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ADWEEK

MARCH 2, 2020

RETAIL AWARDS

CELEBRATING OUR FIRST ANNUAL HONOREES

WOKE UP THIS WAY

DJ KHALED

MARKETED HIMSELF AS A MOGUL AND ICON. AND NOW HE IS.

BY NICOLE ORTIZ

Congratulations Ulta Beauty,

on being named Best Beauty Retailer. Proof that the possibilities really are beautiful. From your partners at McCann and Mediahub.

ADWEEK®

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ADWEEK PUBLISHES NEXT ON MARCH 9.

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COVER: ROSE MARIE CROMWELL

THE WEEK IN MEDIA AND MARKETING

Upfront cb

MARCH 4-5, 2020
NEW YORK CITY

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THE ROAD TO Challenger Brands

A SNEAK PEEK AT INSIGHTS OUR SPEAKERS WILL SHARE.
BY CHRIS ARIENS

SHELLEY HAUS
CHIEF MARKETING OFFICER, ULTA BEAUTY

Ulta Beauty will celebrate its 30th anniversary in 2020. How do you keep that challenger brand spirit? As the world and consumers change, we're always writing the next chapter in our success story. In the past decade, Ulta Beauty has more than tripled the number of stores in operation, increased our revenue by more than 500% and become the No. 1 beauty retail destination for Gen Z. We keep that challenger brand spirit by driving for today, while imagining the experiences of tomorrow and continuing our bold mission to use the power of beauty to make the world better.

How important are influencers to your marketing strategy? People have conversations with individuals and not with brands. That's why we are building engagement and conversation through authentic, credible, engaged individuals who connect with their audiences at a more intimate level. For us, that means not only influencers in the beauty space but also our associates. As we continue to evolve our influencer strategy, we are unleashing the power of 45,000 passionate associates to further engage our beauty-loving guests online and in-store.

What are some marketing tactics you learned at big CPGs you've worked at (PepsiCo, Kellogg's)? For me, success starts with assembling a world-class team who share a passion, drive and will to win together. Together, we are building the Ulta Beauty brand through a combination of deep consumer and culture insights, strategic vision, differentiating innovation and limitless creativity.

'Since day one, we have been visionaries, reimagining the future of beauty and retail—and seeing possibilities where others see limits.'

What drives an Ulta Beauty customer to keep coming back? We are the beauty curators that scour the world to give beauty lovers the most amazing assortment that delivers beauty for all. We bring it all to life in an approachable, welcoming and accessible way that transcends channel and keeps our guests coming back to us. We also reward our guests' love of beauty with our loyalty program, Ultamate Rewards. We are proud to have more than 33 million active members, who drive 95% of our business.

With more than 1,200 stores in all 50 states, how do you maintain a cohesive marketing strategy? In 2018, we introduced a new brand purpose, most notably brought to life in "The Possibilities Are Beautiful" campaign, to continue moving Ulta Beauty from a functional to a purposeful, diversity-forward brand. As the true north for the company, we built our cohesive purpose-driven marketing from the inside out with the help of our associates across the country who live our brand and fuel our passion and performance.

What makes Ulta Beauty stand out? Since day one, we have been visionaries, reimagining the future of beauty and retail—and seeing possibilities where others see limits. It's in our DNA to focus on doing things differently and present beauty for our guests in a way that nobody else does.

LEARN FROM THE MAESTRO OF MARKETERS HOW TO BLOW UP YOUR BRAND

DJ KHALED JOINS MARKETERS FROM THE NFL TO GOOP AT CHALLENGER BRANDS SUMMIT

WHEN IT COMES TO being an upstart challenger brand that's broken rules and tapped tech to win over fans, there are few in the game that come close to DJ Khaled and his masterful marketing for ... DJ Khaled.

Khaled first graced Adweek's cover in 2016 when he was then known as the "King of Snapchat," an ascendant hip-hop star who was leveraging social media in innovative ways to take his fame to the next level. We're talking mega-endorsements, music and movies.

Back then, Khaled boasted 14.3 million followers on Snapchat. Today, on Instagram, he has over 18 million and nearly 5 million on Twitter.

Fresh off his wild Hard Rock Super Bowl spot with an all-star cast that included Jennifer Lopez, Alex Rodriguez and Pitbull (Khaled also DJ-ed the pre-game, a first for the NFL), the Grammy Award-winning star spoke to Adweek senior editor Nicole Ortiz for our cover about how he continues to evolve and energize his own brand.

"It was interesting to learn about how large a role Khaled's intuition plays in his business decisions," said Ortiz. "It's all about his gut." But what surprised Ortiz most was that as famous as he is—and wants to be—he also values his privacy, particularly those moments with his young family.

You can hear more about Khaled's incredible journey to representing brands that include Apple and WW International on March 5, Day 2 of our annual Challenger Brand Summit in New York. Khaled joins a stellar group of 40-plus CMOs and senior marketers at brands ranging from the NFL to Goop. This extraordinary event, at this level, couldn't have happened without the big ideas and tireless effort of Alexa Comeau,

senior manager, programming, who curated speakers and worked closely with our edit team.

Our Challenger Brands Summit this year also will include celebrating our first Retail Awards winners, honoring best-in-class retail brands and retail tech. Turn to page 16 to read why Adweek's brand marketing team selected best brands Champion, Harry's and Ulta, and how Shopify, Square and Boxed.com platforms are killing it.

There's lots more to check out in this issue. Publishing editor Sara Jerde explores the changing role and focus of publishers' chief technology officers. "CTOs now have wide-ranging roles that include preparing for newsroom cyber attacks and addressing privacy legislation, in addition to building products," Jerde said. "It's gone way beyond overseeing office email and software."

Interested in meeting up with Ortiz, Jerde and other members of the Adweek edit team? On March 4-5, they'll all be at Convene on Liberty Street in New York, where we'll be hosting the Challenger Brands Summit.

See you there!

Lisa Granatstein
Editor, svp, programming
@lgranatstein

We're heading south for...

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Join the Movement and explore the future of brands.

#BRANDWEEK

FX on Hulu will be the exclusive home for several original FX series, including Mrs. America, starring Cate Blanchett.

FX PUSHES INTO STREAMING

THE COMPANY LOOKS BEYOND CABLE AUDIENCES BY BRANCHING ONTO HULU. **BY JASON LYNCH**

To try to stay relevant in an industry becoming overpopulated with streaming services, several broadcast and cable networks have begun setting new linear strategies and leaning into what sets them apart from digital. FX, however, is taking a different approach.

It will be expanding its linear brand into the streaming world with FX on Hulu, a new branded hub rolling out March 2 on its corporate sibling's platform. FX Networks chairman John Landgraf called the move a "transformative opportunity for the FX brand."

FX on Hulu will be the streaming home for FX's current and legacy series as well as several FX series airing exclusively on the streaming service, including the sci-fi limited series Devs, debuting March 5, and limited series Mrs. America, beginning April 15. All FX and FXX episodes will stream on Hulu the day after their linear premieres, and the hub will also showcase all episodes of over 40 current and past FX shows.

Now that parent company Disney, which acquired FX in its Fox deal one year ago and assumed operational control of Hulu last May, has successfully launched Disney+, it's looking to bolster Hulu's offering as it continues to grow its streaming footprint.

The FX brand had "hit a ceiling" as a basic cable network, said Landgraf, as cord-cutting has shrunk the number of cable homes. FX on Hulu gives access to Hulu's 30.7 million subscribers in addition to FX's 85 million cable households, as well as a much younger audience.

While other rivals, including WarnerMedia and NBCUniversal, will be featuring truncated versions of their basic networks' offerings on their respective new streaming services, Landgraf "wanted FX on Hulu to be the same brand" as the linear channels.

"I didn't want these [new original] shows setting over there and then all these other shows sitting over there. I wanted people to be able to experience the whole of it because we want to continue to grow and refine, but we want to be consistent about who we are," he said.

Disney shut down FX's ad-free subscription service FX+, which had only been available to cable subscribers, last August. Its current FX Now app, which requires authentication from cable subscribers, "won't change at all," said Landgraf.

Since the Disney-Fox deal closed, Landgraf has been developing the FX on Hulu platform alongside top Disney TV and streaming execs, including then-Hulu CEO Randy Freer. Disney said on Jan. 31 that Freer is departing Hulu as the company looks to further integrate the streaming service into its direct-to-consumer and international segment; the FX on Hulu strategy will not be affected by his exit. (Hulu CMO Kelly Campbell, who was promoted to president last week, will now lead the streaming service.)

FX created the shows and is running point on publicity, creative marketing and awards marketing for FX on Hulu, while Hulu is overseeing ad sales (head of ad sales Peter Naylor now reports to Disney ad sales chief Rita Ferro as part of the Jan. 31 restructuring) and business marketing.

Partnering with Hulu "is a smart move for them," said Chris Hecht, evp of investment at media agency Spark Foundry. "It shows [Disney] seamlessly connecting their assets, FX and Hulu, and enabling a fluid model for viewership, which is critical given the rapid migration to OTT environments. It also opens up greater opportunity for incremental viewership and reach, which is attractive."

Hecht isn't worried about potential brand confusion between FX and Hulu's offerings. "I think viewers will catch on quickly," he said.

The creators of the shows selected as FX on Hulu originals said they are happy with their new streaming home.

"I cut the cord years ago so I actually have Hulu, and that's how I watch a lot of my television," said Mrs. America creator Dahvi Waller. "And with all Hulu's subscribers, I thought it was a great platform for the show, so I was quite pleased."

As the FX on Hulu hub rolls out, "I'm humble about the fact that we have to put that brand to work for Hulu. I have plenty to learn about what works on that platform and who the audience is," said Landgraf. "I care deeply about how well what we do works for them. We need to be a part of the streaming war."

Yet Landgraf is also still remaining focused on FX's linear networks, which he said will still feature a "robust" content slate.

"We don't know where it will go over time," he said, but "for the foreseeable future, the FX channels will be as important a platform for FX programming as Hulu is."

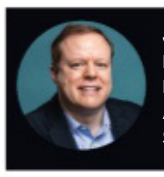
FX'S NEW STREAMING HOME

THE NEW FX ON HULU BRANDED HUB WILL FEATURE:

FX on Hulu Originals Several series each year from FX that will live exclusively on Hulu, including sci-fi limited series Devs (coming March 5) and Cate Blanchett's limited series Mrs. America (debuting April 15).

