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“WHITE MEN CONTINUE TO DOMINATE ADVERTISING AGENCIES:

A Study of the Super Bowl 2011 Ads”

By Richard Lapchick

With Djuan Bragg, Wayne Clark, Demetrius Frazier, Aaron J. Gearlds, Tavia Record and Christopher D. Sarpy at The Institute for Diversity and Ethics in Sport

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Executive Summary

The Institute for Diversity and Ethics in Sport (TIDES) at the University of Central Florida (UCF) has conducted its second annual study on the racial and gender makeup of creative directors responsible for the advertising spots aired during the Super Bowl. The report has been 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.

Not much changed between Super Bowl XLIV and XLV. According to the Nielsen Ratings, Super Bowl XLV between the Green Bay Packers and Pittsburgh Steelers drew the highest rating in American television history with an estimated 111 million viewers, surpassing the record 105 million viewers for Super Bowl XLIV, played in 2010. For the second consecutive year, the matchup pitted an inexperienced small market NFC team against an AFC team that had won a Super Bowl recently.

Once again, there was a lack of diversity represented in the creative directors of the game's advertisements. While the creative directors makeup again reflected a vast underrepresentation of women and people of color, it also reflected an improvement from last year's study. The number of advertisements featuring a person of color as creative director went from zero in 2010 to four (representing 7 percent) in 2011. The gender breakdown of creative directors remained the same from last year at 94 percent male, 6 percent female.

Cyrus Mehri, founding partner of Mehri & Skalet, PLLC, said, “We applaud Dr. Lapchick and his graduate students. By keeping the spotlight on Madison Avenue's Super Bowl ads, the industry has made a small step from zero black, Latino or Asian creative directors of Super Bowl ads to four in one

year. While we are pleased that the industry has picked itself up from the 'inexorable zero,' the spotlight on the industry must continue so more progress can be achieved in the years ahead."

Kim Keenan, general counsel for the NAACP, added, "Despite the overwhelming diversity of Super Bowl viewers, the advertising industry continues to turn a blind eye to both creative and on-camera diversity. The 2011 report illustrates the glacial pace of equal opportunity in advertising."

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 \$3 million for 30 seconds worth of time.

This report demonstrates the advertising industry's current disparity in hiring practices in terms of race and gender. The data, both quantitative and qualitative, yielded results that were strikingly similar to the data found in the inaugural 2010 study. Racial and gender data was available for 58 of the 66 advertisements aired during the 2011 Super Bowl, compared to 58 out of 67 in 2010. Forty-eight of the advertisements were produced by major advertising industries, while the other 18 were either produced in-house by corporate marketing departments or through third parties by contest winners or other non-professionals compared to 52 and 15, respectively, in 2010. Of the 58 advertisements in 2011 for which data was available, only four (7 percent) featured a person of color as the lead creative director; 93 percent of the 58 ads used white creative directors, while 100 percent of the commercials in 2010 used white creative directors. In terms of gender, 94 percent of the creative directors were male, while only 6 percent were females, equal to the 94 percent and 6 percent breakdown in 2010.

The content of the ads represented another area that proved to be quite revealing. In addition to the continuing use of gratuitous sexual content, this year's bundle of ads managed to depict some women in an antagonistic manner featuring a number of ads portraying men attempting to appease their overbearing girlfriends. There was also a lack of people of color featured as main characters in the advertisements. Of the 66 ads, only eight featured a person of color in the lead role. According to Nielsen demographic data, there were 12.5 million African-American viewers and 10 million Latino viewers of the 2011 Super Bowl, up from 11.2 million and 8.3 million, respectively, in 2010. Also, there were 51.2 million female viewers, up from 48.5 million female viewers in 2010.

The primary author of this study is Dr. Richard Lapchick, director of The Institute for Diversity and Ethics in Sport and of the DeVos Sport Business Management Graduate Program at the University of Central Florida. The study was co-authored by Djuan Bragg, Wayne Clark, Demetrius Frazier, Aaron J. Gearlds, Tavia Record and Christopher D. Sarpy.

