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FAMILY-FRIENDLY CONTENT

SPECIAL SECTION:

 millennial media

ON THE STATE OF
VIEWABILITY



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BETTER CONSUMER EXPERIENCE

SEPTEMBER 2015

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#ANALOG

IT'S TIME TO MEET THE MUPPETS

After 40 years of dating, Miss Piggy and Kermit the Frog have called it quits. The iconic characters announced their split at ABC's summer press tour last month — just in time to build buzz around the soon-to-be launched primetime sitcom *The Muppets*, which premieres on ABC later this month.

The couple publicly addressed the split on social media, releasing a joint statement on Twitter saying they will, despite the breakup, “continue to work together on television and in all media now known or hereafter devised, in perpetuity, throughout the universe.”

Since the announcement, the show has been met with positive feedback, and the marketing has played off the target audience's nostalgia for the original *The Muppet Show* from the mid-1970s. In one promo, Kermit describes the new series as “sort of an adult *Muppet Show*.” A 10-minute mockumentary-style pitch, screened at Comic-Con International earlier this year, had such a positive reaction that it was

uploaded to YouTube, where it's garnered more than a million views. The official trailer for the show, also on YouTube, has 1.1 million views. A strong social presence has helped maintain excitement around the show, and the couple drama has been built into promos, which feature current (human) ABC TV stars.

The new series will maintain the mockumentary style of the pitch and will move away from the variety show format of the original. “The goal here is to be exactly the same and completely different,” Bill Prady, one of the show's executive producers, told *The Hollywood Reporter*. Adds Bob Kushell, another executive producer: “... anybody who has grown up with it will have that nostalgia feel but also have their minds blown by the new way we're doing the show.” To wit, in one poster among a series promoting the sitcom, Kermit appears as his usual self

Just another tv show starring an egotistical pig.

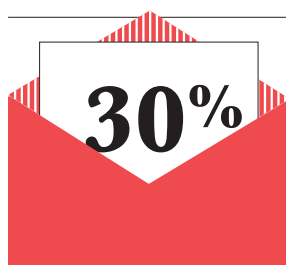
the muppets.

new series sept 22 tuesdays 8|7c abc



alongside copy that reads, “Finally. A network TV show with full frontal nudity.” In another, Fozzie Bear is shown getting his back waxed; the accompanying line reads “Changing the TV manscape.”

Despite evidence of new love interests, Kermit will serve as executive producer of Miss Piggy's show within the show, which could mean that all hope isn't lost for the celebrated couple, giving fans yet another reason to tune in. — Urey Onuoha



Respondents who receive one to three irrelevant marketing messages per day. Seventeen percent receive more than 10 irrelevant messages per day.

source: 2015 Giga State of Consumer Privacy & Personalization Report

“Being irrelevant to the consumer is not acceptable.”

— ADAM BROITMAN, vice president and senior business leader of global digital marketing at MasterCard, speaking at the 2015 ANA Digital & Social Media Conference

40 YRS

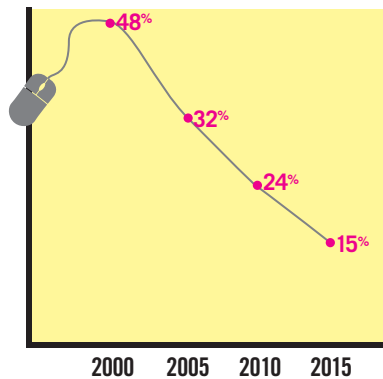
The aggregate amount of time people watched live broadcasts on live-streaming app Periscope, per day. The Twitter-owned app, which launched in late March, surpassed the 10 million-users mark in early August.

source: persicopeapp.co

You'll Never Guess This One Crazy Stat

IN A TESTAMENT to the value of viral content and native advertising, BuzzFeed, that prolific creator of listicals and quizzes, is closing in on a reported valuation of \$1.5 billion after a \$200 million investment from NBCUniversal in mid-August.

NBCUniversal also recently made a similar-sized investment in Vox Media, leading to speculation that parent company Comcast is planning to roll out an online video site featuring original content from Vox, BuzzFeed, Vice, and similar sites.



America Online

Percent of U.S. adults who do not use the Internet is on a steady decline.

source: Pew Research Center

Ugh Marketers were asked to choose the top three things that make them dread their jobs the most.

- 55% Proving value to people who don't understand your job
- 51% Juggling work to finish within a 40-hour work week
- 42% Dealing with others who think they have a great marketing idea but don't
- 36% Constantly having to put out fires
- 26% Seeking stakeholder approval
- 19% Going to meetings
- 17% Having to report failure
- 9% Working with internal clients
- 5% Other

source: 2015 Workfront Marketers Stress Report

Calendar

ANA/BAA PROMOTION MARKETING CONFERENCE
October 5-7
West Harrison, N.Y.

