

Новости интернет-рекламы

Январь, 1-15

Содержание

Аналитика и интервью.....	3
Adblock.....	8
Native.....	9
Audio Ad.....	10
Видеореклама.....	12
Mobile.....	23
Социальные сети	24
Search.....	32
Новости интернет-рекламы Беларуси.....	34
Новости IAB Global	45

АНАЛИТИКА И ИНТЕРВЬЮ.....

P&G лидирует по расходам на онлайн-видео в Рунете

<http://www.sostav.ru/publication/p-and-g-lidiruet-po-raskhodam-na-onlajn-video-v-runete-25211.html>

Рекламодатели потратили на онлайн-видеорекламу в Рунете 4,1 млрд рублей в апреле–ноябре 2016 года. Объем рынка вырос на 18%, что отражает тренд всего 2016 года. Пока затраты на онлайн-видеорекламу составляют лишь 6% от общего объема инвестиций в видеорекламу, включая телевизионную. Однако у сегмента есть потенциал роста до 12% — столько тратят на онлайн-видео рекламодатели в США, пишет «Коммерсантъ» со ссылкой на исследование ADV.

Крупнейшие рекламодатели в онлайн-видеорекламе совпадают с лидерами по расходам на телерекламу. По оценке ADV, Procter&Gamble потратил 213 млн рублей, Unilever — 166 млн рублей, Coca-Cola — 164 млн рублей. Правда, компании рассматривают продвижение с помощью онлайн-видео как дополнение к ТВ, отмечают эксперты.

Гендиректор российского офиса Etat Control International Дмитрий Кураев говорит, что онлайн-видео позволяет достраивать охват, создаваемый кампанией на телевидении. Для Danone данный формат является вспомогательным, подтверждает вице-президент по маркетингу Danone в России Виталиус Паулюс. Медийный инструмент позволяет добирать охват рекламной коммуникацией среди аудиторий с невысоким телесмотрением. На макроуровне телереклама по-прежнему существенно более охватна и финансово более эффективна. Чтобы изменить ситуацию, площадкам необходимо искать новые подходы, считает Паулюс.

Согласно данным Comscore, аудитория онлайн-видео росла медленнее расходов на рекламу. Количество зрителей на десктопах за тот же период увеличилось на 12% (учитывались просмотры на всех площадках, где размещается видеореклама, включая YouTube, «ВКонтакте», «Одноклассники», Mail.ru, ivi, «Яндекс» и другие).

В Национальном рекламном альянсе (НРА) наблюдают перераспределение бюджетов между сегментами внутри интернета, от которого выигрывает и контекстная реклама, а также сокращение рекламы в прессе. Напомним, структуры НРА вскоре получат контроль над сейлз-хаусами IMHO Vi и Gazprom-Media Digital, на которые приходится 57% рынка онлайн-видеорекламы России. Их передадут Новой сервисной компании — бэк-офису «мегаселлера».

Paid Advertising Making Dramatic Shifts, Study Finds

<http://www.mediapost.com/publications/article/291959/paid-advertising-making-dramatic-shifts-study-fin.html>

Programmatic is not the shiny object in every campaign strategy. Despite the hype surrounding programmatic, more than 50% of advertisers still do not include it in their media-buying strategy. Among the ones who do, about 30% found it was not an effective marketing channel for them, according to survey results scheduled for public release next week.

Hanapin Marketing plans to release its annual State of PPC report Tuesday. The report aggregates anonymous, industry-forecasting opinions from leaders in the digital ad space to build a resource, guide, and predictive analysis of general attitude, plans and outlook for the coming year.

The data comes from surveying brands and key influencers in the pay-per-click industry about their thoughts on this year's PPC strategies and trends, as well as the direction the industry will take in 2017.

What a difference a year makes. This year, only 14% of survey participants said they will spend more than 1 million monthly in pay-per-click advertising, down from 59% in 2015. About 19% said they will spend between \$250,000 and 1 million monthly; 28%, between \$50,000 and \$250,000; and 39%, less than \$50,000.

Travel is spending the most, followed by automotive, home improvement, and publishing. Technology, services and retail will spend the least.

Overall, 80% of respondents feel good about the PPC market, but brands and agencies differed widely in their response. While 20% of brands reported that they feel "very good" about the current PPC market, agencies reported in at 29%.

Text ads remain the most effective channel for advertisers, but only 86% of respondents claimed effectiveness this year versus 90% of respondents from last year, according to the findings.

There is also a bigger trend toward social. Brands consider social advertising and mobile to be the most important aspects of the digital marketing industry during the last 12 months. Some 67% of advertisers plan to increase or significantly increase their budgets in Facebook advertising in the next year. That may be because conversions in social are growing faster than cost per clicks (CPCs). However, conversions are lagging on desktop and mobile.

Where is the money being invested this year compared with last year? Some 60% of advertisers are spending more in text ads, mobile, social, and remarketing compared to last year. About 27% said they are spending significantly more on social advertising.

More than half reported they are spending either the same amount or less than what they were a year ago in display advertising. And 23% are spending significantly less now than what they were spending a year ago.

Here are the top five places that marketers will invest media budgets during the next 12 months. Some 75% of survey respondents said they would increase budgets in AdWords, followed by 73% in mobile, 69% in Facebook, 53% in Bing; and 41% in Instagram.

Only 39% of marketers would increase their investment in display, followed by 34% in LinkedIn; 22% in programmatic; 21% in native ads; 21% in Twitter; 18% in Pinterest; and 15% with Snapchat.

This column was previously published in Searchblog on September 21, 2016.

Global Advertising Revenue Reached \$532 Billion in 2016, Will Hit \$590 Billion in 2017

<http://www.mediapost.com/publications/article/292082/global-advertising-revenue-reached-532-billion-in.html>

According to its annual Global [Advertising Trends](#) report, research entity IHS Markit, saw big brand budgets and quadrennial events such as the Olympics, European Football Championship and US Presidential Election drive 2016's global advertising revenue growth to \$532 billion, up 7.1 percent.

Strong growth in private consumption also buoyed advertising revenue as brands tried to take advantage of heightened consumer spending. Advertising revenue accounted for 0.69 percent of global GDP in 2016, up from 0.66 percent in 2015, the report said.

Top ten ad markets include US, China, Japan, UK, Germany, Brazil, France, Canada, Australia and India.

Despite the continued growth of Facebook, Google and Snapchat, the TV market remained the largest advertising category, lifted by quadrennial events like the Olympics, the Euro Cup and the US elections.

In some countries though, including the UK, online already accounts for almost 50% of total advertising revenue and HIS Markit forecasts that in the next 5 years, TV will be overtaken globally by online.

As for 2017, IHS Markit expects an 11.1% increase in advertising revenue to \$590 billion. The strongest growth is expected to come from the Middle East and Africa, followed by APAC, where India and Indonesia are seen to top the list in terms of growth.

Survival Guide 2017: Ad Tech Turns Digital Duopoly Into Three-Way Brawl

<http://adage.com/article/print-edition/survival-guide-2017-ad-tech-turns-duopoly/307409/>

Ad Age's Survival Guide maps the changes and challenges in the year ahead, from new ad-tech wars to shifting policies in Washington, D.C.

Amazon, Facebook and Google this year are set to square off in an unprecedented battle for programmatic ad dollars that's sure to send shock waves throughout the industry -- but will hopefully give marketers and publishers more options in the process.

Though the three tech titans have a combined market cap of \$1.21 trillion, only Google is firmly entrenched among marketers' and publishers' automated ad deals, via its DoubleClick empire. But the meteoric rise of an ad-tech tactic called header bidding has Amazon and Facebook smelling opportunity. Each plans to appeal to advertisers and publishers differently with new offerings. And more competition among the web's greatest powers should mean only good things.

"We are entering a world where three major titans are going to be competing for ad dollars," said Tim Wolfe, VP of revenue operations at USA Today. "From a premium publisher's perspective, this is a good thing. I think the three of them bring a lot of attributes and flavor at scale."

The war won't stop at desktop and mobile screens, either. "This is a warm-up for a much bigger battle that involves a much bigger screen," said Andrew Casale, CEO of ad-tech firm Index Exchange. "Before long, this will be a fight for the screen that sits in front of the sofa -- TV."

Programmable: Moving Beyond Programmatic

New announcements are expected as early as the first quarter, with insiders anticipating even bigger moves by midyear.

In Amazon's case, it will offer publishers a trove of data about their readers. Google will move to levels of transparency that will be the stuff of marketers' dreams. And Facebook, meanwhile, will continue to build out its Facebook Audience Network, which reaches users when they're off the network.

Header bidding technology upended the traditional waterfall structure, which saw online publishers take bids in succession from distinct groups of buyers, starting with the most promising and taking the first acceptable offer that came along. Header bidding lets publishers take multiple offers for their ads all at once and gives advertisers a more even shot at inventory in the process.

For some, however, that's only one of the important results. Others argue that the rise of header bidding has confirmed the fears of publishers who long suspected Google of gaming its own system to its advantage.

"At the foundation of Google's programmatic business is the fact they are the sole arbitrator of deciding who gets to share an ad," said John Donahue, chief product officer at Sonobi. "Well, that went away in 2016."

Google last April introduced its header bidding alternative, called exchange bidding dynamic allocation, or EBDA. Although still in testing, the product is expected to arrive in the second quarter of this year, several people familiar with its plans told Ad Age.

During the final months of 2016, Google held a first-of-its-kind meeting that high-level executives from five or six of the leading exchanges attended. The company spent several hours with the group trying to convince them that its EBDA solution isn't a trap. Publishers saw their ad rates climb when header bidding allowed them to collect more bids than DoubleClick alone, so some are wary of going all-in with Google again.

The meeting also revealed that Google is willing to become significantly more forthcoming with marketers in a bid to maintain its foothold in the ad ecosystem, according to insiders with direct knowledge of the meeting. The final product will likely include more reporting and insights about what ad inventory marketers saw, what they won and why they won or lost when using EBDA. And Google is seriously looking at making other changes to the technical aspects of auction dynamics and how the auction works overall, according to people familiar with its plans.

Google declined to comment for this story.

Last month, Ad Age first reported Amazon's plans to announce a cloud-based header bidding solution aimed squarely at publishers. As with Google's approach, all ad requests will be handled by remote

servers instead of in consumers' browsers. That often translates to less lag time when loading webpages.

The e-commerce juggernaut will also offer publishers "shopping insights," to let them see what percentage of their page views come from, for example, Amazon's "golf products" audience segment and that its users are a certain percentage more likely to be purchasing products in that category than people on the average site.

A publisher can then develop more "relevant site content" and help better align advertisers with its users, the company said.

Agencies or advertisers that want to target Amazon's audience segments programmatically, of course, can do so only through Amazon AdvertisingPlatform.

"I think it is a very enticing carrot," an executive at a major publishing outfit said of Amazon's offering, speaking on condition of anonymity to protect industry relationships. "It gives us a lot of reach and access to more data. That's very enticing."

On the flip side, however, publishers have invested a lot in their own data management platforms. That might deter large publishers, as they and their sales teams grapple with how to make the most of their own data.

Although Facebook is entering the fight with an appealingly plug-and-play version of its header bidding API, it's early days and the company is still testing the product. Mobile ad prices are relatively low compared with desktop right now, but Facebook might try to use its Facebook Audience Network to help publishers increase those rates.

ADBLOCK.....

