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CHANGEMAKERS

Summer 2017

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CHANGEMAKERS



02 Editor's Note

CANNES

03 Cannes Survival Guide
Cannes by the Numbers

04 Parlez-Vous Cannes?
Hidden Cannes

05 Cannes Cheatsheet
Confessions of a Cannes Local

08 Rivierawear

09 Ahoy Polloi

10 Cannescape

MEDIA

13 Taking on the Titans

14 It's Jen Wong's Time

16 Something Old, Something New

18 Ad Tech Tie-ups

19 In a Giant's Shadow

22 Trimming the Fat

24 Cashing in on Content

25 The Duopoly Under Attack in Europe

MARKETING

27 Drowning in Content

28 The Connector

31 Eyes Wide Shut

32 The Last Empire

34 Shrink to Fit

35 The Ultimate Sacrifice

38 Send Nuggs

41 CHANGEMAKERS

GLOSSY

69 Telling a New Story

70 #Skinspiration

72 The Tar Heel Retail Renaissance

76 Q&A with Ian Rogers

78 The Best Store in the World

80 Q&A with Gwyneth Paltrow

84 Final Word



It's time for Cannes again. Every year, the media and marketing worlds decamp for a week on the French Riviera to sip rosé, nibble on canapés and wring their hands over the changes rocking their businesses.

We decided to time our issue of Digiday magazine for Cannes with our first list: The Digiday Changemakers, 50 people who are making media and marketing more modern. Our company mission at Digiday Media is to foster change in media and marketing. We thought honoring those doing it day-to-day was more on-brand than "15 Under 15" list of the Gen Z superstars.

Like any list, our criteria was not scientific. We relied on our reporting of change in media and marketing to find a diverse group of people focused on modernization. Importantly, we did not simply emphasize tech, since we believe the modernization of media and marketing goes far beyond mastering digital techniques. We cast our net as wide as our coverage, meaning we included Changemakers in Europe. We tried to go beyond the same names you see on many lists made by other publications.

Lisa Tobin is a good example. She's leading The New York Times' charge into translating this iconic media brand into audio. A year into the job, Tobin already has a certified hit under her belt: The Daily, an audio show on the news hosted

by Michael Barbaro that is at the top of the download charts — and, crucially, is humanizing the Times by giving its reporters a voice. This is not fake news.

Ghizlan Guenez, founder of The Modist, is a Changemaker in a different way. Guenez is proving that the market for modest fashion is broader than many would believe. And she's proving that modern fashion can truly embrace all lifestyles.

Finally, I want to highlight Sleeping Giants, a social media activist collective that is naming and shaming big brands for lending their financial support, wittingly or not, to propaganda and hate sites. This kind of grass-roots movement is having an impact: We regularly hear from marketers about how top executives in their organizations are now laser-focused on "brand safety." Keeping up the pressure ensures that marketers will take their role as the engine of media seriously.

This issue focuses on change in other ways. Hilary Milnes traveled to North Carolina to see how clothing manufacturing in America is changing. For all the talk of China and Mexico taking away the garment industry, Milnes

found that automation is the main culprit — and in North Carolina, manufacturers are adapting.

In media, Sahil Patel looks at how NBCUniversal is using its relationship with BuzzFeed to foster change in its own organization. The outstanding question is whether this ends up leading to a marriage.

In marketing, Shareen Pathak argues that marketers need to foster change in media since the blame for many of the nettlesome issues — fraud, ad overload and more — lies directly at the feet of brands.

We hope you enjoy this issue — it's our sixth — and be sure to send us your feedback of what you liked and what you didn't. ▣

CANNES Survival Guide

BY BRIAN MORRISSEY

Dos & Don'ts for festival week

Cannes Lions, with over 15,000 attendees and the glamour of the French Riviera, can easily overwhelm first-timers. A week in Cannes is a heady mix of meetings, waiting interminably for waiters to take your money and rosé-induced hangovers. But it's possible to make the most of your week — and emerge unscathed. Here are lessons learned the hard way from 10 trips to Cannes..

Do

Get off the Croisette, the main drag of Cannes, with its grand hotels and ever-present and dangerous scooters. The old town of Cannes is far more interesting, not to mention surrounding towns like Juan-Les-Pins.

Do

Hydrate whenever possible. Cannes will challenge even the most robust hydration levels. Much of your time will be spent drinking either coffee or booze. Make room for water, something that will be in perilous short supply by waiters.

Do

Visit the Gutter Bar exactly one night. This Cannes institution is (in)famous for the rollicking outdoor drinking scene spilling from the sidewalks dangerously into the street. It is not for the faint of heart — or those wearing flip-flops. Visit once for the experience and Instagram — and then do not return.

Don't

Cannes was once described as "spring break with business cards." Alcohol is available pretty much all the time. The rookies often make the mistake of allowing the excitement of Cannes — I'm in the fucking Riviera! — to overwhelm good judgment. Starting the week with a bender will put you in a bad, zombie-like state.

Don't

Yes, the waiters might seem to act like caricatures sometimes, but these are professionals forced to deal with drunken Americans and Brits shouting, "Monsieur! Monsieur!" in *Pépé Le Pew* accents.

Don't

Spend all your time inside the Palais des Festivals, where the conference is technically centered. Take in a session or three if your company foots the bill for a pass, but the true value of Cannes is in connecting with colleagues and making new connections. For all the talk of automation, media and marketing are both still human-powered businesses.

Cannes by the Numbers

BY TANYA DUA

Cannes is, at its heart, all about excess. The festival itself is now so sprawling that few care much about the awards that are ostensibly at the center of the affair. We broke down how much things — from a suite at the Majestic Hotel to a bottle of beer at the Gutter Bar — cost at Cannes this year.

Cost of Express Bus 210 from Nice Côte d'Azur Airport to Cannes

\$24.50

Cost of Lignes d'Azur bus 200 from Nice to Cannes

\$1.69

Cost of a scheduled helicopter transfer

~ \$134 per person

Cost of yacht rental

\$50,000-\$60,000 for the week

Cost of the Riviera Suite at Hotel Barrière Le Majestic

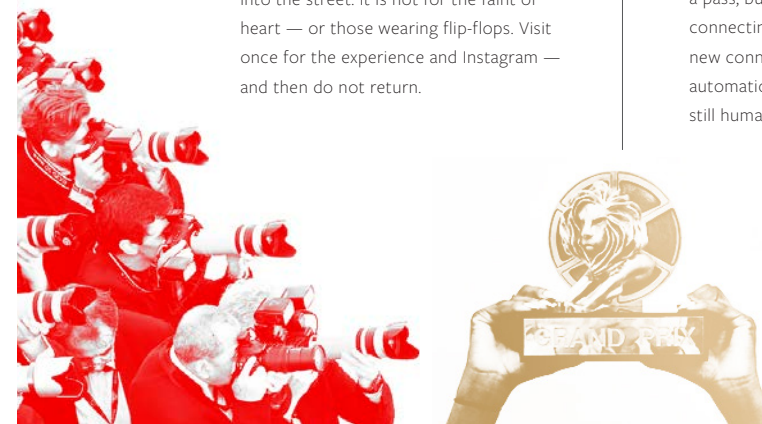
\$22,365 per night

Cost of a beer at the Gutter Bar

~\$11

Cost of a bottle of Dom Pérignon rosé at the Martinez

~\$1,062



Parlez-Vous Cannes?

BY BRIAN MORRISSEY

You don't want to be wandering the French Riviera like a wide-eyed newbie. Mais non, you want to be a jaded Cannes veteran, with a touch of rosé stain on your white linen shirt. Here's what you need to know to blend in with the pros.

Croisette

The main drag of Cannes, filled with grand hotels and whizzing motorbikes.

Hotel du Cap

Located at Eden Roc, this is the lap-of-luxury escape for the crème de la crème.

Carlton Terrace

Where movers and shakers sit at all hours to wheel and deal, sip coffee and even, I'm told, some stronger drinks. If you're there at night, tell them you're with Tom Sacchi.

Gutter Bar

Adjacent to the Martinez, this is the late-night hangout.

Martinez

This is a hotel on the south end of the Croisette, not a Mexican restaurant, so do not pronounce it that way. It's Mahr-TIN-ez.

Palais

Where the judging for the awards takes place and the awards galas are held.

Hidden Cannes

BY BRIAN MORRISSEY

Don't get stuck along the same places as everyone along the Croisette. Here's a guide to somewhat hidden gems.



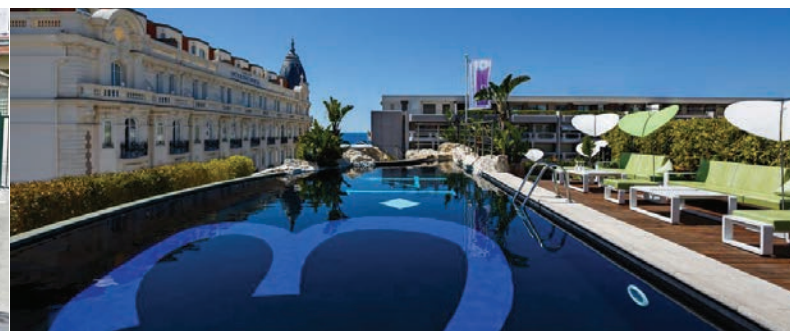
Get up early to bike or run along the road hugging the sea. Tip: You can run six miles to the quiet town of Golfe-Juan.



Have a pizza lunch (or dinner) under the awnings at **Bistrot Casanova** (8 Rue Hoche) — and put the spiced olive oil on your pie.



Have a quiet breakfast meeting at **Le Petit Palais** (17 Rue Bivouac Napoleon), located just off the Croisette and close by the Palais.



Take in the sunset from the rooftop of the **Hotel 3.14** (5 Rue François Einesy). Bonus: bring your trunks to hang out in the pool and hot tub with a glass of wine while overlooking the Mediterranean and posting to Instagram. Tip: bring your own towel.

Cannes Cheatsheet

BY SHAREEN PATHAK

Yes, Cannes is ostensibly about creative and media awards. You'll need to know enough to be dangerous in a 3 a.m. Gutter Bar conversation with a Swedish creative director. Here's what to say.

BIG THEME: Robotics



SOUND BITE:

"Did you see *Ginger the Robot* speak? Fascinating. Expect AI to take over soon."



BIG WINNER: 'Fearless Girl'

SOUND BITE:

"I mean, of course I love it. It shows the power of creativity. But did you know that the 'Charging Bull' was also erected without a permit by Arturo Di Modica?."

CASUAL POWER MOVE: MediaLink party invite — with Bruno Mars performing — at the Hotel du Cap

SOUND BITE:

"The traffic to Eden Roc drives me nuts this time of year."



CELEB SIGHTING: Russian punk rock group Pussy Riot

SOUND BITE:

"Have you heard 'Make America Great Again'? Jonas Åkerlund directed the video."



HOT NEW TREND: Griefvertising

SOUND BITE:

"I may be in the minority, but I think McDonald's hit the nail on the head with that bereavement ad. Social relevance is key."



Confessions of a Cannes Local

BY SAHIL PATEL

Cannes Lions is one of the biggest parties — excuse us, "celebrations of creativity" — in media and marketing every year. The glam setting along the French Riviera and the chance to meet with practically everyone in the business are strong incentives to make the trek to Cannes every June. Here's the view from a local black car service operator.

▶ Do the locals like Cannes Lions?

People who live here and they are old, they just want quiet. So it's not good for them. But for us people who have business in Cannes — restaurants, hotels, every business — Lions brings a lot of people. They bring in a lot of contacts. And lots of money.

▶ How much does business pick up for you?

I've got a good company. Six cars. From March until September, we do enough business for the whole year. But Cannes Lions, which is something like four days of business, maybe 15 to 20 percent of my annual business [happens] in those four days.

▶ Really, it's bigger than the film festival?

The Lions festival is definitely more parties than the movies festival. The movies festival is very busy because you have a lot of famous people and it's two weeks. But Lions is better for business because you have a lot of startups. Tinder, YouTube, Snapchat — they do all the parties, and they need cars.

▶ What kinds of places are they going to?

I met someone two years ago. The first day, I'm driving him to some meeting, but the restaurant is busy. I said, "Let me try and call them. I know the manager; maybe I find a place for you." I called the manager and he booked a table. The second day, he had an invitation to a private party, but it's hard to get in. I said, "Do you mind if I speak with the security guard, who's my friend?" He gets in. At the end of the three days, he says, "You definitely know what you're doing."



The 18 Essential Cannes Restaurants

Eater is the most trusted voice in the food and dining world. We are dedicated to serving essential recommendations to restaurant obsessives who want to know where to go, what to try, and why. Eater's Guide to dining during the Cannes Lions is your go-to resource. The restaurants chosen by Eater editors span cuisines, styles, price points, and locations. From a historic sixteenth century building to a seafood-focused gem accessible only by boat, this Eater guide arms you with the standout spots that will take you deeper into the Cannes Lions experience.

Price per person: \$ = Less than €10 (USD 11); \$\$ = €10 - €35 (USD 11 - 40); \$\$\$ = €35 - €75 (USD 40 - 80); \$\$\$\$ = More than €75 (USD 80)

1 Table 22 par Noël Mantel

At Table 22, chef Noël Mantel, who trained with Alain Ducasse, serves delicious Provençal-inspired dishes like risotto with veal sauce and roasted rack of lamb, along with a assortment of small plates that include fried zucchini flowers; potatoes sauteed with chorizo; and socca, a crepe made with chickpea flour. A recent redecoration traded tired Provençal decor for a more modern look that retains a seaside theme. [\$\$\$]

22 Rue Saint-Antoine-Le-Suquet +33 4 93 39 13 10
Cannes, Provence-Alpes-Côte d'Azur
06400, France

2 Le Bistrot Gourmand

Situated just steps from Cannes' lively Marché Forville, the city's covered food market, chef Guillaume Arragon's bistro has won a large following of local regulars for its market-driven seasonal menu. Try the fish soup, which is made with a locally landed catch of the day, or the succulent rack of Sisteron lamb with a black-olive crust. [\$\$\$]

10 rue du Dr Pierre Gazagnaire +33 04 28 31 68 96
Cannes, Provence-Alpes-Côte d'Azur,
France

3 Aux Bon Enfants

A small family-style bistro with a terra-cotta tile floor and bare wood tables, Aux Bons Enfants has been in business since 1967. The restaurant serves a homey southern French menu based on local, seasonal produce. Expect rustic dishes like aioli de morue (cod with boiled vegetables and garlic mayonnaise), lamb shank with sweet-potato puree, and coq au vin with tagliatelle. [\$\$\$]

80 rue Meynadier +33 6 18 81 37 47
Cannes, Provence-Alpes-Côte
06400, France

4 Fromagerie Ceneri

Stop by this fromagerie, in business since 1968, to pick up a cheese or two for a beach picnic. Look out for excellent chevres from Provence and a range of southern French olive oils that are worth a spot in your homebound suitcase, since the best souvenirs are always edible. [\$]

22 rue Meynadier +33 4 93 39 63 68
Cannes, Provence-Alpes-Côte, France

5 Boulangerie Jean-Luc Pelé

Owner Jean-Luc Pelé, trained as a pastry chef and chocolate maker, makes his bread with high-quality sustainable-agriculture flour from the Beauce region between the Seine and Loire rivers in northern France. Whether you're looking for a pastry to have with a cup of tea in your hotel room, a baguette for a beach picnic, or a quiche for a light lunch (either to stay or to go), this bakery is the place. [\$]

3 Rue du 24 Août +33 04 93 99 45 82
06400 Cannes, France

6 Da Laura

Since 1992, Turin native Laura Merlo has been serving up seriously good Italian food to an eager crowd of locals and visitors at this rustic trattoria near the Cannes train station. Her specialties are the dishes from her native Piedmont — vitello tonnato and risotto with truffles from Alba — but the menu covers all of Italy and includes everything from a perfect burrata to spaghetti alle vongole. Have dinner in the busy dining room or out on the sidewalk terrace. [\$]

8 Rue 24 Août +33 4 93 38 40 51
Cannes, Provence-Alpes-Côte 06400,
France

7 La Casa Di Nonna

The name means "grandmother's house" in Italian, but this popular spot draws a lively young crowd. The friendly Calabrese owner and his wife make everyone, whatever their age, feel at home in this easygoing restaurant with honest cooking and gentle prices. In addition to great pastas, La Casa di Nonna offers a variety of options for vegetarian, vegan, and gluten-free diners. [\$]

41 Rue Hoche
Cannes, Provence-Alpes-Côte d'Azur
06400, France

8 Le Park 45

This hotel restaurant with a sleek modern dining room overlooking lush gardens serves the most inventive modern cooking in Cannes, including an excellent four-course vegetarian menu. Don't miss the delicious red mullet roasted with olive oil and lemon or the ricotta gnocchi with summer truffle jus. [\$\$\$\$]

45 Boulevard de la Croisette (33) 04-93-38-15-45
06400 Cannes, France

9 l'Affable

This stylish brasserie, furnished with mocha banquettes and contemporary art, attracts a stylish crowd of locals for French dishes like white asparagus with morels, beef filet in red-wine sauce, and Grand Marnier soufflé. The prix fixe lunch and dinner menus are good values in pricey Cannes. [\$\$\$]

5 Rue la Fontaine +33 4 93 68 02 09
06400 Cannes, France

10 Au Pot de Vin

This backstreet wine bar in a former garage with 1930s decor is worth seeking out for its excellent pours by the glass and a regionally themed small-plates menu, including Provençal cheeses and some seriously good jambon. [\$]

20 Rue du Commandant Vidal +33 4 93 68 66 18
06400 Cannes, France

11 L'Antidote

Chef Christophe Ferré serves inventive dishes starring local, seasonal produce at L'Antidote, a restaurant in a handsome old house with a shaded garden that's perfect for outdoor dining. The menu changes regularly but tends toward contemporary French dishes like sauteed snails with gnocchi in garlic cream and a well-made bouillabaisse. [\$\$\$]

60 Boulevard d'Alsace +33 4 93 43 32 19
06400 Cannes, France

12 Le Restaurant Armenien

Le Restaurant Armenien is a low-key Cannes insider favorite. The casual spot is known for its warm hospitality, relaxed atmosphere, and chef Lucie Panossian's excellent Armenian cooking, including the 20 mezze that start every meal. [\$\$\$]

82 Boulevard de la Croisette +33 4 93 94 00 58
06400 Cannes, France

13 Fred l'Ecailler

In a quiet part of Cannes few visitors find, just beyond the Hotel Martinez on the western edge of town, this seafood restaurant offers a reasonably priced catch of the day, plus friendly service and a spacious terrace for warm-weather dining. You'll mostly hear French spoken here, since this is a local favorite, so follow the regulars and order the squid en persillade (garlic and parsley) or the sea bass tartare, followed by the skate with capers or the mixed grill of Mediterranean fish. [\$\$\$]

7 place de l'Étang +33 4 93 43 15 85
Cannes, Provence-Alpes-Côte, France

14 Al Charq

Al Charq is popular with Middle Eastern visitors to Cannes and fans of great Lebanese cooking. The Cannes location (there's also one in Paris) has a formal wood-paneled dining room and a small sidewalk terrace for outdoor dining in good weather. The best choice here is one of the prix fixe menus, which start off with an assortment of mezze followed by a generous serving of shawarma. [\$\$\$]

20 Rue Rouaze +33 4 93 94 01 76
Cannes, PACA 06400, France

15 Tetou

Yes, it's expensive and sort of touristy, but Tetou is one of those classic Riviera experiences that should be a notch in your belt anyway. Named after Ernest Cirio, the temperamental ("tétou") "king of bouillabaisse," this chic but raffish seaside restaurant has been serving up France's most famous fish dish for over a century, and if the soup's good, the people watching is even better. It's cash only, so be sure to bring a lot, including some small bills for the parking valet if you come by car. [\$\$\$]

8 Avenue des Frères Roustan +33 4 93 63 71 16
06220 Vallauris, France

16 La Passagère

on the seaside terrace at La Passagère, the restaurant at the storied Hotel Belle Rives, known as La Villa Saint Louis when F. Scott Fitzgerald stayed here in the 1920s and penned his novel about expat life on the French Riviera. Today, chef Yoric Tièche cooks superb modern Provençal dishes like morels with truffled ham and pasta and daube de boeuf. [\$\$\$]

33 boulevard Edouard Baudoin +33 4 93 61 02 79
Juan Les Pins, PACA 06160, France

17 Restaurant de Bacon

For a glimpse at how the 1 percent lives and some really great fish, this plush restaurant on the Cap d'Antibes is the place to go. Dress the part, and order what the Russian billionaires at the next table are having: salade de langouste (rock lobster salad) and a whole sea bass cooked in salt. Hollywood bigwigs love this place during the Cannes film festival, too. Be forewarned that the bill will be a real thumper. [\$\$\$]

664 boulevard de Bacon +33 4 93 61 50 02
Antibes, Provence-Alpes-Côte d'Azur
06160, France

18 Le Figuier de Saint Esprit

An ancient fig tree shades and perfumes the terrace of chef Christian Morisset's charming restaurant in a house in Antibes' old town. Visit for superb contemporary French cooking with Mediterranean accents and spectacular desserts. [\$\$\$]

14 Rue du Saint-Esprit (33) 04-93-34-50-12
06600 Antibes, France

Rivierawear

BY HILARY MILNES

When yacht-hopping under the French Riviera sun doubles as business, what do you wear? Lots of linen, apparently.

Despite its dreamy backdrop, Cannes Lions is no vacation, so attendees have to think beyond sunglasses and seersucker shorts. After all, when you leave for the day, there's no telling when you'll see your suitcase again. We asked agency veterans to share what they pack to outlast a day at the festival, which could include a blustery boat ride, a business meeting, a mile-long trek and a four-hour dinner that starts at midnight. Just watch out for spilled rosé.

As styled by Jason Musante, global executive creative director at Huge

linen blazer

"I recommend a linen blazer for when you need to meet a client or do some business. It's OK if it gets wrinkly, and it always works."

Uniqlo long-sleeve linen

"A Uniqlo long-sleeve linen shirt is versatile. Just roll up the sleeves, and you're ready to hang at dinner, drinks and parties."

