Internet
Advertising
Bureau
UK

Content and Native Measurement Green Paper

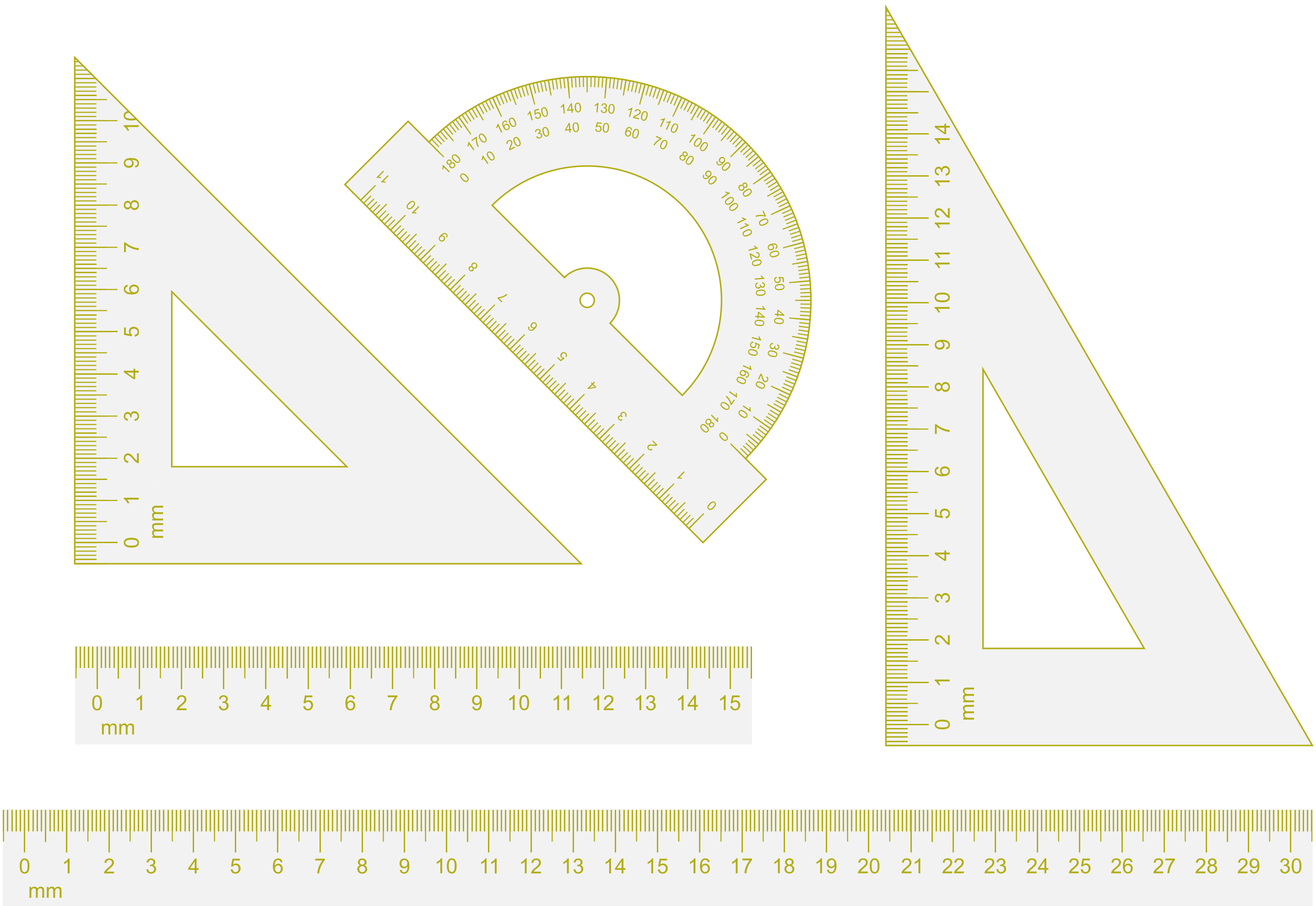

Table of Contents

Acknowledgements

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Introduction

Clare O'Brien, Senior Industry Programmes Manager, IAB UK, Content & Native Council

How do we establish meaningful and consistent measures for content-based and native advertising that underpin digital trading currencies, and which allow the industry to evaluate the effectiveness of campaigns? This was the question that the IAB UK's Content & Native Council Measurement Working Group spent 2015 thinking about and discussing.

It's the question that has created this Green Paper.

The Council's idea behind producing the Measurement Green Paper is not to present the industry with a blueprint for a consistent metrics system that acknowledges the value of audience engagement with content-based advertising beyond the hard impressions, clicks and views measures—the conventional digital ad trading driver. Rather, it gathers stakeholders' perspectives, points of view, opinions and case studies, and is offered to help shape the conversation moving forward.

Content & native advertising now accounts for more than a quarter of all display spend (26%), according to the IAB / PwC Digital Adspend Study Full Year 2015[1], published in April 2016. Investment in content such as editorial ad features and in native ad units (such as social media in-feed) is only set to grow rapidly… and far further.

But while brands are investing media budgets into paid content and the native distribution campaigns that provide the scale reach to fragmented audiences, how does the industry settle on measuring the effectiveness of the form and establish a trading currency that's consistent?

Research from organisations as disparate as Polar, BBC Worldwide, The Guardian, Adyoulike, The New York Times, and Sharethrough consistently report that audiences pay attention to content-based advertising—they click in-feed native units, they spend time with the brand-funded or -owned content reading or watching it, they share it, they find it useful, entertaining, emotionally engaging.

The IAB commissioned research in Autumn 2014 to discover how people responded to brand-funded content[2], and we found that people really don't mind content from brands so long as it is relevant and useful and, critically, as long as it is clearly labelled.

This is a form of advertising that works especially well within digital, where audiences choose and then access the stuff they want and care about… individually and across many different publishing platforms. They are not the captive audiences of traditional media, who have advertising messages broadcast at them.

Currently digital media ad inventory is traded across a few hard measures which tell us little about what someone thinks or feels about the message or the content. In terms of brand, impressions, clicks and views don't measure attention and engagement; they can't define whether creative works or not.

So as an industry, we need to rethink how we measure digital advertising. The following pages set out to address what our members think is the challenge and how this varies by stakeholder; they consider the value of audience, review industry solutions, scope out existing digital metrics and remind the industry about evaluative metrics, long deployed by the advertising industry, and which until now have played only a small role in the digital advertising landscape. Content-based and native advertising are the digital ad forms that will necessitate the use of robust brand measures as well as digital metrics to create genuine understanding of how people respond to digital advertising.

Thanks to all members of the IAB Content & Native Council who have contributed to this publication. Our thanks especially go to those members of the Council who sit on the Measurement Working Group, who have been talking and writing since the group began meeting in December 2014 to understand the scale of the task and how to draw the many strands of conversation into a coherent shape. This Green Paper is the next step in that process.

1. http://www.iabuk.net/research/digital-adspend
2. http://www.iabuk.net/research/library/content-and-native-consumer-research

What's the Problem?

What is content? How can we measure what is undefined?

Jamie Toward, ex MEC

The last few years have seen a sea change in marketing techniques. Consumers both in the UK and globally are increasingly marketing aware and are becoming more wary of interruption-based advertising techniques. The growth of 'digital' and the proliferation and fragmentation of online channels have seen the blurring of the editorial and commercial worlds and the development of new media types, channels and, simply, ways in which brands can communicate with and influence consumers.

The explosion of marketing outputs has led to non-traditional advertising techniques (everything that's not a TVC, a radio spot, a print ad, print DM or digital display) being pulled together under the catch-all term 'content'.

This gives rise to two problems. Firstly, confusion among brands, media owners and agencies about what 'content' is. The use of a catch-all term for a very diverse (and rapidly changing and expanding) set of outputs means that much of the time, these three parties aren't actually sure they're all talking about the same thing when they're talking 'content'.

This lack of accepted definition and breadth of disciplines also gives rise to a second issue: how do we measure whether 'content' is successful?

This is an area of much debate. The heart of the discussion is that 'content', across the breadth of its definitions, is both the creative advertisement and the medium. As such, there's been a significant effort across the marketing services industry to develop a criterion that measures both the effectiveness of the behaviour changing creative message and the effectiveness of the media at placing that message in front of the people whose behaviour it is looking to change.

A big part of the problem we face is consistency, which is why principle digital reach & engagement metrics like impressions, clicks and PVs currently prevail as the most consistent trading metrics to manage at scale.

The first challenge is content itself

Dale Lovell, Adyoulike

One of the major challenges around measuring content and thereby native advertising is that content can and does play a role through the entire customer sales cycle. So comparing like-for-like content on single measurement criteria, such as sales leads or click through rates, can be problematic. We need to define what content actually is in many instances. Is it advert copy, a news article or video?

It is tough when you think that native advertising encompasses a range of formats: long and short form written editorial (some held within the publisher and some driven off site), images and video, some of which already have their own IAB standard measurement metrics too.

What are we measuring?

Chris Quigley, Sharethrough

The first thing to agree on is, what are we measuring? As a starting point, we could assume agreement that the core focus for native measurement is measuring engagement with content. If that is the case, then there's a need to clearly define what is meant by content. Sharethrough would suggest that typically there are two overall types of content: 1) the full content (e.g. an article or video) and 2) a teaser (e.g. a native ad unit made up of a headline, thumbnail image and description). Additionally there is the post-content engagement (i.e. measuring things like downloads and website clicks); however, given that these metrics have existing standards in the wider advertising industry there is no point focusing on / re-inventing these.

Teaser Content	Full Content

Camilla Cecarini, MediaCom

As the explosion of all new advertising possibilities happened over a relatively short period of time, and mostly through the digital space, the new ways of reaching customers were all grouped under the name of 'content'. This simplification has actually rather complicated reality. Content can be so many different things that saying it is difficult to define would be an understatement.

This in turn poses other challenges for agencies and for publishers creating content: how do we measure its true value to the brand? Can we define a universal way to quantify it? Or do we need two different metrics: one for trading and one to monitor effectiveness?

The importance of finding answers to these questions has been enhanced by the proliferation of content. Many brands now feel pressure to produce some sort of content, which has resulted in a huge volume of it being available—to varying degrees of quality.

This stresses the importance of defining some industry guidelines on how to measure content.

What does 'good' look like?

Una Carney, Viacom

'Good' is subjective, making it difficult to find a one-size-fits-all solution. It would be logical to assess a high-reach, high-impact solution as an example of excellence. However, this assumes your market is large and audience-behaviour has potential for significant behaviour change. This is not necessarily the case if you are an estate agent for multi-million pound apartments with a relatively small target audience, or if you're advertising to a highly loyal customer base and trying to prompt incremental behavioural impact.

Dale Lovell, Adyoulike

A measure needs to be introduced that shows what's good and what's bad. But what is bad for one type of KPI is good for another, and there are different KPIs behind content feeds, social feeds and product feeds. Or again, depending on what the destination after click is—a third-party website, a mobile app, a publisher page, a video play or a product landing page—there are different KPIs behind all of these too. Can a universal measure cover all of these KPIs? Does it need to? Should it?

As an industry we need to research to try to find a causal linkage between quantifiable measures of quality (dwell time, view time, engagement metrics [share, like, comment]) and brand health measures (recall, awareness, consideration, recommendation, NPS). If a correlation can be found, then this might well provide a single measurement criterion.

Do traditional measures suffice?

Jennifer Brett, LinkedIn

The amount of content that marketers are creating will continue to increase in 2016. Given the rapid growth and popularity of content marketing (or native advertising) in recent years, it comes as no surprise that the measurement of such advertising is now a hot topic.

As is often the case, measurement can get a 'grace period' as marketers get to grips with a new advertising format. When a new advertising format arises, marketers are encouraged to jump in and demonstrate activity. Content marketing definitely had this measurement 'grace period' when the focus was on identifying and creating content deemed 'good' and relevant. However, that period now appears to be over. As more marketers become comfortable with content marketing and build up a collection of available collateral and a programme to deliver it, thoughts naturally turn to outcomes, and crucially, how these are measured.

