

Новости интернет-рекламы

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АНАЛИТИКА И ИНТЕРВЬЮ

IAB Russia оценила сегменты Performance и Branding: они прибавили более 20%

Доходы площадок и селлеров, как и объемы рекламных бюджетов, значительно выросли относительно прошлого года

<http://www.sostav.ru/publication/iab-russia-sushchestvennaya-dinamika-rosta-internet-reklamy-sokhranyaetsya-v-2017-godu-28596.html>

Эксперты IAB Russia, проанализировав объемы рынка интернет-рекламы в сегментах Performance и Branding, пришли к выводу, что в 2017-ом году существенная динамика роста в интернет-сегменте сохраняется, следует из сообщения Ассоциации.

По итогам исследования Ассоциации Коммуникационных Агентств России за первое полугодие 2017 суммарный объем рекламы в средствах ее распространения за вычетом НДС превысил отметку в 190 млрд рублей, что на 14% больше, чем в соответствующем периоде прошлого года. Сегмент рынка интернет-рекламы оценили эксперты IAB Russia в 74 млрд рублей, динамика роста по сравнению с аналогичным периодом прошлого года составила 23%.

Исследование проводилось в двух сегментах. Первый из них - Performance включает доходы от продажи рекламы по модели «оплата за результат», где выделяются два подсегмента: Performance Search (реклама в результатах поиска Яндекса и Google) и Performance CPX (контекстные объявления в соцсетях, приложениях и рекламных сетях, включая MyTarget и рекламные сети Яндекса и Google AdSense). По словам **Алексея Беяева**, председателя комитета по исследованиям IAB Russia, сегмент Performance активно растет в связи с технологическими возможностями, позволяющими таргетировать рекламные сообщения на небольшие аудиторные сегменты, а также получать и накапливать больше данных о поведении аудитории.

Объемы российского рынка интернет рекламы за первое полугодие 2017 (включает выручку площадок и технологических селлеров, за вычетом НДС).

Сегмент	2016	2017		Динамика, %
	Н1 Выручка, млрд.руб	Н1 Выручка, млрд.руб		
Branding		11,2	13,8	23%
Banners		8,4	10,2	21%
Video		2,8	3,6	29%
Performance		49,4	60,5	22%
CPx		22,1	26,5	20%
Search		27,3	34	25%
Итого		60,6	74,3	23%

Второй сегмент - Branding включает доходы от продаж рекламы по модели «оплата за выход рекламного сообщения», использующей такие имидж-инструменты, как баннерные позиции и растущий сегмент видеорекламы. Рост сегмента Branding обусловлен появлением более эффективных форматов видеорекламы в социальных сетях и ростом мобильного сегмента, по мнению Беляева.

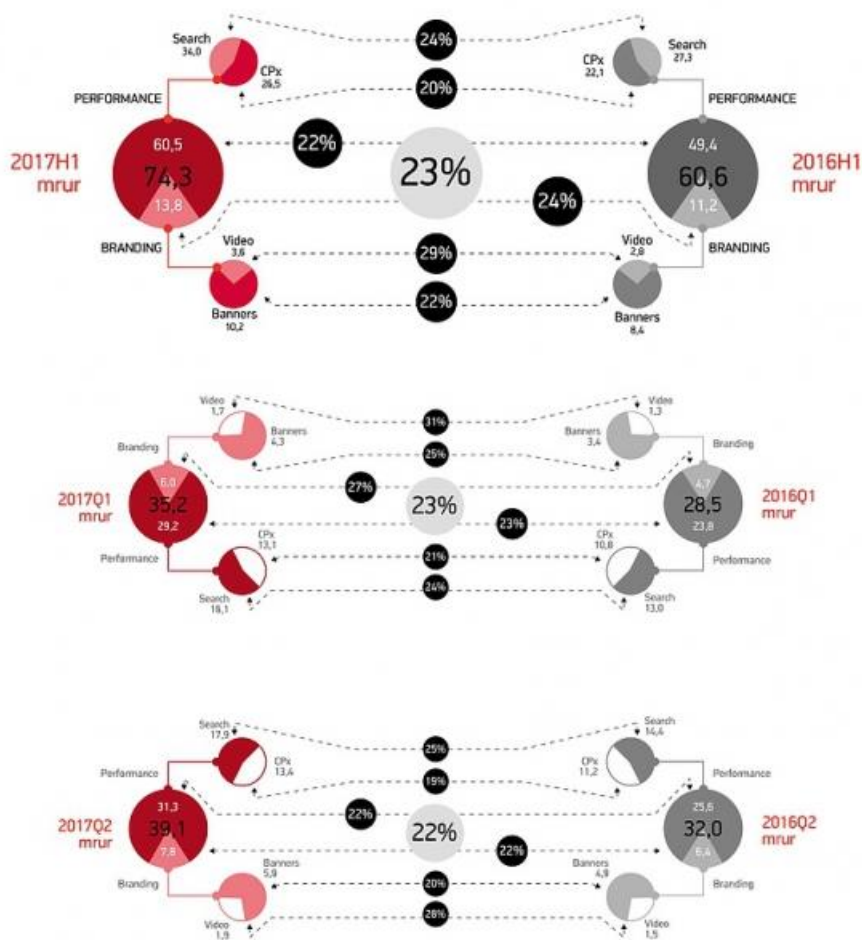
Оценка по кварталам (1-ый квартал 2017; 2-ой квартал 2017)

Сегмент	2017			
	Q1 Выручка, млрд.руб	Динамика, %	Q2 Выручка, млрд.руб	Динамика, %
Branding	6	27%	7,8	22%
Banners	4,3	25%	5,9	20%
Video	1,7	31%	1,9	28%
Performance	29,2	23%	31,3	22%
CPx	13,1	21%	13,4	19%
Search	16,1	24%	17,9	25%
Итого	35,2	23%	39,1	22%

«Говорить о принципиально новых трендах еще рано, но прогнозы относительно роста видео и мобильного сегмента оправдываются уже сейчас: значительные изменения присутствуют в области применения аналитики Digital маркетинга, происходит слияние Performance и медийных бюджетов, а также очевидно существенное развитие Programmatic. Клиенты, в свою очередь, задумываются о собственной data-стратегии в связи с тем, что тематика данных становится весьма практичной», - прокомментировал **Алексей Аршинов**, председатель комитета по Programmatic.

«Рынок Digital рекламы предлагает большой выбор инструментов, платформ и продуктов, которые исключают возможность классификации по четырем элементам. Тем не менее, более глубокая детализация при существующих доступных данных и методиках только внесет дисбаланс: анализ не подходит для оценок на микроуровне, но прекрасно работает на макроуровне. Очевидно, что темпы прироста Performance сокращаются, а Branding вернулся в поле зрения клиентов. Digital рынок растет не только выше среднего по рынку значения, но и быстрее остальных медиа», - отмечает **Николай Киселев**, заместитель генерального директора ИМНО и председатель комитета IAB Russia по Digital Video.

iab.russia | ОЦЕНКА РЫНКА
ИНТЕРАКТИВНОЙ РЕКЛАМЫ
IAB RUSSIA ЗА 2017Q1, Q2 И 2017H1



AKAP

Digital Ads Overtake TV

<https://www.mediapost.com/publications/article/308085/digital-ads-overtake-tv.html>

According to new data from MAGNA, published by Marketing Charts, digital has overtaken TV as the single largest U.S. advertising medium, as offline media still command a majority of ad sales in the U.S. And MAGNA's forecast shows that it won't be long before digital will exceed offline sales, perhaps as early as 2019.

Digital ad sales should amount to \$84 billion this year, the report says. That would mark a substantial 16% rise from last year, which is in line with past trends, documented in revenue reports from the IAB.

More important is the trajectory of growth, says the report: offline ad sales are expected to decline by a compound annual growth rate (CAGR) of 3.7% through 2022, while digital ad sales will enjoy an almost double-digit CAGR of 9.5% through the forecast period.

Applying those growth forecasts to the current estimated sizes means that by 2019, digital ad sales, at close to \$101 billion, will have surpassed offline ad sales (~\$93.5 billion), says the report. These figures exclude the influence of Political & Olympic (P&O) spending, which tends to benefit TV. However, the inclusion of P&O spending would still not change the base forecast of 2019 being the year that this threshold is met.

Digital vs Offline Ad Sales Forecast (Billion)			
Year	Digital Ad Sales	Offline Ad Sales (Inc. P&O)	Offline Ad Sales (exc. P&O)
2017	\$84.0	\$101.3	\$100.9
2018	92.0	99.8	98.8
2019	100.7	97.8	96.2
2020	110.3	95.2	92.9

2021	120.8	91.9	89.0
2022	132.2	87.8	84.2
<i>Data Source: MAGNA, Published on Marketing Charts.com, September 2017</i>			

Offline ad sales (CAGR) are represented by:

National TV (-1.1% excluding P&O)

Local TV (-2.6% excluding P&O)

Print (-17.2%)

Radio (-4.7%)

Out-of-home and cinema (+2.7%)

Mobile devices last year grew to account for the majority of US digital ad revenues for the first time, and should represent more than one-quarter (27%) of all US ad sales this year, per the forecast, the fastest-rising advertising medium of all outlined in the report, with a projected CAGR of 17.4% through the 5-year period ending in 2022.

Using the calculations as above, mobile ad sales would exceed \$110 billion in 2022, roughly half of total ad spend including P&O (\$220B) and more than half if excluding P&O (~\$216B). The figures underline the ever-growing importance of digital and mobile advertising.