J.Crew khakis

"Rule No. 1 is: Don't wear shorts unless you're on the tennis court or the beach. That's not me — that's quoting Tom Ford. But Cannes isn't a runway, it's about staying comfortable while making the most of it."

Stan Smiths

"Comfortable footwear is a must. Stan Smiths work everywhere."

As styled by Beth Mach, managing director of media at Huge

mini Anello backpack, Givenchy Pandora pouch, SK-II Essence

"For a day filled with meetings and tons of walking, my small Anello backpack serves as my 'trunk.' Every morning, I pack it with key items like SK-II Essence spray, a baby Givenchy pouch and creative jewel sets to spice up the evening."

Rag & Bone Rosa jumpsuit

"Jumpsuits are my go-to outfit. One piece, perfectly balanced and needs no more thought. You can go from a meeting at the Carlton to a dinner on a yacht just by changing your shoes and adding a belt and a few hairpins."

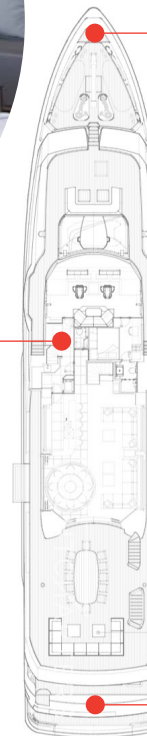
Fendi studded leather sandals

"It's all about being able to fit a week's worth of laid-back chic into a carry-on, so multipurpose, day-to-night pieces are critical. Amazing flat sandals are a key component."

Ahoy Polloi

BY TANYA DUA

The Princess AVK is a 155-foot yacht that boast six cabins and a crew of 11. During Cannes, it will be home to ad tech companies Sonobi and LiveRamp.



This brand new 155' Sunseeker yacht, named by Luxury Black Book as one of the most luxurious addresses in the Med, will play host to content from leading brands, agencies, LiveRamp and Sonobi on Monday and a VIP party with a special A-list entertainer Wednesday evening for our VIP brand and agency guests from 9 p.m.-2 a.m.



Princess AVK's interior layout sleeps up to 12 guests in six rooms, including a master suite, two double cabins, three double/twin cabins and three convertible cabins. She is also capable of carrying up to 11 crew onboard to ensure a relaxed luxury yacht experience. Timeless styling, beautiful furnishings and sumptuous seating feature throughout to create an elegant and comfortable atmosphere. Her home port is Cannes, which ensures captain and crew are able to serve the needs of our guests and partners.

Princess AVK has four main decks and a crew deck including two bars; one on the exterior Sky deck and one on the interior main deck. The yacht's sky deck also boasts seating for 30 and a large whirlpool bath next to the bar. Her interior spaces are well-appointed with the finest finishes and has five dining spaces that can accommodate dinners of eight to 12 people.

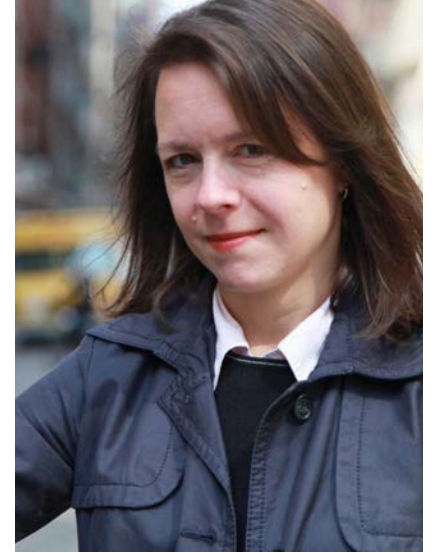
Cannescape



The Cannes Lions attracts an odd assortment of the famous, the semi-famous and the only-famous-to-a-small-subset-of-humanity. With a nod to everyone's ubiquitous industry landscape chart, we present to you the Cannescape.



MEDIA



Taking on the Titans

In this era of platforms, the threats to the dominance of Google and Facebook are few and far between in the marketplace. But Europe is a different story altogether.

Over there, there's a growing movement to sweep out the incumbents, and we're not talking politicians. Competitive publishers are putting aside their rivalries to form programmatic advertising and ad-targeting alliances. Germany's Axel Springer and Nordic publisher Sanoma are dropping Google's ad server in favor of an independent one, AppNexus. Norway's Schibsted is building a classified ad powerhouse across Europe.

Together, Facebook and Google consume more than 20 percent of the worldwide ad pie, to the great fear of publishers who also rely on advertising for their survival.

But it's in Europe where publishers have taken the biggest steps, individually and collectively, to directly compete with or reduce their dependence. A Sanoma executive didn't mince words in explaining the company's decision to move off Google: "You are either the predator or the prey, and we prefer to be the predator."

It's tempting to describe the European publishers in lofty, heroic terms. Of course, it's more complicated than that. It's not just that the U.S. has relegated its maverick role to Europe. Political, cultural, economic and

historical factors have paved the way.

Some publishers, like Axel Springer, dominate in their markets, which gives them a stronger leg to stand on in fighting off digital competitors. Axel has been a vocal critic of Google and bought 20 percent of Qwant, a French search engine, to curb Google's influence. In Sweden, six publishers banded together to form a programmatic ad sales consortium, called Adapt ADX, to fend off the duopoly's encroachment.

There's also a stronger expectation of privacy in Europe than in the U.S. Europe's big publishers are active lobbyists in the European Union, which also has a stronger pro-consumer culture than the U.S. Facebook and Google are facing fines from the European Union and individual countries over consumer privacy concerns. The EU's forthcoming General Data Protection Regulation to protect consumer privacy has no U.S. equivalent.

One reason the internet giants have been able to consolidate power in Europe is because funding for tech education and innovation has lagged far behind the U.S., according to Frederic Filloux, a journalism fellow at Stanford University. Accordingly, this has spurred

a strong anti-American feeling in Europe, which shows up in everything from companies to government, he says.

In the U.S., there have been alliances of various sizes by publishers to offer bigger audiences that they hope will give them an edge over the duopoly, as in the case of a NBCUniversal-Vox Media-Condé Nast partnership and a premium online ad network formed by the trade group Digital Content Next. Others, including Time Inc., are shoring up their ad-targeting technology. Publishers are also trying furiously to get people to pay them directly to reduce their reliance on advertising. They've adopted the header-bidding approach to programmatic selling, reducing their reliance on DoubleClick.

But back in the U.S., there's no regulatory effort on the horizon to curb the influence of the internet giants. Google's DoubleClick has deeper roots in the U.S. than in Europe, which means it will take a longer time for U.S. publishers to move off it. Meanwhile, some wait for outrage to mount over the fake news scourge or another PR disaster. They may be waiting a long time. ▣



It's Jen Wong's Time

The spotlight is on the COO of Time Inc. as she steers it toward an independent future

BY MAX WILLENS

Jen Wong is running late. Time Inc.'s chief operating officer has yet to show up for a scheduled interview at the company's lower Manhattan headquarters in Brookfield Place. The question of the hour: How is she helping to turn around the embattled publishing company?

Wong, along with the rest of Time Inc.'s leadership, is still dealing with a tense morning conference call with investment analysts that discussed the company's first-quarter earnings, which missed their targets. The company's CEO, Rich Battista, had alluded to a "strategic plan" to turn things around. When participants asked for specifics, Battista demurred. Time Inc.'s stock has already begun to slide. It would go on to close the day down 15 percent at \$12.95, a world away from the \$18 per share that a group of investors, including Edgar Bronfman

Jr., offered late last year.

Time Inc. formally ended those acquisition talks at the end of April, giving it an uncertain future. Perhaps the biggest reason was that in the years prior to being spun off from Time Warner, Time Inc. had handed profits that might have modernized it over to the mothership, leaving little for investment. While Time Inc.'s print revenues were once so healthy that the company bought its own forest, print revenue has declined, and the company can't replace it with digital revenue fast enough.

Wong oversees the digital and back-end operations of the publisher's 22 U.S. magazine titles, along with its branded content studio The Foundry, video operation and programmatic advertising. It falls to her not just to modernize the company, but to rally a workforce that's known for being resistant to change and outside leadership.

When Wong finally appears in the conference room for the interview, the question has changed to one far more urgent: Is it too late for Time Inc.?

'A CULT FOLLOWING'

Wong has confronted troubled media companies before. The Syosset, New York, native spent six years at McKinsey's media practice, consulting to media companies of various sizes. Then came a year and a half at AOL as gm of AOL Media Lifestyle and global head of business operations. In 2011, she joined women's lifestyle publisher PopSugar as chief business officer.

At PopSugar, when she launched Must Have, a monthly subscription box service, members of the editorial staff saw it as too sales-y and far removed from their immediate traffic-driving goals. Wong persisted, taking numerous meetings with people to get them on board. Now, Must Have makes up 20 percent of PopSugar's revenue.

"I think you can bring people along by spending a lot of time understanding what their concerns are," Wong says. "If you don't hear what people are feeling and understand it, you will never convince them."

Wong gained a reputation at PopSugar for openness and honesty. She stayed there for five years and in that time amassed a "cult following," says company co-founder Brian Sugar.

"She's one of the most empathetic people walking the Earth," Sugar says. "Her sense of what people want and what they don't want is way above average."

Getting Time Inc.'s sprawling portfolio of brands, from People to Fortune to InStyle, on the same page is a tall order. In legacy media, operating autonomously and with a strong editorial backbone used to be keys to success. The scale that digital media demands requires the opposite: Brands need to collaborate to maximize resources and reach.

Wong took steps to build that collaborative spirit early on. Before starting as Time Inc.'s head of digital in January 2016, she called each editorial brand's gm to get acquainted. In her first week on the job, she sat down individually with over 60 people across the company. Today, all the editorial brands meet weekly in one room, a move that people inside the company say boosts morale and conveys the sense that someone competent and detail-oriented is involved.

"We'd had such disorganized and poor leadership at Time Inc., technologically," says one current editor. "She seemed very hands-on and ready to dig in the weeds."

Wong has completed the migration of all of Time Inc.'s brands onto a single CMS, a project that, according to executives, had been in the works since 2010. She's pushed out new mobile- and video-focused digital brands that draft off the company's legacy magazines, like Time Health, Coinage and Well Done. She's also overhauled The Foundry and plans to modernize the consumer

marketing group later this year.

'FORTUNE IS NOT POPSUGAR'

Not all the changes have gone over well. Wong didn't think Time Inc.'s sponsored content offerings were competitive, so she tried to standardize their packaging and pricing across the brands, according to current and former Time Inc. executives familiar with her thinking.

The pushback was swift. According to multiple sources with direct knowledge of the matter, branded content people at Time Inc. bristled at Wong's attempt to create uniform pricing for branded content across the company's editorial brands.

Or, put another way, by a current executive: "Fortune magazine is not PopSugar."

Wong says that those frustrations have more or less been resolved. While The Foundry charges a set rate for certain kinds of creative work, pricing across the editorial brands remains variable. "Our whole company has embraced native and branded content now," she says, adding that she has a lot of sympathy for the old sensibility. "For a news brand, do I believe you can do native and branded content?" she asks rhetorically. "Yes, but not in all cases. It's about finding where it's appropriate."

UPHILL BATTLE

Sitting at the conference table, Wong lays out her plans to grow Time Inc.: Making The Foundry a creative agency of record for major advertisers; selling new digital products like a paywalled library of instructional videos or branded health trackers paired with health content; and making data-targeting powerhouse Viant and mobile-focused programmatic ad-buying platform Adelphic into a self-serve ad-targeting platform to compete with Google and Facebook.

"We see a path to a billion dollars [in digital ad revenue]," Wong says. "It won't be easy, but we can get there."

The path to that billion is steep. Google and Facebook gobble up most of the new dollars coming into digital advertising, and Time Inc., which was built on a model of broad-based media, has struggled to offer digital content that people will pay for. Other younger media companies like Refinery29 and BuzzFeed are growing faster and are laser-focused on millennial readers.

Meanwhile, every move Time Inc. makes will be scrutinized by Wall Street. "It's not enough to say you're going to trim expenses or grow audience anymore," says Tim Nollen, a senior media analyst at Macquarie who covers Time Inc. "Everybody in media needs to see revenue growth."

Nonetheless, Wong is upbeat, recalling how her McKinsey days taught her to see the positive, even in a dire situation.

"It can be terrifying, because you look and all of a sudden you see, 'This place has all these problems,'" she says. "But you can also be positive and say, 'I also learned these things.'" ■

Something Old, Something New



NBCUniversal and BuzzFeed have struck a union as a way for both companies to merge — and sell — digital and TV

BY SAHIL PATEL

When Linda Yaccarino took the stage at Radio City Music Hall at the upfronts in mid-May, she was ready to pitch thousands of advertisers on why NBCUniversal would make the perfect media partner. As NBCU's chairman of ad sales and client partnerships, Yaccarino oversaw \$10.4 billion in ad revenue in 2016 — and a lot of that spend was decided when Yaccarino and her team pitched their shows to advertisers at the upfront presentation that year.

It's why Yaccarino, like she does every year, came with A-list backup to entertain and pitch advertisers. Amy Poehler was on hand. The Kardashians were there. Seth Meyers told some jokes. But first, NBCU's top ad executive highlighted how the company now had the three "biggest partnerships" in digital media, underscoring NBCU's investments in Snap, Vox Media and BuzzFeed.

How times have changed. NBCUniversal is not only investing in big digital companies, but integrating them into its core business. Nowhere is this more apparent than in NBCU's relationship with BuzzFeed, which is actively working with NBCU businesses across digital, film and TV.

A DAILY CONVERSATION INSIDE NBCUNIVERSAL

For years, NBCUniversal has run a cross-media ad program called Symphony, which gives marketers access to NBCU's broad array of assets, including TV channels, shows, websites and social pages, talent and even theme parks. Every two weeks, the marketing heads from each brand meet to discuss ad and partnership opportunities.

In August 2015, NBCUniversal invested \$200 million in BuzzFeed, the first of two investments that would total \$400 million —

and which has given BuzzFeed a \$1.7 billion valuation. Shortly after the first investment, NBCU brought BuzzFeed to this meeting and gave it a chance to pitch what BuzzFeed could do for all of the media brands and businesses inside NBCU, sources say. BuzzFeed also went on something of a road show, meeting with specific brands within different groups inside NBCUniversal. The reason: NBCU's investment came with commercial deals, which involved content production, and marketing and ad partnerships. In fact, three BuzzFeed sales executives are already embedded inside 30 Rock — NBCU's headquarters — to help pitch NBCU and BuzzFeed to marketers, says a source.

Today, NBCU's Digital Enterprises group, led by president Maggie Suniewick, oversees the BuzzFeed investment alongside stakes in Snap and Vox Media. It's a daily focus for

this group, which was created after the initial BuzzFeed and Vox Media investments, and which has people assigned to manage each investment. "These are people managing the investments in a way that NBC didn't have organizationally before, where people are waking up every single day thinking about these platforms and investments," says a source.

"We think of these companies as our beacon investments," says Suniewick. "They are signals to our employees that these are companies that we want people to engage with, to advertisers that these are platforms we believe in."

ROAD TO RIO

One of the first NBCUniversal divisions to work with BuzzFeed was NBC Sports, which took a dozen BuzzFeed producers to Rio last year for the Summer Olympics to create a daily Olympics-themed Snapchat Discover channel.

The partnership was important in that it let NBC Sports focus, as always, on providing traditional broadcasting of the competitions. BuzzFeed, meanwhile, tended to the peripheral stuff, like the athletes and atmosphere in Rio. It did it in the way BuzzFeed does so well, creating content that showed the funny faces athletes make during competitions, for instance, or quizzes that asked viewers to guess athletes by the shape of their butts.

"BuzzFeed is perfect for 12- to 34-year-olds because BuzzFeed is what that group consumes and reads. Plus, most of the people who work at BuzzFeed are in that age bracket," says John Miller, CMO of NBC Olympics. "If it's coming from us, it might seem too corporate. If it's coming from them, [young people might feel] like it's in their own voice."

The Rio Olympics reached 35 million viewers on Snapchat across both weeks. Snapchat users under 35 watched the vast majority of the content, according to Snap and NBCU. Considering it a success, NBC Sports announced earlier this year that it would take BuzzFeed to Pyeongchang, South Korea, for the 2018 Winter Olympics.

More recently, NBC Sports took six BuzzFeed employees to Louisville, Kentucky, to produce Facebook and Snapchat videos for the Kentucky Derby. This included a video

from BuzzFeed's social food brand Tasty for chocolate bourbon balls, which BuzzFeed's data suggested would perform better than a recipe for a mint julep, a Kentucky Derby staple. Now that they've worked together on projects like these, the two companies have a more informal relationship.

"It's not like our bosses are coming up to us and saying, 'Hey, this is a corporate entity and we need to lean in more,'" says Dan Palla, director of consumer engagement for NBC Sports Group. "When you work in the trenches with someone closely, you figure out and learn a lot about each other. To be down in Rio with the team from BuzzFeed and working with them on a daily basis, it's created some great relationships that we now have and can use."

'TODAY' WITH TASTY

Tasty — which has become a huge hit for BuzzFeed and a template for other new verticals on Facebook — is also helping NBC's "Today" show reach more people on Facebook.

Last December, Tasty and "Today" started partnering on recipe videos. In a typical month, Tasty and "Today" vertical Today Food creates three social videos, sometimes centering on themes such as Valentine's Day. Tasty produces the videos, which are then pushed out on both Tasty's and Today Food's social pages, with each brand tagging the other.

These videos are averaging 17 million views on Facebook across both pages, according to NBC. It's also helped the Today Food Facebook page grow its Facebook followers by 150 percent to 775,000 since the collaboration began.

"The news of the investment broke, and there were invites on everyone's calendars shortly after for meetings with BuzzFeed," says Ashley Parrish, executive editor for Today Digital. "In the beginning, we were just thinking of things that work for 'Today's' audience and what works for Tasty. Our audience knows us well for our food segments on air, and particularly with Al [Roker]. And the Tasty audience trusts Tasty for their recipes. Simple works sometimes."

The relationship between "Today" and Tasty has grown to the point where both groups are meeting separately from the big cross-company

Symphony meetings. They're also looking into collaborations with other BuzzFeed verticals launched off of Tasty, says Parrish.

This partnership also brings BuzzFeed and Tasty onto the biggest TV screen in the house. Popular recipes, such as one for buffalo chicken calzones, are being featured on the air during "Today" segments hosted by Roker. Tasty and "Today" have done six TV segments so far, with more planned in the coming months. (NBC's coverage of the Kentucky Derby also featured Tasty's recipe video for the race.)

"We're not a TV company; we're a digital media company," says Tasty gm Ashley McCollum, who managed the marketing relationship BuzzFeed had with NBCU prior to the investments. "Thanks to this partnership, we didn't have to build a TV network or a morning show. I've done a ton of partnerships at BuzzFeed, and the ones you feel you could not do on your own are the ones that are the most beneficial. That's where this one falls."

FROM DIGITAL TO TV

The big money is still in making films and TV shows. BuzzFeed, through its BuzzFeed Entertainment unit, has made it a priority to advance into longer-form and traditional media. Now, it can leverage that expertise with NBCUniversal, which owns film studios, production houses, and broadcast and cable networks.

One is a true-crime documentary series BuzzFeed is producing with Universal Cable Productions' Wilshire Studios. The show will examine the murder of a Mississippi teenager, whose death and the aftermath have been extensively covered by BuzzFeed News reporter Katie J.M. Baker. NBCU Cable Entertainment brought in Oscar-nominated documentary filmmaker Joe Berlinger to produce the series. In early May, Oxygen — an NBCU-owned cable network — picked it up.

"In the past, we would be pitching [NBCU properties] on ideas and seeing what they think," says McCollum. "Now, we're in it together." ■

Ad Tech Tie-ups

BY ROSS BENES

When just a handful of people lay claim to a large chunk of an industry, it's easy to picture them being intensely competitive. But among the most powerful ad tech investors, the relationships are chummy.

"We all know each other well and invest together," says SafeGraph CEO and ad tech angel investor Auren Hoffman. "They're all great people."

With all these ad tech execs investing in each other's firms, DataXu CEO Mike Baker acknowledges that conflicts of interest have to be managed and disclosed. But these types of concerns are secondary for startups that are looking for funding and these investors "provide credibility and contacts," says Jonathon Shaevitz, partner at investment firm Shoulder Tap Advisors.

* The lines in the chart below indicate which companies each executive invested in.



In a Giant's Shadow

For small publishers, Facebook is often a force for good — and frustration

BY LUCIA MOSES

When Fatherly CEO Mike Rothman wanted to get his parenting startup verified, he completed Facebook's official forms and waited. Nothing happened. He asked one of his company's investors to call in a favor. Nothing. Finally, he asked a friend at a bigger publisher to pass the request to that publisher's Facebook rep. Finally, Fatherly is the proud bearer of the coveted checkmark.

Small publishers have a love-hate relationship with Facebook. They love it because it can turbo-charge audience growth, but they hate perpetually being the last to know about changes — and not having much luck getting help.

"The great thing about Facebook is it's available to every publisher, and it's been a free way for us to get a lot of great traffic and engage with a fan base," says Kyle Taylor, CEO of The Penny Hoarder, a personal finance startup. "But I do think there are very different rules for small and medium-sized and large publishers. Facebook makes a billion changes a day, and it often feels like we're trying to catch up."

"We have no relationship with [Facebook]," adds David Plotz, CEO of Atlas Obscura, a niche travel site. "It's all guesswork."

Small publishers often speak of Facebook with a sigh. But some point out that if they knew more about how Facebook worked, they might have more confidence in the platform and therefore put more effort into it. "It's a shame because we're often the ones doing unique things," Taylor says.