All current FX and FXX shows New episodes of linear series like Better Things and **Fargo** will be available to stream the day after they air on TV.

Legacy series A library featuring every season of more than 40 past and current FX and FXX shows, including American Horror Story, It's Always Sunny in Philadelphia and Sons of Anarchy.



JASON LYNCH IS ADWEEK'S TV/MEDIA EDITOR, COVERING TRENDS, TECH, PERSONALITIES AND PROGRAMMING ACROSS BROADCAST, CABLE AND STREAMING VIDEO. **@JASONLYNCH**

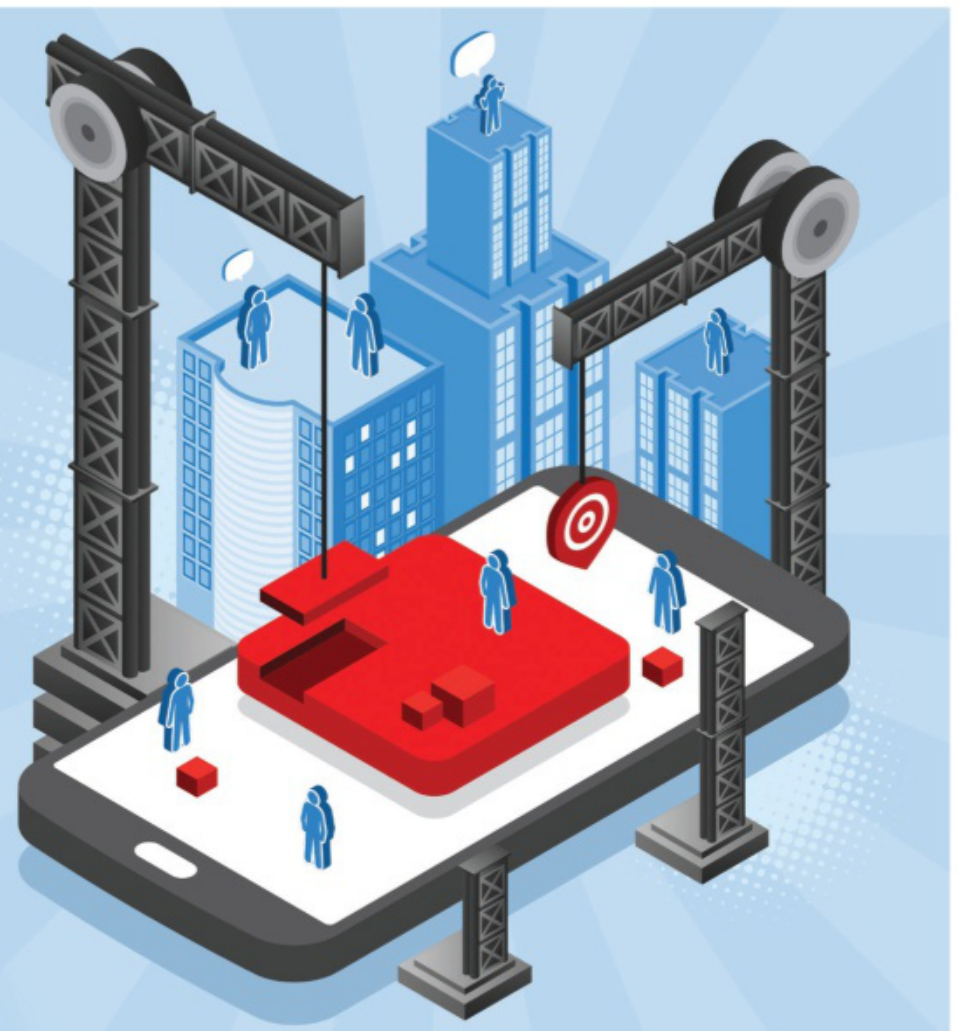
COURTESY FX

TECHNOLOGY

Media Bets On Tech

WHY THE CHIEF TECHNOLOGY OFFICER IS BECOMING KEY TO PUBLISHERS' SUCCESS.

BY SARA JERDE



RYCCIO/GETTY IMAGES

Want to know how the media industry is changing? Take a glimpse at the job description of any publisher's chief technology officer.

While the position isn't a new one for media companies, the role sits at the frontlines of an industry that's constantly evolving to stay alive. The job's expansive responsibilities could very well symbolize just how many battles media companies are waging.

Media companies like Fortune and Verizon Media have had to recently consider what they want in a CTO. Is it ad tech? Web architecture? Keeping bots at bay? Some, like Condé Nast, opt for a hybrid CTO-chief product officer role that attempts to tie tech and product together in one position. But no matter the company, the CTO has become a vital position inside publishing houses—and for good reason.

Here, broadly, is what that role faces in 2020: overseeing products potentially affected by privacy legislation, changing consumer behaviors that drive more media consumption online and dealing with the threat of cyber attacks to their own newsrooms. It could also include how to prepare a newsroom against harassment online and threats from synthetic media or bots. And also whatever else might involve security, privacy and infrastructure (read: anything).

"With all of the growth of the role of automation in society, there needs to be people in media organizations who can identify the right tools to respond and react to those trends in society," said Nick Diakopoulos, assistant professor of communication at Northwestern University.

This is a far cry from the previous two decades when CTOs used to lead media production software and basic internal services, like Outlook, said Wolfgang Blau, chief operating officer and president, international, Condé Nast.

"In the last 15 years, that has changed to understanding that product is as important to editorial, particularly to publishing companies in how it shapes the perception and experience of the publishing brand and content," Blau said.

Given this task, media companies' executives have had to thoughtfully consider if they hire a CTO or CPO while taking tight budgets into consideration, not to mention the inherent tension that may arise between the two positions and corresponding staffs.

"I didn't have the money to get both," said Alan Murray, president and CEO of Fortune. "In the early days, we weren't clear on what we wanted. We always knew we needed somebody who was tech savvy. When we got further into it, the products we had to build were so diverse and so complicated that we really needed to put that tech expertise first."

Fortune ultimately named Jonathan Rivers as CTO in March 2019 after he previously served in the same role at 3Pillar Global, a self-described product development services company. In Rivers' yearlong stint at Fortune, he's overseen the umbilical cord detachment from Meredith, its former parent company. In that same period, he also oversaw the rise of the outlet's paywall, created a new app, is constructing a new video portal, rebuilt its ad stack and produced a new CMS.

"I can sum it up with a joke I like making: I didn't know what my title was going to be until the day I started," Rivers said. He could have been a chief digital officer or chief product officer but settled on CTO. "On any given day I'm still on the hook for the other two," he added. "That's really indicative of what this job is like."

Last month, Condé Nast opted to fill its newly created position of chief product and technology officer (CPTO) with Sanjay Bhakta, who joined from Pearson as its svp of global platform and product engineering.

Bhakta's responsibilities include overseeing the company's international tech strategy, product development and its infrastructure and operations.

"There is no one perfect role. I don't want to say we have the holy grail," Blau said. "You have to experiment. In this phase of where the industry is at, we think it's the right time to bring these two together."

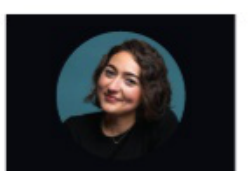
'The CTO's job is to try and build the distribution channels. I don't think that changes. What I do see changing is the way you have to do that.'

Jonathan Rivers, CTO, Fortune

Moving forward, a CTO or quasi CTO-CPO role could help a media organization prioritize investments and prepare for technological changes in the industry, from how to employ AI technologies in effective ways to using computers to analyze videos and images, Diakopoulos said.

As in most battles in media, it all comes down to content.

"The CTO's job is to try and build the distribution channels," Rivers said. "I don't think that changes. What I do see changing is the way you have to do that or the skill sets you have to build at the organizations where privacy data and compliance have traditionally been a centric function."



SARA JERDE IS THE PUBLISHING EDITOR AT ADWEEK, COVERING PUBLISHERS' BUSINESS MODELS. **@SARAJERDE**

WORK LIFE

AGEISM IN ADVERTISING

HOW AGENCIES ARE ADDRESSING ACCUSATIONS OF DISCRIMINATION.
BY MINDA SMILEY

Go through any agency's doors, and more likely than not, you'll see it's awash in millennials and even Gen Z.

In an industry obsessed with the latest and greatest, this doesn't exactly come as a surprise. Advertising's fixation on youth is having a real impact on older, more seasoned employees who feel as though their age is working against them. But now agencies are finally waking up and making changes to address ageism, particularly as workers with years of experience push back against the notion that younger employees are by nature more digitally savvy and cheaper.

CHANGING MINDSETS

Internally, some agencies are beginning to rethink their recruitment strategies to ensure older candidates get a fair shot.

Barry Lowenthal, CEO at media buying and planning agency The Media Kitchen, said they had sometimes previously eliminated experienced candidates from consideration based on the assumption they'd be too expensive. They recently stopped doing that, he said, explaining he'd rather let candidates choose to "opt out of taking the job because of pay" instead.

"Older people are looking for job opportunities in ways that they haven't before," he said. "Some people might have family responsibilities and might not want to be a director, but they're perfectly happy being a midlevel manager."

Advocacy groups and initiatives are also cropping up to help agencies tackle ageism. Creative Equals, a London-based organization that champions diversity and inclusion in creative industries, recently launched a program that aims to help "returners," people who took a career break for reasons such as parenthood or illness, return to the workplace.

The group created a two-week program called Creative Comeback, which is making its U.S. debut this year. Accepted applicants will have the opportunity to receive training from awards organization D&AD and work on a brief from alcoholic beverage brand Diageo.

Agencies like BBH New York have signed on to sponsor program participants. Sarah Watson, global chief strategy officer and chairman at BBH N.Y., said the agency's involvement will allow it to meet and potentially hire older creatives who've left the industry and are looking for a way back in.

"People go through stuff in life, and the older you get, naturally, the more responsibilities you have," Watson said. "You have to create a culture that can accept people that have a slightly different story from the ones we're used to hearing."