This new focus on measurement naturally raises some challenging questions, such as, do traditional metrics convey true measurement for the success of a piece of content? For example, let us consider the issue that content marketing is often closely tied to 'thought leadership' and, more broadly, branding, making it difficult to measure effectiveness via eyeballs (i.e. impressions) and engagement. If content is designed to affect how people feel about the brand rather than generate leads, then measurement becomes a less tangible thing.

However, is this concern 'new'? Marketers have long used different forms of advertising, and, as a result, different forms of metrics. One potential view is that content marketing represents a hybrid between the measurement worlds of TV and digital. Let us consider some aspects of this. Digital gave marketers better tracking and data than they could ever have imagined. 'Who saw your ad? Let us tell you! Who actually engaged with your ad? We can show you numbers and demographics!' As a result, a significant portion of digital advertising became about knowing who saw a brand's marketing, if they engaged, and how they engaged. For those in 'direct response' or 'lead generation' advertising this was gold. Forget about tracking telephone numbers placed in print ads—this was the new age. TV advertising remained the home of 'brand' marketing. If marketers really wanted to drive how a brand makes people feel, want and desire, they turn to the visual, sound-based medium of television.

Despite the progression towards digital advertising, brand budgets are still heavily weighted towards TV. However, content marketing offers much of the same potential as TV: think visual, video, sound, etc. It also offers potentially more—imagine that imagery, along with sound, delivered to a more highly targeted audience and dependent on where they are in a purchasing journey. Imagine it as part of an on-going and traceable 'conversation' with existing and potential customers.

Therefore, maybe content marketing is the combined medium. It can deliver on the traditional metric of digital advertising, but is also potentially the best bet for transferring more brand budget from TV to online. This is a great opportunity, but also a challenge. With diverse objectives tied to content marketing, marketers will also need to approach it with a diverse range of measurement metrics.

Ian Gibbs, The Guardian

Eleven years ago, with barely a day's experience in the media industry to my name, I joined Millward Brown's then newly acquired digital ad research business Dynamic Logic. From day one, the core tenet of the business's research proposition was drummed in to me relentlessly: if only 0.01% of people are clicking on ads, then what on earth is the impact of exposure on the other 99.99% of people who see them? In other words, why aren't we measuring the brand impact of online ads rather than the impact on response? (As an aside, apparently the first ever banner ad appeared on Wired magazine's website in 1994 and achieved a click through rate of over 40%... how things changed in just ten years!).

Depressingly, over a decade later I'm still having the same conversation more than once a week. Sure, there's been a surge in brand spend online as digital adspend has rocketed past TV, but it is still damned by being too measurable. If it's a direct response campaign, then by all means feast on CTRs to your heart's content, but don't let brand ads live or die on such a binary metric. Doing so plays into the hands of market commoditisation and is ultimately strangling the revenue streams that sustain the quality content that advertisers so crave to associate their brands with.

So are we destined to make the same mistake with content-led advertising? Our experiences with measuring display should serve as a warning to marketers. Just because we can measure clicks, page views and impressions more readily than any other metric, should we? Arguably such behavioural metrics do even more of a disservice to the impact of content-led advertising than they do to display. Branded content can, through rich and engaging editorial, change deep-rooted perceptions of brands, either explicitly or implicitly: perception shifts that cannot be detected using behavioural metrics alone.

Ultimately, page views and even other behavioural metrics can only ever tell part of the story. They are a proxy for impact and need to be linked to some definitive ROI measure—whether that be return in terms of hard sales or return in terms of brand value—if they are to provide a true read on the effectiveness of content-led advertising. (Incidentally we also need to be clear on exactly what the 'I' stands for when making our ROI calculations: are we talking about return on the total investment of producing content, or simply return on ad spend? Again, both could point to very different conclusions on the impact of content-led advertising).

A Mediashift article from March 2016 on the evolution of the page view[1] (disclaimer: I sit on the reader advisory board of MediaShift's MetricShift site) references the fact that while page views are still important, they aren't as important as they used to be. 'Smart advertisers realize that clicks don't always equal engagement, and this (in part) has given rise to a new interest in engagement metrics.'

Key Points

- What do we define as content? The term 'content' is used to cover a very wide range of outputs, in varying formats, across many different platforms.
- What is more, content is used to cover both the advertising message/material and the medium—we need to measure success in terms of getting the right content to the right person, in the right context. Do we therefore need two different metrics—one for trading and one for effectiveness?
- Campaign objectives vary widely, as do the ways in which the different KPIs can be measured.
- Traditional measurement criteria probably don't suffice on their own—most likely we will need a diverse range of measurement metrics.
- It is hard to gain consistency in measuring such a variety of outputs—should we?
- Is a universal metric achievable?

[1] http://mediashift.org/2016/03/a-closer-look-at-how-pageviews-have-evolved-over-time/?utm_source=MediaShift+Daily&utm_campaign=4c7e4c9108-RSS_EMAIL_CAMPAIGN&utm_medium=email&utm_term=0_70e55682fc-4c7e4c9108-300051849

What are the Stakeholder Concerns?

Digital adspend now dominates UK adspend. In 2015, the IAB / PwC Digital Adspend Report revealed that 43% (£8.6bn) of all advertising spend was in digital, and within that, spend on content and native marketing accounted for about a quarter of online display. In mobile, that figure rises to 46% Now, in 2016, virtually every brand is looking to use content at the heart of their advertising strategies in digital.

"A key observation and reality is that publishers and advertisers have different views on measurement; different publishers, even, have differing views compared to other publishers, and there are differences amongst advertisers too."

Chris Quigley, Sharethrough

Data sets

Una Carney, Viacom

Advertisers and agencies require consistent data sets, ideally third-party verified. There are a variety of ways for content campaigns to be delivered. Those that make use of existing ad-served solutions are likely to best meet advertiser and agency needs in terms of being third-party verified and capturing metrics such as impressions, clicks and video views in a consistent way.

However, ad-serving technologies do not necessarily work for all types of content, and different systems may be used to deliver different content on and off the publisher's own platform. For example, the same video content may be delivered on a publisher's own site, their YouTube channel and their Facebook profile, each through a different delivery method. This creates a challenge to the publisher to establish systems and processes to capture data across all these touch-points and to accurately report back to the advertiser.

Using multiple data sets makes it more difficult to track unique reach across the campaign, and the metrics captured, and how they are defined, can vary between platforms. A number of third-party solutions exist, but these come with added cost implications and may not be as accurate as the primary data source due to limitations such as how many times they can access the API. As such, content delivery and tracking methodologies form a large part of the journey to establishing effective content measurement.

Publisher concerns and models

Media owners and content creators are likely to be concerned that standardisation in measurement does not lead to undervaluation. In an industry that's seen huge reductions in CPM rates since the first digital banner rate cards, there's a risk to publishers that if they do a good job at standardising measurement (and subsequently the pricing model) across different digital content formats, this may lead to undervaluation of the placements that are more editorially integrated and formats that are more impactful.

For example, if the CPM or CPV (cost per view) model is rolled out from 'traditional' display advertising to native formats and bespoke content models (such as those made with product placement or those that are completely ad-funded), then the next challenge will be how to determine what the respective rates should be, and what premium may be charged for ad placements that deliver more impact, such as editorial integration / native positioning, or that also include the production of content.

Furthermore, in an industry that's used to charging based on space, there's debate around 'at what price premium', if any, content solutions should be charged at beyond the usual spot rate. The difficulty is amplified when organic reach begins to be included, via influencers or indeed users.

A further consideration for the publisher, if they are also the content creator, is whether they can, or should, wrap up the content creation and production component of the solution into the rate. If so, they will need to ensure that a floor price is set and a minimum delivery of impressions/views delivered, in order to ensure costs are covered and fair value is delivered to the advertiser.

In the absence of a wealth of historical data under different conditions reflecting content subject matter, audience behaviour and environmental conditions, this is not an easy task. Ad-funded and editorial content consumption can vary greatly depending on audience interest, novelty of the content, the level of competition from breaking news/content at the time and even the weather (digital impressions go down when the weather is good).

In order to make confident forecasts on which to base such pricing models, there is onus on the media owner to have enough historical data to plan from. Added to that, if third-party paid promotion is added into the mix, there is a requirement for the campaign management team to have access to good data to know how much they can pay to boost content views, if necessary, while protecting margin on the deal.

A further factor to consider is the different make-up of the teams involved, when looking at bespoke content solutions such as ad-funded content versus delivery solutions, such as automated native ad placements. Ad-funded solutions tend to come from creative teams, made of film-makers, writers and ex-editorial types.

This skill set does not easily sit with content planning that requires analysis of large data sets. While there will be exceptions, to my knowledge, most media owners do not have robust and comprehensive enough data sets nor the dedicated analytical resource available to create forecasts on how a specific piece or a set of content, such as an ad-funded style series targeting a specific audience segment, will perform. While content and native marketing is not new (advertorials and product placement have been around for some time), as an industry, we're still in the early phases of establishing cross-platform tracking methodologies, generating learnings, and capturing the data to make forecasting models and subsequent pricing models.

An added challenge is incorporating innovations in audience segmentation and targeting into the solution, as well as innovations in multi-platform tracking, including television, and forecasting the impact on campaign performance and scale.

The solution may lie in multi-disciplinary teams or matrix structures, connecting content creators, data analysts, and experts in automated delivery platforms and RTB.

Is it going to be a tradeable metric or an evaluation metric?

Jamie Toward, ex MEC

Clearly agency and client sectors are deeply concerned to ensure that their investment in content partnerships is measured in terms of what is good and/or effective, but, while there's confusion over what 'content' even means, it is naturally hard to measure its success, and it becomes difficult to find a place to even start.

This impacts profoundly on media owners who are selling and inventing integrated solutions. Media owners are under pressure to develop solutions that provide both the medium and the message, and therefore need to build in measures of success that cover both quality and distribution.

Clients are impacted in terms of seeking comparable benchmarks that allow them to make investment choices. There's an overall sense across the industry that 'content' solutions are what users will respond to and therefore should be a solid investment from a marketing point of view. However, without a set of agreed industry-wide metrics, it is hard for clients and agencies to compare investment against media and treatment types that have established, industry-recognised measures (TVCs, radio ads, etc.).

Dale Lovell, Adyoulike

For the sake of all parties concerned, we need to establish whether we are looking for a metric that we use to measure what 'good looks like', or whether we want to establish a metric that can be traded, bought and sold. There is a huge challenge ahead if we are going to try to adopt a new trading metric. Native advertising and branded content are sold in increasingly different ways.

Historically, publishers have tended to sell their content and native advertising on a fixed price tenancy, but this does seem to be changing to more CPM, CPC and CPE models—pricing models taken from traditional print publishing, digital display and video advertising. Are these the best for native?

The issue currently is that the different ways of selling create an environment where clicks and impressions become the de facto measurement of success for native ad campaigns because there is a monetary value attributed to them.

Even if you establish a new metric to determine what good is, if a campaign is bought on clicks or impressions, this is what success looks like to those buying and selling the campaign.

One metric to rule them all?

"Today BuzzFeed teams in eleven countries publish content on over thirty platforms in seven languages. Collecting and understanding all the attendant data from the multitude of different touchpoints has never been more complicated, more prone to error—or more exciting. Even two years ago, when we all lived in a simpler media landscape, we believed there was no 'one metric to rule them all'. Today that is even more true."

Faye Thomas, BuzzFeed

Camilla Cecarini, MediaCom

There is no obvious solution to the challenges of measuring content that affect stakeholders. Let's start with this: does it make sense to have one metric for both trading and effectiveness?

Having one universal metric would make life much easier for agencies, media owners and brands. We would all speak the same language, which would make communications and negotiation straightforward.

As a starting point, this is not the case for any other media. TV, press, search, display, etc.—they all have different metrics for trading and for effectiveness. So why should it be different for content? Let's explore the different options.