Washingtonian, for instance, tried to do a weekly chat on the platform with its food critic, but it flopped because it didn't get any exposure. "I don't think anyone was seeing it in their feeds,"

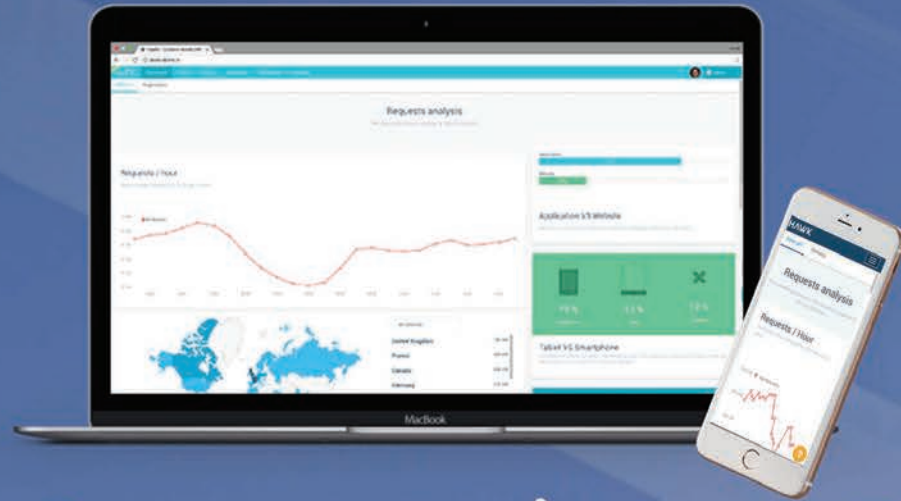
senior editor Andrew Beaujon says. "As an editor at a local publication, I would have loved to have known who to go to, to get some help."

Of course, smaller publishers typically don't have a lot of resources to devote to social media in the first place, which is a limitation on their end. ("You're talking to Washingtonian's Facebook team here," Beaujon quips.) Facebook points out that it has plenty of resources for small- to medium-sized publishers, and has started some initiatives aimed at local publishers this year.

Publishers are often left to join the Facebook groups and do informal networking on their own. Every two months, Fatherly's Rothman convenes an invite-only group of fellow independent publishers, which he calls "the illuminati," to trade stories and tips over beers.

But there's a glass-half-full side of being small. Not having the option of being a first-mover also means not wasting time on things that won't move the needle.

"Not being a guinea pig does allow us to sit back and wait," Plotz says. "It also could mean there are big opportunities we don't get to be a big part of. When I hear big companies talk about their Snapchat strategy, I think, 'Well, I wish I had that problem.' But I also suspect it's a bigger hassle to deal with. You're as subject to the platforms' agenda as you are to your own." ▣



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SUMMIT SCHEDULE 2017



**DIGIDAY
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**DIGIDAY
CONTENT MARKETING
SUMMIT**

AUGUST 14 – 16
VAIL, CO

**DIGIDAY
PUBLISHING
SUMMIT**

SEPTEMBER 25 – 27
KEY BISCAYNE, FL

**DIGIDAY
AGENCY
SUMMIT**

OCTOBER 23 – 25
CHARLESTON, SC

**DIGIDAY
PROGRAMMATIC
MEDIA SUMMIT**

NOVEMBER 13 – 15
NEW ORLEANS, LA

**DIGIDAY
VIDEO ANYWHERE
SUMMIT**

NOVEMBER
LOS ANGELES, CA

**DIGIDAY
MARKETING
SUMMIT**

DECEMBER 5 – 7
SAN JUAN, PUERTO RICO



Trimming the Fat

Streaming skinny bundles are all the rage, but for how long?

BY SAHIL PATEL

It used to be that if you wanted to pay for TV, you didn't have a lot of options. Between cable and satellite TV providers, most customers had only two or three choices in their local markets. Because they had minimal competition, distributors and networks could bundle hundreds of channels — most of which you didn't watch — and collect a sizable and steady paycheck.

But then a funny thing happened: A growing number of Americans decided they no longer wanted to pay \$100 or more a month for TV — and started cutting the cord.

Suddenly, there was an opportunity to offer “skinny bundles” — a smaller number of channels at a lower price. A growing list of companies, from Sony to YouTube, have seized on this opportunity in the hopes of attracting these cord cutters as well as those who have never paid for TV in the first place. Suddenly, people have choice.

The trouble is, what's good for the consumer might ultimately be the undoing of many of these streaming skinny bundles.

A LACK OF REAL DIFFERENTIATION

People can now choose between Dish Network's Sling TV, DirecTV's DirecTV Now, Sony's PlayStation Vue, Google's YouTube TV and Hulu's live TV add-on for a skinny streaming bundle. The costs of these services are similar (see sidebar).

The real difference is in the channel lineups. For instance, all five services carry the ABC, NBC and Fox broadcast networks, but only YouTube TV, Hulu and PlayStation Vue offer CBS. YouTube TV, meanwhile, doesn't have TNT and TBS, but the other four services do. These are just two examples of countless holes in these services' channel lineups.

“We're not trying to be the same as everyone else,” says Kelly Merryman, vp of content partnerships for YouTube. “We have a specific focus, which is this millennial generation of cord nevers that love the YouTube brand.”

Analysts say the ultimate question isn't even whether these channel differences are enough for a customer to choose one service over another, but what happens when a household of

people with different tastes wants all of their favorite channels.

“What's not widely appreciated as much as it should be is that while it may be true that the average individual watches a fixed number of channels in a given year, that number can expand significantly when you include an entire household,” says Brian Wieser, analyst at Pivotal Research. “[For skinny bundles], the interest becomes limited to households that have narrow channel interests — and that's part of the problem.”

POTENTIAL MARKET SIZE IS UNCLEAR

The reality is that cord-cutting is no longer a myth. In the past five years, nearly 8 million U.S. households have either cut the cord or have not signed up for pay TV, according to analysts at MoffettNathanson.

But there's no real sense of how many of these cord cutters or “cord nevers” are willing to sign up for streaming skinny bundles — or how many existing pay-TV customers are willing to scale down to slimmer channel packages.

Sling TV reportedly has more than 1 million customers. DirecTV Now and PlayStation Vue are rumored to have more than 400,000 customers each, so there's certainly an audience. But it's still a far cry from the top cable TV distributor Comcast, which actually added 42,000 TV subscribers in the second quarter of this year for a total of 22.4 million paying customers.

Companies that offer streaming skinny

bundles have been coy about the potential for their services. And in most cases, TV networks are not willing to cut them any slack on the subscriber fees, citing “favored-nation” clauses that prevent them from offering discounts to one distributor over another. (Like with traditional pay-TV distributors, internet TV services pay TV networks a negotiated fee per subscriber.)

“There are clauses in the big pay-TV affiliate deals that govern the types of deals TV networks can do with other distributors,” says Will Richmond, editor of VideoNuze, a video industry news site. “Existing pay-TV distributors want to protect themselves against any new competitor coming and getting more flexible terms.”

LEGACY TV DISTRIBUTORS WON'T BE THE LOSERS

The success of any internet-based skinny bundle is still dependent on legacy pay-TV distributors because they're also responsible for providing broadband internet access to much of the country. Comcast, for instance, has as many broadband customers as it does TV customers.

What's more, Comcast, Dish Network, DirecTV and Verizon also offer cheaper and slimmer cable packages with prices ranging from \$30 to \$65 per month, which for many customers would eliminate the hassle of canceling one service and subscribing to another.

While that could offset some of the losses due to cord-cutting, the real opportunity

for legacy TV distributors is in Nielsen's Total Content Ratings product, which aims to measure TV viewership across platforms and devices, according to Alan Wolk, media analyst at TVRev. The measurement product is gradually rolling out as Nielsen tries to get buy-in from all major networks and media companies. Once that happens, it will be easier for legacy TV distributors to offer live TV within their TV Everywhere apps, which some networks have resisted due to the inability to accurately measure viewership, Wolk says.

“Assuming that will happen sometime in the next year, at that point, if you're Comcast or Verizon and you have this fully functioning TV Everywhere app, you can offer customers a slimmed-down internet-only bundle in the app and bundle that with broadband at an additional discount,” says Wolk. “They could make that a whole lot cheaper than paying for YouTube TV and broadband separately. That's where this is all heading.”

Ultimately, this means that for any of the internet TV services to survive, they — and their parent companies — need to be in it for the long haul.

“It's sustainable if the companies behind these services are willing to extend massive losses for the purposes of building a long-term business,” says Wieser. “But it would be surprising if there were five [internet TV services] five years from now.”



Sling TV:

Lowest price: \$20/month
Skinniest bundle: 28 channels
No. of subscribers: 1,000,000+

DirecTV Now

Lowest price: \$35/month
Skinniest bundle: 60 channels
No. of subscribers: 400,000+

Hulu's Live TV

Lowest price: \$40/month
Skinniest bundle: 50 channels
No. of subscribers: N/A

YouTube TV

Lowest price: \$35/month
Skinniest bundle: 47 channels (including YouTube Red)
No. of subscribers: N/A

PlayStation Vue

Lowest price: \$40/month
Skinniest bundle: 45 channels
No. of subscribers: 400,000+

Sources: Companies, news reports

Image: Sling TV's ad campaign

Cashing in on Content

Publishers are adding commerce to the revenue mix. Here's how.

BY MAX WILLENS

1

AFFILIATE LINKS

Affiliate links are the easiest way to earn commerce revenue from published content. The publisher takes a story about a certain product or service available for sale online, then adds an affiliate link to a merchant selling said product. If the merchant gets a sale out of someone that visits from the link, the publisher gets a commission. The investment is low; some publishers outsource, relatively cheaply, the process of finding product mentions in their stories to third parties that do it automatically.

Publishers typically only get around 5 percent commission on each sale. And affiliate links require constant tending. A post about jeans on sale may need updates if the sale stops or if a better deal appears elsewhere. Publishers need to be up on what people are searching for to know what products to write about. And attempts to blend content and commerce can feel forced to the reader.

2

LICENSING & BRANDED PRODUCTS

Publishing brands with well-established names can drive revenue by putting their names on products. About 10 years after Meredith and Walmart signed a multiyear, multi-product licensing deal involving Meredith's Better Homes and Gardens, other publishers have stepped up their brand-licensing operations.

Condé Nast has rolled out a Glamour-branded fashion line with Lane Bryant, Epicurious-branded pots and pans, GQ swim trunks and Self-branded yoga gear. This past spring, Time Inc. brands including Real Simple and Southern Living put their names on consumer products from cleaning products to frozen dinners.



3

DESIGNING, DEVELOPING & SELLING OWN PRODUCTS

BuzzFeed Product Labs has a 12-person team that handles design, procurement, warehousing and supply chain management. BuzzFeed has already produced a New York Times best-selling cookbook, "The Tasty Cookbook"; New Year's Eve sunglasses that sold out; and Homesick, a line of 100 products including candles and cutting boards.

But it's nowhere near done adding the staff necessary to support every part of the process: Ben Kaufman, BuzzFeed Product Lab's head, still has to pitch in to answer customer emails.



The Duopoly Under Attack in Europe

BY JESSICA DAVIES & LUCINDA SOUTHERN

Google and Facebook are treated with kid gloves in regulation-averse United States. But it's a different story in Europe, where government regulators are taking aim at the platforms for their use of data and other business practices.





Drowning in Content

A brand marketing manager recently told me that all she had to do to impress her boss was to mention the words “content” and “authentic” in the same breath, and he’d sign off on anything she was asking for.

This is the curse of the platforms. Thanks to Facebook, Instagram, Snapchat, Pinterest, WeChat and any number of others, marketers have been told for years that they’re actually media companies. And being a media company means feeding the beast. The name of the game, for years, was creating authentic content that people would share on their own. Advertising? That was old school. The future of marketing, some said, was like sex: Only losers would pay for it.

As it turned out, marketers aren’t just like publishers — and the platforms that were happy to freely distribute that “content” while they built their user bases ended up wanting to get paid to reach their users. Marketers were back in a familiar position: paying.

This ended up being in the wheelhouse of many marketers. After all, running “content” as ads is more predictable and easier to plan. The idea of creating a piece of content that would maybe — fingers crossed — “go viral” was more of an ad agency obsession than conservative clients with demanding bosses who wanted to see sales.

The flip side is when content goes back to being advertising, the pressure is on to lower the cost of “non-working media,” which is the nice way of saying “don’t spend much making the ads.” Problem: There are so many platforms with so many different specifications that creating ads that act like content requires a lot of costs.

That’s why the scramble is on for new ways of creating ads in the content era. For some marketers, bringing content production in-house is a way of having more control and lowering costs. These marketers are opening content studios in-house. They’re hiring producers and former journalists. Perhaps most interestingly, they’re bringing on so-called influencers, from bloggers to Instagram stars, to create for them. Brands from Anheuser-Busch to InstaNatural are asking influencers to make hundreds of ads for them that they can use as banners or social posts. Of course, it’s cheaper this way. By avoiding agency markups or extra fees, brands can make more content for less money. The result is, brands are creating tons and tons of content (After all, the internet is infinite, right?), contributing to a bubble that might just burst.

A host of new businesses have sprung up to enable this flood of content. Because some influencers might end up being brand-unsafe, there are now firms that offer “whitelisting” capabilities. Others have created self-serve ad platforms so advertisers can supply creative content to be disseminated on influencer networks in the form of just another banner ad. Content is overflowing, much of it terribly produced — but who cares, as long as it looks authentic?

For all the talk of content’s value, gauging results is still elusive. Content marketers are still struggling with how to make sure all of this great content actually helps the bottom line.

In the meantime, says that brand marketer, “We’re making ourselves sick.”



The Connector

BY SHAREEN PATHAK

Meet Dany Lennon, the ad industry's foremost talent hunter.

At lunch, Dany Lennon orders salmon. “I need the protein,” she says. “Did I tell you, darling, that I’m a boxer?”

It turns out she is, in a sense. Lennon, founder of the Creative Register — arguably the industry’s most influential talent management and recruiting company — had started taking boxing lessons several weeks earlier. Over a two-hour lunch at NeueHouse, the shared workspace in New York’s Flatiron district where she has a desk, and a subsequent phone call, Lennon also calls herself an artist, an interior designer, a child psychologist, a humanist, a musician, an intellectual, a “Girl Friday,” a counselor, a therapist and a “a bit of a star.”

Most of all, though, Lennon’s a connector.

The 62-year-old, who launched Creative Register in 1987, has worked with some of the agency world’s biggest names, from now-BBDO chairman David Lubars to David&Goliath founder David Angelo. Essentially a one-woman show (Lennon has an assistant), she has coached or recruited some 5,000 people worldwide.

Angelo was recruited by Lennon back in 1989 when she placed him at DDB, which he says had been his dream job. He recalls that Lennon, smoking a cigarette at her desk, told him she had sold the agency on his “passion.” Since their meetings had been fleeting, Angelo — who now hires Lennon to find talent for his agency — asked her how she knew this about him. Lennon, he says, pointed at his leg, which was bouncing up and down in nervous anticipation, and said, “That.” Lennon also got Angelo his second job, at TBWA/Chiat/Day.

Like many in the industry, Angelo “worships” Lennon, he says. “She knows great work, and she’s not going to bullshit you. She’s in the business of casting. She’s the pillar of the business.”

Ty Montague, Lennon’s ex-husband and an award-winning creative who is now CEO at Co:Collective, calls her ability to connect people her “superpower.”

It’s not surprising, then, that most in the industry with clout know Lennon personally. One top chief creative, when asked if he knew her, shot back a text that read, “Who fucking doesn’t?”, seemingly affronted to be asked.

Lennon, a London-born Brit, had never set her sights on advertising. She attended a London interior design school but then jumped ship for the U.S., where she took a course at UCLA in child psychology. (Why UCLA? “The professors were highly fuckable,” she says.) She returned to England and worked for Apple Records as a “chief cook and bottle washer,” as she puts it, and hung out with the Beatles and Peter Gabriel.

It was now the mid-70s, and Lennon was serendipitously about to get her start in advertising. She was standing at a bus stop, she says, when an ad agency owner, also standing there, “fell madly in love with me — not literally,” she hastens to add, and told her she was “made for advertising.” That was all the incentive she needed, and she began an apprenticeship at his small shop, Maisey Mukerjea Russell. But that end of the business wasn’t a perfect fit. It wasn’t until Lennon entered the headhunting world at a London company called the Workhouse that everything clicked. “In six months, I became a director at the company,” she says. “I had found my home!”

But not necessarily one she felt compelled to have in London. When she met Thomas Lennon, an American film producer who she says proposed to her 24 hours after they met, she moved with him to New York in 1983. There, she started the Junior Register, essentially a coaching service where she taught aspiring creatives the basics, and, through networking, helped place some of them at agencies. One day, she got a \$5,000 check in the mail from the now-defunct Benton & Bowles. Lennon called them up and asked about it, assuming it was a mistake.

“I’m going to bring you the best people [because] I know everything about them, down to their underwear.”

She says they told her, “Oh, we hired one of your students. We assumed you’d want to get paid.’ So I said yes, and I decided to teach them and package them and charge for them.”

What sets apart the Creative Register — which works with agencies, brands, and tech and media companies — says Lennon, is that she really represents those being recruited, a point she makes sure to tell her clients.

While this can cause agita, she says, she tells clients it’s to their advantage. “[I tell them] I’m going to bring you the best people [because] I know everything about them, down to their underwear. I won’t make mistakes.” In 30 years, she says, she’s never had to issue a refund.

Lennon’s recruiting process is also unorthodox, and it can take her anywhere from four weeks to six months to find someone for a position. In large part this is because of the effort she puts into getting to know someone. She speaks with a recruit’s former bosses, friends and family, for instance.

“People will distort the truth to get a job, so to get to know someone you have to ask other people,” she says. Then, she goes out for a meal with them (favorite spots: the Crosby Street Hotel’s small tea room in New York, NeueHouse and The National in Midtown). Often, she’ll take someone shopping. Sets of questions follow: What makes you tick? What are you scared of? How much money do you want? “Some of the [salary expectations] are downright narcissistic,” she says, “which is when I start thinking, ‘I have to fix this person.’”

As a coach, her solutions are equally unorthodox. When one now-top creative told her she was scared to do presentations, Lennon took her to Warby Parker and had her buy three pairs of glasses. “I told her to use them as a prop [and told her], ‘When she wanted to say something important, put them on.’” It worked: “There’s something about the lens that makes you feel powerful and protected,” she says.

Lennon has traditionally shunned much of what makes advertising, well, advertising. She rarely does interviews. She hates frauds. She says her biggest problem is with people who call themselves “brands.” “I feel sorry for them,” Lennon says. “There are so many people out there in this business who promote themselves.”

The two companies she admires the most are Vice and Bloomberg Media, which she says have figured out the secret to success: fluidity. “It’s like a marriage. The reason for divorce is that we forget that as a couple we have to let each other change and grow,” Lennon says. “You make mistakes when you don’t allow for fluidity.”

Her secret dream? To start her own “agency of the future,” name it Agency of the Future, then make a killing, “just to show them,” she says.

And Lennon hasn’t gone to Cannes since 2008. Her reasoning is straightforward: She doesn’t want to see people she knows and loves debauching themselves. “I can’t see them in the light of how I need to see them when it’s distorted by poor decisions,” she says. And yes, she adds, “people think that I’m holier than thou.”

That’s part of her M.O. Ted Royer, now chief creative at Droga5, whom Lennon placed a decade ago, now hires her to find him talent. He says the key with Lennon is that she makes you feel like she’s doing you a favor. “I work with her a lot, but first you have to [deal with her] telling you that she doesn’t ‘do’ headhunting any more,” he said. “That’s her charm. And hey, the proof’s in the pudding. She works with great people.”



“There is so much fun here with the lack of reality.”

Eyes Wide Shut

Marketers need to fix digital media

BY SHAREEN PATHAK

Marketers often play the role of the disappointed parent when it comes to digital media. They see so much potential in it, only to be let down by its recurring issues of fraud, lack of transparency and bad ads.

Now, more than ever, it’s become clear that for real change to happen in digital media, marketers will need to take responsibility for their role in creating problems, either through bad incentives or not-so-benign neglect.

PINCHING PENNIES

Marketers’ drive to cut costs starts with their agencies. Clients have driven down agency margins to near zero. It’s no wonder, then, that agencies have taken to new ways to make money by acting as principals in media transactions — and engaging in many practices that skirt the line of their duties as agents. The Association of National Advertisers’ landmark report laid this bare in pointing the finger to marketers themselves as shouldering a large share of responsibility for many transparency issues in the industry.

For years, the industry buzzed about rebates and kickbacks, whether through bills for fake services or other shady dealings. Agency executives, always under condition of anonymity, place the blame squarely on clients. Yes, agencies may have failed their fiduciary duties, but by chipping away at their fee structures, brands have made them do it.

For years, clients didn’t even bother looking at contracts. A murky supply chain has created a practice of agencies using client money to float operations, and even using it to make extra money. As one agency executive says, “We would put that money in things in an

index fund, some low-risk index fund,” he says. “So you make some money off it.”

METRICS MATTER

Marketers hold disproportionate power in media as the ones who ultimately spend the money. That means what marketers value becomes what all players in media — agencies, media owners, platforms, tech intermediaries — base their businesses around.



From the start, digital marketers have been enamored with the internet’s measurability. But this obsession with measurability came with a downside. Soon, digital media became a giant direct-marketing machine. Publishers were incentivized to drive clicks in ways that were clearly against the interests of their audience — and, arguably, the long-term health of digital media.

“[Brands] created this monster,” says an executive at a major media buying agency. “They made annoying ads profitable.”

The persistent problem of fraud is a direct result of these incentives. If you want clicks, robots are much more reliable than humans. Bots look nice on a spreadsheet. Sometimes the results have been too good to audit.

“We look the other way if it’s shown

to a bot, not a person,” says one executive. “Essentially, brands created a simplistic incentive model attached to a very complicated product structure.”

THE SCREENSHOT INDUSTRIAL COMPLEX

Marketers and their agencies have long lived in fear of the screenshot. The screenshot is of their brand’s ad sitting next to porn, a racist screed, gambling or any manner of outré content the internet provides in volume.

This was on stark display during this spring’s YouTube ad “crisis,” when several big-name marketers were exposed for running ads on YouTube videos of extremist groups. Many of those marketers expressed outrage, putting their Google network spends on hold until they could figure out just what the hell was going on.

“Brands need to know that they can’t touch the hot stove multiple times and say it is the stove’s fault,” says Jon Steinberg, CEO of Cheddar. It’s too complicated to track the ads through all the ad tech and ad networks. And brand advertisers that buy programmatic inventory regularly get burned, with ads appearing on file-share sites or in other unsavory places.