WHEN IT COMES TO AGEISM, ADVERTISING IS THE WORST OFFENDER

According to a recent Fishbowl survey of nearly 3,000 advertising professionals, 57% said they have witnessed ageism at their companies. What's more, a larger Fishbowl survey of more than 18,000 professionals in various industries found that ad agency employees witness ageism at a higher rate than those who work in fields such as accounting, consulting and law.

"Ageism is often overlooked and taken less seriously in the diversity and inclusion discussion and in overall society," a Fishbowl blog post about the survey reads. "Combating ageism first starts with understanding how it manifests and having brave conversations to move the industries forward."

OUTSIDE INFLUENCE

Others have gone about tackling the issue themselves.

Take 57-year-old Ian David, who was laid off from Birmingham, Ala.-based o2ideas two years ago, an agency where he'd spent the majority of his career. After months of job searching, David eventually got fed up with constantly hitting dead ends and decided to take matters into his own hands by starting Fearless, a network of freelancers with a simple manifesto: ageless creativity.

David said he was "absolutely bombarded" with responses when he officially launched Fearless earlier this year and is already in talks with potential clients.

"I started the whole thing up because I just wanted to keep working," he explained. "I wanted to stay in the game, and it was evident that the game, as it was being played out, didn't want me."

Regarding his termination, a spokesperson from o2ideas said it was "simply a financial decision."

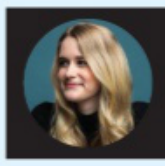
Laurie McCann, senior attorney at the AARP Foundation, said that age discrimination charges are down right now, but it's not necessarily because companies are doing a better job of addressing the issue. Rather, she said the healthy U.S. economy means job growth and fewer layoffs.

"There are certain industries where no matter how well the economy is doing, they seem to value youth over experience. Advertising has always been one of those industries," she said.

However, this status quo is being challenged. Last year, Duncan Milner, a TBWA\Media Arts Lab creative executive who led some of Apple's most iconic ad campaigns, sued the agency for age discrimination, claiming that before being terminated he was moved into a lesser role as the shop hired younger talent. Susan Walsh, former creative director at Doner, recently sued the MDC Partners agency after she was let go days before her 60th birthday. Both cases are ongoing, with Walsh's pending after her team made a request to acquire more information from Doner.

While lawsuits such as this could prove to be a catalyst for change within agency walls, David thinks substantive change won't happen until clients start demanding it.

"I think chief marketing officers have an important role to play in this," he said. "At the moment, I can't see agencies changing of their own volition."



MINDA SMILEY IS A STAFF WRITER FOR ADWEEK. SHE COVERS THE AGENCY LANDSCAPE, WRITING ABOUT THE WORK ITSELF AS WELL AS HOW AGENCIES ARE ADAPTING TO EVER-CHANGING CLIENT NEEDS. **@MINDA_SMILEY**

GILLIAN BLEASE

OPINION

Evoking a Creative Collision

INNOVATION AND CREATIVITY NEED TO BE INTERTWINED FROM THE GET-GO. **BY DEB BOYDA**

Spend a day browsing the business press or attending a few seminars at an industry conference and you will hear two words dozens of times: innovation and creativity. An idle observer would understandably think these are the two secret passwords for opening the gates of industry fame and fortune. But for all their popularity, these two domains rarely overlap in practice. To borrow an old and familiar phrase, they are more like two ships passing in the night.

What we really need is a collision—a big one.

Innovation is the lifeblood of our business. Creativity is the oxygen of innovation. But too often, innovation and creativity are viewed as disparate pursuits. We place the responsibility for driving innovation at the feet of the tech practitioners, engineers and data scientists who brood about flow and function and deliver seemingly impossible (to the layperson) feats of technological wizardry. Then there are the masters of creativity, the right-brained magicians that pull the big ideas out of hats to make people laugh, cry and scream. They make us feel.

But it's the seamless integration of the two that makes ideas bigger, implementation more impactful and success more triumphant.

Let's consider one definition of creativity, which is to make something new for the world, something never seen before. This can come from the creative side in the form of an engaging message divined from a behavioral insight. It can come from the technology side that's engineering a breakthrough using bespoke architecture to meld technologies together in an enterprise-wide solution. For both, it's an ingenious way to solve a business problem, designed to provoke or connect or persuade.

But too often they remain separate, rendering each form of creativity less potent. When done properly, they both involve a true creative process: one that thrives on failure, relentless experimentation and a refusal to compromise.

Such collaboration may not happen naturally; these are quite often different types of thinkers, but there are ways to help stimulate the process.

GET EVERYONE IN THE ROOM

Look across the marketing landscape and you'll discover the continued tendency to silo disciplines within an organization. It's like kids sitting in cliques in the school cafeteria. The creatives go to Creative Island, do all that creative stuff, then fly in with their big idea. The technology innovators are sprinting designs forward to see what breaks and then determining how to reengineer them.

Bring your big thinkers from both disciplines into the same room at the very beginning of the process. Technologists and creatives both embrace robust creative processes—albeit in somewhat different ways—and each can fuel the other. You just need to make it an absolute imperative.

Specs

Claim to fame

Deb Boyda is the U.S. CEO of Isobar Group. She also worked in leadership roles at Beam Global Spirits & Wine and Miller Brewing Co. On the agency side, she was most recently president at SapientRazorfish and held executive roles at Ogilvy & Mather and Leo Burnett.

Base Chicago

> **'But too often [innovation and creativity] remain separate, rendering each form of creativity less potent.'**

A TEAM THAT PITCHES TOGETHER WINS TOGETHER

An underlying goal of any pitch is to hear from a prospective client that they couldn't identify who represented tech, creative or strategy. Instead, they just saw a unified team. That's when it's working. That's a big win. When all team members are on board with the greater goal, they are more likely to contribute to the big picture, take ownership of both the process and the product and make the collective output better. Make certain that your teams are really teams. And when you succeed, the reasoning behind all of the effort becomes crystal clear and consumers will want more.

GET OUT OF YOUR LANE

Ideas, no matter what they will ultimately fuel, all come from the same place and out of the same process. A productive creative process tends to be a messy one and can be frustrating to anyone not comfortable with uncertainty and nonlinear progress. Your tech superstars can contribute by bringing their more rational understanding of process to the confounding world of ideating. Their expertise informs how to test and learn quickly in order to move forward to the next thought—and the next.

When pushing to make these fundamental changes, initially you might get eye rolls if not outright resistance. But if you stick with it, you'll end up with a cohesive team that feels enlisted to the greater good and, not incidentally, a better final product. That's what businesses want, clients need and customers expect.

So, let's get those ships on a collision course and create the unknowable and unthinkable. Let's make the concepts of creativity and innovation bigger than words, bigger than silos. Let's make this unified front the norm.

ILLUSTRATION: FAIRYWONG/GETTY IMAGES

INNOVATORS

GABBY ETROG COHEN

SVP OF BRAND, COMMUNICATIONS AND BUSINESS DEVELOPMENT, RENT THE RUNWAY

By Heide Palermo

How did you get to where you are today? It's a combination of LinkedIn and relationships. Early on, I was recruited to SoulCycle on LinkedIn. At the time there were only four studios in New York and I decided to take a risk by joining a small fitness startup—it was the best decision I ever made. Every other opportunity has been through relationships. I deeply believe in two things: work hard and invest in relationships. People are everything.

What's currently happening in marketing that most excites you and how is it changing the future of the industry? I've always deeply believed in the power of community both digitally and IRL. And I love how brands like Twitter are highlighting their community in marketing. Authenticity matters—consumers are so inundated with messaging and they can see right through the fluff. True community storytelling resonates with consumers.

'I deeply believe in two things: work hard and invest in relationships. People are everything.'

What's the biggest marketing challenge you face on a day-to-day basis? A big aspect of my role is helping to change consumer behavior from buying to renting. While industry tailwinds are fueling this behavior change, it is still a relatively new behavior and explaining the benefits of Rent the Runway in a one-dimensional way can be a challenge, which is why we're tapping into tastemakers, word-of-mouth marketing, local marketing and experiential to demonstrate how transformative an unlimited closet can be.

Recently, at the CMO Moves Summit East, you talked about the importance of accessibility in the fashion industry. How do you see that shaping consumer and brand behavior? Consumers are transitioning from traditional ownership to dynamic ownership—people want access to all types of fashion across the spectrum, whether it is for a day, a week, a month or a year. I also believe brands that stand for quality and have rich stories will continue to most resonate with consumers.

What are you working on now that's innovative? I'm incredibly excited about the launch of our second life brand Revive. Rent the Runway has deep expertise in extending the life of garments and now we are taking our gently used items that are no longer rentable and are giving them a second life through Revive. Today, Revive product is available in 25 Nordstrom locations and Rent the Runway sample sales but will expand in distribution in 2020.

I'm also looking forward to the continued success of our W partnership where you can direct ship your rentals to select W Hotels and your items are unpacked and waiting for you in your hotel room. With W, we've taken the concept of luggage-free travel and brought it to life and I'm excited to scale to other locations with W.

How do you pick and develop the talent on your team? Radical candor really inspired how I manage a team. I've always believed in getting to know my people—personally and professionally so I can give them regular feedback, both constructive and positive. I also often ask for feedback from my team because I too am always learning and appreciate the perspective.

Rent the Runway plans to expand its Closet Concierge program, a concept of luggage-free travel, at W Hotels in 2020.

INSIDE THE BRAND SERIES

CMO MOVES
INNOVATORS
WOMEN TRAILBLAZERS
GEN ZEOS
CHALLENGERS

SEE THE LATEST FROM **INSIDE THE BRAND** ON ADWEEK.COM.

COURTESY OF RENT THE RUNWAY

RETAIL ROUNDUP

MARKETING LEADERS FROM WALMART, PETCO, TARGET, LEVI'S AND KOHL'S SHARE THEIR SUCCESS TIPS ON THE CMO MOVES PODCAST. **BY NADINE DIETZ**

USE DATA TO ENHANCE THE CUSTOMER JOURNEY

You can imagine the lake of data that we sit on about our customers and the richness of data that we have, and increasingly augmenting that with structured and unstructured data from other sources so that we can get a really great view of the customer. ... It's the customer experience team [which is] really taking the information, looking at journeys and starting to say: Where do we even need to make change in order to eliminate pain that we are putting customers through? To solve problems on behalf of customers and quite frankly anticipate where we think they are going and make sure that we've got the right experiences ready.