The first step is to define this universal metric, the 'Holy Grail' of content. Engagement seems to be the one with most consent in the industry. At the same time, engagement can be view-throughs, clicks, time spent on the page, or number of shares. With so many different types of content, it would be hard to decide on only one metric for all. It might be more practical to define one or more than one based on the specific objective of each piece of content.

The second issue of having one metric for trading and effectiveness is that we would need to know how a campaign will perform before its execution. This means that we should move towards a cost-per-performance model: following the PPC model, a campaign would be paid only against its performance. Considering that most content campaigns are built around softer/emotional brand messages, it would be penalising in terms of freedom of creativity.

One universal metric for everything is therefore too ambitious.

But what about one universal metric for effectiveness only? Let's assume one campaign purpose is to drive brand awareness. If it's judged against engagement, we will never be able to know whether it has really performed against what it was initially set out to do. We would need to assume that driving engagement will consequently drive awareness, but I would assume most brand managers would also want to monitor brand awareness, which wouldn't save much time. Each campaign has its detailed objectives and it doesn't sound fair to judge everything against industry standard.

The dream of one universal metric for effectiveness across all content might also be too ambitious.

The same challenges are faced if we consider the possibility of one metric for trading only as well.

The starting point to measuring content is to define the campaign first. Only by understanding what channel is used, what message it is trying to convey and what the objectives of the campaign are, can we define the most appropriate metrics for trading and evaluation.

Jennifer Brett, LinkedIn

The pursuit of a 'god' or universal metric for measuring content marketing is most likely a futile exercise. Content advertising retains many of the same traditional aspects of advertising, which includes that measurement should be tied to objectives at the outset. Some of the most common metrics in advertising resonate in the world of content marketing: reach, frequency, engagement.

Reach: Did your content reach the 'right' people, in the right context and did you reach enough of them?

Frequency: Content is a 'conversation', so brands need multiple touch points. How many times does someone need see the brand to shift metrics?

Engagement: Did the audience engage with your content (click, comment, share, etc.)? Often this is the key metric for lead generation, if that is what the content is driving.

Therefore, the first step with measuring the effectiveness of content marketing is to understand *what the marketer is trying to achieve*. This is not always an easy task, but having this objective is an essential starting point for any discussion on measurement. However, even after identifying a clear objective, it is important to not be too narrow in measurement. It is a mistake for a marketer concerned with engagement to consider only that metric. *Who* is engaging is often highly important and, therefore, *who* you reach in the first place is a relevant metric.

Audience

Today, audiences are fragmented across multiple media platforms in a way that never used to happen—gone are the days of buying one paper, or getting our news from one broadcast channel. Today, media is consumed in fragments by audiences that are themselves fragmented.

"At the forefront of our minds should always be the needs of consumers. As we all know, data and insight can be spun to represent different points of view and agendas. What is crucial for the evolution of branded content online into a fully-fledged medium worthy of both consumer and advertiser trust is openness and transparency. Without that, trust will be lost and consumers will lose faith in the publisher content that brands so wish to position themselves alongside."

Ian Gibbs, The Guardian

Vikki Chowney, Hill + Knowlton Strategies

Digital audiences present a contradiction to any content marketer: there's a wealth of data available on how they behave (even with the increased awareness of data privacy factored in), but they are harder to 'segment' than ever. This is because the more data we have, the more complex the segmentation becomes—for while for some marketers demographic information will always be a factor in shaping an audience, we are now seeing a greater focus on the psychographic segmentation of audiences ('belief' statements and so on), and actually, even more than that: segmentation through behaviours. If we want our targeting to be as effective as possible, we should be looking at segmenting by this behaviour and not only by demographic.

Alongside proprietary, publisher-led information and historical brand data, tools like Global Web Index & TGI survey data allow us to shape bespoke customer segments, directing channel strategy. In terms of how to use these audiences for distribution, you can draw a direct line between the audience and what they do online (their passions, influences, activity and where they spend their time).

Introducing B2H

B2B is (and always will be) more granular in terms of targeting, but as ad technology gets better and better (especially with the birth of native programmatic), we as an industry can start serving brand content in an even more cost-effective way to niche business audiences.

That being said, as the ways audiences consume content increase—and overlap—so do the ways to reach people online. What we see here is the emergence of 'business-to-human' marketing (rather than defining people by their job roles) and the need to not overlook mainstream channels to become front of mind.

B2B audiences do not solely consume content on 'business' sites; they are also active consumers of more mainstream content as well. Reaching these audiences in their downtime is also an effective way of brand marketing. Again, with ad technology we can serve relevant content to relevant audiences across the wider web.

Another important point is that distribution platforms are also able to optimise campaigns towards best-performing placements, so a broader targeting approach at the start of a campaign can result in a hugely effective targeted campaign.

Approach

In terms of values, the 90:9:1 model (where just 1% of your community are 'engaging actively') has evolved to become something more akin to 70:20:10. From both a measurement and a content-creation perspective, this still means creating content for different types of people.

As ever, start with objectives. What do you want your audience to do? If action is the objective, you should seek your audience out and deliver content to them in a targeted way. If awareness is key, using mainstream channels where your audience is just one segment may suffice. Equally, personalisation at scale (delivering different creative to different audiences) is now such a straightforward thing to do, that you don't have to dully commit to one approach or the other. You can test and learn, then edit iteratively.

As stated, this should not just be based on demographically who your audience is—it is also important to consider how your potential audience behaves online. How do you think they interact with content? What are their passions? Furthermore, it's too easy to pigeonhole your audiences' online activities into how your 'ideal' consumer would act on the web. Every person acts differently online, and it's important to realise that audiences have a whole host of different interests that they look at online and find content that they want to engage with. This is the content discovery journey that brands need to align with. If you think about the way you consume content of a morning, you check your emails, browse social media, and read recommended articles from different sources, content destinations, or online magazines. Brands need a 360-degree strategy to reach their audiences at each point of their content-discovery journey, with a piece of content that's appropriate for each platform. One size doesn't fit all.

Content marketing as a conversation throughout the consumer journey

"Content can and does play a role through the entire customer sales cycle."

Dale Lovell Adyoulike

Jennifer Brett, LinkedIn

We have to think about content marketing as a 'conversation' over time and not a one-off encounter. In general, marketers who consider the long-term payoff of content marketing upfront are seeing greater return on investment (ROI) over time. This point of view is reinforced by an Eccolo Media study from late 2014, which showed that 37% of US B2B technology decision makers said they consume six or more pieces of content before making a purchase (eMarketer, 2016). However, consistently tracking measurement over time is not easy, and often the buying journey is long. Beginning with an understanding of the buyer journey is a helpful start. After that, different forms of content are probably suitable to different stages. For example, if we consider a buyer journey like 'Awareness, Consideration, Purchase, Loyalty, Advocacy,' then different forms of content will be required at each stage, e.g. high-level branding at the awareness stage, more product/service information at the consideration stage, and so on. Each of these stages may also have different metrics. For example, the awareness content may simply be about having as many people see the content as possible; however, at the consideration stage, engagement may be more important, as potential customers need to engage more deeply to really utilise the content.

Ben McKay, MEC Wavemaker

Return on investment of content has been treated as an elusive topic of late. MEC Wavemaker, however, believe it needn't be so elusive.

If we follow the principle that content marketing (in comparison to advertising) is simply the creation and delivery of value to consumers, then it is as simple as measuring the perception of that value at each stage of the buying process.

MEC sees the purchase decision journey as a continuous cycle with four stages: Trigger (something has prompted a consumer to move from not being in the market for a product to being in the market), Active in their decision-making process, Purchase and Passive (not formally in the market but still building opinions about brands).

We call this journey 'Momentum'. As well as winning awards for bringing innovation to broader strategic comms planning, Momentum's ability to consider decision-making psychology makes it incredibly powerful for informing a purposeful content approach across a range of channels—especially when paired up with a content audit that takes a deeper diver into brand, search, social and first-party performance.

Importantly though, this process of understanding what matters to your consumers (when leading to a business outcome) should not lead to a generic set of content KPIs. This process highlights what brands should measure at each stage of the buying cycle, and across which touchpoints, from the point of view of what drives consumers forward to a business outcome. A very basic example might therefore look like the following: Figure 1, page 16

With this, we are then able to make highly informed decisions about the roles of platforms and what value looks like to consumers (and so the business), and apply KPIs appropriately to legacy and new content investments. Visually, this process could be captured as part of a 30,000ft view of the brand's content ecosystem—mapping the role and KPIs of these platforms, and how closely they are linked together: Figure 2, page 16

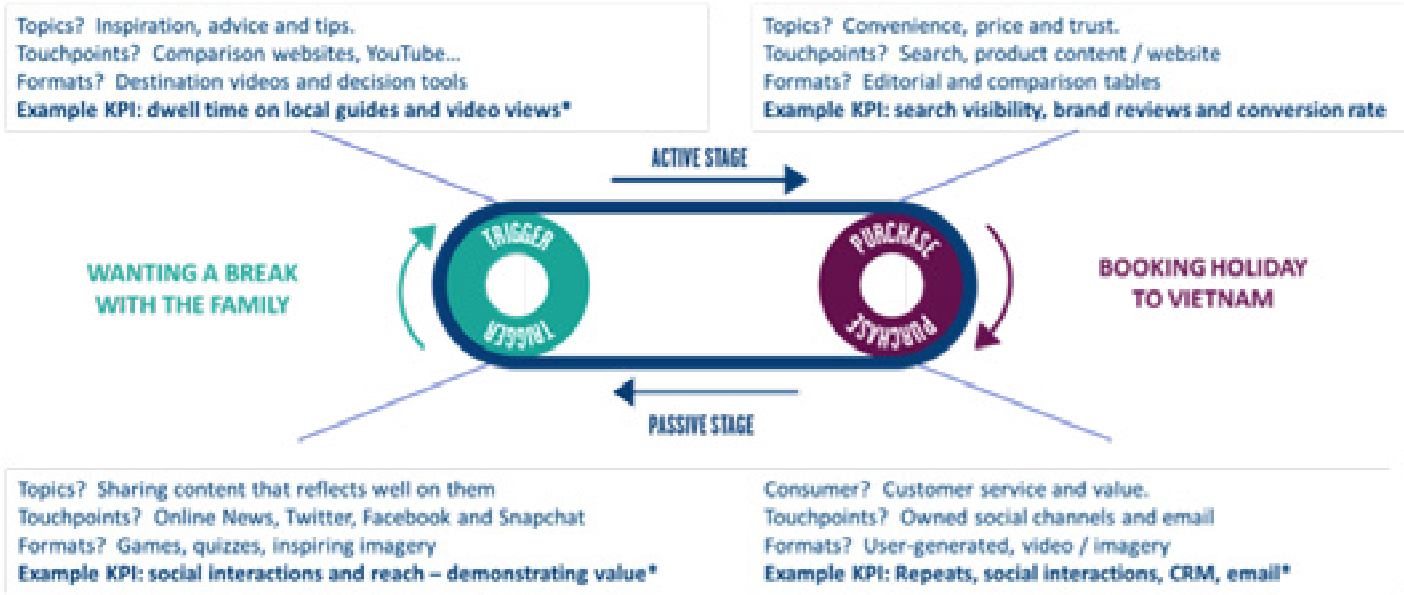
Flipping this customer-journey view into a platform view ensures that a consumer's experience of your brand assets are optimised for the stage in the journey that is most relevant. Beyond that, it also helps provide a clear directive for those teams managing these assets—with a strategic purpose and a set of KPIs that they can see link directly to the customer journey.

Finally, this is why we, at MEC Wavemaker, have built a proposition around 'purposeful content' investments—those that are driven by proprietary insight and planning tools, a consumer's stage in the buying cycle, how they profile, their touchpoints and preferred formats, and then the purpose of content platforms for the brand in question. In summary, thinking about the audience first, not the brand or platform first, will promote purposeful and accountable content investments in ways that can be easily measured. So, is content ROI elusive? Certainly not!