The study estimates that social will constitute 34.9% of digital ad sales this year, for a total of \$22.1 billion. (For comparison, the IAB estimated that social ad revenues totaled \$16.3 billion last year.) As the second-fastest growing advertising channel, with a projected CAGR of 14.2% through 2022, social advertising is predicted to be a \$43 billion market by the end of the forecast period. Meaning almost one-third of all digital ad spend would be directed towards social media, and 1 in every 5 advertising dollars transacted in the US would be allocated to social media.

Email marketers are more interested in increasing conversions than in boosting sharing or growing their lists, details a new report from Ascend2 and its Research Partners. When it comes to optimizing conversions, personalization seems to be the belle of the ball, per the study.

Most Effective Email Marketing Tactics Used	
<i>Tactic</i>	<i>% of Respondents</i>
Message personalization	50%
Meaningful call-to-action	38%
List data segmentation	37%
Testing and optimization	35%
Social sharing	33%
Mobile responsive design	28%
Automated campaigns	27%
<i>Data Source: Ascend2 & Research Partners/Pub.MarketingCharts, Sep. 2017</i>	

For [more information from Marketing Charts](#), please visit here.

VIEWABILITY

ANA, 4As And IAB Include Browsers In Self-Regulatory Digital Ad Standards

<https://www.mediapost.com/publications/article/308673/ana-4as-and-iab-include-browsers-in-self-regulato.html>

Three major industry advertising groups have joined forces to push the Coalition for Better Ads (CBA) to create self-regulatory guidelines that would prohibit and prevent browser developers and other technology companies from making up their own rules when it comes to ad blocking.

In the letter addressed to the CBA, which more than a dozen ad trade groups and others formed in September 2016 to develop global standards for online advertising, the CEOs of the ANA, 4As and IAB asks the industry to adopt a framework called "The Better Ads Experience Program" to reduce ambiguity and require each company to follow the same standards. This includes browser developers, publishers and technology delivery companies.

"Browsers and other delivery technology companies would need to adhere to the Coalition's definitions and interpretations of the standards," according to the letter. The standards would help browsers make decisions on what ads to run.

The letter doesn't call out Google and Microsoft specifically, although both develop and host browsers. "The letter speaks for itself," said an IAB spokesperson.

Not according to Chris Loretto, executive vice president of digital at Digital First Media. "The letter was somewhat confusing," he said.

One thing is certain -- "the industry absolutely needs to clean up their act because it's a major problem in the industry," he said.

While standards were agreed on by CBA members, the implementation, blocking limitations, and the fact that publishers could no longer run certain ads, along with imposed penalties were not.

Still in debate are a long list of requirements such as how the program will be managed and who will participate.

Google said it would begin blocking ads in Chrome that do not comply with CBA standards, but not all the standards are in place to determine which to block. Those standards would create a safe harbor from browsers refusing to run ads that do not meet the standards.

The CEOs of the ANA, 4As and IAB are "united" in the belief that standard-based products to remove unacceptable user experience must be self-regulated and not left to individual browser companies or others to implement according to their own interpretations and assessment processes.

Otherwise it would "create chaos in the marketing-media supply chain and reduce both the quality and output of our member companies," according to the letter.

In fall of 2016, the industry formed the Coalition for Better Ads determine the advertisements that undermine the best experience on the internet and force people to install ad blockers.

Research by the coalition — about 25,000 polled — identified popup ads, auto-play videos with sound and too many simultaneous ads as some of the least welcome ad experiences online.

Demanding More Stringent Measurement, Some Brands Are Using Their Own Viewability Standards

HP and Nestle set their own definitions

<http://www.adweek.com/digital/demanding-more-stringent-measurement-some-brands-are-using-their-own-viewability-standards/>

For the past three years, brands have leaned on guidelines established by the Media Rating Council to ensure that they buy digital ads that are actually seen on websites and mobile apps. Now, a handful of big-name marketers claim that those requirements are not stringent enough and are pushing back with their own viewability standards that meet stricter criteria.

The MRC's standard charges advertisers after 50 percent of a display ad is in view for one second and two seconds for video ads. The metric has become the de facto method of transacting with publishers and increasingly social platforms, but some brands say that they're unsatisfied with the guidelines.

Some brands don't see eye-to-eye

One such brand is HP, which has been working with measurement firm Integral Ad Science to create its own set of parameters to measure digital ads. Unlike the MRC's definition, HP is optimizing its media spend for display ads that have 100 percent of pixels in view for five seconds. For video ads, 100 percent of a promo must be in view for half of the video's length. In a 30-second pre-roll ad for example, HP is billable once 15 seconds play.

"We're advocating for higher standards in reporting metrics, resulting in more transparency and security in ad buys to ensure the brand is reaching only target audiences and making meaningful, lasting

connections,” said Dan Salzman, global head of media of analytics and insights at HP. “We know the MRC standard was a great leap in understanding viewability but for HP, we don’t think it goes far enough.”

Since HP products come at higher price points, consumers “need more information than can be communicated just using the MRC standard,” he added. “We set metrics that we think are a more common sense standard for what people need to see in order for our content to communicate effectively.”

HP backs up its tougher stance on viewability with internal stats, claiming that its standard has a conversion rate four times higher than the MRC’s standard. Finding ad inventory that can meet the higher requirement is hard though. HP says that 20 percent to 30 percent of available digital inventory meets its requirements, “which makes finding that inventory without inflating cost-per-thousand (or CPMs) the challenge,” said Salzman.

Working with GroupM—WPP’s media network that has been particularly proactive in advocating for higher viewability standards—Nestle has also established its own viewability metrics. According to a source, Nestle pays for display ads once they are in view for at least four seconds. That number is higher than GroupM’s recently-revamped requirements that include social video. Per GroupM, native, outstream and pre-roll videos must be 100 percent in view and play for half the length of the video. In-feed video on social platforms must also be 100 percent in view and GroupM is currently working on a time frame. For display ads, a placement must be 100 percent in view for at least one second.

“We are delivering higher viewability than the MRC industry standard—this sources from a strong digital accountability plan which guides our advertising investment strategy,” Nestle said in a statement.

According to the MRC, “we haven’t seen a large number of brands or entities moving toward individual viewability metrics,” said a rep in an email.

The email specifically cited Procter & Gamble chief brand officer Marc Pritchard and the Association of National Advertisers’ calls for better transparency and measurement in digital media as a reason why brands aren’t asking for custom metrics.

While Pritchard and others are demanding that Facebook, Google and others undergo audits to gain MRC accreditation, there’s a case to be made that any kind of standard—even low ones—are better than nothing. Plus, getting all of the digital industry on board with the MRC’s definition could lead to more stringent requirements in the future.

“The viewable impression is an opportunity-to-see metric, not meant to convey assurance that the brand message was passed to the user—it was never meant to do this,” wrote the MRC in the email. “Our

rationale for someone to feel they have to use a different (more 'stringent') set of parameters is that they are trying to use the metric we've standardized for both functions."

The MRC acknowledged that while it's pushed for viewable impressions, "we haven't as of yet provided [marketers] with good industry standard-based metrics for the branding-type assurance." Earlier this year, the MRC released a new guideline that uses viewable impressions as part of "more advanced metrics such as GRPs, digital in-target audiences for ads as well as duration metrics."

Or as Daniel Ayers, associate director of media at DigitasLBI put it, "There may also be confusion between 'viewable' and 'attention'—the MRC definition doesn't take into account the user's attention."

According to Ayers, conveying a message in the first second or two of an ad is tough and impressions are counted as viewable even if the user never had a chance to see the message. Plus, "the MRC definition is a one-size-fits-all approach that doesn't take into account the goals of a brand, a campaign or an ad."

Still, different reporting across multiple platforms means that some brands don't have a unified definition of a view. Speaking after an Advertising Week panel last week, Paramount Pictures' svp of research and analytics Reggie Panaligan said that the film studio measures views "on a platform-to-platform basis," meaning that YouTube and Facebook views are not compared against each other. "It's something that our agencies are pushing but even on a day-to-day basis, everyone still talks about differences in the views."

A reporting headache

At the same time, custom metrics can be a headache for agencies and publishers to keep track of since reporting needs to be sliced up for each individual client.

"While advertisers should be loud about what they want and always ask for more, the burden will now fall more on the publisher and agency to either accommodate or educate their clients," said Marc Goldberg, CEO of Trust Metrics. "Brands need to develop multiple KPIs and monitor the results and optimize to quality viewability environments."

During another panel about programmatic advertising at Advertising Week, The Washington Post's Jason Tollestrup, director of programmatic and business intelligence, said that he's heard of brands creating their own viewability standards, but questioned how effective the standards are since publishers have different definitions of viewability.

“The thing about viewability is that it sounds great, [but] there are some challenges on the measurement side,” he said. “At the end of the day, we all try to reconcile these differences, we all try to make our sites more viewable, but there are some technological challenges.”

DigitasLBI’s Ayers agreed, adding that custom metrics are a headache for billing and negotiating media buying. “It’s easier to transact on the MRC standard and agencies that wanted to pay on a different standard may have trouble finding media partners to accept the terms,” he said. “The last potential headache is having a measurement vendor be able to measure and report on that alternative viewability standard. I believe all the accredited vendors have the data, but development work may be needed to make it available to the agencies and media partners.”