Rationale for Using Super Bowl Commercials

The 2010 [Racial and Gender Report Card](#) was the 18th annual publication released since Dr. Richard Lapchick began analyzing the role of race and gender in sports with the first Racial and Gender Report Card in the late 1980s. The reports serve as a comprehensive resource for issues related to gender and race in amateur, collegiate and professional sports. In each of the past three years, the NFL has achieved its highest grades on racial and gender hiring practices. The NFL's improvement comes mostly as a result of the Rooney Rule, which requires NFL teams to interview candidates who are people of color for head coaching and senior management positions. The League implemented the Rooney Rule for head coaches in 2003 and for senior football operations in 2009. Seven of the past 10 Super Bowl teams have employed people of color as head coaches or general managers. Positional segregation, particularly in relation to the quarterback position, appears to have ended as numerous quarterbacks who are people of color have started in the NFL over the past decade. In "[The 2010 Racial and Gender Report Card](#)," the NFL received a "B," the League's highest ever overall grade, while the League also received an A on racial hiring practices and a C on gender hiring practices. Of the players in the NFL, 67

percent were African-American, 30 percent were white, 1 percent were Latino and 2 percent were Asian. The Super Bowl represents an event considered among the world's most popular along with FIFA's World Cup and the Summer Olympics. Approximately 73 percent of the players in Super Bowl XLV were African-American, while 26 percent were white. Super Bowl XLV marked the first time in history that an African-American Head Coach, Mike Tomlin, coached in his second Super Bowl, a feat that only 20 coaches have achieved in NFL history.

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. 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 diversity both on and off the field.

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 the Madison Avenue Project 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 diversified, the Super Bowl is diversified and the audience viewing the Super Bowl is diversified. However, the commercials that air during this event and the creative minds behind these commercials are not diversified.

The National Association for the Advancement of Colored People (NAACP), Mehri & Skalet, PLLC, and TIDES take 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 is not. 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 minority employees 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 2010 Super Bowl commercials. In its second annual study, TIDES believes that the commercials for Super Bowl XLV represented an adequate and appropriate sample of the advertising industry's overall body of work.

Advertising Industry Hiring Practices

In a total of 66 commercial advertisements aired during the Super Bowl, 48 were produced by advertising agencies, and 18 were produced in-house.

According to our research, there were a total of 65 creative/co-creative directors that produced these commercials that included two African-Americans, one Asian, one Latino and four women. Eighteen of the 65 creative directors directed more than one commercial.

The Coca-Cola "Border Crossing" commercial was considered one of this year's best for its diversity in its story of a complex relationship without dialogue. Two directors, one male and one female, directed the "Border Crossing" commercial, which has two lead roles played by minorities. The two directors also directed another one of Coke's commercials, "Dragon." Two commercials were directed by African-Americans. One was a trailer for the movie, *Fast Five*. The other commercial, Dorito's "House Sitting," was directed by a female African-American. The Report found "House Sitting" to be one of the most diverse commercials because it featured an African-American lead character. "House

Sitting” has a paranormal feel in that the lead character uses Dorito’s crumbs to bring a fish, a plant and a grandfather back from the dead. The interesting observation found in the assessment of the 2011 Super Bowl commercials is that Border Crossing, Dragon and House Sitting were all steered by female creative directors. Three of the four commercials led by female creative directors seemed to have an underlying mission to be innovative and showcase originality. The characters, scenarios and tactics used were, for the most part, unique and imaginative. After assessing the 2011 Super Bowl Commercials, it became apparent that female creative directors were less likely to rely on commonly used stereotypes and the objectification of women to advertise products and services. However, the fourth and final commercial led by a female creative director was the Teleflora “Faith Hill” commercial. Teleflora’s “Faith Hill” commercial features Faith Hill and a male character who asks for her assistance with writing a sentimental message to his girlfriend that will go out with his Teleflora order. Hill encourages him to include a message that reflects why he values her. It appears that he understands the advice given by Hill. At that time, the male responds by typing a message that expresses what he thinks about his girlfriend’s breasts. This sends the message that a man’s sentiments about his girlfriend or spouse are directly correlated with how he feels about her looks. We were struck that a female director objectified other women in this commercial. This shows that simply hiring women as creative directors is no guarantee that the result will be free of stereotypes and objectifications.