Or, as one top publisher puts it: “The brand issue is that they want more and more efficiency and efficiency for efficiency’s sake without looking at effectiveness and true value. Brand safety and all the other issues we read about every week are all related to the fact that people are trying to do more with less and in the end, quality still matters.”



The Last Empire

Inside Dentsu's looming presence in Japan

BY YUYU CHEN

Foreigners visiting Dentsu for the first time are in for a shock. The agency group's headquarters in Tokyo are massive, occupying a central role in the Shiodome district. Visitors are treated to the full Dentsu experience, taken to a VIP elevator that will whisk them up 48 stories to the top floor, where Dentsu's top execs enjoy spectacular views of Tokyo. Down below, 6,700 staffers toil away. Dentsu is not just an agency in Japan; it is an iconic corporate name alongside Sony, Toyota and Toshiba.

"It's a fascinating place," says a Western executive who has been to the agency's headquarters. (Like many of the agency and media executives we spoke with, he asked that we not use his name for fear it would hurt his business relationship with Dentsu.) "It's a strong operation in Japan, and it has a unique position in that market, probably unlike any agency in any other market in the world." Dentsu represents 21 percent of the roughly \$42 billion advertising market in Japan, followed by Hakuhodo (12 percent) and

ADK (5 percent), according to 2016 stats from Japanese trade magazine Kigyou to Koukoku.

The holding group has unusual reach: It has close connections with everyone from Japanese government officials to celebrities, major TV networks and publishers, and is connected with or owns an array of companies that operate within or around the advertising industry. And crucially, it at times acts on the sell side.

It also has "soft control" over mainstream commercial media across TV, radio, magazines and newspapers, according to several Western and Japanese agency executives. For instance, "World Business Satellite" is a popular Japanese TV show with a waitlist for media buyers, and Dentsu owns the selling rights to the program's commercial breaks, according to one of the executives.

TV, which still commands the majority of advertising budgets in Japan, is a celebrity factory that creates the country's biggest celebrities, as James Hollow, president of MullenLowe Profero Japan, explains it. When

a brand advertises on TV, that deal is brokered by one of the major ad agencies. The agency typically will encourage the brand to use a TV celebrity in its commercial, and brands tend to like having celebrities in their ads as well. Talent agencies don't want to limit themselves to just one or two ad agencies, but their business depends on ad agencies. The ad agencies, on the other hand, do have close alignments with TV stations, which involves share-ownership and exclusive media-selling rights. So ad agencies will try to sell media on their aligned TV stations first, and then trade with other agencies for access to media on competing stations. By sitting in the middle and brokering between brands, TV stations and talent agencies, ad agencies are able to exert a lot of control, selling the best media slots and the most popular celebrities to the brands with the biggest budgets. For ad agencies, this model is a lot easier to control and maintain than the creativity-based models in other markets, Hollow says.

"Dentsu's biggest strength is its access to top-tier Japanese stars," says Hollow. "The agency makes piles of money by being the middleman who brings together brands that have media budgets and TV networks that create stars."

And unlike in the U.S., Dentsu can manage competing accounts in the same category. That's because the ad culture in Japan is based not on the competition for creative ideas, but on the competition between brands when it comes to media and talent budgets, according to Hollow.

"The genius of Dentsu's business model is essentially auctioning off the access to media and talent to the highest bidder," he says. "It's a lot easier and scalable than pulling together diverse skill sets to collaborate on coming up with innovative ideas all the time."

Dentsu also has an advantage when it comes to Western agencies buying media in Japan. Because Dentsu has such vast media-buying powers, many non-Japanese agencies have set up joint ventures with local media agencies in Japan owned by Dentsu. However, because of Dentsu's local clout, Western agencies may lose out to Dentsu if it has a client that wants the same buy.

Another example of Dentsu's soft control over media is the dominance of Yahoo Japan, which is the default search engine and online homepage in the country and is majority-owned by Japanese telecommunications conglomerate SoftBank. "There are companies set up to access its inventory, many of which are owned by Dentsu," one Western agency exec says.

As powerful as Dentsu is, last year was nerve-racking for the holding group. In September 2016, it admitted its Japanese subsidiary, DA search & link, had overcharged Toyota in Japan for at least a five-year period. Then in December, Dentsu's then-president and CEO Tadashi Ishii stepped down after a young employee committed suicide, ostensibly due to overwork.

The Toyota scandal may not be specific to Dentsu, as it's an unwritten rule that big Japanese agencies never show clients invoices from media companies, according to a Japanese publishing executive who asked not to be named. A Dentsu spokesperson says that regarding the Toyota overbilling scandal, the holding group "has initiated a number of measures to prevent any recurrences."

The suicide, on the other hand, seems to have the company rethinking its competitive internal culture. This includes the implementation of an office lights-out policy from 10 p.m. to 5 a.m. "On the day when Dentsu shortened its work hours, people in my office who worked for a Dentsu-owned

company came to me saying, 'We cannot work after 10 p.m. anymore,'" says a Western agency executive who asked not to be named.

"Dentsu is not an evil empire that is abusing its power," this executive adds. "It is just trying to be a successful agency."

Programmatic is still nascent in Japan. But one of the things that truly scares Dentsu, according to Hollow, is the success of the likes of Google and Facebook, which sell inventory directly. "Those companies disrupt the Japanese ad market by offering biddable media and giving everyone equal access to the same inventory, which is [the] antithesis of Dentsu's business model," he says.

Of course, it's not out of the game. Last July, the company created Dentsu Digital in Japan to develop and implement the group's digital marketing initiatives. In another point of comparison with many Western agencies, Dentsu Digital is a separate entity under the Dentsu Japan umbrella as opposed to an integrated unit.

"You can argue that Dentsu is misunderstanding the market, but it's making its own rules," Hollow says. He thinks that because Dentsu's TV business remains very profitable, there's no significant motivation for the company to change its core way of thinking and become more digitally balanced.

"Dentsu has less control over digital," says Hollow. "And the shift to digital is a long-term threat." ■



Shrink to Fit

Bank branches are closing in droves

BY TANAYA MACHEEL

There may be no physical institution as historically revered as a bank. Community centers and trusted destinations, the banks of our imaginations are cool and quiet spaces housed inside classical limestone buildings. Ceilings are high, floors are marble and words echo. Behind bronze-framed windows, tellers take money from trusting customers for safekeeping or direct them to comfortable chairs where they wait for a personal banker.

Nice try. Banks these days are hardly elegant or imposing. Most have shrunk in size thanks to rising costs of real estate, and many have disappeared entirely, according to data from the Federal Deposit Insurance Corporation. Chase reduced its branch presence by 190 locations, a 3.4 percent decline, from 2012 to 2016. Wells Fargo closed 98 branches, a 1.6 percent decline in the same period. Its peers are even more aggressive. Bank of America closed 243 branches (16 percent) in that period and Citi closed 302 (28.5 percent).

Branches are consolidating locations with lower servicing volume, opening in higher growth areas and renovating existing branches and ATMs. More importantly, they're evolving into more compact, digitally oriented spaces that incorporate new technology and help branch employees focus on improving the customer experience.

Some end up looking more like Apple Genius Bars than banks.

Citibank's new digital branches, for example, each feature a workbench with computers where customers can look at their finances with a personal banker at their side. Staffers, equipped with iPads, are available on the floor. While the teller behind the window

CITI	JPMORGAN
June 30, 2016: 76; 756	June 30, 2016: 152; 5,413
2015: 80; 808	2015: 155; 5,545
2014: 84; 958	2014: 155; 5,679
2013: 82; 1,031	2013: 155; 5,694
2012: 80; 1,058	2012: 156; 5,603

BANK OF AMERICA	WELLS FARGO
June 30, 2016: 62; 4,753	June 30, 2016: 22; 6,214
2015: 62; 4,861	2015: 22; 6,232
2014: 62; 5,094	2014: 22; 6,310
2013: 62; 5,399	2013: 22; 6,293
2012: 60; 5,656	2012: 23; 6,312

used to be the standard, it is now seen as an inconvenience. This so-called "banking side-by-side," however, is thought to be a luxury, and banks like Citi want to make it the norm.

"We have personal bankers here, a manager, head tellers — we have everything a traditional branch has, but we're serving [customers] in a more convenient way, and in a better way, really," says Solymar Difo, head teller at a Citi digital branch in Miami. "Behind the teller line, there wasn't much we could do. You might tell them they have to wait for a personal banker, but then the personal banker is caught up opening accounts or doing other things that this client here in front of you doesn't have time to wait for."

Traditionally, the role of a branch teller has been a demanding one for such an entry level, front-line job. Many tellers are often straight out of college. They have to learn about the many different financial products they sell, when to identify a sales opportunity that would require a personal banker and how to quickly sell the idea to a customer to get them to that banker.

In digital branches, however, "there's not a barrier between you and the client," Difo says. "Instead of directing them to see a personal

banker or make a call [or] go online. I have the opportunity to do all three [myself]. I can educate them, help them online; I can even make the phone call with them."

While those in the banking industry feel there will always be brick-and-mortar branches, in large part because the business of banking is grounded in trust, and in knowing the person with whom you're working, the move to digital technologies is expected to grow exponentially.

"Today, four out of every five monetary transactions are completed through our self-service channels, but we still see meaningful opportunities for improvement," said Thasunda Duckett, JPMorgan Chase's consumer banking CEO, at the company's Investor Day in February. "Last year, we had over 400 million transactions being completed through our tellers, 70 percent of which could have been done through our self-service channel. So in the year ahead, you're going to continue to see us focus on migrating more of these transactions to digital." ■

The Ultimate Sacrifice

An oral history of an iconic digital campaign

BY SHAREEN PATHAK

In 2009, Crispin Porter + Bogusky and Burger King were on a high. As part of a brief to show people demonstrating their love for the Whopper on the burger's 50th anniversary, two zany campaigns had pushed the envelope and broken online records: Whopper Freakout (which secretly taped people after telling them the Whopper was off the menu) and Whopper Virgins (which took a crew worldwide to find people who had never eaten burgers). CP+B then managed to follow up that creative with a campaign that broke almost every rule in the marketing playbook: the Whopper Sacrifice, a Facebook app that asked people to sacrifice a friend to get a Whopper. Within a week, more than 82,000 people had sacrificed some 233,900 friends, and the campaign received some 35 million impressions. Here, the story of that award-winning campaign, from the people who lived through it.



THE BRIEF



Russ Klein, then-CEO, Burger King: The premise for Freakout and Sacrifice and Virgins all traces back to the customer insight we developed from a deprivation study we'd done. We'd asked Whopper fans to keep a photo diary of everything they ate for 30 days. The rule was they couldn't eat a Whopper.



Brian Gies, then-vp, U.S. marketing, Burger King: We had just completed this annual deprivation research study that confirmed the Whopper was No. 1 in the category. People were attached. But we also wanted [to make] news about it, and declare the superiority. Here's where the brief came in. We wanted to cultivate Whopper love.



Aileen Echenique, account manager, CP+B: Brian had just traveled around world for Whopper Virgins with a broiler strapped on.

Gies: Oh god, yes. I'd traveled the world. I'd airlifted a broiler everywhere.



Rob Reilly, then-partner, CP+B: With Burger King, we felt we had the relationship to bring ideas that were risky and thought-provoking, and pushed technology and innovation.



Winston Binch, then partner at CP+B: A bunch of work came out. Sacrifice was an extra-credit idea.



THE IDEA

Reilly: Jeff [Benjamin, then-partner, CP+B] had [the Sacrifice] idea before the assignment came up. We'd talked about it a lot, and about selling this idea.

Benjamin: I kept noticing that I was accepting everyone as a friend. If we had even one common friend, you were my friend. I had thousands of friends. At the same time, I [didn't know] what to do with them. So, I didn't really have friends.

Gies: There was a lot of attention on Facebook and some people looking at how many friends you had on the platform as a status symbol.

Reilly: There was this tension in the culture [and it] was kind of bullshit.



Jeff Benjamin, then partner, CP+B: It was maybe going to be our holiday card from Crispin, where you sacrifice friends for good creative luck. We had this feeling of being hated in the industry so [we thought], why don't we just lean into this hate?

Gies: What I loved was, it had nothing to do with the product. It was this kind of paradox of what friendship was becoming, as defined by this platform. There was this difference between a virtual friend and the friend sitting near you. We talked about it more as the Crispin ideation machine continued to ideate. And as we peeled it back a bit, we got this idea where there was no real way to bid a friend farewell on Facebook. So basically, "sacrifice" a friend, get a Whopper.

We weren't going after families — it was a market using Facebook. This was not when Facebook was playing with brands the way it is now. And Burger King had a thing already where you could get free Whoppers, and we [already] had the coupons.

Benjamin: We had 25,000 coupons for free Whoppers.

Binch: We started looking into the possibilities of even doing this. We looked through Facebook guidelines and there was nothing about prohibiting this, not in our interpretation. [But] we knew it would upset them.

Benjamin: There was a moment where there was a meeting going on with Facebook about something else. Winston was there and told

them we're thinking about this.

Binch: We met this Facebook exec. We told him what we wanted to do, and he told us not to do it. We did it anyway. The company at Facebook was divided — half the people hated it. It went against their [idea of] community.

Gies: It was a Facebook policy breach. I respect their policy. But I also didn't care.

Reilly: So Jeff had this thing in his back pocket when we put all the pieces together — Whopper Freakout, Virgins and Sacrifice. Russ Klein bought them all.



Ivette Alonso, manager, digital media, Burger King: So we were in a conference room at the Burger King headquarters. We loved the idea. Our lawyers were on standby, though.

Benjamin: The client's people told me later that they like killed that thing eight times. The account people kept pushing it though. Someone told me it was this person in our Miami office.

Echenique: I remember presenting it to the client, saying, "If you produce nothing else, this is the concept you have to produce."

Reilly: We went back and wrote the copy for the app 100 times. Sacrifice your friends and get a free Whopper.

Benjamin: In testing it, I deleted Neil Heymann's wife as a friend and she got so mad. That's what was great.

Echenique: We worked through Thanksgiving, broke off for some turkey, got back to work. Jeff was animating it and doing flame animations.

Reilly: Winston and his team built it. Having that kind of control was so critical to not having this get screwed up. We didn't have to partner with a digital agency.

Echenique: It was up for 10 days. It was crazy. It went viral. We [used] over 23,000 coupons. It got 35 million in media impressions. That number is burned in my brain because it's still in every single one of our new business pitches.



FACEBOOK TURNS IT OFF

Benjamin: After it launched, I was in LA for CES and we were grabbing breakfast with a dude from Facebook. It was the morning when it was getting big. Facebook had reached out to shut it down. It was really awkward. We weren't talking about it, but it was definitely in the air. I know now they weren't happy, but there were people who found it pretty funny even at Facebook.

Klein: I remember Brian Gies walking into my office and saying Facebook wants us to pull this thing. I wasn't angry. I sort of remember being curious.

Alonso: Someone came [over] to my desk panicking, telling me [Facebook] was gonna shut us down. We got on like a ton of conference calls with attorneys.

Benjamin: It was a cat-and-mouse game. They kept trying to call us; we'd not respond, buy time. They asked for some changes. We made them. Then, they wanted more. But the changes would make it not be Sacrifice anymore.

Binch: It was only up for a week. And then Facebook started hobbling it, taking out parts of the functionality. The big thing that

went was the notifications that told you your friend had unfriended. We were gonna run out of coupons anyway, so we said, pivot.

Reilly: We were out of [the coupons] anyway. But we played it up, like, "We were shut down by the Man."

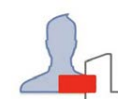
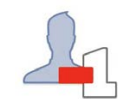
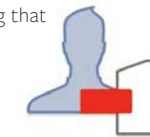
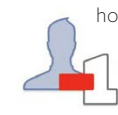
Benjamin: We're not in the business of giving out free Whoppers. We were hours away from where we would have shut it down anyway. Then, we get a cease-and-desist. That was great!

Alonso: I can't even remember what we put up. But we put up this thing, and it went even more viral.

Reilly: It was "Whopper Sacrifice had been Sacrificed."

Benjamin: If Facebook would have waited that wouldn't have been the headline. It got even bigger.

Binch: Oxford University Press made "unfriend" the word of the year. And Chris Anderson put in his book "Free" that it ended up being a way to figure out the valuation of Facebook. A friend was the price of a Whopper.



AFTER SACRIFICE



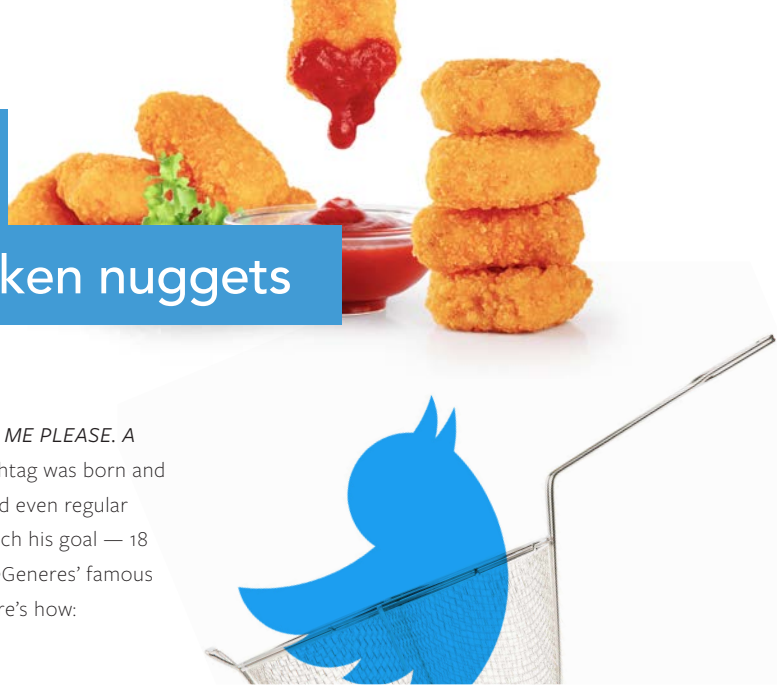
Echenique: I went back to school three years ago to get my MBA at University of Miami. This case study was in our textbooks.

Reilly: Man, those were some great years.



Send Nuggs

One man's quest for chicken nuggets



BY SAHIL PATEL

It was a rallying cry heard — or read — around the world. “HELP ME PLEASE. A MAN NEEDS HIS NUGGS.” With that, the #NuggsforCarter hashtag was born and soon consumed seemingly all of Twitter, as celebrities, brands and even regular people helped a Nevada teenager climb his Everest. He didn't reach his goal — 18 million tweets — but he did the next best thing: He beat Ellen DeGeneres' famous Oscars selfie to become the most-retweeted post of all time. Here's how:



April 18

The reigning tweet queen and the teenage upstart finally meet when DeGeneres has Wilkerson on her talk show. It's been two weeks since Wilkerson first tweeted Wendy's account, and since then his Twitter following has grown from 150 followers to 67,000. DeGeneres offers Wilkerson a 55-inch TV and a year's supply of Ellen-branded underwear if people retweet the Oscars selfie whenever they retweet #NuggsforCarter. Wilkerson says that's a fair trade. They also take a selfie. So far, the YouTube video of this seminal moment has been watched more than 1.4 million times.

May 9

With 3.43 million retweets, Wilkerson's tweet finally surpasses the Oscars selfie to become the most popular tweet of all time. Feeling the weight of the moment, Wendy's awards him a year's supply of free chicken nuggets as the world rejoices.

Ultimately, on this day and really across the entire campaign, Wendy's is the real winner. The amount of earned media value, including articles covering #NuggsforCarter and social mentions for both the hashtag and Wendy's, is immeasurable. And it's all for less than \$1,000 in free chicken nuggets and a \$100,000 donation to the Dave Thomas Foundation for Adoption.

“It was fun to see all of the attention this received. The people involved had such a great spirit about it — from Carter, to Ellen DeGeneres, to Bradley Cooper — the list goes on,” says Kurt Kane, chief concept and marketing officer for The Wendy's Company, in a statement. “All we focused on was ensuring people knew about Carter's quest while encouraging them to help him meet his goal. We think the end result was beyond anyone's wildest expectations, and we think it's great that so many people had fun because of it.”

Go brands!

Wendy's @Wendys
 .@carterjwm is now the most retweeted tweet of all-time. That's good for the nuggets, and \$100k to @DTFA. Consider it done. #nuggsforcarter



April 13

Wendy's confirms that it will make an additional \$100,000 donation to the Dave Thomas Foundation for Adoption “when” Wilkerson's tweet breaks the world record for most retweets. “Wendy's got somewhat lucky in that Carter was an engaging presence himself and worked hard on his own behalf by using his 15 minutes of fame for good,” says Lizz Kannenberg, director of content for Sprout Social. “The combination of a confident social brand persona and a willing, endearing consumer was key to the viral success of [the tweet].”

April 14

DeGeneres invites Oscars selfie co-star (and picture-taker) Bradley Cooper to make an NBC-style PSA beseeching people to continue retweeting the selfie. “We put our heart and our soul into that selfie; I had to hold my arms up for about 35 to 40 seconds — my biceps were shaking,” Cooper says.

Amazon @amazon
 Live your best life, Carter. Follow your dreams. #NuggsForCarter

Carter Wilkerson @carterjwm
 HELP ME PLEASE. A MAN NEEDS HIS NUGGS

RETWEETS 9,511 LIKES 21,740

April 16

#NuggsforCarter gets its own chicken nugget emoji. The world watches with bated breath as the Wilkerson-DeGeneres rivalry heats up.

April 10

Within five days of Carter Wilkerson's plea, his tweet surpasses 2 million retweets. Along the way, Wilkerson has managed to get seemingly everyone on Twitter to support him, including celebrities, social media influencers and other brands.

Aaron Paul @aaronpaul_8
 It's good to have dreams

Carter Wilkerson @carterjwm
 HELP ME PLEASE. A MAN NEEDS HIS NUGGS

RETWEETS 6,015 LIKES 21,843

12:08 AM - 8 Apr 2017

April 11

Wilkerson launches a website where he sells T-shirts, with proceeds going to the Dave Thomas Foundation for Adoption. This earns him more goodwill in the internet hivemind.

