweet. Rushing back to his lab, Fahlberg began drinking from every beaker until he found the cause—benzoic sulfimide, better known as saccharin. As Fahlberg later told a reporter, he had “out-sugared sugar.” Saccharin is 400 times sweeter than table sugar.

PREVIOUS PAGE: RAQUEL BEAUCHAMP; PROP STYLING: DIANNA MCDUGALL; THIS PAGE: FAHLBERG; ALAMY STOCK PHOTO; ALL OTHERS: SWEET 'N LOW

U.K. TYPE DIRECTOR

# To the Letter

MEET NADINE CHAHINE, THE WOMAN BEHIND SOME OF THE MOST RECOGNIZABLE BRAND TYPEFACES. BY LINDSAY RITTENHOUSE



## Curriculum Vitae

U.K. type director and legibility expert, Monotype  
2015-present

Arabic specialist, Linotype  
2005-2015

Arabic and legibility specialist, Monotype  
2005-2014

Instructor of typography and computer graphics at the American University in Dubai and the Lebanese American University  
2003-2004

Junior designer, Impact BBDO Beirut  
2000

## Job Profile

Chahine is Monotype's Arabic specialist, designing and collaborating with clients to craft typefaces that are cohesive and effective across languages.

## How She Got the Gig

While studying graphic design at the American University of Beirut, she was introduced to publishing in her second year. "It inspired me to get into the master's program in typeface at the University of Reading," Chahine said, which "opened a lot of doors." Her master's project was Koufiya, which earned her notoriety in her field.

## 90-Day Plan

Her goal? Keep learning. Chahine said she talks to Monotype's global teams regularly. "There's always an opportunity to learn from one another," Chahine noted. "It helps us grow as designers. When you work in a group, you get to learn other people's tricks. That experience is priceless."

While art and writing go hand in hand, they're typically thought of separately in the advertising industry. Agencies have copywriters, and they have designers; those roles rarely cross. But that's not the case in Nadine Chahine's world. The U.K. type director at Monotype beautifully combines words and designs to deliver some of the most identifiable brand typefaces.

Chahine is a Lebanese type designer specializing in Arabic letterforms and legibility research. She was the first to create a typeface (Koufiya) with matching Arabic and Latin

parts. Koufiya was a project Chahine completed as part of her master's program at the University of Reading. She started designing the typeface in 2003 and didn't finish until 2007.

In her 18-year-plus career, Chahine has collaborated with the London Underground, directing the remastered design of its iconic Johnston typeface, and crafted the Dubai Font for the Crown Prince of Dubai. All told, Chahine has developed over 150 fonts within about 20 typeface families, including custom letterforms for major brands like Sony and H&M,

since starting her career in the early 2000s.

Although her projects differ widely, Chahine said she starts each one by asking her clients two questions: What is its intended use, and what is the brand's personality? Sometimes her clients can provide those answers easily, but other times they can't. And that's when Chahine must take a more hands-on approach. She cautioned budding type designers that when they first get started, it can take hundreds of drafted typefaces to nail down the perfect final version. "You just keep learning

on the job," she said. "If you're experienced and you do it a lot, you get to the solution faster. You easily say, 'OK, this is working; this is not working.' And you print, print and print again."

When she was drafting the typeface for Mercedes-Benz's "The best or nothing" tagline, Chahine said, she was careful to make the font unique, yet not too obscure. She had to make sure the typeface was legible and effective in small and large print and across all platforms—TV, digital, social—for the automotive company's advertising purposes.

كتبت عن عينك ألف شيء

Zapfino Arabic fuses Arabic and Latin styles. This reads "About your eyes, I wrote a thousand things."





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**Specs**

**Who** (L. to r.) Co-founders Rob Longert, managing partner; Josh Rosenberg, CEO; Brad Laney, president  
**What** Creative agency  
**Where** New York and Los Angeles

- 1** Day One Agency created a 100-picture Instagram story to launch queso at Chipotle.
- 2** American Express highlights merchant partners on social, with help from Day One Agency.
- 3** Chef Aarón Sánchez whips up a Taco Tuesday feast for Bacardi's Cazadores Bodega Bites series.



**AGENCY**

# From Day One

THIS AGENCY PUTS STORYTELLING FIRST TO CONNECT BRANDS AND CONSUMERS IN AN INCREASINGLY MOBILE WORLD. **BY KATIE RICHARDS**

**When Day One** Agency opened its doors in March 2014, its main mission was to “stop the world in its tracks with stories that connect,” according to agency CEO Josh Rosenberg. That’s happening more on mobile for a lot of brands, including some of Day One’s clients: American Express, Chipotle, Nike and Victoria’s Secret. The 50-person shop, with offices in New York and Los Angeles, specializes in shaping, sharing and fueling brand narratives by crafting the best stories, choosing the right social channels to share them on and finding the best publications to cover them through the agency’s public relations arm. “In today’s mobile-first world, I think how a brand can relate, and [storytelling] really needs to be super specific and compelling,” Rosenberg said. Recently, the agency helped Chipotle with a mobile-driven strategy for the launch of the brand’s new queso product. Day One created the Queso Cup Social Media contest, a five-day competition built on Instagram that drew more than 50,000 participants. The agency also created a 100-slide Instagram story that scored a 70 percent completion rate and led to a 700 percent increase in profile views and a 400 percent gain in organic reach for the brand.



ALL PHOTOS: COURTESY OF DAY ONE AGENCY



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1989

# Roseanne

The cast of ABC's classic sitcom, starring Roseanne Barr and John Goodman, sit for a "family portrait." The original breakout series ran for nine seasons from 1988 to 1997, and the revival returns to ABC on March 27 in its old 8 p.m. time slot.

PAUL SCHUTZER/THE LIFE PICTURE COLLECTION/GETTY IMAGES



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**STRIKING**

An aerial photograph of a desert landscape. A winding road or path cuts through a vast, flat, light-colored desert floor. In the background, a range of rugged, reddish-brown mountains stretches across the horizon under a clear blue sky. A large, dark, elongated shadow, likely cast by a palm tree, is visible on the left side of the image, extending towards the center. The overall scene is arid and expansive.

# SPECTACULAR



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