During the 2010 Super Bowl campaign, there were 67 commercials aired, out of which five were led by female creative directors. When comparing last year’s content to the Super Bowl commercials shown in 2011, it seems there was a recurring theme that men needed to step up and improve inadequacies and that women were domineering and had to take charge. For example, in Wal-Mart’s “[Valentine’s Day](#)” commercial, a woman startles her male partner who appears to be looking for her Valentine’s Day gift. After assessing what he’s up to, she simply points out what she wants before strolling off, sending the message that not only was her male partner incapable without direction, but also that women are bossy and ungrateful of their male partner’s efforts to please. In the Dockers “Wear no Pants” commercial, men are shown in their underwear and a male spokesperson says, “Calling all men. It’s time to wear the pants.” The message suggests that men who feel emasculated are now able to regain their sense of value and control, alluding that women have caused men to feel this way.

The final commercial headed by a female creative director that stood out in our evaluation process was Teleflora’s “Rude Flowers” which shows an office setting where an ill-mannered woman plays the lead role. She is disrespectful in her behavior toward a soft-spoken female employee who approaches her requesting a signature on papers. By the end of the commercial, badly conditioned flowers are delivered to the discourteous woman, while a Teleflora delivery that is hand-arranged and hand-delivered is sent to the employee that was shunned, sending the message that women who act as though they suffer from the “mean girl syndrome” never end up happy. This commercial challenges the stereotype that women have to be ruthless and nasty to thrive in the corporate setting.

In the comparison of the content of the commercials led by female creative directors during the Super Bowls in 2010 and 2011, we found that the concepts, character roles and messages depicted in 2011 were fresh and did not rely heavily on using stereotypes to drive home sales pitches. In 2010, stereotypical notions and roles were very evident in the Super Bowl commercials that year.

As noted in the 2010 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, black managers and professionals in the advertising industry are 38 percent worse off when compared to black managers and professionals in the other 28 "Communications and Persuasion" industries. Factors used for comparison included, but were not limited to current African-American representation among managers and professionals, progress in employing African-American managers and professionals, as well as average earning gaps between blacks and whites with equal qualifications. For example, the percentage of African-American managers and professionals in the advertising industry is 5.2 percent while the percentage of African-American managers and professionals in the comparison industries is 7.1 percent, which means that comparable industries employ 36.5 percent more African-American managers and professionals than the advertising industry. According to this same study, "the divergence between racial equality in this industry and the rest of the labor market is more than twice as large today as 30 years ago," and African-Americans are only "62 percent as likely as their white counterparts to work in advertising agencies' powerful 'creative' and 'client-based' positions and only 10 percent as likely to hold a position paying \$100,000 or more per year."

For more than 40 years, the advertising industry has been under scrutiny for a lack of diversity in hiring practices. For these reasons, a thorough analysis of those currently employed in this industry and a content analysis of the commercials produced specifically for Super Bowl XLV was deemed to be important. The goal of this report is to be a first step in eliminating the current black-white employment gap, which according to Bendick and Egan, "would require tripling its black managers and professionals – which at the present rate, will not occur for another 71 years." 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

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 are often popular and entertaining for the general audience. Viewers may laugh at some images that are stereotypical and not understand that 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. This was a trend reflected in last year's commercials and reported in the 2010 Madison Ave Report.

Race & Gender

According to the Nielsen demographic data published in February 2011, record numbers of African-American, Latino and female viewers contributed to Super Bowl XLV becoming the most-watched television program of all time. About 10 million Latino viewers watched the game, up from 8.3 million viewers in 2010. The African-American audience also increased dramatically, with about 12.5 million African-American viewers tuning into the game, compared to the 11.2 million in 2010. There were 51.2 million female viewers, compared to 48.5 million female viewers in 2010. A much higher percentage of women watched the Super Bowl than the number that followed the NFL regular season when only 33.6 percent of the audience was female. Pat McDonough, Senior Vice President for Insights and Analysis at Nielsen, stated, "If sports programmers want to grow their viewership, they will need to attract more women, African-Americans and Latinos, who are often underrepresented in the TV audience for many sporting events. This year's Super Bowl sets a good example of how leagues can build

bigger audiences.” McDonough makes a point that is later correlated to Nielsen data, which shows that households with higher incomes are more likely to watch the game. In fact, as the household income increases, so does the rating.