—Janey Whiteside, chief customer officer, Walmart

EMPOWER YOUR FRONT LINE

The role of a CMO extends well beyond what we do from marketing externally to our customers and really understanding the experience they'll have in our stores. But that also means understanding what is it that our employees in 1,500 stores are understanding: what they see, what they hear, because they're real time. How do we help them? How do we make sure that they have the information that they require to be able to engage those guests in a very different way? Who else is more important to empower than the folks that are greeting the customers in the stores.

—Tariq Hassan, CMO, Petco

THINK ABOUT D&I MORE BROADLY

A conversation that we're having a lot at Target is let's open up the aperture and think about diversity and inclusion in a really broad way. Thinking about it really as for all, so we're thinking about it from a multicultural perspective, a gender perspective, sexual orientation, abilities, age, even size. I mean, that's part of inclusivity. And I think if you can look at a design collaboration and you can say, "Wow, that's about taking this designer and making it accessible, making it affordable." But it actually is something much bigger than that. It actually is the idea of design for all.

—Rick Gomez, chief marketing, digital and strategy officer, Target

ELEVATE MARKETING IN THE ORGANIZATION

The artists we work with, the way we activate at music festivals, it has put this brand at the center of the story and the center of culture with young people in a really relatable way. ... But we've managed to appeal to young and old alike and that's what's the beauty. And I think because of this combination of art and science and really relevant creative that struck a chord with people and really disciplined ROI-oriented marketing, it's fully recognized by the board and the senior leaders of the company that marketing is a key driver of our success and it's time to elevate it in the organization.

—Jen Sey, global CMO, Levi's

CREATE THE RIGHT ENVIRONMENT FOR YOUR TEAM

As CMO, I consider my success 90% driven by what my people do and about 10% driven by what I do. I certainly have control over what I personally do, but more importantly, it's how can I create an environment where people come to work every day and are positioned to do their very best work? If I'm able to do that and I'm able to attract the right people and they're passionate, motivated and empowered, success sort of takes care of itself. That was not the case when I was an individual contributor, but that's almost exclusively the case today.

—Greg Revelle, CMO, Kohl's

CHECK OUT THE CMO MOVES PODCAST AT ADWEEK.COM/CMOMOVES

Success suits him
DJ Khaled at his Miami home.

THE FAIREST OF THEM ALL

DJ KHALED HAS MADE HIS ABUNDANCE OF CONFIDENCE NOT JUST A BRAND BUT ALSO A FORMULA FOR OUTSIZED SUCCESS.

BY NICOLE ORTIZ

PHOTOGRAPHY BY ROSE MARIE CROMWELL

WE'RE ONLY A FEW MONTHS INTO 2020, AND DJ KHALED HAS ALREADY HAD A BANNER YEAR.

The music mogul and social media personality, whose real name is Khaled Mohamed Khaled, won his first Grammy, starred in his first Super Bowl spot, appeared in the movie Bad Boys for Life (and produced the soundtrack) and welcomed a new son.

And he has no interest in slowing his roll. Khaled is planning to release his 12th studio album this year, expand his acting career, draft plans for a youth center that he and his wife want to open through his We the Best Foundation and launch a new business venture.

All the while, of course, he'll be updating his many followers—including 18 million-plus on Instagram and nearly 5 million on Twitter—about his progress. Every day, Khaled takes to social media to tease upcoming projects, offer fans intimate peeks into his life and showcase branded partnerships with the likes of Cîroc, Luc Belaire and Jordan.

Is he ever not working and promoting himself? Probably not. When Adweek caught up with Khaled, he was sitting by the pool at his Miami home getting a haircut and taking in the view while mapping out ideas to continue the "good vibes" he's already known for championing.

(This interview was edited for length and clarity.)

Adweek: When you first graced our cover, in 2016, we focused on your Snapchat strategy and the 14.3 million followers you had on the platform. Now you're on Instagram with over 18 million followers and Twitter with more than 4.8 million, and you're still getting millions of views on Snapchat. What is your social media strategy, and how has it changed in the last four years?

DJ KHALED: Social media is really not a strategy for me. It's just me being me. And I just think—not just for myself—I think everybody should always be themselves. On social media, I like to put out good energy and bring awareness to my greatness, whether it's some music or albums or movies or brand opportunities that I really love. And then sometimes, things can be entertainment, where you might get a laugh and a smile, or I might post a beautiful family photo. ... It's about putting good energy out there. I feel like when you put good energy out there, great energy returns back.

'When you put good energy out there, great energy returns back.'

You live your life in a very public way through social media. Your son has 1.8 million Instagram followers and over 45,000 followers on Twitter. Is there anything you won't share on social?

Yeah, of course. There's always super-personal moments. You might see a lot, but there's so much more that you've got to keep and cherish. Just those special family moments. And then sometimes you have moments that you might want to share with the world later for inspiration for yourself and to motivate others.

You did a Super Bowl spot this year with Jennifer Lopez and Alex Rodriguez for Hard Rock Cafe. What were some of the highlights of working with them?

The highlights were incredible. There were so many. Michael Bay [known for the Transformers franchise and past Bad Boys movies] was the director, so that was unbelievable—somebody I've always wanted to work with. And J.Lo and Alex are great friends of mine and two icons that I wanted to work with. And I've been blessed to work with J.Lo on music before, and I always told her I wanted to do something on camera,

'I told my agent: "I need that Super Bowl commercial."'

IT'S A DJ KHALED WORLD AFTER ALL

Instagram 18 million-plus followers

Twitter 4.8 million-plus followers

TikTok 1 million followers; 3.7 million likes

Spotify 17 million-plus monthly listeners

Movies he's appeared in Shottas (2002); Pitch Perfect 3 (2017); Spies in Disguise (2019); Bad Boys for Life (2020); All-Star Weekend (TBD)

Soundtracks he's appeared on Bad Boys for Life (he was also the album's producer); Charlie's Angels; Aladdin; Uncle Drew; A Wrinkle in Time; The Boss; Magic Mike XXL; Pitch Perfect 2; Beyond the Lights; Jumping the Broom

Albums Listennn ... the Album (2006); We the Best (2007); We Global (2008); Victory (2010); We the Best Forever (2011); Kiss the Ring (2012); Suffering From Success (2013); I Change a Lot (2015); Major Key (2016), Grateful (2017), certified platinum; Father of Asahd (2019), certified gold.

Awards Grammy for Best Rap/Sung Performance for "Higher" featuring Nipsey Hussle and John Legend (2020)

meaning movies or a TV show. And we ended up doing this commercial with Michael Bay.

Do you normally pay attention to Super Bowl ads?

Oh, all the time. I've always wanted to do one. I told my management, I told myself, I told my agent: I need that Super Bowl commercial. And when I got it this year, I was like, man, God is great all the time. And, again, I don't want to sound like a broken record, but I spoke that into existence. I knew it wasn't just going to happen. I knew I had to work hard. I was blessed with a big brand like Hard Rock. And then not only did I do a Super Bowl commercial, I did the biggest one. With Michael Bay, J.Lo and Alex and [Pitbull]. ... We've got to be honest; we can't be afraid to say that's a big, big, big accomplishment.

You recently won your first Grammy for "Higher" featuring John Legend and Nipsey Hussle. What does this award mean to you, especially in the wake of Nipsey's untimely death?

First of all, I've been blessed to work with Nipsey Hussle. And "the marathon continues." [A reference to Hustle's 2011 studio album and his clothing line of the same name.] When I made this record and I got in the studio with Nipsey, we talked this into existence that, God willing, we'll get nominated and bring home a Grammy. So it was just an honor to work with a legend, an icon and a king. But at the same time as when we were in the studio creating the record, I always said, "This is going to be my Grammy record." And it ended up being our Grammy record [for] me, John Legend and Nipsey Hussle. ... It was a beautiful moment that we created into music. And to represent our brother Nipsey, it's so powerful. When we performed that at the Grammys, I felt his energy; we were on that stage together.

Speaking of music, you produced the soundtrack for Bad Boys for Life. What inspired you to say yes to this project?

Well, the Bad Boys for Life project, I was blessed to have a relationship with Will Smith, meaning I kept in touch with Will Smith for a few years about this film and I also kept in touch with [producer] Jerry Bruckheimer. Jerry Bruckheimer called me one day to meet with them. It was about four years ago, and he said he just wanted to meet me. And he's like, we haven't gotten it greenlit yet, but I'm working on Bad Boys to get greenlit and Top Gun and all these other great movies. ... I told [Bruckheimer and directors Adil El Arbi and Bilall Fallah] that I might not have been in acting school, but I want to say this—and I mean this—some people are just born with it. And that's how I felt. I felt my opportunity. ...

Do you have plans to pursue more acting in the future?

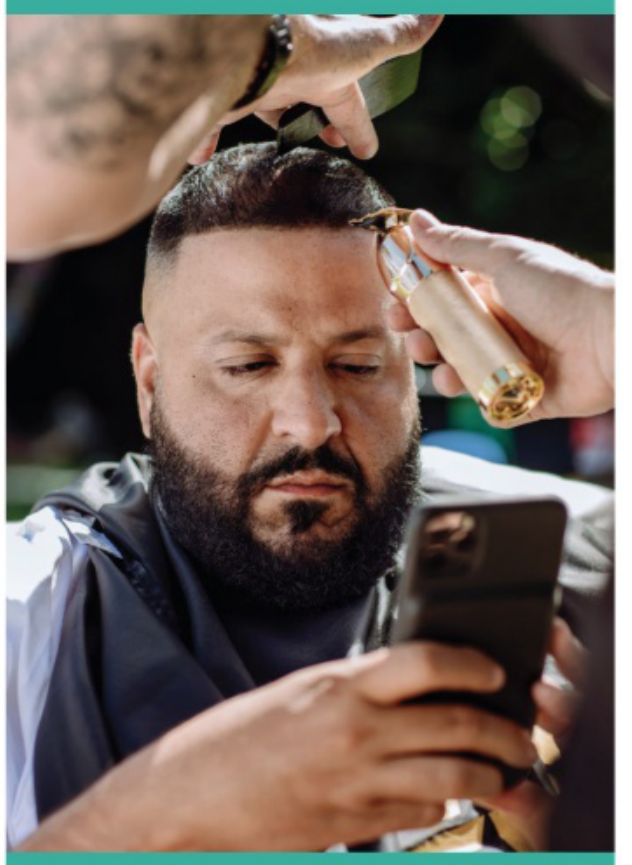
Tomorrow morning, I jump on a jet to Atlanta. I'm on my way to see Tyler Perry. I'm not going to see Tyler Perry just to go see him.