ANA MASTERS OF MARKETING CONFERENCE
October 14-17
Orlando, Fla.

ANA MULTICULTURAL MARKETING & DIVERSITY CONFERENCE
November 8-10
Miami Beach, Fla.

BAA MARKETING LAW CONFERENCE
November 9-11
Chicago, Ill.

ANA DIGITAL & SOCIAL MEDIA CONFERENCE (EAST)
December 2-4
Amelia Island, Fla.

2016 ANA BRAND MASTERS CONFERENCE
February 3-5
Hollywood, Fla.

// Learn more, visit ana.net/events



POWER PLAY

Marketers are coming up with all kinds of innovative ways to use technology to create a unique brand experience

BY CHUCK KAPELKE

When marketers for Patrón Spirits wanted to educate partners, distributors, and bartenders about the artisan craftsmanship that goes into making their ultra-premium tequila, they turned to a novel solution: a flyover of the company's remote *hacienda* in the highlands of Jalisco, Mexico, experienced through Oculus Rift virtual reality (VR) goggles.

"It's really important that the men and women in our distribution force can tell our brand story with real passion, and if we can't get them down to the hacienda, an immersive VR experience is the next closest thing," explains Lee Applbaum, global chief marketing officer at Patrón Spirits Co.

Patrón enlisted Firstborn, an agency that had previously created a VR skateboard ride through Las Vegas for Mountain Dew, to produce a tour that uses full-motion 360-degree video that recreates the experience of a bee (Patrón's symbol) flying over the agave fields and into the working distillery. The video was shot with drones flown by FAA-licensed pilots and equipped with clusters of Go-Pro cameras, and completed with computer graphics and binaural audio. ▶

“There’s a sense of excitement about it, like how our grandparents must have felt when the telephone first came out,” Applbaum says. “It can be humorous to watch people use [Oculus] because they put their hands up when they think they’re about to hit something. It’s better to do the experience first, the tequila tasting after.”

Applbaum says it is still too early to track a lift in sales, but he is confident that the risk of being a first-mover has paid off. “There was a fair amount of risk in spending a lot of money, but it has paid off brilliantly,” he says. “And most importantly, when people take the goggles off, we hear them say, ‘I had no idea you guys made your tequila like that.’ That’s how we know the message is getting through.”

From augmented and virtual reality to predictive algorithms and mobile targeting, marketers today have seemingly limitless technologies at their disposal to help enhance the brand experience for consumers. We reached out to marketers who have recently experimented with technology in new and interesting ways and gathered their stories and best practices to share.

The Drumstick brand, owned by Nestlé, is all about the hot months. The frozen dipped ice cream cone uses “Forever Summer” as a tagline, and in the past the brand’s marketers celebrated the first day of summer with promotions like free giveaways on Facebook.

This year, Nestlé turned to a new channel to drive home the connection with summer by producing a day’s worth of live video streams on Periscope, the live-streaming app Twitter purchased in early 2015. “We thought this was a great opportunity to test and learn the waters around live-streaming video,” says Kristin

Rasmussen, a marketing associate at Nestlé. “We were the first brand to activate on this platform in this way. Being first, we can uncover these insights and key learning that will allow us to be agile and nimble in the future.”

That the team felt so empowered to take a risk in this media was partly rooted in Nestlé’s culture. “Our leadership is really supportive of this type of stuff,” Rasmussen says. “As a large CPG company, we’re trying to figure out the digital landscape, so the company leaders are supportive of brand teams being scrappy.”

For their moment in the Periscope spotlight, the Drumstick team deployed “crews” (often a single person with a camera) that recorded live scenes of riding a roller coaster, skateboarding through New York City, or water skiing, tubing, and parasailing — all while eating a Drumstick, of course. There was even a cannonball contest where viewers could rate their favorite splash. With the help of Twitter, the Drumstick team enlisted well-known influencers on Periscope to drive traffic.

“It’s difficult to tie hard KPIs to it, but we went in with the goal of understanding how brands can play in a platform like this and what kind of content would resonate,” Rasmussen says. “We view the test-and-learn as a success, and we have ideas for what we can do in the future.”

KEY TAKEAWAY

Do Your Homework

Before adopting a new technology for your marketing, do basic research. The team on Drumstick didn’t blindly jump into Periscope; they spent time learning about the platform. “We downloaded the app and poked around in it, and studied a lot of videos on Periscope to see what people are using it for,” Rasmussen says. “We wanted to make sure our content would fit in.”



When the marketers for Southern Comfort, a liqueur brand produced by the Brown-Forman Corp., set out to develop a new website for their brand, they spent two years working with their agency, Wieden+Kennedy. The result is an engaging site that drips with the laid-back, down-home flavor of the brand.

