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**For immediate release:**

**“SUPER BOWL COMMERCIAL CONTENT SHOWS GREAT IMPROVEMENT,  
THOUGH WHITE MEN CONTINUE TO DOMINATE ADVERTISING AGENCIES, THE  
EFFECT OF THE RAY RICE AND ADRIAN PETERSON CASES:**

**A Study of the 2015 Super Bowl Ads”**

*By Richard Lapchick*

*With Dionne Sanders and The Institute for Diversity and Ethics in Sport*

*Released April 22, 2015*

**Executive Summary**

The Institute for Diversity and Ethics in Sport (TIDES) at the University of Central Florida (UCF) has conducted its third study on the racial and gender makeup of creative directors responsible for the advertising spots aired during the Super Bowl as well as the content of those ads. While previous reports were compiled at the request of the [Madison Avenue Project](#), a partnership between the National Association for the Advancement of Colored People ([NAACP](#)) and [Mehri & Skalet](#), PLLC, this report was done independently.

Richard Lapchick, the primary author of this study and director of TIDES at UCF, said, “While there was not much change in the racial and gender make-up of the leaders on Madison Avenue, I believe that the NFL and anyone involved with the NFL was sensitive to the on-going news stories about gender violence and Ray Rice and, to a lesser degree, child abuse and Adrian Peterson. This had to affect the content of the Super Bowl ads, which for the most part, were so much more sensitive and not as gender offensive as they had been in the past.”

This report showed the advertising industry’s continuing disparity in hiring practices in terms of race and gender. Women and people of color remained vastly underrepresented in the creative director positions for Super Bowl XLIX and showed little improvement from prior reports. Of the 42 advertisements in 2015 for which data was available, only three (7 percent) featured exclusively a person of color as the lead creative director; 86 percent of the 42 ads featured exclusively a white creative director and seven percent featured a white person and a person of

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color as the creative director. In terms of gender, 81 percent of the creative directors were male, 13 percent of creative directors featured both a male and a female and only seven percent were exclusively females. This compared to the 94 percent and 6 percent male-to-female percentages in 2011. There was also a lack of people of color featured as main characters in the advertisements. It is important to point out that, despite the lack of significant improvement in the diversity of creative directors hired to shoot the commercials, the *content of the commercials did improve vastly across the board in comparison with previous years*. Previously, advertisements routinely used gratuitous sexual content, gender stereotypes and gender roles to sell a company's product or service. However, in the 2015 Super Bowl commercials, the use of sex to sell and objectifying women was very limited.

According to the Nielsen Ratings, Super Bowl XLIX between the Seattle Seahawks and New England Patriots drew the highest rating in American television history with an estimated 114.4 million viewers, surpassing the record 112.2 million viewers for Super Bowl XLV played in 2014. According to 2014 Nielsen demographic data, African-American viewers decreased slightly. There were 12.4 million African-American viewers compared to 12.5 million in 2011. However, the Latino audience expanded from 10 million viewers in 2011, to 11.5 million viewers for the 2014 Super Bowl. Also, there were 52.6 million female viewers, up from 51.2 million female viewers in 2011. At the time this report was published, the 2015 Super Bowl data was not yet available and the 2014 data was the most recent and reliable data that was attainable.

Racial and gender data was only available for 42 of the 61 advertisements aired during the 2015 Super Bowl, compared to 58 out of 66 in 2011 (this was due to advertisement agencies not willing to provide the names of their creative directors for the respective advertisements). Fifty of the advertisements were produced by major advertising industries compared to 48 in 2011, while the other 11 were produced in-house by corporate marketing departments or through third parties, by contest winners or other non-professionals compared to 18 in 2011.

The Super Bowl represents the zenith in American sports in terms of advertising opportunities. At no other event do the viewers pay almost as much attention to the action off the field as they do to the action on the field. As the players fight for glory on the field, some of the biggest corporations and advertising agencies fight for consumer attention by investing \$4.5 million for 30 seconds worth of time. This makes the appropriateness of the content and the perceived message by the audience during those 30 seconds of advertising extremely important, especially due to the continually diversified audience that companies can target during their allotted timeslot.

The study was co-authored by Dionne Sanders.

