

Meet
TheStreet's
Daryl Otte

Net-A-Porter
Remembers
the Men

New Orleans'
Thriving
Agency

Winning the
Popularity
Contest

Twitter
Outshines
Sheen

MediaPost's

OMMA

\$4.95

THE
POSTERITY
ISSUE

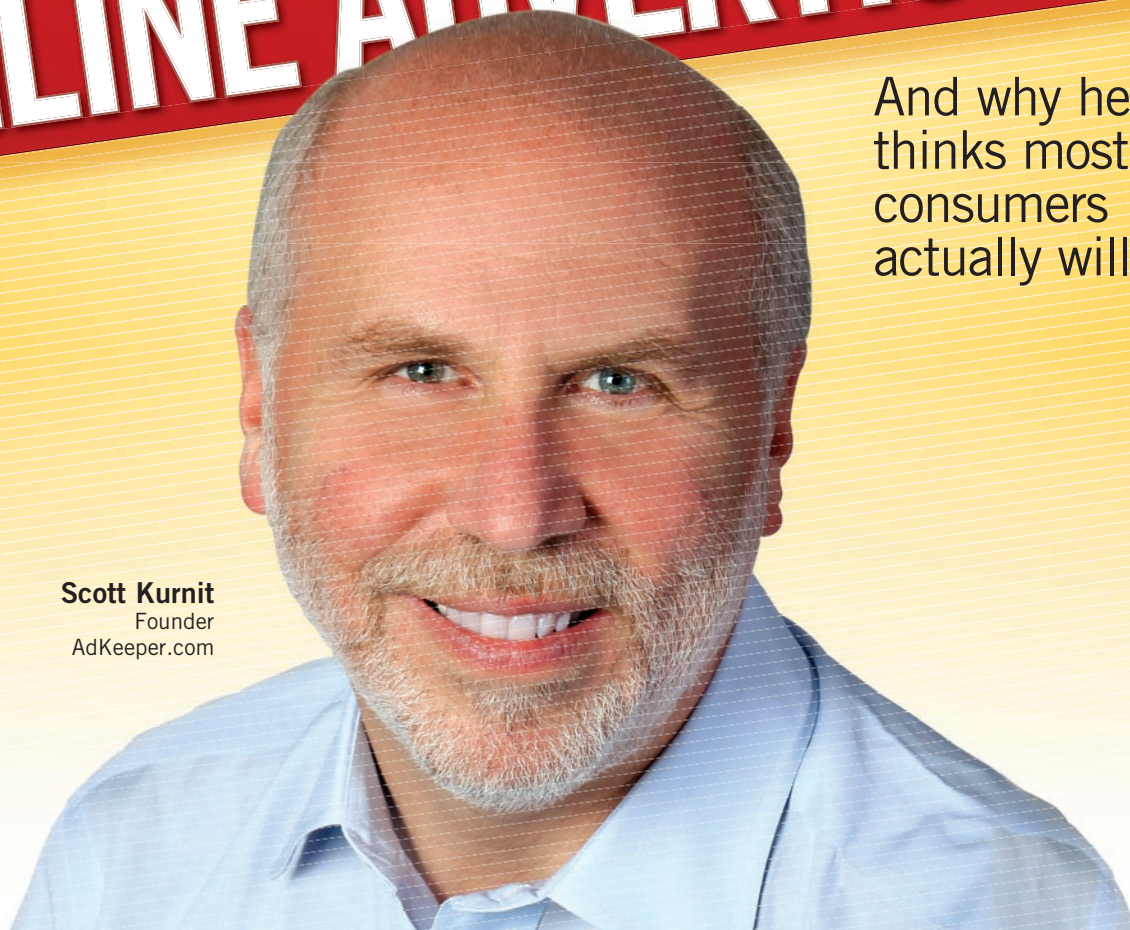
MAY
2011

THE MAGAZINE OF ONLINE MEDIA, MARKETING & ADVERTISING

CAN THIS MAN SAVE
ONLINE ADVERTISING?

And why he
thinks most
consumers
actually will.

Scott Kurnit
Founder
AdKeeper.com





Talk about a fashion statement.

Macy's wanted to make a splash over a holiday weekend, so they came to Yahoo! to connect and engage with female shoppers. The effort went well beyond established targeting, using Yahoo!'s advanced Smart Ads capabilities to tailor each message to a consumer's specific shopping habits and locate nearby stores. See what Yahoo! can do for you. Find out more at advertising.yahoo.com/SAS



content

24 SAVING ADVERTISING

Rich-media banner ads are being tweaked with an on-demand format that allows consumers to bookmark ads to be visited later. AdKeeper, Moat and Adventive are at the forefront of this new brand of advertising. Joe Mandese and Les Luchter report.

30 BEING SCOTT KURNIT

Scott Kurnit is banking on his new ad-bookmarking company, AdKeeper, to revolutionize online banner ads. With the success of About.com under his belt, Kurnit just may save advertising as we know it. Joe Mandese reports.

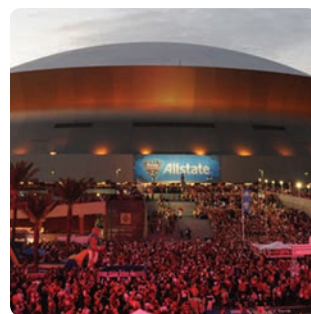
33 TRUMPET'S TRIUMPH

New Orleans-based branding and marketing agency, Trumpet, thrived in the aftermath of Katrina and is now poised to be a major national player. Christine Champagne reports.

MAY
2011

THE
POSTERITY
ISSUE

VOLUME 12
ISSUE 4



5 RANDOM ACCESS MODE

DirecTV debuts cheeky spot with a waitlist to purchase a miniature giraffe; Twitter is run by elite group; Ad.ly gets celebs money for tweets; mommy bloggers make waves; NYT paywall curves media intake; luxe Web site net-a-porter.com launches new men's site, MrPorter.com

38 SAME POINTS, DIFFERENT GAME

Weight Watchers sought to tailor its image to the digital age. With new online support groups, message boards and a strong social networking presence, the near half-century-old company is ready to help overweight Americans get slim with a few clicks.

42 PARTY PIX

Attendees at adMarketplace's Spring Agency Dinner enjoyed wine, food and search-related conversation in an intimate setting at New York's exclusive Soho House.

10 5 QUESTIONS

TheStreet's Daryl Otte talks paywalls

14 SOCIAL

Sheen falling off celebrity

16 SEARCH

Larry Page and Google reunite

18 INDUSTRY WATCH

Marketing to new parents

22 SOCIAL MARKETING

Determining a brand's popularity

41 BEHIND THE NUMBERS

Smartphones not just for tech savvy

50 LOG OFF

Spring's new social networking site

4 ED:BLOG

44 CLASSIFIEDS

46 DATA MINE



As you might imagine, these Ed:Blog things are typically written at the last moment, after the rest of the content in the magazine is done, and I suppose they're intended to reflect on what

the issue is about, and why you should care about reading it. The emergence of a marketplace built around new technologies helping consumers save and re-distribute advertising was, at first, a little surprising to me. But after thinking about it, I realized it was a natural progression for the industry. Much of our focus has been on what people don't want to do — the negative consequences of digital technologies giving consumers control to “zap” advertising. That focus assumes that people hate ads, and simply want to avoid them. But we all know that's not true. We simply want to avoid ads that are not relevant to us. As Scott Kurnit points out in this issue, the media industry in general, and Madison Avenue in particular, are a bunch of self-loathers, focusing on the downside of advertising experiences. But the truth is that ads are just another form of content — stories and experiences — that when they come together in the right way, inform or delight people.

One of the first things I was involved with when I joined MediaPost nearly eight years ago, was a study we conducted with Insight Express asking people how they used their DVRs in connection with advertising. We asked them whether they used the technology to pause, replay, and yes, even save ads with their DVRs. Interestingly, quite a few said they did, even though that would have seemed a universally unpopular response to give.

People save ads all the time. They may or may not store them on their hard drives or on a server, but they do clip offers out of print media, they watch classic commercials or funny viral video spots on YouTube, and they even forward them in tweets and emails, or post them on their Facebook walls. And even when they're not using analogue or digital technologies, they are saving the important, relevant and entertaining ones in the most important medium of all, their memories.

Joe Mandese,
Editor-in-Chief

OMMA

THE MAGAZINE OF ONLINE MEDIA, MARKETING & ADVERTISING

PUBLISHER **KENNETH FADNER**
ken@mediapost.com

EDITOR-IN-CHIEF **JOE MANDESE**
joe@mediapost.com

CREATIVE DIRECTOR AND
EDITORIAL DIRECTOR **JONATHAN McEWAN**
jonnymack@mediapost.com

ASSISTANT MANAGING EDITOR **CARRIE CUMMINGS**
carrie@mediapost.com

ART DIRECTOR **NATHANIEL POLLARD**
nate@mediapost.com

ASSISTANT ART DIRECTOR **KATHERINE PEARL**

PHOTO EDITOR **ROBERT BAJNATH**

COPY EDITORS **FELICITY BUCHANAN, IRIS DORBIAN**

CONTRIBUTING
EDITORS **JONATHAN BLUM,
CHRISTINE CHAMPAGNE,
ERIN DEJESUS, WAYNE FRIEDMAN,
LES LUCHTER, GAVIN O'MALLEY,
ERIK SASS, LAURIE SULLIVAN,
JOAN VOIGHT, DAISY WHITNEY**

MEDIAPOST COMMUNICATIONS

CHAIRMAN **KENNETH FADNER**

PRESIDENT **JEFF LOECHNER**

SALES DIRECTOR,
PRINT/ONLINE MEDIA **SETH OILMAN**
seth@mediapost.com

SALES MANAGER,
ONLINE/PRINT **NICOLE FADNER**
nicole@mediapost.com

SALES ASSOCIATE,
PRINT/ONLINE **SAM BUCCIERO**
samantha@mediapost.com

VICE PRESIDENT,
EVENT SALES **JON WHITFIELD**
jon@mediapost.com

SALES EXECUTIVE **LIAM FLEMING**
liam@mediapost.com

DIRECTOR OF CONFERENCE
PROGRAMMING **ROSS FADNER**
ross@mediapost.com

DIRECTOR OF MARKETING **ROBERT McEVILY**

MARKETING ASSOCIATE, EVENTS **SAM ZIMERMAN**
MEMBERSHIP AND
CIRCULATION MANAGER **SERGEI KOGUT**
sergei@mediapost.com

SENIOR MANAGER,
CONFERENCES AND EVENTS **ELAINE WONG**
elaine@mediapost.com

MEMBER SERVICES
REPRESENTATIVE **CHRIS CARNEY**
circulation@mediapost.com

OMMA Magazine is published 10 times a year by
MediaPost Communications
15 East 32nd Street, 7th Floor, New York, NY 10016
tel. 212-204-2000, fax 212-204-2038
www.mediapost.com

To subscribe, visit www.mediapost.com/media
E-mail changes, inquiries, etc. to: circulation@mediapost.com,
sales@mediapost.com, editorial@mediapost.com

For reprints e-mail reprints@mediapost.com or call 212-204-2000

OMMA (ISSN 1533-9475), Publication #024-453) is published 10 times a year (at a cost of \$48 per year) by MediaPost Communications at 15 East 32nd Street, 7th Floor, New York, NY 10016. Periodical postage rate paid at NY, NY and at additional mailing offices. **POSTMASTER:** Send address changes to **OMMA** c/o MediaPost Communications, 15 East 32nd Street, 7th Floor, New York, NY 10016. No part of this publication may be reproduced without written consent of the publisher. © MediaPost Communications. Published since 2005 by MediaPost Communications. **SUBSCRIPTIONS:** Call 212-204-2000, e-mail us at circulation@mediapost.com or write to MediaPost Communications, 15 East 32nd Street, 7th Floor, New York, NY 10016. Issue Number 121

Need to
Know



Random Access mode

NEWSPAPERS

The NYT Paywall and Self-Rationing

Walls are at their most interesting when you're trying to figure out a way around them. *The New York Times* paywall, which took effect on March 28, is no exception: Most of the media attention and online buzz so far has focused on possible routes to circumvent the system, which requires heavy users to buy a monthly subscription after reading their limit of 20 articles for free. On that note, here's my plan for getting around the

paywall: I'm not going to (and no, I'm not going to pay, either).

The thing is, I am probably a pretty good candidate for conversion to a paid digital subscription: I have been reading the *Times* since before I was a teenager and I have read it religiously — in print or online — ever since. There are plenty of occasions when I have read far more than 20 NYT articles in a week, sometimes maybe even in a day. I have also paid for digital subscriptions to other newspapers in the past, including *The Wall Street Journal*.

That's the "plus" side — in favor of my buying a digital subscription. On the "minus" side, like most other people, I grew used to the idea of getting news-

paper content for free over the last decade. And I find I have already (without consciously meaning to) modified my online behavior to avoid running into the paywall. Specifically, I have begun preemptively rationing NYT articles for myself.

As awareness of the impending online paywall loomed, my online reading of the NYT has adapted to follow a general rule of thumb, whereby I only allow myself to look at an article every other day. This should keep the total number of articles I read at roughly 15 per month, leaving me five articles for discretionary reading, either during important news cycles or as an end-of-month splurge.

This strategy relies in part

on the fact that the NYT still has to post headlines and blurbs summarizing articles, which in many cases are enough to glean the course of events, especially concerning updates to established news stories. While this approach obviously misses any in-depth analysis offered along with the headline, I think this amount of information would still be sufficient for many consumers.

Substitution also plays a significant role: If a NYT headline is interesting enough to warrant follow-up (but not worth wasting part of my precious free article allowance), I can simply search for a couple of key terms and come up with a substantially similar report elsewhere on the Web. The commoditized nature of a lot of national and international news means a lot of the same information will be conveyed by rival news organizations, even if their articles don't bear the *Times'* imprimatur.

All this may seem trivial—I realize I am just one data point. Nor am I wholly atypical. I wonder, first of all, whether the NYT execs who planned the paywall took into account the potential for this type of self-rationing. I also wonder whether self-rationing might actually result in people reading less content online, thus undermining digital ad revenues. [Erik Sass](#)

INSIDE ►► Breeding mini-giraffes p.6 Branding mommy bloggers p.6 Paid for tweets p.8



DIRECTV

I've Got a Baby...Giraffe?

▶▶ Gregor, the Russian billionaire who flaunts his ludicrously lavish lifestyle in the DirecTV commercials “Opulence, I Has It” and “I Am Epic Win,” is quite a character. But his petite lap giraffe — seen perched next to the oligarch on a couch in one spot and walking on a tiny treadmill in another — is a true scene-stealer.

Given how adorable the little creature is, Grey New York, the agency that created the campaign, was inundated with queries as to where one could purchase a mini giraffe after the spots ran. Unfortunately, they don't really exist (the petite lap giraffe we've come to love was brought to life by the visual-effects artisans at The Mill), but the agency decided to have a little fun with the fanciful idea, creating petitelapgiraffe.com.