AOL Hopes These 2 New Ad Formats Will Thwart Off Ad Blocking

<http://www.adweek.com/news/technology/aol-hopes-these-2-new-ad-formats-will-thwart-ad-blocking-175374>

Including giving out free Verizon data By Lauren Johnson

AOL wants marketers to help build its next ad formats. At CES today, the Verizon-owned company is launching a new initiative called BrandBuilder that includes two new types of ads.

By working directly with marketers to conceptualize ad formats and creative, AOL hopes to create custom and native ads that encourage consumers to not use an ad blocker. One of the new ad units, for example, doles out free Verizon data in exchange for clicking on a mobile ad to download a coupon.

"Less intrusive ad experiences like Player Up and DataPerks will give viewers the experience they desire, and we anticipate seeing higher engagement numbers as a result," said Spencer Sloe, vp of advertising product and strategy for AOL Content and Strategy. "If consumers are receiving value from the ads they see, it's likely that they won't feel compelled to use ad blockers."

One of AOL's new ad formats uses parent company Verizon to reward consumers who click on mobile ads. DataPerks is a mobile ad that asks consumers to complete an action—like entering an email address, taking a survey or downloading a coupon—once someone clicks on it. In exchange for clicking on the ad, a credit for more data is automatically applied to Verizon customers' phone bills.

The other new ad format—dubbed Player Up—is for video. When consumers click to play a video, a full-page ad takes over the screen for 3 to 7 seconds before the video begins playing. While the video plays, a watermark appears in the bottom corner of the screen that switches between showing the advertiser and publisher's logo. And if someone pauses the clip, the ad slides over the screen until someone presses the play button. EBay was one of the first brands to run a Player Up ad and worked with AOL to create the ad format.

Take a look at the video below to see how Player Up works.

<https://youtu.be/5ahp3y3neoE>

NATIVE.....

Native Ad Renewals At 33% In 2016

<http://www.mediapost.com/publications/article/292125/native-ad-renewals-at-33-in-2016.html>

Despite steep advances in the native advertising space, renewal rates for such ads were at 33% in 2016, according to MediaRadar.

Thousands of publishers sold native ad spots in 2016. As users become banner-blind and annoyed at pre-roll ads, novel native advertising initiatives have looked to bridge the gap between secular content and paid or sponsored content (one iteration of native).

“While native is ubiquitous, this does not mean campaign performance is so equally widespread,” Todd Krizelman, MediaRadar CEO told *Real-Time Daily* via email. “We see and forecast renewal rates on native to polarize. Some publishers are much better implementing and measuring their impact. Strong performance will lift renewal rates for publishers who are consistently showing their advertisers results.”

MediaRadar data showed that 20% of advertisers using native advertising techniques had a renewal rate under 20%. Overall, the average was a 33% renewal rate.

Some publishers, however, had significantly stronger retention rates.

“*The Atlantic* and QZ have consistently strong performance that outstrips so many,” added Krizelman. “The top native sellers win renewal rates between 60%-80%.”

AUDIO AD.....

IAB: Digital Audio 2017

<http://www.adotas.com/2017/01/feature-spotlight/>

Do you hear what I hear?

If you're anything like me and many brand marketers, you're increasingly noticing the connection consumers are making with a medium we all love: digital audio.

Audio is becoming more and more relevant to the digital media marketer. You don't have to look further than the commuter with earbuds tucked into his ears to understand why. Chances are, they are listening to digital audio. According to [Edison Research's 2016 study](#) of audio sources consumers listen to on their smartphones, nearly half of that listening is to digital audio. At IAB we're very tuned in to the exciting play that digital audio can offer marketers. Our audio members are diverse platforms from all facets of the space.

Consumers and marketers are all ears for digital audio this year. Half of Americans listened to online radio in the past week, and 155 million in the past month. Compelled by the highly personalized and

social aspects of streaming, listeners discover and listen to specific artists, build playlists and share their experience with their friends. These activities create exciting options for brand marketers and a surge in listening that earns mainstream status for streaming audio.

Meanwhile in September we watched podcasting take center stage as this year's new digital media darling during the [2016 IAB Podcast Upfront](#) which featured an impressive lineup of celebrities, journalists and broadcasters touting their programming to a standing room only crowd of marketers. A vast array of content delivered in short segments for easy and appealing consumption has created enormous media buzz, attracting marketers. Listeners, captivated by the content, respond favorably to podcast ads. In fact, podcast publisher Midroll reports that 61% of listeners have made a purchase after hearing an ad in a podcast.

From a marketing standpoint, audio's ability to deliver highly impactful messaging in contexts where other digital media struggle, such as while a consumer is driving or exercising, or even housecleaning, is exciting. Connected cars give listeners access to digital audio in their cars, and provide touch points that can be close to point of purchase, an attractive feature for brands.

Audio is the only digital media that does not rely on a screen to deliver an impression. It moves with listeners throughout the day, capturing their attention and creating a soundtrack for their lives. Digital audio is a highly mobile media. A recent report from [Triton Digital](#) shows that more than 80% of digital audio consumption takes place on mobile devices.

Today's media landscape has moved beyond connected devices like phones and tablets to include wearables, home appliances and responsive devices like Amazon Echo and Google Home. These devices and appliances enable constant connectivity and illustrate the central role that audio messaging has assumed. Many of these new devices have no keyboard, relying on voice activation and voice recognition instead, and underscoring the shift toward audio and away from touch as the central point of contact.

Another factor driving the growth in digital audio consumption are vast choices in content. Major streaming platforms offer sophisticated, personalized listening options and provide listeners with easy, unlimited choice. Meanwhile, podcast content has exploded, offering programming from celebrities as diverse as Shaquille O'Neal and Katie Couric, news outlets like Bloomberg, NPR and the New York Times, and topics from relationship advice to investing.

As we approach 2017, we at IAB see the central role of audio in the digital media landscape as it continues to expand. Programmatic access to inventory will fuel advertiser interest as more audio

publishers opt into automatic trading in 2017. Factors such as impressive growth in audience, the reliable delivery of impressions whether the screen is on or off, and the impact those messages can have on active, mobile consumers will encourage advertisers to invest more dollars in audio advertising in 2017 and beyond.

Today's often cluttered digital media landscape is challenging to marketers looking for impactful messaging strategies. Digital audio offers an innovative solution to that challenge.

About the author

Anna Bager

Anna Bager is Senior Vice President and General Manager of the Mobile and Video Centers at IAB

ВИДЕОРЕКЛАМА

Правовое управление Госдумы раскритиковало законопроект МКС об онлайн-кинотеатрах

<http://www.sostav.ru/publication/pravovoe-upravlenie-gosdumy-raskritikovalo-zakon-mks-ob-onlajn-kinoteatrakh-25163.html>

Правовое управление Госдумы считает невозможным применение норм законопроекта о регулировании онлайн-кинотеатров в России в том виде, в котором документ разработал Медиа-коммуникационный союз (МКС), пишут "Ведомости" со ссылкой на заключение парламентских юристов. По их мнению, проект закона нуждается в существенной доработке.

В тексте документа МКС не представлено обоснование ограничения иностранного участия в российских онлайн-кинотеатров, отмечается в заключении правового управления думы. Эту норму юристы назвали спорной: иностранная компания или физическое лицо могут распространять онлайн-видео из-за рубежа.

Ранее МКС включил в документ норму, согласно которой разрешение на увеличение иностранного капитала в отечественном аудиовизуальном сервисе свыше 20% может дать правительственная комиссия по иностранным инвестициям. Однако думские юристы указывают

на необходимость введения критериев, на основании которых комиссия будет принимать свои решения, чтобы исключить необоснованных исключений из общих правил.

Правовое управление Госдумы представило в своем отзыве еще ряд замечаний к терминологии, используемой в документе: отсутствует ясность в понятиях аудиовизуального сервиса и его организатора, существует пересечение этих терминов с другими, которые описаны в законе об информации, а термин "аудиовизуальная продукция" не соотносится с понятием "аудиовизуальное произведение", закрепленном в Гражданском кодексе РФ.

Законопроектом МКС также не предусмотрены цели создания и ведения реестра видеосервисов, а также последствия попадания в него, говорится в заключении. Кроме того, в документе не предусматривается, что пользователи могут заходить на сайты аудиовизуальных сервисов под чужими IP-адресами, что не позволит корректно оценивать посещаемость онлайн-кинотеатров. К тому же, глобальный характер интернет-сети не позволит установить ключевое предназначение видеосервиса для российских пользователей, утверждают юристы.

В заключении также сказано, что премодерация контента видеоплощадок не представляется возможной из-за отсутствия возможностей проверки достоверности содержащихся в нем сведений частными лицами, поэтому удалять информацию из онлайн-кинотеатров можно только по решению судов и на основании других документов государственных органов.

Look at Social Video's Big, Bright (and Somewhat Uncertain) Future

<http://www.adweek.com/socialtimes/aubry-parks-fried-centro-guest-post-social-video/648877>

Facebook has done it again—at least, it's about to. The social media juggernaut is notorious for forward-thinking strategies such as acquiring Instagram and Oculus VR and launching live videostreaming. It's never been the platform that rests on its laurels. Now, it stands at the forefront of a video revolution.

The explosion of Facebook Live hints at its potential for broadcasting major events and engaging viewers in ways standard channels struggle to do. Imagine online access to the Super Bowl streamed through a Facebook TV application that connects to users' big screens.

Facebook can bypass not only traditional providers, but also services such as Netflix and Amazon, when it comes to widespread distribution and advertising opportunities.

The race for eyes and inventory

Facebook isn't the only social platform in the live video race. Twitter competed aggressively with Facebook for the rights to stream Thursday Night Football in partnership with the National Football League, and such face-offs will occur more often as sports franchises re-evaluate their cable contracts.

Most are locked in through 2022 as a result of negotiations that happened in 2010 and 2011, when Facebook didn't have video and Netflix was only testing digital streaming. The landscape was different then, but in a few years, I predict that social and streaming services will be in the mix for those agreements.

In the fragmented world of video consumption, sports viewership seems to be the only steady programming for the cable industry, as most entertainment and news content is available elsewhere. Companies such as Netflix and Amazon stand to gain considerably if they're able to hook avid sports fans, in addition to viewers who subscribe for their licensed and original programming. A massive bidding war could erupt once NFL and Major League Baseball television contracts go up for grabs.

Six years is a long time in the digital world, and no one knows what Facebook's valuation will be in 2022. But there's little doubt that it will be a strong contender for such deals.

Facebook provides free, easy access to content, which aligns with consumer demands. Not to mention, it has the foundation for more advanced advertising opportunities within the space. The company also needs to pivot as Snapchat encroaches on its position as a personal and news-sharing outlet in a mobile-driven world.

However, Facebook and common streaming services can also co-exist. Amazon and Netflix create and own original content, while Facebook serves solely as a distribution tool. But theoretically, how could the environment change if networks such as Comedy Central or ABC choose to deliver their content exclusively through Facebook and share ad revenue, rather than paying subscription fees?

Full Frontal With Samantha Bee has tested airing full 30-minute episodes on Facebook Live before they air on cable, and Mr. Robot surprised fans by premiering the first episode of the second season via Facebook Live three days before the airdate.

Before too long, Facebook may compete with basic television, while Amazon, Netflix, HBO and Hulu double down as premium content creators. One is the tool for the masses; the other serves the niche through custom programming.