Key Points

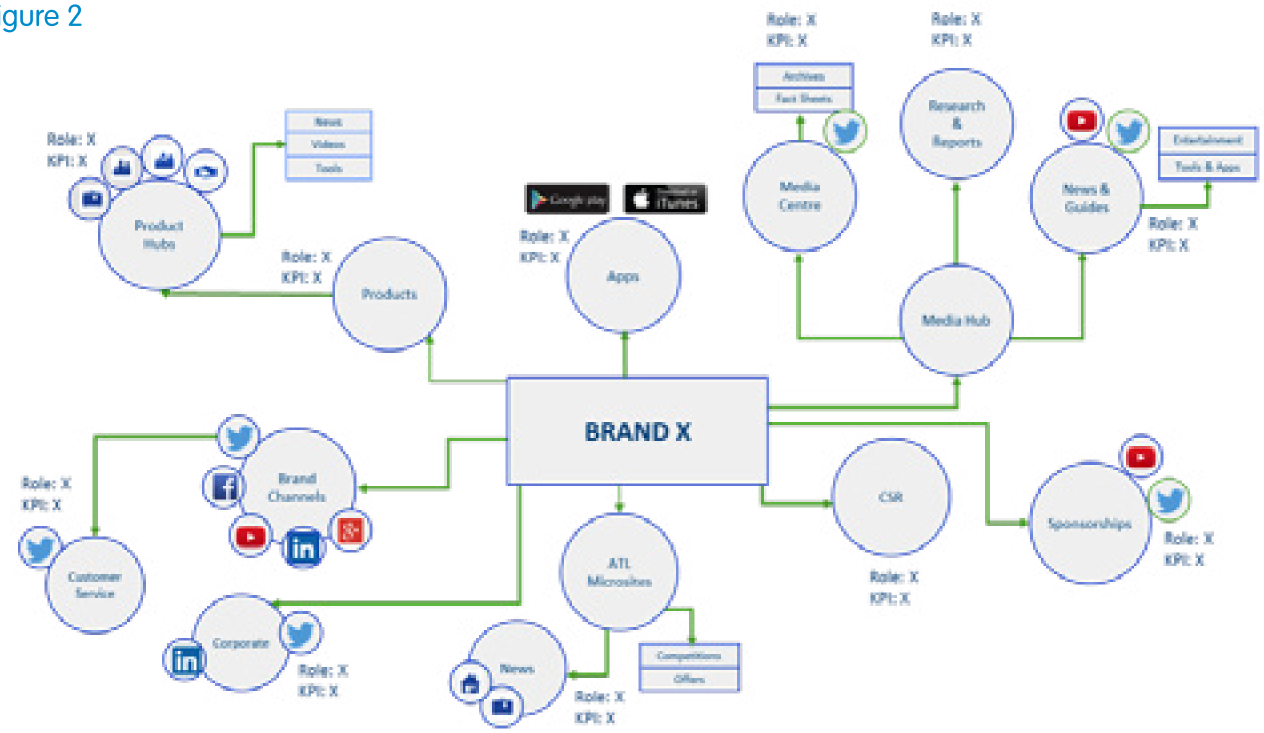
- More data on our audiences is available to us now than ever before, but this only increases our expectations to segment these audiences well.
- Audience segmentation can now go far beyond simple demographic segmentation—behaviours reveal an awful lot.
- Brands need to align their content offerings with audiences' content discovery journey, and think about it as a conversation over time.
- Plan and set KPIs using an audience-first approach, measuring across the most appropriate touchpoints for the particular stage of your consumer's journey.
- Use learnings to optimise your content offering towards the stage in your consumer's journey that is most relevant.
- Audience should always be front of mind.

Figure 1



*would of course need expanding for a multi-channel view

Figure 2



What's the Industry Buzz? Learnings and case studies

Jamie Toward, ex MEC

Lots of people are looking to establish measurement criteria forming around 'attention'. This word is being used as short hand for the amalgam of both quality and reach success measures. A piece of content is successful if it garners both breadth and depth of engagement across its target audience.

To that end, there is research in play that's trying to find a causal link between quantifiable measures of quality (like dwell time, view time, and engagement metrics such as shares, likes, comments) and brand health measures (recall, awareness, consideration, recommendation, NPS). If a correlation can be found, then this might well provide a single measurement criterion that will provide something that is both tradeable and comparable across other advertising types.

Attention

Viacom

Viacom is one of the companies moving the measurement conversation on from impacts to attention, and so commissioned some research that set out to understand better the ways in which we now relate to brands, and the importance attention plays in this engagement, looking at both individuals and collective audiences. Before we can measure attention, or decide whether we would want to, we must understand what attention is, how it works, and how it benefits the brand.

"We have to move beyond simply counting eyeballs, clicks, ads viewed, and impressions delivered, and begin to value the mark made because of experiences delivered in all the places where consumers engage."

Anne Hubert, SVP and head of Viacom's Scratch division.

Viacom discovered that, contrary to popular opinion, today's audiences are not awash with distraction, but rather feel empowered to choose where to focus and how to engage with the brands they love: three quarters surveyed (75%) said their ability to pay attention is getting better or staying constant[1], 70% felt they are paying the right amount of attention to the things in their lives, and 81% were intentionally limiting the amount of attention they give to various media.

Sharing with others, it was found, forms an important part of the brand-consumer relationship: 76% considered themselves part of a fan community, 75% said they are influenced to watch content because 'a lot of people are talking about it', and nearly two thirds of people say that the things they remember most, they experienced with others. Collective attention, then, plays a key role in relationships brands can forge with consumers.

Viacom will use the findings to help create deeper connections with consumers. applying insights to further advance their partners' content output, and consumer experiences.

"We know that engagement is the apex for content makers and marketers, and applying the science of attention to marketing in this new way allows Viacom to help its partners connect with consumers in more impactful ways"

Anne Hubert, SVP and head of Viacom's Scratch division

Chris Quiqley, Sharethrough

Neuroscience research that Sharethrough ran with Nielsen, looking at where visual attention was focussed on a page, showed that in-feed native ads work because they are read[1] rather than just seen—i.e., their placement and look on a page leads them to be read in a similar way to how normal editorial content is read, achieving twice the visual attention than a display ad on mobile and 52% more visual attention than display on a desktop.

[1] Scratch Attention Study, Summer 2015: 2,667 Total Respondents (US)

Emotional response

Andrew Tenzer, BBC Worldwide

In a recent global study titled 'The Science of Engagement', the commercial arm of the BBC (BBC Worldwide) measured over 5,000 consumers' reactions to content-led marketing using facial coding. The concept of facial coding is that we reveal our true emotions by our facial expressions. The BBC was confident that this would provide the truest measurement of engagement because it's what people actually feel, rather than what they claim to feel. This study is one of the first to use facial coding to measure emotional engagement with text-based content.

The study found that consumers were much more receptive to content-led marketing where brand involvement was fully transparent. Consumers displayed an emotional rejection of 18% above the average for non-labelled content, and 7% below the average where the content was fully labelled. Increased transparency also drove heightened engagement across a wide range of emotions. The research also revealed that when executed correctly and in the right environment, content-led marketing is trusted and persuasive. It works in a similar way to editorial content by helping to not only form, but also positively shift, readers' opinions.

The BBC also found that content-led marketing deepens the emotional relationship between brands and consumers—brands saw a 14% uplift in subconscious positivity pre to post exposure. It also drives uplifts in more traditional brand metrics such as awareness, brand image and consideration. In addition, integrating the brand within the narrative of the content drives even greater uplifts for the brands involved.

[1] http://www.sharethrough.com/neuroscience/

Time and attention-based sales?

Cost Per Hour (CPH) / Time-based ad selling

Alistair Smith, Financial Times

Low viewability scores and questions about advertising placement and fraud have increased the need for better measurement and transparency to demonstrate the actual outcome an advertiser is seeking.

In addition to optimising FT.com to ensure maximum viewability for our clients, the FT works closely with Chartbeat and Moat to measure not just whether an ad is seen or not, but for how long.

The amount of time the target audience is exposed to the advertiser's message has a direct effect on its impact—in a study we ran, readers who saw an ad for at least five seconds experienced, on average, 79% greater brand recall and 50%+ uplifts for awareness, brand association and consideration.

We can now tell our clients how long each impression has been viewed and the total duration of exposure across the campaign.

The FT has started to trade ‘exposed time’ as a currency, and not just impressions, in the currency of cost per hour (CPH).

This is a metric that we feel is closer to the actual outcome an advertiser is seeking—impressions themselves are just a convenient mechanism to trade.

CPH has proven of extreme interest to the media advertising community since launch. We have now run 32 CPH campaigns with 24 different partners selling over 11 years’ worth (100,000+ hours) in the last 18 months. Jay Rosen, NYU professor and media writer, said of the launch: ‘In my opinion, an important moment in advertising history’.

We are also working with other publishers in helping them to start discussing attention and how to trade on it. We are open to talk to all stakeholders about the importance that time plays in trading and evaluating campaigns, and we welcome any approach. We have published a white paper on the FT’s launch of CPH by consultant Nikul Sanghvi that has already generated in excess of 10,000 downloads.

Time and behaviour

The Economist

The Economist too has gone down this path of attention-based buying.

It ran its first time-based campaign at the end of 2015, billing its client only for display ad impressions that achieved over five seconds of active view time (measured through behaviours such as scrolling up and down a page, typing, or using a mouse). It capped attention at 30 seconds per impression; readers can spend minutes with their in-depth content, meaning an ad can be on the screen for a long time, but there are diminishing returns for additional exposure time, and if they haven't even noticed the ad within 30 seconds, they are unlikely to.

Using Nielsen, The Economist ran a study comparing the impact that actively viewing these ads for between five and 30 seconds had on brand impact against the impact normal display impressions gave for four competitor campaigns. The ads that were actively viewed for this timeframe reported a 10% brand awareness uplift, far outdoing the competitor campaigns, which achieved uplifts in the rage of 0.4 – 5.2%. Those ads that were actively viewed for five to 30 seconds also had 50% higher click-through rates than the same ads in the control group, bought on CPM.

These results constitute clear support for such attention-based trading, but whilst there is a lack of a standard industry measurement and tracking for such campaigns, such trading is hard to propagate. The Economist is currently working with Moat Analytics to develop such a standard.

Is your time spent time well spent?

Ian Gibbs, The Guardian

Everyone's talking about attention-based metrics at the moment. This is an important evolution from the conversation around time spent, which still gets used as a crude proxy for engagement. Mary Meeker's annual internet trends presentation[1] still, to many people's frustration, draws a link between adspend and time spent without acknowledging that time spent and time well spent can be entirely different things. Attention time metrics look to capture this 'well spent' distinction, and at the Guardian we've even chosen to integrate Upworthy's code for attention minutes in to our Ophan dashboard (which only counts time where the page is in view and there is evidence of user activity) to give our editorial teams a better read on engagement.

As mentioned above, the FT have developed a time-based trading model for display—Cost Per Hour—and others look to follow suit. While we need to consider whether such a model is applicable to content-led advertising, again we need to ensure that there is a tangible link made between what is still to all intents and purposes a behavioural measure (a good engagement measure no doubt—after all, in an age of continuous partial attention what else can you reasonably do while fully concentrating on reading?), and a positive impact on client objectives and campaign goals.

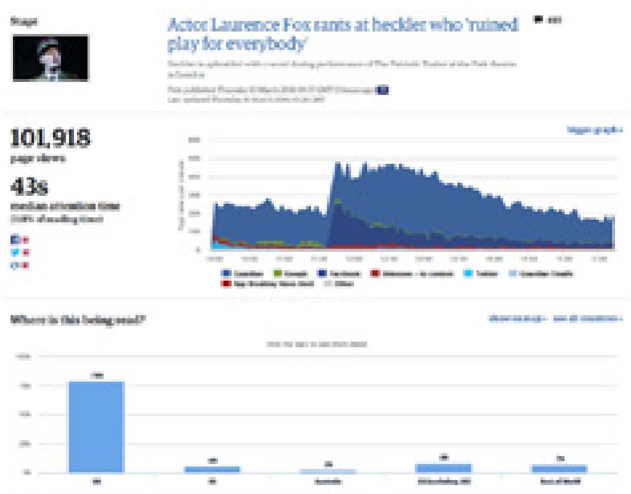
One note of caution on attention time: some content is meant to be read quickly. Some content is designed to appeal to the brain's 'system one' as opposed to its 'system two' and may not be doing its job properly if it's taking a long time to read. 'Underperforming' content in terms of attention time shouldn't necessarily be hung out to dry.