### **Rationale for Analyzing Super Bowl Commercials**

The Super Bowl represents an event considered among the world's most popular of sporting affairs, along with FIFA's World Cup and the Summer Olympics. Super Bowl Sunday is an embedded tradition in the American culture, with an audience which often becomes equally as entertained by the commercial breaks as they do with the on-field football action. As the Super Bowl audience continues to become more diversified, it is both important and extremely interesting to analyze the content that creative directors chose to use to promote their companies and whether or not there is a direct correlation between the race and gender of creative directors and their commercial content. Also, as player positional segregation becomes eliminated and the NFL improves its hiring practices

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(as seen in the 'The 2014 Racial and Gender Report Card'), the hiring practices of the advertising companies increase in importance. The National Football League achieved its fifth consecutive **A** for racial hiring practices and a **C-** for gender hiring practices in the 2014 NFL Racial and Gender Report Card, released by The Institute for Diversity and Ethics in Sport (TIDES) at the University of Central Florida (UCF). This gave the NFL a combined **B** grade.

The NFL's score for race was its all-time best at 92.3 percent. The score for gender was 69 percent. The grade for race increased from 90 percent in 2013 while gender decreased from 71 percent. The overall grade for the NFL also increased slightly from 80.5 percent to 80.6 percent resulting in a **B**.

The gender grade was the lowest in the sports industry at that time. Of the players in the NFL, 67.3 percent were African-American, the highest percentage since 2003; 31 percent were white, 0.6 percent were Latino, 0.7 percent were Asian, 0.5 percent were classified as other and 1.5 percent of players were international.

The racial demographics of the NFL have changed so dramatically that it is no longer unusual to see African-American head coaches and general managers – several recent Super Bowl teams have had people of color as head coaches or general managers. Since reintegration in 1946 and even more since the implementation of the Rooney Rule in 2003, the NFL has undertaken important steps to improve how it manages racial diversity both on and off the field. The Rooney Rule requires NFL teams to interview candidates who are people of color for head coaching and general manager positions and was put into effect for each of these positions in 2003 and 2009, respectively.

The record of Madison Avenue agencies continues to significantly underperform compared to that of the NFL, in terms of race and gender opportunity. The objective of Super Bowl reports is to provide a baseline for the advertising agencies just as the first Racial and Gender Report Card did for professional and collegiate sport in the 1980s. The NFL is racially diverse, the Super Bowl is racially diverse and the audience viewing the Super Bowl is diverse. However, previously the commercials that aired during this event and the creative minds behind these commercials were not diversified and the content of the advertisements reflected the limited diversity in agency's hiring practices

TIDES takes the position that the key figures of the Madison Avenue advertising agencies should mirror these same advances. While the game and those who play it on the field are increasingly diverse, the product being placed before consumers in between plays has not been. These agencies seem to have missed what most of corporate America understands: diversity is a business imperative and is good for business.

The lack of women and people of color who work in executive or creative positions for advertising agencies has been an unresolved issue in the advertising industry since it was first brought to light in 1963 by the NAACP and the Urban League of Greater New York. The lack of employment of people of color results in an exclusion from exposure to cultural viewpoints, and it presents higher probabilities of showing biases on racial and gender issues. These issues were prevalent in the commercials that aired during the 2010 Super Bowl, which led to the call to conduct the inaugural analysis of the race and gender of the creative directors of contracted agencies that produced the Super Bowl commercials. These issues were also prevalent in the

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commercials that aired during the 2011 Super Bowl which TIDES covered in the second report. In this third study, TIDES believed the commercials for Super Bowl XLIX represented an adequate and appropriate sample of the advertising industry's overall body of work.

### **Methodology**

TIDES analyzed all 61 commercials that were aired during or immediately following the Super Bowl. The information gathered about the creative directors was obtained from direct contact with advertising agencies (phone, e-mail, or fax), advertising database websites (<http://www.creativity-online.com> & <http://adsoftheworld.com>) or from general research. Our content analysis was internally generated after reviewing these commercials.

The results of our research are depicted in the tables that follow. The commercials that are missing data on creative directors were produced by agencies that either declined to release information or did not respond to our request. Some companies with multiple commercials had the same creative directors, such as Grey, which had two commercials both directed by Lisa Topol and Derek Barnes. Topol was counted twice, once for each commercial, in order to represent the number of commercials directed by females. This same system was used for males. Advertisements highlighted in yellow designate commercials where data was not made available. Those highlighted in red signify advertisements that were produced in-house or directed by contest winners.