Rather than having an “About Us” section, Southern Comfort has “The Page Where We Talk About Ourselves.” Visitors can sort user-generated recipes based upon variables like “Amount of Stuff In ‘Em” and “Drink Name Length.” Launched in 2014, the site gathered more than 15,000 recipes from around the world in just a few months, all of which can be liked with an “mmm” or shared through social media.

NESTLÉ DRUMSTICK

PICK A FOUNDER FACE

Here are some pictures of what our founder maybe looked like. Choose one.



The obligatory company history page, too, has a cheeky tone, and lets visitors choose a face for the man who invented the liqueur (as no images of him exist).

“Our brand has a playful attitude,” says JoAnna Darst, integrated communications director for Southern Comfort at Brown-Forman. “The tone feels like you sat down next to a friend and had a conversation: it’s approachable, funny — someone you’d want to have around.”

Behind-the-scenes, SouthernComfort.com is highly responsive and localized based on the user’s country of origin, with custom promotions and content created for each language and locale. Regardless of geography, though, the same easy-going tone runs through. “Tone is a constant topic, and we have an incredibly tight collaboration between our marketers and the global team,” Darst explains.

KEY TAKEAWAY

Put the Customer First

Southern Comfort’s team developed its recipe-maker tool based on search records and other data that revealed people often came to their page to find ways to mix the drink. They resisted the urge to list their own recipes and instead invited visitors to concoct their own, making them more likely to share. “It’s the yin and yang of peer referral and self expression,” Darst says. “We didn’t say, ‘What do we want to tell people?’, but, ‘What do people want to hear?’ It is not a natural posture for marketers, but we kept the user experience at the center and built on that.”

RED ROBIN GOURMET BURGERS

Because many of its restaurants sit in close proximity to movie theaters, Red Robin Gourmet Burgers has set up a promotional partnership with film studios called “Burger-and-a-Movie,” that gives guests a free movie ticket for purchasing a \$25 gift card for the restaurant.



In summer 2015, as part of a promotion of *Terminator Genisys*, Red Robin teamed up with Google to develop an attention-getting interactive banner ad that shows Melanie, the campaign’s key personality, chatting at a restaurant table and eating a Genisys Burger. Hold down the “delete” button and it switches over to “Terminator Vision,” with a red screen filled with data showing, for instance, when Melanie’s conversation turns from “interesting” to “laborious.”

“It brings a smile, and that’s what we do as a brand,” says Lee Dolan, senior vice president and chief marketing officer at Red Robin. “The interaction we got was outstanding. It was one of our best performing media buys. We got quite a bit of social chatter, and it led to a higher-than-expected rate of purchases of gift cards.”

This is not the first time Red Robin has developed interactive banners. To promote its Banzai Burger, the company replaced the “Skip This Ad” button with “Kill This Ad,” which showed footage of Melanie opening a pineapple with a samurai sword. “Consumers want to interact and want to engage and be a participant,” Dolan says. “We all tend to tune out traditional advertising if it doesn’t catch our eye. This cranks up the engagement.”

KEY TAKEAWAY

Work Across Channels

Even if you take on a new technology, don’t put all your eggs in one basket. To accompany its banner ad, Red Robin produced a video spot that runs on the web and on television. “Everyone knows that 360-marketing is critical,” Dolan says. “One channel does not touch all your demographics, and television is still an important part of the marketing mix.”

TACO BELL

As a ringing example of the value of listening to customers in the age of social media, Taco Bell not only has

its own internal newsroom, but also has set up a dedicated listening center, dubbed the Fishbowl, with workers who scan chatter from customers and news from around the world to help the company more effectively converse with the public.

Through its listening, the company found that many fans were clamoring for a taco emoji to send to friends through text messages. “On a daily basis, we heard from our community a sense of outrage that there was no taco emoji,” says Tressie Lieberman, vice president of digital innovation and on demand at Taco Bell.

Taking up the cause, Taco Bell’s marketers launched a Change.org petition calling for the Unicode Consortium to select a taco for its latest round of approved emojis. The petition garnered nearly 33,000 signatures, along with impassioned fan statements like, “I have never needed an emoji more than a taco emoji.” In June 2015, the company and its fans rejoiced after taco and burrito emojis were officially sanctioned.

“We know that good ideas can come from anywhere,” Lieberman says. “We’re in a friendship with our fans; we want them to know we hear them and are listening to their feedback.”

The company similarly responded to the social chorus by partnering with DoorDash, an online delivery firm, to empower fans to order Taco Bell to their homes.