1. http://www.slideshare.net/kleinerperkins/internet-trends-v1/16-16Remain_Optimistic_About_Mobile_Ad

Capturing engagement and measuring branded content

There are loads of fantastically innovative systems out there that measure the power of content: Chartbeat springs to mind, as do Mashable's social web scouring predictive engine Velocity, discussed below, and Buzzfeed's social proliferation measurement tool POUND. At the Guardian we've built our own content measurement system called Ophan. It's a true manifestation of open data, empowering anyone within the business with the data and insight they require to ensure that the stories that we publish can live and breathe on the web rather than wither and die unloved.

The question we have to ask ourselves is whether or not these systems truly provide an insight into the performance of advertiser-funded content against client objectives and campaign goals as opposed to more editorially focused objectives. And indeed should they even? Ophan was designed as an editorial insight tool, not a commercial one, and the divide between church and state that should exist in terms of true editorial independence is as much apparent in the data as it is in the content itself. Ultimately, we need to be presenting an advertiser-centric view of our data for branded content, not a publisher-centric view.



Mashable

Mashable have built an analytic tool called Velocity that monitors how content is shared across platforms and social networks, crawling through Facebook, Twitter, Pinterest, LinkedIn, Google + and more. What is more, from all its learnings, it actually predicts when a story is about to go viral, and which stories will be popular at the outset. Its algorithm acts on information gathered about a piece of content, such as story topic, number of shares, how (and how quickly) it's being shared, to predict how many more shares a piece of content is likely to achieve and calculate how long it will take to reach that number via the sharing process. Nielsen data can even be incorporated in order to separate out which content is about to go viral for which specific demographics.

A story reported in AdAge shows just how accurate the tool can be:

'The first time Mr. Peterson [Mashable's CTO] showed an early version of Velocity to Mashable founder Pete Cashmore, he thought it was broken. Velocity was supposed to reveal which articles or memes were about to shoot up in popularity, but instead of a link to a scoop on The New York Times or a GIF on Tumblr, the top result Mr. Cashmore saw was a link to the Facebook page of a Walmart store in Kodiak, Alaska.

'We shut down the crawlers. We started crawling through the data and were like, why did the Facebook page of the Walmart location in Kodiak pop. We didn't even tell it to crawl that, and how did it even get there?' Mr. Peterson said.

But Velocity wasn't broken. Walmart had been hosting a contest asking people to choose which one of its stores nationwide rapper Pitbull should visit. The store whose Facebook page had the most likes would win. So two guys behind comedy site Something Awful campaigned to send Pitfall the most out-of-the-way Walmart in America, not just continental America. That campaign to #ExilePitbull began to gain attention around the web, and Velocity noticed it was only getting started. The Kodiak Walmart's Facebook page gained tens of thousands of likes, winning the contest and proving Velocity right.'[1]

More recently, Mashable have built another tool called Knowledge Graph, which maps (and visualizes in a graph) exactly how content posted to the Mashable site spreads and migrates across the various social networks—how one social action leads to another—even able to track shares via email and text message. Such a tool can help brands plan the order and progression of their posts. If demographic data were able to be incorporated, something they are looking to enable, this could even lead to insights for buying teams about which segments exactly are triggering the most social actions.

'If you say that Velocity is our weather prediction system—tells you which hill to stand on if you want to see the lightning strike—what KG does is it helps you understand thoroughly how that lightning is striking and then ideally it helps you bottle it so you can let it out whenever you want,' Mashable's CTO, Robyn Peterson, told AdAge.

Contently, Rebecca Allen

Contently are able to measure various different things that all contribute to the bigger picture of reader engagement. Those include attention time (how much time a reader has spent actively engaging with a story), finish rate (what percentage of readers finished a given piece), engagement rate (what percentage of readers have spent more than 15 seconds with a story), visitor loyalty (what percentage of your audience is returning visitors, vs new), and social media actions (who's shared or liked your story, and on what social networks). All of these things can be broken down in a variety of detailed ways, including by channel, device type, story type, writer and more.

Their proprietary technology, Contently Analytics, measures a combination of mouse movement, scrolling, what people highlight, and session time, which makes sure the people that are reading your content are actually people (not bots) and that the people they're counting are actually engaged readers—stripping out, for instance, when people have a window open on your content but aren't reading it.

Furthermore, a recent acquisition means they are now able to start tracking engagement with downloaded content such as pdfs, particularly for B2B marketers.

1. http://adage.com/article/media/mashable-built-a-tool-map-branded-content-shared/300949/ 20th October, 2015

A Contently case study

For Aberdeen Asset Management, an investment management firm based out of the UK, trying to get a response from an audience on social media became a crucial turning point in its content marketing efforts. 'That was the trigger for us to become more organised,' said James Whiteman, Aberdeen's head of investment communications. 'You need a big, monstrous content strategy to [be heard].'

Thinking Aloud, Aberdeen's blog launched in partnership with Contently last year, offers commentary on financial events and investment strategies through a wide variety of articles and videos. There's also a strong mixture of newsworthy analysis and evergreen advice.

The company decided to create their own media hub from scratch after trying (and failing) to be heard on social media. Aberdeen realised it was nearly impossible to compete without a cohesive content strategy.

Thinking Aloud set up three categories to cover its most important pillars in more detail. The Bigger Picture focuses on world news from an investment perspective, Investment Clarity discusses macroeconomic trends, and Culture and Inspiration balances out the investment-heavy information by delving into broader anthropological issues that show off the softer side of the brand's personality.

Aberdeen consistently differentiates itself from other financial content marketing by taking on unique angles that demonstrate its storytelling capabilities, for example, one culture piece used study data to compare how the effect of classical music on the brain is similar to how the brain analyses the stock market.

Aberdeen uses Contently's content marketing platform to manage its process for creating stories and measuring results. By using the platform to create and optimise content on an ongoing basis, they can ensure they're never without a new story to publish. And most importantly, they're able to make sure the content they already have is as effective as possible.

Getting stories seen

Even though Aberdeen has become an impressive publisher in the financial space, the company has still had to deal with its fair share of challenges. 'There's a big learning curve on how best to produce the content,' Whiteman explained, echoing the thoughts of brands everywhere. 'And not just how to produce good, interesting content, but how to promote it.'

Since this realisation, Aberdeen has developed a way to consistently produce superior content—getting it to the right readers through a combination of creativity, content management, and strategic paid promotion.

From the UK, a small editorial team works with in-house writers in the US and Singapore. The writers collaborate on stories with Aberdeen's investment experts to help promote the investment firms industry leadership. 'If it's a bond fund manager talking about the next big thing, we try to work out whether they have a strong opinion or something interesting to say,' Whiteman said. 'And then, we tie it into what's important to our target audience as well as to others.'

When the site launched in February, Whiteman initially struggled to find enough internal story ideas that met the company's standards. But as the site's profile and popularity has increased since then, so too has the number of pitches sent his way.

'More and more employees are submitting pieces and ideas, rather than us having to drag it out of the business,' he said.

Unlike some brands that compile their stories months out, Aberdeen's development process fluctuates (much like the stock market itself). On average, it takes two to four weeks to complete a story—six months for 'hero pieces' with video animations. But to stay as relevant as possible and publish at the speed of news, Aberdeen has also configured a way to post with efficiency—within a week, if needed.

Content & PR: An unbreakable bond

Since story angles often come from topical news and events tied to specific regions of the world, public relations plays a big part in Aberdeen's content strategy. 'We're always thinking, is there a PR opportunity?' Whiteman said. 'We have to be alive to the fact that others have bigger audiences, but over time there will be places where ours starts to supersede other publications.'

Whiteman works closely with the company's PR team to regularly develop stories that run in the Financial Times and other industry outlets. And to expand the site's impact and reach, the editorial team makes sure that their audience gets to read the best content through email newsletters and financial advisory networks popular in the asset management world.

Last May, for instance, when Thinking Aloud published an inventive piece comparing the financial crisis in Greece to the music of British '80s rock band Dire Straights, the story worked PR wonders, getting tweeted by Reuters Asia editor Peter Thal Larsen and becoming the centerpiece of a story on CNBC.

Good company

For Aberdeen, Thinking Aloud isn't just about chasing clicks, but remaining reliable and relevant—and in turn, developing a loyal audience. While content is the main focus of Aberdeen's marketing strategy, the editorial team continues to grapple with how much to spend and where, when it comes to promotion.

Aberdeen is primarily investing in paid social, paid search, native advertising, and content recommendation to boost traffic, using Contently Analytics to measure ROI, mostly focusing on audience engagement metrics.

'We have faith that by working backwards from the solid foundation of great content, we can become far more effective at distribution and measurement over time,' Whiteman said. 'Through Analytics, there's real value from Contently in terms of looking at engagement and measuring attention.'

As Thinking Aloud looks to build on its first year, delivering a steady stream of quality content remains the top priority. 'Building an audience is a bit like being a good friend,' Whiteman said. 'Not only do you have to be a good listener in order to be good company, you also have to have something interesting to say.'

Data, Data, Data

BuzzFeed

BuzzFeed have developed an in-house system for content delivery and data capture that uses proprietary technology to help advertisers create articles that are designed to see success: once the ideas and concepts for content have been developed (in conjunction with the advertiser) algorithms set to work to optimise reach, engagement and social sharing. Continuous monitoring of content and feedback then allows for real-time modification and optimisation.

The key to all this is careful analysis of data. Data analysis is needed not only to measure the effectiveness of a specific campaign and to optimise that campaign as it runs—it is essential for planning further campaigns and learning more about audiences. Faye Thomas, BuzzFeed's Head of Marketing in Europe tells us, 'The reason we care about data is that we hope to learn something from it. We use data to inform, not just to measure success.'

For BuzzFeed, it is important to tailor this analysis to each specific campaign. 'Knowing what you're trying to do or learn from the outset is the first step in figuring out what metrics to look at,' says Faye, i.e. 'identify your KPIs in advance.' Specifically, 'each advertiser has its particular goals (e.g. maybe one is more interested in scale while another is more interested in DR), and metrics should reflect that.'

Therefore, BuzzFeed don't use the same metrics for success on all platforms, and not even for all types of a particular format: 'For certain kinds of videos we look at views on YouTube, but shares on Facebook. We found that different metrics were clearer signals on these different platforms,' says Faye.

This is the kind of complexity that BuzzFeed tell us we should embrace, and indeed apply themselves. Faye says, 'to measure the overall reach of the company, we look at a combination of metrics that are available across platforms.' These metrics span measures of both traditional reach and engagement. Content views are counted as views/impressions of BuzzFeed content, but regardless of the platform on which it lives. However, since video views are measured differently by the various different platforms, BuzzFeed chooses to also look at time spent, which helps them understand more about what their audience is doing. 'We can look at referral sources and platform locations to see which over-index and which ones under-index for time spent,' says Faye.

BuzzFeed also monitor their subscribers—'people who have taken an action to show an interest in the BuzzFeed brand, such as people who use our mobile apps, sign up for newsletters, visit our homepage or follow our social feeds. This helps us understand different affinities and how they are growing.'

This way of measuring their reach provides a much deeper insight than simply measuring UVs. In the spirit of constant learning, BuzzFeed regularly undertakes a process they call 're-anchoring'—'a process where we identify the ways we've historically done things and question their relevance.' Through this process came 'the realisation that UVs, as they are currently reported, are decreasingly important or relevant to BuzzFeed.'