BRAND SAFETY & FRAUD

Traditional Media Platforms Tout Brand Safety, Score Higher ROI

<https://www.mediapost.com/publications/article/308315/traditional-media-platforms-tout-brand-safety-sco.html>

A new survey says that longtime traditional media partners' digital platforms score high when it comes to brand-safe environments -- with newer digital-focused platforms doing less well.

Digital publisher Trusted Media Brands and Advertiser Perceptions delivered the results, which come from 300 U.S. digital media executives.

Traditional media players such as Disney.com got a thumbs up from 61% of those survey; WSJ.com, 57% and NYTimes.com, 55%.

Newer digital-focus platforms did not score as well: Yahoo.com, 36%; Facebook, 34%; Vox, 32%; BuzzFeed, 27%; YouTube, 27%; Twitter, 26%; Vice, 25%; Snapchat, 25%; and Breitbart, 21%.

According to the study, 75% of marketing executives say their campaigns in brand-safe environments have a direct impact on their bottom line -- return in media investment (ROI).

Biggest overall concerns for marketers are ROI (59%), viewability (54%), brand safety (51%), ad fraud (50%), programmatic transparency (42%) and ad blocking (35%).

Research also showed that ad campaigns in brand-safe platforms have a major impact on audience quality (83%), brand equity (82%) and brand lift (79%).

Trusted Media Brands (formerly the Reader's Digest Association) is home to magazines such as *Reader's Digest* and *The Family Handyman*.

Advertiser Perceptions provides marketers with research-based insight and guidance.

Ad tech vendors remove Financial Times video inventory

<https://digiday.com/media/ad-tech-vendors-remove-financial-times-video-inventory/>

The Financial Times made waves recently by saying it found FT video ad inventory on several exchanges, even though the FT didn't sell any programmatically. Last week, the publisher went to at least four ad tech providers — Oath, SpotX, FreeWheel and BidSwitch — to demand they stop representing access to FT video ad inventory.

Two separate inventory availability reports from DoubleClick Bid Manager showed large levels of what were purportedly Financial Times video impressions across six platforms over the last 30 days. (The others were Smart AdServer and Adform.) The amount of available FT video impressions on these platforms ranged from 70,000 to 12.6 million impressions, according to the report. These impressions were listed in the DBM reports as "potential impressions," which means they weren't necessarily sold.

The FT recently tested how much domain spoofing was occurring on its site while implementing ads.txt — the tool the Interactive Advertising Bureau's Tech Lab created to help publishers combat ad fraud. The publisher estimated the value of the fraudulent inventory available to be £1 million (\$1.3 million) a month. It then played a game of programmatic whack-a-mole, contacting those listed — falsely, according to the FT — as having FT inventory to get that removed.

Although the FT didn't reveal names of exchanges, Oath, SpotX, FreeWheel and BidSwitch all confirmed to Digiday that the publisher contacted them. Adform was also in the report, showing 70,000 video impressions, but it hadn't responded by the time this article was published. Smart also appeared in the DBM report with 666,000 video impressions for FT.com, though the vendor said it blocked any FT inventory coming into its platform after learning of the news, but that the publisher hadn't contacted it.

A screen shot of a DBM inventory availability report was posted to Reddit last week. Digiday then viewed a separate DBM report. In the second report, One by AOL had 12.6 million potential video impressions for the FT on its platform over the last 30 days, and Oath-owned BrightRoll had 70,000.

“As soon as we were made aware of the issue [by the FT], we removed the inventory from our platforms,” said an Oath spokesperson.

SpotX had 290,000 FT video impressions running, according to the DBM report. A spokesperson for the video exchange said these impressions were not actually sold, due to blocks the vendors has, and that it removed the availability after being alerted by the publisher.

Smart said it, too, did not actually sell any FT video ads. As to how the inventory showed up there, Gorka Zarauz, Smart’s chief quality officer, said most likely, one of Smart’s partners was to blame.

“We check the inventory and URLs of every partner we work with before they come to the platform,” he said. “They’re always helpful and provide all the details; then, sometimes months later, they’ll suddenly start adding domains that we haven’t approved or widgets that are not within our brand-safety policies and have malware. When we locate them, we drop them as partners.”

Thomas Bremond, FreeWheel European managing director, said for this to be stamped out, the FT’s authorized sellers need to be clearer with the publisher about which vendors they pass on inventory to. Those authorized resellers passed on FT.com inventory to FreeWheel, which is why it has appeared in the list. Since last week, Freewheel has blacklisted all FT inventory. “All this will become more clear once ads.txt is more established,” said Bremond.

BidSwitch, an ad tech vendor that connects 150 supply-side platforms with 200 demand-side platforms, also came up in the report as having 5.7 million FT video ad impressions in the last 30 days. However, the company is an anomaly, given it does not directly control supply, but is connected to 400 billion ad requests a day from the SSPs that use BidSwitch. Therefore, it is the SSPs that use BidSwitch that would have brought in the fraudulent video impressions to its platform. The 5.7 million fraudulent video impressions showed aggregated FT domain data from approximately nine different SSPs that DBM accesses via BidSwitch, according to Scott Neville, gm of BidSwitch.

“They [FT] were in contact, and we have worked with them to centrally block FT-related traffic from any nonapproved SSPs,” said Neville.

Marketers are feeling the impact of Facebook's role in Russia's presidential election influence campaign

<https://digiday.com/marketing/marketers-feeling-impact-facebooks-role-russias-presidential-election-influence-campaign/>

Russian trolls are influencing how Facebook lets advertisers target its users.

Facebook is now stipulating that targeted political ads on its platform undergo human review, which could slow down how quickly marketers can get their Facebook ads up and running. While the change in ad reviews will have the biggest impact on political advertisers, it is notable because it shows the pressure Facebook is facing for letting a Russian troll farm buy ads on its platform is leading the social giant to make adjustments.

“Many ad campaigns are last-minute in response to the current information flow of a campaign and thus require quick starts and switches,” said an executive of a political consultancy, who requested anonymity out of fear of irritating Facebook. “If Facebook is not nimble in reviewing and approving ads, it will affect how much we spend on the platform.”

Last week, Facebook announced it will require “certain types” of targeted ads to be manually reviewed. Facebook declined an interview request for this story, but Axios reported that Facebook ads that target users based on politics or social issues will be reviewed by a human before they go live.

Advertisers are used to Facebook approving their ads within hours and getting immediate feedback in their dashboard, where they can monitor results. A slowdown of the approval process would make it harder for advertisers to quickly make adjustments to their campaigns.

“The near-instantaneous nature of Facebook advertising is a critical part of its strategic importance,” said Chris Wexler, executive director of media and analytics at ad agency Cramer-Krasselt. “And if for some reason this slows that down, it will impact brands significantly.”

The impact of Facebook's updated ad-review process will depend on the length of delays for approving targeted ads and how precisely Facebook regulates political targeting on its platform, which remain unclear. Ken Kraemer, CEO of ad agency Deep Focus, said Facebook's policy changes are unlikely to significantly affect social buyers at Deep Focus since the agency doesn't target users by politics.

For those that run politically targeted ads, it's unclear how Facebook will apply its human reviews. While it is easy for Facebook to flag any ad that targets “Democrats” or “Republicans” using its own demographic

data, it would be much more difficult to catch all the ads that get their political-targeting data from third-party data aggregators, said Ken Strasma, CEO of HaystaqDNA, an analytics firm that has worked on campaigns for former President Barack Obama and Sen. Bernie Sanders.

The change to Facebook's ad-review process occurs as lawmakers are pushing the company to publicly release ads purchased on its platform during the U.S. presidential election and senators are drafting legislation to make online political advertising more regulated.

"This is Facebook growing up," said Steven Piluso, head of media and integration at ad agency Media Storm, who noted that regulations for online political ads are outdated. "It is a recognition [by lawmakers] that Facebook has a ton of influence."

The Digiday Agency Summit is coming up, and we just opened up a few complimentary spots for qualified agency execs to attend. Want to join us? Apply here.

PROGRAMMATIC

Programmatic advertising is preparing for the first-price auction era

<https://digiday.com/marketing/programmatic-advertising-readying-first-price-auction-era/>

Auction dynamics implemented by supply-side platforms often confuse ad buyers. In order to provide more transparency, exchanges like OpenX, Index Exchange and Rubicon Project all started experimenting with first-price auctions, where the highest bidder determines how much an impression gets sold for.

Second-price auctions — where the second-highest bidder determines the sale price of an impression — have been the underpinning of programmatic. But this pricing model has been called out for lack of transparency, as some supply-side platforms mislabel the type of auction they run or raise the price floors without media buyers' knowledge. That means second-price auctions end up being as expensive as first-price auctions for buyers. As a result, exchanges like OpenX, Index Exchange and Rubicon Project are testing first-price auctions — in conjunction with second-price auctions — to help buyers win in a header bidding environment.

OpenX, for instance, decided last month to give demand-side platforms information on the final auction type in the bid request, which was not disclosed before and is still hidden by many SSPs today, so media buyers can decide on their bidding strategy accordingly. Rubicon Project has done the same, according

to Tom Kershaw, its chief technology officer, and rolled out a technology last month that automatically suggests the auction dynamic — first-price or second-price auction — the algorithm thinks is most appropriate for each impression, based on win rates. Index Exchange, meanwhile, is also testing first-price auctions with select buyers who opt in.

“The industry needs first-price auctions now because of the competition with header bidding,” said Kershaw. “Generally speaking, second-price auctions are run on display and banner ads, while first-price auctions are typically run on some video inventory.”