“Delivery has been the No. 1 most-requested thing from our consumers for a long time,” Lieberman says. “DoorDash is very like-minded in our culture. They’re

the state of

VIEWABILITY

Where the viewability
standard sits today
and where the industry
goes from here

by ALIA LAMBORGHINI



VIEWABILITY **IS 2015'S BUZZWORD, AND FOR**

GOOD REASON. Last year, according to eMarketer, marketers spent more than \$145 billion in online advertising and \$42 billion in mobile, reflecting 122 percent year-over-year growth for mobile specifically. Consumers are spending more time on digital devices, and advertisers are allocating larger budgets to reach them.

What makes viewability important? Marketers expect that the right, real person sees an ad that appears within the appropriate content — no wasted impressions, no wasted ad budgets.

According to a recent Millennial Media white paper on the topic of viewability, marketers would allocate even larger budgets if they could be guaranteed they were reaching the right audiences. Without such guarantees, concerns around brand safety, ad fraud, and viewability leave marketers hesitant in their digital and mobile spending. This article presents key findings from that white paper, along with insights, trends, and marketer perceptions.

So What Is Viewability?

The Media Rating Council (MRC) established today's viewability standards and guidelines, determining that at least 50 percent of a display ad's pixels be in view for at least one second.

Mobile, however, is still uncharted territory, with no formal standard yet set. Interim guidance largely mirrors the display standard.

The massive shift to all things mobile drives a serious need for the medium to be more measurable. Increasingly, marketers and the agencies that represent them are calling for 100 percent viewability in ad buys, increasing their expectations for their media partners and ad platforms alike. That pressure translates to an industry laser-focused on solving for 100 percent viewability in mobile even though standards have not been set yet. (See "The Road to Viewability," on page 13.)

As the industry converges around a formal standard, it will eventually shift how transactions work in mobile advertising. The process will move from a buying model based on served impressions to that of viewable impressions. A move to guaranteeing viewability will make mobile advertising even more accountable and

viewability: verified.

A discussion between Millennial Media and Integral Ad Science

Earlier this year, Millennial Media became the first mobile platform to offer a 100 percent viewability guarantee.

“The mobile ad ecosystem is desperately seeking guidelines around viewability,” Millennial Media President and Chief Executive Officer Michael Barrett said as he announced the guarantee at the company’s annual Partner Summit in New York in May. “We are committed to becoming the largest mobile marketplace that provides 100 percent viewable, brand-safe, and fraud-free impressions.”

To certify delivery of viewable in-app impressions, Millennial Media partnered with Integral Ad Science, currently the only measurement vendor that can track in-app viewability.

Here, Jason Kelly, president of managed media sales at Millennial Media, and Jason Cooper, general manager of mobile at Integral Ad Science, discuss their partnership and the topic of viewability.

JASON COOPER: What made Millennial Media decide to launch a guarantee now, before official guidelines have been finalized?

JASON KELLY: There is certainly a need in the market. Advertisers expect consumers to have the opportunity to see and interact with their ads. That’s reasonable. We saw a need and we had the means to fulfill it.

As you know, this launch came after months of testing, which included an audit of our platform by Integral Ad Science, to ensure we could not only measure viewability but guarantee that we could deliver an in-app campaign in full-on verified viewable impressions. Nearly 90 percent of consumers’ time in mobile is spent in-app, so we focused our initial efforts here.

One of the reasons that Millennial Media selected Integral Ad Science as

our measurement partner is because they are the only at-scale vendor that can currently measure in-app viewability.

J.K.: How does Integral Ad Science measure in-app viewability?

J.C.: Integral Ad Science delivers the first-to-market viewability measurement solution for all MRAID- (Mobile Rich Media Ad Interface Definitions) compliant mobile advertising application integrations.

We do this by providing a JavaScript tag that gets delivered along each ad unit with the creative tag. The first step is to check for the presence of MRAID, the standard by which mobile ads are delivered into apps. We are then able to capture a snapshot into the ad’s state of viewability and pull data at one-, five-, and 15-second intervals.

J.K.: Since MRAID functionality is used to measure viewability, can non-rich media ad formats like standard banners be measured?

J.C.: Yes, since MRAID is really concerned with the environment, and the environment is MRAID compatible. It really doesn’t matter if the creative is MRAID or not.

J.K.: One of the reasons that Millennial Media’s measured rate is so high (averaging around 95 percent) is because our SDK is MRAID compliant.

J.K.: Speaking of standards, can you share any benchmark data for what advertisers can expect?

J.C.: Sure. Integral Ad Science publishes a quarterly media quality report. Based on our Q1 report, 85 percent of mobile impressions served were measurable. Eighty-one percent of mobile impressions served were in view.

To put some context around these definitions, the mea-

sured rate is the percent of impressions where MRAID is present and can be measured for viewability. Of those impressions that can be measured, we can then determine the percentage of impressions where the ad was in view.