In this vein, BuzzFeed are constantly dreaming up new ways to understand and learn from data – 'what if we could calculate a cross-platform lift for each piece of content? What if we could predict the ROI of translating a piece of content into a particular language?'

Ian Gibbs, The Guardian

At the Guardian, discussions about the measurement of content-led advertising are being wrapped up into a wider conversation about how we better harness our first-party data for advertisers. We are aiming to create an Audience Platform that draws on the vast amount of data that we have on the quality content consumption habits of digital news consumers around the globe, and feed it into tangible insights for campaign planning, delivery and evaluation.

The first part of this solution—Audience Explorer—is up and running, offering advertisers insights into what types of content their target audiences are responding to and when, but ultimately we plan to use this insight to deliver newly augmented advertiser audiences and warm leads and link this to tangible outcomes against campaign goals.

The outcomes measured could be as simple as reporting on campaign reach and frequency, or more complex in terms of visits to transactional pages online and to physical stores using location-based data. It's an open-ended conversation at the moment, but with the right data management platforms and a bit of 'publisher and advertiser willing', the possibilities are abundant.

Jennifer Brett, LinkedIn

At AdWeek Europe in 2014, LinkedIn launched the Content Marketing Score. This score enables brands to measure their content's influence on LinkedIn's platform and benchmark it against their peer set. The score combines paid and organic activity from a range of sources across the platform, ensuring a holistic view.

The CMS focuses on the three areas that content marketers need to consider:

1. Reach: Who are you reaching, are they the 'right' audience? How does your reach compare to your peers?
2. Frequency: How frequently does your branded content appear in front of your target audience, and how does this compare to your peers' activity?
3. Engagement: What is your target audience's level of engagement with your content, and how does this compare to your peers?

The fundamental point is that one of these is not enough. Rather, content marketers need to consider the full journey of their content from who they reach, to how often (i.e. conversation vs. one-offs), and how engaging their content is.

Metric, metrics everywhere

Clare O'Brien, Senior Industry Programmes Manager, IAB UK

This intensifying focus on measurement of content-based and native advertising inevitably centres around the questions of which set of metrics the industry going to be able to standardise to create reliable trading metrics, and which metrics support quality or comms evaluation. Media owners, agencies, brands and ad tech companies are all working to find the most effective measures, and there a many different combinations of metrics being created to support various objectives: audience reach, volume deals, campaign creation, execution, sales uplift, brand recall, comms testing, strategic planning...and so forth.

We have created a matrix drawing together the many different types of metric in current use, and in multiple combinations—some more common than others—dependent on source of the measure. This categorises the different metrics across their different applications in the summary table below. Importantly, this table gives as much weight to the measures traditionally employed by advertisers to assess campaign effectiveness beyond audience reach.

In the Industry Directions final section of this Paper, we also consider where there are gaps in current digital measurement combinations and systems. For instance, connecting and correlating metrics between media-owner, agency, client and ad exchange, which would establish more robust, and certainly more useful, analytics structures available for constructive evaluation by all parties.

But there appear to be few opportunities for single-source solutions, as different sectors, campaign objectives and executions will inevitably require specific evaluation—through correlation of, say, multiple reach data points to create trading metrics (eg, cost per hour).

Trust

The trade between some publishers and advertisers with content-based and native advertising, is, in many respects, audience trust. Association with media brands can provide advertisers with a degree of credibility: 'The media brand has done this deal/ is happy to include this form of ad unit, therefore it deserves my attention,' could be one way of looking at how the audience trust deal works. But how can this be valued? Can digital metrics describe that trust? Do we need to develop a new Publisher Trust measure within the Media Research suite?

Media type nuance

The relative values of different kinds of digital metric captured can mean varying degrees of attention and/ or engagement. These kinds of consideration require much greater audience behaviour understanding than is currently consistently accepted.

	Volume / Reach Basic Measures	Quality / Engagement Type of interaction	Effectiveness	Audience Monetisation techniques
Digital metrics / automatic Scale measures (machine deliverable)	Opportunity to view Viewable impressions Page views Unique views Frequency Visists	Clicks (CTRs) Views Likes Shares Comments Social mentions Scrolling Video play (+length) Video completion Time spent Data exchange Advocacy Competition entries Bounce rate	Sales Data exchange (leads)	CPM CPA Dwell time (CPH: cost per hour) CPC CPL CPX (x=anything) etc
Human / survey metrics Manual measures (advertiser / CRM / monitor etc sourced)	← Media Research →			**Media type nuance (engagement differentials)**
	Spontaneous awareness Prompted awareness Ad recall	Brand perception / favourability Comms effectiveness Publisher favourability	Propensity to buy / purchase intention Brand awareness Content appraisal	
	What equals trust?			News feed click vs article engagement Flat section vs continuous scroll Autoplay video vs click to play Shared (organic) view vs paid view Positive vs negative social mentions Proprietary score
	Distribution	**Quality evaluation**		

Clare O'Brien, Senior Industry Programmes Manager, IAB UK, and Tim Elkington, Chief Strategy Officer, IAB UK

Contributor points of view on metric types

Aniq Rahman, Moat

As we've heard already, focusing on just one metric may not necessarily be indicative of the right success metrics, especially across different content formats. Marketers want to understand whether or not a consumer had an opportunity to see the content, and then how engaged they were with that content, and, ultimately, if that consumer was paying attention. The challenge has been identifying the metrics that show how people engage with content across a variety of formats, from display to social media, native content and more.

The starting point is whether the content was viewable—did it load, did someone have an opportunity to see it? Let's keep in mind that measuring whether the audience is human, across all forms of content, is part of viewability; measurement has to distinguish between people and fraudulent traffic, such as bots.

For display, page views can be a signal of how many times a piece of content loaded, but as a measure it can be a poor proxy of whether someone actually read it. Metrics such as scroll depth and scroll velocity can help understand how much content someone engaged with and whether it was simply skimmed or more deeply engaged with. For example, an article's average down scroll velocity of 40 pixels/second may categorise a 'reader', while a down scroll velocity of 400 pixels/second may categorise a 'skimmer'.

With video content, a metric like scroll depth isn't valuable. This needs another set of metrics: whether a video played to completion while visible on screen and having the audio on is a strong indication of whether someone was paying attention, rather than whether the video simply played in background.

Typically, marketers use social signals (such as shares) to evaluate content effectiveness. But how do we decipher relative values between 'Tweets', 'Likes', 'Pins' or other vanity metrics? In recent years, marketers have moved away from these specific formulas, towards a bigger picture, measuring how consumers engage with the platforms and content themselves.

Content-based and native advertising, and their variety of formats, present another challenge. Standard display and video metrics may not be the most effective to capture a format designed to keep the reader engaging all the way through the end. Marketers have found that metrics such as the total amount of time that users spent interacting with an ad can be more effective for native formats.

Overall, the key is to ensure marketers have thoughtful metrics to reference in order to make apples-to-apples comparisons across native units, standard display, video and mobile units. This standardisation is critical in helping publishers and marketers understand success, and will be a continued area of focus going forward as the industry moves towards understanding attention in digital.

Anna-Lena Mikoteit, Bauer

See figure 1, page 32

Please note that some KPIs can't be combined—e.g. combining time on content and shares is not possible because articles written to increase sharing can't be optimised to increase time on content. They're most likely shorter and written in a different editorial style in order to drive shares.

It is important that brands and publishers agree metrics upfront because they will help to define the native content and how this is written, e.g short content will be written to drive social sharing but if the dwell time is important, then the article will be written differently again.

Key metrics to consider:

- Dwell Time
- Page Views
- Social Sharing

Throughout the campaign these should be continually optimised and adapted around how the consumers are engaging with the content to drive the best results, e.g. further social amplification

Chris Quigley, Sharethrough

Below are five typical publisher commercial models for selling content-based advertising (e.g. brand-publisher partnerships) (see figure 2, page 32)

Looking at these different publisher measurement and commercial models, the main driver behind the different models seems to stem from the different characteristics of publishers, for example:

Strong editorial brand: a publisher with a strong editorial heritage (e.g. national news brands with loyal audiences) will generally hold content creation skills at a premium. Therefore, they will want to a) measure how people engage with their content b) charge for the content creation.

Legacy publisher: mid-tail publishers with a print background will tend to charge on a CPM (impression) basis. That is unless they have a strong social media presence (see below).

Strong social media presence: publishers with a large and active Facebook/Twitter community, will tend to use their social channels for content distribution. This will often lead a publisher to base their native commercial model around clicks to content as clicks from social will generally be free, and so they can artificially increase their distribution margin by mixing in free social distribution. (Arguably this is an unsustainable model, because as soon as Facebook changes its alogrithm, this model may break).

5 typical models that advertisers build models around (see figure 3, page 32)

Gareth Cross, Telegraph Media Group

The challenge of measuring a bespoke product, in this case commercial content, in a standardised manner is complex enough. Pair it with multiple publisher-owned, as well as third-party, platforms (such as Google AMP and Facebook Instant Articles), and it means a further reassessment of our measurement capabilities and benchmarks.

We capture native impressions on our ad-served placements; we also utilise true native slots through our CMS. The key in this is that the client is paying for people to view sponsored content, and that's what should be measured, rather than exposure to, or clicks on, native ads. Another important point is to benchmark campaign performance against the relevant sector and target audience.

Core metrics

- Unique Users/Browsers (Telegraph's core campaign metric for brands, with the default being UK unless global is requested).
- Page Views
- Visits

Companion metrics

- Dwell time: part of our core reports by page and campaign, this metric will differ in the way it's captured across the industry. It doesn't account for the length of an article, and therefore, sometimes dwell time per word is used.
- Page views per visit: heavily dependent on volume, type and topic of content.
- Visits per visitor: one of the key metrics determining true engagement.
- Scroll depth & velocity: good potential, but will change depending on screen size and content type. These form a proxy metric for viewability within the content which could be used.
- Ratio of social shares: to normalise the data across all content, we use the ratio to page views. Content topics and styles will have a huge impact on this metric.
- Editorial efficiency: measuring what percentage of articles is read by a large enough audience.
- Social Media engagement: differs from the above by the amount of engagement within the social media environment, such as use of a hash tag or comments from existing post.
- Video play through: heavily dependent on the video player behavior, is it autoplay or was there a previously qualified click to the content?
- Competition / event sign-ups: only used in combination with one of the above.
- Bounce rates: going beyond a generic bounce and looking at things such as hard bounces (under 3 second views) against soft bounces (30 seconds upwards), which brings this closer to a standardised dwell-time metric.
- A combined metric of volume, social sharing and dwell time to determine success on an individual article level.

Risks to any standardised metrics

- Third-party platforms: the speed of new third-party platforms, including Apple News, Facebook Instant Articles, Google AMP, Snapchat Discovery, LinkedIn Pulse and many more, make reporting control even more difficult: the metrics are not always first hand and therefore mean consistent standards cannot always be achieved.
- Measurement inconsistency: dwell time, social engagement and video are all examples of where metrics can be recorded differently.
- Platform behaviors with differing UX: perhaps one of the biggest risks and influencers of engagement metrics is the layout and user experience of a site. To take an example, a flat section page site and a site with an infinite scroll (the article continually loads with each scroll) will influence metrics in different ways and not show consistency in reporting; again, auto play video compared against a video where one has to click to a new page, or picture galleries vs parallax articles, all make having one set of engagement rules very tricky.
- Behavior changes across device can mean different tolerance levels for engagement and should not be ignored.