In the 2011 Madison Avenue Project study, we observed race and gender roles and the significance of all the actors and actresses. We found that people of color and women are often depicted in ways that may associate these groups with negative stereotypes that limit fair treatment and promotion. Since mass media and events such as the Super Bowl are influential, these depictions can be misinterpreted as acceptable. They can perpetuate prejudice and unrealistic expectations based on stereotypes that may be pushed in the media and tolerated for various reasons.

During our assessment of the 2011 commercials, we took the same approach as the 2010 study, examining 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 66 Super Bowl commercials, we flagged commercials with content pertaining to the following categories:

- Most Offensive Advertisements
- The objectification of women to sell a product/service
- Stereotypes
- Most Diverse in character depictions and content

Of the 66 Super Bowl commercials, two had African-Americans in leading roles. Mercedes’ “[Diddy](#)” commercial showcased his asking, “Have you seen my silver Mercedes?” in a lot filled with various silver Mercedes models. The second commercial by Pepsi called, “[Can Thrower](#),” does not involve speaking roles, but portrays an abusive relationship between an African-American man and an overweight African-American woman in a humorous light. The leading actress, the aggressor, is shown shoving her mate in different settings and at one point shows the man hiding in the bathtub from her. Finally, she finds her companion sitting on a bench in the park and she flaunts in his face that she has a Pepsi to enjoy to herself. Then an attractive young white female jogs by, sits near him and smiles. This angers the African-American woman to the point where she throws the Pepsi can at her boyfriend and inadvertently hits the white woman’s head, knocking her unconscious. The issue here is how the relationship between the African-American couple is portrayed, the impact of the African-American woman’s behavior and how the anger in the African-American woman stereotypes African-American women.

Seventeen commercials included African-Americans (three were animated depictions) and four included other people of color. With the exception of the two commercials described above, the commercials showcased African-Americans in a party atmosphere or in blue-collar service roles with limited camera time. The main problem with race is not only what is being aired but also what is not being aired in relation to the actual state and diversity of African-Americans.

Commercials with professional/office settings exhibited white males as the dominant character.

One of the most offensive commercials was an advertisement for Groupon. In that commercial, “[Tibet](#),” people who appear to be natives of Tibet are shown in cultural attire with mountains and their natural habitat in view. The spokesperson in the commercial is a white male who states that the Tibetan people are in trouble and that their culture is in jeopardy. The music being played in the background and tone of the speaker create the illusion that the commercial will attempt to generate awareness for the people of Tibet. However, this is not the case. The commercial focuses on the promotion of Groupon. The speaker says that regardless of the state of the Tibetan people, they still can “whip up” an amazing fish curry dish, and since he’s taking advantage of Groupon, he will receive a discount on Tibetan cuisine

at a Himalayan restaurant in Chicago. The minimization and exploitation of the crisis in Tibet disrespects the significance of the issues between the people of Tibet and the People's Republic of China.

The most diverse commercial was BMW's "[X3](#)" commercial where a manufacturing plant is the main setting. There are brief shots of a high school football game and coffee shops. Balanced speaking roles are shared among a white woman, white man and African-American man working at the manufacturing plant. There was particular interest in how the setting of the commercial and the diverse speaking roles relate to how BMW wants to represent its high-end brand.

Sex & Gender

Madison Avenue has never shied away from using sex as a means to sell products. Super Bowl XLV was no exception. Several commercials featured scantily clad women as nothing more than beautiful props in a male-focused advertisement. One of the advertisements objectifying women was for Sketchers' workout shoes, titled "[Kim Kardashian](#)." The ad featured reality star, Kim Kardashian. After what is insinuated as a sexual encounter with her trainer, Kardashian states, "You're amazing, the best I've ever had, but things aren't working out. Actually that's not entirely true; I'm just working out something else." There is a close-up shot of Kardashian's rear before the actual shoe is shown. This portrayal raises concerns about what the words, body language and noises from Kardashian infer about women, staying in shape, sexual intercourse and how these messages relate to Sketchers shoes.