WE THE BEST FOUNDATION

Based in Miami to support music, arts, culture and education for the next generation, DJ Khaled's We the Best Foundation launched on the same day Khaled's son Asahd was born (Oct. 23, 2016), and hosts an annual event timed to his birthday. The foundation supports local nonprofits like the Overtown Youth Center and Urban Promise Miami, but has also done work in New York and the Bahamas. We the Best Foundation established Asahd's Initiative specifically to benefit programs meant to help a child advance in life.

"It's about celebrating life and uplifting the families and kids and giving them opportunities and helping them in every single way, not just one situation," says Khaled.

The Khaled clan also plans to open their own youth center, a project that is "in talks right now," says Khaled. He says his wife, Nicole Tuck, has always been interested in launching a youth center, so now they're looking into how to make that dream a reality—as is the DJ Khaled way.



'Some people are just born with it.'

NICOLE ORTIZ IS A SENIOR EDITOR, OPINIONS AND TRENDS AT ADWEEK. **@NECO_ORNOT**

He's directing something that I'm in.

You're known for two catchphrases: "We the best," which is also the name of your nonprofit foundation and music label, and "Another one," which is pretty much in all of your songs since 2014. Is there a story behind them?

Yeah. I mean, "We the best" is who we are. It's like Nike's "Just do it." We the best over here. It's a music company, it's a charity, it's what we represent, it's who we are, and it's what we are here to motivate and inspire the young world.

And what about "Another one"?

What happened with "Another one" was one day I was in a studio, and I made another hit. And when I was in the vocal booth, it just came out naturally, and I just said, "Another one." I had the headphones on, I was listening to it, and I was about to say, "DJ Khaled." But I was like, hold up. I said, "Another one." And ever since that day, I continue to make another one. The goal is there's always going to be another one. It's just not going to stop.

You've been an ambassador for WW International, formerly Weight Watchers, since 2018. And you've had deals with Apple, T-Mobile, Zappos, Cîroc and a ton of others. How do you decide which brands to work with, and what type of brand would you turn down?

First of all, I definitely want to be able to say I can enjoy the brand so I can connect with it well, so I can bring awareness to the brand correctly. At the same time, I've been blessed to have great partnerships, and our partnerships have been blessed to have longevity. ... Anytime I work with a brand, I always try to give them my advice and tell them some of my direction the way I feel that, organically, it'd be a vibe. And that's what I bring to the table.

What's next on your docket?

I'm in the studio right now. I'm always working. I'm doing some more films, TV and movies. I want to challenge myself and open up another business. I want to challenge myself [to be] an entrepreneur, like if that's me investing in something or having equity in something or actually opening up a store. I'm challenging myself to do more of that this year. Me as a music executive, besides putting out my own album, I'm looking at signing some new artists. I'm looking out there for new talent. ... There are things that you've seen me do already, but we're going to put steroids into it.

Do you have any specific plans for the business that you want to open up?

Well, it's two things. I want to open up a business and I want to have my own product. I've been blessed to be able to connect with other products I like, and I want to find my own one where maybe hopefully the same way people call me [to endorse it], I could call them to be a part of mine. ... I'm going to find my product that is going to be a blessing to others as well as me. I'm figuring it out what's that one thing.

BEST RETURNS SOLUTION
BEST THIRD-PARTY MARKETPLACE
BEST PAYMENTS PROVIDER
BEST AUTO RETAILER
BEST QSR BRAND
BEST RETAIL REBOOT
BEST OVERALL CUSTOMER EXPERIENCE
BEST ONLINE GROCERY STORE
BEST WINE AND SPIRITS BRAND
BEST OVERALL ONLINE RETAILER
BEST CUSTOMER EXPERIENCE PLATFORM
BEST CROSS-BORDER COMMERCE TECHNOLOGY
BEST BUY NOW, PAY LATER SOLUTION
BEST CANNABIS RETAILER

THE 1ST ANNUAL

ADWEEK RETAIL AWARDS

BEST CONSUMER ELECTRONICS RETAILER
BEST MEN'S GROOMING RETAILER
BEST OVERALL BRICK-AND-MORTAR RETAILER
BEST OVERALL GROCER
BEST POS SYSTEM
BEST FULFILLMENT TECHNOLOGY
BEST SHIPPING AND LOGISTICS
BEST FOOD AND BEVERAGE BRAND
BEST STREETWEAR RETAILER
BEST WOMEN'S FASHION RETAILER
BEST WELLNESS RETAILER
BEST VENTURE CAPITAL COMPANY
BEST FULFILLMENT SERVICE PROVIDER
BEST ECOMMERCE PLATFORM
BEST BEAUTY RETAILER
BEST MEN'S FASHION RETAILER
BEST POP-UP
BEST OVERALL DTC BRAND
BEST SECURITY/ANTI-FRAUD SOLUTION
BEST RETAIL ANALYTICS COMPANY

THE BUSINESS OF RETAIL HAS CHANGED ON VIRTUALLY EVERY FRONT, FROM HOW PRODUCTS ARE MADE TO HOW THEY'RE MARKETED, SOLD AND DISTRIBUTED. THE MIX OF PLAYERS HAS ALSO EVOLVED, WITH LEGACY BRANDS SHARING PROMINENCE WITH NIMBLE UPSTARTS—AND LEARNING A THING OR TWO IN THE PROCESS. THIS YEAR, IN RECOGNITION OF THE STEEP CHALLENGES BRANDS FACE—AND THE MANY INNOVATIONS THAT THEIR RESILIENCE HAS INSPIRED—WE'RE HONORING THE STANDOUTS IN THE INDUSTRY.

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

We have everything for all of your needs. Just open https://avxlive.icu

BEST RETURNS SOLUTION

Returnly

Returnly offers what it describes as a one-of-a-kind fin-tech solution that provides instant credit at the point of return—meaning customers who use Returnly Credit get their replacement item before they've returned the original, says Eduardo Vilar, the company's founder and CEO. This unusual approach is helping Returnly snag new customers such as Everlane while holding on to long-standing clients like Outdoor Voices and Untuckit. The company's success in 2019 was bolstered by the launch of its international returns solution, which helps shoppers return items online from anywhere in the world. The service also includes localized tax, duty information, tracking and instant refunds and exchanges. In addition, Returnly is now offering an instant gift exchange program for Shopify Plus merchants, which allows recipients to purchase a preferred item before they return the original gift. —Richard Collings

BEST THIRD-PARTY MARKETPLACE

Poshmark

One of Poshmark's most notable moves in 2019 was launching Home Market in June, a new vertical that allows the buying and selling of décor. This key new offering helped drive sales last year and will continue to do so in 2020, the company tells Adweek. Generating buzz for Poshmark earlier in the year, tennis champion Serena Williams joined its board and became a seller, a bit of a coup for the marketplace. The company also continued to innovate, debuting Posh Remit to collect and remit sales taxes on behalf of users, making it easier for them to do business. The tool was unveiled 10 months after the U.S. Supreme Court ruled that states can force ecommerce companies to collect and remit sales taxes. Equally interested in what happens offline, Poshmark organizes get-togethers across the country to foster a community among its users, including its annual gathering PoshFest. Poshmark today boasts 50 million users, 7 million of which are sellers, demonstrating the company's scale and diversity. —R.C.

BEST OVERALL ONLINE RETAILER

Amazon

No surprise here: While CEO Jeff Bezos humbly notes third-party sellers accounted for 58% of gross merchandise sales in 2018, his onetime book-selling venture has transformed into the 800-pound gorilla of ecommerce, now controlling 38% of the U.S. market, per figures from market research firm eMarketer. In Amazon's Q4 2019 results, Bezos announced the company's Prime program has grown to 150 million members as it continues to raise the bar for competitors with innovations like one-day shipping. The notoriously tight-lipped retailer provides few glimpses behind the curtain otherwise, but data from online analytics firm SimilarWeb shows Amazon.com had more than 2.3 billion visits in January 2020, and ecommerce intelligence firm Marketplace Pulse says Amazon's product assortment numbers more than 500 million—but the firm stopped counting a few years back because "the catalog has grown so big that measuring incremental growth no longer indicated a meaningful insight." —Lisa Lacy

BEST OVERALL DTC BRAND

Rent the Runway

In September, the brand hit a snag with its Rent the Runway Unlimited service, which accounts for more than 75% of the company's business—when it had logistical issues in delivering items to customers after switching to a new warehouse system. But Rent the Runway has since bounced back, and that resilience is due in no small part to the appeal of its core offering. Rent the Runway's most "engaged" users wear rentals more than 120 days a year. The company has expanded into new categories, like home, ski and travel, and has launched new initiatives, such as its Rent the Runway Closet Concierge in partnership with W Hotels to give women a chance to rent clothes for conferences and other events on the go. —Ann-Marie Alcántara

BEST PAYMENTS PROVIDER

Stripe

Stripe processes hundreds of billions of dollars per year for retailers that range from cosmetics company Glossier and home-furnishings purveyor Wayfair to luxury consignment outfit TheRealReal. Its suite of services has earned the confidence of investors,

BEST QSR BRAND

Popeyes

Popeyes could sum up last year in two words: chicken sandwich. Or perhaps three: chicken sandwich war. Its uber-popular new offering and the marketing behind it—including picking a social media fight with competitor Chick-fil-A—transformed the sleepy chicken chain's business, boosting comparable sales by a whopping 34% in the fourth quarter. So great was the demand that Popeyes reintroduced the sandwich in November on "National Sandwich Day" after running out of supplies in late August following the initial launch. In a competitive restaurant landscape, that kind of sales growth is no mean feat, especially when the brand in question is nearly four decades old and already has hundreds of locations. Who knew a bun, some mayo and pickles and a piece of fried chicken could be so powerful? Popeyes continued its streak of creative use of social media into January, awarding a Canada Family Feud contestant $10,000 after she incorrectly answered that Popeye's (in this case the sailorman) favorite food was chicken instead of spinach. She was thinking of the chicken chain and not the character—which has been a fixture of the public imagination since 1929. —R.C.