April 13

Well, not everyone on Twitter is behind Wilkerson. Ellen DeGeneres devotes a segment during her daytime talk show to #NuggsforCarter, acknowledging tongue-in-cheek that Wilkerson's quest threatens her infamous Oscars selfie as the most retweeted post of all time. The same day, after watching DeGeneres' segment, Guinness World Records begins tracking Wilkerson's retweets, according to a company spokesperson.



Carter Wilkerson @carterjwm
 HELP ME PLEASE. A MAN NEEDS HIS NUGGS

Wendy's @Wendys
 Replying to @carterjwm
 18 Million
 4/5/17, 7:32 PM
 1 LIKE

Carter Wilkerson @carterjwm · 11s
 Replying to @Wendys
 Consider it done

RETWEETS 3,607,509 LIKES 969,187

April 5

Carter Wilkerson, a 16-year-old from Reno, Nevada, asks Wendy's Twitter account how many retweets he'd need to get free chicken nuggets for an entire year. Wendy's Twitter account — which is often cheeky, especially when dealing with other brands — comes back with 18 million. Wilkerson accepts the challenge and gets to work, hitting up celebrities, influencers and anyone else he can think of to retweet and promote his mission.

April 7

Mentions of Carter Wilkerson and his quest peak early. On April 7, the #NuggsforCarter hashtag is mentioned 751,177 times on Twitter, the highest number it will reach in one day, according to social media analytics platform Sprout Social.

DIGIDAY⁺

Slack Community

Have you checked out our new members-only community? Drop by to join the conversation with our editorial staff, connect with other Digiday+ members and participate in regular town hall discussions with industry leaders.

UPCOMING TOWN HALL GUEST:

JASON STEIN
FOUNDER + CEO, LAUNDRY SERVICE
JULY 6, 1 P.M. ET



CHANGEMAKERS

What do a teen magazine columnist, consumer goods marketer and sneaker designer have in common? They're all making change happen at their companies and in their industries on a daily basis. The rise of platforms is upending the way media is consumed and distributed; digital advertising is plagued by fraud, a lack of transparency and bad ads; and demographic and cultural shifts are demanding more of brands. Media and marketing have to modernize faster than ever. Thankfully, there are many people who aren't afraid to meet the challenge. On the following pages, we'll introduce you to 50 of them who are doing just that.



THE DISTRIBUTOR

Melissa Bell

publisher, Vox Media

Journalism today can't flourish without technology. Melissa Bell understood this as a blogger, then platforms director at The Washington Post. She took that understanding in 2014 to Vox Media, where she went to help start the news explainer site Vox.com. The company has grown quickly in a short time to eight verticals, including Eater, Curbed, Racked and SB Nation, and it has turned to Bell to apply the lessons learned at Vox.com to the other sites. Bell's product- and platform-focused approach has helped Vox Media figure out how to translate its content for all digital distribution outlets and meet audiences where they are. Vox Media clearly sees the importance of having someone with Bell's editorial and product background guiding its future: It named her publisher last year, filling a long-vacant role.

- Lucia Moses

Nick Bell

vp of content, Snap

Publishers that want to get in front of Snapchat's young and engaged audience have to go through gatekeepers like Nick Bell, who's in charge of bringing publishers on board the platform. Bell, previously an exec at News Corp, has helped Snapchat grow Discover from 11 launch partners in 2015 to more than 60 today. Media companies that want to cash in on this seek face time with Bell, but have to leave any legacy tendencies at the door to get in. Vikki Neil, gm at Discover partner Scripps Lifestyle Studios, says Bell pushed her team to "change how we view content and audience strategy." - Ross Benes



THE ALCHEMIST



THE TREND-SETTER

performance division at the time) to strategy, an area he says he was primed for.

It didn't take him long to get comfortable.

"I'm shaping different partnerships and exploring territories that we wouldn't be looking at if someone else was doing it," he says.

A large part of his job is heading up Open Source, an initiative centered on collaborating with athletes (James Harden, Paul Pogba), creators (Kanye West, Pharrell Williams), consumers and other influential partners (Karlie Kloss, Hannah Bronfman) by providing them with the tools they need to create, in exchange for their fresh perspectives. One such tool is Creator Farm, a design studio and creation center established in Brooklyn in fall 2016.

"It allows people to meet with us and intersect with us, and maybe pitch their ideas to us, in a new place. It's a lot easier to meet people where they live than to ship them all to Herzo," Carnes says.

What's more, it represents Adidas's commitment to investing in the U.S. Its North American headquarters are in Portland, Oregon, and later this year, it will open a Speedfactory in Atlanta, allowing it to react faster to consumer needs and create products at higher volumes.

"We have big plans around that, which will allow people to participate, to some degree, in the creation of products," he says.

Not that there's any shortage of ideas.

Thanks in part to consistent sneaker drops drawing much buzz, Adidas reported a 30 percent hike in first-quarter sales this year, compared to the same time frame in 2016.

And those familiar with Adidas's Futurecraft series know there's much to look forward to. Carnes calls the ultra-limited-edition sneakers, which feature Adidas's late-breaking innovations, "pieces of the future." In April, Adidas announced Futurecraft 4D, a style featuring midsoles made from light and oxygen that Carnes has had his hands in for the past four years.

"Futurecraft is about sharing things," he says. "We used to wait until [shoes] were ready to become big, but we just think that model is old. We're tapping into the future, and we want to share it."

Adidas accepts the risks that come with it: "There are competitors that will be inspired or jealous, or who will run after [the idea], and that's OK" says Carnes. "We have the world's best team, and they're already on to the next thing."

- Jill Manoff



THE TOWN CRIER

Jim Brady

founder and CEO, Spirited Media

The road to figuring out local news is littered with carcasses. Jim Brady, a digital news entrepreneur, isn't afraid. Three years ago, he started Philadelphia news site Billy Penn, a mobile- and social-focused site aimed at people under 35 and monetized through revenue from live events, native ads and display ads. Spirited has since spread to Pittsburgh, where it launched a second edition; and Denver, through a merger with another startup, Denverite. Brady shows local news can thrive when it's delivered "through a modern editorial voice and great digital products," Denverite co-founder Gordon Crovitz has said, and that "local events can be a highly profitable source of revenue for local news." Plans for a membership model are on the horizon. Potentially most impactful, Gannett invested in Spirited a year ago to see if it can use Brady's model to determine a workable model for its own nearly 100 local outlets.

- Lucia Moses

James Carnes

vp of global brand strategy, Adidas

"I'm wearing a limited-edition Ultra Boost, the Triple Black," says James Carnes, Adidas's vp of global brand strategy, when asked about his shoe of the day during a call from the company's Herzogenaurach, Germany, headquarters.

It seems wrong not to inquire, considering he's the brains behind many of the biggest sneaker innovations to date: In 2012, there was Primeknit and Boost; three years later, his team followed up with next-level Ultra Boost; and, in 2016, it partnered with Parley for the Oceans, resulting in a running shoe made out of recycled ocean plastic.

Carnes has been climbing the ranks of the Adidas organization since joining as a designer in 1994. In 2015, during an Adidas restructuring, he bounced from design (he was heading up the

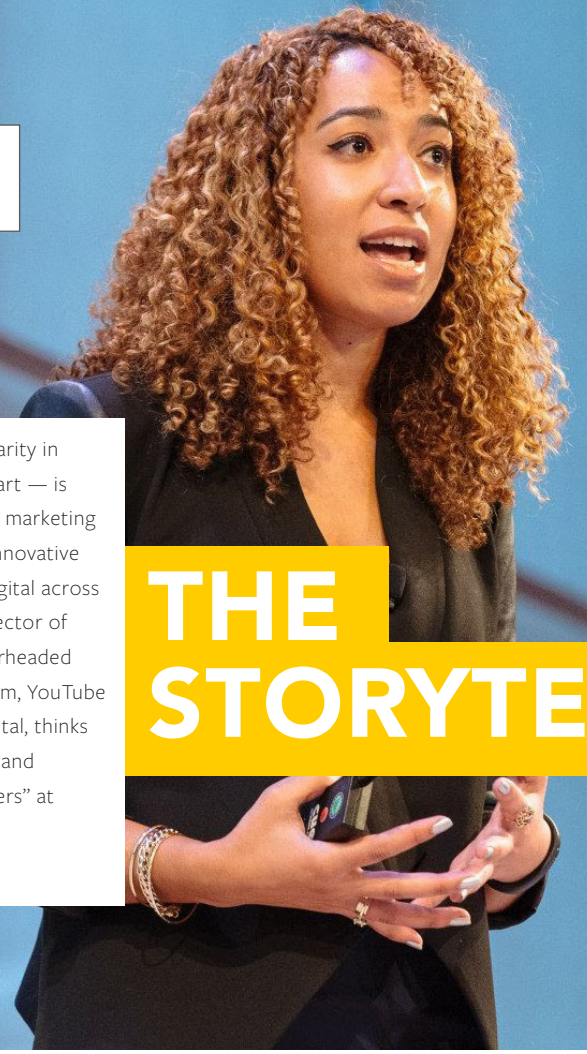
Katrina Craigwell

vp of global marketing innovation, GE Digital

In advertising and marketing, women of color are still a rarity in the top ranks. Katrina Craigwell — young, poised and smart — is one of the rare exceptions. Leading the brand and digital marketing team for GE's new digital unit, she's tasked with driving innovative storytelling and generating commercial impact for GE Digital across visual and digital channels. Before that, Craigwell was director of global content and programming for GE, where she spearheaded new marketing programs including GE's work on Instagram, YouTube and virtual reality content. Aaron Darcy, CMO for GE Digital, thinks that Craigwell is pushing the marketing innovation curve and developing "the next wave of data-driven marketing leaders" at the company.

- Yuyu Chen

THE STORYTELLER



Mary Dillon

CEO, Ulta Beauty

For most retail executives, gaining insights on consumer behavior typically involves poring over pages of data analytics. Not for Mary Dillon. Since taking over at the helm of Ulta Beauty in 2013, she has been focused on understanding shoppers at the beauty superstore with a hands-on approach that starts at the ground level. Dillon visits an average of 20 stores around the country a year, once even posing as a sales associate during the busy holiday season. Her quest to dive deep into the consumer psyche has paid off. Under her leadership, Ulta Beauty has beat out Sephora as the largest beauty retailer in the United States, expanding its store locations and adding brands to its already robust roster of more than 500. Her savvy strategies — including prioritizing opening stores closer to urban areas, improving salon services and redesigning the customer loyalty program — helped establish Ulta as a top location for beauty needs.

- Bethany Biron

THE RETAIL REVIVER



Karna Crawford

head of marketing strategy and digital, Chase Bank

Karna Crawford is a transformer. Three years ago, when the digital revolution began seeping into the banking industry, Crawford, a former brand manager for Coca-Cola, joined JPMorgan Chase, where she now leads marketing strategy, media and digital for its consumer business, Chase Bank. Crawford is transforming the way one of the largest U.S. banks connects with its customers — how it delivers messages and ideas, and taps into their minds and perspectives — and motivating her team internally to think differently for a changing customer base that consumes media differently. Her mission was the same at Coca-Cola: transforming how it delivered media and digital for brands. She says nearly every role she's had since has been dedicated to transformation — a relevant theme for a biomedical engineering major on the path to becoming a chief marketing officer.

- Tanaya Macheel

THE CONNECTOR



THE MONETIZER

Lauren Dick

head of emerging platforms, Mail Online

At Mail Online, Lauren Dick wears many hats. Her team is responsible for monetization across video, mobile, programmatic and data, and in its "spare" time, identifying additional opportunities with new partnerships, platforms and technologies. One of Dick's more recent projects has been to test Facebook's early header-bidding product, and she is keen to see if it will extend header bidding to in-app inventory. Figuring out new ways to monetize the 800 videos published a day is another of her key priorities. She is among Mail Online's most dynamic rising stars.

- Jessica Davies





THE MODERNIZER

Lewis DVorkin

chief product officer, Forbes Media

The shift to digital has not been kind to magazines. Forbes, however, has kept up with the changes. Behind the effort is chief product officer Lewis DVorkin, who returned to the fold after a run as executive editor. DVorkin has reimaged both Forbes' mobile site as a Snapchat-like experience, and its ad products, to put editorial and advertiser content on truly equal footing.

Describe yourself in three words.

I like change.

Describe Forbes, as a product, in four words.

Evolving almost every day.

Forbes pioneered native ads — and journalists grumbled.

People had to actually see it working. Nothing makes a newsroom happy like adding resources to it.

How big (and hard) is the shift to mobile?

This is really hard for every aspect of the company. It's hard for the newsroom to understand the notion of new formats beyond a traditional 800-word story. It's hard for them to deal with how a narrative changes and how they have to plot it out and think through it. And a reporter's self-worth is bound up in a well-constructed story. The tech is hard, but that's just work. All the other stuff is people's emotions and mindsets, and that's a lot harder to adjust.

Career advice?

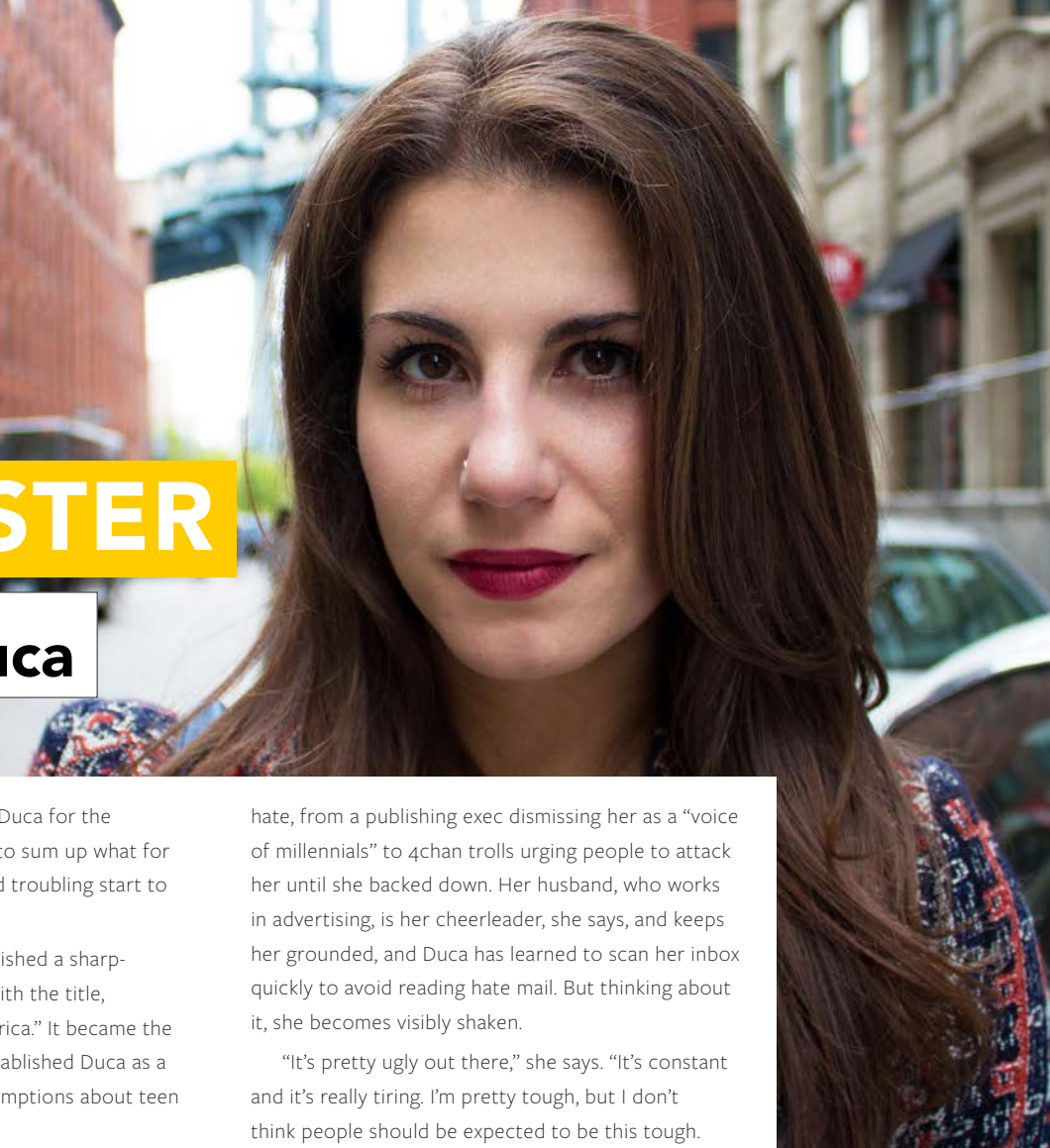
You need to eat the dog food. You need to live the life. If I ask people to work 24 hours a day, I better work 24 hours a day, too.

- Max Willens

THE #RESISTER

Lauren Duca

columnist, Teen Vogue



You can thank 26-year-old Lauren Duca for the ubiquity of the term “gaslighting” to sum up what for many is the infuriating, baffling and troubling start to the Trump era.

On Dec. 10, the freelancer published a sharp-tongued column on Teen Vogue with the title, “Donald Trump Is Gaslighting America.” It became the site’s most popular of the year, established Duca as a political force and challenged assumptions about teen magazines and their readers.

Women’s magazines are hardly new to politics; mainstream publications and feminist blogs like Cosmopolitan and Jezebel covered the subject long before the election. Teen Vogue, under its new editor-in-chief Elaine Welteroth, had taken on topics like LGBTQ and campus rape. With the election of a reality TV star president, politics and pop culture seemed inseparable.

The explosive “Gaslighting” article was baffling to many who couldn’t wrap their heads around the idea that young women could be equally interested in fashion and activism. Duca was hearing both from young women relieved to read something they felt validated their own interest in politics, and from who she describes as “middle-aged guys who are just proud of themselves for being so woke.” A typical message she says she would get: “I can’t believe I’m reading Teen Vogue — I’m a man.”

The column also launched Duca into a new world of politics, public speaking and activism, and exposed her to a world of casual and not-so-casual sexism and

hate, from a publishing exec dismissing her as a “voice of millennials” to 4chan trolls urging people to attack her until she backed down. Her husband, who works in advertising, is her cheerleader, she says, and keeps her grounded, and Duca has learned to scan her inbox quickly to avoid reading hate mail. But thinking about it, she becomes visibly shaken.

“It’s pretty ugly out there,” she says. “It’s constant and it’s really tiring. I’m pretty tough, but I don’t think people should be expected to be this tough. Sometimes, I’m like, fuck, I wish I were a yoga teacher.”

Duca wasn’t an obvious progressive activist. She grew up in Holmdel, New Jersey, the daughter of Republicans who voted for Trump. (“They’re very stubborn,” she says. “It breaks my heart.”) At Fordham University, the charged political environment on campus spurred her to formulate her own political views.

Since “Gaslighting,” Duca has begun writing a weekly column for Teen Vogue, “Thigh-High Politics,” after political commentator Tucker Carlson told her on Fox that she “should stick to the thigh-high boots.” The column has expanded to cover climate change, and this week, she’s mulling a column about sexism brought out by the French presidential candidacy of Marine Le Pen. But there’s always Trump, who seems sure to offer a steady supply of material for the foreseeable future.

“I don’t feel like it’s a choice anymore,” she says. “Everything changed Nov. 9.”

- Lucia Moses



Mark Frankel

social media editor, BBC

THE SOCIAL EXPERIMENTER

Under Mark Frankel's direction, the Beeb has become known for its advanced experimentation with fast-turnaround content tailored to specific social platforms, and its use of social tools like Facebook Live and Instagram Stories. Frankel's efforts, and those of the 30 staffers he manages, have helped inject a "growing literacy" of the value of social platform distribution across the newsroom. BBC News' Facebook video views dwarf those of other British broadcasters, and the company has tested an array of Live formats, including: behind-the-scenes looks at the 6 o'clock news; EU referendum night; correspondents reporting from Syria; Q&A sessions with health and science experts; and entertaining fare like graffiti artists at work and artists sketching cartoons that depict their views of the U.K.'s snap general election campaign progress.

- Jessica Davies

Bertrand Gié

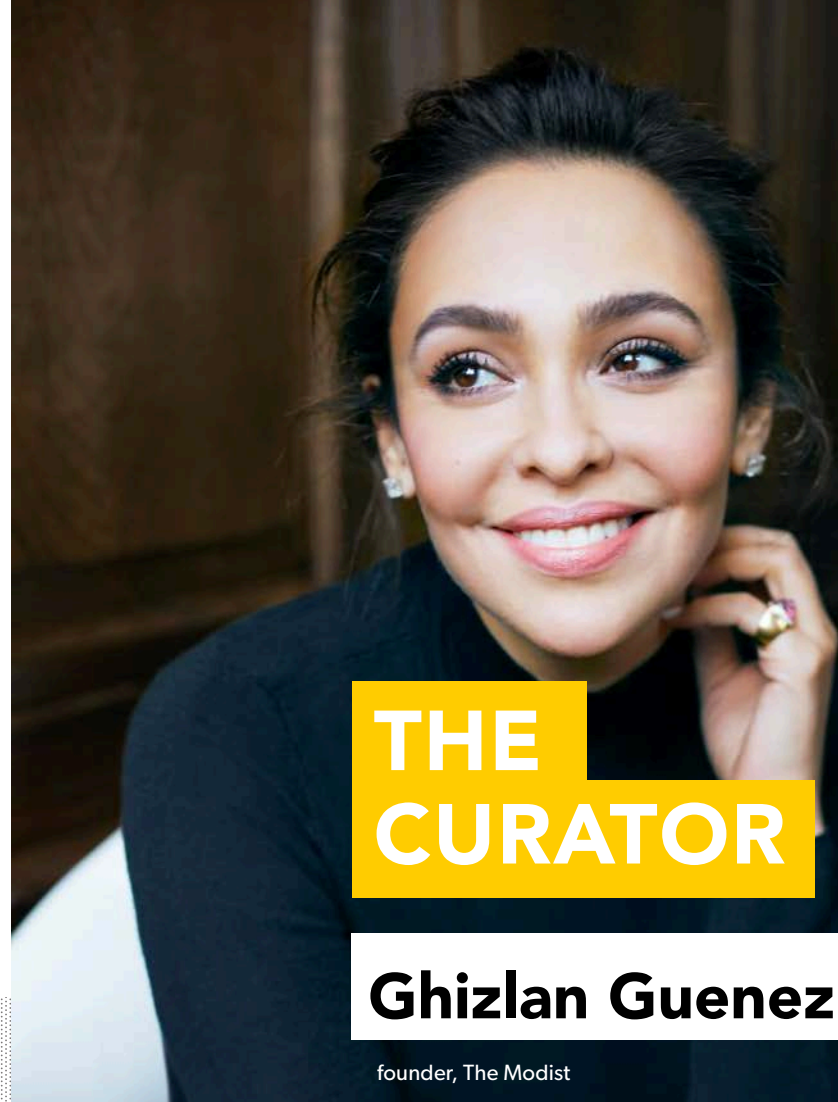
head of new media, Le Figaro



THE VISUAL JOURNALIST

Over the last six months, Le Figaro has brought live video into its 500-strong journalist newsroom under the direction of Bertrand Gié, head of new media at the publisher. One of France's oldest media companies — it has been around since 1826 — it now has seven different studios where it creates five different show formats each day, creating up to six hours of original video. Gié's mantra: "Live is the most important. I want us to be as hot as possible; if you're not live, you're not hot." Video is heavily weighted to political debates and news briefs, plus a more monetizable half-hour covering sports, travel, health and wine. Le Figaro recently built an on-site player with chat functionality for more audience interaction. "We don't want to be TV," Gié says. "We need to think different."