J.C.: What does Millennial Media see as the primary factors affecting viewability?

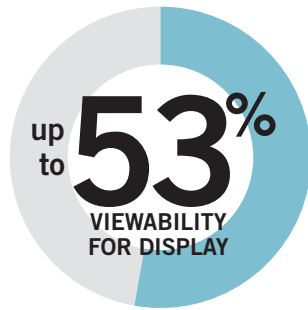
J.K.: Variations in operating systems, ad types, placements, carrier bandwidth, and device connectivity, to name a few. At Millennial Media, we pride ourselves on our deep relationships with publishers. We extended the learnings from our tests and early campaigns with our supply partners, provided best practices, and now work with them to manage their inventory to ensure maximum viewability.

J.K.: Where does Integral Ad Science see mobile viewability headed?

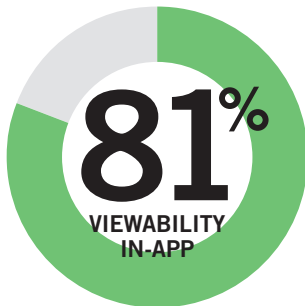
J.C.: We’re excited to be part of the efforts improving the ecosystem. This is a huge opportunity. Mobile viewability and meeting the MRC guidance is the most important thing we’re working on at Integral Ad Science right now. In the short term, the next step for the industry is to develop a standard to meet the MRC definition of viewability in a way that the ecosystem can adopt.

J.K.: Agreed. We’re looking forward to continuing our partnership with Integral Ad Science and to working with the MRC, IAB, and others to help shape the guidelines for mobile viewability.

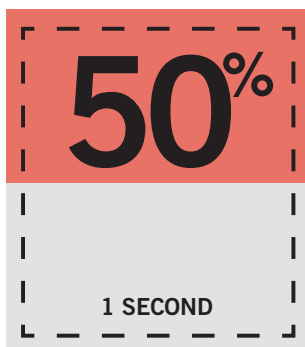
The industry is moving quickly toward making viewable impressions the currency by which media is bought and sold, and we are actively looking at how we can extend our offer into mobile web, mobile video, and programmatic channels. Exciting times ahead!



According to Integral Ad Science, viewability scores for display ads range from 42 to 53 percent.



Viewability for in-app advertising does much better than display ads, scoring as high as 81 percent, according to Integral Ad Science.



To count as viewable, 50 percent of a display ad's pixels must be in view for at least one second.

establish a foundation for greater comparability with other media.

Strong viewability standards and defined measurement methodologies will make mobile more transparent and accountable. They will improve trust in quality and effectiveness. That shift will further open the floodgates for ad dollars to follow consumers into mobile.

Why Is Viewability a Challenge?

There are four main factors that impact viewability in mobile: device type, operating system, the app environment, and ad type and placement.

Sometimes an ad isn't viewable because it is below the fold or doesn't load fast enough to be considered in view. Differences among operating systems, ad formats, and ad placements can affect viewability. Publishers and developers are working to improve viewability by redesigning their sites and apps, but without measurement methodologies and standards they are aiming at a moving target.

Mobile is unique, and online viewability measurements don't necessarily translate to mobile, especially in-app advertising. Recent studies found that mobile performs better than display as it relates to viewability, which is a promising start. According to Integral Ad Science, a digital measurement firm, viewability scores in display range from 42 to 53 percent; for in-app advertising that increases to 81 percent.

Don't get "not measurable" and "not viewable" mixed up. While 100 percent of

mobile inventory is not yet measurable, it does not mean that nonmeasurable inventory is not-viewable inventory. Think about mobile video ads, for example. They have among the highest ad engagement rates, but mobile video cannot be measured by leading measurement vendors. Marketers should continue to use sites, apps, placements, and ad formats that previously performed well. Viewability for all units will closely follow.

What Are the Current Standards?

Governing bodies and industry-led initiatives helping to define viewability include the MRC; Making Measurement Make Sense (3MS), a cross-industry initiative from the ANA, 4A's, and IAB; the U.K.-based Joint Industry Committee for Web Standards; and the U.K.-based Digital Trading Standards Group. These groups work together to establish the ground rules for viewability.

The MRC defines both what a viewable impression is and how to measure whether an impression is viewable. A viewable impression is recognized by the MRC as an opportunity to see that an ad exists, which may or may not be the case with a served ad impression.

While no formal standard exists in mobile advertising, the MRC has released interim guidance, aligning mobile in-app definitions with display measurement standards. For display, 50 percent of the ad's pixels must be in view for one second. For video, 50 percent must be in view for two seconds.

the road to viewability

By Marc Theermann

MOBILE IS ALREADY the most addressable, transparent, and measurable media. Today, mobile represents around 20 percent of consumers' media consumption but still collects just slightly more than 10 percent of total ad dollars. The reason for this discrepancy? Trust.