Celebrity athlete Danica Patrick and celebrity trainer Jillian Michaels promoted GoDaddy.com by stripping down in the commercial "[Danica Patrick](#)." Continuing with the trend in a second commercial, GoDaddy used celebrity actress Joan Rivers, dressed in a revealing tank top and short leather shorts, to promote her as the new GoDaddy.com female on board in GoDaddy's "[Joan Rivers](#)" commercial. Brisk used animated depictions of Eminem in its ad titled "[Eminem](#)." The commercial portrayed provocatively-dressed women and an African-American woman in high-heeled boots serving iced tea to Eminem. In the commercial, Eminem states that he has to have "hot chicks" on set when he films commercials, which goes along with the misogynistic view that men need multiple women.

Another popular theme in this year's commercials was the social perception that men are selfish and self-absorbed. This phenomenon is easily noticed in commercials such as Bud Light's "[Hack Job](#)," where an African-American couple expecting a remodeled kitchen realizes that the only change is the presence of a case of Bud Light that was not there before. The man gets excited, and the next scene is a party where the woman is shown smiling with a bottle in her hand and going with the flow. In the case of the Cars.com commercial, "[Car Talk](#)," four animated cars are personified as three males and one female, who is called Sheila. When one of the male cars reads Sheila's condition report, he remarks that she looks good "topless." When a report is read for one of the male cars, he is told that he has a "smooth ride," which excites him so much that he makes a sexual gesture toward Sheila, who turns him down.

While it is fairly obvious that football ads are geared towards male viewers, the lack of diverse female roles represents a glaring issue, especially when there were 51.2 million female viewers who watched the Super Bowl, which is over 50 percent of the total viewership. 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. Unfortunately, advertisers are not taking this into consideration when creating their spots for the Super Bowl. Instead, a very unrealistic image of women as overbearing and boring or extremely sexualized characters in a fantasy world seemed to dominate this year's Super Bowl commercials again. Advertising agencies have catered their Super Bowl ads toward white males for years, when clearly, the viewing audience for this event is much more diverse.

Top Five Offensive Ads

After analyzing all 66 Super Bowl commercials, we designated five as the most offensive ads. These were Groupon's "[Tibet](#)," Teleflora's "[Faith Hill](#)," Sketchers' "[Kim Kardashian](#)," GoDaddy's "[Danica Patrick](#)" and Pepsi's "[Can Thrower](#)." Groupon's "Tibet" commercial is insensitive in its exploitation of Tibet's crisis as a way to promote its product. Teleflora's "Faith Hill" shows a male using demeaning slang to refer to a woman's body in an effort to express the basis for his shallow feelings about her. Sketchers' "Kim Kardashian" uses the reality TV star's sexual appeal and prowess to emphasize how well its new product shapes a woman's figure. GoDaddy's "Danica Patrick" commercial continues its trend of using scantily-clad, attractive women talking with sexual innuendos as a way to promote its website. Lastly, Pepsi's "Can Thrower" uses negative depictions of African-American relationships with regards to male and female roles, abuse and infidelity, in addition to the depiction of racial tension between African-American and Caucasian women.

In reference to the top five offensive ads, the ethnic make-up of the creative directors is as follows:

- Groupon's "[Tibet](#)" – Two white males (Dave Schiff & Alex Burnard)
- Teleflora's "[Faith Hill](#)" – One white male, one Asian male, one unknown female and one white female (Tim Munday, Sakol Mongkolkasetarin, Liz Leow, Kim Genkinger)
- Sketchers' "[Kim Kardashian](#)" – No director found
- GoDaddy.com's "[Danica Patrick](#)" – No director found (Second year with no director)
- Pepsi's "[Can Thrower](#)" – One white male (Brad Bosley)

In an effort to determine all of the ethnicities of the creative directors for this report, we researched the online employee listings of the advertising companies that produced 2011 Super Bowl commercials and cross-referenced this information with phone calls, electronic messaging, Google search engine, Facebook and LinkedIn to verify identifications.