- Lucinda Southern



THE CURATOR

Ghizlan Guenez

founder, The Modist

Ghizlan Guenez is on a mission to prove that modesty in fashion doesn't have to be boring. The Dubai native launched an e-commerce site in February devoted to spotlighting luxury fashion products for the more conservative dresser. While the site was created with Muslim shoppers in mind, Guenez is quick to state that the site is not predicated on religion. Rather, it's intended to be a destination for consumers looking for a covered-up, but chic, look.

How would you define modest fashion?

Modesty is a very broad term, but in general, it's about exercising a level of sensibility in the way a woman dresses that renders her style demure. What we don't do is define what modesty is. Instead, we allow the woman to pick

and choose what works for her from a curation of pieces that we put together on the site and style in a manner that fits the world of modesty.

In what ways does faith and religion play a role in the company?

We take a fashion point of view in what we do, and we understand that women who dress modestly do so for various reasons, including but not limited to, faith. One of the things we are excited by is the idea that through the lens of modesty and fashion we can show how much in common we have as women despite our diversity.

How do you determine what brands to feature on the site?

We look at various

elements, most important of which is the alignment between the brand aesthetics and our direction as a luxury modest fashion destination.

What's your best career advice for an aspiring fashion entrepreneur?

You must be truly passionate about your idea, have a good product, bring the right team to help execute your vision and execute to perfection. Starting one's own business is one of the hardest things one can do professionally, so unless it comes from a genuine place, it's unlikely to succeed.

- Bethany Biron

Cory Haik

publisher, Mic

Cory Haik spent her first year at Mic dreaming up ways to grow the startup's audience. These days, she's busy carving that audience up. The venture-backed publisher recently launched nine new vertical-specific brands, ranging from hard news about social justice ("The Movement") to service-y stories about video games ("Multiplayer"), all with an eye toward serving each community more closely. Going vertical should help Mic monetize those groups more effectively. But that's only half of the strategy. Building each vertical into a standalone entity, Haik says, will allow each vertical to speak more passionately, and more directly, to the community they've gathered, helping meet the mandate Mic has to make younger readers care about the news. "We don't want to scream or shout or be shrill," Haik says. "But we have certain values. Our audience comes to us because they share them."

- Max Willens



THE MILLENNIAL WHISPERER



THE MUCKRAKER

Shani Hilton

head of U.S. News, BuzzFeed News

When Shani Hilton joined BuzzFeed News in 2013 as a deputy executive editor, it was a curiosity to the news community. How would BuzzFeed, province of viral cat listicles, become synonymous with news? Many scoops later, from a collaborative investigation into tennis match-fixing with the BBC to a look at the prevalence of fake news on Facebook after the presidential elections, BuzzFeed News is letting the work speak for itself. Under the direction of Hilton, who oversees nearly 200 reporters, BuzzFeed News acts less like a purveyor of new entertainment content and more like a traditional news publisher. It doesn't pour all its time into Snapchat or Facebook Video — it focuses on uncovering wrongdoing.

- Max Willens

Amanda Hale

chief revenue officer, The Outline



THE ENGAGER

Amanda Hale oversees all monetization at 6-month-old online publication The Outline, including ad product, creative marketing and sales. Under her leadership, the publisher managed to create native ads that don't suck for brands like HBO. Hale's team works with each brand to create specific ads using its content management system that was designed for editorial content, including fact cards, draggable comparisons and interactive games.

“As an industry, the idea that ‘native’ is a long-winded 1,500-word piece of sponsored content is quite limiting,” she says. “Our core ad product is much more relevant to the language of the modern internet — still ‘content,’ but highly visual, beautiful, bite-sized pieces of information.”

The Outline now boasts an average click-through rate of 25 times the industry average, according to Hale. And its readers have expressed their appreciation of the ads in tweets like “Best advertisements ever” and “I’ve never wanted to see more ads.”- Yuyu Chen



THE DIFFERENTIATOR

Alan Hunter

head of digital, The Times

Under Alan Hunter, The Times' digital publishing metabolism has radically changed in the last year. His mantra is to avoid the trap of the commoditized breaking-news cycle and focus on what paying subscribers want: in-depth, authoritative, trustworthy journalism. And his initiative to move The Times to a digital editions-based publishing schedule, in which fresh stories are added at three set times a day (9 a.m., noon and 5 p.m.), is a strategy that's paying off. Subscriptions sales have soared, and users of the British newspaper's paid-for smartphone app are up 37 percent compared to a year ago. Hunter's team of 30 people is now focused on exploring what content and distribution tactics encourage new readers to register. The count is already well into the six figures, and the next focus will be on how to convert those readers into paying subscribers.

- Jessica Davies

THE ENVIRONMENTALIST

Aurora James

founder, Brother Vellies

Career trajectories are rarely linear in this day and age. Witness the path of fashion designer Aurora James: Before creating her successful sustainable shoe company, Brother Vellies, James ditched her dreams of being a lawyer, got kicked out of journalism school, worked as an on-air weather girl and helped produce “Entertainment Tonight Canada.” She also did quite a bit of traveling. It was on a trip to Ethiopia that she discovered the desert boots known as vellies and found her calling. James proved the fashion universities that rejected her wrong when she won an annual fashion competition hosted by the Council of Fashion Designers of America and Vogue. She added insult to injury when Kanye West showed up at her New York Fashion Week show. Now, James is actively trying to combat copycats stealing her designs, while identifying new ways to be more sustainable.

- Bethany Biron

Shelina Janmohamed

vp, Ogilvy Noor

In 2005, Shelina Janmohamed was working as a marketing trainee and product manager when the London bombings — coordinated terrorist suicide attacks on the London underground — took place. “That felt really personal,” says the born-and-bred Londoner, who is ready to fight anyone who tries to tell her that London isn’t the greatest city in the world. She started a blog about her experiences as a Muslim Brit, which then got turned into a book. “Love in a Headscarf,” published by Penguin, was released in 2009 and translated into 10 languages.

That unlikely beginning got Janmohamed thinking about the underrepresented Muslim customer. And her universes have collided, she says, in her current role as vice president at Ogilvy Noor, the ad agency’s Islamic brand consultancy that wants to teach brands how to sell to the Muslim customer.

“The primary challenge has been to explain to an audience that Muslims buy stuff,” she says, only half tongue-in-cheek. “Like, we buy food and soap, and we travel.”

The second is to teach brands where on the spectrum they want to be. So, if a hotel wants reach to some of the 1.8 billion Muslims in the world who spend \$2.3 trillion a year, it can do so with something as simple as a menu for Ramadan. “We have to get over many of the ideas of what this means,” Janmohamed says. “We’re not talking about religiosity. We’re not promoting a faith. We’re talking about the lifestyle, an audience that lives a certain way.”

A bonus of her job, she adds, is the ability to show other Muslims, especially women, that they can work in the marketing industry, and that there is space for them there.

“Young people have to overcome the worries that parents might have about an industry that doesn’t have a typical career path,” she says, “and [that] some stuff in the agency world may conflict with their values, [like] some of the industry’s [off-hour] activities.” But the biggest thing for Janmohamed isn’t that she happens to be a Muslim woman working in Muslim branding — the excitement lies in the industry’s huge opportunities. “It’s like the biggest story of our day,” she says. “Why wouldn’t anyone want to do this?”

- Shareen Pathak

THE
AMBASSADOR

THE
CO-CREATOR

THE
MERCHANT

Renée Kaplan

head of audience engagement, Financial Times

Old habits die hard. For the Financial Times, the morning editorial conference now kicks off with the audience development team sharing what stories performed well the previous day, rather than the paper’s best pieces. This marks a shift in thinking about how to put the audience first, according to Renée Kaplan, head of audience engagement, who’s tasked with driving reach and impact of the FT’s journalism. The way the publisher creates stories is changing, too: The Future of Britain project, covering the U.K.’s EU split, was less about the story and more about looping the audience into the story, she says. As a result, it received 800 entries from readers. Says Kaplan: “The FT [had] never thought of coproduction or co-creation before.”

- Lucinda Southern

Ben Kaufman

head of Product Labs, BuzzFeed

The first time Ben Kaufman saw someone using something he’d designed, he was on the subway. It was an iPod shuffle accessory made by Kaufman’s first company, Mophie. He was 18. “That’s when you’ve been redeemed,” Kaufman says. “The process of creating a product is really terrible and hard. But seeing someone using it is the best feeling in the world.”

That process gets easier when you have audience data as a guide. And Kaufman, who heads BuzzFeed Product Labs, is swimming in it. His 12-person team sifts through BuzzFeed’s audience data for signals about what kinds of “identity-based” goods it thinks will sell. The strategy has produced a best-selling cookbook, a must-have New Year’s Eve accessory and a 100-product line called Homesick.

Later this summer, a number of bigger, more capital-intensive products will hit digital shelves. “The predictability of product development is what we’re most interested in cracking,” Kaufman says.

- Max Willens

Michael Kobori

vp of sustainability, Levi Strauss & Co.

In the fashion industry, Levi Strauss & Co. is considered a pioneer of social and environmental sustainability, and Michael Kobori deserves much of the credit. As the brand's vice president of sustainability since 2001, he developed and leads the brand's audacious Net Positive initiative, which aims to have a net-positive impact on the world's water, chemistry, carbon and people. With that in mind, he has prioritized resource-saving collections like Water<Less and Dockers Wellthread, which — along with wasting minimal water and materials — privilege the well-being of the workers behind the clothes. To incentivize Levi's vendors to do the same, Kobori also coordinated a partnership with the IFC in 2016, which now provides low-cost trade financing for those companies that live up to Levi's sustainability standards. This no-bullshit grasp on running an eco-friendly and humane business continues to inspire broader commitment and collaboration in the fashion space.

- Jessica Schiffer

THE CONSERVATIONIST



THE INVADER



Nancy Kramer

chief evangelist, IBM iX

Nancy Kramer has created a few "firsts" in the marketing industry. When she founded Resource/Ammirati, one of the industry's first digital agencies, in 1981, her first client was Steve Jobs' startup, Apple. Some 35 years later, she sold Resource/Ammirati to IBM — where it became part of the company's largest digital design consultancy, IBM iX — making it the tech giant's first creative agency acquisition. Kramer is also the first chief evangelist at IBM iX, where she is responsible for strengthening relationships with CMOs and across the C-suite, and sharing the evolving story of IBM iX and Resource/Ammirati. - Yuyu Chen

THE DEBUNKER



Samuel Laurent

head, Les Décodeurs

Le Monde has been at the forefront of the cracking down of fake news in all its manifestations. That's because it has arguably the largest fact-checking unit in France, Les Décodeurs, led by Samuel Laurent. His 13-person team has spearheaded some of the most advanced debunking techniques in the world. The crown jewel: an open-source database of more than 600 unreliable websites that readers can cross-check to see which sources are and aren't reliable. His team has worked alongside external data scientists on the project, which has involved developing other tools like Chrome extensions that flag false and misleading stories, and satire and truthful pieces, along with a Messenger bot on how to spot fake news. These were all critical developments in the run-up to France's April presidential election.

- Jessica Davies

Jessica Lessin

founder and editor-in-chief, The Information

Jessica Lessin had her doubters when she left The Wall Street Journal in 2013 to start a \$399-a-year subscription tech news site called, simply, The Information. This was before news outlets were getting a Trump subscription bump and when the idea that people would pay for news, much less from a high-priced outlet no one had ever heard of, was still in question. Three years later, The Information has a positive cash flow, surpassing 10,000 paying subscribers in late 2016 and, as of late May, 15 editorial staffers. It has expanded its coverage to finance and biotech, poaching journalists like Amir Efrati from the Journal and Shai Oster from Bloomberg News. The Information not only challenged the notion that people wouldn't pay for news, but has also shown you can build a company on subscriptions alone by keeping a single-minded focus on the reader. In mostly eschewing advertising, The Information doesn't need to troll for clicks, allowing it to do fewer, but differentiated stories for people who need to keep up with tech. It's not a model that will necessarily save all of journalism, but it's a start.

- Lucia Moses

THE CHALLENGER



Eric Korsh

president, Mashable Studios

THE VIDEO WRANGLER

Mashable CEO Pete Cashmore has said that the production of video shows is one of the fastest-growing revenue lines for Mashable, which in the past year has sold shows to Verizon's Go90, Bravo and Nat Geo, among others. The man executing this vision? Eric Korsh, who leads a 45-person team that also manages Mashable's social content operation, which has scaled to 2 billion monthly video views and a profitable Snapchat Discover channel. Korsh is perfectly suited to execute on the vision: His background includes 25 years of producing TV shows, commercials, feature-length films and music videos. You can also blame him — partially — for the Emmy Award-winning "Queer Eye for the Straight Guy," which he helped produce as COO of Scout Productions.

- Sahil Patel



Call it the Bezos Effect. Since Amazon founder Jeff Bezos bought The Washington Post in 2013, it has become a product powerhouse among publishers. Its product team has grown to include a mix of 28 managers and engineers, and one of the Post's most popular products, its Arc suite of publishing tools, is licensed to about 15 companies, including publishing conglomerate Tronc. Joey Marburger, the company's director of product, says there are hundreds of other companies interested in it as well. While the investment in technology has bolstered the Post's product, Marburger says that product growth has felt organic as his team "just puts people together and starts building things."

- Ross Benes



**THE
CONDUIT**

Joey Marburger

director of product, The Washington Post

Ashley McCollum

gm, Tasty

Ashley McCollum shows that when it comes to brand development, the proof is quite literally in the pudding. As the general manager of Tasty, McCollum heads up a wildly popular food vertical that's dedicated to producing mesmerizing cooking videos designed to be shared on social media. After just a year and a half of operations, Tasty reaches an audience of more than 500 million people a month thanks to the work of McCollum and her global team of 60 employees that produce videos in seven countries. McCollum cut her teeth as one of the first hires of BuzzFeed editor-in-chief Ben Smith, proving invaluable in leading the company's \$200 million partnership with NBCUniversal and helping to launch BuzzFeed's multichannel ad platform, Swarm.

- Bethany Biron



**THE
CHEF**

Joe Marchese

president of advertising revenue, Fox Networks Group

One of the industry's biggest ad chiefs is also one of advertising's biggest critics. Joe Marchese has long railed against the ad system, which he says is interruptive and leads to ad skipping and blocking. In 2007, he started TrueX, which let people choose which ads they'll watch to get access to digital content. Central to his thinking: ads should win people over, rather than disrupt their time. In 2014, 21st Century Fox bought TrueX, giving Marchese a bigger platform than ever to reshape the way ads are delivered, starting with broadband. His potential to change how people experience ads just got even bigger, with Fox Network Group naming him its president of advertising revenue in May. At a time when ad avoidance is on the rise, the timing couldn't be better.

- Lucia Moses



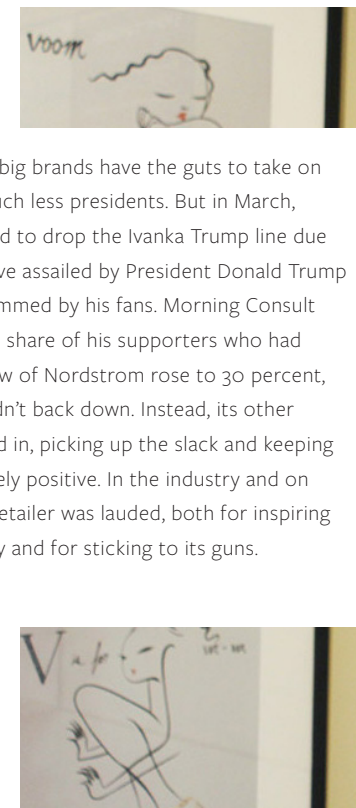
**THE
CONTRARIAN**

Scott Meden

CMO, Nordstrom

It's not often that big brands have the guts to take on political issues, much less presidents. But in March, Nordstrom decided to drop the Ivanka Trump line due to bad sales, a move assailed by President Donald Trump on Twitter and slammed by his fans. Morning Consult estimated that the share of his supporters who had an unfavorable view of Nordstrom rose to 30 percent, but Nordstrom didn't back down. Instead, its other customers stepped in, picking up the slack and keeping its reputation largely positive. In the industry and on social media, the retailer was lauded, both for inspiring that level of loyalty and for sticking to its guns.

- Shareen Pathak



**THE
DEFIER**



Kelly Merryman

vp of content partnerships, YouTube

YouTube hasn't always had the best relationship with TV networks and media companies — Viacom's \$1 billion lawsuit against Google and YouTube for copyright infringement comes to mind. But as the video giant looks to grow its ad-supported business, subscription streaming service and its new live TV service, it needs media companies more than ever. Luckily, Kelly Merryman knows a thing or two about working with media companies — she spent seven years buying content from them at Netflix. At YouTube, Merryman oversees a team of executives leading content partnerships across the world and is playing an instrumental role in building the future of YouTube, which looks more and more like TV.

- Sahil Patel

THE DEALMAKER



THE SPORTS FAN

Erika Nardini

CEO, Barstool Sports

In the age of lightweight media, Barstool has deep connections with its legions of fans. Beloved by frat bros, Barstool's decidedly un-PC content is not everyone's cup of tea. That's OK for Barstool, which has used its users' loyalty to build a commerce business that accounts for a third of the company's revenues. Enter former AOL exec Erika Nardini, whom Barstool parent The Chernin Group installed to grow the business. Since her hire, Barstool has gotten its users to pay to stream an amateur boxing pay-per-view and buy more merch through initiatives like Facebook Live telethons. Barstool is fiercely protective of its relationship with its users, says Nardini, which is why, as other companies struggle to survive on an ad model, Barstool can keep playing on.

- Sahil Patel



THE AUTOMATER

Kathy O'Dowd

director of ad tech and ads data solutions, Netflix

Netflix is one of the very few brands running programmatic on its own, thanks in part to Kathy O'Dowd's influence. A former associate director of Publicis's programmatic arm Vivaki, she joined Netflix as senior manager of programmatic in 2013, where she oversaw Netflix's programmatic buying of display and video within the U.S., Canada, Australia and New Zealand. Over the past four years, O'Dowd has been leading a team that's building the real-time bidding practice for Netflix as part of the company's marketing suite, and has been spearheading the company's development of cross-functional ad tech data products and solutions.

- Yuyu Chen



THE AUDIENCE MINER

Andrew Morse

gm of digital, CNN

CNN has a mandate to be everywhere, and Andrew Morse, its evp of editorial and gm of digital, is responsible for fulfilling it. Morse has been working on the digital side of TV news since the '90s, when a company laptop was "as big as a house," he says, and news websites were a curiosity. Today, Morse oversees an audience many times larger than the linear TV one that pays most of the bills, and he's responsible for figuring out how to serve it across a dizzying number of platforms.

How many platforms has CNN joined since you became its head of digital?

Sixty-eight. I'm making that number up, but it's close to that in total. There's an expectation with the brand: When something happens in the world, people turn on CNN on TV and people go to CNN.com. It's not an experiment for us. It might be for some publishers, but I don't see it as optional.

What would it take for you to decide that a platform's not worth the time?

For us, ubiquity's important. The level of commitment we'll have to certain platforms will wax and wane. You can't be everywhere in force. There's some platforms we're on because we think it's important for the brand. There's some platforms we're on because of the reach.

Ultimately, if we find that we're not getting a return on that investment, we'll scale down that investment. But given the capabilities we have, it's easy for us to maintain a commitment to the platforms that are important to us.

How do you make sure that one doesn't cannibalize the other? How do you think about the tension between those two?

Honestly, if you're still thinking that way, you're behind.

- Max Willens



THE ACCELERATOR

Amy Odell

editor, Cosmopolitan.com

Amy Odell has come a long way from her days as a party reporter at New York magazine. Now the editor of Cosmopolitan.com, Odell plays a major role in shaping the magazine's digital strategy. During her four years at Cosmo, she's helped increase web traffic to more than 36 million unique monthly visitors, up from 11 million when she joined in 2013. She attributes this to spending the last decade learning the nuances of digital media and a concerted effort to diversify Cosmo's content. Now the quintessential destination for relationship and sex advice has evolved to include breaking news on politics and current affairs that impact its readers.

How would you describe the modern Cosmo woman in one sentence?
The modern Cosmo woman is completely addicted to her cellphone, while being very engaged in what's going on in the world.

How have you transformed the scope of Cosmo's coverage?

We've been able to see what resonates with our readers and found she really likes stories about how policies will affect her and her friends. We've done a lot of work to explain what's going on in the news and publish explainer pieces. Those primers have been really popular for our audience.

What would you say is the biggest challenge of working in digital media?

For any digital editor, the pace of the news cycle is always going to be a challenge. One of the things I did was to increase the pace of coverage so that when news breaks, we're on it right away. At Hearst, we now have better publishing tools now than when I started, which enables us to respond to news much more quickly.