### **Creative Director Demographics and the Ads They produced**

In a total of 61 commercial advertisements aired during the Super Bowl, 50 were produced by advertising agencies, and 11 were produced in-house.

According to our research, there were a total of 53 creative/co-creative directors that produced the 42 commercials for which TIDES was able to collect the data. The creative/co-creative directors for these 42 commercials included one African-American, three Asians, two Latinos and eight women. Six of the 53 creative directors directed more than one commercial.

The NFL's "Rally" commercial was considered one of this year's best for its diversity. The commercial highlighted the wide age, race and gender diversity of their audience. Two directors, one male and one female, directed the "Rally" commercial, which had no lead roles and included all minorities. The two directors also directed "Listen" as part of the 'No More' campaign, which used just voices to spread awareness on domestic abuse and sexual assault. Only one commercial was co-directed by an African-American, which was Turbo Tax's "Boston Tea Party." This commercial featured all white males, with a short appearance from a white female.

Notably, two of the commercials led by female creative directors seemed to have an underlying mission to be innovative and showcase the existence of gender roles. The characters, scenarios and tactics used were, for the most part, unique and imaginative. After assessing the 2015 commercials, there was one commercial where the female creative director effectively used these stereotypes to exploit their existence in today's society. This specific commercial was one of the most eye-opening and successful ads for 2015. Always – 'Like a Girl' directed by Judy John, 'Like a Girl' starts out by asking a few women and a young boy to run like a girl, then fight like a girl before proceeding to throw like a girl. The group of women and the young boy complete the tasks in a stereotypical manner by flapping their arms around and being more concerned about their hair. The

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commercial continued by asking a group of young girls to complete the same process, and their response was drastically different. Each of the young girls completed each action to the best of their ability with a notably different mentality. The commercial closed out when one of the girls gets asked, “what does it mean to you, when I say run like a girl?” and her reply was, “It means, run as fast as you can.”

This advertisement was powerful in capturing the difference between the ways in which girls think in their pre-adolescence years before falling in to societal norms. In both the 2011 and 2015 Super Bowl commercials, female directors were less likely to rely on commonly used stereotypes and objectification of women to advertise products and services. However, stereotypical gender roles existed in Nationwide’s commercial, ‘Invisible’ starring Asian female actress Mina Kaling and directed by Liz Paradise. Here a female director was stereotyping another woman in numerous scenes such as a taxicab ignoring her and instead picking up a male. She also sits naked in the park seemingly under the impression that she was invisible. This commercial showed that simply hiring a woman as creative director does not mean there was a guarantee the result would be free of stereotypes and objectification.

During the 2015 Super Bowl campaign, there were 61 commercials aired, out of which eight were led or co-led by female creative directors. Of those commercials that had just a female director, two have already been mentioned and the remaining three did not use gender stereotypes. These commercials included McDonalds’ ‘Pay with Lovin’ and two Esurance commercials: ‘Sorta Pharmacist’ and ‘Sorta Mom.’ The McDonalds’ commercial was very diverse and showed a variety of people interacting and paying for their meals with love. The Esurance commercials were very similar to one another. They used the idea of somebody comparable to female pharmacist and school boy’s mom through famous faces, which portrayed the idea of personalizing your car and health insurance to exactly what you need – not just somebody like you.

In 2010, the inaugural report on Super Bowl commercials displayed stereotypical notions that were very evident in the advertisements the companies created. The second report in 2011 saw some improvement and four years later it was even more evident that the concepts, character roles and messages depicted were relying less heavily on using stereotypes to drive home sales pitches.

As noted in the 2011 report, over the past 50 years, employment discrimination has decreased in the vast majority of American industries. However, the advertising industry appears to still have a number of barriers to entry for women and people of color who hope to find employment in this \$30 billion-a-year industry. According to “[Research Perspective on Race and Employment in the Advertising Industry](#),” a 2009 study by Dr. Marc Bendick, Jr. and Dr. Mary Lou Egan, African-American managers and professionals in the advertising industry are 38 percent worse off when compared to African-American managers and professionals in the other 28 “Communications and Persuasion” industries.

The goal of this report is to further reduce the current African-American/ white and male/ female employment gap. There is no doubt that there is a strong pipeline of talent within the African-American community that can serve at any position with the advertising agencies, including creative director positions. That talent exists in the agencies, within the marketing departments of their clients and in other creative positions outside of the industry.