The site is for Sokoblovsky Farms, a fictional breeder of petite lap giraffes and features giraffe-cam video of the farm's resident “bull,” Vladimir, and photos of other tiny giraffes, including one soaking in a bubble bath.

You can put your name on the waitlist if you'd like a petite lap giraffe of your own — the next one isn't due for about 156 days, and more than 600,000 people are ahead of me on the waitlist — and share the site via Facebook and Twitter. You will also find the aforementioned DirecTV commercials on the site.

Less than one week after petitelapgiraffe.com went live in March, it was visited more than five million times by people from 156 countries; 375,000 had joined the waitlist; and visitors were spending an average of three minutes on the site.

“The stats are amazing,” says Perry Fair, digital executive creative director at Grey. “We are all excited to see so many people on the waiting list, sharing the link and talking about the campaign globally. I think it speaks to the power of a great idea and social media.” *Christine Champagne*

I WANT
GIRAFFE
clicking here

SOCIAL MEDIA

Cliques Rule Twitter

▶▶ Twitter cofounder Jack Dorsey, who recently returned to the five-year-old company in the role of executive chairman, has made it his mission to make Twitter more social — and he's got his work cut out for him.

The micro-blogging service is literally dominated by a tiny fraction of users, according to “Who Says What to Whom on Twitter,” a study conducted by Cornell University and Yahoo Research. In fact, the study reveals 50 percent of tweets are generated

MOMMY BLOGS

Mom Central

▶▶ It once took a village to raise a child. Now, it takes an Internet connection, a Facebook or Twitter account, and maybe a blog or two. According to Stacy DeBroff, CEO and founder of “one-stop” Web resource momcentral.com, 21st-century mothers are looking outside their local neighborhoods for parenting advice. “We no longer grow up with moms and aunts and best friends next door,” DeBroff says. “The online space for moms has proved a really core source for socializing with and finding people who identify with particular issues

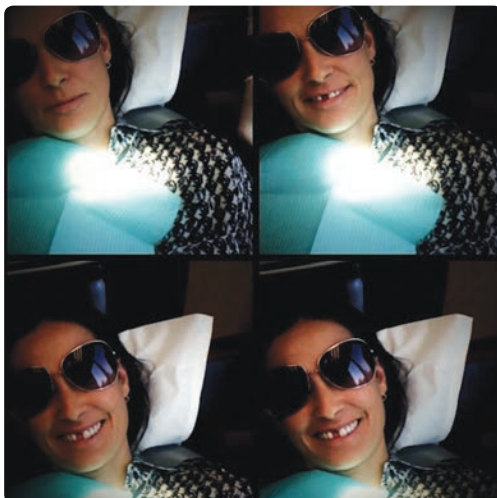
According to the giraffe-keepers at Sokoblovsky Farms, petite lap giraffes require a diet of distilled water and bonsai

by a mere 20,000 users.

You read that right. Less than .5 percent of Twitter's user base, which is made up of more than 200 million registered users, accounts for half of the tweets.

So who is this vocal minority? The "elite users"—as they're dubbed in the study (the rest are "ordinary users")—consist of four groups: media like CNN and *The New York Times*; celebrities such as Ashton Kutcher and Lady Gaga; organizations ranging from Starbucks to Twitter itself; and blogs, including Mashable and ProBlogger.

The elite users in the media camp are the most active—so much for social media sites like Twitter being the great equalizer when it comes to the dissemination of information.



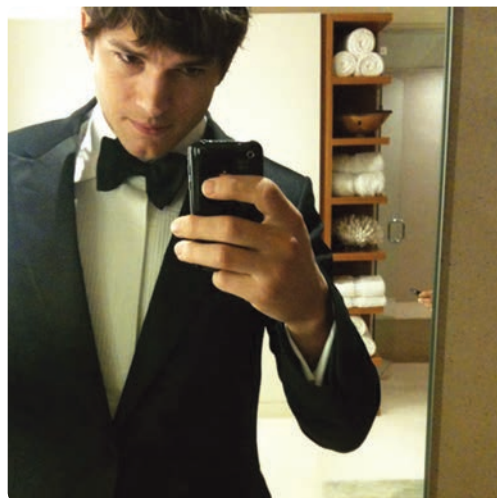
But celebrities have more followers, the study reveals.

Perhaps not surprisingly, the elite users aren't mixing with ordinary Twitter folk. Rather, the Twitter elite tend to stick together in a cliquish fashion, following each other, the study reports and it gets

even more insular than that. Turns out celebrities follow other celebrities, media outlets follow other media outlets and guess who bloggers follow? Other bloggers.

The researchers behind "Who Says What to Whom on Twitter" arrived at

these findings after studying tweets generated between July 28, 2009 and March 8, 2010. While five billion tweets were shared during that period, the researchers restricted their focus to 260 million tweets containing URLs. [cc](#)



mom chat



We love connecting and chatting with you. If you haven't already, please friend us on Facebook and follow us on Twitter! We'll more than likely reciprocate :-)

that you wrestle with."

Whether sharing photos of the kiddies with friends on Facebook or blogging to a national audience on an instant-access content platform,

individual moms are projecting their influence outside their immediate families and onto other mothers in cyberspace. "Moms have naturally relied, across time, on first-person recommendations," DeBroff says. "From picket fences to social gatherings at school, we've always relied on turning to different circles in our lives to share first-person impressions—about not just life experiences, but also products and recommendations." The only difference? The neighborhood Alpha Mom, simply put, can now be followed on Twitter.

And where the moms are, go the marketers. Through her firm, Mom Central Consulting, DeBroff works with companies like Pepsi, Clorox and Johnson & Johnson to effectively market to the "mom perspective," engaging mothers—deemed major purchase influencers—to share their brand passions within the social media sites also frequented by their kids.

"[There's been] a dramatic marketing paradigm shift from third-person marketing to dialogue with consumers, especially with moms," DeBroff says. "[They're] hijacking the conversation away from what you *think* you want them to hear about the brand to what *they* want to say about the brand. Social media ... gives moms a tremendous stake in their own consumer purchasing." By linking up to social media, brands can ignite their influential fans to be more engaged by experiencing (then sharing) both online and offline opportunities—whether through sampling, insider messaging, loyalty programs or other invitations to exclusively commu-

nicate with the brand.

"Brands are being challenged to build sustainable relationships with their consumers. [It's] not just, 'I'm going to offer you samples and coupons,' but 'How do I make you feel that you're connected to our brand?'" DeBroff says, noting that most mothers no longer hang onto the brand loyalty that made '50s housewives famous. "The brands have to continually win back their loyalists and keep them connected."

And according to DeBroff, the Alpha Mom online voice is only getting stronger. "Where people look at the rise of mom bloggers and see that as rising into a sort of maturation ... I think it's only beginning," DeBroff says. "Brands don't want mom consumers to hijack their messaging without the brand's participation. They need to move faster to get into that river of conversation flow; otherwise, they're going to be trying to canoe when they need a speedboat." [Erin DeJesus](#)



@charliesheen
Charlie Sheen

I'm looking to hire a #winning INTERN with #TigerBlood. Apply here – <http://bit.ly/hykQQF> #TigerBloodIntern #internship #ad

7 Mar via Ad.ly Network ★ Unfavorite 🔄 Undo Retweet ↻ Reply

Retweeted by ankitovich and 100+ others

AD.LY

Cashing in on the Twitterati

▶▶ If Snooki's official Twitter account looked a little more fresh-faced recently, it's because the "Jersey Shore" star changed her image to one of a pre-tanning bed, pre-poufy high-schooler named Nicole Polizzi: "OMG I found my #PROM pic! LMAO!! Check it out and plz send me yours!!! Who R U going w/April 29? #PROMoted."

The time warp to pre-Snooki came courtesy of a rapidly growing marketing space: celebrities' Twitter streams. (The "Prom" campaign was created for a Disney movie of the same name.) Since launching 18 months ago, Ad.ly, a company that manages celebrity endorsements on Twitter, has created more than 24,000 sponsored tweets for 150 companies, working with celebrities like Snoop Dogg, Kim Kardashian and Charlie Sheen to promote everything from Toyota to hair volumizing products to, most famously in the case of Sheen, internships.com.

According to Ad.ly CEO Arnie Gullov-Singh, using a celebrity's Twitter stream speaks directly to their million-plus followers, without the long-term commitment of a traditional endorsement deal. "If you were doing a deal across [media], you want a spokesperson for 90 days or a spokesperson for a year," he says. "Well, what happens if that person performs badly, or if that person, God forbid, ends up on the wrong side of the tabloids? The great thing about doing it with social media is that it's really just right there and then, and the results are very measurable."

Or in the case of Ad.ly's celebrities, controversy often helps. Sheen, who signed onto Twitter through Ad.ly after his spectacular meltdown, quickly accumulated millions of followers, breaking a Guinness World Record in the process. And it's the instant access to eyeballs — not the celebrity himself — that Ad.ly sells to its advertisers. "One of the things we've seen come up with advertisers is we show them a list of celebrities and they get emotional about who's on the list," says Gullov-Singh. "They say,

twitpic



@AdlyAds
Ad.ly April 5, 2011

Tweet 188



It's the Twitter Time Machine... Change your profile pic to your PROM pic! Who R U going with? <http://bit.ly/ggc22a>

Login to leave a comment

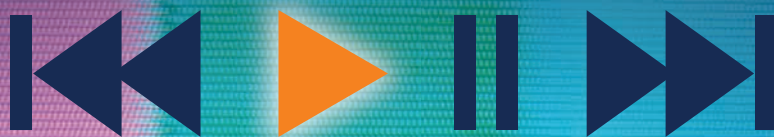
'That person's not a good fit,' or 'I want this other person'... and that's a natural reaction. What we've been able to do, though, is show advertisers that it's not really about the messenger. It's about the message."

Ad.ly's database holds more than 1,200 personalities willing to tweet sponsored content to their fans (compensation varies depending on the celebrity and their followers). After a dating-site-like matchup session between client and celebrity to pair message with the demographics of a celebrity's fan base, an in-house copywriting team creates all copy for the celebrity to tweet. "We have a [technology] platform that helps us identify which celebrities and which people on Twitter, would be a good fit for our product right now," Gullov-Singh says. "[But we also] spend time understanding celebrities' interests, what kind of endorsement deals they've done in the past, what kinds of brands they really use and what they're passionate about. It's essentially using data to figure out who are the most influential people online — who are the authorities — and then also using human relationships to understand who they are and where value can be created."

Ad.ly's network-matching concept has several major brands drinking the Tiger Blood — especially in the post-Sheen era. The internships.com Twitter ad, Ad.ly's most high-profile pairing to date, netted 95,000 clicks — in just one hour — not to mention endless media coverage. "That kind of exposure you don't get outside the Super Bowl," Gullov-Singh says. "And certainly it didn't cost [the advertiser] \$3.5 million." **ED**

Ad.ly boasts more than 24,000 Twitter campaigns tapping more than 150 advertisers like Sony, NBC and Microsoft.

BIGGER PICTURE?



OMMA VIDEO

TIME TO MONETIZE THE MASSIVE GROWTH

BY 2013, OVER 60% OF TOTAL INTERNET TRAFFIC WILL BE ONLINE VIDEO

GET A CLEARER PICTURE AT OMMA VIDEO

**JUNE 8, 2011
NEW YORK MARRIOTT MARQUIS**

www.mediapost.com/ommavideo

▶▶ Taking the helm at TheStreet during the height of the recession in 2009, CEO Daryl Otte is used to the precariousness of online publishing. Good thing, given the company lost \$5.7 million from a revenue of \$57 million last year. Hopeful about the future, Otte points to investments made in the business, an improving economy and ad market, along with *The New York Times'* recent return to subscriptions as validation for TheStreet's mixed monetization model. Otte graciously took some time to elaborate on his optimism and why their model is right for our times.

What is the next big publishing trend that no one's talking about?

▶ For digital media, it is back to the future. The industry is maturing and evolving closer to models that work in other media forms. The macro trends are familiar — digital advertisers value what is fundamental elsewhere: audience

of value and if you deliver, they will happily pay. We've operated a business focused on user revenue for 15 years: It represents over 60 percent of our revenue. While we are not as large as the NYT or the WSJ, we do deploy resources that sites smaller than ours will have trouble mounting. Scale is increasingly an important aspect of successful digital publishing.

What's the next big move for TheStreet?

▶ For us, 2010 was about investing in our business to grow off the strength of our assets. In 2011 we are confident we will show signs of that investment maturing. Our brand stands for the quality, professionally created journalism that users are willing to pay for. Our audiences are among the most sought after by advertisers.

Each step we've taken in improving the business — focusing on quality audience growth, improving editorial-to-advertising ratios, launching new product, enhancing our natural search performance and building our sales and distribution efforts — has yielded gains.

How has the acquisition of marketing agency Kikucall over a year ago helped TheStreet build sub revenue?

▶ The Kikucall acquisition was a key part of our strategy to position TheStreet to leverage its core assets. It brought technology and a team focused on online subscription marketing.

Kikucall is integrated into our business and is driving the momentum in subscription levels and dollar bookings. The deal professionalized our efforts and broadened our sub-distribution channels, which together expanded our reach and distribution power markedly.

Jonty Kelt, CEO of group-buying platform provider Group Commerce, recently said every publisher should be offering its readers tailored deals. Do you think such a service could fit into TheStreet's business model?

▶ TheStreet already offers its paying users a variety of subscription services at various price points. Within that spectrum, there are numerous combinations of customizable offerings from which to choose. Lower-cost entry products allow newer subscribers to sample. As their confidence in the value we offer grows, they tend to increase their commitment. I think we're ahead of the industry on this and I still see plenty more opportunity to pursue, like micro-transactions, so look out for new models from us soon.

5 QUESTIONS FOR

Daryl Otte

CEO, TheStreet
with GAVIN O'MALLEY



quality, custom programs meeting specific needs, the environment around buys. Publishers are emphasizing quality content and diversified revenue sources, steering ad distribution away from commoditizing networks that devalue product and audience. There's a lot of leadership going on — AOL with Project Devil, Google with changes to its algorithms to reflect user demand for quality and *The New York Times* with its paywall efforts. This trend plays to our strengths: quality content creation, coupled with excellent monetization made possible because both users and advertisers see value in what we provide.

What does *The Times'* latest paywall initiative mean for the greater online publishing industry? Even if successful, could it simply mean there are a few select brands — including *The Times* and *The Journal* — capable of getting consumers to open their wallets?

▶ Subscriber revenue is critical to our DNA. You must add value to your users' lives. Users want something

Jim Cramer of CNBC's "Mad Money" co-created TheStreet in 1996 and is now a contributing writer for the site.



marketing untethered



OMMA MOBILE

CONSUMERS ARE ADOPTING MOBILE TECHNOLOGY AT A FAST PACE – OFTEN FASTER THAN MARKETERS CAN KEEP UP WITH, AND IN WAYS NOT EVEN THE MOST SKILLFUL MARKETERS ANTICIPATED. WITH THE INDUSTRY SPOTLIGHT BLAZING, AND WITH BIG MEDIA BUDGETS HEADED ITS WAY, IS MOBILE READY FOR PRIME TIME?