What it means for advertisers

How many times have you watched a show on Hulu with the same ad delivered multiple times during each of the commercial breaks?

Facebook has mastered the ad-delivery mix, with different ads following different users based on their behaviors and preferences.

Yes, I realize Facebook can draw from a more varied ad pool. But you can imagine how transitioning that process to larger screens could be achievable—making it an attractive platform for advertisers, especially if they're already spending heavily with the company.

The streaming TV world lags behind in this area, and we expect that Facebook video buys will jump as more brands catch on and build creative for this purpose. The company is only starting to experiment with mid-roll within Live content, and its premium inventory will become increasingly coveted. However, Facebook's massive audience reach keeps costs lower than targeting Hulu users, who represent a much smaller pool of consumers.

One thing advertisers can be sure of heading into 2017 and beyond is that the role of different social platforms will shift. Facebook's innovations not only in live video, but also in virtual reality, could transform the way advertisers interact with consumers.

Meanwhile, Snapchat could take on Facebook's former role as the dominant social sharing app. Twitter may also undergo an evolution, perhaps being purchased by a cable provider or a corporation looking to use the platform to maintain relevance.

Facebook is uniquely poised to dominate advertising opportunities across multiple mediums, but other services are preparing for these shifts, too.

As the top sports leagues and entertainment providers consider the best ways to maintain and grow their audiences, they'll look to digital platforms for innovative ideas. Advertisers must be prepared to adjust with their transformation, whether that's through social or premium content channels.

Google Links Brands With YouTube Creators: Are Agencies and Influencer Networks Threatened?

<http://adage.com/article/cmo-strategy/google-links-brands-vid/307232/>

YouTube video bloggers and other independent producers have been a growing part of marketing content creation for brands, sometimes in deals brokered by third parties. Now [Google](#) itself is getting in on the action, linking YouTube video production talent with brands and their agencies to produce video ads for the site.

Through an initiative called YouTube Labs, Google, working with influencer network AwesomenessTV, recently linked [L'Oreal](#) brands Maybelline, Essie and Dark & Lovely with YouTube creators, who also worked with agencies Code & Theory and Tag Creative. The result is [a series of videos for each brand](#).

L'Oreal USA had exclusive U.S. use of YouTube Labs for 2016 in what Kirk Perry, Google president-client and agency relations, describes as an alpha test, though the model will be open to other companies this year. In Europe, BMW, Johnson & Johnson and Mondelez have tested the approach.

The effort moves Google into a sort of talent brokerage, linking content creators on YouTube with brands. And in the case of the L'Oreal brands, that didn't mean hooking them up with beauty bloggers with which they're already familiar in many cases through content or promotional deals. Rather it meant bringing creative talent from others areas, such as [travel blogger Raya Encheva](#), together with brands.

Google doesn't make any commission or fee from the arrangement, Mr. Perry said, though the content creators do, and Google benefits from paid advertising revenue for placement of the videos on its site. There's no restriction on brands using the videos elsewhere, such as Facebook, other publishers or their own sites.

The effort came out of brainstorming sessions earlier last year on "the next generation of content," said L'Oreal USA Chief Marketing Officer Marie Gulin-Merle. "The idea was to put in one room in a beauty hackathon the YouTube creators, our marketing teams and our agencies. We would behave as publishers and invent the web series."

Howard Collinge, group creative director at [Code and Theory](#), which worked on the videos for Essie and Maybelline with the YouTube creators, said he doesn't see the outside help as a threat.

"This was a really great collaboration," he said. "From the creative side, I think it gave us a lot of freedom."

The emphasis was on speed, with the agency going straight to production once the scripts were approved, guided by insights from YouTube creators and what they knew about the market," he said. "But we essentially wrote scripts and went and shot them. So we used them as a springboard. We had a lot of creative freedom to do what we thought was the right thing."

The brief was simple, Mr. Collinge said: "Be entertaining and really get their attention and be relevant. That's a great brief for any agency. It was a very experimental lab approach that felt a lot freer and more fun, nothing like a typical ad agency where you get briefed and have six weeks to work and then research and go shoot a commercial."

Ms. Gulin-Merle also describes the process as "less linear than before," replacing the usual process involving copy testing. "It was a fast and furious way of working with one motto: Better done than perfect. It's OK if you don't take another week to polish the content. You put it online and optimize from there and listen to the conversations and feedback from the consumer."

Among the ideas in the series was to tap into the stories behind the names of Essie nail polishes, she said. One video tells a story behind "Jamaica Me Crazy," named after an annoying vacation-intensive coworker and her trip to the island.

It's less clear if Google getting involved as a conduit between YouTube creators and brands helps companies like Gen.Video, which has done the same thing albeit with somewhat different projects for such players as Procter & Gamble's Olay.

"This is a logical and inevitable evolution of Google's facilitation role in the YouTube marketplace," said Jessica Thorpe, president of Gen.Video, in a statement. "It will put added pressure on companies (platforms and agencies) to provide more services than simply matching to support and amplify the impact of influencer video."

Gen. Video is already doing that, she said, in part by facilitating distribution of videos created by the producers it represents on e-commerce sites.

"The players that only provide exchange-based matching will quickly die out, and those that can differentiate will thrive as leveraging influencers becomes more universal," she said. But she said Google's involvement will "be another catalyst for growth for the video generation."

"I don't think we compete in any way, shape or form with the Gen.Videos of the world or the Tongals of the world," said Google's Mr. Perry. "We obviously have a little insight on the YouTube business and the

creator ecosystem. We also have access to a lot of data and analytics about where consumers are and what they're watching. So we have that unique insight others wouldn't have."

While Google gets no money directly from making the introductions, the idea, he said, is an investment to make brands more comfortable so they'll want to reach consumers on Google media.

Facebook's mid-roll video ads will be limited to 15 seconds

Advertisers can pick content categories they do or don't want their ads to interrupt, but may want more control over placement.

<http://marketingland.com/facebooks-mid-roll-video-ads-will-limited-15-seconds-202866>

Last year Facebook started interrupting some Live broadcasts with mid-roll video ads, and this year the social network plans to do the same with non-Live videos.

Facebook will inject mid-roll ads into some publishers' videos after those videos have played for at least 20 seconds, according to a report published by Recode on Monday. The video ads will be limited to 15 seconds in length, three people familiar with the matter told Marketing Land on Monday after Facebook began emailing agencies about the new ad slots' availability in Facebook's ad buying tools. A Facebook spokesperson declined to comment.

Last year Facebook, which has been against pre-roll ads, had winked at inserting mid-roll ads into non-live videos. "Next year, we're going to start thinking about how that type of monetization opportunity could potentially be brought to regular videos as well," said Facebook's VP of partnerships, Dan Rose, in an interview with Poynter in September. And the mid-roll ad insertion was made even more inevitable following the news last month that Facebook planned to stock up on original and licensed shows.

For advertisers the mid-roll ads, which Facebook has been testing in Live videos since last August, will be enabled by default when buying a video ad campaign on Facebook. Their placement will be labeled "In-Stream Videos," and advertisers will have to uncheck the placement if they don't want their ads to run in the middle of publishers' videos, the people said. If a video ad runs longer than 15 seconds, then an error message will appear if an advertiser tries to buy the "In-Stream Videos" placement.

In addition to the normal Facebook targeting options, advertisers will be able to pick categories of videos in which they want their ads to run, such as sports or humor, and they can specify categories they want to avoid, such as “debated social issues,” “mature audiences” and “tragedy and conflict.”

That may not be enough control for some advertisers who want a firmer grasp over the kinds of content alongside of which their brands will appear. For example, some advertisers want the ability to explicitly specify which publishers’ or creators’ videos they do or do not want their ads to run against when buying pre- or mid-roll ads, according to one agency exec.

But the ad’s placement may not matter if people opt not to stick around to watch it. If Facebook stops a video after 20 seconds to insert an ads, as Recode reported, then that 20 seconds needs to be good enough for a viewer to be willing to sit through an ad in order to finish the video.

Facebook is reportedly incentivizing publishers to make those initial 20 seconds worth viewers’ while. Provided a video runs at least 90 seconds long to be eligible to contain a mid-roll ad, Facebook will split 55 percent of the ad revenue with the video’s publisher, according to Recode.

This wouldn’t be the first time Facebook has opened up a revenue-sharing program with publishers. In addition to Instant Articles, Facebook’s year-and-a-half-old Suggested Videos program shares ad revenue with publishers whose videos are watched in the same recommended video carousel as a video ad, so long as the ad is watched too. But that program hasn’t exactly been a moneymaker for publishers.

Maybe Facebook’s mid-roll ad program will be different. And even if it’s not, publishers will still be able to make money by distributing their videos on YouTube, Twitter and Amazon, or by producing branded videos to distribute on Facebook without needing to share any of that money with the social network.

Millennials and YouTube Ads: Most Watch Until They Can Skip

Yet 29% watch ads until completion

<https://www.emarketer.com/Article/Millennials-YouTube-Ads-Most-Watch-Until-They-Skip/1014979>

YouTube has been the leading digital video platform for over a decade and continues to hold strong appeal to US millennials—a group that adopted the digital video streaming platform early on. According to UBS Evidence Lab, 54% of 18- to 34-year-olds visit YouTube at least once per day, making it the third-most popular social media platform for daily usage among this age group.

Primary Action Taken by US Millennial Internet Users in Response to YouTube Ads, Dec 2016

% of respondents



Note: ages 18-35; numbers may not add up to 100% due to rounding
Source: LaunchLeap, Dec 20, 2016

221363

www.eMarketer.com

eMarketer forecasts YouTube's net US video ad revenues will reach \$2.59 billion in 2017, accounting for 20.0% of total US video ad revenues this year—the largest share by far of any single company. Obviously that means that viewers are seeing a fair amount of advertising on the site.

But how engaged with the ads are millennials? In December 2016, online survey platform LaunchLeap surveyed US millennial internet users about the actions they take when viewing YouTube ads. Respondents were most likely to watch a YouTube ad until they could skip it, with 59% of respondents doing so.

Surprisingly, a fair amount of millennials—29%—reported watching YouTube ads all the way through.

LaunchLeap's survey found that only 11% of US millennial internet users were blocking YouTube ads via an ad blocker, though other research showed that general ad blocking usage is much higher.

July 2016 research from Anatomy Media showed that 63% of US millennial internet users have an ad blocker installed on at least one device, while older research published in 2016 from Reuters Institute conducted by YouGov found that 44% of US internet users ages 18 to 24 and 29% of those 25- to 34-years-old used ad blockers.

Why don't digital TV streams fill all of their ad slots?

<http://digiday.com/publishers/unfilled-digital-tv-ads/>

Just because there's an audience for something doesn't mean that an ad will automatically be served around its content.

Despite all the hype around the digital streaming of TV content, networks still leave many of their digital ad slots unfilled. Given that leaving users to gawk at a network logo rather than being monetized through a served ad is a lost revenue opportunity and off-putting user experience, it is peculiar that this practice still occurs.

Case in point: Even during highly viewed events, such as Monday night's college football championship game between Clemson and Alabama that saw more than 700,000 people viewing the stream, users watching ESPN online are still prone to coming across images like the one below for prolonged periods during commercials breaks.

In this edition of "[Internet Mysteries](#)," we examine why there are still open ad slots in TV programs that are streamed online.

Brand issues

While inserting ads into digital streams can become complicated, sources agreed the tech exists to make it happen. Just look at OTT services like YouTube and Hulu, which don't have problems displaying ads in their open slots.