But first-price auctions may not be the long-term strategy. As technology journalist Steven Levy described in his book “In the Plex,” the problem with first-price auctions — as discovered by Google’s computer scientist Eric Veach in the early days of AdWords — is since advertisers are supposed to pay the amount they bid, even when the next lowest bidder offered significantly less, they have an incentive to lower their bids in subsequent rounds. In the context of ad tech, that means SSPs and publishers may make less money with first-price auctions than they would with a second-price auction model. With second-price auctions, no media buyer would feel like an idiot and suckered by paying too much.

“Remember, advertisers’ budgets are not going up. The move to first-price auctions will slow down the movement of inventory, which is a big concern,” said Kershaw. “The industry is heavily built upon remnant inventory. It would be a big problem if publishers can’t sell their remnants. The bottom line: It doesn’t matter which auction you run; just make it clear [to the buyer].”

Jason Fairchild, chief revenue officer for OpenX, added that auction dynamics are not an either-or debate, although all the academic research points to second-price auctions’ superiority when there is one auction. “Because of how header bidding works, there are several auctions in play,” said Fairchild. “We’re now in uncharted territory, making full transparency that much more critical.”

Yet media buyers still can’t verify how their bids were actually treated. DSPs think SSPs should report back with this information, while SSPs don’t have a definitive answer.

“We are actually not sure,” said an SSP executive. “We know that we are transparent, but we don’t know if other SSPs are — we don’t know the auction dynamics in a container.”

From a media buyer’s perspective, Michael Santee, programmatic media director for agency Cramer-Krasselt, echoed that sentiment. He said that while SSPs passing back the auction type in in the bid information is a great first step toward transparency, it isn’t ubiquitous, so buyers can’t fully leverage first-price auctions until all SSPs they buy through adapt their bid information.

With first-price auctions, DSPs also start to account for the market value in their bidder to pay the most efficient price, according to Santee. For example, if the market values an impression at \$5 while the buyer values it at \$10, the buyer will pay \$10 in a first-price auction if market value isn't considered. "If a DSP does take market value into consideration, it will help close the gap between \$5 and \$10," said Santee.

IAB Europe Report: European Programmatic Market Sizing 2016

<https://www.iabeurope.eu/research-thought-leadership/programmatic/iab-europe-report-european-programmatic-market-sizing-2016/>

The total programmatic display advertising market in Europe experienced another year of **double-digit growth** jumping 42.7% from €5.7bn in 2015 to €8.1bn in 2016.

The report reveals that 50.1% of European display ad spend is now traded programmatically. Additionally, programmatic video grew by an exponential 155% and now accounts for more than 45% of total online video ad spend. Mobile continues to be the 'most' programmatic format with 65% of mobile ad spend traded programmatically in 2016.

Whilst CEE is still small in size and maturity, it is starting to catch up and grew by 53% in 2016 compared to Western Europe which grew by 42%.

Programmatic revenues by format:

Mobile – €3.5bn

Video – €1.37bn

Programmatic revenues by region:

Western Europe – €7.5bn

Central and Eastern Europe – €0.6bn

The European Programmatic Market Sizing research is produced by IAB Europe and IHS Markit, taking a holistic approach to aggregating the data to ensure all stakeholder perspectives were included. The numbers are based on ad spend reported by IABs, transactional data, statistical and econometric models to infer a European market size and knowledge from industry experts. This programmatic research

complements the IAB Europe AdEx Benchmark Report, the definitive guide to the state of the European digital advertising market.

Please click below and enter your details to download this Report.

<https://www.iabeurope.eu/research-thought-leadership/programmatic/iab-europe-report-european-programmatic-market-sizing-2016/>

ВИДЕОРЕКЛАМА

Facebook позвала рекламодателей в Watch из-за неэффективной видеорекламы в соцсети

Среднее время просмотра видео в новостной ленте FB не превышает 17 секунд, что ведет к неэффективности рекламного размещения

<http://www.sostav.ru/publication/facebook-pozvala-reklamodatelej-v-watch-iz-za-neeftivnoj-videoreklamy-v-sotsseti-28621.html>

Социальная сеть Facebook предложила рекламодателям монетизировать контент на своей видеоплатформе Watch, которую она запустила недавно. По мнению Facebook, это компенсирует их недовольство от рекламного mid-roll размещения в самой соцсети — ролики в середине видео, которые показывают низкую эффективность, сообщает Business Insider.

Размещение mid-roll рекламы оказалось не выгодно для некоторых. Соцсеть отображает рекламную вставку начиная с 20 секунды видео. Как заверяют сами издатели, это ключевая проблема формата с точки зрения доходности: из шестерых опрошенных рекламодателей только один оказался доволен полученными результатами. Исследования показали, что среднее время просмотра видео в новостных лентах не превышает 17 секунд.

По мнению Facebook, спасет ситуацию недавно представленная платформа Watch, предназначенная для сериалов и передач, доступных эксклюзивно в данной социальной сети. Проанализировав видео по 15 каналам платформы, соцсеть пришла к выводу, что среднее время просмотра видео на ней доходит до 23 секунд.

Тем не менее, количество времени, затраченного на просмотр видео, по-прежнему далеко от ожидаемого. При продолжительности видео от 4 до 20 минут, учитывая, что среднее время просмотра 23 секунды, коэффициент удержания составляет всего 2-10%. Партнёры сети хотели бы видеть удержания на уровне 50% и выше. И они считают, что этого можно добиться, исключив рекламу из видео.

Однако Facebook предложила рекламодателям монетизировать контент именно в Watch. Для достижения лучшего результата компания планирует расширить количество партнеров-поставщиков контента. Возможно, в будущем это поможет Facebook догнать конкурентов, таких как YouTube, средний просмотр видео на котором намного превышает 23 секунды.

Какая длина оптимальна для рекламного ролика?

30 секунд, 6 секунд, 3 секунды? Споры не утихают, а Facebook призывает опять переходить на длинные видео

<http://www.sostav.ru/publication/razmer-imeet-znachenie-kakova-optimalnaya-dlina-rolika-28607.html>

Сколько времени требуется, чтобы видеообъявление принесло пользу бренду? 20 секунд, 6 секунд, 2 секунды? Рекламодатели шли к все более коротким видеоформатам, но Facebook хочет сломить этот тренд и вынуждает бренды менять стратегии.

YouTube еще год назад задавал тон своими Vumper ads продолжительностью 6 секунд. Тогда рекламодатели протестировали более 300 кампаний в этом формате. Результаты показали, что 9 из 10 таких роликов значительно повышали отклик на рекламу бренда, согласно внутренним данным площадки. И такие «короткие» истории еще летом были на пике популярности. Чего только стоит ТОП-20 6-секундных роликов.

Визуализировать бренд так, чтобы он надолго остался в памяти потребителя, можно и за две секунды рекламного времени. Будущее за наикоротчайшим форматом увидел Procter&Gamble. Ранее исследование, которое провели Facebook и Oracle Data Cloud, утверждало, что даже двухсекундные ролики могут помочь рекламной кампании.

Но тенденция, при которой большой охват и вовлеченность создают короткие видео, уходит в прошлое, считает Facebook. О новых трендах в соцсети NewsWhip пишет в своем отчете.

Как Facebook Watch изменит социальные ролики?

Facebook Watch предсказывает, что будущее за более длинным видео. NewsWear проанализировала реакции и комментарии на оригинальный контент и новостные видео за полтора месяца (с 1 августа до середины сентября) и отследила заявленный соцсетью тренд.

Напомним, что Facebook Watch – это новый видеосервис, двойник YouTube, в который пользователи и профессионалы загружают свои видео. Запуск платформы состоялся в начале августа этого года. Сейчас на нем публикуется ограниченный круг издателей. Свои каналы в Watch получили The Atlantic, Quartz, Mashable, ATTN: и Business Insider. Кстати, обычно брендированный канал выступает не под своим обычным именем (The Atlantic называется You Are Here).

По появлению контента на этих каналах видно, что **Facebook Watch вынуждает пересматривать видеостратегию.** Все чаще продолжительность ролика на платформе увеличивается до 5 минут, а количество самих роликов уменьшается. При этом, среднее вовлечение аудитории, наоборот, повышается.

Тактика **«Добавь эмоций»** – это плотное повествование с эмоциональным вовлечением. В конце лета топовым видео была история о человеке, который спас 700 детей от Холокоста. Ролик получил 8,7 миллионов реакций. Подобная история содержит мощную эмоциональную основу, которая заставляет зрителей чувствовать и делиться этой историей с другими.

«Сделай инструкцию». Восемь из десяти роликов с огромным количеством просмотров были обучающими, например, кулинарными. Пользователь готов потратить время на интересную инструкцию о том, как что-то приготовить или смастерить.

Если есть интересная история, не думайте о времени, рассказывайте. Еще в 2015 году ведущие издатели говорили о популярности 24-90-секундных историй. За последний год длина ролика у основных производителей видео увеличилась, и в некоторых случаях существенно. При взгляде на топовые ролики издателей новостей можно также сделать вывод о том, что в конце лета их хронометраж стал больше.

Примечательно, что анализ показал, что ни один из десяти лучших роликов не превышает 4 минут, но в отчете подчеркнуто, что эта цифра растет. Если история интересна, зритель будет смотреть до конца. Да, он ПОКА не готов к просмотру документального кино в своей ленте, но уже более восприимчив к длинному видео с определенным (хорошим) контентом.