JUNE 7, 2011
NEW YORK MARRIOTT MARQUIS

www.mediapost.com/ommamobile

▶▶ Men haven't been treated like equals when it comes to buying high-end fashion online. In fact, they've been treated like second-class shoppers. Most of the upscale retail sites, including net-a-porter.com, have been created and designed with women in mind. But men want their Burberry, their Gucci and their Lanvin, too, and after a decade of catering almost exclusively to the ladies, Net-A-Porter has manned up and launched a separate site just for men.

Meet mrporter.com.

Designed and created by digital agency Wednesday, which is part of the fashion and entertainment marketing outfit known as Saturday Group, and the in-house team at Net-A-Porter, mrporter.com fuses content, including style advice, interviews and video manuals, with commerce, selling clothing, shoes and accessories from more than 80 designers. The site aims to suit the fashion-savvy man who knows exactly what to wear as well as the dude who wants to look like a million bucks but needs direction.

So is MrPorter a perfect fit? OMMA had three digital creatives try the site on for size. Our panel is made up of The Martin Agency's **Fabio Costa** and Publicis Modem's **Damian Claassens**, both of whom shop online for clothing; and Digitaria's **Daiga Atvara**, who has had plenty of experience shopping for and observing the shopping habits of the men in her life.

What do you think of the look of mrporter.com?

Claassens: The white space rule is what they're using here. They're getting out of the way of the clothes, which I think is right.

CREATIVE ROUNDTABLE: MRPORTER.COM

Net-A-Porter Shops for Men

MrPorter.com launches to mixed reviews

By Christine Champagne

You're here to shop. What's more important? The clothes or the Web site design?

Atvara: The design is beautifully done. The logo and all of that is very nice.

Costa: I like it. It's simple. It puts the images, the

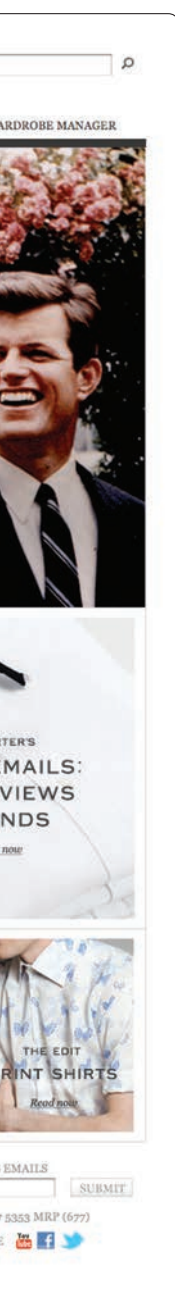
articles, the interviewers, the interviewees and the products front and center.

Let's go beyond the look.

Atvara: Design-wise, it's very beautiful, but there's no personality; nobody tells me what to do and you especially need that

for men. It's almost like somebody has to pick the clothes for them and this site doesn't do that. It's way too passive. I would tell the story right away — why is this the right place for them. They need to be convinced right there at the entry.

Former journalist Natalie Massenet launched Net-A-Porter in 2000. Now, the retailer offers same-day delivery in London and New



Costa: We're all a little bit unsure, a little bit insecure about what to buy, how to wear it and how to put things together; they have style advice in the style directory. They have pretty much eight categories, from black tie to storage and upkeep. This content is funny and easily digestible. It should be bubbled up to the home page.

Claassens: I can't say they're breaking any new ground in terms of home-page content delivery, but once I start getting into some of the content in the style directory, it gets a little bit more interesting for me. They've got these great video manuals there. Why

aren't they on the home page? We're in a digital environment where we can deploy interactive rich content like video, and this is entertaining, informative, rewarding content, and it's buried away. **So do you like the editorial content in general?**

Do you see a purpose for it on a shopping site?

Claassens: A lot of retail sites are driving you to the cart as fast as they can, where this site is taking more of a soft, boutique approach.

You're browsing around, maybe through some editorial that gets you into the mood to buy a jacket. It's a more roundabout way of selling.

Costa: They're not only selling stuff. They are teaching you how to dress. It mixes GQ and Esquire magazines. They're saying it's important not only to pay a thousand bucks for a suit but to teach you how to behave, how to put yourself together and how to go to a black-tie event.

Atvara: It's very confusing. What or who is their Web site for? Is it for leisurely reading? I doubt they're going to sell many clothes that way. If they really want to sell, instead of having people go to all these editorial sections, they need to put this content within a context, because there is no context right now. If I'm looking at a story on how to get a barman's attention, maybe

there could be a link to a jacket you're trying to sell because that jacket is perfect for a party. The content shouldn't be removed from the shopping experience.

There is no denying that MrPorter has got some gorgeous clothes to sell. What do you think of the way the merchandise is presented? Are there any particular features that enhance the shopping experience?

Atvara: If you look at the clothing, you can see how it looks on a model. I really like that. Men need to see what it looks like on. What would make this even cooler is if it was on video, which is not that hard to do. The model could turn around and you could see better how it fits.

Claassens: I was looking at a pair of shoes and they did a toe shot. The toe shot is almost to size. You don't often see an image that large on a Web site.

That's really helpful. Anything that you do with technology, whether it's the way you render images or the way you present information, which brings the user even closer to holding the product in their hand, how could that

not be a good thing?

Costa: I second that. I was impressed by [how] close I could get and the quality was tremendously good. You could almost touch the leather, the laces.

Some of these clothes are expensive — even for a well-compensated digital creative director who has money to burn. A Gucci leather bomber jacket costs \$2,750. Are men going to buy items like that online?

Atvara: If you're going to make it easy for them, if you're going to convince them, they will buy it online. Somebody needs to tell them they need it.

Claassens: Yeah, I might buy something. To tell you the truth, though, with these brands, I would find what I want on their Web site or another Web site and then I would find it as cheap as I could online.

Costa: I saw myself spending a lot of time in the jacket section, which leads me to believe that once I found an interest, once I found a category that I might be interested in, I might potentially buy it. I will come back here. What I like about the site is there is a little bit for everyone. The home page could be a little bit more appealing to help me go in, but once I'm in, once I pass the home page and I'm browsing and looking at stuff, it's delightful. ▣

"They're getting out of the way of the clothes, which I think is right. You're here to shop. What's more important? The clothes or the Web site design?"

**Damian Claassens,
Publicis Modem**

York and ships to almost 200 countries. There is also an online magazine component that features editorial photo shoots.

ENTERTAINMENT

140 Characters or Less: Sorry, Charlie

Charlie Sheen's rise to popularity is eclipsed by the medium that took him there **by Erik Sass**

By the time this goes to press, Charlie Sheen could be dead, incarcerated, or — heck — back on TV. But at the time of writing, he was just getting the first reviews for his touring one-man show, “My Violent Torpedo of Truth/Defeat Is Not an Option.” Everyone seems to agree that it is horrendously bad: not funny, because he’s not a stand-up comedian; not interesting, since all he does is rant; and not revelatory, as he’s still at pains to

present a cool, “winning” image (on stage at least).

The only thing I find really surprising about this is the fact that anyone was surprised: While a person in the midst of a drug-fueled meltdown may throw off some brilliant one-liners, on longer exposure they tend to be boring, scary or both. But there are also a couple of lessons here for online marketing — especially any campaign employing social media. First of all, don’t mistake online “followers” for uncritical supporters. Second, don’t use controversy just to get attention. And third, if your advertising is better than your product, be prepared for a backlash.

Considered as a product, Sheen has certainly showed some marketing savvy. Of course this whole thing is pig heaven for the media: Celebrity gossip

shows have to love any star who takes his differences with his employer to the air (sort of like Conan O’Brien, except without class, humor or a legitimate grievance). After whipping up a media frenzy, Sheen then set a record for the least time required to accumulate over a million followers on Twitter — 25 hours and 17 minutes, to be precise. Indeed his online presence has become a story unto itself, including a high-profile search for an intern to handle his social media operations.

But that last detail also tells you how hollow the whole spectacle really is. If the most interesting part of a social media campaign is the fact that it uses social media, it has already failed because the medium should never eclipse the product. In the same vein, accumulating a lot of followers doesn’t equal real

popularity: I would guess that more than half of Sheen’s (now three million) Twitter followers are neutral spectators at best, rubberneckers at worst — mostly just hanging around to witness his inevitable implosion, whenever it comes.

Then, of course, if you do achieve online popularity, there’s always the chance you will over-deliver in the sense of creating unrealistic expectations. Twitter is great for Sheen, at least during this stage of his flameout: After all, he only has to tweet if and when he has something funny or controversial to say, and the short, telegram-like quality of the medium is perfect for concise, inflammatory outbursts that don’t necessarily string together in any coherent way. A lot of it just refers to established motifs (e.g. “winning,” “warlock,” “tiger blood” and so on).

But there is a huge chasm between Twitter and a one-hour, one-man show — even if Sheen is too addled to admit it, leading to a disjointed, rambling and utterly uninteresting non-event. After building him up, it was perhaps inevitable that social media would turn on Sheen when he failed. A number of people live-tweeted the disastrous debut of his “Torpedo of Truth” show at Detroit’s Fox Theatre: You could literally see the goodwill draining away before your very eyes. A critic for *Crain’s Detroit Business* observed that the “freaks, fun hogs, ne’er do-wells turned on him in droves,” comparing the show to “Custer’s annihilation or the sinking of the Titanic.” ■



**MAKE MONEY
MAKING FRIENDS**

**OMMA
SOCIAL**

**REGISTER FOR OMMA SOCIAL AND GET THE INFORMATION YOU NEED
TO PUT SOCIAL MEDIA INTO YOUR MARKETING MIX.**

**JUNE 9, 2011
NEW YORK MARRIOTT MARQUIS**

www.mediapost.com/ommasocial

GOOGLE

A Page in Google's Next Chapter

With Larry Page back at Google, mobile moves up **by Laurie Sullivan**

It's not clear whether Larry Page's return to run Google will breathe new life into the technology company or find it slipping to second place and forced to play catch-up to another Internet giant. One thing is for sure — the cofounder, along with Sergey Brin, will shake things up.

On April 4, Page's first day back at the helm, Google's senior vice president and general counsel, Kent Walker, acknowledged the plan to bid on Nortel Networks' patents that the bankrupt telecom company will be auctioning off. Google's starting offer for the rights was \$900 million. Reports suggest Google wants the patents, ranging from wireless to semiconductor technology, to strengthen its position in the mobile market.

That mobile market will prove lucrative to the company that can provide paid search advertising services as well as display ads, mobile payments and more. Mobile payments supported by near-field communication (NFC) technology will lay the foundation for a myriad of applications and services. Mobile handset makers have begun to add NFC semiconductor chips into hardware. Companies believe this technology represents an

opportunity to create value-added services and increase data revenue. Advertisers will find it improves ad targeting.

Google joined the NFC Forum, an industry trade group aimed at advancing the use of the technology, in March as a principal member. Principal members can participate in tests and certification programs similar to the tests being conducted by Google in New York. It also gives employees of the member company the ability to run for leadership positions on NFC committees or working groups. Former NFC Forum associate members, CSR and Intel, also upped their stakes in the organization to principal status.

Page has a reputation for inherently knowing how one technology influences another, digging deep into complicated algorithms and finding the solution before others realize a problem exists. But he also is known for being "awkward, aloof and dismissive of those who don't see the world in the unique way that he does," according to the SFGate.

Typically, a founder or cofounder will return to run the company when it strays from its original

mission or growth becomes stagnant. The SFGate suggests part of Google's problem may lie in the fact that "increasingly, regulators, rivals, judges and consumer advocates are showing they don't view the world through Google-tinted goggles."

Page, 38, will have his work cut out for him. The same day he took the helm, Google announced Jonathan Rosenberg, Google's senior vice president of product management, would leave the company, which some sug-

gest puts into question Page's management style. Rosenberg, 49, who joined the company in 2002, told *The San Jose Mercury News* the timing was not coincidental and the incoming CEO needed to build his own executive team. ■



Although Larry Page's 1998 business card is available should he need late-90s design tips, the company's headquarters have grown slightly since office #106.

The Future in a New York Minute

Advertising Week? If you have an entire week to devote to industry schmoozing, good for you. If time is money, and you want the very best speakers, networking and content rolled into a streamlined 2-day mega-conference, the choice is simple.

OMMA GLOBAL NEW YORK



SHOW OF SHOWS

**SEPTEMBER 26-27, 2011
NEW YORK MARRIOTT MARQUIS**

FOR MORE INFORMATION VISIT WWW.OMMA-EXPO.COM
FOR SPONSORSHIP OPPORTUNITIES CONTACT JON WHITFIELD,
JON@MEDIAPOST.COM OR 212-204-2025



PARENTS

More Than Nine Months to Reach Them

Why lose your customer when they have a baby — grow with their family **by Eric Buttermann**

Many companies are decent at targeting the new parent demographic yet not necessarily through the years which follow. So how do you not just get them but keep them? Rufus Griscom, CEO of online magazine Babble.com, which has six million visiting moms a month, says it's important to understand the changing role and mindset of the mother. "There's a lot of confusion going on," Griscom says. "Years ago,

you had many more stay-at-home mothers. Now you have moms going off to work and maybe feeling guilty. Some who stay home are feeling guilty. If you can help them with this transition and growing through

it, there's a lot of loyalty there. It's now about 50-50 in terms of mothers working and staying at home."

But that doesn't mean that you completely ignore fathers either. "There's no question that

we're seeing a shift of fathers getting much more involved than 30 years ago and we're adjusting to that," he says. Nonetheless, it's not surprising that Babble.com's readership is 90% female, with moms continuing to dominate in terms of soaking up information.

Still, one feeling that's prevalent in both parents is fear. "Everything is controversial now," Griscom says. "Is it a glass baby bottle or plastic that's safe? Should your child sleep in your bed, near your bed or down the hall? It's a much more complex phase of life than it used to be and there's an opportunity for companies that can help alleviate the anxiety. Acknowledge the complexity of parenting today and make it less stressful."

The Internet just adds an extra wrinkle. Katie Harlow, content editor for Parenting OC, says marketers have to put out the fires from negativity about their family-related products faster than ever before in



DBG didn't invent branded entertainment.
We're just damn good at it.



Watch More at www.dbg.tv

DBG
 AUDIENCE DELIVERED. CONTENT PRODUCED.
 Digital Broadcasting Group

the age of the message board. “Parents today have so many ways to stay in touch with each other,” she says. “If one doesn’t like a product, it quickly spreads.”

Now every parent is a potential blogger, a consumer advocate, a friend or foe of your message. But this easy stream of information also provides the opportunity for a grassroots movement, Harlow says. When something works, everyone finds out about it; early feedback allows for quick adjustments.

But what image are parents looking for from those who wish to engage their demographic? “Establish some common ground,” Harlow says. “Show examples of parents in similar situations and how your product solves that problem. They want to know you understand their needs, that you’re ‘one of them.’”

Another way to do that is through showcasing how a product continues to help as the child gets older or if it comes with a special rate for continuing to buy from the company. One of the larger stresses for parents is the constant replacement of children’s products, either from a little one breaking it, or doing something a little less within their control: growing. For example, the adjustable crib, which becomes a bed with added pieces, is a popular item because it takes away a later headache.