"But there is a lot of potential downsides to opening up that [digital TV] inventory to [programmatic] bidding," said Campbell Foster, director of product marketing at Adobe Primetime. "There is a lot of resistance from big broadcasters because it is valuable inventory and their brand could be damaged if they inserted some real shitty ad. So they are just not going to allow open bidding on high-quality premium TV inventory."

Dave Morgan, CEO of Simulmedia, added that the CPMs for digital inventory are typically much less than the CPMs for linear TV. So rather than hammering the consumer with a potentially brand-unsafe ad sold through a programmatic exchange, the network might decline showing an ad altogether because the incremental revenue they'd gain from digital ads wouldn't even amount to a rounding error when compared with their broadcast contracts.

Logistical issues

Although some networks simultaneously stream the same ads digitally and linearly to all users, other networks show different ads to linear and digital users. One reason is that not all broadcast ads are approved for online use, although sources said that ads are increasingly approved for both online and linear. Stacy Daft, a general manager at Videology, said that another reason why some networks show different ads across digital and linear is because doing so allows the networks to increase revenues and impressions by segmenting and targeting different audiences.

Another factor that causes discrepancy between the online and digital ads that users see is TV inventory for local ads. Local ads from across the entire nation aren't typically loaded into the network's digital stream and shown to users based on their geolocation.

Depending on the terms of the carriage deal, a network may or may not be allowed to run brand ads during local pods. It is more likely that they are at least allowed to run ads for their own services (e.g. Fox showing an ad for its show "The Exorcist") during local pods, but most networks have caps on how many ads for their own products they can run during a given show. And once these caps are met, networks often just display their logo as filler until the commercial break is over, said a network spokesperson requesting anonymity.

Morgan said that whenever there is a discrepancy between the online and digital ad that is shown, TV networks face more institutional obstacles than a regular website in inserting a replacement ad. A major contributor to unfilled ads on digital TV is that there are complicated agreements between advertisers, program creators, TV networks and distributors driven by copyright protections in analog eras that make it difficult for networks to insert ads into their digital streams, he said.

For instance, there may be competitive clauses. If the linear broadcast has a deal with Ford, then the digital side needs to be cognizant of not showing Chrysler ads.

Another example is that it'd be theoretically possible for a network to replace unfilled digital ad time with clips from its other programs. Think of ESPN showing SportsCenter clips in lieu of displaying its logo during unfilled digital ad slots. But Joel Espelien, an analyst at The Diffusion Group, said that networks are "very unlikely to run additional content during these breaks because it would interfere with the 'ad load' that they commit to with advertisers."

Priorities and solutions

TV networks' online inventory has historically been an afterthought and it is only recently that networks have started dedicating sales resources to other screens, Foster said. Other sources emphasized that this issue will persist until networks' digital audiences grow enough to make digital investment worthwhile and priorities among the parties involved – measurement firms, TV networks, distributors, ad buyers – begin to align.

"This gets fixed when the Nielsen digital ratings are widely enough deployed that the traditional impression and the TV Everywhere impression get counted equally in the ratings," Espelien said.

Michael Hudes, CRO at YuMe, was optimistic that demand from advertisers will nudge networks into filling all their digital ad slots once their contractual agreements are modernized to better fit a digital era.

“At the base it is of course a matter of priority and focus,” he said. “As we’ve seen with all new platforms, there is often a period of jockeying for position for the advertising rights.”

MOBILE.....

Third-party measurement comes to branded emojis and stickers

<http://digiday.com/brands/third-party-measurement-comes-branded-emojis-stickers/>

With broken hearts and see-no-evil monkeys now accepted forms of communication, brands are serving up their own emoji keyboards and stickers at an accelerated rate. But whether those chicken-fries emojis actually drove more people to Burger King outlets has been anybody’s guess — until now.

Visual mobile messaging startup Emogi is partnering with analytics company Moat to bring brand-focused metrics and measurement to mobile messaging apps like Kik and others. The new partnership will give brands insights, measurement and analytics for emojis, stickers and GIFs across mobile messaging platforms.

“To date, measurement for mobile messaging has been inconsistent, so this is a much-needed evolution in the space,” said Alexis Berger, chief strategy officer at Emogi. “Partnering with a player like Moat, which is widely utilized and universally accepted across brands will bring a lot of validity to measurement in mobile messaging.”

Emogi is working with a variety of GroupM clients and brands including Moët Hennessy, L’Oréal and NBCUniversal on campaigns that will be the first to utilize the latest measurement analytics.

The Emogi platform inserts itself into messaging apps and seamlessly integrates emoji, stickers and GIFs in consumers’ conversations — no downloads necessary. If someone is messaging a contact on Kik about getting a donut, for example, the term “donut” could automatically trigger the app to offer a branded sticker from a donut brand. Typically, on other platforms, users have to actually download branded emoji keyboards and sticker packs separately to be able to access branded content.

With Moat's third-party measurement tools in place, Emogi hopes to differentiate itself from a range of competitors including Snaps and Swyft Media. These companies create personalized branded emojis, stickers and GIFs for brands on messaging apps but have their own internal dashboards for measurement. Through the partnership, Emogi wants to offer marketers mobile messaging metrics comparable with other digital standard metrics.

Emoji usage has continued to skyrocket over the years. Some 6 billion emojis or stickers are sent around the world every day on mobile messaging apps, according to Swyft Media. And brands haven't shied from meeting this demand either. According to research by Appboy, there was a 609 percent year-over-year growth of branded campaigns using emojis between June 2015 and June 2016.

As messaging apps reach scale, more marketers want to join in, said Joe Grigsby, managing director at iCrossing Chicago, which has run emoji campaigns on messaging apps for clients including Cap'n Crunch. But in order for the space to monetize — and for brands to be willing to invest in them — they must have proper measurement tools in place. Adding third-party measurement will increase marketer confidence in mobile messaging, he said.

"To get the sacred ad dollars, you have to have the measurement in place," he said. "A lot of it also has to do with the precedent Snapchat has set, working with third-party companies fairly quickly versus their competitors."

"I can't imagine the brand response being anything but positive," said Whitney Fishman, managing partner of innovation and consumer technology at MEC. "This ensures that they're getting the most value for their money and also key takeaways about their consumers."

СОЦИАЛЬНЫЕ СЕТИ.....

How Companies Will Use Social Media In 2017

2016 brought the "reachpocalypse," and much else besides. Here's what comes next for the embattled world of social media.

<https://www.fastcompany.com/3066100/the-future-of-work/how-companies-will-use-social-media-in-2017>

Let's travel back to a simpler time, shall we? It's November 6, 2007, and Facebook has just launched something called Pages. Now, companies can have an official presence on the network, just like real

people! The first day, 100,000 Pages launch, with brands from Coca-Cola to Verizon and Blockbuster getting onboard. In the years afterward, millions of companies raced to build up audiences they can reach directly and on-demand, through the sheer magic of social media.

Fast-forward to the waning months of 2016, and the magic is a little harder to feel. Certain corners of the social world have become uglier places, with some in the business world calling for a draw-down. But the pitfalls of political partisanship weren't the only things companies struggled to circumnavigate last year. From a more practical standpoint, it turned out that just having an audience on social media doesn't mean you actually get to reach it.

And as we head into 2017, the fact that social media is paying ever fewer dividends to many brands and their marketers is becoming more apparent. So what comes next?

HOW WE GOT HERE

Starting in 2012, Facebook began to curtail the percentage of a Page's followers that actually see a brand's updates. At first, it was cut to around 16%. Later, it was reported that large brands who post to Facebook were reaching as few as 2% of their audience, or just one in every 50 of *their own followers*. After the latest tweaks last summer, the average reach for some branded posts has been cut again by half.

This isn't part of some grand conspiracy. More content than ever is being shared—photos, GIFs, videos, and more—and the space in our news feeds is at a premium. So Facebook prioritizes, using its own algorithms to auto-select what we see. Content from friends and family members takes precedence, meaning that company updates, more often than not, don't make the cut.

Facebook is hardly alone in elbowing companies to the social margins. Users of Instagram, which the social network owns, now have their feeds curated by algorithm, with the order optimized based on "relationship with the person posting." Even Twitter, long celebrated as the place to see real-time, streaming updates in the raw, is increasingly algorithm-driven, with the "best Tweets" auto-selected to appear at the tops of users' feeds.

To lovers of the free-wheeling early stages of social media—where the only limit to a company's reach was creativity and cat-GIF curation—these changes add up to nothing short of an obituary. The days of being able to engage with users for free on social media through so-called "organic posts" are undeniably numbered.

This is hardly a secret or a news scoop. We've known it for years, in fact. But many of us have been in a state of denial. It's time to come to grips with the hard truth that 2017 presents us with: Social media as we know it may not be dead, but it's surely dying. This doesn't mean businesses should give up the ghost, though. In fact, it's just the opposite.

THE SOCIAL PARADOX

Social media is more pervasive than ever and poised for a unique metamorphosis. It's about to be reborn over the course of this year as a hyperfocused business tool—more targeted, simpler to use, and possibly more effective than before.

If that sounds Pollyanna-ish, think again. A curious thing has happened as companies' ability to reach users organically on social media has tanked: The power of social media to influence buying decisions has surged. In one of the most comprehensive studies to date, McKinsey recently surveyed 20,000 consumers in Europe and found that social recommendations are behind more than a quarter of all purchases made. This is well above the 10% to 15% that's been estimated in earlier research. And in the majority of cases, the McKinsey report found, these social updates had a direct impact on buying decisions.

For companies, this presents a thorny challenge. Social media has never been more influential, but getting updates in front of users has never been more challenging. To shun Facebook and other networks altogether is to ignore the more than 2 billion users around the globe who rely on social media for news and updates. But to embrace them requires jumping over ever-higher hurdles in the hopes of connecting with customers.

But there are some viable solutions. Not surprisingly, paying for social media ads is a big part of the equation—just as Facebook, for one, has intended. There's more to the story than bowing to the social network's business model, though. Some of the most innovative companies are increasingly taking a three-pronged approach—blending paid social media ads with strategies that tap customers and even their own employees to spread content further and more effectively than before.

PUT YOUR MONEY WHERE YOUR POST IS

In a new report, Gartner's industry analysts are unusually blunt: "Sustained success in social marketing now requires paid advertising." And they're right. It's absolutely true that, like it or not, pay-to-play is becoming the foundation of effective social strategies, with more than 80% of companies reportedly planning to deploy a social ad campaign in the next year.

All the major social platforms now have their own "native ads"—promoted posts and updates designed to look just like the real things, distinguished (sometimes barely) by tiny disclaimers. The good news is that once you get over the initial sticker shock of ponying up for tweets and Facebook posts, paid social media actually presents some clear advantages for businesses.

After all, the social platforms that are pressuring companies to pay for reach still want to keep them happy in exchange. So instead of blasting out updates, brands can now target both followers *and non-followers* with a high degree of accuracy. Yes, you have to pay for that, but the of data captured by networks now lets companies zero in not just on specific demographic groups but on "lookalike audiences," similar to those of competitors. Ads can then be optimized depending on a campaign's goals—from views to click-throughs and more—and budgets can be allocated more exactly.

To be sure, aspects of these new capabilities have already proved to be potential ethical minefields. Facebook has come under fire in recent months after revelations that it allowed some advertisers to exclude certain ethnic groups. The company responded with some changes to its approach, but it's highly likely that as precision improves, the line between effective ad targeting and naked discrimination will continue to be debated—as well it should.