Установи связь. Социальные сети обладают явным преимуществом подключения аудитории, независимо от того, где они находятся. Некоторые топовые видео предлагают «окно в мир событий», которые волнуют публику и воздействуют на множество людей по всей планете. Благодаря этому они являются частью происходящего – даже если ураган и землетрясение произошли не на их континенте.

Преврати жесткие новости в более понятные для всех истории. Если оттачивать знание о человеческом интересе, понимать инсайты, то можно любую тяжелую для восприятия историю сделать более понятной и привлекательной для аудитории. Издатели топового новостного контента очеловечивают истории и получают больший эффект.

Универсального рецепта для успешной рекламной кампании пока не придумали. И 2 секунды, и 6 секунд, и 5 минут – все может принести пользу бренду. И если в случае с короткими месседжами роль играет накопительный эффект, то длинные видео выезжают на вышеописанных тактиках.

Shorter-Duration TV Commercials On The Rise

<https://www.mediapost.com/publications/article/308248/shorter-duration-tv-commercials-on-the-rise.html>

Even before the new trend of six-second commercials, Nielsen says the duration of TV commercials is increasingly growing shorter.

In the first half of 2017, 36% of all TV commercials were 15 seconds in length versus 34% for all of 2016, 30% for 2015 and 29% in 2014.

Shorter 10-second spots were at 5% in the first half of 2017 and the same for all of 2016. That's higher than the 2% levels for 2015 and 2014.

The highest number of TV commercials remain at a 30-second duration. Forty-nine percent of total commercials aired were 30 seconds in length -- down from 51% for all of 2016, 59% for 2015, and 61% for 2014.

Longer 60-second commercials -- which decades ago were the standard for many marketers -- were at 5% in the first half of 2017. Sixty-second spots were also at 5% in 2016 and 6% for 2015 and 2014, respectively.

Nielsen says the average commercial minutes per hour of programming on broadcast network TV was 14 minutes/37 seconds from September 2016 to July 2017. It was 16 minutes/8 seconds for cable network programming.

Fox has made a big push to air shorter 6-second commercials -- first during the summer with its "Teen Choice Awards" and more recently in some NFL game programming.

СОЦИАЛЬНЫЕ СЕТИ

«Одноклассники» запустили сервис для рекомендаций рекламы на основе контента пользователей

Рекламный сервис BigFish, разработанный Weborama, выявляет пользователей по интересам и разбивает их на группы

<http://www.sostav.ru/publication/odnoklassniki-zapustili-servis-dlya-rekomendatsij-reklamy-na-osnove-kontenta-polzovatelej-28577.html>

Социальная сеть «Одноклассники» сообщила, что совместно компанией Weborama запустила сервис BigFish который позволяет таргетировать рекламу на основе публичных записей пользователей и выделять их в группы по интересам.

Система анализирует контент профилей, разбивает его на группы, строит между ними взаимосвязи и визуализирует это в одной схеме. Визуализация данных позволяет получать инсайты и выделять ключевые темы публичных обсуждений без дополнительной аналитики. BigFish позволяет выстроить как ассоциативный ряд вокруг бренда или конкурентов, так и контекст по нужной теме.

Таким образом, рекламодатель может получить набор ключевых слов, которые пользователи в публикациях или комментариях чаще всего упоминают вместе с названием бренда или нужным продуктом. Например, пользователям, которые упоминают плохую погоду, можно предложить доставку пиццы домой. А тем, кто пишет о том, что собирается в отпуск, можно порекомендовать рекламу средств от загара.

«Инновационность сервиса – в комплексном подходе: рекламодатель получает инсайты для коммуникационной стратегии и сразу же направляет ее релевантной аудитории, и все это в рамках единой платформы. Никогда еще аналитика и эффективность конкретных размещений не были так

близки. Мы гордимся возможностью предложить нашим клиентам новые технологии, подкрепленные возможностью коммуникации с аудиторией крупнейшей социальной сети в России», — сообщила Виктория Игнатьева, директор по исследованиям и аналитике Weborama Russia.

Новый инструмент уже протестировала компания KraftHeinz в России, исследовавшая предпочтения целевой аудитории для продвижения линейки детского питания. С помощью BigFish бренд проанализировал публикации в топ-100 открытых популярных сообществ, посвященных детям и определил, что наиболее привлекательной для молодых мам темой является кулинария. Таким образом был получен инсайт, что коммуникация готового питания успешно встраивается в тему приготовления еды. Компания использовала полученные знания для коммуникационной стратегии продвижения и для нового подхода к таргетированию сообщений по интересам.

MOBLE & МЕССЕНДЖЕРЫ

Инвесторы вложили 66 млн рублей в виртуальный банк в Telegram

Сервис предлагает управлять деньгами с помощью чат-бота

<http://www.sostav.ru/publication/frii-i-chastnye-investory-vlozhili-66-mln-rublej-v-virtualnyj-bankovskij-servis-talkbank-28587.html>

Стартап TalkBank, предоставляющий банковские сервисы через мессенджер Telegram, привлек 66 млн рублей от Фонда развития интернет-инициатив и семи частных инвесторов, сообщает руководитель коммуникационных проектов ФРИИ Дания Шумилкина.

TalkBank использует технологии искусственного интеллекта и машинного обучения. Все управление деньгами осуществляется через чат-ботов в Telegram: пользователь заказывает карту у банка, привязывает ее к своему аккаунту и может выполнять банковские операции в мессенджере. Бот распознает письменную речь пользователя, способен предложить специально подобранные сервисы и услуги, а также давать кэшбэк на покупки.

«Клиенты должны получать выгоду от своего банка и заслуживают честные, удобные банковские услуги, без комиссий и звонков в колл-центр. Для этого мы с командой TalkBank создали робот-банк. Поддержка инвесторов даст нам возможность предложить услуги широким слоям населения в России и за рубежом», - сообщил Михаил Попов, основатель TalkBank.

Полученные деньги стартап направит на развитие технологической платформы и привлечение новых клиентов. Компания также планирует выйти на рынки Европы и Юго-Восточной Азии и предложить свои решения российским и зарубежным банкам по модели white label. По оценкам компании, российский рынок решения составляет 16 млрд рублей, мировой рынок — более 200 млрд долларов.

Ранее «Сбербанк» и Telegram разработали платёжное решение для партнёров - BotFather. Сервис позволяет принимать к оплате банковские карты MasterCard, Visa и МИР.

Smartphone viewing doubles in 5 years

<https://www.broadbandtvnews.com/2017/10/09/smartphone-viewing-doubles-in-5-years/>

Ericsson's latest ConsumerLab report is indicating a doubling in smartphone viewing.

Around 70 percent of consumers currently watch TV and video on a smartphone, twice as many as in 2012. They now make up a fifth of total viewing with approximately six hours per week spent watching TV on the devices. By 2020 Ericsson anticipates half of all viewing will be on a mobile screen and half of that on a mobile.

About seven out of ten consumers prefer on-demand and catch up services over scheduled linear viewing – such claims continue to be at variance with TV audiences – however there is no doubt that 16 to 19 year olds spent half their time watching on demand.

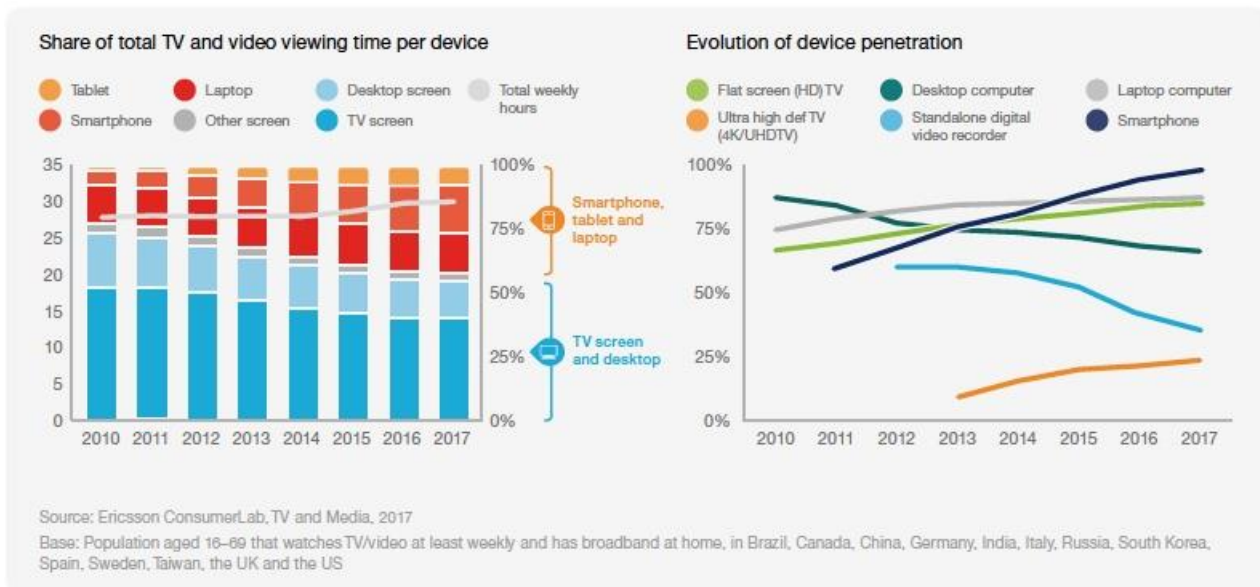
The amount of time spent has increased by 100 percent since 2013, but the older generation still spend 80 per cent of their time watching linear TV.