Figure 1

Figure 2

Model types	Example publisher	Description	Commercial model	Measurement model
Content value model	Daily Telegraph	Advertiser pays for content creation and distribution separately.	Content paid on flat fee. Distribution paid on clicks.	Clicks to content / CPC (uniques / reach)
Content engagement value model	FT	Advertiser pays for content creation and distribution separately, but engagement of content factored in.	Content paid on flat production fee. Distribution paid on engagement of content.	Clicks to content (CPC) or Cost per hour
Content + Distribution value model	Timeout	Advertiser pays for content creation and distribution separately, but distribution of teaser is based on impressions.	Content paid on flat production fee. Distribution paid on impressions of teaser.	Views of teaser (vCPM) and clicks to content
Distribution model	Facebook	Advertiser pays for the distribution of teaser (linked to content / download / purchase)	Distribution paid on CPC / CPM / CPA	All types: CPC / CPM / CPA / CPV
Holistic model	Buzzfeed	Advertiser pays for creation of content and distribution as one package.	Campaign sold either on a CPM / vCPM or CPE	Clicks to content and / or views of teaser

Figure 3

KPI Type	Goal Details	Measurement Model	Comments
Audience Reach	Brand trying to target as large a relevant audience as possible	GRP, On Target %	Tough to compare measurement across providers. Issues with accuracy especially on mobile
Native Ad Engagement	Brand trying to optimise towards engagement with the ad / teaser	Clicks, Video views, Viewability, Brand survey responses*	Most clicks come from small % of consumers. A/B testing on brand metrics most effective judge of value but requires scale
Native Content Engagement	Brand trying to optimise towards engagement with the specific content e.g. article, video, etc.	Unique visitors, Dwell time, # of pages viewed, Scroll through rate, Attention Minutes, Video Completions, Social Shares	Currently little standardisation for attention metrics & hard to benchmark as content varies. Video completion is bad indicator of consumers' brand advocacy
Brand Engagement	Brand trying to optimise towards deeper engagement	Newsletter sign ups, App downloads, Social follows, PDF downloads, Custom brand metrics*	Custom brand metrics allow the brand to measure performance based on what makes sense to them. However, attribution can be difficult!

Industry Directions and Final Thoughts

The god metric?

Tom Curtis, MediaCom Beyond Advertising

As many have argued in this paper, the huge variety of content being produced, with vastly different business objectives, means that a universal metric of measurement is impractical. There is not one 'god' metric. The truth is that there are many different metrics on which to determine success.

That said, marketers who are considering shifting money from more traditional media will of course be looking for a tangible benefit and outcome. And in its purest form, that outcome will presumably be—at least eventually—related to sales.

With this in mind, the biggest challenge for most agencies and brands shouldn't be around what to measure—it's around the practicalities of doing so. For example, one 'traditional' way is an econometrics model, and the larger the budget, the easier our ability to ascertain business impact. But for one single piece of content, if the budget is small, as is often the case, an econometric model is unlikely to detect any impact at all.

The ideal solution is to analyse the impact of intermediate metrics. An intermediate metric might be the number of clicks or web searches. The next step is to look at the impact these intermediates have on other elements of the comms system. What effect, for example, will a web search have on rankings, how will that ranking affect site visits, and, in turn, what impact will those site visits have on sales? The secret is to build a model around a variety of different intermediates.

But this takes time and money. And the challenge for most brands still remains: the more intermediate metrics that need to be measured, the more benchmarks we need to understand how successful the campaign is.

And this perhaps highlights the biggest problem facing the industry: the chicken and egg scenario that arises from the fact that there simply aren't yet enough industry benchmarks available. Advertisers wanting to invest in content marketing need more examples from brands that already have done so. More examples will come with greater investment in content marketing.

The industry is changing. Content marketing is growing. Over time, this investment will come, and so will the benchmarks. In the meantime, the industry needs to focus more on research to help define what those benchmarks are.

Dale Lovell, Adyoulike

Should native follow TV models of reach and frequency? Something similar to gross rating points? There are numerous metrics to choose from, ranging anywhere from traditional view and click metrics, through to engagement metrics around shares, dwell time, bounce rate and referrals.

Or should we look at the possibility of establishing a new 'relationship metric' for native, something that measures elements of all of the above—views, clicks, engagement and reach—to create a universal measure? This has its problems too, of course, and immediately raises the question: how do you define and measure a digital relationship exactly?

Does success look the same for all people? Different campaign objectives require different measurement solutions

Una Carney, Viacom

While the lack of one robust measurement is often lamented in industry forums, most stakeholders agree that it is unlikely that one measure could sufficiently cover all the varying needs. Advertisers/brands and agencies are looking to demonstrate not just how effectively the campaign delivered against audience attitude and behaviour objectives, which can vary greatly between advertisers and campaigns, but also how they delivered against media-buying objectives, and whether they achieved good value for money. No matter how much progress is made in measuring how well a campaign delivered against affecting audience attitude and behaviours, it is unlikely we'll ever get away from also needing to report reach and how many eyeballs/impressions/impacts were delivered.

With developments in new metrics such as attention, it looks like the measurement landscape is only going to get more complex. What we might be able to agree on is groups of measures to be used to access buying models, versus which measures should be used as an indication of effective messaging and targeting strategies.

Aniq Rahman, Moat

Measuring content and native advertising presents a new opportunity for the industry to think more expansively than about simply the traditional metrics of clicks and impressions that digital advertising has been based upon. Understanding attention and time spent with content, in particular, has been something that has resonated with marketers and publishers. While there is some consensus around this approach, several leaders have also issued concerns about the risks of focusing explicitly on any one specific metric.

Focusing on time spent enables publishers to ensure readers are engaging with their content instead of just scrolling and clicking. Adoption is growing quickly, but this type of selling is still far from mainstream. Brand advertisers have been buying campaigns on metrics like cost per hour (CPH) and also looking at clues like scroll depth to understand whether or not a visitor is actually reading the article rather than it being simply counted as a page view.

As an industry, we also need to address the variety of content formats and the unique experiences they provide. Consumers experience display, native and video differently, and today the ways we measure them differ; metrics like scroll depth are much more powerful for native content, while metrics that measure time spent with a video, or whether the sound was on, are more powerful for video. At the least, as an industry we need to be thoughtful on metrics across formats as we evaluate any standardisation.

It's also critical to factor in the industry's pace of growth. Viewability, which loomed on the horizon for publishers not too long ago, is now a standard upon which all modern metrics are based. New technologies continue to shape the digital advertising experience. However, viewability is simply an understanding that there was an opportunity for the user to see the ad or read the content. Viewability does not actually provide an accurate proxy for whether or not the visitor noticed or read the content.

The challenge with one metric, the 'god metric', or other, is twofold: first, there is the risk that if one metric alone is seen as important, we will over-optimise for that metric or try to 'game' the metric; and second, selecting one metric alone may not include room for growth, as content, formats and technologies evolve, and thus metrics will need to evolve with them. Ultimately, marketers and publishers have an opportunity to buy and sell on attention metrics, and success is reflected with an array of signals rather than just one metric.

What would a solution mean?

Dale Lovell, Adyoulike

A solution would mean a lot of the 'issues' with 'content'-based marketing would be solved in one fell swoop. There's a big argument across the industry that the breadth of the 'content' definition provides an excuse for many brands and agencies to produce shoddy work. A universal measure of success (or consistent multiple measures) would help to show what's good and what's bad. This in itself will start to encourage investment into the 'content' area. The certainty of measurement should encourage fence-sitters to move their budgets away from more traditional advertising types into 'new' types that are now measurable and comparable.

A solution would also allow distribution to achieve greater levels of automation and sophistication. Integration of native distribution methods into ad exchanges where they're tradeable/biddable will help make this a reality. It would also draw a line under the debate of 'what constitutes a view' and help provide more certainty in an area that's fraught with concerns around discrepancy and bot fraud.

Mind your behaviours and your attitudes

Ian Gibbs, The Guardian

We've talked a lot about the dominance of behavioural metrics in the content measurement space so far, but have talked little about the alternatives. Behavioural metrics are ubiquitous and cost effective. The barriers to entry for accessing web analytics data are getting lower and lower but their advantages and disadvantages should be considered equally.

Behavioural or observable metrics such as page views, clicks and shares may tell you that action has been taken, but they tell you nothing about attitudinal shifts following that action. The advantages of employing good old-fashioned surveying techniques to produce attitudinal metrics should not be underestimated here. Studies such as this, from De Persgroep,[1] pointing towards the impact of frequency, interest and credibility on the effectiveness of content-led advertising, can help contribute to a normative understanding on the impact that content has on brand attitudes and perceptions. It would just be a lot easier if we could all agree on a common research methodology.

There are also plenty of subtleties to traditional control verses exposed tests that we have to take in to account if we are to truly gauge the impact of content on attitudinal metrics. Simply comparing the brand responses of a sample of respondents who have seen the content against a group who haven't will often over inflate the impact of content if the baseline isn't correctly accounted for. If someone has clicked on a traffic driver to view a piece of content they will likely already have a predisposition to that brand, inflating their attitudes and opinions of it. To get a true read on impact we need to gather a control sample from those who have clicked on a traffic driver but intercept them with a survey before they get to the content. Either that or weight the control and exposed samples to ensure they are matched in terms of brand preference before comparing results.

Ultimately both behavioural metrics and attitudinal metrics have their merits, although it should always be considered that behaviours online can be gamed far more easily than people's attitudes and opinions!

[1] http://www.inma.org/blogs/research/post.cfm/de-persgroep-research-shows-5-positives-readers-find-in-native-advertising, March 2016

Considerations for the future

Dale Lovell, Adyoulike

Programmatic

The tracking tools and infrastructure already exist with existing ad-serving platforms like DoubleClick and measurement and research companies like Comscore and Neilsen etc. to implement a new metric for native advertising, but the driving force behind any creation of a universal metric will be programmatic growth.

Data is key. Real-time buying and selling will bring data opportunities to the fore for native advertising in an entirely new way. Programmatic advertising means that data will be standardised across formats: video, display and native. When the process for buying a product is standardised, the measurement metrics need to be established. No metric can work without recognising programmatic's ongoing influence in the market.

Mobile

Native is a mobile-first ad medium—the first to truly work across device. How does this impact measurement? Should mobile engagement be measured differently to desktop? Is mobile dwell time more precious than desktop, or vice-versa? All of these points could play a part on a universal measure metric.

Facebook effect

Although there is an appetite among agencies keen to add value with native advertising for their brand clients to attribute results beyond simply clicks and views, and there is also a genuine appetite among publishers, tired of chasing views and clicks online, to establish a new metric in their favour, for any metric to succeed, we need to take into account metrics currently used by platforms such as Facebook and Google.

Does their digital ad space dominance mean that any metric needs to at least partially be aligned to their measurement criteria? Should it—if it is to be universally adopted?

Chris Quigley, Sharethrough

Beyond the standard publisher and advertiser models discussed in this paper, there are also some more innovative ideas that should be considered. Comparison / difference between types of environment e.g. between the three types of feed, as defined by the IAB—content, social, and product—could be of great help. The reason for this is that different environments have different values for the advertiser. For example:

- The value of the impression. Sharethrough conducted a neuroscience research programme looking into the comparative impact of native ads, showing that native ads (or the native teaser content) are effective as they are 'read' in a similar way to how normal editorial content is read.
- Impact of content on the user. BBC Worldwide's piece of research looking at how native content emotionally engaged readers was discussed in chapter 4. The idea of measuring native content on how it changes the opinion/emotion of a reader/viewer is an interesting idea (although I wonder just how scalable this model is at present).

Some things don't change

Jennifer Brett, LinkedIn

Marketing has always been about measuring what you need to know, i.e. defining clear objectives to measure against—what you need to know to demonstrate success, to optimise, and to achieve your objectives. Content marketing does not change this.

At a most basic level however, it all starts with reach. Did you actually reach the right people? After that, how many of them did you reach? Then you can start to care if you need metrics beyond that, such as engagement, social actions, leads, etc. If you did not reach the right people in the first place, then any actions after this are likely to be irrelevant.

'Content is king, but context is queen'

Having your content in the right place is key to its overall success, and, going forward, context should be considered by all marketers when deciding upon their content placement.

The 'always on' approach

Content is about your brand having a conversation with your customers (current and potential). To do this you cannot just show up when you want them to do something. Rather it is a long journey, and any brand wanting to lead a successful content strategy in the future needs to be present throughout.