But that's a challenge that the most innovative marketers and inclusive brands can rise to, as many have done in the past when faced with thorny social issues impacted by technology. And to help, they'll have more data than ever to guide their choices, because the return on this social investment can finally be tracked and quantified. Paid social media analytics tools (my company offers one of them) can give a real-time window into results, with instant feedback on the cost per view, click, and other metrics. While the work of creating and bidding on these ads has put off some users in the past, a host of online platforms can now simplify the process of deploying paid campaigns. Put simply, advertising on social media is effective, scalable, and increasingly DIY.

UNLEASH THE SOCIAL MEDIA ARMY ON YOUR PAYROLL

Paid ads offer a surefire way to reach a desired audience on social media—for a price. But there's another critical and generally overlooked route to getting the message out that comes with no extra cost: your own employees.

Employee advocacy—inviting coworkers to share brand messages on their own social media accounts, can have a range of benefits. For starters, you expand your reach, often exponentially in the case of large companies. Plus, because messages are being shared from personal accounts (rather than the company's), they generally reach a higher percentage of followers. Not to mention that content shared by

employees reportedly gets eight times more engagement, on average, than content shared by brand channels—and is *re-shared* 25 times more frequent.

But there's a right way and a wrong way to encourage employee sharing. It should never be obligatory, for starters. Employees have to actually *want* to share company news, and it needs to be relevant to their own followings.

And the process of sharing has to be dead simple. Asking employees via email or Slack to post something on social media, for instance, is a clumsy workaround and rarely sees results. As an alternative, we here at Hootsuite developed a "one-click" option where companies can send preapproved updates via mobile app to employees, who then just tap to send.

INSPIRE CUSTOMERS TO CREATE

"User-generated content" has been a buzzword for a while now, but it's worth understanding why it still makes so much sense on social media. On one level, it taps into users' basic impulse—the one at the heart of social media's appeal in the first place—to create and engage, rather than sit on the sidelines passively.

For companies, it's a way to build ties with customers while leaning on users for crowdsourced inspiration and creativity at the same time. Plus, encouraging your own customers to create and share branded content represents a sort of end-run around algorithms that limit the reach of posts from corporate accounts.

But how do you incentivize users to generate all this clickable content? Well, an old-fashioned contest never hurts. Close to home, for example, we recently challenged our followers to post photos from unique office settings as part of our #IWorkFromHere campaign, to highlight how the Hootsuite app lets businesses manage social media on the go. More than 1,400 people shared entries—from locales as exotic as the Andes Mountains and the cockpit of a helicopter—for a chance to win roundtrip flights anywhere in the world. The result: 2.2 million people a day saw these posts, which translated to more than 2,000 new mobile users.

Online tools now make it easy to plan and deploy contests to create user-generated content, though some common sense is always advisable. (Among many cautionary tales is #McDStories, a memorable 2012 effort from the fast-food giant that saw users flood the Twitterverse with . . . well, not exactly the kind of content the company had hoped for.) Asking for user-generated content always entails some risk, but it also lends a crucial layer of authenticity and excitement that's often missing from branded efforts.

The "reachpocalypse" is upon us. But for businesses, the decline of organic social media reach needn't be a doomsday scenario—quite the contrary. The new social media order that's taking shape in 2017 promises companies the kind of precision and measurable results long expected from traditional channels like print and broadcast. Social media had a rough year in 2016, but things are looking up.

Больше не слух: Instagram добавит рекламу в Stories

Сервис рассказал о новом рекламном формате

<http://www.sostav.ru/publication/bolshe-ne-slukh-instagram-dobavit-reklamu-v-stories-25205.html>

Instagram подтвердил, что запускает рекламу в Stories. О новой функции 9 января сообщило издание AdAge со ссылкой на внутренние источники. Сегодня сервис подтвердил, что реклама в «Историях» действительно появится, а также рассказал о новом аналитическом разделе Insights для бизнес-профилей.

С сегодняшнего дня Instagram начнет запуск полноэкранной рекламы в «Историях». Соцсеть уже приступила к тестированию этого формата на небольшом количестве пользователей. Компании смогут настроить таргетинг и воспользоваться инструментами измерения охвата, чтобы показывать более персонализированную рекламу.

По словам представителей сервиса, всего за пять месяцев с момента запуска число ежедневных активных пользователей Instagram Stories превысило 150 миллионов. Кроме того, каждая пятая «История» получает отклик в виде сообщения от человека, который ее просматривает. При этом пользователи любят «Истории» не только обычных людей, но и «Истории» брендов. Треть самых просматриваемых «Историй» опубликованы в аккаунтах компаний, а 70% пользователей подписаны хотя бы на один бренд.

Пока что реклама в Stories будет доступна только 30 рекламодателям. Среди них – Nike, Netflix, Shiseido, Yoox и General Motors. В России первую рекламу в «Историях» запустит бренд Lay's.

Эми Коул, руководитель развития бренда Instagram в ЕБВА

Instagram – это идеальная платформа для бизнеса. Мы очень гордимся тем, сколько возможностей Stories открывают компаниям. Они действительно могут укрепить отношения, которые бренды строят со своей аудиторией.

Реклама в Stories выглядит очень органично, как обычный пост. Это нативная реклама, она не прерывает поток «Историй», а вписывается в него естественным образом.

Анна-Мария Тренева, руководитель отдела продаж в Центральной и Восточной Европе в Facebook Inc

Мы считаем Instagram Stories отличной возможностью для российских рекламодателей по ряду причин.

- 1) Россия – это очень важный рынок для Instagram, он уникален. Мы запускаем Instagram Stories только для 30 клиентов по всему миру, и часть из них – российские компании. Наш первый партнер в России – Pepsi Co (бренд Lay's).
- 2) Instagram – важнейший инструмент для российских рекламодателей. Мы проводили исследование в прошлом году, и оказалось, что россияне используют Instagram более 9 раз в день в среднем. При этом в России особенно охотно подписываются на бренды и знаменитостей. Некоторые российские рекламодатели (например, ЦУМ) используют Instagram Stories с первого дня запуска.

Paid media spend on social up by 65 percent, Instagram leads growth: Report

<http://www.cnbc.com/2017/01/12/paid-media-spend-on-social-up-by-65-percent-instagram-leads-growth-report.html>

Brands spent 65 percent more on advertising on Facebook, Twitter, LinkedIn Instagram and Pinterest in 2016 than in 2015, according to a new report, with spend on Instagram showing the highest levels of growth.

The analysis by media technology company 4C looked at \$150 million in media spend across 900 brands that manage their social activity on the five platforms through 4C's Social Ads product.

"The State of Social Advertising" study reveals that advertisers spent 138 percent more on paid-for posts on Instagram, a platform which saw 100 million extra members join in the six months to December 2016, growing its total membership to 600 million people.

Facebook-owned Instagram launched various new features last year, which have encouraged more people to join. Stories, for example, was launched in August 2016 and appears at the top of the user's feed. It lets people and brands post short photo or video stories that disappear after 24 hours.

As well as posting their own content, brands will now have the option to advertise in Stories, Instagram's vice president of business James Quarles told CNBC Wednesday, using five-second photos or 15-second video clips that will automatically play with sound.

Brands in the home and garden, and services sectors grew their spend on the platform the most, between the third and fourth quarters of 2016, 4C's report states.

LinkedIn saw the second-highest growth in ad spend, with figures up 130 percent between Q4 2015 and 2016. Pinterest followed, with 109 percent growth year over year, and the consumer packaged goods and retail sectors were among the fastest-growing.

Facebook advertising via 4C's platform saw growth of 74 percent between 2015 and 2016, contributing to its \$6.24 billion in ad revenue last year, while Twitter saw 24 percent growth. Twitter's chief technology officer Adam Messinger is to leave the company, as well as Josh McFarland, vice president of product, they announced separately in December 2016.

Facebook Says Its Network Now Serves Ads to Washington Post, Rolling Stone and 1 Billion People a Month

<http://adage.com/article/digital/facebook-serving-ads-washington-post-rolling-stone/307486/>

Facebook is bringing new publishers into its ad network, including Washington Post, Wenner Media and Univision, and the social network now claims to reach a billion people a month outside its own walls.

On Thursday, Facebook announced the updated roster to Audience Network, which has become its main ad technology for serving ads outside its own properties. Wenner Media owns Rolling Stone, and Washington Post has become one of the top digital publishers, reaching about 100 million unique visitors in November.

Facebook built the ad network for publishers to get another source of ad demand. Meanwhile, advertisers get to extend their campaigns off Facebook and Instagram. It's a highly controlled

programmatic advertising platform, and Facebook claims it can target the billion people with the same accuracy it does on its own site.

"That's a billion people. Not devices or device IDs," said Brian Boland, Facebook's VP-publisher solutions. "When advertisers turn on Audience Network, they reach more people and they're able to do it in a way that's as effective as the News Feed."

Facebook has 1.8 billion monthly users and Instagram has 600 million monthly users, and still it is in search of ever more sources of ad inventory.

"The Facebook Audience Network is critical to the growth of Facebook," said Aaron Goldman, CMO at 4C, a data and media technology firm. "Advertisers have become much more sophisticated with how they define audiences, what creative to show them and what calls to action to use."

Video is one of the major areas of growth for Facebook's ad network, as more advertisers compete for limited supplies of digital video ad inventory.

Through sites like Univision, Facebook accesses pre-roll video ad inventory that is similar creatively to what advertisers buy on TV. The ads can last 30 seconds, and they often play with the sound on and appear within longer-form video content, which is a different experience than most of Facebook's own video ad inventory.

Facebook said that average video views are longer than 10 seconds in the audience network, longer than the average on Facebook, Mr. Boland said, although he did not disclose the average on Facebook.

Also, audience network increases the amount of people campaigns can reach by 16% on average, Mr. Boland said, adding that the ads outside Facebook boost sales, in-app purchases and other results.

SEARCH.....

Apple's Search Ads Are Generating Conversion Rates Higher Than 50%

Averaging a \$1 cost per install By Lauren Johnson

<http://www.adweek.com/news/technology/apples-3-month-old-search-ads-are-generating-conversion-rates-higher-50-175364>

After entering the app-install space in the fall, Apple says that 50 percent of consumers who click on ads they see in the App Store go a step further and download the app.

Similar to how brands buy app-install ads through Facebook, Twitter, Google or mobile ad networks, marketers buy Apple's so-called Search Ads by bidding on keywords that place ads at the top of App Store searches. However, unlike other types of app-install ads, Apple's format prioritizes ads based on an app's category like games, travel or entertainment. Domino's, Jet.com and Amazon are a handful of brands that have purchased Search Ads to drive awareness and downloads of their mobile apps since Apple launched the format in October.

According to Apple, Search Ads average a cost per tap of 50 cents for both small and big developers. When looking specifically at small developers that typically have less money to acquire mobile users than big brands like Uber or Booking.com, the average cost per tap drops to 25 cents.

Apple claims that more than 50 percent of people who tap on a Search Ad then download the app, meaning the average cost per install of a Search Ad is \$1. Those prices, according to industry standards and reports, can average out to be nearly one-fifth cheaper than other types of app-install ads, per Apple. In December, mobile analytics company Singular told Adweek that the average cost per install for Apple Search Ads was \$1.31, while app-install ads on social platforms averaged \$5.84, and display ads cost \$2.99.