Now in its 8th year the ConsumerLab has seen a significant growth in consumers' preference for on demand content. Close to 60 per cent favouring it over regular linear broadcasts. As more on demand content is made available, 42 per cent of consumers say they 'binge-watch' more TV content than they did 5 years ago.

The survey also shows a contradiction in current TV trends. The growth in the use of smartphones for viewing comes at a time when picture quality is becoming more important.

Ownership of HD TVs has increased from around 75 percent in 2012 to almost 85 percent in 2017, and 4K/UHD TVs are now present in over a fifth of all homes. In contrast, older devices such as desktop

computers and stand-alone DVRs have fallen in popularity, with their share of ownership decreasing in 2012 from 80 percent and 60 percent, respectively, to 72 percent and 38 percent in 2017.



How Much Do Instagram Ads Cost? [Infographic]

<https://www.marketingprofs.com/chirp/2017/32828/how-much-do-instagram-ads-cost-infographic>

What's going on on Instagram these days?

Glad you asked, because an infographic by AdEspresso, a Facebook ad manager that's part of the Hootsuite family, explains trends on the social platform—both in posts and in ad prices.

As for who's popular, celebrities have the biggest followings on Instagram, but influencers are knocking at their door as 60% of generation Z reports preferring influencers versus celebrities in ads, according to the graphic.

Ad pricing on the platform vary, depending on whom you're targeting. For instance, the most expensive CPC (cost-per-click) ads are for female iPhone users age 18-34. The least expensive are for male Android users 65+ years old.

To see more about what's happening on the social platform these days, check out the infographic:

<https://www.marketingprofs.com/chirp/2017/32828/how-much-do-instagram-ads-cost-infographic>

Study: Social marketers' top challenge is measuring ROI

Measuring ROI was cited as marketers' top challenge in a survey of almost 1,000 agency employees conducted by social analytics firm Simply Measured.

<https://martechtoday.com/study-social-marketers-top-challenge-measuring-roi-204879>

Marketers continue to spend more money on social campaigns, and they continue to struggle to appraise what they receive in return for that money.

Measuring return on investment (ROI) was the most commonly cited challenge facing social marketers, according to a study conducted by Simply Measured, a company that sells analytics software for marketers to measure the ROI of their social campaigns.

The social analytics firm surveyed almost 1,000 ad agency employees that span 111 countries and specialize in social marketing, roughly half of whom held the job title of social media manager, marketing manager or director of social media. Of the survey's respondents who were asked to identify their top three challenges, measuring ROI was picked by 61.4 percent, followed by "tying social to business goals" at 35.5 percent.

Attributing social marketing spend to business results has been an increasing area of focus for marketers, as well as for social platforms. The more money marketers pour into social media, the more they expect to know how that money converts into revenue for their businesses. And social platforms like Facebook have seen this as an opportunity to solidify marketers' social investments and siphon spend from more established channels like TV and search.

During Facebook's most recent earnings call (PDF), COO Sheryl Sandberg described the company's shift in emphasis away from "proxy metrics," such as video views and brand lift, and toward "sales metrics" because "the more that we can tie ad viewing to sales, the stronger our case is with our clients."

Engagement before conversions

However, for sales metrics to take hold, marketers need to wean themselves off proxy metrics, such as likes, comments, shares and retweets. And they have not yet.

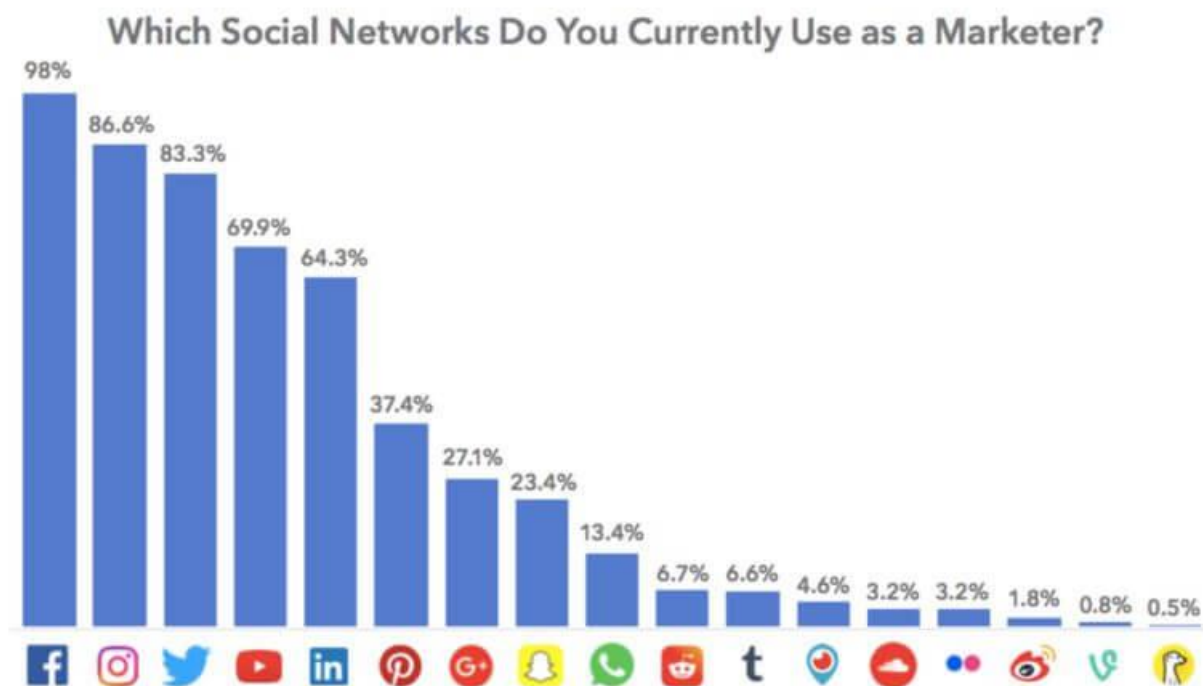
According to the survey, 57.8 percent of respondents said that engagement metrics were the metrics they used the most to gauge a social campaign's success, whereas 23.6 percent cited conversion and revenue metrics — e.g., website traffic, conversions and revenue — as their most-used metric to measure success.

Compounding matters, marketers are more interested in analytics tools that enable them to count engagements than they are in conversions. Per the survey, 52.7 percent of respondents said that tracking engagement metrics is the most important feature they seek in a social analytics tool. By comparison, 39.4 percent cited the ability to track conversions as their most sought-after capability.

Perhaps because of marketers' preoccupation with engagement metrics, social data plays a somewhat restricted role in informing clients' social strategies. While 61.5 percent of respondents said they use social data to assess campaign performance, only 36 percent said they use social data to measure ROI.

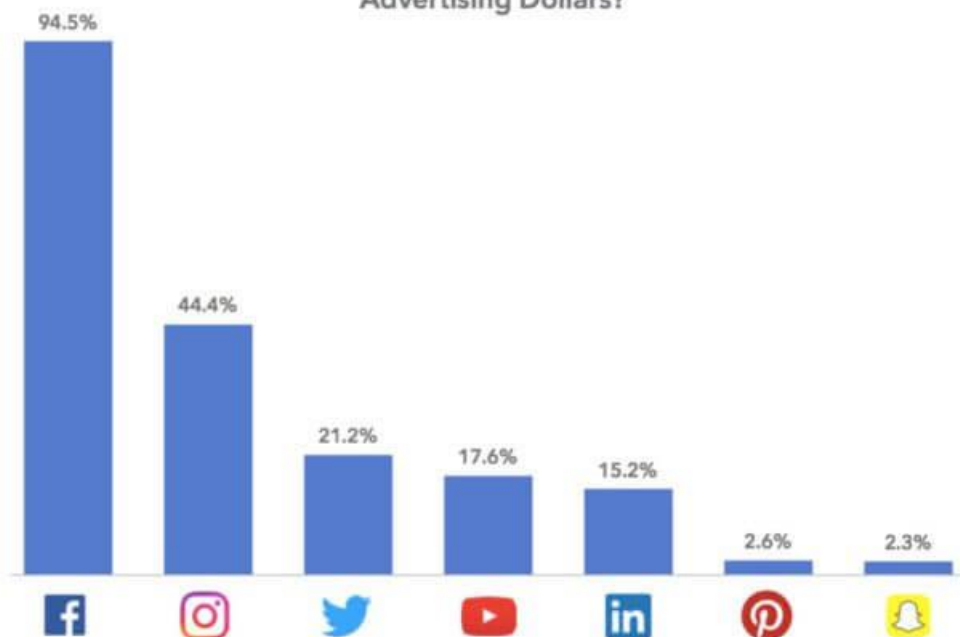
Marketers' favored social channels

The hierarchy of social platforms that marketers spend the most money on mirrors that of those they use the most in their campaigns. Respondents' six most-used social networks are the same six social networks on which they spend the most money, and in the same order: Facebook takes the top spot, followed by Instagram, Twitter, YouTube, LinkedIn and Pinterest. If it weren't for 27.1 percent of respondents claiming to use Google+, the mirrored hierarchy would extend to include Snapchat in the seventh position.



Source: Simply Measured

On Which Social Channels Do You Spend the Most Advertising Dollars?



While the two charts share the same order, the stats differ drastically. Facebook is far and away the platform that most respondents spend money on. And even though fewer than half as many spend money on Instagram, the Facebook-owned photo-and-video app outpaced Twitter by more than double.