Get Them Where They Live

There has to be an understanding of the transitioning of where a parent’s time is spent. Take the Life Stage study from 2010, co-commissioned by the Hallmark Channel, focusing on media consumerism. Those who were defined as “New Nesters,” with a median age child of six, were found to have the highest sub-



scription to a DVD service of the seven demographics featured, underscoring how young children can keep parents at home. But social networking numbers stayed steady, possibly for the same reason. According to the study, “Time-deprived New Nesters continue the usage as a way of networking and staying connected with friends but as children age, adults in established families decrease their use.” Notably, they were also found to be “over indexed on console and cell phone/Smartphone gaming.”

Nonetheless, parenting continues to be a difficult marketing barrier because wisdom is so often passed down from one generation to the next, says Harlow, and, with it, products. It isn’t just the Gerber baby but the Gerber grandma and grandpa extolling how they once used the product, which keeps parents in the same fold brand-wise.

“It can definitely be hard to get parents to switch to another product,” Harlow says. “But once you do, you may have them for a lifetime.” ■

The adjustable crib allows children to grow from toddler to teen without the need to purchase new beds

OUR AD
CREATIVE
REFUSES
TO BE
IGNORED.



InternetBroadcastingSM

AD CREATIVE | WORKFLOW | AD TRAFFICKING | REPORTING

www.ibsys.com



Fanning the Page

Quality drives brands' social networking popularity **by Barry Lowenthal**

Consumers have come to believe that when a brand ranks high in organic search the brand must be a quality brand. While there are a lot of factors that affect rankings, our own experience has proved Google's algorithm to be valid. When I search for **mutual funds**, the top three paid results are **Vanguard**, T. Rowe Price and Fidelity.

The top organic results are links from Wikipedia, Morningstar, CNN and Vanguard. The results just make sense, so our ongoing experience supports the quality hypothesis.

The same sorts of observations are being made in social media. People who have lots of followers on Twitter are becoming more important and brands with lots of followers on Facebook are popular. It's starting to feel like high school all over again.

Sociologists have always loved examining how the social dynamics that exist in grades 1-12 affect kids into adulthood — and for good reason. The grade-school years are such an important developmental time and often a predictor of how we'll behave as adults. Bullies often turn out to be criminals, quarterbacks turn out to be successful executives, math-club kids turn out to invent software companies, and so on. We especially love when the archetype turns out different, which is one of the reasons why "Glee" is so popular.

Imagine using social media stats as a proxy for grade-school success. Kids with lots of friends (fans) are considered popular. Victoria's Secret, with 12 million fans, would be the most popular girl in the school and probably a cheerleader. Starbucks, with 20 million fans, would be the



neighborhood that the rich kids lived in. Gucci, with 4 million fans would be the "It" bag. Barack Obama would be class president (18 million fans) while Justin Bieber, with 22 million fans, is the prom king and Lady Gaga (29 million fans) is the prom queen.

Bieber is particularly important because he also has 8 million Twitter followers. People really care what he has to say. Lady Gaga has almost 9 million followers. But Obama has less than 200,000 followers (the White House



did. We're starting to learn the importance of popularity. Fans are becoming a sign of brand health because they're endorsements. As a result, more and more social media companies are promising to drive fans and more clients are measuring the effectiveness of a marketing campaign based on how many fans the campaign drew.

Twitter is being used differently than Facebook and is becoming a proxy for the kind of importance one achieves in adulthood. People friend a brand because they like it. People follow a brand because they want to hear what the brand has to say. While those are very similar ideas, they are also very different. In high school it was important to hang with the right crowd because social position was so important. We didn't necessarily like everyone we hung out with. But as we grew older we became more selec-

Imagine using social media stats as a proxy for grade-school success. Kids with lots of friends (fans) are considered popular. Barack Obama would be class president while Justin Bieber is the prom king and Lady Gaga is the prom queen.

has less than 2 million). What happened? Are some high school archetypes turning out differently? Are we witnessing popularity not translating to importance?

Just as search rankings became a proxy for quality, fans will become a proxy for popularity and followers will become a proxy for importance. Quality, popularity and importance will become a trifecta that stands for brand health.

Brands quickly learned we could affect search rankings by effectively managing SEO — so we

tive about whom we called friends, if for no other reason than life became more complicated to manage and we didn't have as much time. We also started listening more to the people that could help us and teach us professionally.

But popularity and importance are both important metrics and need to be managed closely. Healthy brands need to have friends and followers. They also need to learn how to leverage the influence that comes with being popular and important. ▣

Barry Lowenthal is president of The Media Kitchen.



PRESERVING



ADVERTISING



New platforms enable people to save and share advertising. Will they want to?

By Les Luchter and Joe Mandese

For an industry that produces something most people say they detest and usually try to avoid, Madison Avenue has a pretty big chip on its shoulder. Sure, people love to talk about ads—research shows they often do like them and frequently seek them out—but the notion that human beings might actually want to hold on to and even share advertising seems counterintuitive in an era of supreme consumer control and hyperfragmentation of media. But a new segment of the industry is emerging on the assumption that people don't necessarily want to avoid ads — they just don't want to be interrupted by them when they are not relevant or when they are busy engaging in media content the ads may be interrupting.



“The closer you get to Madison Avenue, the more people hate advertising,” says Scott Kurnit, the digital media entrepreneur who hit it big with About.com. And if you listen to the venture capitalists who have invested \$80 million in his next venture, AdKeeper, Kurnit is about to hit it big again by changing the way consumers interact with advertising. Kurnit understands Madison Avenue’s psyche better than most people. He grew up in the business (see story on page 30), and has watched it evolve from analog to digital, but he believes that despite — or maybe because of all the new technology — “we’re still an industry of self-loathers.”

Kurnit has an interesting stat to back up that assertion. When his team was doing its due diligence for AdKeeper, a platform enabling consumers to effectively “bookmark” online ads they might

“In other words,” says Kurnit, “anybody who doesn’t use my stuff isn’t going to get Pepsi to advertise on their site.” As the model proves itself, Kurnit believes more marketers will take that position — and as more do, Kurnit believes that any publisher depending on display advertising from big brands will ultimately be compliant.

That’s an aggressive business model, when you consider that it fundamentally means retraining the entire online advertising marketplace — from advertisers to publishers to consumers — to effectively time-shift a significant part of advertising impressions from a publisher’s page to AdKeeper’s servers. It also means that a significant share of online advertising could shift that way too. Though Kurnit asserts that AdKeeper will have an incremental effect, increasing the effectiveness of online advertising and attracting a greater share of advertising budgets from other

ULTIMATELY, KURNIT SEES “KEEPABILITY” AS BECOMING A NEW CURRENCY FOR ONLINE AD PERFORMANCE, AND BELIEVES ADVERTISERS, AGENCIES HAVE REASON TO BE BOTH EXCITED AND WARY OF THE DATA THAT WILL

want to see later, he commissioned Nielsen to conduct some research, which found that more than half (56 percent) of average Americans would utilize such a service. When he conducted his own survey of “agency guys,” Kurnit said not one saw any value in a service enabling consumers to “time-shift” their ads for later consumption. When he asked VCs that same question, Kurnit said “four out of six said they would use it.” That probably explains why he was able to raise \$80 million to help fund it. It also explains the kind of opposition he is up against.

“If the people in our business don’t do the thing themselves, why would they expect consumers to?” he asks.

Fortunately, Kurnit is not relying on advertising agencies to get AdKeeper off the ground. He is relying on their clients, and has already signed up 60 of the biggest national advertisers — companies like AT&T, Ford and Verizon. One biggie, PepsiCo, was so impressed with the concept that it is actually mandated that every single banner ad it serves has to incorporate AdKeeper in it.

media, he believes it is reasonable that AdKeeper could eventually take as much as a 5 percent share of total online ad spending over time.

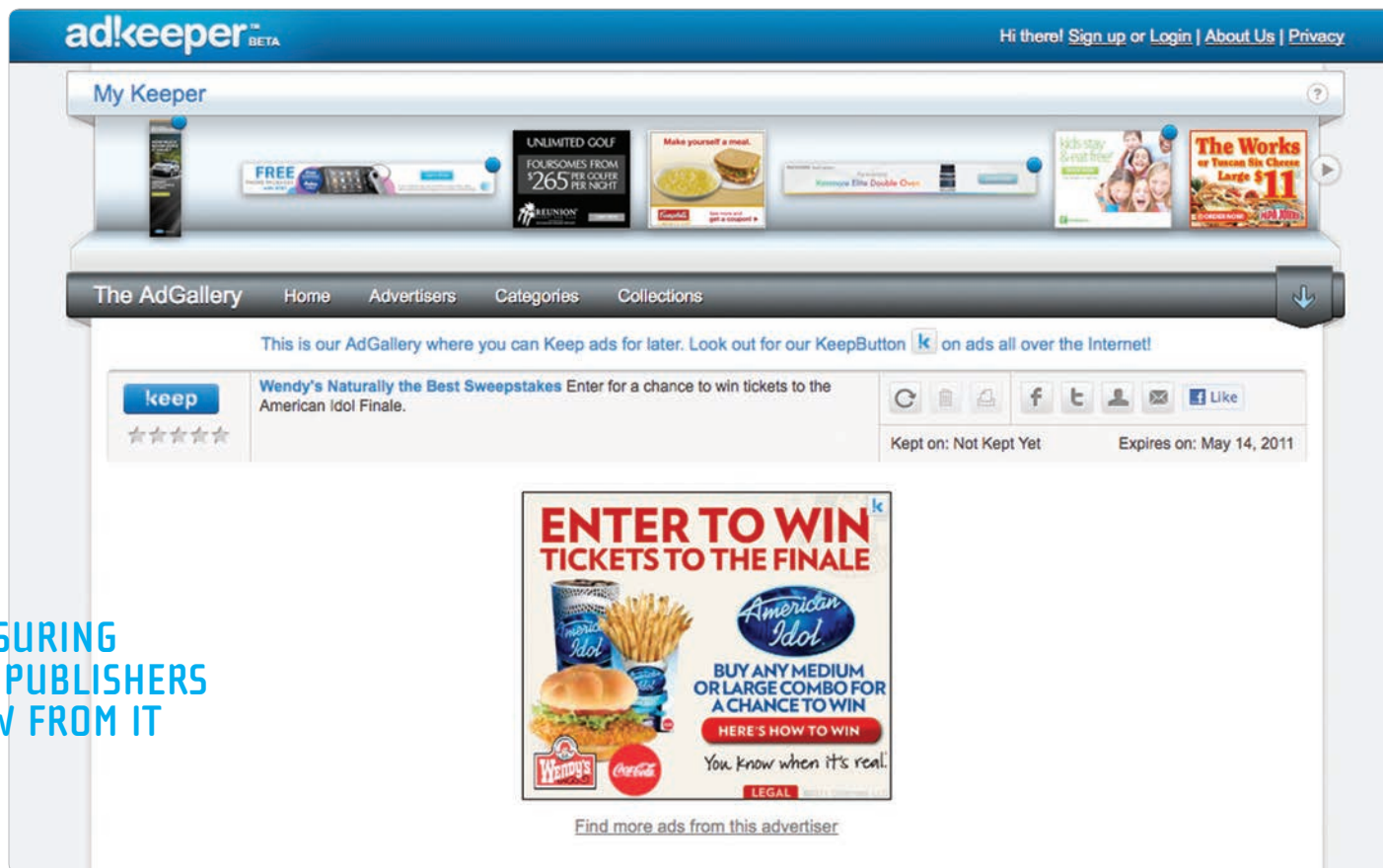
While Kurnit has developed the most aggressive business model around the notion that consumers want to time-shift, keep and share online advertising, he is not alone. A range of new online advertising platforms are building new features that enable consumers to do just that, though they currently position them as secondary features to another primary business model.

Moat.com, which also lets consumers search for and save online ads for later time-shifted viewing, built its system as a means of demonstrating the effectiveness of online ads to advertisers and agencies in hopes of convincing them to utilize its services to improve the quality of their ads.

“The ad is the brand, the message and the content,” says Jonah Goodhart, co-CEO of Moat. “We haven’t made online advertising emotional [before this].”

While Moat wants to be the creative department’s best friend, it could also prove potentially embarrassing for some agencies and advertisers

MEASURING AND PUBLISHERS FLOW FROM IT



by exposing how badly their ads actually perform. Kurnit says AdKeeper also plans to publish an index of the most and least “kept” ads, which could become a proxy measure of consumer engagement for online advertising and a new performance measure for digital agencies to live up to. It could also become a new benchmark for publishers. Kurnit concedes that some publishers want to be on the “keep index,” while others do not.

Ultimately, Kurnit sees “keepability” as becoming a new currency for measuring online ad performance, and believes advertisers, agencies and publishers have reason to be both excited and wary of the data that will flow from it. But in the end, he says, it will achieve a common goal that will make online advertising better for all concerned, because it will lead to the creation and placement of ads that consumers care enough to keep and pay attention to when they’re actually in the mode to consider advertising.

While Kurnit clearly believes in AdKeeper’s model, he says it is part of a broader movement in the online

advertising industry to finally get a grip on the quality of display advertising and to begin thinking about how users experience it. He cites AOL’s “Project Devil” initiative, which CEO Tim Armstrong, an old advertising sales veteran, conceived to simultaneously reduce the amount of ad clutter AOL users are exposed to and also to introduce new online advertising formats that engage consumers better than traditional banner advertising. AOL liked one of those new platforms so much, super-rich-media server Pictela, that it paid millions to acquire it late last year, and integrate it as the cornerstone of Project Devil.

But there are an array of nouveau riche media developers leveraging technology, especially programmable apps, dynamic data serving and cloud-rich bandwidth to transform the online user’s advertising experience (see “The Nouveau Riche” in April’s OMMA). A strong component of many is their ability to share ads with friends, including Spongecell and Adventive.

AdKeeper’s beta Web site displaying an example of a “kept” ad for an “American Idol” sweepstakes.

"What we're all trying to do is make the online advertising experience memorable, sharable and valuable," notes Ben Kartzman, CEO of Spongecell. "We're trying to drive engagement from a banner."

New York-based agency WIT Media now uses Spongecell technology for more than half its display advertising. Agency president Clint White says that creative is "more important than ever before" in making banners "a productive use of time."

In a presentation titled "Adding Proactivity to Interactivity" at the recent National Arts Marketing & Development Conference in New York, White and Spongecell's Kartzman showcased a Spongecell-packed campaign for the Chamber Music Society of Lincoln Center.

One ad, a 300 x 250 banner that ran on nytimes.com, featured a "roll over to listen" button superimposed on changing graphics. But that was just the main section of the banner. In addition to being able to hear real chamber music via the rollover, consumers could also use buttons on the banner bottom to "share on Facebook," get a "free Beethoven download" or click for "schedule and tickets."

The download required consumers to enter their email address right into the ad, which resulted in the creation of an opt-in database for the arts group.