In terms of the types of brands that have been the biggest spenders on Search Ads, Apple says gaming, travel, entertainment and travel are among the top categories.

Apple sells Search Ads via a self-service platform where brands and developers set up their own campaigns. Per Apple, most advertisers use a tool within the platform called search match in which the tech company picks the best keywords for brands to buy their ads against. Advertisers can also plug an API into Apple's platform to buy their own keyword-based campaigns.

НОВОСТИ ИНТЕРНЕТ-РЕКЛАМЫ БЕЛАРУСИ

«Невозможно учить студентов, если ты не знаешь, как работает бизнес»: инспектируем подготовку маркетологов в БГЭУ

<http://marketing.by/mnenie/nevozmozhno-uchit-studentov-esli-ty-ne-znaesh-kak-rabotaet-biznes-inspektiruem-podgotovku-marketolog/>

Marketing.by посетил "кузницу" маркетологов для белорусского рынка — факультет маркетинга и логистики Белорусского государственного экономического университета. На наши вопросы об организации образовательного процесса ответил декан факультета Александр Цыганков, кандидат экономических наук, доцент. Таким образом мы продолжаем знакомство с высшими учебными заведениями, которые готовят профильных специалистов для рынка Республики Беларусь.

Наш факультет основан в 1997 году. Изначально велось обучение только по специальности «маркетинг», но потом в ее рамках стала осуществляться подготовка студентов по специализациям «Ценообразование» (1999), «Рекламная деятельность» (2000), «Промышленный маркетинг» (2002), «Международный маркетинг» (2004), «Логистика» (2004). С 2007 года специализация «Логистика» была выделена как самостоятельная специальность.

В 2015 году в классификатор была внесена специальность «Рекламная деятельность». В следующем году впервые будет проводиться набор студентов уже на специальность.

Ранее срок обучения студентов на первой ступени составлял пять лет, но с 2008 года мы перешли на четырёхлетнюю систему подготовки вследствие подготовки Беларуси к вступлению в Болонский процесс.

Факультет образован на основе трёх кафедр:

кафедра маркетинга курирует маркетинг в сегменте b2c и международный маркетинг,

кафедра промышленного маркетинга – b2b и рекламную деятельность,

кафедра логистики и ценообразования является выпускающей для специальности «логистика» и специализации «ценообразование» (как отдельной функции маркетинга).

Для меня важно, чтобы каждая кафедра имела своё поле деятельности. Но с другой стороны, если студент во время обучения будет взаимодействовать с преподавателями с разных кафедр, это тоже хорошо: имеет возможность ознакомиться с различными взглядами и подходами к обучению.

Кто в большинстве своем ваши студенты?

Ежегодно по специальности «маркетинг» мы набираем 6 групп по 25 человек: 2 группы - «маркетинг» без специализации и ещё 4 по специализациям: «Международный маркетинг», «Промышленный маркетинг», «Рекламная деятельность» и «Ценообразование». Специальности «маркетинг» и «Логистика», бесспорно, пользуются популярностью среди иностранных студентов.

ОКОЛО 60% СТУДЕНТОВ — ЭТО ИНОГОРОДНИЕ СТУДЕНТЫ. ПО ГЕНДЕРНОМУ СОСТАВУ 75-80% — ЭТО ДЕВУШКИ. ХОТЯ СРЕДИ СТУДЕНТОВ, ОБУЧАЮЩИХСЯ ЛОГИСТИКЕ, ПРОМЫШЛЕННОМУ МАРКЕТИНГУ ЧИСЛЕННОСТЬ ПАРНЕЙ МОЖЕТ ДОСТИГАТЬ 50%.

Нужно отметить, что специальности факультета маркетинга и логистики входят в топ-5 специальностей университета по уровню проходных баллов при поступлении. Отсев за время обучения небольшой, так как мы проводим качественную профориентационную работу и попадаем в целевую аудиторию. Конечно, бывает и так, что студенты на первом курсе понимают, что не туда попали, поэтому на днях открытых дверей я говорю родителям: смотрите не на красивые названия, а на содержание.

НАЙДИТЕ В ИНТЕРНЕТЕ ДОЛЖНОСТНУЮ ИНСТРУКЦИЮ МАРКЕТОЛОГА И ДАЙТЕ РЕБЁНКУ ПОСМОТРЕТЬ, ЧТОБЫ ПРЕЖДЕ ЧЕМ ПОДАТЬ ДОКУМЕНТЫ, ОН ПОНЯЛ, КАКИМ БУДЕТ В БУДУЩЕМ ЕГО РАБОЧЕЕ МЕСТО, КАКОЙ ФУНКЦИОНАЛ ОН БУДЕТ ВЫПОЛНЯТЬ, ПОНРАВИТСЯ ЛИ ЕМУ ЭТА РАБОТА. МНОГИЕ ПОЧЕМУ-ТО ДУМАЮТ, ЧТО МАРКЕТИНГ, РЕКЛАМНАЯ ДЕЯТЕЛЬНОСТЬ – ЭТО ТВОРЧЕСТВО, ХОТЯ НА САМОМ ДЕЛЕ ЭТО ЦИФРЫ И РАСЧЕТЫ.

Чему учат студентов на факультете маркетинга и логистики?

При разработке учебных планов мы ориентируемся на потребности экономики. На данный момент используются учебные планы третьего поколения, но в этом учебном году планируем их обновить.

В структуре учебного плана третий блок – это блок специальности. В его состав входят общеэкономические дисциплины и дисциплины, привязанные к изучаемой специальности. Он

является общим для всех специализаций данной специальности. Если говорить о специальности «Маркетинг», то сюда, например, включаются:

большой четырёхсеместровый курс Маркетинга с курсовой работой,

Маркетинговые исследования,

Маркетинг инноваций,

Маркетинговые коммуникации,

Ценообразование и др.

Последний, четвёртый блок, представляет собой дисциплины, которые конкретизируют знания по направлениям специализаций. Количество часов, которые отводятся на изучение дисциплин, там также достаточное, в основном они преподаются в 6-7 семестрах.

На специальности «Маркетинг» и в рамках ее специализаций, изучаются такие дисциплины, как

маркетинг услуг,

межфирменный маркетинг,

интернет-маркетинг,

маркетинг в банке,

маркетинг в торговле,

товарная политика,

управление маркетингом,

международный маркетинг,

поведение потребителей,

управление рекламой,

теория и история рекламы,

технологии производства рекламной продукции,

реклама в Internet и др.

Важно подчеркнуть, что на специализации «Рекламная деятельность» мы учим в первую очередь не созданию рекламного продукта, а продвижению продукта с использованием рекламы: как правильно разместить рекламу о продукте, как сформировать рекламный бюджет на предприятии, по каким каналам рекламировать продукцию, как эффективнее продвигать товар и т.д.

Практическая подготовка, предусмотренная учебным планом, включает четыре практики на каждом курсе обучения: первые две практики двухнедельные, на третьем курсе – продолжительностью месяц, а преддипломная на четвертом курсе – двухмесячная. Таким образом, за время обучения почти семестр отводится для практической подготовки студента.

Какие дополнительные возможности предоставляются вашим студентам?

На факультете созданы студенческие научно-исследовательские лаборатории («Поиск», «PR»), в рамках которых студенты проходят обучение и занимаются исследованиями.

В настоящее время в БГЭУ успешно функционируют 28 СНИЛ, которыми руководят ведущие преподаватели университета. В целях поддержания инновационной активности студентов и реализации научных проектов работает студенческий исследовательский центр «Бизнес-инкубатор БГЭУ».

С 2010 года на факультете стартовала бизнес-игра BIGIN - это образовательный проект для студентов старших курсов, который дает возможность проверить свои силы при решении реальных бизнес-задач. За 7 сезонов проект охватил различные сферы белорусского бизнеса и сотрудничал с такими компаниями, как: ARTOX media, Danone Belarus, «Белхим», СООО «Гейм Стрим» (минский центр разработки Wargaming) и др.

У студентов, которые обучаются маркетингу, есть возможность получить двойные дипломы. У нас подписаны соглашения с Высшей школой г. Миттвайда (Германия), с Балтийской международной академией (Латвия).

Двойные дипломы – это дополнительный бонус для студентов при трудоустройстве, так как обучение в другой стране гарантирует и знание языка, и знание особенностей построения бизнес-процессов зарубежных предприятий, что, безусловно, необходимо специалисту.

Что представляет собой учебно-методическая база?

По нашим правилам все дисциплины, которые заявлены в учебном плане, должны быть обеспечены учебно-методической литературой. Проблем с учебниками у нас нет – все базовые пособия выпущены нашими кафедрами. Школа маркетинга в Беларуси началась именно с нашего университета, и её основоположником является заведующий кафедрой маркетинга Иван Людвигович Акулич, доктор экономических наук, профессор. Практически каждый год под его редакцией переиздается базовый учебник по маркетингу.

По каждой дисциплине специализации имеются учебные пособия, методическая литература, электронные методические издания.

Конечно же, мы ориентируемся на зарубежные источники, так как подготовить специалиста только по базовым учебникам невозможно. У нас очень богатая библиотека: мы покупаем всю необходимую специальную литературу, которая выпускается в русскоязычном сегменте, а также зарубежные источники в переводе и на иностранных языках. Кроме того, библиотека БГЭУ предоставляет возможности удалённого доступа к своим ресурсам, а также к сторонним базам данных: Grebennikon, elibrary.ru, Scopus, Эталон, КонсультантПлюс, Эксперт и др.

Кем осуществляется подготовка специалистов на факультете?

Невозможно вести подготовку студентов экономических специальностей, если ты не знаешь, как работает бизнес. Это особенно касается дисциплин, связанных с маркетингом и рекламной деятельностью. Поэтому все наши преподаватели проходят стажировки и повышают свои квалификацию. К тому же научно-исследовательская работа на кафедрах всегда привязана к практическим проблемам соответствующего рынка или предметной области.

Также распространён механизм выполнения исследовательских работ на хоздоговорной основе. Это ещё один вариант ознакомления преподавателя с проблемами, с которыми сегодня сталкивается бизнес. В хоздоговорных работах принимают участие и активные студенты. Кроме того, многие преподаватели успешно совмещают свою преподавательскую деятельность с консультированием бизнеса.

Среди партнеров факультета особое место отводится взаимодействию с Ассоциацией интерактивной рекламы IAB. Осенью 2015 года факультет принимал участие в организации пятой профессиональной практической конференции «Интернет-реклама в Беларуси 2015».

Также наш факультет имеет партнёров, с которыми сотрудничество осуществляется в рамках созданных филиалов кафедр: ЗАО «МЗБН», ОАО «Управляющая компания холдинга «Белкамунмаш», «Управляющая компания холдинга «БелМузТВ», ООО «Группа «БИТ-Юнион», ООО «Интертрансавто», ООО «Евроторг».

Близкое сотрудничество с предприятиями также обеспечивает тесную связь с практикой: к нам приходят представители компаний, читают обзорные лекции о тенденциях рынка. Мы организуем выездные встречи студентов со специалистами на предприятиях. Показываем, что они делают в области маркетинга в конкретном бизнесе, как выглядит рабочее место, какой функционал выполняют сотрудники по маркетингу, как производится продукт и т.д.

Куда распределяются студенты?