### **Commercial Content Analysis**

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The content analysis of the Super Bowl commercials was observed for recurring themes, the race and gender of the actors/actresses and the roles they played. The ads were often popular and entertaining for the general audience. Viewers may have laughed at some images that were stereotypical and not understood they may be offensive to some people in the group being stereotyped. We suspect that the portrayal of people of color in Super Bowl commercials may be a reflection of the lack of diversity in creative director positions, as people in this profession control the content and depictions of the people featured in these advertisements.

During our assessment of the 2015 commercials, we took the same approach as the 2011 study, and examined how the depictions of people of color and women in the Super Bowl commercials affect the perception and treatment of these groups in America. Out of the 61 Super Bowl commercials, we flagged commercials with content focusing on:

- Most diverse in character depictions and content
- Stereotypes (Race and Gender)
- The objectification of women to sell a product/service
- Most Diverse in character depictions and content

### **Most Diverse Content**

This year, the two most diverse commercials were Carnival Cruise Line's "[Return to the Sea](#)" and the NFL's "Rally" commercial. Both of these companies took an approach that reflected the diversity of their customers and fans by showing various different scenes. The use of a large range of ages, races, and genders expands the customer base you are appealing to and aligns with the audience of the Super Bowl, which is becoming more diverse each year.

### **Race**

Of the 61 Super Bowl commercials, 19 had African-Americans in a lead or co-lead role which was a significant increase from two in 2011. Microsoft's "Estella" commercial was a motivating, all African-American advertisement based around a lady who has a 'brilliant bus,' which she uses to provide opportunity, educate and innovate the learning process of children in a black community. Through the use of technology, Estella gave a group of African-American school children the skills they needed to succeed. Lexus' "Make Some Noise" was another commercial that featured two African-Americans - one male and one female. Each drove their own car and they were racing through a car park to promote the first-ever NX Turbo and hybrid Lexus model.

One notable commercial on the opposite end of the spectrum was Turbo Tax's "Boston Tea Party." This commercial featured more than 30 white men in two boats fighting about the cost of filing their taxes. However, it is key to note that in this year's analysis, we found that no companies used negative racial stereotypes to promote and sell their product. There has also been a shift away from the use of using professional/office settings and exhibiting white males as the dominant characters. This is an important advancement when making the comparison to previous reports.

### **Gender**

'Like a Girl', as previously described, was a powerful representation of the decrease in male dominant figures across the board for the 2015 Super Bowl commercials. In alignment, an important shift to be aware of is the lead role gender choice by advertising companies for the car and beer

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commercials from previous studies. In the 2015 Super Bowl, there were a total of 12 car commercials. Only two of these had lead roles predominantly played by males while two of the ads had lead roles predominantly played by females. Five of the ads used both genders as a means to sell their product while the remaining five used neither - just the car itself or animals.

There were three beer commercials and only Bud Light's "Coin" used a male lead role. However, the commercial was fun and relatable as the featured male plays a life-size Pac-Man game. Budweiser had the other two beer commercials, "Lost Dog" and "Brewed the Hard Way." "Lost Dog" was an audience favorite and appealed to the female watchers when the puppy gets lost and "Brewed the Hard Way" doesn't have a lead role but featured both male and females.

Another popular theme in this year's commercials was the phenomenon of being a lifetime dad and portraying that within the ads, as a means to sell products. Toyota's "My Bold Dad" was a heart-warming commercial that showed the highs and low of a father-daughter relationship throughout a young girl's life until the moment they said an emotional goodbye before she left to serve in the Army. Nissan's "With Dad" advertisement presented the opposite scenario by showing the absence of a father in his son's life and what it meant to his son when his father came home. Finally, Dove Men + Care's "Real Strength" commercial showed the love and affection within a father-child relationship through numerous scenes and ended with the question, "what makes a man stronger?" Dove's answer was "showing that he cares," which captured what they portray as the nature of the product.

All of these gender-associated content analyses portray a strong theme that could well be correlated to the recent domestic violence cases in the NFL. The NFL has been at the center of negative press for their widely criticized handling of domestic violence issues and, more specifically, the Ray Rice case. The NFL ran a public service announcement about domestic violence during Super Bowl XLIX with a powerful message. Arguably, advertising companies used the NFL's position to theme their commercials and portray broader but softer ideas of masculinity such as being a good dad and Dove's perspective on being a real man.