Final summary

Clare O'Brien, Senior Industry Programmes Manager, IAB UK

Re-reading the contributions from IAB members, it's clear that establishing a consistent and industry-wide system of measurement that will shore up how digital content-based and native advertising is traded and evaluated is far from settled. But it's probably safe to say that it's unlikely to manifest in a single algorithmic solution.

However, there is a lot of experience and knowledge in these pages.

Earlier in May 2016, Millward Brown's Jane Ostler pointed out in her Admap paper, How to measure the effectiveness of content (WARC)[1], that: 'The challenge for marketers is to measure [content] effectiveness in a way that allows comparisons and benchmarks against other forms of marketing. 'This' she wrote, 'will enable marketers to create and execute content using a test-and-learn strategy.'

This sounds like good advice.

The importance of the test-and-learn principle cannot be underestimated, most especially by marketers. This is a nascent form of advertising with uncharted, developing audience behaviours as tech and digital services advance.

And if we deep dive into any facet of measuring and understanding content & native, the phrase 'it depends' seems to preface absolutely everything. What sector? What demographic? What kind of media delivery? What partner media sites or apps? What kind of desired outcome? What frequency and—critically—how, when and where to find reach?

You could argue that it has ever been thus. Yes, the media and ad industries have developed common trading metrics over the decades. But these were simpler times when mass audiences shared publications or programming in the same timeframe (TVRs, ABCs, TGRs…). The media plan and buy was relatively straightforward, and comms effectiveness was refined round media and brand research—the cost was a routine ingredient of the overall advertising budget, and each advertiser determined their own success criteria around the audience they were buying. The brand strategy, after all, belongs to the brand and not the publisher.

Some advertisers are investing in measuring digital media, though it's hard right now as we come to terms with fragmented audiences and their new relationship with multiple media owners and brands competing for their attention across what is currently a relatively uneven landscape.

Worth remembering is that this is a two-way street. Advertisers need audience attention to feed their manufacturing and distribution cycles. Actually, they need that audience attention to be relatively predictable so that they know how many widgets to produce, or how to optimise the reseller channel. Advertising is an integral feature of product and service delivery, right through the value chain. Impressions, clicks and views are but component parts of a bigger piece of the value structure.

The billions of data points generated by the digital media consumption of active rather than passive audiences provide only part of the overall picture. To be more complete, it needs to be integrated with advertiser data—what existing and prospective customers look like, what they care about (and why), what they buy and don't, how they feel about this brand or that brand, what a propensity to buy looks like, and how an advocate behaves, etc.

[1] http://www.warc.com/LatestNews/News/EmailNews.news?ID=36723&Origin=WARCNewsEmail&CID=N36723&PUB=Warc_News&utm_source=WarcNews&utm_medium=email&utm_campaign=WarcNews20160511

If there is a call to arms at the end of this Green Paper, it's this: until advertisers invest in the creation of standard data models to the same degree as the media owners, digital media will only provide half the answers.

Content & native advertising looks like a strong bet in terms of evolving the medium into an effective brand advertising space, but it doesn't work the same way as conventional media. This is new space, new partnership and a new opportunity to get things right. All stakeholders have to work in partnership to understand what success metrics look like.

Let's work closer together to understand how to measure the biggest and most exciting brand advertising platform we have ever known.

List of Contributors

This project was conceived and driven by the IAB's Content and Native Council and Measurement Working Group. Submissions were received from the following individuals. The IAB would like to thank all these contributors, without whom this paper would not have been possible:

Dale Lovell, Chief Digital Officer, Adyoulike

Dale Lovell is Chief Digital Officer at Adyoulike, Europe's leading native advertising technology platform. The Adyoulike Native Technology Platform and Network allows brand advertisers to scale their native advertising campaigns across premium and niche publishers with ease from a single point of entry. Publishers benefit from access to the Adyoulike Exchange – a pioneering programmatic native ad marketplace - and the adoption of Adyoulike's ground breaking native SaaS technology. Based in London, Dale has worked in journalism, digital publishing, content strategy and creative content marketing for over 15 years. In 2015 he was listed as a BIMA Hot 100, alongside Adyoulike UK MD Francis Turner.

Anna-Lena Mikoteit, Commercial Product Manager, Bauer Xcel Media

Anna-Lena has over 10 years of experience within the media landscape developing digital advertising products of premium sites such as ELLE.de, INSTYLE.de and Huffingtonpost.de. She is best known for create integrated commercial strategies across media platforms by meeting and understanding market, as well as editorial & consumer, needs. She owns a MA in Media and Communications Management.

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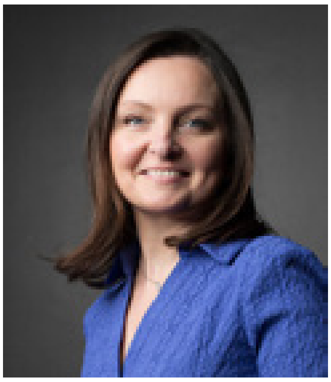
Faye Thomas is the Head of Marketing, UK for BuzzFeed, one of the largest social news and entertainment media companies for young people. BuzzFeed generates over 7 billion content views a month from the site, multiple BuzzFeed apps and over 30 other platforms, and is redefining online advertising with its social, content-driven publishing technology.

Prior to BuzzFeed, Faye worked in Marketing and Sales at The Wall Street Journal and Condé Nast



Rebecca Allen, GM of Europe, Contently

Rebecca Allen leads Contently's rapidly expanding UK and European business out of London, with overall responsibility for sales and strategy in the region.

Rebecca comes to Contently from Outbrain, where she was responsible for mobile revenue and strategy in the UK. She has more than 15 years of business development and digital marketing experience, with past leadership roles at BrightTALK and HowTo TV. She brings a wealth of expertise in building international enterprise relationships and has an in-depth knowledge of video and B2B marketing. Rebecca is a hippie at heart and loves to travel and practice yoga.

Alistair Smith, Head of Advertising Yield, Financial Times

Alistair Smith is Head of Advertising Yield at the Financial Times, with the role of managing and pricing FT inventory across both Print and Digital as Media pricing moves towards a more real-time dynamic trading model. Alistair is creator of the FT's award-winning time-based selling digital metric Cost Per Hour (CPH). Alistair has been at the FT for nearly 9 years now in Senior Insight and Digital Strategy roles. Before joining the FT, Alistair worked for the Telegraph, Independent and BMRB (now Kantar).

Ian Gibbs, Head of Commercial Insight, The Guardian

With over ten years of experience in media and advertising research and insight, Ian currently heads up the Guardian's Commercial Insight team. His role is to ensure that all commercial teams throughout the business are empowered with the tactical insight they need to meet short-term revenue targets along with the strategic research required to fulfill the Guardian's long-term commercial ambitions. Spanning display, branded content and recruitment ad markets; mobile, desktop and print ad platforms; and both local and international sales teams, Ian has in his time taken numerous award-winning research initiatives to market (such as Audiences Not Platforms and Guardian Influential Brands) and elevated the Guardian's reputation for thought leadership in the media and advertising space.

Vikki Chowney, Director of Content and Publishing Strategies, Hill & Knowlton Strategies

Vikki Chowney joined H+K's Global Centre of Creative Strategy in January 2015 to lead on developing world-class content & publishing strategy for all of its sectors. Prior to this she was Head of Social at TMW Unlimited, where she oversaw community management, influencer outreach and partnerships for over 35 major brands within Unilever, Activision, Reckitt Benckiser, Infiniti, Canon & more.
Vikki is a former journalist, most recently as News Editor for Econsultancy, and from 2009–2011 was Editor of Reputation Online, a sister title to new media age. She's written for The Guardian, Marketing, Marketing Week and was a G20Voice blogger for Oxfam at the London and Pittsburgh Summits in 2009.
In 2015 she was placed on BIMA's Hot 100, The Holmes Report's inaugural EMEA Innovator 25 list and The Drum's Social Buzz Top 50.

Jennifer Brett, Head of EMEA Insights for Marketing Solutions, LinkedIn

Jennifer joined LinkedIn in 2013 and now leads the Insights team for Marketing Solutions in the EMEA region. During her time at LinkedIn, she has worked in data-driven, analytical roles and supported the marketing initiatives of top energy, education and auto customers. Prior to LinkedIn, Jennifer was as an analyst at Google, working with the largest UK retail brands in the UK. Jennifer holds a PhD in Political Science from Trinity College Dublin and retains an avid interest in politics

Ben McKay, Managing Director, MEC Wavemaker

Alongside Matt Davies, Ben jointly runs MEC Wavemaker—a new content marketing business launched by MEC globally. His interests in content ROI stem from his time at MoneySupermarket & TravelSupermarket, where he was Head of Search, Social Media & Video for the group. He is also a founder of SAScon.co.uk, a member of the Content Marketing Association, and supporter of Mind, the mental health charity.

Jamie Toward, Head of Content when at MEC

Jamie Toward was Head of Content at MEC at the time of contribution to this paper. He has over fifteen years' experience in all aspects of content development, eight of which as an agency board director. He is now Managing Partner, Content at Karmarama.

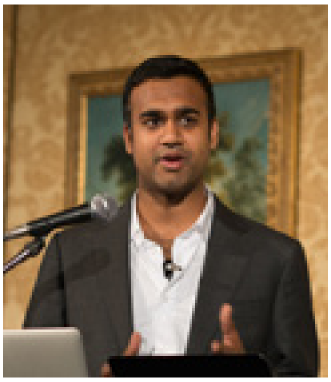
Camilla Cecarini, Associate Director – Business Science, MediaCom

Camilla joined MediaCom in 2009 as a senior analyst within the agency's analytics department Business Science. She is now an Associate Director and works across several clients, including Tesco, dfs and Coca-Cola. She specialises in econometrics modelling, but also brand metrics measurements. She has recently been working on a project to understand how all the different touchpoints are connected and influence the consumer journey.

Tom Curtis, Head of MediaCom Beyond Advertising UK, MediaCom

Tom is Head of MediaCom Beyond Advertising UK. He oversees a team of around 100 content specialists working across UK and international clients.

Tom is in his 17th year at MediaCom. Starting as a planner, he went on to launch MediaCom¹s first creative team over a decade ago, before becoming Creative Director and, most recently, Managing Partner and Head of MBA.



Aniq Rahman, President, Moat

Aniq Rahman is the President of Moat, an analytics and intelligence company focused on digital advertising. Moat develops technologies to help brand advertisers and publishers evaluate and optimise digital advertising by measuring attention. Prior to Moat, Aniq was CEO of Instinctiv (acquired by SoundCloud), a venture-backed technology company which produced desktop and mobile multimedia software.
Aniq also actively advisesand invests in technology companies and is a Partner at Vast Ventures and was an early part of the team at Behance (acquired by Adobe). In 2012, Aniq was named in Business Insider's '25 Under 25 in NY'. Aniq is based in New York City and London and studied engineering at Cornell University before going on to pursue entrepreneurship.

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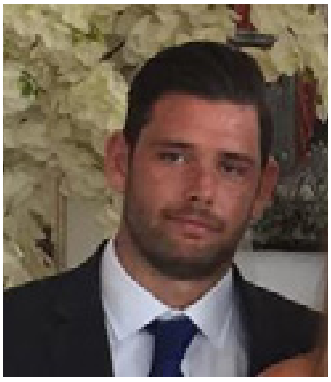

Gareth Cross, Head of Distribution – Spark, Telegraph Media Group

Gareth has been at Telegraph for 16 years, working closely with their creative solutions team to help deliver the Telegraph's commercial digital products. In recent times, since the launch of Spark (Telegraph's Commercial Creative Solutions Dept), his focus has been digital distribution—this at a time when audience and measurement is the driving factor for their campaigns.

Una Carney, Planning Director, Viacom Velocity International, Viacom International Media Networks

Una Carney is Planning Director at Viacom International Velocity, a dedicated full-service group offering insights-driven integrated marketing and creative content solutions for brand partners across Viacom International Media Network's (VIMN) brand portfolio. Prior to VIMN, Una spent 10 years working agency side, holding digital strategy and planning roles at MediaCom, LBi and Mindshare.

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