Another benefit to the new adkeeping models isn't just that they enable consumers to keep advertising, but they also enable publishers to keep users on their pages, instead of clicking through to a destination linked to a banner ad.

This is especially important considering the nature of Internet ad rotation. If a consumer notices an ad on a Web page, clicks somewhere else on the page and then decides to look at the ad, chances are it's probably no longer there — having been replaced by another ad.

"When they come back, it's gone," bemoans Trish Mueller, chief marketing officer of Home Depot, which is now starting to embed the AdKeeper button into its banners. AdKeeper, she says, thus becomes "a great customer service."

Time-shifted advertising is raising some other important issues for the industry, including the concept of "expiring" advertising. AdKeeper, for example, includes an "expiration date" on every ad it archives and indexes so that consumers aren't getting the wrong message — or perhaps more important, the wrong offer — at the wrong time. Kurnit says this is especially important in advertising categories that have time-sensitive offers such as price

or rate changes, or in categories that have fiduciary or legal requirements to have an end date for offers and messages, such as financial services and pharmaceutical companies.

In other words, consumers don't get to keep ads indefinitely — only as long as an advertiser actually wants them to be exposed to them. This is crucial for a lot of reasons, not just for the obvious ones like the expiration of offers, but because it's an important component of how advertisers and agencies control their campaign messages over time.

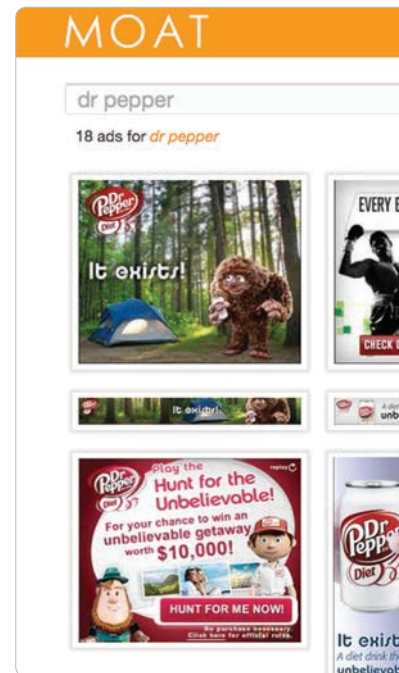
AdKeeper has conducted some preliminary research benchmarking how consumers keep ads and how it might change their behavior over time, but declined to release those findings other than to say they are "surprisingly high."

AdKeeper launched its public beta in February, and has added 350 ad campaigns to its system to date. It is not charging anyone during the beta and doesn't plan to ever charge for adding the "keep" button to ads or for storing ads on its servers. Advertisers will only be charged when the public beta ends this summer, and only when consumers actually use it to look at ads they've kept.

Kurnit says AdKeeper is still trying to figure out what those ancillary ad exposures are worth. "It's our intent to start charging in August," he says, adding, "If you think about the numbers in this business, and we are right, and we get a button on every ad on the Internet, this thing just starts printing money."

So far, he has some pretty big supporters in his corner. AOL plans to start running AdKeeper-enabled banners on its pages this quarter. David E. Miller, AOL director of ad product management, says he's eager to see both how many people keep ads and how many of them return to view the ads afterward. "We're very interested in seeing how consumers react to it," he says. Kept ads thus become another metric in the selling proposition.

Home Depot plans to use AdKeeper as a "benchmark tool," Mueller explains. Once Home Depot knows which ads are being kept more, the retailer



will better understand consumer engagement, she says, which should “eventually lead to better creative to improve the ads.”

Kurnit notes that advertisers will be able to tailor promotions to consumers based on their ad-keeping habits. For instance, users might be entered into a “keepstakes” once they’ve kept an ad — or the entry can be delayed until they’ve shared an ad or until they’ve watched a video in the ad and shared the video.

For publishers whose ads prove more “keepable,” says Kurnit, “we know when an ad was kept and where it was kept from, so we will see a shift in ad spend.”

Thus consumers staying on publishers’ pages is an obvious advantage of the new-generation ban-

Clicks per se are anathema to Moat’s Goodhart, whose company has come up with a heat map-based analytics system that tracks engagement on standard (non-rich media) display ads. The heat maps show when users mouse over an ad, even if they don’t click on it. “You can see what people are engaging with and what they’re not,” Goodhart explains. “Do they get the message you’re trying to send?”

Moat’s analytics provide “an incredible level of detail regarding how users are actually engaging with ads,” says Tom Sipple, vice president at IAC/Dictionary.com, which has used the technology to assess a campaign for the Chevy Cruze that ran on dictionary.com. “We were very impressed with the results.”

Other Moat analytics clients have included eBay and Blackberry, while Goodhart says Moat has also worked with such clients as Groupon and Blackberry on the creative side through its crowd-sourced “Marketplace.” That service is designed to connect brand advertisers with creative talent — primarily designers, usually freelance or with boutique agencies.

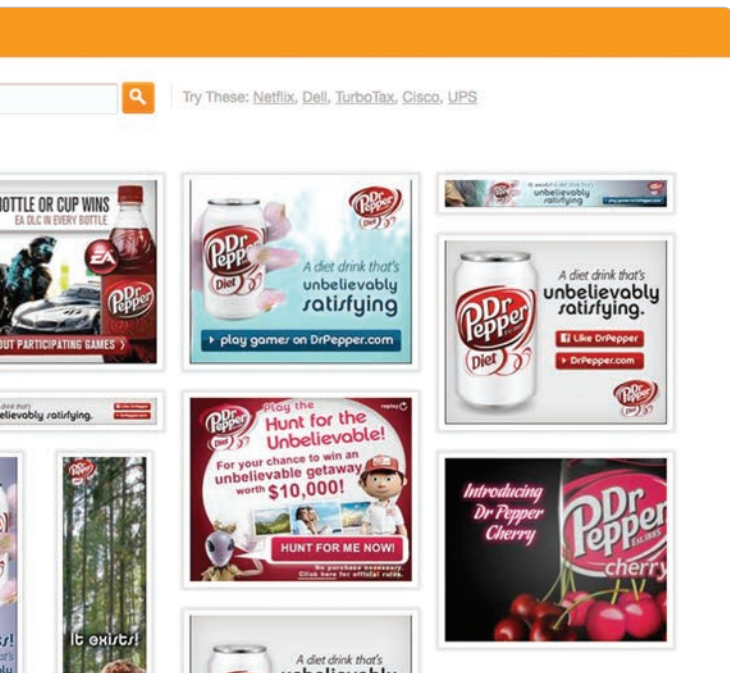
“We’re trying to define a new metric — to solve brand-engagement problems with display ads,”

Goodhart says. “Are people noticing your brand or not? What are people actually doing?”

Goodhart says that while a banner may get two to eight clicks per 10,000 impressions, Moat’s analytics are showing actual consumer interaction with ads at 10 percent to 25 percent. “People actually are paying attention,” he states. “We’re just not paying attention to the people.”

Ultimately, whether it is platforms like Moat or AdKeeper that enable people to save, search and index ads or ones like Spongecell and Adventive that enable them to share them, the hope is that they will improve the quality of online advertising by proving which ones are most engaging to consumers.

“We need less ads that roll down and annoy people, and more ads that create value,” says Adventive founder David Koretz. He notes that ad people build “great experiences” in the offline world, where “ads are as important as the content.” One example, he says, would be a full-page ad in GQ magazine becoming “part of the whole experience.” But in the online world, creatives have failed to “create” a similar experience. ■



Moat's Web site allows users to search for online ads from a brand's online campaign. The search results compile all relevant ads that haven't expired.

ners, but not the only one. The ads themselves can lead to higher revenues because they’ve transcended click-through rates into new forms of measurement. As Kurnit says, the “new types of ad units are not meant to be clicked, but engaged [with].”

WIT Media’s White notes that he bids higher to advertise on sites where his banners get shared more often. “In the end, we need actions out of online advertising, rather than just clicks.” Yet many clients still fixate on click-through, so White says he uses Spongecell’s ECTR (effective click-through rate), which counts clicks, but not necessarily “click-throughs.” The ECTR, he says, includes clicks on all those special in-ad buttons.



THERE'S SOMETHING ABOUT KURNIT

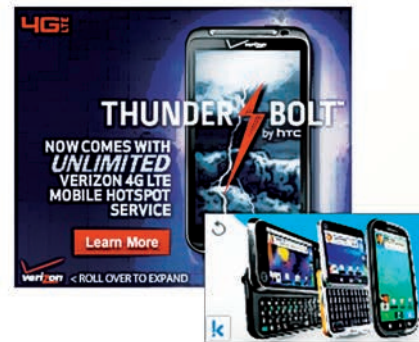
After cashing in big-time with About.com, Scott Kurnit's next act comes full circle as he returns to the business he grew up with, advertising. But can he actually save it?

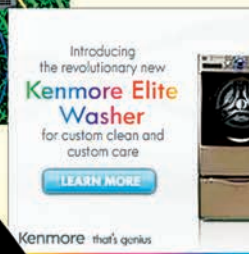
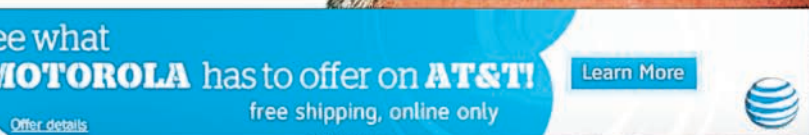
Wayne Friedman reports

Scott Kurnit's new venture, AdKeeper, brings him full circle to his family heritage in the advertising business. But the path wasn't so clear-cut early on.

"We grew up in a family where we talked during shows and everyone was quiet during commercials," says Kurnit, founder and CEO of AdKeeper, whose father, mother, two brothers, uncle and wife all were in the advertising business. "I am very lucky to have grown up with it."

Yet Kurnit didn't go into advertising — instead taking on a number of programming positions early in his career. But there was business to learn and to adapt from his family's experiences. Even at a young age, lots of advertising and mar-





marketing discussions gave him the sense — and a feel for the risks — of what it is like to run your own operation.

"I would overhear conversations at the dinner table about how my father didn't get paid," says Kurnit. (Shep Kurnit was partner of Delehanty, Kurnit & Geller, a strong ad agency in the '60s.) "I didn't get it. [But] I learned a lesson. When it's your [company], you are the last guy to get paid. At six or seven years old, I learned entrepreneurship."

Kurnit's brother, Paul Kurnit, was president of

Griffin Bacal, a DDB agency that focused on kids TV and media. Another brother, Rick Kurnit, is a partner in Frankfurt Kurnit Klein & Selz, a commercial law firm focusing on advertising, media and entertainment.

Now, with AdKeeper, Scott Kurnit looks to give what, no doubt, much of his family probably has been concerned about in servicing advertising clients — more specific return on their



media/advertising investment. With AdKeeper, consumers — in a passive, less intrusive way — can save advertising for review at a future date.

Despite the advertising associations of his family, Kurnit says, “I was a renegade.” He started out as a programming executive at a local PBS station, then at Warner Amex’s 1970s interactive cable experiment, Qube, and at pay-per-view services, Viacom’s Viewer’s Choice and Showtime Event Television in the ’80s and ’90s.

Those last Viacom efforts were a predictor of things to come — letting consumers, with one click of a remote control button, pay for and then watch, movies, boxing matches, musical concerts and

wrestling events. “Pay-per-view was somewhat ahead of its time — with the coming of video-on-demand,” says Kurnit. “Qube was 25 years ahead of its time.”

In the ’90s, Kurnit transitioned into the Internet world where consumers weren’t using TV remotes but using computer mice to point and click. He first had a position at Prodigy and then went for a brief period to News Corp./MCI Communications’ Internet venture.

It was at Prodigy, where he was executive vice president of consumer products, marketing and development, that Kurnit got the idea for About.com, which would go on to be his very big financial success.

“I wanted to turn Prodigy into About.com,” says Kurnit of the future business where hundreds of “guides”—experts in their field—would focus on specific topics that consumers wanted to know more about. But Prodigy’s stodgy owners — IBM, Sears, among them — wanted no part of it. “That was

fortunate for me,” he says, considering what came to Kurnit later in the decade.

In the early days of the Internet, Prodigy, like AOL, was a closed-end digital/Internet system that content providers were vying to get attached to. But soon after getting to Prodigy, Kurnit realized the Internet was about to change — access to Web browsers would dramatically shift and open up things.

“One day there was this content person who wanted to wine and dine me,” he recalled. “It wasn’t long after that I had to take him to lunch.”

Kurnit was able to catch up — in a big way — cofounding About.com in 1995, which rose to become a top 10 Internet site among unique visitors in 2000. Timing was in Kurnit’s favor as well, selling the company later that year — just before the big Internet crash — to Primedia for \$690 million.

Josh Sapan, president/CEO of Rainbow Media Holdings, who worked at Showtime with Kurnit, says of him: “I remember a baseball card from my youth, Vada Pinson of the Cincinnati Reds, which read: ‘Hits like Mantle, fields like Mays, runs like nobody.’ Scott is the business version of that. He combines inventiveness, management capability and tenacity.”

Mike Perlis, president/CEO of Forbes Media, says of Kurnit: “Scott is the single most determined and confident [executive]. He will do whatever it takes to win and will do it with a smile!”

The seemingly always upbeat Kurnit also credits his successes to what he learned from other executives. Two of them come from his days working at Showtime and at Viacom, including legendary boxing promoter Don King (“Clearly not professionally trained as a marketer, but has some of the best marketing instincts ever”) and Las Vegas hotel/hospitality icon Steve Wynn (“The most brilliant trained marketer ever”).

Lastly, there was former Warner Communications CEO Steve Ross, who ran the big media company when Kurnit was a young programmer at Warner Amex. (“He made you feel like a million bucks. He made you feel like you belonged.”)

As a harbinger of things to come, Kurnit, while growing up in East Meadow and Great Neck, Long Island, was already witnessing some experimentation in ways to manage and manipulate video screens — even if it was on an analog basis.

In an effort to watch TV outside on their patio, Kurnit says his father cut out a hole in the side of a garage and stuck a TV set in the space. It wasn’t too good for watching in the daytime, but at night it worked well. Problem is, being exposed to the elements, the TV set rusted quickly. In that vein, Kurnit is a great believer that “invention is good, but invention is risky.”

More importantly, he believes Internet businesses — like About.com and AdKeeper — need to begin slowly, from the ground up, as “an upside-down pyramid.”

“Consumers first, advertisers second and AdKeeper third,” says Kurnit. “You have to build things to last.” ■

“I REMEMBER A BASEBALL CARD FROM MY YOUTH, VADA PINSON OF THE CINCINNATI REDS, WHICH READ: ‘HITS LIKE MANTLE, FIELDS LIKE MAYS, RUNS LIKE NOBODY.’ SCOTT IS THE BUSINESS VERSION OF THAT. HE COMBINES INVENTIVENESS, MANAGEMENT CAPABILITY AND TENACITY.”

Josh Sapan
Rainbow Media Holdings



C1TY

The floodwaters of Hurricane Katrina made clear to everyone that our political culture of cronyism and the apathy of our citizenry isn't just expensive, it's deadly. If you've committed to stay, you have an obligation to get involved. Anything is possible when organized, informed people come together to create our future. Start your own movement or [click to get involved](#).