PHOTO ILLUSTRATIONS: GLUEKIT

BEST RETAIL REBOOT

Lululemon

Lululemon had a strong 2019 and continued its momentum into the holiday season, with comparable sales growth during the fourth quarter in the high teens, mirroring its performance in the third quarter. This upswing defied an emerging trend of softening sales among apparel retailers in general during the holidays and resulted in the company revising fourth-quarter guidance upward. With an eye toward achieving its goal of quadrupling its overseas business by 2023, the purveyor of apparel inspired by a yoga lifestyle recently brought on board new chief brand officer Nikki Neuburger. The newly created position should bolster the retailer's marketing, creative, communication and sustainability efforts, all of which are part of her purview. Neuburger is the former global head of marketing for Uber Eats, a role in which she led the introduction and expansion of that business to 36 countries, and spent 14 years at Nike—making her particularly suited for the role at Lululemon. The retailer also made some important shifts, exiting the children's clothing business and—recognizing that stores catering to both men and women performed better—closing its stand-alone men's stores. But Lululemon hasn't abandoned men, and menswear will continue to be a centerpiece of the brand's growth strategy. The men's category alone accounted for revenue growth of 38%, nearly double women's, and there are plans to double sales of men's apparel by 2023. —R.C.

with Stripe raising $250 million in additional funding last year from firms such as General Catalyst and Sequoia, which in turn gave it a pre-money valuation of $35 billion. The capital is being invested in international expansion, expanding Stripe's products and extending its enterprise capabilities. In particular, the company built programmable infrastructure for international money movement, the Global Payments and Treasury Network, and added services such as "Connect" and "Billing." It also introduced new products like Stripe Capital, to give businesses easier access to money, and the Stripe Corporate Card, to manage spending. —R.C.

BEST OVERALL CUSTOMER EXPERIENCE

Wegmans

Grocery is one of the most challenging segments in retail, with thin margins and fierce competition from rivals like Amazon and its Whole Foods division as well as Walmart. But Wegmans, a family-owned regional enterprise started in the early 1900s, is as relevant as ever. In 2019 it continued to sweep up accolades, ranked No. 1 in the Harris Poll Reputation Quotient among most visible companies and was named the third best place to work by Fortune magazine. In 2018, Market Force Information crowned Wegmans America's Favorite Supermarket. To boost its visibility and relatability, the company also donates millions of pounds of foods to local food banks and supports a number of charitable initiatives. Wegmans is also expanding, opening its first location in New York City in Brooklyn and building its third regional distribution center in Virginia to increase its East Coast presence. Over the past four years, the chain has grown from 88 stores to 101. What attracts customers and feeds growth are, in part, old-fashioned tactics like offering a huge selection of products, combined with first-class customer service, all within an atmosphere of a European open-air market. —R.C.

BEST CANNABIS RETAILER

MedMen

While MedMen has endured some recent lows amid the departure of CEO Adam Bierman, it's also experienced plenty of highs. Last year, for instance, the cannabis retailer served over 1.2 million customers from all 50 states and more than 100 countries, amounting to 2 million transactions. Year-over-year revenue grew 227% to $130 million. During the summer, the company debuted a delivery service in California and its first-ever loyalty program—MedMen Buds—which now boasts more than 250,000 members. Adweek named the retailer's two-minute "The New Normal" spot, directed by Spike Jonze, among the best cannabis marketing campaigns of 2019, suggesting the only thing in danger of going up in smoke is you know what. —Paul Hiebert

BEST CONSUMER ELECTRONICS RETAILER

Best Buy

Despite the odds, Best Buy just keeps getting better. In late 2019, the retailer's stock hit an all-time high of nearly $89, up from around $54 at the beginning of the year—an increase of over 60%. Part of this lift was due to quarter after quarter of better-than-expected sales, which were supported by a focus on healthcare technology and amassing more than 2 million subscribers to its Geek Squad Total Tech Support program. Just prior to the recent holiday season, the consumer electronics retailer also debuted free next-day delivery on thousands of items from headphones to espresso machines, showing that it's here to compete against the Amazons and Walmarts of the world. —P.H.

BEST CUSTOMER EXPERIENCE PLATFORM

Kustomer

Kustomer was founded in 2015 by two customer-service veterans who wanted to move away from traditional case numbers to create a more holistic experience for brands and customers alike. With Kustomer, brand representatives can access a customer communication record that vp of marketing Gabe Larsen likens to a Facebook timeline. That means no matter how a customer reaches out, reps are up to speed. Now the startup is focused on tapping into AI to eliminate menial tasks like password resets and to better support reps, including making sure the right customer is talking to the right agent. Kustomer also plans to delve further into customer relationship-management capabilities. "It's being able to have a more true customer relationship-management tool that utilizes multiple data sets from

BEST WOMEN'S FASHION RETAILER

Universal Standard

Five-year-old Universal Standard is often dubbed the world's most size-inclusive retailer because it carries sizes 00 through 40, a range few other brands can match. The company brings its style-for-all approach to the masses not just with its own garments but through partnerships with major brands like Adidas, Rodarte and more. "Part of our mission at Universal Standard is to really bring this change to the world," says co-founder and chief creative officer Alexandra Waldman. "Globally, we'd like to see all brands creating this type of change, where it becomes about accessibility and not about size." Beyond helping brands to expand their size ranges, Universal Standard has also expanded into brick and mortar, with a storefront in New York's SoHo neighborhood where customers can host events, free of charge. —Diana Pearl

BEST WINE AND SPIRITS BRAND

White Claw

You couldn't swing a dead cat in the summer of 2019 without hitting some hard seltzer. And White Claw, which was reportedly so popular there was a nationwide shortage, can make a compelling argument as the consumer favorite overall. Morning Consult ranked it as one of the fastest-growing brands of 2019 and noted it performed especially well pretty much across the board, from Gen Z to boomers. And, according to data firm IRI, White Claw continued to dominate hard seltzer in January 2020 with a 62% dollar share. "While the hard-seltzer segment delivers on consumer trends toward convenience, wellness, flavor and variety, White Claw has an edge with its unprecedented brand affinity among consumers," a spokesperson says. Hoping to build on that brand loyalty, White Claw plans to introduce "several flavor innovations" later this year. —L.L.

disparate data systems that have been siloed," says Larsen, "and bringing them to the agent to empower them to delight the customer." —L.L.

BEST CROSS-BORDER COMMERCE TECHNOLOGY

Flow

As global ecommerce grows—to a projected $6.5 trillion by 2023, according to data provider Statista—so, too, do cross-border transactions, which are expected to account for nearly one-quarter of global ecommerce by 2022. But catering to customers in international markets comes with unique challenges, including navigating the variety of currencies, taxes, payment methods and shipping, to name a few. Enter Flow, which says it was founded in 2015 to "empower businesses to market, sell and ship to online consumers globally, and to enable consumers anywhere to have simple and easy local shopping experiences." In 2019, the company expanded its range of payment methods and enhanced its logistics capabilities to include global multidistribution-center fulfillment as it continues to seek to make cross-border commerce frictionless. —L.L.

BEST BUY NOW, PAY LATER SOLUTION

Affirm

Financial technology company Affirm is positioning itself as a safer alternative to credit cards, which Affirm CMO Greg Fisher says are "incentivized to keep you in debt." Affirm offers qualified shoppers transparent terms on payment plans of three, six or 12 months and no late fees, which, in turn, helps consumers better determine which purchases are really worth it. "Thinking about consumers today, they're looking for transparency," Fisher says. "The new generation coming up wants personalization." Affirm's payment option is now available at 4,000 merchants. What's more, because customers feel more comfortable buying what they really want, Affirm is driving an increase in average order value, which is now approaching $700. —L.L.

BEST POS SYSTEM

Square

If Square's purpose is to empower sellers of all sorts to start, run and grow their businesses, then consider that objective one step closer to achieved. In the past year, the point-of-sale provider has partnered with the Washington Nationals to allow fans to order and pay for food from their seat, and expanded its reach by debuting Square for Restaurants in the U.K. and Australia. In its most recent quarterly earnings report, the company stated it processed $28.2 billion in payments across its system—an increase of 25%. "This past year, we've grown to serve a wider array of greater diversity sellers with our hardware and software, so that no matter when and where sellers want to sell their products—we have a solution for them," says the company. —P.H.

BEST MEN'S FASHION RETAILER

Mack Weldon

Three months into 2019, Mack Weldon, founded in 2011, opened its first store at The Shops at Hudson Yards in New York—and that was just the beginning of a big year for the brand. Mack Weldon went on to sell its three millionth pair of underwear and five millionth product overall, and added more than 150,000 new members to its loyalty program, Weldon Blue. It also added six new products, from pajama pants to a WarmKnit flannel shirt, to its offerings. This year, Mack Weldon plans on rolling out more brick-and-mortar shops, as well as expanding into other retailers like Neighborhood Goods and Nordstrom. "In many ways," says founder and CEO Brian Berger, "it feels like we are at the very beginning of what we see as huge market potential for this brand." —A.A.

BEST FULFILLMENT TECHNOLOGY

ShipBob

If a growth rate of 3,326% over the past three years sounds impressive, then be impressed by ShipBob. In 2019, the Chicago-based fulfillment provider supported more than 3,000 brands, which shipped millions of parcels to more than 100 countries around the globe, while doubling its fulfillment-center square footage. The firm's proprietary warehouse management system helps it bring order to the increasingly complicated world of ecommerce, too. "As we push the industry forward to stay ahead of what direct-to-consumer brands and their customers expect today, we are building what they will demand tomorrow," says a company spokesperson. —P.H.

BEST SHIPPING AND LOGISTICS

ShipStation

2019 was a banner year for ShipStation. The shipping software platform's victories include opening a U.K. office, increasing its employee count by 24% and growing its partner network—Alibaba and NetSuite, among others—to more than 300 members. The company also added tens of thousands of new merchants. "We're proud of the growth we've achieved in 2019 and look forward to keeping up this momentum so our users can continue to invest time into what matters most to their business—producing products their customers will love," says Andrea McFarling, vp of marketing at ShipStation. Next up: a possible expansion into third-party logistics and fulfillment. —P.H.