Trust is critical. It is hard earned by partners who demonstrate commitment to transparency, integrity, and predictability. In a dynamic ecosystem, trust increasingly requires delivering viewable impressions.

In the past few months, viewability has taken center stage as advertisers begin to shift more dollars to reach consumers on mobile but want assurances that performance is better than display, where less than 50 percent of ads are viewable. Solutions to viewability, like brand safety and the elimination of ad fraud, aim to ensure that the intended audience sees an ad within the appropriate content. This means no bots, the ad is in view, and the site or page where the ad was delivered was brand appropriate.

Unsurprisingly, marketers are demanding standards and reliable measurement for viewable impressions to ensure the ads they pay for are actually seen. According to the 2015 Millennial Media Programmatic Survey, 70 percent of respondents with budgets of \$5 million or more plan to measure viewability against their mobile buys in the near term. Those same buyers also want greater than the 80 percent viewability benchmark.

The rallying cry from marketers is translating into an industry intent on solving for 100 percent viewability, even in advance of formal standards.

A change to guaranteed viewability will make mobile advertising even more accountable and establish a foundation for greater comparability with other media channels.

To that end, Millennial Media, which offers a 100 percent viewability guarantee for in-app mobile advertising campaigns, has partnered with measurement specialists Integral Ad Science to certify delivery of viewable in-app impressions. Millennial Media defines a viewable impression as 100 percent of the ad being in view for at least one second. This exceeds the MRC's interim guidance on mobile viewability, which mandates at least 50 percent of pixels be in view for at least one second.

Millennial Media's mission is to make mobile simple, enabling advertisers to focus on what they do best: engage consumers with interesting and relevant brand messages. By offering a 100 percent viewability guarantee, the company hopes to give clients the maximum return on investment possible, while helping to push the industry forward.

Marc Theermann is the executive vice president of business strategy at Millennial Media. Email him at marc@millennialmedia.com.

What Can Marketers Expect Around Viewability in the Future?

Marketers are demanding increased transparency and trust in their marketing strategies and spend. Media partners will continue to rise to the challenge of demonstrating where and how they serve ads.

Key performance indicators, such as click-through rates, engagement metrics, and others will become moot if ad

viewability doesn't serve as the basis of these campaigns. (See "Viewability: Verified," on page 11.)

Expect more standardization around viewability metrics and guidelines for all ad units, including video. Today, marketers are navigating uncharted territory, but in looking at the initial findings from multiple recent viewability studies, it's clear that formal standards will be established and adopted. Those initial findings will be necessary to help guide a fair benchmark.

Mobile is the most addressable, measurable, and transparent media, with ad viewability serving as the foundation of mobile growth. Media players need to hold themselves accountable for providing viewable, fraud-free impressions to partners. ■

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WALMART'S
**STEPHEN
QUINN**,
AS CHAIR
OF THE AFE,
IS CREATING
A WAVE OF
EXCITEMENT
FOR FAMILY-
FRIENDLY
CONTENT

BY TODD WILKINSON

PHOTOGRAPHY
BY JACOB SLATON





apped to assume the helm of the Alliance for Family Entertainment (AFE) in December 2013, Stephen Quinn, executive vice president and chief marketing officer at Walmart, has great enthusiasm for the AFE’s primary mission to find, nurture, and support high-quality content the entire family can enjoy. “Family-friendly content and advertising has a huge impact on how people view us, and it affects the ROI of our larger advertising spend,” Quinn says. “Within marketing, it’s not a well understood concept. We at AFE are focused on supporting better family-friendly content and we have great data that tells us where we need to be.”

He expresses his belief that families serve as vital threads of cohesion in a marketing landscape ever more fragmented by media and the game-changing power of consumer choice.

“Back in the early era of radio and TV, the connection with families was overt,” Quinn says. “A lot of us in recent years have lived in the illusion that those days ended and we are just about looking for ways to achieve the lowest cost possible per impression in placing our ads.” But, while he asserts the connection to the customer still exists in family-friendly entertainment, the challenge comes in addressing an incongruence between programming and marketing. Quinn offers an example: He cannot imagine a better setting for family bonding, especially for families who have an interest in sports, than watching NFL football games together on Sunday afternoon.

In that timeslot, however, Quinn has seen advertisements for products that were wholly inappropriate for children. “The point is that the whole experience matters to the consumer and so it should also matter to us and to broadcasters,” he says.

Quinn notes companies that become AFE members gain access to a body of research and data that’s growing rapidly. Within the past year alone, the AFE, which is comprised of family-oriented brands working together to nurture content suitable for American families, has assembled better methods of gauging brand effectiveness as it relates to specific content. It has also developed a system for assigning values to different kinds of shows so that media buyers are more informed in choosing one over the other.