[WATCH THE VIDEO](#) [GET INVOLVED](#) [DOWNLOADS](#) [SEND TO A FRIEND](#)

THE LITTLE SHOP THAT COULD

How one New Orleans agency came back after Katrina

Christine Champagne reports



WE'VE HAD IT
UP TO HERE.

The Web site that Trumpet designed for C1ty, onecityneworleans.com, a group aimed in helping rebuild the city.



Promotional materials created by Trumpet for the rebranding of the Louisiana Superdome



There were businesses that left New Orleans for good after Hurricane Katrina devastated The Big Easy in 2005 — you can't fault them for wanting to make a fresh start elsewhere. But Trumpet, a branding agency and venture marketing firm launched by Pat McGuinness and Robbie Vitrano in 1997, chose to remain in New Orleans. "We were the first agency to be back in operation here after Katrina," McGuinness says, "and we'll probably be the last to leave."

Trumpet didn't just stay put. The company and its founders were inspired to plant deeper roots in the city. Nearly three years ago, Trumpet made the ultimate commitment when it invested in New Orleans real

estate, buying the Icehouse, a 1920s era building located in Faubourg St. John, a historic residential neighborhood that was hit hard by Katrina.

The 12,000-square-foot Icehouse, which was indeed an icehouse in its early years, then a coffin factory, then home to a metal-sculpt-

ing doctor, now serves as Trumpet's headquarters.

The purchase was a practical one in that it gave the company a place to call its own, with more space in which to operate and grow. More importantly, buying the property allowed Trumpet to become part of the fabric of a community. In addition to housing Trumpet and other for-profit entities, the building is home to nonprofits like The Urban Conservancy's Stay Local! and Broad Community Connections; the Icehouse regularly hosts events like the Mayoral Speakeasy and The Urban Conservancy's annual fundraiser.



Going Local

Trumpet didn't just buy real estate post-Katrina.

The investment in the Icehouse was more significant-ly preceded

by a shift in how Trumpet did business. It started in the immediate aftermath of Katrina when Trumpet resigned its biggest client, Real Mex Restaurants, the world's largest casual dining Mexican restaurant group. "That was a time when people were struggling to keep businesses open and people were looking

at us saying, 'You did what?'" McGuinness says.

Trumpet wasn't forced to give up the lucrative account. The company had actually survived Katrina relatively unscathed — its then-headquarters, located in a building owned by chef

Emeril Lagasse, didn't suffer any substantial damage and all but two of Trumpet's employees returned to work after Katrina.

But McGuinness and Vitrano just didn't have it in them to promote taco specials in the wake of a natural disaster that laid waste to the city they were both born and raised in. "It was

[EVENTS](#)
[SEATING](#)
[PLAN AN EVENT](#)
[ABOUT US](#)
[CONTACT US](#)
[CHAMPIONS SQUARE](#)
[sign up for email updates ▶](#)

WHERE THE PERFORMANCE NEVER ENDS

2011 Allstate Sugar Bowl
January 4, 2011
Ohio State vs. Arkansas

UPCOMING EVENTS	SUPERDOME 2011 ENHANCEMENTS	CLUB XLIV										
<table> <tr> <td>Essence Music Festival</td> <td>Jul 1</td> </tr> <tr> <td>Essence Music Festival</td> <td>Jul 2</td> </tr> <tr> <td>Essence Music Festival</td> <td>Jul 3</td> </tr> <tr> <td>Tulane vs. Southeastern L...</td> <td>Sep 3</td> </tr> <tr> <td>Tulane vs. Tulsa</td> <td>Sep 10</td> </tr> </table>	Essence Music Festival	Jul 1	Essence Music Festival	Jul 2	Essence Music Festival	Jul 3	Tulane vs. Southeastern L...	Sep 3	Tulane vs. Tulsa	Sep 10	Exciting stadium enhancements are under way! For more details and to view renderings, click the link below! more ▶	A modern twist on classic New Orleans - club XLIV is the perfect place to host your next special event. The ultra chic club XLIV can accommodate intimate gatherings or large receptions with ease. Click below for more information!
Essence Music Festival	Jul 1											
Essence Music Festival	Jul 2											
Essence Music Festival	Jul 3											
Tulane vs. Southeastern L...	Sep 3											
Tulane vs. Tulsa	Sep 10											



a near-death experience for our city; something that caused us to look inside and identify what was important and what we wanted to do moving forward," McGuinness reflects.

Determined to play a role in the rebuilding and reinvention of New Orleans, McGuinness and Vitrano cut back on clients beyond New Orleans — national brands made up 75 percent to 80 percent of their business pre-Katrina — to focus on those in

their own backyard.

In just a few years, they've seen local clientele — a mix of private and public sector clients — swell to at least 60 percent of their business. Trumpet has also been behind major projects that have been key in the revitalization of New Orleans, including the rebranding of the Louisiana Superdome. Under Trumpet's guidance, the Superdome, which had become the ultimate symbol for suffering after Katrina, was transformed into a symbol of resiliency and rebirth.

Trumpet further improved New Orleans' fortunes by creating an integrated campaign for the New Orleans Metropolitan Convention & Visitors Bureau (NOMCVB) that substantially boosted travel to New Orleans and a "Get Behind the Badge" recruitment appeal for the New Orleans Police Foundation that drew a record number of recruits to a police force decimated after Katrina.

In more recent months, Trumpet built nola.gov, a new Web site for the city that delivers on Mayor Mitch Landrieu's promise of transparency in government.

Government and public works jobs don't necessarily pay as much as Trumpet's gigs for private sector clients, of course, but the company sees this work as reaping dividends down the line. "A lot of these projects are opportunities for us to shape the city that we live in," McGuinness reasons. "We're doing it for our children, we're doing it for ourselves and we're doing it for the city that we love. I tell people that in this business, where often you find yourself trying to figure out how to sell cheese or how to find some clever way to say, 'The bleach makes your whites whiter,' it is gratifying to have so many projects that we consider meaningful and transformative for a city and a region."

Trumpet continues to work on a mix of restorative projects for local private and public entities. At press time, the company was developing the brand identity, strategy and marketing platform for Benson Tower, an office building adjacent to the Superdome;

creating an identity and design plan for Champions Square; providing services in research, identity, branding and Web site development for Lafitte Redevelopment, a mixed-income housing development that will replace the former Lafitte Housing Projects; and formulating a comprehensive marketing campaign to lure younger visitors to the New Orleans Fair Grounds Race Course & Slots.

Start-Up City

Beyond branding and marketing efforts, Trumpet is all about entrepreneurship these days, aggressively pursuing business-development opportunities through its Trumpet Ventures arm. Created in 2009, Trumpet Ventures works with local start-ups, providing everything from funding to product development expertise to marketing expertise. "A lot of people who started businesses after Katrina showed up on our doorstep. We became the Ellis Island of entrepreneurs here," McGuinness says.

Trumpet Ventures, which earned Trumpet a spot on *Fast Company's* 2010 list of Top 10 innovators in advertising and marketing alongside the likes of CP+B, Mr Youth and Firstborn, has helped a number of local start-up companies

get off the ground and achieve nationwide distribution for their products.

Among the success stories: the Bruise Relief skin care line, sold in cvs and Walgreens stores; thriv Natural Performance, an athletic apparel brand found in Sports Authority stores; Feelgoodz flip flops, available in Whole Foods; and NakedPizza, a healthy pizza chain that has attracted billionaire investors Mark Cuban and Robert Kraft.



You might be surprised to hear there are so many thriving small businesses in New Orleans these days, McGuinness acknowledges, noting that the media has missed this story for the most part. But New Orleans has become, in recent years, what McGuinness describes as "a laboratory of social entrepreneurship and business innovation."

It's a positive change in New Orleans' overall business culture that came directly out of Katrina, according to McGuinness, who says, "Katrina gave us a five-year head start on tackling economic issues that the rest of the country, relatively speaking, only recently started to feel." ■

Convention and Visitors Bureau branding campaigns by Trumpet have been aimed at fostering tourism in the water-logged city.



The almost half-century-old
company sheds stale image

Joan Voight reports

same points,

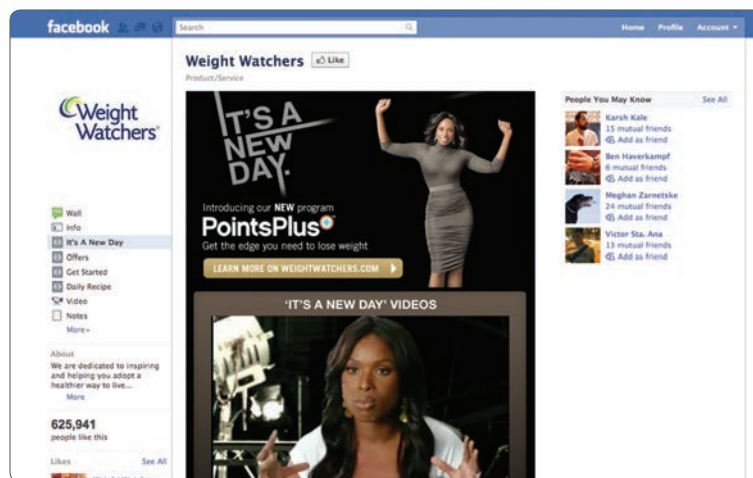
Long before Mark Zuckerberg was a gleam in his mother's eye, Weight

Watchers was creating a business based on community building and peer-to-peer support — also the building blocks of social media. These days, the 48-year-old company still convinces people to pay to talk to each about their weight; it also sells them online-only memberships, digital tools and a game — the Points programs — to help them earn the prize of

a thinner body. The whole socially oriented, content-heavy endeavor is promoted with a hefty ad budget — more than \$120 million in the U.S. this year, per industry reports.

A good way to understand how the moving parts come together is in Weight Watchers' "It's a New Day" marketing campaign that started late last year. Revolving around Jennifer Hudson, the once-plump "American Idol" finalist-turned-A-List celeb, the cross-media campaign has the overt goal of introducing the brand's updated points system, called PointsPlus. (A point count is assigned to foods, beverages, even cocktails and a certain number of points is allowed each week. Exercise sessions increase your point allowance. The new version essentially cut the points for fresh produce and increased points for processed foods.)

With the marketing push, "we wanted to drive awareness of our big change [in the points formula] in a emotional, compelling way and to promote our meetings and fleet of online tracking tools," says Cheryl Callan, senior vice president of marketing at Weight Watchers. "People lose 50 percent more weight when they both attend meetings and use our e-tools as opposed to just one or the other. The more engaged with us they are, the more successful they are."



engines. The news that more foods were point-free instantly generated a flood of social media buzz among Weight Watchers members and former members. ("I can eat as much fruit as I want? Cool.") Then on December 26, the company unveiled the first "It's a New Day" TV ad with Jennifer Hudson and placed it on various New Year's Eve countdown

Different game

The campaign's deeper purpose is to make the brand feel more contemporary and hip. "We want to get beyond being the smart and the sensible brand, and be perceived as modern and with it," says Callan. But wouldn't that mean they would emphasize online-only memberships (cost: \$18 month) more than meetings (cost: \$40 month)?

Don't jump to conclusions, Callan says. "We see the preference of meetings or online as a matter of attitude and behavior, not generational. Regardless of age, not everyone lives behind a computer," she adds.

Jumping Ahead of the Blitz

The new PointsPlus plan debuted via PR outreach in November, putting the brand in the media spotlight before Jenny Craig, Nutrisystem and other rivals revved up their regular post-holiday marketing

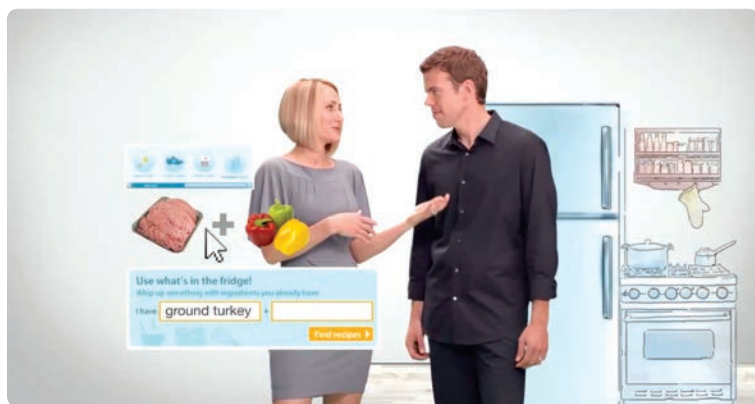
shows. A total of six TV spots by Weight Watchers' agency McCann Erickson were aired through early March. Hudson, posing in form-fitting outfits, dominated the brand's site, banner ads and magazine ads. "Jennifer, who's 29, reaches younger customers, but she is also seen as a regular person with broad appeal among those 35 and older," says Callan.

In addition to Hudson, the ads featured the weight loss stories of everyday members. One



spot showed a young married couple and specifically promoted the company's online subscription plan. Print ads with members' testimonials also appeared in *WeightWatchers* magazine.

The campaign's social media effort was all about Facebook. A dedicated page was added to the brand's main Facebook page where Hudson's new songs and music videos debuted. Visitors would also find the latest TV spots, behind-the-scenes video of the production of the commercials, photos and video of Hudson and promos by Weight Watchers' counselors, members and the official blogger. Paid subscribers got extras, such as Hudson's seven-day meal plan. As they browse the free content, visitors are also encouraged to click for access to fee-based tools



A TV commercial of success stories features a young couple who lost weight on the new program.

and content and to sign up for memberships.

Facebook was an obvious, "intuitive" fit for the campaign, extending the community elements of the brand's main site, says Callan. "On our site, people tend to segment themselves into groups, such as those who've lost more than 50 pounds," she continues. "In contrast, the brand's Facebook following is broader and more diverse, and includes those who are curious but know little about the company. On Facebook we can reach exponentially more people than on the site and we can identify different success stories than those on the site. Another plus is that we can let [uninitiated] people sample the brand's offerings, such as trying our recipes.

Research backs her up. Studies from iVillage found that women thought social networks like Facebook were best for keeping up with friends and family as well as entertainment. In contrast, online communities, such as those on the Weight Watchers Web site, were better at helping women find out about new products and make purchase decisions.

The results on Facebook were decisive. In mid-December, just before the campaign broke, the brand

had more than 438,000 Facebook "likes." Two months later, it had attracted 579,700 likes, a 32 percent hike.

In mid-January, fashion guru Tim Gunn of TV's "Project Runway" was hired to boost traffic to the brand's Web site. He offered members online style tips for the various stages of weight loss, consulted on the styles worn in the TV ads and discussed the thinking behind his TV advice. E-newsletters were sent to members alerting them to Gunn's involvement.

On the mobile front, the company launched a free iPad app — the Weight Watchers Kitchen Companion — about a week before the new campaign began. People can use the app to check the point count of food items while shopping or eating out, but the app's large color graphics were primarily meant to be used in the kitchen while cooking. An Android version is planned for the spring.