### ***Female Objectifications***

Madison Avenue has never shied away from using sex as a means to sell products. The Super Bowl XLIX audience still saw such examples but it was not as prevalent as prior years. Interestingly, there were only six commercials that arguably used sex in the promotion of their products or service.

The only commercial that featured scantily clad women as nothing more than beautiful props in a male-focused advertisement, was Machine Zone's "Game of War." The other five commercials were either male and female-focused or exclusively female-focused. As in 2011, Kim Kardashian was the center of one of these advertisements for T-Mobile's "Save the Data" commercials where she appears in a skin-colored tight outfit and numerous provocative garments. Victoria's Secret's "Let the Real Games Begin" and Weight Watchers' "All You Can Eat" which had a predominantly female audience both used provocatively dressed women as a means to sell their products.

### ***Offensive Ads***

In past reports, we designated five commercials as the most offensive ads. After analyzing the 61 commercials nationally aired for the 2015 Super Bowl, we had a difficult time determining the five offensive ads. This was a significant improvement from past reports, as we

often had a difficult time selecting only five offensive ads. Even though this report only focuses on a national basis, a notable West Coast commercial that caused nationwide controversy was the Carl's Jr. fast food advertisement. This ad contained content that sexually objectified women by exposing the female lead's 'natural' body, in order to sell their product. On a more positive note, for the first time, the most offensive national ad was not on the basis on gender or racial stereotypes. Nationwide's "Boy" caused a negative response from the Super Bowl audience because their approach was to use childhood deaths to advertise their insurance product. This represented one of the biggest improvements from the 2011 report, as advertising companies were finding the use of racial and gender stereotypes, gender roles and sexually explicit content less effective in trying to sell their goods or services.

### **Conclusion**

The Super Bowl is different from any other game in that it attracts a diverse viewing audience, including millions who do not usually watch a football game on Sunday. Since 2011, it appears that advertisers have taken their audience into consideration when creating their spots for the Super Bowl. Advertising companies have decreased the unrealistic image of women as overwhelming and boring or extremely sexualized characters. Advertising agencies used to cater their Super Bowl commercials towards white males for years, but have now better adapted to the diverse viewing audience for this event. There were still some underlying stereotypes but for the most part the agencies are taking steps in the right direction. Another key observation for the 2015 Super Bowl is how the agencies used negative current issues, and turned them around to shed positive light in the favorable male image ads.

The major issue remaining is that the agencies need to dramatically change their hiring practices so that more women and people of color have opportunities to become creative directors and further the improvement of diverse commercial content. Diversifying the highest-level ad agency positions is a yet to be attained goal.