Recently, *ANA* talked with Quinn about the AFE and its priorities moving forward.

ANA: Why is the AFE so important to you?

Stephen Quinn: The AFE is a passion for me, and complements our business goals at Walmart. Our two missions are completely aligned as we seek to improve the quality of life for all families.

We know that watching TV together as a family is second only to eating together as a family activity. Furthermore, as a business we need the collective action of the AFE. As big as Walmart is, we can’t do this alone.

Our members’ collective power — representing more than 400 brands and the three largest media agencies, and supported by the influence and reputation of the ANA — has the ability to

bring more quality programming options in contemporary family entertainment to consumers.

The AFE is comprised of a group of marketers and media agencies that compete fiercely in the market but come together to support this family initiative. Having leading competitive marketers from Smucker’s, Coca-Cola, PepsiCo, P&G, Unilever, Kimberly-Clark, Clorox, State Farm, and others coming together through their united commitment to providing consumers with more family programming makes the AFE a very unique organization.

ANA: How has your role at Walmart prepared you for trying to broach a

large, industry-wide discussion about the AFE?

S.Q.: More than 80 percent of Walmart shoppers are parents. They are very vocal about what we do well and not so well. When I saw the data that the majority of parents believe that TV actually helps them to be better parents, it was easy to volunteer my services to lead, especially since Walmart is considered one of the top U.S. brands among parents.

ANA: You’re well known for being a marketer of action at Walmart. Is there something in family entertainment driving a sense of urgency?

S.Q.: The urgency is driven by consumer/customer demand. Over 80 percent of consumers say there are not enough quality family programming options. We hope to change that by directly supporting programming partners who are serious about meeting the needs of moms, dads, and caregivers.

And of course, it’s also good for our business both in terms of ROI and brand equity. When family brands support family programs, brand advertising awareness and purchase intent soar — ad effectiveness can rise by more than 30 percent when ads are in appropriate content; purchase intent can rise by 11 percent. These are the kinds of ROIs that every CMO and media leader is looking for.

ANA: As the AFE evolves, has there been resistance to your efforts to create advertising platforms attractive to families?

S.Q.: Not at all. The AFE, which started as the Family Friendly Programming Forum more than a decade ago, was very successful and helped get more than 20 broadcast network shows on the air.

There is nothing goody-two-shoes about our business. This is driven by American families who have a real desire for better content. Moreover, in our AFE programming guidelines, we state that we want to support programming that addresses the complex issues today facing

families with children eight and older. The content needs to be relevant to resonate with the consumer/customer. We don't want to shy away from real situations. The data tells us that good programming can be used as teachable moments for parents to start conversations on tough issues and show that there can be positive resolutions to conflicts.

ANA: How is the thinking around family programming different today from when the AFE was created?

S.Q.: The definition of family has changed dramatically, as demonstrated in the most recent U.S. census. The word "family" no longer means a nuclear family. It encompasses single parents, grandparents, and caretakers.

In order to be effective in today's world, we need to reach today's diverse family on every screen. This is why my team has focused on bringing programming and advertising insights every quarter from digital leaders, including Facebook, Twitter, Tumblr, and Yahoo!. Next month, we will also be announcing a breakthrough digital programming initiative, launching in Q4, that will involve the world's leading producers and brands. So stay tuned.

ANA: What does it take to shift the behavior and attitudes of marketers to make the aim of the AFE more widely embraced and impactful, and how do you effectively reach consumers?

S.Q.: We must be data driven — especially now. Old models aren't going to deliver the consumer and shopper expectations of Millennial and multicultural consumers. If we can deliver programming options via qualified providers at a fair value, we'll continue to grow industry support behind our efforts.

We need to have content on every media platform to be effective in the multi-screen busy lifestyles of parents and caregivers. We use data to evaluate virtually all

programming (both upstream and in market). We also believe that consumers are experts at evaluating programming.

Our approach appears to be working as we have grown our membership base by 50 percent over the past year and have delivered hundreds of hours of new qualified family programming.

To be clear, we don't want to control the creative process. Nor do we want to own the programming. We simply want to help broadcast and cable networks, digital content channels, and other family entertainment leaders produce more programming that is a better fit for our member brands. This will improve everyone's bottom line and satisfaction.

ANA: Recent research finds that virtually all moms — 98 percent — go out of their way to locate family programming and yet they believe that only 20 percent of content is appropriate for their children to watch.

S.Q.: Yes, we've seen this repeatedly via multiple studies. This is such a fantastic opportunity for programmers. It says there is a profound unmet consumer need.

ANA: With an annual collective ad spend approaching \$12 billion, are you seeing greater receptivity from media companies who want to court that opportunity?