So far the brand's YouTube and Twitter efforts are lagging. A branded YouTube channel offers most of the same videos as on Facebook and weightwatchers.com; however, it has attracted only about 1,500 subscribers with 79,000 views. The brand's Twitter account has about 50,000 followers, one-tenth the audience of its Facebook page.

"In 2011 we will figure out the best ways to use Twitter and YouTube," promises Callan. Twitter seems useful for promoting big events, for instance. "And YouTube seems to be the way that many members chronicle their progress," by posting before, during and after videos of themselves, says Callan.

But the \$120 million question is whether marketing a hipper image will drive people to sign up for weekly in-person meetings, where the company makes most of its money. Don't be surprised if the members know the answer before the company does. According to the latest earnings report, about 6.9 million people attended meetings in Q4 of 2010, and their dues and fees brought in about \$164 million. In comparison, more than 1 million online members brought in less than half that revenue — about \$62.4 million — in the same period.

But growth patterns are the real story. Online revenue and online memberships grew a hefty 30 to 40 percent in Q4. However, meeting attendance grew only 6.8 percent and meetings revenue grew 15 percent in Q4.

For the venerable brand, it's possible that online support sessions, Facebook banter and homemade YouTube videos may become the community builders of its future. Like the campaign says, "It's a New Day" — as much for the company as for its overweight, digital, DIY-minded customers. ■



Smartphones Not Just for the Tech Savvy

A new group of smartphone users will soon emerge **by Daisy Whitney**

There isn't any doubt that the mobile phone is racing to the center of the media universe. But there are many questions and uncertainties about the best ways for marketers to leverage the omnipresent device that most Americans have with them throughout the day.

Some of those questions can be addressed by understanding the mindset of the smartphone user, because smartphones are the type of handset that brands care about the most.

That's because smartphones have the most advanced capabilities, thus allowing for more sophisticated branded apps, Web experiences and advertising messages. Plus, smartphones are poised to become the dominant phones in the U.S. The smartphone market will double by 2015, reaching 158 million smartphone users in the U.S., up from 82 million at the end of 2010, according to Forrester's March 2011 report on the smartphone business.

They're popular because consumers want to be connected to the Web wherever they go. Consumers don't want to have to rely solely on a computer to access online services.

"As the Net continues to pervade consumers' lives, they increasingly see the value in having a phone that connects them to the people, content and services that rely on the Net," says

Charles Golvin, the Forrester analyst who wrote the report. Plus, cell phone makers continue to introduce lower-cost phones and lower-cost data plans, making smartphones a more attractive buy for consumers.

While the Forrester report focuses on the handset market, there are useful takeaways for brands, agencies and marketers as to the consumer mindset of different smartphone users. At the moment, the market still skews toward "career-motivated" and well-off young males who are highly advanced and facile in their use of the Internet, email and apps on cell phones. But the market has also begun shifting into new segments.

So today's brands may be able to fish and catch the tech-savvy young male via smartphones, but the advanced mobile waters will soon be replete with a much broader array of consumers.

The experienced segment will make room for the young and single crowd that's upgrading from QMDs — known as quick messaging devices that usually have full QWERTY keyboards — to smartphones. In addition, new users will also come from a group Golvin calls "Leapfroggers," who jump from basic phones or no phones to smartphones. "They are predominantly female, are slightly older, are less optimistic about technology and earn less than longstanding smartphone owners," he wrote in the report.

Marketers exploring smartphone marketing platforms should be aware of how these segments use their smartphones, so they can target their messaging and allocate dollars appropriately. The Leapfroggers, for instance, are less likely to use apps, Forrester reports. More than one-third of the consumers in this Leapfrogger group say they haven't used an app in the last three months. Brands then should look for other entry points for apps, perhaps by marketing them on their Web sites and encouraging downloads. Leapfroggers are also less likely to access the mobile Web, receive coupons and promos, and check news and weather.

Those are more advanced behaviors and they are more commonplace in the experienced group of mobile users.

The findings suggest that marketers may be most successful in the near-term using smartphones to target tech-savvy groups, but brands should prepare for the average consumer to become more familiar with all features of smartphones in short order. ■



1. Kristine Segrist, MEC; Anthony So, Mindshare
2. William DeLannoy, Mindshare
3. Jill Spanos of adMarketplace with adMarketplace's CEO, James Hill



8. Margo McDowell and Alex Stanton, for dinner 11. Katherine Janca, Jared



4



5

4. Emily Carlisle and David Rivera of Reprise Media
5. Kiana Watson, Mindshare
6. Jonathan Lorenzi, MediaCom; Adam Epstein, adMarketplace; Ryan Robbins, MediaCom
7. Kristen Pelotto, Lina Nakata, Sarah Olson and Meghan Trent, OMD/Resolution Media



6



7



Spring Shindig

adMarketplace's Spring Agency Dinner at the Soho House on March 31 saw the stars of search enjoying an evening of drinks, dining and (small-scale) gluttony. Guests were treated to copious amounts of red wine from CEO James Hills' brother's vineyard as well as an overwhelming multi-course dinner followed by a second cocktail hour!

BUT WAIT, THERE'S MORE Check out MediaPost's "Just An Online Minute" (blogs.mediapost.com/online_minute). If you think your party is *OMMA*-licious, email carrie@mediapost.com.

Reprise Media 9. Jamie Abode and Jeff Gores, SMG Search 10. The table set Weiss, Brian Nadres and Steve Kaplan, all of MediaCom

ASSOCIATE MEDIA DIRECTOR

Seattle, WA

Candidate will provide the highest level of media leadership for client. Must have expertise in all digital media principles. Must be able to communicate and lead a group in a team environment. Complete job description at www.cwunited.com. Apply online or email resume to heidi.sutter@cwunited.com

DIGITAL MEDIA BUYING/PLANNING AND ANALYTICS

Incline Village, NV

Live and work in Lake Tahoe! Position: develop, implement and optimize digital media campaigns. Create custom reports and build dashboards in Excel from Web analytic software. Experience: 1+ years digital buying and/or planning including paid search, working knowledge of ad serving, analytics and Excel software programs. Contact aera@exlmedia.com

MANAGER, EBUSINESS DEVELOPMENT AND ONLINE PRODUCT MANAGER

Fort Collins, CO

F+W Media is a leading enthusiast-based provider of community-focused content, commerce, and connectivity. We are currently seeking a Manager, eBusiness Development and an Online Product Manager. Please visit <http://www.fwmedia.com/jobs>, for detailed job descriptions.

SENIOR SALES AND BUSINESS DEVELOPMENT MANAGER

Philadelphia, PA

AWARD-WINNING SALES LEADER known for driving aggressive revenue and profits in environments of positive, negative and zero-growth and building strong client relationships in diverse and competitive industries. Exceptional ability to develop innovations that produce measurable impact on client performance, accelerating both conversions and cross sales. INNOVATIVE STRATEGIST with formidable success reaching and influencing decision-makers at all levels from C-Suite executives to procurement managers. Rare talent for quickly establishing productive, collaborative affiliations that produce income-generating, long-lasting business partnerships. HIGHLIGHTS INCLUDE: Led turnaround of troubled, low-performing business unit to become the top-producing group nationwide. Grew regional revenues by 25% annually despite recessionary challenges. Consistently led and exceeded sales team goals, often by as much as 95% and land major engagements with Fortune 500 and 1000 companies. douglas.runner@gmail.com

DIRECTOR, DIGITAL PLATFORMS

Burbank, CA

NBC Universal is looking for a Director, Digital Platforms. Please visit www.nbcunicareers.com for more information and go to Req#63BR.

SEARCH ENGINE OPTIMIZATION SPECIALIST

Austin, TX

Experienced SEO for enterprise class clients. Must be passionate about SEO and able to demonstrate results. Great benefits/location/pay-Email hr@getpageone.com

DIRECT MARKETING GENIUS

New York, NY
(position is virtual/
work-from-home full-time)

Join \$30MM Info Product Marketing Company. You: write world-class direct response copy, design funnels (email & video), generate leads for sales team, have success w/ sales face or telephone, close deals, expert response-oriented online marketing: PPC, Banner, JV, affiliate, email iwanttogethired@gmail.com

DIGITAL SOLUTIONS ASSOCIATE

New York, NY

Manage the implementation of digital research initiatives with high profile clients. Client facing. Great growth potential! Contact darcy.jewett@market-ingevolution.com

VP OF SALES

San Diego, CA

Start-up company looking for that special person to head up our sales dept. smasters@change-ads.com

DIGITAL MEDIA ADVERTISING ANALYST

Austin, TX

Please view full job description and apply online here: <http://hire.jobvite.com/j/?cj=oAOzVfwO&s=MediaPost>

MEDIA PLANNER OPPORTUNITY

Pittsburg, PA

Media Planner for Pittsburgh agency. Planning, buying & management of media campaigns; traditional & digital. Scarborough, R&F, online planning tools and MRI. Salary to 70K. Send resume to rtiberi@humanfactorinc.com

DIGITAL MEDIA PLANNER

Los Angeles, CA

Horizon Media's LA office has an immediate need to hire a Digital Media Planner. This role requires 3-5 years of hands-on digital planning experience. For more information or to apply, visit www.horizonmedia.com.

MEDIA SUPERVISOR

Seattle, WA

Candidate will prepare/implement clients' interactive and new media strategy and translate clients' interactive media objectives into targeted media plans. MS is a client-facing role and mentor to junior members of the team. Full job description at www.cwunited.com. Apply online or send resume to heidi.sutter@cwunited.com

ACCOUNT EXECUTIVE

Los Angeles, CA

Must have 1-2 years selling online Social Media Integrations. Duties & Responsibilities:

- Prospect, pitch, and close sales
 - Identify agencies' and clients' online advertising needs and work with the Marketing team to propose efficient solutions
 - Establish strong relationships with advertising agency personnel including all decision makers and key influencers from junior media planners to top management
 - Ability to pull comScore numbers and @tplan numbers for research for campaign strategies and recommendations
 - Become a positive and influential presence in your region
 - Travel up to 25%
 - Entertain Junior media Planners at night during the week to build strong relationships
- Skills:
- Minimum 4 years interactive account management and online media sales
 - Must be a self-starter and extremely self-sufficient
 - Desire to build lasting client and agency relationships
 - Experience taking ownership of a project and seeing it through to completion
 - Strong and sophisticated phone capabilities
 - Ability to develop relationships through cold calls and networking.
- hwetzler@deviantart.com

SPONSORSHIP EXECUTIVE

Regional, Any State

Seeking experienced sponsorship sales exec for national music tour. Large commission package. Email director@nationalguitarmuseum.com

NETWORK OPERATIONS MANAGER

Los Angeles, CA

The Operations Manager will manage the day-to-day operations of both internal team members and off-site Web site publishers throughout the CraveOnline network. Please Contact: John.Keefer@craveonline.com for a full job description

DIRECTOR MOBILE STRATEGY DIRECTOR MOBILE STRATEGY

New York, NY

Horizon Media seeks Director of Mobile Strategy. Will be the client-facing strategic lead on commissioned, retained and project-based work for the agency. This position will also be responsible for Biz Dev & Strategic Partnerships. Apply: www.horizonmedia.com

SALES - NATIONAL ACCOUNT EXECUTIVE

New York, NY

SelectLeaders, <http://www.selectleaders.com/> the leader in online professional and executive hiring for the commercial real estate industry, has an immediate need for an ecommerce business to business Sales Account Executive with at least 2 years experience. SelectLeaders powers the Career Centers for the 12 premier Commercial Real Estate Industry Associations, whose members control and direct 90% of commercial real estate – professional writing, phone sales presentation and negotiating skills a must. Email resume to: amossa@selectleaders.com

ACQUISITION MARKETING DIRECTOR

Bedminster, NJ

Director Client Acquisition FOREX.com- We are looking for a Director to manage our various products and marketing channel funnels with the goal of increasing ROI at every acquisition touch point while managing social media opportunities, along with display media planning and management. To explore this job opportunity, click here <http://www.gaincapital.com/about-careers.shtml>

MEDIA PLANNER/BUYER

Kansas City, MO

McCormick Company, located in Kansas City, MO is looking for a Media Planner/Buyer to manage multiple projects with extreme attention to detail and a strong desire to do what it takes to see projects through to completion. Responsibilities:

- Planning and placement of media buys spanning multiple channels and markets
- Effective negotiations
- Execution and management of insertion orders to media partners
- Media invoice reconciliation, approval and address discrepancies
- Electronic media reporting

Qualification:

- Agency experience a plus
- Experience with online is required
- Experience with MS Office and STRATA is preferred
- Bachelor's degree Please submit resumes to: ztassell@mccormickcompany.com

DIGITAL MEDIA PLANNER SUPERVISOR

Los Angeles, CA

Horizon Media's LA office has an immediate need to hire a Digital Media Planning Supervisor. This role requires 3-5 years of hands-on digital planning experience. For more information, or to apply, visit www.horizonmedia.com.

FREE CLASSIFIED ADS FOR MEDIAPOST MEMBERS

Situation Wanted* ads are free to MediaPost members seeking employment.

PAID PROGRAMS

Rates for all other ads are:

- \$1.00 per character for four weeks on the MediaPost Web site, inclusion in four consecutive weekly editions of the MediaPost Classifieds e-Newsletter, and appearance in one monthly issue of OMMA magazine.

* Ads from companies, agencies, or freelancers looking for clients are welcome, but will be billed starting with the FIRST word at the above rates.

Employment ads must be received by the 10th of the month in order to be included in the next issue of OMMA magazine.

To submit your free or paid ad, go to the MediaPost Web site at www.mediapost.com/classified or email your ad to classified@mediapost.com.