The divide likely has to do with Facebook and, to a lesser extent, Instagram being largely pay-to-play platforms for brands, thanks to their respective algorithms that sort the posts in people's feeds. In other words, marketers may not feel as pressed to spend money on Twitter, YouTube, Pinterest and LinkedIn because they are able to reach enough people organically. However, that thinking wouldn't apply to Snapchat, which is typically considered a pay-to-play platform. Snapchat's relatively small standing may have to do with it being inaccessible to many advertisers, though that has begun to change.

Influencer marketing

Simply Measured also surveyed agency employees about influencer marketing. Marketers have warmed to incorporating people with large social followings into their campaigns, but not necessarily to the point of dedicating a share of their budgets specifically to this type of marketing.

According to the survey, 54.9 percent of respondents said influencers are an important part of their marketing strategies, though only 18.7 percent said they "strongly agree" that influencers play a vital role

in clients' social strategies. However, 66 percent said they have no dedicated budget for influencer marketing.

The fact that brands are not earmarking dollars specifically for influencer marketing may have to do with the channel serving more of a supplementary than standalone role. Asked how they use influencers in their social strategies, 59.2 percent of the respondents said that influencers serve to extend the reach of campaigns, a role similar to that of PR outreach.

Social analytics software preferences

Finally — and perhaps the least surprising finding in a survey conducted by a social analytics software provider — 52 percent of respondents said they need social analytics software to do their best work. The runner-up resource was “human resources” at 35.7 percent, followed by publishing software at 12.3 percent. For this question, as with the biggest challenges question, respondents were asked to select their top three most important features.

More surprising may be the types of social analytics tool that agencies typically use. Despite Facebook's series of measurement errors and Twitter's own measurement mistake, agencies most often turn to platform-provided analytics tools to collect social data, including engagement stats, follower counts and website conversion measurements.

Of the respondents, 47.2 percent said the platforms' tools are their primary way of collecting social data for clients, followed by 31.1 percent that rely on third-party social analytics tools and 10.4 percent that manually monitor their clients' social accounts. The remaining 11.4 percent use some combination of the aforementioned methods.

SEARCH

As Voice Has Its Moment, Amazon, Google and Apple Are Giving Brands a Way Into the Conversation

Few of their devices' skills or apps are branded, but that's changing

<http://www.adweek.com/digital/can-you-buy-me-now/>

For decades, listening to ‘the voice of the customer’ has been the Holy Grail for marketers. Now, thanks to technology, they can do it millions of times each day.

According to Google and Bing, one in four searches is conducted by talking, not typing, a figure comScore predicts will reach 50 percent by 2020. That same year Echo alone will account for \$7 billion in voice transactions—or vcommerce—per investment firm Mizuho Bank.

Voice is having its moment. People are talking, devices are listening and brands are attempting to insert themselves into the conversation, using Amazon Alexa voice skills and Google Home apps.

With a few choice phrases, consumers can order an Uber or Domino’s pizza on either device. Echo fans can also ask Patrón to help them make a margarita, consult Tide on how to remove stubborn stains, or get Campbell’s or Nestlé to serve up dinner recipes, among other skills.

Currently, only a small percentage of Alexa’s 25,000 voice skills are branded (Amazon won’t reveal how many). You’ll find even fewer in Google’s few hundred voice apps.

But that’s changing. Over the next few years, brand voices are about to get a lot louder.

Shots in the dark

Admittedly, many of those 25,000-odd voice apps are gimmicky—good for getting attention but not much else, noted Layne Harris, head of innovation technology for digital marketing agency 360i. But forward-thinking brands are embracing the technology now, he added, making voice skills a key element of their marketing strategy. Just last week, 360i launched a new practice solely focused on Amazon to help brands navigate the world of voice marketing.

When Patrón launched its voice skill in July 2016, it was part of a broader marketing initiative called the Cocktail Lab, involving 50 bartenders around the globe crafting new tequila-infused drinks, said Adrian Parker, vp of marketing for Patrón Spirits. (The distiller also just debuted an augmented reality app called the Patrón Experience for Apple’s iOS 11.)

Some 350,000 consumers have participated in the Cocktail Lab, said Parker, with more than 10 percent coming via the Alexa Skill. Since launching the lab, traffic to Patrón’s website has increased by 43 percent, thanks in part to Alexa users who spend more time on site and download more recipes.

“Voice was the first platform that allowed us to take what would traditionally be a face-to-face experience in a bar and make that virtually accessible,” Parker said. “Alexa is not only giving us the capability to engage with customers on their terms, it’s also preparing us for the voice-led future.”

Utility is key, said Greg Hedges, vp of emerging experiences at Rain, a digital consultancy that helped create Alexa apps for Campbell’s and Tide. The voice skill can’t merely be memorable; it must also be useful.

“The skills that see the most engagement are not just advertising,” he explained. “They take a step further towards connecting with consumers. They give people a reason to come back, because consumers know they can get the answers they’re looking for.”

For brands like Patrón and Campbell’s, getting consumers to drink more tequila and consume more chicken soup isn’t the only goal, said Charles Golvin, a research director for Gartner.

“They’re also trying to establish themselves as the voice of authority or curator across the broader product category that they serve,” he said. “It’s not just about selling Patrón tequila, it’s about being your mixologist expert. It’s not about selling Campbell’s soup, it’s about being your epicurean guide.”

A focus group of one

With the emergence of Alexa touchscreen devices like Echo Show and the new Echo Spot, brands also need to prepare for a voice+ world where results can be seen as well as heard, said Jonathan Patrizio, head of technical advisory at Mobiquity, a digital agency that developed Nestlé’s GoodNes recipe skill.

Using GoodNes on the Echo Show, home chefs can not only hear step-by-step instructions on how to make Baked Pesto Chicken or Korean Beef Bulgogi, but also see them displayed alongside images. Recipe users can also view the images via a GoodNes visual guide on their laptop’s or tablet’s browser.

“It’s a much more frictionless and natural way of interacting,” Patrizio said. “And if a brand can understand how to play in that domain, they’ve gained a great advantage over their competitors.”

But perhaps the most valuable thing brands glean from voice skills is data. Smart brands are building analytics into their skills and using the data to help drive new products and revenue streams.

“You can learn a lot from the things customers say,” said Hedges. “If Tide learns someone is asking about a specific stain and fabric combination, and it’s not one they’ve encountered before, maybe a new product comes out of that. With voice, it’s almost like a focus group of one.”

A key reason for building a voice skill is to gather data on customer usage and intent, said Patrizio.

“We built analytics into the GoodNes skill, and this lets Nestlé monitor Skill usage in aggregate since the developer doesn’t have access to the actual spoken recording,” he said. “For example, ‘Alexa, ask GoodNes to browse recipes’ is mapped to an intent, and we can track how many people used that intent, or how many times a single user requested this specific intent.”

Analytics can also reveal if the skill is working as the brand hoped it would. At this early stage, that’s not always the case.

Adam Marchick, CEO and co-founder of analytics company VoiceLabs, says that only 30 to 50 percent of conversational interactions are successful.

“It’s like we’re in year two of building web pages,” noted Marchick. “But right now, just giving brands conversational understanding—where they can actually see different voice paths and what’s working and what’s not—is a big step forward.”

The conversation is just beginning

Brands have been forced to react to similar technological upheavals before—notably with the shift to web and then to mobile. This time, though, they’re being more deliberate about it, said Joel Evans, co-founder and vp, digital transformation at Mobiquity.

“In the dot-com days websites were more like glorified brochures. We saw something similar happen when companies started doing mobile apps—they were just a check-off item,” he said. “Thankfully we’re not seeing that in the skills universe. Brands have realized it’s got to be the right experience when it actually gets out there.”

The next few years will see a huge acceleration of the technologies driving computer-human interaction—like artificial intelligence, natural language processing, chatbots and augmented reality. The voice apps we hear (and sometimes see) today may be nothing like the ones we encounter tomorrow. Smart brands are preparing for that now.

“Right now we’re creating the horse and carriage of voice technology,” said Patró’s Parker. “Give it another 18 to 24 months, and we’ll be building Maseratis.”

This story first appeared in the Oct. 9, 2017, issue of Adweek magazine. [Click here to subscribe.](#)

E-COMMERCE

В Яндекс.Картах появилась реклама товаров с указанием цены

Одними из первых обновления протестировали в Burger King

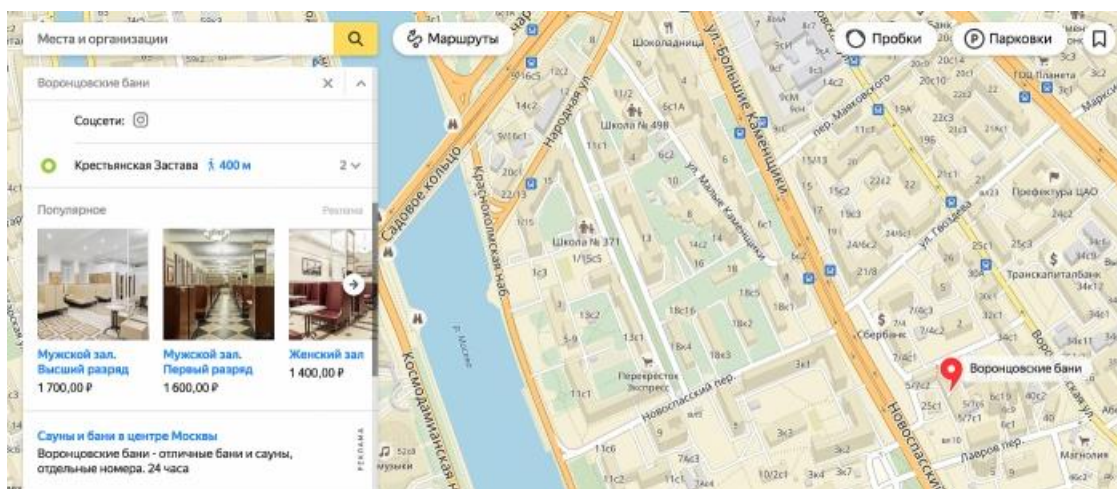
<http://www.sostav.ru/publication/yandeks-karty-rasshirili-vozmozhnosti-obyavlenij-v-kartochke-organizatsii-28546.html>

Яндекс.Карты представили новый формат рекламы — расширенное объявление в карточке организации. Теперь любой бизнес может разместить рекламное объявление, а также опубликовать его в рамках приоритетного размещения в Яндекс.Справочнике.