BEST BEAUTY RETAILER

Ulta Beauty

Operating since 1990, Ulta Beauty has become a serious competitor in the makeup-retail space, with more than 1,200 stores across the U.S. and a membership program boasting 33 million users—representing a 75% increase since 2015. When Kylie Jenner wanted to bring her popular makeup line, Kylie Cosmetics, to the brick-and-mortar world, the beauty mogul chose Ulta Beauty. "The unique offering and experiences we give our guests every day have been key to driving our success, helping us become the largest beauty retailer in the U.S. and one of the top 20 fast-growing retailers in the world," says chief marketing officer Shelley Haus. To solidify its connection with customers, Ulta Beauty also offers salon services like hair and makeup and lets people try different cosmetic looks via its augmented-reality features. —A.A.

BEST FOOD AND BEVERAGE BRAND

Impossible

The meat substitute was one of the buzziest brands of the past year, rolling out its protein-like product that tastes like meat, bleeds like meat and looks like meat to a number of beef-centric chain restaurants across the country, including Burger King and White Castle. The brand has also scored a number of creative wins, thanks to its new creative agency Wieden + Kennedy, including a pop-up "meateasy"—a speakeasy for fake beef in Chicago's Wicker Park neighborhood. An even clearer sign of the brand's impact: The Center for Consumer Freedom paid for a Super Bowl spot suggesting that

Impossible's ingredients might be suspect—inspiring Impossible to parody the ad on social media, proving there's no substitute for a good old-fashioned beef. —D.P.

BEST STREETWEAR RETAILER

Champion

In the 1990s, you couldn't cross the street without spotting a pair of Champion sweatpants. But the hype over the brand's sportswear died down once the aughts hit, and Champion lost some of its mass appeal. Perhaps due to a growing appreciation for "athleisure" or a major dose of '90s nostalgia in the past few years, it's become a favorite brand once again—and gained a fresh veneer of cool in the process. The sportswear brand has teamed up with buzzy companies like Supreme and Vetements on collaborations that have streetwear fans swooning. Sales were up 11% last year, with estimates for 2019 sales hitting $1.9 billion. It's an impressive revitalization, particularly when you consider that last year, Champion celebrated its 100th birthday. —D.P.

BEST ECOMMERCE PLATFORM

Shopify

With more than a million merchants signed up—including brands like Allbirds and Kylie Cosmetics—Shopify has cemented its place as a leader in ecommerce. The third-largest online retailer in the U.S., it reached the $1 billion revenue mark in 2018 and continued to see success in 2019, with $2.9 billion in total sales during Cyber Weekend. "Our goal is to close the gap between technology and commerce so that our one million merchants can focus on selling their products and building lasting relationships with their customers," says chief product officer Craig Miller. —A.A.

BEST OVERALL BRICK-AND-MORTAR RETAILER

Target

Target has had a year of hitting the bull's-eye. It's remodeled more than 700 stores and opened 100 small-format retail locations in urban neighborhoods. It debuted food-and-beverage brand Good & Gather, giving the company over 40 of its own private-label lines. Its new rewards program, Target Circle, went nationwide and now boasts more than 50 million members. And, perhaps most important, its share price hit an all-time high. "Target's success is grounded in listening to our guests—and they've made it clear that they want us to be inspiring and easy to shop," says Rick Gomez, Target's chief marketing, digital and strategy officer. "With our easy fulfillment options, from order pickup to drive up to same-day delivery with Shipt, it's never been faster or easier to get your Target run done." —P.H.

BEST WELLNESS RETAILER

Goop

What was once Gwyneth Paltrow's personal newsletter is now a booming business worth $250 million. What unites Goop's endeavors—beyond its famous founder—is a focus on wellness and clean beauty, which it carries through to its stores, both online and physical. Goop sells a curation of its own private-label products, from supplements to skin care, as well as a slew of other wellness-related products, from a meditation pillow to a wide variety of vibrators. Much has been made of Goop's at-times "woo-woo" approach to wellness, but the brand's impact cannot be denied. Goop's reach goes far beyond its retail, with Netflix show The Goop Lab With Gwyneth Paltrow and event series In Goop Health helping to spread the Goop gospel to the masses. —D.P.

BEST RETAIL ANALYTICS COMPANY

ShopKeep

For thousands of small businesses across the U.S., ShopKeep provides a point-of-sale system that does more than manage checkout. With ShopKeep, business owners can quickly add discount codes, track inventory and ensure employees schedules are managed correctly—data that's necessary to grow and scale as a company. Founded 12 years ago, ShopKeep continues to accumulate more customers, with over 335 million transactions in 2019—a 60% increase from 2014. In 2019 alone, ShopKeep saw more than $8.5 billion in transactions, a 75% increase from 2014. ShopKeep has more than 25,000 customers nationwide, helping businesses ranging from The Juice Box to Sydney's, a restaurant and catering company. —A.A.

BEST VENTURE CAPITAL COMPANY

Lerer Hippeau

The New York-based venture fund has invested in nearly every direct-to-consumer brand you've heard of: Allbirds, Bark, Everlane, Glossier, Goby, Lola and Rockets of Awesome, among others. Lerer Hippeau is focused on early-stage investments and New York-based companies. And it's already had a big win in 2020: Portfolio company Casper became a public company in January, marking

BEST POP-UP

Pop Up Grocer

While some grocery stores are changing the produce experience by bringing robots to its floors, Pop Up Grocer is reimagining the entire experience as a traveling grocery without a permanent retail outpost. The so-called floating pop-up grocery store recently opened its Los Angeles location in February, along with an online store, after rotating through two different concepts in New York, and has tailored its West Coast assortment accordingly. The L.A. shop showcases local favorites Brightland, an olive oil brand; Magic Spoon, a cereal for adults; and Highly Likely, which provides baked goods and cold brew. In April, Pop Up Grocer will open a fourth location in Austin, Texas. So far, the brand's seen more than $740,000 in revenue and donates 5% of its profits to a community cause. —A.A.

one of the first major DTC IPOs. And since Lerer Hippeau's investment in Casper came early on in the company's life, the firm also had reason to pop the champagne. —D.P.

BEST FULFILLMENT SERVICE PROVIDER

Boxed.com

Boxed.com brings the beauty of a wholesale club online, packaged in a millennial-friendly brand. The company has been increasingly updating its fulfillment centers across the country, incorporating more automation and autonomously guided vehicles that can transport goods across warehouse floors more quickly, alleviating the need for workers to manually find items. Boxed.com has also been building out a growing advertising business. "We can not only show you who clicked, but who they were, what they bought and what the real-time ROI was on that spend," CEO and co-founder Chieh Huang noted last year at the Brandweek: Challenger Brands event in New York. —D.P.

BEST MEN'S GROOMING RETAILER

Harry's

The Federal Trade Commission's recent move to block Edgewell Personal Care from acquiring Harry's speaks to the young DTC brand's ability to grow big—fast. Founded in 2012, Harry's got its grooming products on Target's shelves in 2016, followed by Walmart in 2018. With plans to further expand its in-store presence later this year, Harry's has recently extended its product offerings to cover hair care with sculpting gel, texturizing putty and 2-in-1 shampoo and conditioner. "Although we were born online, we're proud to call Harry's an omnichannel men's care brand, serving guys where they want to shop," Jeff Raider and Andy Katz-Mayfield, co-founders and co-CEOs of Harry's, tell Adweek. "With customer experience top of mind, we're dedicated to helping men enjoy each day a bit more by providing them with products that they actually like to use." —P.H.

BEST OVERALL GROCER

Trader Joe's

One sign of a healthy company is that its employees are happy to show up for their shift. In 2020, Trader Joe's ranked No. 14 on Glassdoor's annual list of Best Places to Work, up from No. 23 the year prior. While Trader Joe's is largely known for its friendly in-store service, this past year the grocer also demonstrated its ability to be a good neighbor. In 2019, the grocer removed nearly 6 million pounds of plastic from its packaging and donated nearly $384 million worth of food and beverages to those in need. These efforts accompany another year of growth, as the company introduced hundreds of new products and opened over 20 new stores, including its 500th location. —P.H.

BEST SECURITY/ ANTI-FRAUD SOLUTION

Kount

Brands are facing a myriad of issues today, particularly in the realm of consumer trust, as more data breaches occur. That's where Kount, a fraud-prevention company, comes in. With more than a decade of experience, 6,500 customers and 50 payment providers, Kount has provided fraud protection for more than 32 billion annual interactions, analyzing across 2.7 billion fraud signals per transaction. Kount's Identity Trust Global Network, powered by AI, ensures its customers like Chase, PetSmart and Staples receive fraud prevention and creates personalized consumer experiences that reduce events like account creation fraud and chargebacks. —A.A.

BEST AUTO RETAILER

Carvana

Imagine a vending machine, only it's eight stories high and sheathed in glass. And rather than snacks and beverages, it holds 27 vehicles ready for delivery. This patented innovation is a reality thanks to Carvana, and the company continues to refine it. In January, Carvana unveiled the latest version of its car vending machine in Miami, the 24th of its kind. Not only does it conveniently deliver cars; it also makes for great advertising. It's no wonder then that Carvana has become the fastest-growing automotive retailer in the U.S. The key to its success? "It's really just focusing on giving consumers control and introducing technologies to increase transparency," says Ryan Keeton, Carvana's co-founder and chief brand officer. The company is attempting to replace the traditional automotive dealership with its online car-purchasing and financing platform, making the process more convenient and cheaper for consumers. It doesn't hurt that Carvana has a seven-day return policy for its vehicles and is expanding its soon-as-next-day delivery service, which is now in 161 markets across the U.S. As of the end of the third quarter, Carvana was more than doubling its sales year over year, with net sales for the first nine months of more than $2.8 billion. —R.C.

BEST ONLINE GROCERY STORE

Walmart

Online grocery is still nascent—a 2019 Gallup poll found 81% of Americans never buy groceries online—but it is expected to nearly double from $19.9 billion last year to $38.2 billion in 2021. Of the various executions underway, Walmart is undoubtedly at the forefront. Look no further than its autonomous delivery pilots, voice order functionality and even an in-refrigerator delivery option. More than 3,000 Walmart locations offer online grocery in the U.S., and the retailer employs over 50,000 personal shoppers for the service. Its physical locations, from which customers can pick up orders, is another advantage over online-only competitors, which is likely why the retailer highlighted the service in its first-ever Super Bowl ad. "Customers more and more are viewing time as a new form of currency," a Walmart spokesperson says. "We're always out to help our customers, and that means we need to now help them save time and money. ... The grocery pickup and delivery piece of the equation is about serving customers where they are." Coincidentally, Walmart says 90% of Americans live within 10 miles of a store. —L.L.