AD NETWORKS FEBRUARY 2011

	TOTAL UNIQUE VISITORS (THOUSANDS)			PERCENT REACH		
	FEBRUARY 2011	JANUARY 2011	PERCENT CHANGE	FEBRUARY 2011	JANUARY 2011	PERCENT CHANGE
1 GOOGLE AD NETWORK	193,806	197,076	-2	92.3	93.1	-0.9
2 AOL ADVERTISING	177,628	179,956	-1	84.6	85.0	-0.5
3 YAHOO! NETWORK PLUS	176,517	180,843	-2	84.1	85.5	-1.6
4 TURN MEDIA PLATFORM	168,186	168,577	>-1	80.1	79.7	0.6
5 VALUECLICK NETWORKS	164,860	168,499	-2	78.5	79.6	-1.4
6 24/7 REAL MEDIA	162,595	165,127	-2	77.5	78.0	-0.7
7 ADBRITE	151,364	156,061	-3	72.1	73.7	-2.2
8 COLLECTIVE DISPLAY	150,101	152,859	-2	71.5	72.2	-1.0
9 VIBRANT MEDIA	145,043	151,263	-4	69.1	71.5	-3.3
10 TRIBAL FUSION	139,949	146,111	-4	66.7	69.0	-3.4
11 MICROSOFT MEDIA NETWORK US	139,494	143,811	-3	66.4	68.0	-2.2
12 FOX AUDIENCE NETWORK	137,678	144,819	-5	65.6	68.4	-4.2
13 SPECIFIC MEDIA	136,658	136,893	>-1	65.1	64.7	0.6
14 AUDIENCESCIENCE	136,014	142,400	-4	64.8	67.3	-3.7
15 CASALE MEDIA - MEDIANET	132,036	138,619	-5	62.9	65.5	-4.0
16 BURST MEDIA	130,672	137,765	-5	62.2	65.1	-4.4
17 TRAFFIC MARKETPLACE	130,170	137,150	-5	62.0	64.8	-4.3
18 CONTEXTWEB	122,857	136,491	-10	58.5	64.5	-9.3
19 INTERCLICK	122,360	125,173	-2	58.3	59.2	-1.5
20 ADCONION MEDIA GROUP	121,697	131,990	-8	58.0	62.4	-7.1
21 ADBLADE NETWORK	119,182	133,343	-11	56.8	63.0	-9.9
22 CPX INTERACTIVE	103,715	112,347	-8	49.4	53.1	-6.9
23 KONTERA	97,981	105,594	-7	46.7	49.9	-6.5
24 COX DIGITAL SOLUTIONS - NETWORK	96,767	108,048	-10	46.1	51.1	-9.7
25 UNDERTONE	90,875	92,884	-2	43.3	43.9	-1.4

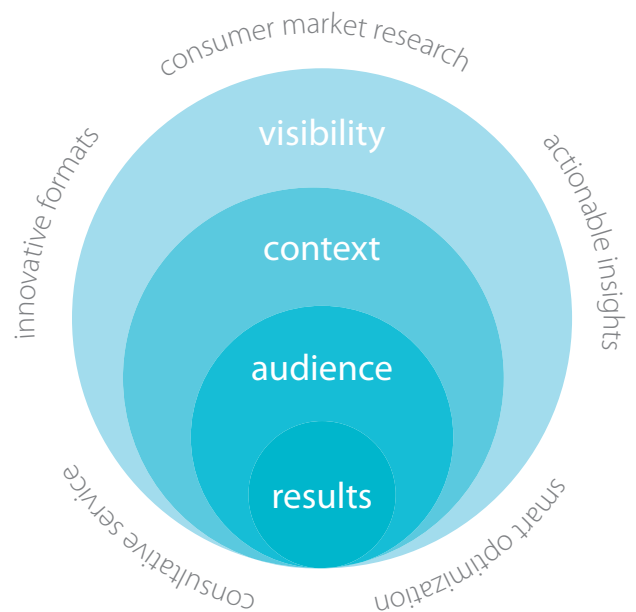
SOURCE: ALL INFORMATION IS SUPPLIED BY COMSCORE UNLESS OTHERWISE NOTED

Results. They define us.

Casale Media helps brands activate meaningful conversations with their best customers by **making the right connections.**

Welcome to MediaNet, the advertising platform built for brands. Everything you need is right here: scale, efficiency, precision, measurability. It all comes standard on our network of premium inventory – handpicked from the Web's best sites.

No other network makes your media dollars work harder.



Get started today: 1.888.227.2539 casalemedia.com/contact

Casale
M E D I A®

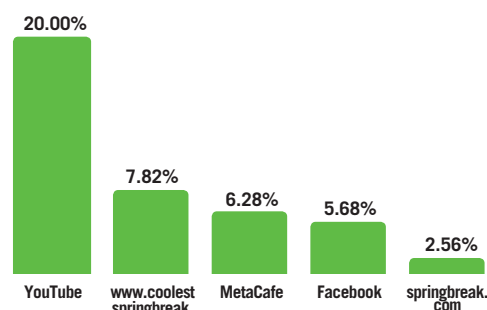


SEARCH SNAPSHOT Provided by Hitwise

TOP SEARCH TERMS CONTAINING 'GRADUATION' FOUR WEEKS ENDING 4/9/2011

SEARCH RANK	SEARCH TERM	SEARCH PERCENTAGE
1	graduation	3.45%
2	graduation announcements	2.78%
3	graduation invitations	2.66%
4	graduation dresses	1.76%
5	graduation cakes	1.50%
6	graduation cap	1.17%
7	graduation quotes	0.96%
8	graduation party ideas	0.91%
9	graduation songs	0.71%
10	graduation party invitations	0.66%

TOP WEBSITES RECEIVING TRAFFIC FROM THE SEARCH TERM 'SPRING BREAK' FOUR WEEKS ENDING 4/9/2011



SOURCE: HITWISE

SEARCH NUMBERS For February 2011 provided by comScore

SEARCH ENGINE BRAND OR CHANNEL	SHARE OF TOTAL SEARCHES	NO. OF SEARCHES PER SEARCH VISIT	NO. OF SEARCHES PER USER	AD OUTSOURCE PARTNER	ONSITE SEARCH PROVIDER
Google Sites www.google.com	61.2%	3.9	79.5	Google	Google
Yahoo! Sites www.yahoo.com	12.2%	2.7	25.0	Yahoo	Yahoo
Microsoft Sites www.msn.com	9.4%	2.8	23.4	LookSmart, Yahoo	MSN, Yahoo
eBay www.ebay.com	3.3%	4.0	18.4	Yahoo (U.S.), Google (Intl.)	eBay
Ask Network www.ask.com	2.6%	2.2	8.3	Ask	Google, Ask

SEARCH ENGAGEMENT SEARCH CONVERSION

SITE	SEARCHER CONVERSION*
Ask Network	91.1%
Google Sites	90.8%
Yahoo! Sites	68.0%
Microsoft Sites	58.5%
AOL LLC	27.5%

* PERCENTAGE OF TOTAL VISITORS TO A SITE WHO CONDUCTED A SEARCH ON THAT SITE

SHARE OF TOOLBAR SEARCHES

SEARCHES INITIATED FROM A SEARCH ENGINE TOOLBAR

SITE	SHARE OF SEARCH
Google Sites	50.7%
Yahoo! Sites	25.8%
Microsoft Sites	16.5%
Ask Network	6.4%
AOL LLC	0.6%

AD OUTSOURCE PROFILE

YAHOO Searches Per Day: 300 million + <i>(OMMA estimate)</i> Sites Supplied To: CNET, Viacom, InfoSpace, Mamma.com Ad Opportunities: Search, Content, Display Pricing: Cost Per Click, CPM Advertisers Per Month: 100,000+ <i>(OMMA estimate)</i>	GOOGLE Searches Per Day: 350 million + <i>(OMMA estimate)</i> Sites Supplied To: AOL, EarthLink, AT&T, The Washington Post Ad Opportunities: Search and context. adv. Pricing: Cost Per Click Advertisers Per Month: 200,000 <i>(OMMA estimate)</i>	LOOKSMART Searches Per Day: 300 million + <i>(OMMA estimate)</i> Sites Supplied To: CNET, Lycos, InfoSpace, Mamma.com, Viacom Ad Opportunities: Search, Content, Display Pricing: Cost Per Click, CPM Advertisers Per Month: 40,000 <i>(OMMA estimate)</i>
---	---	--

SOURCE: COMSCORE QSEARCH, WORLDWIDE ENGLISH-SPEAKING INTERNET USERS

AD SERVERS

AD SERVER (OWNER)	MONTHLY IMPRESSIONS	NUMBER OF CLIENTS	LARGEST CLIENTS	HOSTING	PRICING
ATLAS ADVERTISER SUITE www.advertising.microsoft.com	300+ billion	1,000+	Interpublic Group, AT&T, Microsoft, American Airlines, Netflix, United Online, Hyundai, Nike, Levi's, StubHub	ASP	Varies by volume
DART www.doubleclick.com	290 billion	1,000	AOL, Carat, eBay, MySpace, Omnicom, Publicis, Time Warner	Web app., in-house app.	Varies
OPEN ADSTREAM www.247realmedia.com	200 billion	2,100	Accor, BBC News, Chicago Sun-Times, Forbes, Seattle Times, Verizon, Weather.com	Local SW, ASP	CPM-based, license fee
ADTECH www.adtech.com	100 billion	500	AOL, Gannett, Hi Media, Reed Business Information, Sky, Tremor Media, The Weather Network	ASP	CPM-based
VALUEAD INC. www.valuead.com	27 billion	320	AdOrigin, Gator/Claria, Livemercial, MediaOps, MTV Italy, Redux, Reunion.com, Russian Business Consulting	ASP, licensed solutions	Varies by volume
MOJO AD SERVER www.mediaplex.com	25 billion	1,000	American Apparel, eBay, Facebook, One to One Interactive, Paramount Pictures, Proflowers, Sirius Satellite Radio, United Airlines	ASP	Varies by volume
ZEDO www.zedo.com	21 billion	240	CNET Rich Media, Freeze.com, Hi5, Hotwire, QuinStreet, The National Enquirer, Undertone Networks	ASP, licensed solutions	Varies by volume
CHECKM8 www.checkm8.com	11 billion	100	Business Week, Nielsen, Sports Illustrated/Time Inc., Terra Networks/Telefonica, Washington Post/Newsweek Interactive	ASP, licensed solutions	CPM-based, license fee
ION AD MANAGER www.bluestreak.com	8 billion	100	Bank of America, Carat, iProspect, Isobar, Range Online, Slingshot, Universal McCann, WPP	ASP	Varies

SOURCE: ALL INFORMATION IS SUPPLIED BY AD SERVERS. EMAIL CARRIE@MEDIAPOST.COM FOR MORE INFO.

COMING NEXT ISSUE



TOP ONLINE PUBLISHERS

OMMA picks the top 100 most important online publishers. Last year, The New York Times took top billing, but big media mergers and dark horses could unseat the news giant.



SPLING.COM

SOCIAL SCALE-DOWN

A NEW MEDIA-CENTRIC NETWORKING SITE MAKES SOCIAL SMALLER

BY CARRIE CUMMINGS

THE IDEA

Spling.com, a new social networking site, launched on April 7 and promises to be an out-of-the-box platform for sharing media stories with friends. Billed as “the first true social networking system refined for the sole purpose of entertainment and media,” the site aims to eliminate trivial aspects of other social networking sites like Facebook and Twitter. For example, there are no status updates. Users are encouraged to create their own virtual world in the form of a personal page where their ideas of what constitutes the best content on the Internet can be distributed. Its microblog format allows users to pull from the Internet and update their pages as often as they’d like to satiate what founder Billy McFarland calls “users’ thirst for entertainment.”

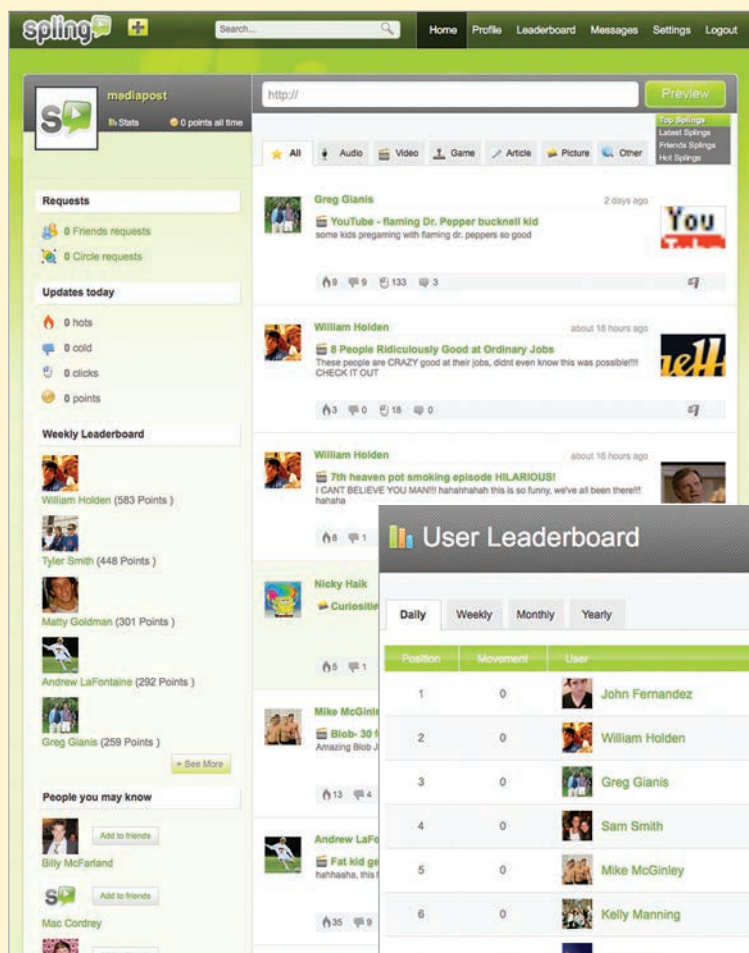
EXECUTION: C+

THE DESIGN

The design makes the site difficult to figure out. When users sign up, they are prompted to create a general personal profile — name, age, marital status — and are then immediately taken to the interface. It’s reminiscent of Tumblr in that the top row of the user page allows updates in different categories like video, article, game, picture and

so on. The left-hand sidebar keeps track of users’ points (Foursquare, anyone?) that are earned by “likes” (channeling Facebook) and click-throughs. It also keeps track of number of friends and requests. The top navigation bar lets users keep an eye on the overall leaderboard that is made up of those users with the most points.

DESIGN: C-



THE USER EXPERIENCE

It’s hard to navigate. There doesn’t seem to be a way to add or invite friends who aren’t already members of the site — no way to pull from email contacts or Facebook friends. It opens with the “Top Splings,” that is, posts that have garnered the most points for the day. The site says that posts will only be sent to friends, which, without a way to aggregate those friends, makes it

unclear how the information posted gets liked and moves up on the leaderboard. It really seems like a farce of every social networking site, but, instead of pulling the good components off those sites, it brings together all the bad ones: limited interaction with friends like on Foursquare, annoying feeds from people you don’t know like on Facebook

and a confusing publishing platform à la Tumblr.

USER EXPERIENCE: D-

Tabula Rasa

OMMA PRESENTS

TABLET REVOLUTION

CONFERENCE AND SHOWCASE

Prepare to rethink everything you thought you knew

**MONDAY JUNE 6, 2011
NEW YORK CITY**

AN OFFICIAL PART OF INTERNET WEEK

www.mediapost.com/tabletrevolution

Get the Best of Both

Television Ads

Emotion & Impact	★★★★
Scale	★★★★
Targeting	★
Interactivity	★
Audience Data	★

+

Internet Display Ads

Emotion & Impact	★
Scale	★★★★
Targeting	★★★★
Interactivity	★★★★
Audience Data	★★★★

=

fireflyvideo™

Emotion & Impact	★★★★
Scale	★★★★
Targeting	★★★★
Interactivity	★★★★
Audience Data	★★★★

Introducing fireflyvideo™

The emotion and impact of TV advertising combined with the scale and targeting of the best online display advertising

Reach your most desirable prospects within our worldwide audience of 220 million people

Pay only for consumers who view your video creative (cost per engagement)

Get the full story at www.fireflyvideo.com



Contact us to learn more: contact@fireflyvideo.com | www.fireflyvideo.com

ROLL OVER
TO VIEW