Обычно студенты начинают трудоустраиваться уже с третьего курса. На четвертом курсе подготовка в университете осуществляется в третью смену: занятия начинаются после 16.00, поэтому до занятий у студентов есть возможность работать и проходить стажировки. То есть уже на протяжении четвертого года обучения студенты могут интегрироваться в коллектив и безболезненно туда прийти после окончания вуза.

Даже в 2016 году, тяжелом с точки зрения трудоустройства, у нас не было проблем с распределением наших студентов. И, что для меня приятно, большинство выпускников сами нашли себе работу. Показатель качества подготовки – это способность студента с использованием полученных знаний правильно себя представить работодателю, показать необходимые специальные знания и как результат - найти себе первое рабочее место. У наших выпускников это получается!

Выпускники маркетинговых специальностей имеют очень широкий круг для трудоустройства: любому бизнесу необходимы маркетологи. Наиболее активная часть выпускников ориентируется на хорошую оплату труда и возможности карьерного роста.

Доволен ли бизнес качеством подготовки кадров?

Задача университета — научить студента добывать информацию и перерабатывать ее для нужд предприятия. Однако молодому специалисту нужен адаптационный период в 3-6 месяцев для того, чтобы понять, как работают бизнес-процессы на предприятии, как осуществляется взаимодействие между подразделениями, как выстроен документооборот и т.д. За это время выпускник проводит анализ, сравнивает с теми знаниями, что он получил в университете, и

начинает показывать результат. По результатам работы за один день нельзя делать выводы о знаниях выпускника.

Кроме того, мы обеспечиваем студента упорядоченной информацией, отталкиваясь от того, что бизнес-процессы на предприятии систематизированы и работают по идеальным схемам. Но в реальности часто на предприятиях бизнес-процессы вообще не отстроены, включая маркетинговые службы, и выпускнику сложно понять, что же вообще тут происходит. Как в таких условиях мгновенно дать результат?

Отслеживает ли факультет судьбы выпускников?

По возможности мы стараемся поддерживать контакты с теми, кто также этого желает. В прошлом году запустили на нашем сайте fmk.bseu.by архив выпускников с фамилиями и фотографиями.

В последнюю субботу мая проводим день открытых дверей, когда выпускники приходят на факультет. Также выпускники знают наши телефоны и часто обращаются за методической помощью. Есть и те, кто реализовал себя на госслужбе, в науке, стал успешным бизнесменом. В настоящее время мы готовим подборку о тех выпускниках, которыми мы гордимся, и вскоре опубликуем на нашем сайте.

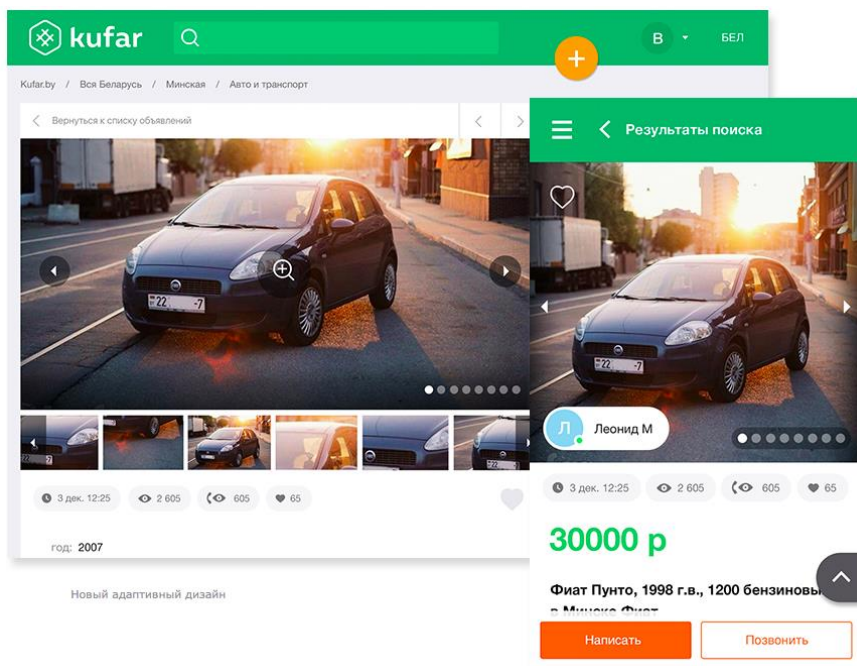
Новый Куфар! Белорусский классифайд меняет логотип и дизайн сайта

<http://marketing.by/novosti-rynka/novyy-kufar-belorusskiy-klassifayd-menyaet-logotip-i-dizayn-sayta/>

Kufar встречает новый год с обновлениями и изменяет свой дизайн и логотип, о чем сообщает на своем сайте под заголовком ["Мы меняем Куфар!"](#).

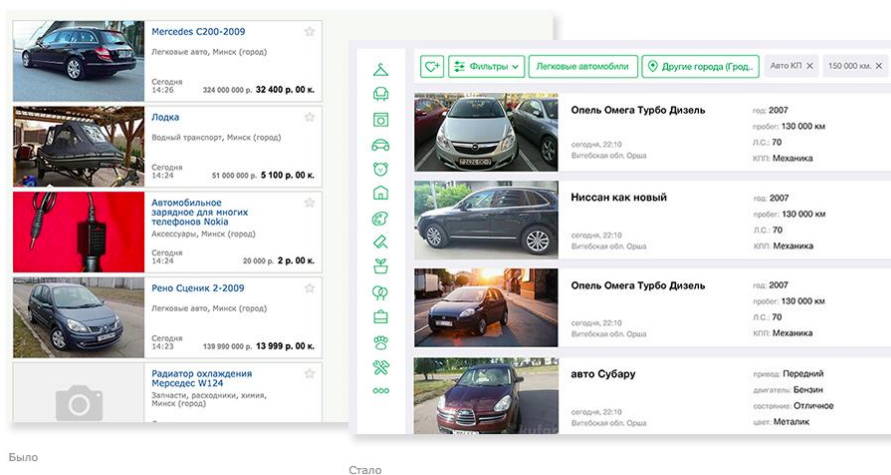
Многие пользователи писали нам о неудобном меню категорий, о далеко запрятанных фильтрах и упрекали за не самый модный дизайн, не соответствующий стильным и модным товарам. Мы долго работали над изменениями (спасибо вам большое за терпение!), и уже в ближайшее время порадует всех обновленным дизайном ресурса.

Дизайн станет адаптивным



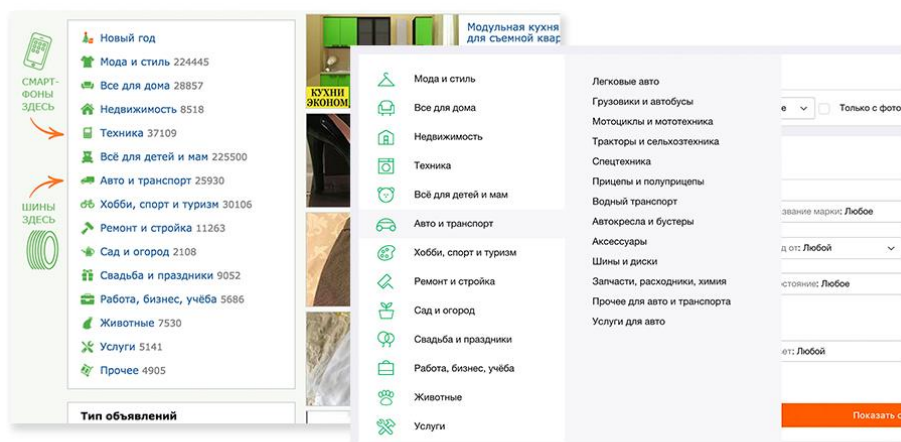
Теперь работа с Куфаром на вашем телефоне или планшете ни в чем не будет уступать полной версии, чтобы вы имели доступ абсолютно ко всем функциям, независимо от вашего устройства. Ведь мы знаем, что раньше вам приходилось мириться с некоторыми недочетами мобильной версии Куфара, но это - в прошлом.

Список объявлений



Теперь вы будете видеть самые важные параметры объявлений - а также миниатюры фотографий - без лишних трат времени, ведь раньше вам приходилось переходить на каждое объявление, чтобы получить больше данных. Кроме того, мы знаем, как многие из вас любят соцсети! Теперь и у нас вы сможете ставить лайки самым чудесным объявлениям.

Категории

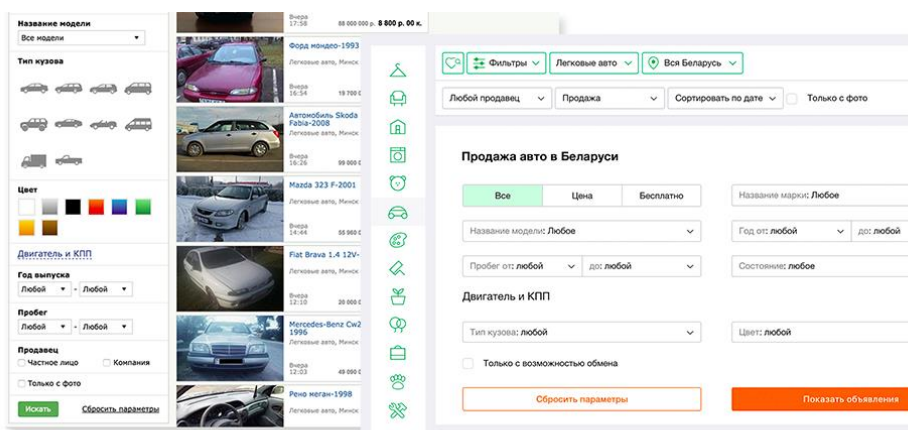


Было

Стало

Нам важно, чтобы каждая страница была по максимуму заполнена тем содержимым, которое вам в данный момент наиболее интересно. Теперь список категорий будет отображаться только когда он вам нужен, все остальное время он скрыт и представлен в виде ленты с красивыми иконками. А ведь раньше он занимал так много места! Чтобы открыть меню категорий, нужно будет навести курсор на ленту иконок в левой части страницы.