Новые карточки показывают конкретные товары с актуальными ценами и ссылками на сайт, например, интернет-магазин или на промо-страницу. Одними из первых новые объявления протестировали в Burger King. Результаты эксперимента показали, что пользователи стали суммарно на 35% больше взаимодействовать с новыми карточками: выросли просмотры до конца карточки, а также клики по её элементам - ссылкам, времени работы организации, фотографиями.

Объявление может содержать локальное предложение скидки, акции или информацию о товаре. Каждый рекламодатель может оформить его в фирменном стиле с фотографиями. Новый инструмент доступен в личном кабинете Яндекс.Справочника.

В рамках нового формата рекламодатель получает возможность коммуникации с потенциальным клиентом, который уже просматривает информацию на карточке организации. Пользователь же может найти и выбрать то, что нужно здесь и сейчас, в конкретном месте.



НОВОСТИ ИНТЕРНЕТ-РЕКЛАМЫ БЕЛАРУСИ

Республика Беларусь в рейтинге по показателю домохозяйств, подключенных к сети Интернет заняла 29 место из 148 стран

<http://www.infopolicy.biz/?p=10216#more-10216>

<http://mpt.gov.by/ru/news/02-10-2017-2334>

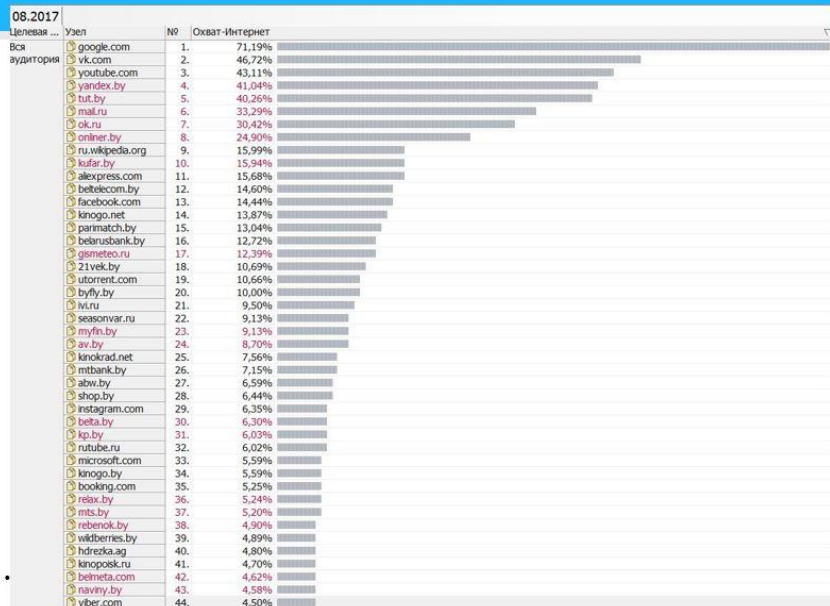
Комиссия по широкополосной связи в интересах устойчивого развития (Broadband Commission for Sustainable Development) разместила отчет «Состояние широкополосного доступа: широкополосная связь, способствующая устойчивому развитию (Сентябрь 2017)». Отчет иллюстрирует динамику развития в таких показателях электросвязи как: абоненты широкополосного доступа и домохозяйства, подключенные к сети Интернет.

В этом году Республика Беларусь в рейтинге по показателю домохозяйств, подключенных к сети Интернет заняла 29 место из 148 стран. По индексу «абоненты беспроводного ШПД на 100 жителей» Беларусь заняла 58-ю позицию среди 196 стран. Согласно последним данным, по индексу «абоненты стационарного ШПД на 100 жителей» Республика Беларусь занимает 21 место в рейтинге из 196 стран, за 2015 год занимала 23 место.

Топ44 сайтов по охвату в августе 2017 в Беларуси

<http://www.infopolicy.biz/?p=10235>

ТОП44 Август 2017



GENIUS AUDIENCE

#DB3



Беларусские регулярные ежемесячные подписчики gemiusAudience Август 2017

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kufar

VONDEL

Starcom MediaVest Group
The Human Experience Company

SALMON MEDIA
media communications specialist

ZenithOptimedia
The ROI Agency

Wunder
DIGITAL AGENCY

ADV
MARKETING COMMUNICATIONS

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HOBOCTH IAB GLOBAL

Trade Association Chiefs Ask Coalition for Better Ads to Establish Industry-Wide Compliance Program to Improve User Experience Across the Ad-Supported Internet

<https://www.iab.com/news/trade-association-chiefs-ask-coalition-better-ads-establish-industry-wide-compliance-program-improve-user-experience-across-ad-supported-internet/>

4A's, ANA & IAB CEOs Call For Coalition to Join Forces with Browser Makers and Delivery Tech Companies for Self-Regulation in Implementing New Digital Ad Standards

NEW YORK, NY (October 12, 2017) —The 4A's, ANA, and IAB joined together today to propose an industry-wide self-regulatory system that would banish the most offensive advertising formats from the internet.

In a letter to the Coalition for Better Ads (CBA) — a group formed by more than a dozen advertising trade associations, advertisers, publishers, and agency groups in September 2016 to develop global standards for online advertising—the three leading advertising industry trade groups asked the CBA to adopt “The Better Ads Experience Program,” a framework by which companies involved in digital advertising would pledge to comply with the digital ad standards set forth by the CBA. The trade association heads—4A's CEO Marla Kaplowitz, ANA CEO Bob Liodice, and IAB President and CEO Randall Rothenberg—also propose enlisting internet browser companies and other “delivery technology companies” to help the CBA police and enforce compliance with the industry program.

“The Better Ads Experience Program” builds on research conducted by the CBA, which last May identified eight mobile advertising formats and four desktop formats that consumers found particularly annoying, interruptive, or obstructive. These types of ads correlated significantly with consumers’ downloading and use of third-party ad blockers.

The three industry groups aim to remove ambiguity in the marketplace and take action—by providing the outline of this concrete solution, which supports the CBA mission “to improve consumers’ experience with online advertising” and to “leverage consumer insights and cross-industry expertise to develop and implement new global standards for online advertising that address consumer expectations.”

While recognizing the work that the Coalition of Better Ads and its Board of Directors have put in to develop standards and practices for improving user experience on the advertising-supported internet, Kaplowitz,

Liodice, and Rothenberg ask the CBA to debate, endorse, and implement “The Better Ads Experience Program” to chart a path forward.

To review the complete letter, please go to www.iab.com/CBAletter.

About 4A's

The 4A's, founded in 1917, is the leading authority representing the marketing communications agency business. It provides leadership, advocacy and training that empower agencies to innovate, evolve and grow. It serves 740 member agencies across 1,400 offices that control more than 85 percent of total U.S. advertising spend. The 4A's is committed to protecting the best interests of its members, their employees and the industry at large. Its benefits division insures more than 164,000 agency professionals, and the DC office advocates for policies that best support a thriving advertising industry. With its best-in-class learning and career development programs, the 4A's and its foundation fuel a robust diversity pipeline of talent for its members and the marketing and media industry, fostering the next generation of leaders. For more information, please visit www.aaaa.org.

About the ANA

The ANA (Association of National Advertisers) makes a difference for individuals, brands, and the industry by driving growth, advancing the interests of marketers, and promoting and protecting the well-being of the marketing community. Founded in 1910, the ANA provides leadership that advances marketing excellence and shapes the future of the industry. The ANA's membership includes more than 1,000 companies with 15,000 brands that collectively spend or support more than \$400 billion in marketing and advertising annually. The membership is comprised of more than 750 client-side marketers and 300 associate members, which include leading agencies, law firms, suppliers, consultants, and vendors. Further enriching the ecosystem is the work of the nonprofit ANA Educational Foundation (AEF), which has the mission of enhancing the understanding of advertising and marketing within the academic and marketing communities.

About IAB

The Interactive Advertising Bureau (IAB) empowers the media and marketing industries to thrive in the digital economy. Its membership is comprised of more than 650 leading media and technology companies that are responsible for selling, delivering, and optimizing digital advertising or marketing campaigns. The trade group fields critical research on interactive advertising, while also educating brands, agencies, and the wider business community on the importance of digital marketing. In affiliation with the IAB Tech Lab, it develops technical standards and best practices. IAB and the IAB Education Foundation are committed to professional development and elevating the knowledge, skills, expertise, and diversity of the workforce across the industry. Through the work of its public policy office in

Washington, D.C., IAB advocates for its members and promotes the value of the interactive advertising industry to legislators and policymakers. Founded in 1996, the IAB is headquartered in New York City and has a San Francisco office.