What's your favorite piece of career advice?

If you're afraid all the time that means you're doing your job.

I know you're a cat enthusiast. What's yours named?

My cat's name is Maddy. I was inspired by Madeleine (the French spelling) because we got her on Bastille Day.
- Bethany Biron



Lydia Polgreen

editor-in-chief, HuffPost

Arianna Huffington started The Huffington Post as a counterweight to the Drudge Report. Lydia Polgreen, HuffPost's newest editor-in-chief, wants to create content for both audiences. The New York Times vet is trying to turn a scale-seeking, global operation spread out across 17 newsrooms into an interconnected newsroom in the style of a great 1970s tabloid newspaper. For Polgreen, that means finding ways to connecting with communities that haven't been heard, whether that involves launching Facebook communities for introverts or embedding reporters from disadvantaged communities around the world.

- Max Willens

THE AMPLIFIER



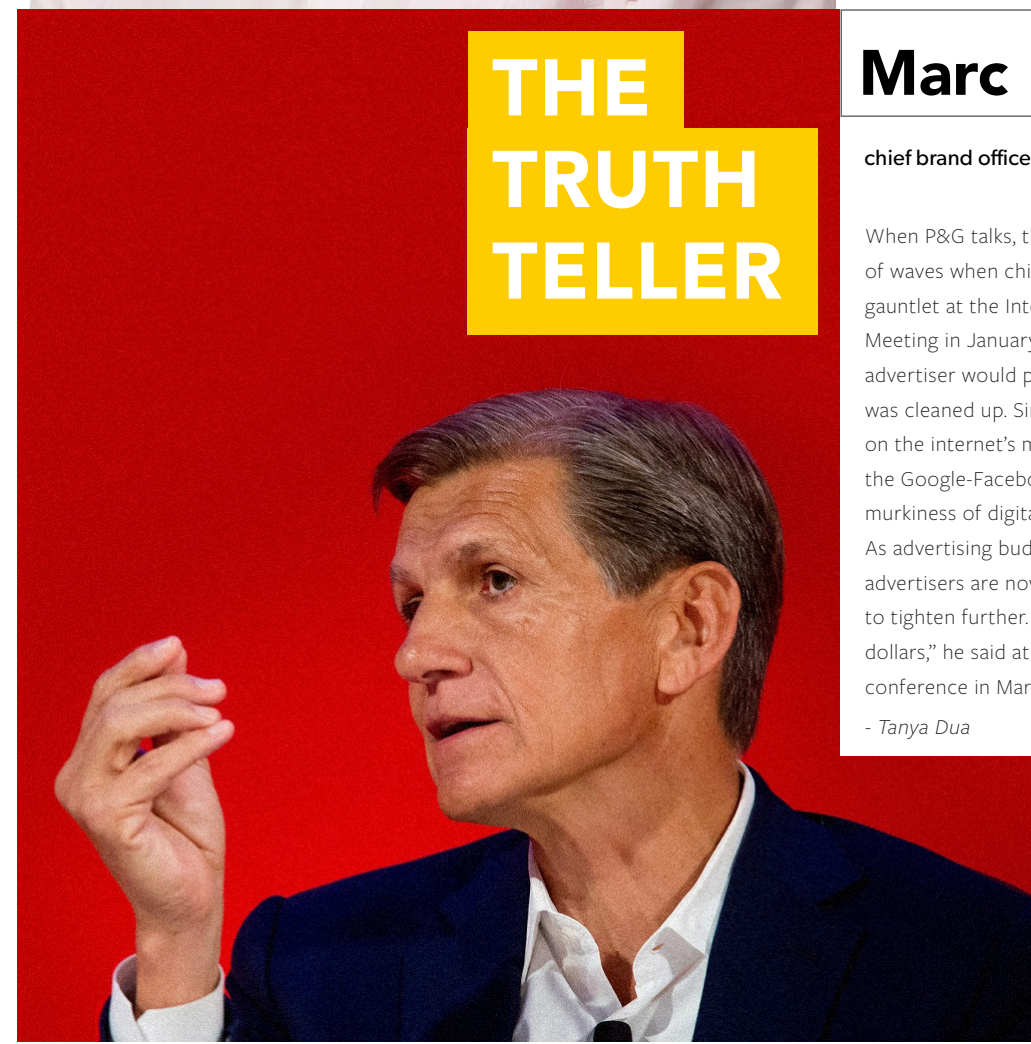
John Potter

chief technology officer, Purch

Most publishers are slow to adopt server-to-server connections because they don't have the technical know-how to integrate and scale these products. But under the direction of John Potter, tech network Purch — which runs websites such as Live Science and Top Ten Reviews — built its own server-side product and has sold 100 percent of its display inventory through it since November. Potter says going server-to-server was "the only way" Purch could bring on enough demand partners to get the true value of its inventory. It has already integrated 30 demand partners into its server-side product without slowing its load times, Potter says, and by the end of the year will likely add another 10 partners.

- Ross Benes

THE INTEGRATOR



THE TRUTH TELLER

Marc Pritchard

chief brand officer, P&G

When P&G talks, the industry listens, so it made no small amount of waves when chief brand officer Marc Pritchard threw down the gauntlet at the Interactive Advertising Bureau's Annual Leadership Meeting in January, where he warned that the world's biggest advertiser would pull back on digital spending unless the system was cleaned up. Since then, he has consistently ramped up pressure on the internet's most dominant marketing platforms, including the Google-Facebook duopoly, and voiced his concerns about the murkiness of digital advertising and confusing agency contracts. As advertising budgets swiftly move from TV to digital — where advertisers are now spending \$72 billion a year — expect the noose to tighten further. "At P&G, we are choosing to vote with our dollars," he said at the Association for National Advertisers media conference in March.

- Tanya Dua



THE LIAISON

Adam Pritzker

founder and CEO, Assembled Brands

Adam Pritzker has made it his mission to remedy the financial and operational pain points that many young fashion brands encounter. The General Assembly co-founder has done just that under his holding company Assembled Brands, launching top-tier minimalist brands like The Line, Protagonist and Khaite, and providing them with everything from data analysis to financial planning. With the debut of The Apartment by The Line in 2014, Pritzker was an early pioneer of the showroom-as-shop model that's en vogue, enticing customers to stop by the chic SoHo loft of their dreams to try on (and of course, order) the rotating products on offer. In doing so, he helped reimagine the concept of IRL retail in a digital world — offering one of the first blueprints for a modern shopping experience. But he's not stopping there. His goal: to have Assembled Brands rival LVMH on American soil.

- Jessica Schiffer

Zach Seward

svp of product, Quartz



THE ICONOCLAST

Journalists tend not to think very hard about user experience. Quartz defines itself through theirs. Zach Seward, Quartz's svp of product and executive editor, is the person who leads them through that.

A lot of the things Quartz has put out there feel very unified. They feel Quartz-y. What makes something Quartz-y?

There's some immutable values we have. The design should be built for users, first and foremost; you shouldn't have to think about what you came looking for; it should work best on people's phones. Some time ago, the goal was to make things work well on phones. We've tried to push ourselves to go past that. If it requires a trade-off, where it doesn't work quite as well on a desktop, that's almost worth it to us.

Digital designers like to just get something quick together, then iterate in public. Publishers, historically, have preferred to fuss over things until they're perfect. How do you think about that tension?

I, to be clear, subscribe to most principles of the MVP [minimum viable product] in product design. But sometimes what that means is, it's something that doesn't always work. We don't have interest in doing it that way. A first impression is the most important one. There are countless examples of products that we worked on that we simply chose not to release.

A lot of newer mobile media products are designed to accommodate branded content, rather than display ads. Does it validate the approach Quartz started with?

It's really good for us. We made a bet on quality and user-first design, and we did so without knowing whether the market would go in that direction.

It's turned out better than we could have imagined. When our non-traditional ads were created on QZ.com, I think it was maybe a little naive. There was no one around to stop us. It was a bit of a leap at the start. But it was the right one.

- Max Willens

Melissa Rosenthal

evp, creative development & partnerships, Cheddar

Jon Steinberg's Cheddar has big ambitions, he says, to be the "CNBC for millennials" on the internet. If you're shooting for the sky, it's probably good to have some trusted partners in your corner. Enter Melissa Rosenthal, who first met Steinberg, now CEO of Cheddar, when he was president of BuzzFeed and she was an intern. In four years, she flew up the ranks to run a 100-person creative services team, building BuzzFeed's fabled sponsored content business along the way. As evp of Cheddar, she's overseeing the company's growing ad business, which includes branded content, events, partnership programs and other creative initiatives. "Our giant first-year revenue is attributable to Melissa," says Steinberg.

- Sahil Patel

THE RAINMAKER



THE PURGER

Scott Spencer

director of product management, Google

With great power comes great responsibility. Being in charge of ad-blocking policy at the world's most powerful ad engine gives industry veteran Scott Spencer a lot of influence in the industry, and lately, he and the few-hundred engineers he leads are using that power to double down on removing bad ads. Under Spencer's guidance, Google purged 1.7 billion ads from its platforms in 2016 — more than double what it removed in 2015. Spencer, a Google vet whom AdExchanger called "the ad tech godfather" for his role in building the DoubleClick ad exchange, says Google is removing more ads because "significant infrastructure improvements in machine learning" allow it to detect intrusive and spammy ads at a more granular level.

- Ross Benes

THE VIGILANTES

Sleeping Giants

ad activists

Since the U.S. presidential election, activist group Sleeping Giants has used social media to call out brands for funding what it considers hate speech. (The organization says it has led more than 2,000 companies to pull ads from Breitbart News alone.) By tweeting unsavory screenshots of brand ads appearing next to racist content, Sleeping Giants and its 90,000 Twitter followers force agencies to confront their lack of control over the programmatic ecosystem, says an ad buyer requesting anonymity. And with brands fearful of getting called out, agencies are rolling out more whitelists and blacklists to limit where clients' ads appear. These activists also drove advertisers to remove their ads from "The O'Reilly Factor," which led to Bill O'Reilly's ouster from Fox News. It seems advertisers can spur change after all.

- Ross Benes

Espen Sundve

vp of product management, Schibsted Media Group

Espen Sundve says he's wary of "copying" the way platforms treat personalization. His 35-person global team builds products that avoid filter bubbles set up by algorithms, like automated personalized homepages on Norway's daily newspaper, Aftenposten. Now, it's working on VG Next, a chat app delivering the news via a dialogue interface. In early feedback, young users, he says, say it "feels as if a friend wrote it to me." Over the last year, Sundve was half of the duo who led the centralization of Schibsted's 250-person global product and tech unit. Now, when a product works, Schibsted can scale it quickly to the company's dozens of publishers. By 2020, Schibsted wants all products to be tailored to any individual user. Focus, clarity and daring to look beyond this quarter are critical. "You get exposed to tactical shortcuts that help you make money that quarter, but are detrimental to long-term goals," he says.

- Lucinda Southern

THE PERSONALIZER



Ben Thompson

founder, Stratechery

THE ONE-MAN BAND

Scale is a relative term. If you're in the business of making 30-second videos, "scale" means billions. If you're in the business of unspooling 2,500-word meditations on tech and media strategy for paying subscribers, a couple thousand will do just fine. Ben Thompson, the independent analyst behind Stratechery, offers the latter, and he has amassed a loyal, influential audience in the last couple years. Thompson no longer shares exactly how many subscribers he has — he'll say he has "a lot." But he had 2,000 back in 2015, up from 1,000 a year earlier, and today he is on the radar screens of media heavies ranging from Peter Kafka to Bill Simmons.

- Max Willens

THE TRANSLATOR

Lisa Tobin

executive producer for audio, The New York Times

Lisa Tobin came to The New York Times in July 2016 with a single mandate: Figure out what the revered newspaper should sound like. That turned out to be harder than it might seem. With 1,300 journalists, the Times had a wealth of material to work with. But Tobin, an audio vet who'd spent the past few years rethinking audio storytelling for WBUR in Boston, didn't just want to stick reporters in front of a mic and ask them about their most recent stories.

Tobin and Samantha Henig, editorial director of audio, co-lead an audio team of 12 (as of mid-May). Growing that is one of the Times' biggest initiatives right now — like virtual reality films, apps and newsletters before it — in the publisher's quest for new audiences and, ultimately, subscribers.

Their first big hit is a daily news digest, "The Daily," hosted by reporter Michael Barbaro, is getting more than half a million downloads a day since launching in February, and a younger audience than the Times proper, not to mention a level of fan mail for Barbaro that's "unlike anything you see [for] a print reporter," Tobin says.

For each 20-minute edition of "The Daily," Barbaro does a deep dive with fellow Times reporters about what they're working on, but in the broadest sense. In the case of White House reporters Maggie Haberman and Glenn Thrush, it played the audio of a recent interview the duo had with President Trump, giving listeners a sense of what it was like to be in the room with him as members of his entourage came and went. "It's not thinking about the reporter as confined to what they wrote about," Tobin says.

Audio is still new at the Times. Tobin wonders if reporters working on the day's biggest stories could squeeze in time for "The Daily"; sometimes, the reporters make it clear they're doing Barbaro a favor. But with a top newsroom editor, Sam Dolnick, who oversees new ventures, reporters

getting more audience feedback than they got from written articles, and podcasts gaining popularity generally, the buy-in has been good. In a sign of its rising importance, the Times kicked off its NewFront presentation in May with a live edition of "The Daily."

The Times is just getting started in audio. There's a potential podcast for other big stories in the paper as well as the Sunday magazine, and each will have to be adapted to audio in its own way. Still, there was an aha moment for the Times' fledgling audio effort that confirmed its value. It was election night and political reporters were recording an episode of The Run-Up, a precursor to "The Daily," while the unexpected outcome was revealed. "It was a real-time sort of capsule of what it was that print can't be," Tobin says. "There are some things audio can do that other mediums can't, and this is going to be important for the Times."

- Lucia Moses



Marni Walden

evp & president, media and telematics, Verizon

The phone company wants to be a media company, and Marni Walden is busy helping make that happen. With AOL and Yahoo now part of the company, Marni Walden — previously the Colorado and Wyoming branch director for AirTouch Cellular before it got rolled up into Verizon in 1999 — is in charge of the ambitious plans for Go90, Verizon’s mobile video-streaming service that has struck deals with the NFL, NBA and Vice Media. Her team also co-chairs Complex Networks, Verizon’s digital video joint venture with Hearst that was announced in September. Additionally, Walden is tasked with merging AOL and Yahoo into what is now called Oath. The combined power of Oath’s media properties with Verizon’s massive cable, internet and phone data gives the conglomerate “meaningful scale to have more opportunities with advertisers,” Walden says.

- Ross Benes

THE TRANSFORMER



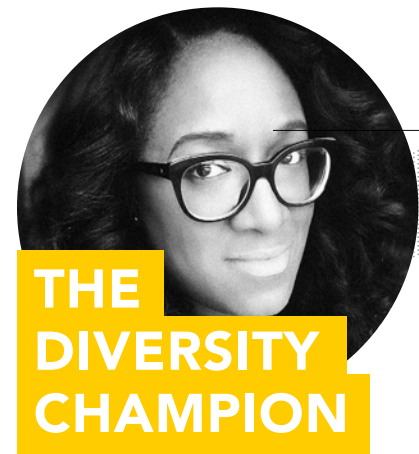
Danielle Weisberg, Carly Zakin

co-founders, theSkimm

THE SUMMARIZERS

Whether you hate or love the results, it’s clear that Danielle Weisberg and Carly Zakin understand how millennials consume news. When the two former roommates and NBC interns created theSkimm in 2012, they were determined to create a newsletter that not only compiled the biggest news of the day, but did so with an eye for brevity and wit. The format resonates: To date, the duo have raised more than \$15 million from venture capitalists and have accumulated more than 5 million subscribers. Building upon the momentum of the newsletter, Weisberg and Zakin also launched Skimm Ahead, a subscription news product, and SkimmReads, a book recommendation search engine. Last fall, they took their talents to political activism, teaming with Rock the Vote to help register 120,000 people through the newsletter, proving the significant influence they hold in today’s evolving media sphere.

- Bethany Biron



THE DIVERSITY CHAMPION

Tiffany R. Warren

chief diversity officer, Omnicom Group and president, AdColor

Agency and brand executives for years have vented their frustrations about advertising’s lack of diversity. But if there’s one woman who has made diversity her business and helped move the needle, it’s Tiffany R. Warren.

“When you’re trying to make a career, you look for role models you can look up to, you look for community, you look for a path that you can follow,” says Warren. “It was clear to me that it was hard for people of color to find any of that.”

Since early on in her career, Warren has taken it upon herself to tackle conversations around race and increase the diversity of leadership — both in the workplace and beyond. But perhaps the biggest impact the Omnicom chief diversity officer has made is through her role as the founder of AdColor.

AdColor, which began as an awards show, has celebrated diversity in creative fields since 2005. It’s now much more: a pioneering nonprofit with a diversity conference, a connected

community of 10,000-plus members and a mentorship program called Futures.

While progress has been made, there’s much more to be done. As Pepsi’s recent debacle — featuring Kendall Jenner as a model who leaves work to join a protest — shows, advertising doesn’t quite yet have a firm grasp on diversity and inclusion. Moving forward, Warren’s priorities are to solve the issue collectively as an industry and to focus more on advocacy.

“I want to elevate the role of the chief diversity officer in the same pantheon as the chief creative or chief strategy officer,” she says. “Just as clients look at CCOs as their partners in exploring creative options, I want them to start looking at CDOs as the partners that can help them understand cultural nuances better.”

- Tanya Dua

Jen Wong

chief operating officer and president, digital, Time Inc.

THE RENOVATOR



Jen Wong loves solving puzzles. It’s why she studied mathematics at Yale as an undergrad, and it’s why her career’s been defined by finding unexpected ways to fit together pieces into a whole. At AOL, she added video and tech to The Huffington Post’s massive scale. At PopSugar, she figured out how to fit a subscription box and a self-serve native ads platform into a publishing startup.

Today, the Time Inc. COO is reimagining her company’s pieces: She wants to turn The Foundry from a sponsored content factory into the creative agency of record for brands; to grow its targeting capabilities into a legitimate rival to Facebook and Google; and to transform its video operation into a powerhouse that thinks in billions.

Wong doesn’t stress about getting those things to happen. She’s more worried about having the right goals. “The hardest part isn’t [having] ideas,” she says. “It’s finding an idea that’s really, really big.”

- Max Willens

Photo by Catalina Kulczar



Telling a New Story

Fashion brands need to modernize their brands for the authenticity era.

“A lot of evolving a brand isn’t necessarily changing the identity of it, especially for traditional brands,” Patrick Yee, CEO of Laird + Partners, says. “It’s about updating how you convey those values.”

Visual storytelling is now the norm — made for social media. That means a brand’s story needs to be all the more cohesive and easily understood. A particular product can really propel a brand if it catches the zeitgeist. Nate Poeschl, CMO of Naadam Cashmere, gives the example of Triangl, a bikini brand that skyrocketed, thanks to being “tailor-made for the perfect #beachselfie.” Of course, there are also the brands that experienced sudden success by launching styles touting feminist pride during and following the presidential election. According to its website, Google Ghost — the brand behind the famous “Nasty Woman” T-shirt — saw “a record” number of sales on the night of the Oct. 19 debate, when designer Amanda Brinkman posted the style to Instagram.

This transition is happening against the backdrop of a brutal climate for retail overall. High-end fashion has not been immune from the collapse of physical retail, as the Amazon Effect spreads far and wide throughout the economy. Iconic American brand Ralph Lauren this spring closed its New York

City flagship and is suffering cratering sales and executive shake-ups. In May, following a quarter of disappointing sales, Michael Kors — synonymous with American luxury sportswear — announced it will be closing 125 of its stores in the next two years.

As Ian Rogers, digital chief at LVMH explains in our Q&A, the challenge for luxury brands is to take cues from Amazon but still lean on their own expertise in curation and storytelling.

“Amazon has a brand of its own,” Yee says. “It stands for convenience, selection and efficiency. It’s a utility; it isn’t a great luxury shopping experience.”

That means fashion and luxury brands will need to be even more consistent in their story, beyond advertising and into the customer experience and how the product itself is made. Authenticity is crucial, at every touch point.

Just look at Everlane. The San Francisco-based brand, with a slogan of, “Modern basics. Radical transparency,” has been known for its refreshing openness since its launch in 2010 — its reputation has been fueled by its consistent price transparency (for each product, it spells out cost in relation to price) and regular customer Q&A sessions on Snapchat. However, it recently came under scrutiny for its

inconsistency in regard to its factories: It refuses to release its factory list and its compliance guidelines for locating new factories.

J.Crew is aware of the damage a brand can do by straying from its story. After establishing itself as an approachable brand, it spent years pushing fashion-forward and higher-end styles, some with prices in the thousands of dollars. Last year, its total sales fell 6 percent, and it reportedly has more than \$2 billion in debt. Its plan: to return to its “friendly” roots.

“Brands have to live their ethos,” says John Cornette, executive creative director and director of Innovation at EP+Co. “It’s really about being more human: ‘You say this is what you are about, so prove it.’” ■

GLOSSY



Skinspiration

How the women behind Glow Recipe are reinterpreting Korea's skin-care products for the U.S. customer

BY HILARY MILNES

Appropriately, the idea for Glow Recipe was formed during one of founders Sarah Lee and Christine Chang's frequent face sheet-masking sessions. The South Korean natives, working in different departments of L'Oréal's New York offices, Lee and Chang quickly bonded over the latest beauty trends from Korea.

"We said, 'Isn't this interesting that we're the only two marketers in the U.S. that have this background, and we're bringing over trends and technologies from Korea?'" says Lee. "We realized we could do it ourselves by partnering with the brands, not just the technologies."

Lee and Chang launched Glow Recipe in late 2014 as an e-commerce site selling a handful of Korean beauty brands to the U.S. market. The concept was enough to land Chang and Lee on an episode of "Shark Tank" the following year. By 2016, Glow Recipe was bringing in \$1 million a year.

"We understand the American consumer, as well as the beauty market in Korea," says Lee. "We reinterpret what's happening there into something that resonates with Americans. That's our mission: to make K-beauty more accessible."