Фильтры

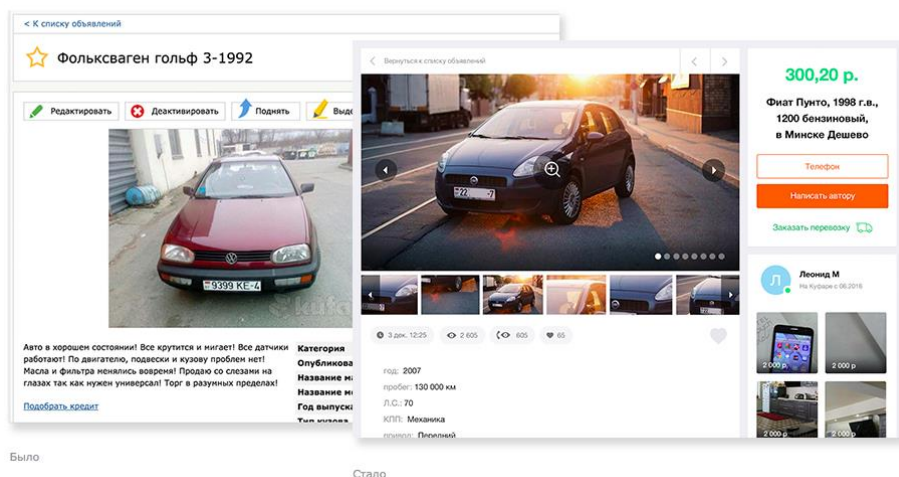


Было

Стало

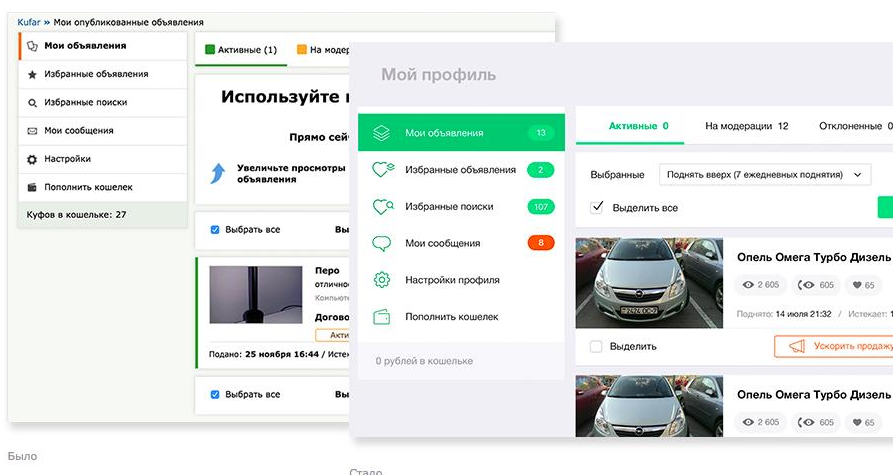
Они переехали! Теперь фильтры удобно разместились в начале страницы. Вы можете задать интересующие вас параметры, а затем скрыть фильтры, чтобы ничто не мешало вам просматривать список объявлений. Кроме того у нас появилась система тегов - все выбранные вами фильтры будут отображаться на панели фильтров, и вы легко сможете их сбросить, просто нажав на крестик.

Страница просмотра объявления



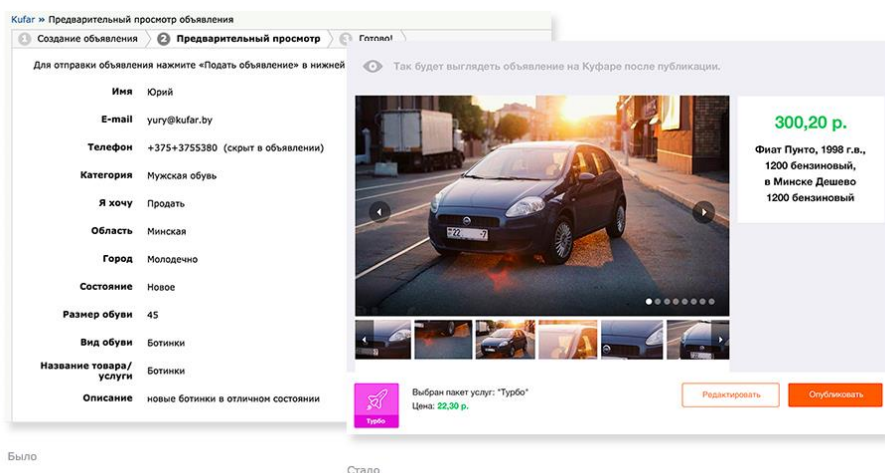
Мы убрали со страницы просмотра объявления все лишнее, чтобы не отвлекать от главного и не мешать вам эффективно листать и сравнивать объявления.

Профиль пользователя



Ранее ваши объявления были совершенно безликими, но мы это исправили: ваш аватар будет виден в объявлении, а также на странице “Объявления продавца”. Кроме того, мы предложим вам быстрый доступ ко всем функциям: Мои объявления, Избранное, Сообщения, и, конечно же, Настройки. Все это будет в вашем профиле.

Подача объявления



В новом дизайне для вашего удобства подача объявления разделена на шаги. Мы добавили режим Предпросмотра, где можно увидеть ваше объявление глазами пользователя (многие пользователи просили нас об этом). А новый лаконичный дизайн этой страницы не будет отвлекать вас от задачи - успешно разместить объявление.

Логотип

Новый логотип разрабатывался в течение нескольких месяцев. Мы рассматривали самые разные вариации, опросили множество наших пользователей, и в итоге выбрали вариант, который большинство опрошенных пользователей оценили выше, чем старый.



Было



Стало

HOBOCTH IAB GLOBAL.....

Ad Trade Groups Push for Standardized Mobile Viewability Metrics

New open source code initiative supported by IAB and 4A's, but Facebook and Google have yet to commit to add tracking code to apps

<http://www.wsj.com/articles/ad-trade-groups-push-for-standardized-mobile-viewability-metrics-1483729376>

By MIKE SHIELDS

A pair of top advertising trade groups are urging publishers to consider adopting a uniform means of tracking whether ads can be seen in their mobile apps.

Ad buyers are hoping the move may spur the likes of Google and Facebook, which dominate digital advertising, to eventually come on board.

As more ad budgets shift toward targeting people on mobile devices, both the American Association of Advertising Agencies (known as the 4A's) and the Interactive Advertising Bureau (known as the IAB) are coming out in support of an open source initiative aimed at standardizing viewability measurement for mobile apps.

Specifically, the vision is for the industry to jointly develop a single code base that mobile publishers can plug into their apps, letting advertisers pull data on viewability in a standard fashion, said Joe Barone, managing partner of digital ad operations for GroupM and chairman of the 4A's Digital Operations & Technology Committee.

Mobile advertising is expected to grow at a rapid clip over the next few years, as Americans become more and more glued to their mobile devices. But marketers continue to scrutinize digital ad budgets, as the industry has grappled with fraudulent ad space and brands spending money on ads that people never see.

Thus, proving that ads are viewable has become table stakes in many digital ad negotiations. Yet in the mobile app world, the proliferation of viewability tracking vendors has forced ad buyers to reconcile inconsistent data sets for many ad campaigns. Meanwhile, publishers, even as they look to protect their user experience, are often forced to integrate software from multiple third parties that can slow down their apps.

The plan is to have various constituencies from the industry develop a standard tracking code over the next several months, with the IAB overseeing the collaboration.

“This will be a very regimented, very democratic process,” said Alanna Gombert, general manager of the IAB Tech Lab.

Tracking whether ads are viewable in mobile apps is trickier than on desktops, say ad buyers, since it requires a unique technological solution—one that often must be applied app by app.

And even as more mobile publishers have worked to integrate various viewability tracking partners, ad buyers remain frustrated that Google and Facebook have been hesitant to allow for the same level of direct data collection. This frustration has only been exacerbated by a string of recent metrics miscalculations by Facebook.

Google, for its part, says it has agreed to participate in the open source initiative, but hasn't yet committed to put any new tracking code directly in its mobile apps.

The fundamental data marketers require to make sure people are seeing their mobile ads remains a point of friction in the ad world.

According to Mr. Barone of the 4A's, a single piece of code will make it much easier for both apps and advertisers to track mobile ad campaigns without having to implement multiple sets of tracking vendors and having to reconcile different data sets. “This is a search for consistency,” he said. “We believe viewability data ultimately becomes a commodity.”

But as with any industrywide initiative, consensus won't necessarily be easy. Right now, many ad buyers and publishers work with their own preferred vendors for tracking viewability and may be reluctant to change things up.

“I'm cautiously optimistic,” said Wayne Gattinella, chief executive of the ad tracking firm DoubleVerify. “The devil is in the details, and there are a lot of details.”

Some third-party data companies may ultimately feel as though their proprietary tracking code is part of what makes their services unique—and that their data is far from a commodity. If everyone in mobile advertising starts using the same tracking code, it's possible some might question the value of multiple third-party measurement firms.

Moat Chief Executive Jonah Goodhart said he plans to contribute some code to the open source initiative, but said that any standardized offering won't have the same breadth of metrics a custom integration would.

A comScore spokesperson said the research company supports the idea of streamlining viewability measurement—as long as there are assurances that the quality and sophistication of such data collection is maintained.

The viewability tracking company Integral Ad Science (IAS) is very much on board with the concept. In fact, last month IAS announced its own open source code plan, which had the support of several mobile ad companies.

Without something like this, mobile advertising won't grow as fast as it should, argued IAS Chief Executive Scott Knoll. "We're kind of at a standstill," he said.

Jeff Coon, vice president of global alliances for the mobile ad firm inMobi—which helps sell ads for 30,000 apps—said that working with multiple metrics vendors is a major headache, since any tweak to their tracking software often requires individual apps to have to go through the app store approval processes again. Thus, he's fully supportive of an open source initiative.

"These viewability vendors, I've told them, 'You're all writing same code, get over it,'" he said.

Regardless, there's the big open question of whether the industry's mobile app giants—Facebook and Google, not to mention Snapchat—will be on board with directly implementing third-party tracking code of any kind.

"It would be really good if they were," said Mitchell Weinstein, senior vice president of ad operations at the media buying firm IPG Mediabrands. "We hope that if there's enough buying pressure they'll seriously consider it."

Write to Mike Shields at mike.shields@wsj.com

Inclusion of Mobile & Desktop Ads Improves Cross-Media Campaign Effectiveness Across Brand Impact Metrics, According to IAB Research

<https://www.iab.com/news/inclusion-mobile-desktop-ads-improves-cross-media-campaign-effectiveness/>

Pairing of Digital & TV Proven to be Strongest Channel Combination

NEW YORK, NY (January 13, 2017) — IAB (Interactive Advertising Bureau) today released the “IAB Cross-Media Ad Effectiveness Study,” research which proves that media plans that include mobile and desktop advertising executed simultaneously with traditional offline media consistently drive greater lift across brand impact metrics than traditional offline media alone.

The research examined major brands’ live campaigns, as they ran, in five verticals—Automotive, CPG, Retail, Finance, and Media—revealing that mobile web, mobile app, and desktop advertising are all effective drivers of brand impact. The study further demonstrates that while digital advertising alone is effective for some brand metrics, when combined with other media it becomes a critical part of a mix that can be used to reinforce messages seen offline. For example, analysis of a campaign advertising the launch of a new auto model showed that the inclusion of mobile web ads combined with any other media lifted brand familiarity by 19 percent.

The best channel combinations typically include at least one of these digital options—mobile web, mobile app, and desktop—and TV. For instance, a new auto model campaign showed that the combination of desktop plus mobile web plus TV resulted in a 211 percent lift in unaided brand awareness. This same powerful combination was also responsible for 47 percent of the total campaign lift in purchase intent in a campaign for a well-known CPG food brand.

“The findings from this study confirm to marketers the tremendous impact of the addition of digital to brand marketing campaigns,” said Anna Bager, Senior Vice President and General Manager, Mobile and Video, IAB. “As interactive screens take an even more central role in our lives, they need to become a fixture in the media mix. Digital is crucial, if brands want to get the most out of any advertising investment.”

Drawbridge was the Gold sponsor of the study, with Discovery Communications and YuMe serving as Bronze sponsors.

To download the complete “IAB Cross-Media Ad Effectiveness Study,” please go to iab.com/crossmediastudy.

Methodology

Research Now conducted ad effectiveness campaigns across five live campaigns, each of which surveyed thousands of single-source panelists who had seen the ad in addition to over 400 unexposed control respondents. The results were further examined using Research Now’s multi-touch attribution

regression model. Digital exposure was tracked via first party cookie, mobile in-app via device ID and offline media via OTS.