Methodology

We analyzed all 66 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 Wieden & Kennedy, which had two commercials both directed by Hal Curtis and Sheena Brady. Brady was counted twice, once for each commercial, in order to represent the number of commercials directed by females. There were actually only four female directors. 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.

Super Bowl Advertising Study					
	Company: Commercial Name	Advertising Agency	Creative Director		
			Name	Race	Gender
1	20th Century Fox: Rio	In-house	Carlos Saldanha	L	M
2	Anheuser-Busch InBev - Bud Light: Dog Party	Omnicom Group's DDB Chicago	Chuck Rachford and Mark Gross	W,W	M,M
3	Anheuser-Busch InBev - Bud Light: Hack Job	Omnicom Group's DDB, Chicago	N/A	N/A	N/A
4	Anheuser-Busch InBev - Budweiser: Tiny dancer	Anomaly	Mike Byrne, Richard Mulder, Andy Carrigan, Jon Zast	W,W,W,W	M,M,M,M
5	Audi: Release the Hounds	Independent Venables, Bell & Partners	Mike Byrne and Richard Mulder	W,W	M,M
6	BestBuy: Ozzy Osbourne & Justin Bieber	Crispin Porter & Bogusky	Steve Babcock & David Swartz	W,W	M,M
7	BMW: Changes	Kirshenbaum Bond Senecal & Partners.	Chris Cereda	W	M
8	BMW: X3	Kirshenbaum Bond Senecal & Partners.	Chris Cereda	W	M
9	Bridgestone: Beaver	The Richards Group	Glenn Dady	W	M
10	Bridgestone: Reply All	The Richards Group	Glenn Dady	W	M
11	Brisk: Eminem	Wieden & Kennedy	Joe Staple	W	M
12	Bud Light: Product Placement	Omnicom Group's DDB, Chicago	Mark Gross	W	M
13	Career Builder: Chimps	In-house	Matt McIntyre, Jeff Martin	W,W	M,M
14	CarMax: I Feel Like	Amalgamated	Eric Silver	W	M
15	CarMax: Service Station	Amalgamated	Dave Distefano	W	M
16	Cars.com: Car Buying	Omnicom Group's DDB Chicago	Bill Cimino & Mark Gross	W,W	M,M
17	Cars.com: Car Talk	Omnicom Group's DDB Chicago	Mark Gross	W	M
18	Chevy: Lassi Truck	Omnicom Group's Goodley Silverstein & Partner	Rick Condos, Hunter Hindman	W,W	M,M
19	Chevy: Senior Citizens	Omnicom Group's Goodley Silverstein & Partner	Rick Condos, Hunter Hindman	W,W	M,M
20	Chevy: Transformers	Omnicom Group's Goodby Silverstein and Partners	Jeff Goodby	W	M
21	Chrysler: Eminem	Wieden & Kennedy	Joe Staples	W	M
22	Coca Cola: Dragon	Independent Wieden & Kennedy crafts ads for Coca-Cola	Hal Curtis, Sheena Brady	W,W	M,F
23	Coca-Cola : Border Crossing	Wieden & Kennedy	Hal Curtis & Sheena Brady	W,W	M,F
24	Disney: Mars Needs Moms	In house	Simon Wells	W	M
25	Disney: Pirates of the Caribbean	In-house	Mark St. Amant	W	M
26	Doritos: Finger Licking	Omnicom Group's Goodley Silverstein & Partner	Tyler Dixon	N/A	N/A
27	Doritos: House Sitting	Omnicom Group's Goodley Silverstein & Partner	Tynsha Williams	B	F
28	Doritos: Pug	Omnicom Group's Goodley Silverstein & Partner	JR Burningham	W	M
29	eTrade: Suit Fitting	WPP's Grey	Tor Myhren	W	M
30	eTrade: Cat	WPP's Grey	Tor Myhren	W	M