ON THE ORIGINS OF BRANDS AND THE PEOPLE WHO BUILD THEM

Perspective

Hot Wheels

HOW A 1:64 SCALE CAR BLURRED THE LINES BETWEEN TOY BOX AND STREET—AND BECAME THE BEST-SELLING TOY IN AMERICA. **BY ROBERT KLARA**

In 2017, a graying, bespectacled gentleman appeared on the PBS program Antiques Roadshow, along with a tiny die-cast metal toy car he'd brought in for appraisal. It wasn't much to look at: a 1969 Volkswagen bus in a rose metallic paint job, with two tiny surfboards sticking out the back window. Many are the toy collectors who think that his childhood treasures are worth money, but this man was in luck. His car happened to be an original prototype Rear-Loader Beach Bomb. Hot Wheels had made a mere 40 of the vehicles, which made them instantly collectible.

So collectible, in fact, that the appraiser put the little VW van's auction value at $150,000.

Even in the digital era, the average American kid still owns 50 Hot Wheels cars. So how is it, then, that these low-tech toys remain in the fast lane of consumerism? Hot Wheels is the No. 1 selling toy in the world, with over 20,000 designs and 6 billion cars produced. And while few people own a Rear-Loader Beach Bomb, these little cars continue to be cherished acquisitions.

Hot Wheels is, in short, a case study in cross-platform branding. Not only are its toy cars tricked-out versions of real production models conceived by actual automotive designers, Hot Wheels also builds street-size versions of its most popular machines, deploying them everywhere from car shows to its YouTube channel, creating an intergenerational cult of fans.

"Hot Wheels has been around for 50 years and it's at the center of car culture," said head of marketing Ricardo Briceno. "In the car world … everyone's first car was a Hot Wheels car."

In 1967, Mattel co-founder Elliot Handler tasked his designers to come up with a toy car that was faster and cooler than the toys already on the market—which meant Lesney Products' Matchbox, a popular 1:64th scale toy launched in the U.K. in 1953. Heretofore, scale-model cars were essentially replicas—accurate facsimiles of production-line sedans. By contrast, Mattel's new cars would be souped-up versions with custom accessories, flashy paint and most importantly, mag wheels that made the cars fast. Inspecting the agile performance of the prototypes, Handler remarked: "Those are some hot wheels!"

Borne out of a partnership with Detroit's Big Three, 1968 debut cars like the Custom Camaro established a template that continues to cross-promote both Mattel and automotive nameplates today. Last month, Jaguar announced a partnership that would not only produce a 2020 F-Type model car but create an engineering contest to break the world record for most loop the loops. How does a $1 Hot Wheels Jag help benefit sales of the $85,000 street model?

"Sports cars are inherently fun and typically driven by automotive enthusiasts, many of whom would count a Hot Wheels model to be their first car," said vp of marketing Kim McCullough. "They might have even dreamed of owning a Jaguar one day, so there is a natural link between the two brands."

Meanwhile, Hot Wheels continues to extend its brand into other segments by building cars inspired by mega movie franchises like Toy Story and Star Wars and licensing its cars for popular video games such as Need for Speed and Asphalt 8: Airborne.

"Anyone who's into cars is a Hot Wheels fan," Briceno said.

And that obviously includes the fortunate 40 who happen to own a 1969 Rear-Loader Beach Bomb.

2

3

Off to the Races Early on, Elliot Handler understood that the best way to enjoy a fast toy car was to run it on a stunt track. So as designers were working on the cars, an engineer named Marjorie Ann M. Smith created the flexible, joinable test track—including the signature 360-degree loop. Debuting with the cars in 1968, the tracks sported the same bright orange color they still come in today, and Hot Wheels continues to issue new track sets annually, encouraging kids to "race, crash and smash their Hot Wheels vehicles," according to the company literature. Indeed, no proper Hot Wheels collection features cars without plenty of dings and scratches—proof that, like any valued toy, it's been played with a lot.

Hot Wheels debuted in 1968 with 16 cars that riffed on actual Detroit production models **(1)**. Elliot Handler and his wife Ruth put early Hot Wheels cars through their paces **(2)**. The holy grail of Hot Wheels remains the Rear-Loader Beach Bomb, valued in the six figures **(3)**. Hot Wheels has sustained its popularity in part through commissioning full-size versions of its cars, including the Hi-Po Hauler and the '68 Chevy Custom Coupe, both built by Gas Monkey Garage in Dallas **(4)**.

TRENT JOAQUIN; COURTESY OF MATTEL; TIMM SCHAMBERGER/GETTY IMAGES

Chloe Park

ON TAKING A 'LEAP OF FAITH' TO CHANGE INDUSTRIES — AND CITIES.

BY ANN-MARIE ALCÁNTARA

'At the end of the day, being a great designer is being an effective storyteller.'

Big Mistake

Park starts every new job with a list of new ideas and how she wants to improve the company. But it's not always received well because it means she hasn't taken the time to first listen to existing employees, she said.

Lesson Learned

"Have your ideas on what you need to improve and especially while you have fresh eyes," Park said. "But remember you're the new one. Take the time to listen first and build those relationships so you can gain leverage when you do give your feedback properly."

How She Got the Gig

She reconnected with Katie Dill, vp of design at Lyft. Lyft's growing tech leadership, largely made up of women, was another aspect that attracted Park.

Pro Tip

"At the end of the day, being a great designer is being an effective storyteller," Park said. "Just as a journalist goes through the process of crafting a good story, designers should use stories to bridge the analysis and synthesis of data. By talking with users, or interviewing sources, we're able to relive similar journeys, but interpret different takeaways, which ultimately should inspire the best design solutions."

For Chloe Park, design lead at Lyft's bikes and scooters division, tech wasn't always in the cards for her. Instead, journalism and a career in media were always top of mind for Park, first as an extracurricular activity in high school, then as a major in visual journalism in college.

After graduation, Park joined USA Today at a time when the future of media was murky. But after a casual visit to see friends in San Francisco, she ended up taking a "leap of faith," moving to the Bay Area and joining a design consultancy called Curio.

"It was the best way to jump into the tech scene because it provided such a quick overview," Park said.

Park moved to San Francisco in 2012 at a time when Silicon Valley was bright and full of startups all clamoring to become the next Google or Facebook of the world. She did design work for brands like Cooliris, Foundry Hiring and Sidecar. Her proudest efforts are some of the most visible work that's still out there, such as the OpenTable iOS app. Park was part of the team that redesigned and launched the app at the same time as the release of the new iOS 7 software. The app's redesign was featured by Apple's App Store. She also gets to see her design work at OpenTable whenever she eats out at a restaurant that's using the iPad app.

"Still having the imprint of that color in the code base today is a funny thing to be nostalgic about," Park noted.

Despite Park's career moving past journalism, she says it's still a big part of how she's landed her other jobs. As she thinks about her future on this path, she wants to figure out a way to coach designers into becoming great design managers—instead of solely great contributing designers.

"I care a lot about building a story and building empathy for the user, and that's often the role of a researcher at a tech company," Park said. "It's about taking the design system and pushing things further and being able to talk through and evangelize your ideas. That's what really differentiates a good and great designer. If you can't communicate ideas, you can't get there."

COURTESY OF LYFT

Apps on Apps

THE MOST USED—AND LIKED—MOBILE EXPERIENCES. **BY KO IM**

Apps push notifications, increase brand awareness and reduce load times. Insights into an app's engagement should help design and improve app experiences.

Third-party research firm Decibel found the most used retail apps are Amazon, Best Buy and Walgreens—of all respondents Decibel surveyed, 26% said they use the Amazon app. More men use each of the apps included in the survey than women do. Decibel believes this may be a reflection of shopping habits, as women prefer to shop in person.

But not all apps are created, or experienced, equal. The younger or older a person is, the more critical they are of the app experience. The survey also found there are demographic differences when it comes to rating customer experience. Men think the Topshop app has a better experience, while women think the Nordstrom app has better CX. But an app should be appealing across all demographics.

"Experience plays a key role in decision-making for today's consumers, who hold the power to be extremely selective given the endless choices available to them at the click of a button. If that experience doesn't live up to their expectations, customers and prospects will search elsewhere," Shane Phair, CMO, Decibel, said. "Brands ignoring this growing trend risk losing customers, thus putting brand loyalty and revenue on the line."

Top three apps overall

1. Amazon*
2. Best Buy
3. Walgreens

Top three apps used by people ages 65+

1. Home Depot**
2. Walgreens
3. Kohl's

Top three apps used by people ages 18-24

1. Urban Outfitters ***
2. Dick's Sporting Goods
3. Footlocker

*People of all age groups equally use this app but the most represented age group is 35-44.
** Men find the CX to be slightly better.
*** Men and women equally use the app.

Source: Decibel

INFOGRAPHIC: CARLOS MONTEIRO

1968

The Other Apple Store

Celebrity-branded merch is so common today it's easy to forget that, once upon a time, it was a far-out concept. Among its progenitors was none other than the Beatles, whose development arm, Apple Corps, opened a London store in December 1967. Envisioned by Paul McCartney as "a beautiful place where people can buy beautiful things," the Apple Boutique sold clothing and accessories whose desirability stemmed not so much from pushing the boundaries of fashion as simply by their association with the Fab Four. The store was ahead of its time—too far ahead. Hemorrhaging cash, it lasted a mere eight months, finally electing to just give everything away. But whether they know it or not, the likes of Victoria Beckham, Beyoncé and other glitterati with their own clothing labels owe a nod to the Beatles who, for a brief moment in the 1960s, were unlikely retail pioneers.
—Robert Klara

BOB AYLOTT/KEYSTONE/HULTON ARCHIVE/GETTY IMAGES

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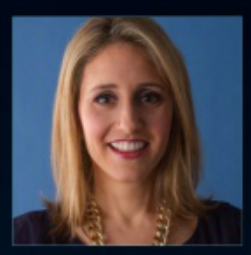

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