They're not the only ones riding K-beauty's emergence in Western culture (in 2015, Korea's cosmetics exports were worth \$2.5 billion). Soko Glam and Peach and Lily are two of the leading online Korean beauty stores and blogs competing in the space. Glow Recipe has a consulting partnership with Sephora to vet K-beauty brands for the chain.

"Glow Recipe is helping us discover new brands and trends as we scout the Asian beauty market," says Priya Venkatesh, vp

of skin care and hair at Sephora. "As a retailer, it's critical that we use [that] to curate the right assortment."

Glow Recipe has since ventured into two other business avenues: physical retail and product launches. It opened two pop-ups in 2016, one standalone and one in Saks Fifth Avenue. Its first two Glow-branded products, a cleanser and a sleeping mask, were released in May in its own store and at Sephora.

"For many Americans, this is an unknown market, and there's an opportunity to guide the discovery of the skin care," says Ashwin Deshmukh, insights director at the digital agency Hungry.

Glow Recipe repackages and renames products, translating descriptions to fit into Western expectations that tend to view skin care as reparative, while in Korea, it's preventative. "Koreans grow up with this cultural belief that if your skin is beautiful, you're beautiful," says Lee.

Over the past several years, mass-market brands like L'Oréal and Bioré have begun adapting Korean techniques and creating their own versions of products like pressed serums, cushion compacts and sheet masks.

"It's not so much about K-beauty as it is about product innovation. Nobody calls Lancôme a French beauty product," says Lee. "Ultimately, I want people to forget K-beauty as a category. For us, and anyone else in this space, it's to make sure we're educating people in the right way, and making it easy and accessible." ▣





The Tar Heel Retail Renaissance

THE RESURGENCE OF MANUFACTURING IN THE CAROLINAS — BY HILARY MILNES



At the Eagle Sportswear plant in Middlesex, North Carolina, a team of four sewers stands at a horseshoe-shaped work station, taking pieces of red knit fabric from a bin and stitching them into a hooded sweatshirt. The process happens in steps: One sewer stitches sleeve cuffs, another attaches pockets, a third attaches arms to torsos and the fourth sews the seam on the back of the hood. As each sewer completes her step of the process, the item is passed along the line until it lands in a final bin at the end of the station, where it's passed along to a different team, which will wash and tumble dry each item and attach the zipper.

"It's exhilarating to see this in action," says Bayard Winthrop, the founder and CEO of American Giant, bouncing on his toes as he looks on at the team stitching in tandem. His apparel company, which specializes in knit basics made entirely in the U.S. and sells direct-to-consumer, sends a portion of its product categories to be cut and sewn at Eagle. "There's an elegance to it. A real dance."

Eagle Sportswear implemented the team-sewing structure about three years ago, at the behest of Winthrop and his team. The decision, put into action by plant manager William Lucas, was part of a plant-wide update to improve efficiency, increase quality control and open up incentives for workers, who would normally be stationed at a machine, sitting and performing the same stitchwork on a pile of fabric pieces until the day ended. The new structure allows them to take on different tasks, as well as cover for someone else if they break for lunch.

Elsewhere, plant innovation has resulted in the obsolescence of former manual labor jobs: A computer program that

automatically lays out fabric markers and prints them onto sheets of paper can save time and materials. After switching to a machine, the plant saw a 10 percent decrease in waste.

Eagle currently employs about 200 people across three plants in North Carolina, which is the country's leading textile producer. But the region is still a shell of what it was: After cheap labor led to companies taking their businesses overseas in the 1980s and 1990s, 98 percent of American apparel is now made abroad. According to the Bureau of Labor Statistics, 2.4 million people worked in the U.S. textile and manufacturing industries in 1973. In 1996, that number had dropped to 1.5 million. Today, the industry employs just 385,000. In North Carolina, jobs have been cut by 85 percent over the past 25 years: from 284,000 employees in 1992 to 42,000 today.

Revenues have been slashed as well. Textile revenues in North Carolina have dropped to \$3 billion annually, from \$7.5 billion in 2000 (after inflation adjustments), according to the U.S. Bureau of Economic Analysis.

But recent investments in automation and technology at American factories, as well as a rising emphasis on made-in-America products, are promising for the domestic manufacturing industry.

"Everybody thinks that the industry went overseas because of cheap labor, which, in part, is true," says Dan St. Louis, the director of the Manufacturing Solutions Center, based in Conover, North Carolina. "But it was also because of the automation. An automated supply chain means fewer people — but it means we're more competitive."



SPINNING YARN, WITH FEWER LOST FINGERS

Parkdale Mills in Gaffney, South Carolina, reopened in 2010 — after sitting dormant since the 1990s — with 130 workers. Parkdale produces yarn for brands in the U.S. like Hanes, Fruit of the Loom and American Giant, but 90 percent of its business is exported.

The process of taking bales of cotton, sourced from U.S. cotton farms, cleaning, mixing and spinning them into yarn is now largely completed through a web of automated production lines run by machinery that does the work quickly. In a week, Parkdale processes 2.5 million pounds of yarn, a production level that, back in the 1970s and '80s, would have taken a workforce of 2,000 people.

When visiting Parkdale today, the factory floor is largely vacant, though operations are still humming. Manual labor is only needed to drive forklifts that unload cotton bales from trucks and keep an eye on screens in case of machine error.

“You used to be able to tell how good or bad a production line worker was based on the number of fingers he had left,” says

Robert Nodine, Parkdale Mills’ Gaffney plant manager. “It’s not dangerous anymore. The machines do it. People say it’s only 130 jobs — but that’s 130 jobs.”

WHAT IT MEANS TO MAKE IN AMERICA

For American Giant, keeping its supply chain in the U.S. is less a valiant act of patriotism and more about maintaining clarity and control over production. Because it doesn’t deal with wholesale partners or discount products, American Giant is able to spend about double what a traditional brand can spend on producing its apparel.

“The industry here has become efficient, automated,” says Bayard. “But you look at brands like Levi’s and wonder, why can’t you do what you were doing here 40 years ago? It’s because they’ve gotten themselves into a trap. Just like promotions is a cycle, a business model built on razor-thin margins and promotions is really difficult to escape.”

Direct-to-consumer brands that aren’t beholden to wholesale payouts and promotional cycles simply don’t need to send their production overseas in order to cut costs. And by keeping production domestic, direct-to-consumer brands get

another advantage: They can react quicker to customer demands.

“To get a low price overseas, you have to order a lot of product, and you have to order it at least six months in advance,” says St. Louis. “Small, nimble companies don’t want that. More and more, customers don’t want something produced in such massive quantities. Retail is getting pushed hard, and it’s clear people aren’t shopping the way that they used to.”

THE FUTURE IN THE FABRIC

The dance of the production teams at Eagle Sportswear has improved efficiencies while incentivizing workers, but stitchwork’s resistance to automation is the reason these people still have jobs in tact at all. American labor still comes at a high cost — Chinese labor works for about a third of what American sewers are paid.

“Some stuff isn’t coming back — a gazillion and one things are not coming back,” says St. Louis. “We’re never going to see a 2,000-person factory again that can shut down an entire community when it goes out of business.”

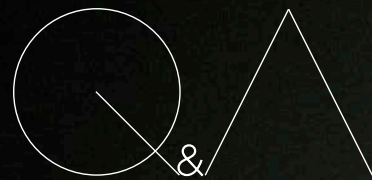
“We’re never going to see a 2,000-person factory again that can shut down an entire community when it goes out of business.”

But according to St. Louis, the region doesn’t want to see that, and even when make-America-great-again slogans are hurled around, dangerous factory jobs under harsh conditions are hardly a return to paradise. Instead, St. Louis sees a new phase of U.S. manufacturing that leads in innovation around fabric technology and techniques like 3-D printing. The Research Triangle Regional Partnership, a collaborative effort between textile experts at Duke University, North Carolina State University and the University of North Carolina, is working with startup founders to bring technical fabric development to the region.

The future of U.S. fabric doesn’t need to solve health problems or check the weather, either. Carolina Cotton Works, a plant that dyes and finishes fabric, works with its brand partners, which include American Giant and Delta Apparel, to devise new product lines that can be entirely sourced and produced in the U.S.

“We can’t tell brands what to do with their business,” says Page Ashby, the president of Carolina Cotton Works. “But what we can do is develop a new product line that will keep their business here. They’re interested in listening.” ■





IAN ROGERS

Chief Digital Officer, LVMH

BY JESSICA SCHIFFER

Ian Rogers turned heads in 2015 when he jumped ship from leading iTunes at Apple to join LVMH as its first chief digital officer. LVMH has rolled out a multi-brand e-commerce site called 24 Sèvres, inspired by the company's upmarket department store, Le Bon Marché.

Do fashion companies need to be tech companies?

It's more about making sure technology is a prominent part of what you do. When the primary way you're engaging with your customer is traditional marketing channels and physical stores, software is the back office. Once you're building websites, apps and the customer experience online, software has to be more central.

When you joined LVMH, did you look directly to your experience in the music industry?

The music business is always going to be a reference point for me. Luckily, a lot of the same things do apply. I've always been interested in changing culture. At LVMH, we sell culture as a prerequisite to selling product — if you don't buy the culture of the brand you're not going to buy the product. The way that we communicate that culture has fundamentally changed due to the Internet.

A lot of people think LVMH has been late to the game digitally, but you've said before that being an early adopter isn't always a good thing. Why is that?

For luxury, there's very little value to being the early adopter. You don't want to be on the luddite side of the curve, which traditionally is where luxury has been. The right place to be is just across the chasm, just before mainstream. The trick is to understand consumer behavior with these technologies deeply enough so that you can jump on board just as they're crossing that chasm and heading toward mainstream adoption.

Should luxury companies take notes from Amazon?

Luxury companies need to offer something that Amazon does not, both online and off. The Lumière Brothers invented moving pictures, but they didn't invent narrative film. There were 30 years between the technology's debut and the advent of the creative medium. That's where we are today with luxury shopping. The store of the future doesn't exist yet. The people who have spent their careers building retail at LVMH have a

“We sell culture, and the culture's changed”

better shot at inventing it than technologists do. Technologists are building tools for price and convenience, but the people at LVMH know about customer experience.

How will 24 Sèvres differentiate?

People go to multi-brand sites every day for their curation of what's new and hot. They want a point of view. Paris, which is so meaningful as a fashion curator, is really missing from the online multi-brand space today. Our selection is particularly Parisian and Rive Gauche. You see lots of sites advertising faster service, but we wanted to bring what's special about Le Bon Marché to people where they are.

But it's a crowded space.

Everybody out there is doing the same thing that Natalie Massenet [founder of Net-a-Porter] pioneered in 1999: a combination of editorial and commerce. That was appropriate at the time, but the internet has evolved to be a visual medium.

What will success look like to you and the 24 Sèvres team in year one?

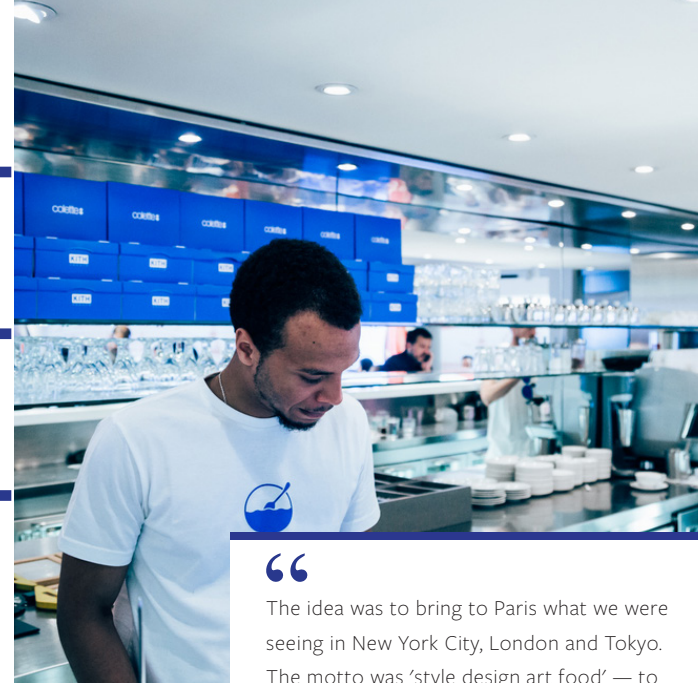
Whether we have satisfied customers who are coming back to the site. Clayton Christensen, who wrote “The Innovator's Dilemma,” talks about this idea of being “patient for growth, impatient for profit.” You can be patient for getting huge, but you have to focus on finding a winning formula. When you find that, you can scale. For us, the question is: Do customers love it? If so, there's plenty of time to grow that. ■

THE BEST STORE IN THE WORLD

CO-FOUNDER SARAH ANDELMAN REFLECTS ON COLETTE'S FIRST 20 YEARS AND WHAT MAKES THE PARIS SHOP SO MEMORABLE.

— BY JILL MANOFF

Sarah Andelman and her mother Colette Rousseau set up shop on Rue Saint-Honoré in 1997. Their three-story, 8,000-square-foot space is known for its cherry-picked inventory, which covers a wide range of categories. Colette kicked off the trend of the lifestyle store that broke across categories and represented a sensibility. Here, in Andelman's own words, a closer look at Colette's original concept, evolution and plans for the future.

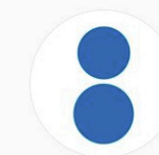
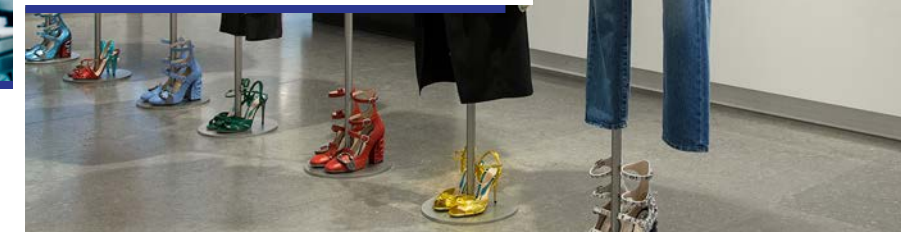


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The idea was to bring to Paris what we were seeing in New York City, London and Tokyo. The motto was 'style design art food' — to mix products from fashion, beauty, music, design and more all in one place. You could see an exhibition from Purple Magazine, discover Kiehl's or Nars beauty products, find clothes from Prada or Jeremy Scott, get a Reebok Fury sneaker or a Casio G-Shock [watch], or have a late lunch in the Water Bar. It was all the same as it is today, except then, we had more furniture (by designers including Tom Dixon and Capellini).

“

I'm the buyer and creative director, and my mum makes sure that everything is fine in the store. She and I are a perfect duo. We talk about everything. I'm happy we have 'fashion' bags by Gucci, but also unique styles from Heimat Atlantica. There's no strategy; it's just what we like. We've been working with designers including Raf Simons, Anthony Vaccarello, Thom Browne, Sacai, Julien David and Olympia Le-Tan since their very first collections.



colette

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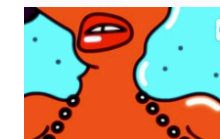
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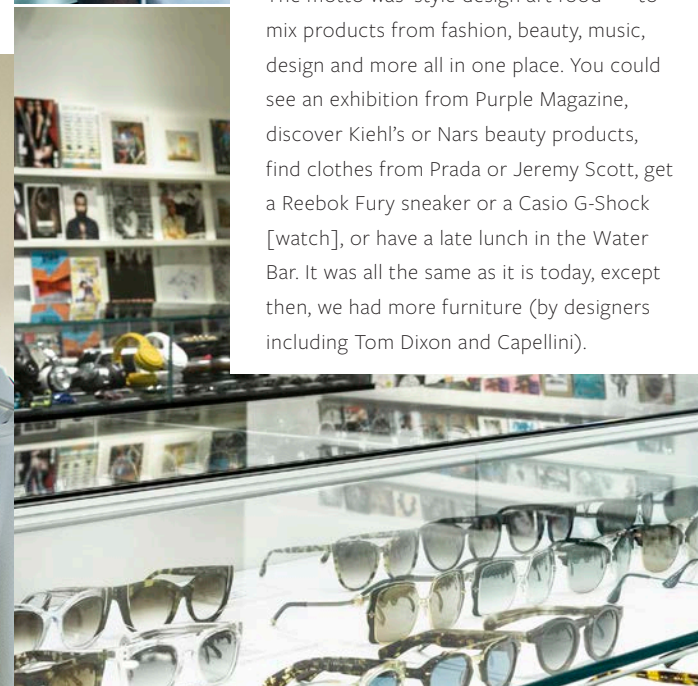
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Social media has changed our business a lot. We use Instagram, Facebook, Snapchat and Twitter every day. Customers are now our followers. Events are part of Colette's vitality. Each one is inspiring and brings people from different fields together, and they're not really something we can do through our website.



“

Colette's life is full of energy and good moments. We had our 20-year anniversary party two months ago at the Musée des Arts Décoratifs, which featured Snarkitecture's 'The Beach' installation. But also, every single opening, launch and signing, with every artist, designer and brand has been fun.





"IT HAS TO MEAN SOMETHING"

GOOP FOUNDER GWYNETH PALTROW ON BUILDING A LIFESTYLE MEDIA BRAND

BY JESSICA SCHIFFER

Gwyneth Paltrow started Goop as a newsletter in 2008 to give recommendations about food, fitness, fashion and beauty. Goop has since expanded to add commerce, product lines and books. Recently, Goop partnered with Condé Nast on a quarterly print magazine, launching in September.

Why a magazine?

We want to create a more beautiful visual experience, which is what a magazine should be. The old-school creative direction you find in print is such an art; it's been so incredible to watch that. It's a fun merger because I feel like both sides are learning from the other.

What's the secret to building a lasting lifestyle brand?

The recipe for success is to build a brand that authentically connects people to a mission. It has to mean something. Brands will succeed when they have values that the founder and the team honestly believe in because the consumer can smell from a million miles away when a lifestyle play is just trying to get them to buy shit.

How much do you rely on data for decisions?

The intersection between numbers and creativity is the most fascinating part of what we do. I like to be constrained by the numbers. If I want to create something, but the margin is terrible, I won't do it. But it's all very nascent for us. We just hired a business intelligence analyst who is helping us mine through all the data on customer behavior, like how our customers differ when browsing for, say, fashion versus vitamins.

How has the Goop audience behavior changed?

Historically, we've had two very different cohorts: shoppers versus readers, from two very different socioeconomic backgrounds. What we're seeing now is that readers who never shopped are starting to shop more, while shoppers who never read are starting to read more.



How hard is it to mix content and commerce?

With content, we've always been led by the questions that both us and our friends want answered. We make products that we want to help solve a particular problem for ourselves. We're not trying to chuck shit at a wall to see what works. We're creating things that are aligned with our values and bringing context to all of the product.

What's next?

We have a lot to do. There's a lot of audience that we have yet to reach. Thirty-five percent of our audience is international, but we don't currently ship internationally. We're in big-time growth mode, and we're trying to build an underlying structure and processes to support that. We're just at the very tip of the iceberg. ▣

goop's Extreme Beauty

Transpoosions

A medical procedure that is meant to "restore the body's microbiome with a stool dose comprised of beneficial bacteria." Fecal transplants are used to treat conditions like colitis, but Goop sees beauty benefits.

Vaginal steaming

Paltrow raised eyebrows and hackles two years ago with an article extolling a rather invasive spa treatment.

Facial threading

Goop believes facial threading could be the future of face-lifts. Most commonly practiced in Europe and Asia, threading takes a barbed thread, inserts it into the face and pulls up the skin to reduce sag.



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Grumbling About Cannes

It's hard to grouse about changes to a yacht policy without coming across as a bit of a first-world ingrate. Still, the complaints about how the Cannes organizers are now enforcing new rules for access to venues around the events — including the gaggle of yachts in the marina leased by many ad tech and media companies — underscored how many feel Cannes has gone from a bit gauche to something of a caricature of late-stage capitalism.

Hating on Cannes is nothing new. I first went to the festival as a wide-eyed young reporter back in 2004. Then, the complaints were pedestrian: Ad creatives didn't like how many clients were coming to possibly ruin what was described to me at the time as "spring break with business cards." Creatives were being forced to endure meetings rather than frolic in the Mediterranean. Along with the clients came, even worse, media buying agencies — and with them ad sellers. At that time, Microsoft dominated Cannes with an outsize presence that included wrapping its brand around the Palais des Festivals and renting out a casino on the beach.

The clients, of course, were just the first wave of change to Cannes. The power of ad creatives has long been on the wane. The main event in Cannes used to be the galas where the awards are given, in particular the ones given for TV spots — sorry, films. But once clients came to Cannes, the awards took a backseat to dealmaking. Media bigwigs descended on the event to broker their own deals. Google, which for years ignored Cannes, gave in

and occupied a prime beach location. Facebook followed suit. (In 2010, I had one of my favorite Cannes moments: I was leaving the Hotel Majestic for a run when I came across none other than Mark Zuckerberg in the lobby, patiently hearing from a Brazilian user who didn't like his privacy settings.)

Cannes is now dominated by the real powers of media: the platforms. Google and Facebook are everywhere. Zuckerberg has not returned since 2010, but Sheryl Sandberg will have a prime speaking slot. Google is back to operating its beach after a terrible accident where a Google marketer was hit by a car and killed in Cannes in 2015. The Snapchat ghost will be ubiquitous, although Snap has typically taken a more low-key approach to its presence.

Cannes has become a sprawling beast. Like SXSW, the gathering itself is constantly on the edge of veering out of control, as so many different groups gather for different purposes. The action used to be on the Carlton Terrace, where agency bigwigs gathered for all hours to broker deals. Now, the action is in hotel suites and over

private dinners. In that way it's not much different than CES or even Dmexco. Cannes bills itself as a "festival of creativity." It's really a carnival of capitalism, of course. And that's why it has staying power.

The organizers of Cannes recognize this. It's why they bought MediaLink, the ubiquitous connector firm run by Michael Kassan and Wenda Millard. MediaLink has for several years taken over a swath of the Carlton Hotel, recognizing where the real action is versus the official festival venues clustered around the Palais. Now, Cannes wants its piece of the action, no matter where the action is. Never bet against capitalism. **D**

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