31	General Motors - Chevy: Cruze	Goodby Silverstein and Partners	Dave Gold	W	M
32	General Motors -Chevy Camaro: Red Head	Omnicom Group's Goodby Silverstein and Partners	Rick Condos	W	M
33	General Motors -Chevy: Volt	Goodby Silverstein and Partners	Dave Gold	W	M
34	GoDaddy.co: Joan Rivers	Produced in-house by GoDaddy Productions	N/A	N/A	N/A
35	GoDaddy.com: Danica Patrick	Produced in-house by GoDaddy Productions	N/A	N/A	N/A
36	Groupm : Tibet	Crispin Porter & Bogusky	Dave Schiff & Alex Burnard	W,W	M,M
37	HomeAway : Tourism	Vendor of Austin, Texas	Izzy DeBellis	W	M
38	Hyundai Elantra : Kaleidoscope	Innocean, Hyundai's internal agency	Greg Rutter & Dan Kroeger	W,W	M,M
39	Hyundai: Elantra	Innocean, Hyundai Internal Agency	Jeff Spiegel, Doug James, Robert Prins	W,W,W	M,M,M
40	Hyundai: Old School	Innocean, Hyundai's internal agency	Jeff Spiegel, Doug James, Robert Prins	W,W,W	M,M,M
41	Kia Optima: One Epic Ride	Independent David & Goliath	Colin Jeffery, David Cuccinello, Napper Tandy	W,W,W	M,M,M
42	Mars - Snickers: Roseanne Barr	Omnicom Group's BBDO	Gianfranco Arena, Peter Kain	W,W	M,M
43	Mercedes: Diddy	Omnicom Group's Merkle and Partners	Andy Hirsch, Chris Landi	N/A	N/A
44	Mini: Game Show	Butler Shine Stern & Partners	Mike Baron	W	M
45	Motorola: Xoom	Anomaly	Mike Byrne, Richard Mulder	W,W	M,M
46	NFL.com : TV Favorites	WPP's Grey Group	Michael Kadin	W	M
47	Paramount: Captain America	In-house	Joe Johnston	W	M
48	Paramount: Rango	In-house	Gore Verbinski	W	M
49	Paramount: Super 8	In-house	J.J. Abrams	W	M
50	Paramount: Thor	In-house	Kenneth Branagh	W	M
51	Paramount: Transformers 3	In-house	Michael Bay	W	M
52	Pepsi Max: First Date	Omnicom Group's TBWAChiatDay	Nick Simotas	W	M
53	Pepsi: Can Thrower	Omnicom Group's TBWA Chiat Day	Brad Bosley	W	M
54	Pepsi: Shooting Cooler	Omnicom Group's TBWA Chiat Day	Brendan Hayward	W	M
55	Rogue Pictures: Limitless	Relativity Media	Neil Burger	W	M
56	Salesforce.com - Chatter.com: Black Eyed Peas	Dipdive, Will.i.am's media company	Pasha Shapiro and Ernst Weber	W,W	M,M
57	Salesforce.com - Chatter.com: Will.I.Am	Dipdive, Will.i.am's media company	Pasha Shapiro and Ernst Weber	W,W	M,M
58	Sketchers: Kim Kardashian	In-House	N/A	N/A	N/A
59	Stella : Adrian Brody	Mother, New York & London	Wes Anderson & Roman Coppola	W,W	M,M
60	Teleflora: Faith Hill	Fire Station - In-house	Tim Munday, Sakol Mongkolkeasatarin, Liz Leow, Kim Genkinger	W,A,U,W	M,M,F,F
61	Universal: Cowboys and Aliens	In-house	Jon Favreau	W	M
62	Universal: Fast Five	In-house	George Tillman Jr.	B	M
63	Verizon: Apple iPhone	N/A	N/A	N/A	N/A
64	Volkswagen: Black Beetle	Interpublic Group's Deutsch	Eric Springer, Michael Kadin	W,W	M, M, M
65	Volkswagen: Darth Vader Kid	Interpublic Group's Deutsch	Michael Kadin	W	M
66	Wendys: Hits the Spot	Kirshenbaum	N/A	N/A	N/A

Key:

A - Asian

B - Black

L - Latino

W - White

U - Unknown