2015 Super Bowl Advertising Study					
	Company/Commercial Name	Advertising Agency	Name	Race	Gender
1	Budweiser/Lost Dog	Anomaly	N/A	N/A	N/A
2	Budweiser/Brewed the Hard Way	Anomaly	N/A	N/A	N/A
3	Supercell/Angry Neeson	Barton F. Graf 9000	Gerry Graf/Scott Vitrone	W/W	M/M
4	GoDaddy/Working	Barton F. Graf 9000	Ian Reichenthal	W	M
5	Carnival Cruise Line/Return to the Sea	BBDO Atlanta	N/A	N/A	N/A
6	Snickers/Very Brady	BBDO New York	N/A	N/A	N/A
7	Doritos/When Pigs Fly	Consumer Competition	Graham & Nelson Talbot/David McDonald	W	M
8	Kia/The Perfect Getaway	David & Goliath	John O'Hea	W	M
9	Mophie/All Powerless	Deutsch LA	Matt O'Rourke/Daniel Chu	W/A	M/M
10	Sprint/Apology	Deutsch LA	Matt O'Rourke/Gavin Lester/Daniel Chu	W/W/A	M/M/M
11	Skittles/Settle It	Doyle Dane Bernbach Chicago	Mark Gross	W	M
12	Bud Light/Coin	Energy BBDO Chicago	Sam Bergen	W	M
13	Loctite/Positive Feelings	Fallon	Jason Bottenus	W	M
14	Doritos/Middle Seat	Goodby, Silverstein & Partners	Scott Zabielski	W	M
15	No More/Listen	Grey	Lisa Topol/Derek Barnes	W/W	F/M
16	NFL/Rally	Grey	Lisa Topol/Derek Barnes	W/W	F/M
17	Avocados From Mexico/1st Draft Ever	GSD&M	Jay Russell	W	M
18	Jublia/Tackle It	Harrison and Star	Patrick Grimaldi	W	M
19	BMW/Newfangled Idea	Kirshenbaum Bond Senecal + Partners	Jonathan Mackler/Dan Kelleher	W/W	M/M
20	Always/Like A Girl	Leo Burnett	Judy John	A	F
21	McDonalds/Pay With Lovin'	Leo Burnett	Susan Credle	W	F
22	Esurance/Sorta Pharmacist	Leo Burnett	Susan Credle	W	F
23	Esurance/Sorta Mom	Leo Burnett	Susan Credle	W	F
24	Chevrolet/Colorado	McCann Erickson	N/A	N/A	N/A
25	Nationwide/Invisible	McKinney	Liz Paradise	W	F
26	Pepsi/Hafltime Touches Down	Mekanism	Tommy Means	W	M
27	Mercedes-Benz/Fable	Merkley + Partners	Chris Landi	W	M
28	Disney/Tomorrowland	The Walt Disney Company	N/A	N/A	N/A
29	Nationwide/Boy	Ogilvy & Mather NY	Chris Van Oosterhout/Steve Howard	W/W	M/M
30	Paramount/Terminator Genisys	Paramount	N/A	N/A	N/A
31	Machine Zone/Game of War	Park Pictures	Nathan Price	W	M
32	WeatherTech/America at Work	Pinnacle	Dave Everson	W	M
33	T-Mobile/One-Upped	Publicis Seattle	Hart Rusen	W	M
34	T-Mobile/Save the Data	Publicis Seattle	Paul Hunter	W	M
35	Toyota/My Bold Dad	Saatchi & Saatchi	John Kritch	W	M
36	Toyota/How great I am	Saatchi & Saatchi LA	Erich Funke/Jake Scott	W/W	M/M
37	Skechers/Relaxing with Pete Rose	Siltanen & Partners	Joe Hemp	W	M
38	Nissan/With Dad	TBWA/Chiat/Day	Lance Acord	W	M
39	Dove Men+Care/Real Strength	The Marketing Arm	Marc Gilbar	W	M
40	Discover/Surprise	The Martin Agency	Jason Komulainen	W	M
41	Geico/Push It!	The Martin Agency	Sean Riley	W	M
42	Fiat/Blue Pill	The Richards Group	Robiglio E. Dematteis	W	M
43	Dodge/Wisdom	The Richards Group	Samuel Bayer	W	M
44	Jeep/Beautiful Lands	The Richards Group	Shane Altman	W	M
45	Wix.com/It's That Easy	Tzefrey + Tzanetos	Jeff Huggins/Andrea Janetos	W/W	M/F
46	uCool/Heroes Charge	uCool	N/A	N/A	N/A
47	Universal/Jurassic World	Universal Pictures	N/A	N/A	N/A
48	Universal/Minions	Universal Pictures	N/A	N/A	N/A
49	Universal/Furious 7	Universal Pictures	N/A	N/A	N/A
50	Universal/Pitch Perfect 2	Universal Pictures	N/A	N/A	N/A
51	Universal/Ted 2	Universal Pictures	N/A	N/A	N/A
52	Universal/Fifty Shades of Grey	Universal Pictures	N/A	N/A	N/A
53	Victoria's Secret/Let the Real Games Begin	Victoria's Secret	N/A	N/A	N/A
54	Lexus/Let's Play	Walton Isaacson	Cenon Advincula	L	M
55	Lexus/Make Some Noise	Walton Isaacson	Cenon Advincula	L	M
56	Coca-Cola/Make It Happy	Wieden & Kennedy	N/A	N/A	N/A
57	Squarespace/Om	Wieden & Kennedy	N/A	N/A	N/A
58	TurboTax/Boston Tea Party	Wieden + Kennedy	Dan Kroeger/Max Stinson	W/B	M/M
59	Weight Watchers/All You Can Eat	Wieden + Kennedy	Mark Fitzloff	W	M
60	Microsoft/Braylon	Wunderman	N/A	N/A	N/A
61	Microsoft/Estella	Wunderman	N/A	N/A	N/A

Key:

A – Asian

B – Black

L – Latino

W – White

U – Unknown

Red Highlight – Produced in house / 3<sup>rd</sup> party

Yellow Highlight – Data not provided

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