S.Q.: Absolutely. We have some great partnerships with key media companies. They are extremely interested in meeting their client needs. In fact, Melissa Shapiro from MediaVest and Shari Cohen from GroupM together were responsible for designing the AFE's Programming Partnership Framework, which is our guideline for how we work with networks and cable networks. Along with new AFE member/supporter Chris Geraci from OMD [Omnicom Media Group], we hope to add significant value to our media companies' planning process with all their family-driven brands.

ANA: Research shows that 65 percent of viewers actually hold advertisers accountable for the programming in which their ads run. From your perspective, does the perception match reality?


S.Q.: Yes, this is our reality. It reflects a broader trend of holding a business accountable for its footprint across many dimensions. This is why we invest so much time and effort working across the industry with programmers, distributors, media agencies, and research companies to ensure parents' needs are met.

ANA: And even if it were not true, what is the message that media companies and content providers need to heed?

S.Q.: Follow the data — every program, every brand, every day.

We are going to launch a series of reports that will be shared with the industry every quarter where we can collectively track how all participants within the system are doing. This will help to ensure we are improving and meeting the ever-changing consumer needs.

ANA: As a hockey fan, you love to invoke the Wayne Gretzky metaphor that it's not about where the puck is, but where it will be. Looking forward, what are some of your goals for the AFE?

S.Q.: My goal is simple. I want to ensure that there is always a great family programming option on TV, digital, elsewhere — every hour of every day. This will help to ensure that the 400-plus brands in the AFE always have an avenue to speak to families about the outstanding products that are supporting their favorite programming. I also want to get more family marketers to join the AFE. It's a great organization that provides family marketers with real-time insights, extensive data, and unique programming options. The clout of the organization can benefit any family brand. And benefit the consumer. A grand win for all. 

Figuring Out Generation Z

NOW COMPRISING a full quarter of the U.S. population, Generation Z (which consists of those born after 1995) is just beginning to come of age. The group has been molded by the Great Recession and the tumultuous world events of the past two decades to be pragmatic and real, a stark contrast to their optimistic and idealistic predecessors, the Millennials. And while Millennials are taking over the workforce and should eclipse Baby Boomers as the largest living generation by the end of this year, Gen Zers are hot on their heels. By 2020, estimates suggest that Gen Zers, the oldest of whom are turning 20 this year, will represent 40 percent of the consumer market.

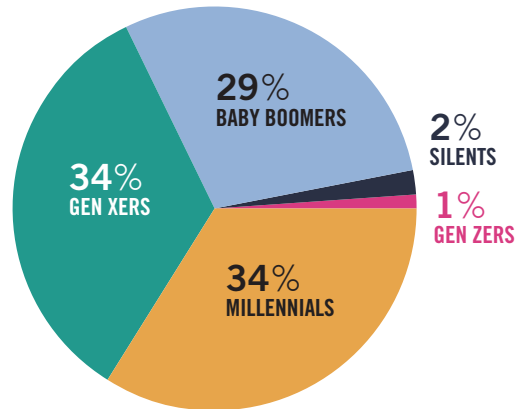
So what's the lowdown on Gen Z, the first true generation of the Internet age? Here's a look at who they are and what makes them tick (and click).

— Andrew Eitelbach

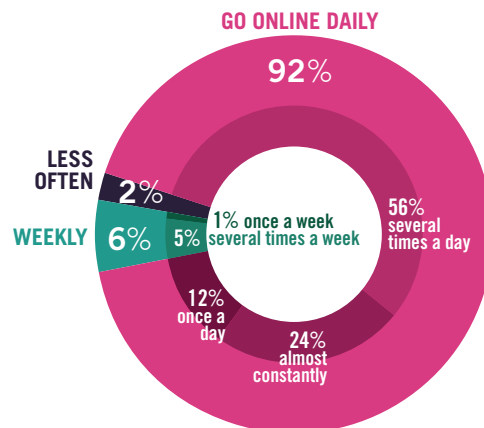
THEY'RE ALREADY AMONG US.

In 1995, when the first Gen Zers were born, Millennials hadn't even made their way into the workforce yet. Now, as Millennials become the keystone of the labor market, the oldest Gen Zers are entering the fray.

source: 2015 Pew Research Center Study



DIGITAL NATIVES, THE VAST MAJORITY OF GEN ZERS ARE REGULARLY ONLINE.



source: 2015 Pew Research Center Study

71% USE MORE THAN ONE SOCIAL NETWORK. SO WHICH ONES DO THEY USE?

71% Facebook	33% Google+
52% Instagram	24% Vine
41% Snapchat	14% Tumblr
33% Twitter	11% Other

22% USE ONLY ONE SOCIAL NETWORK. HERE'S WHERE THEY SPEND THEIR TIME:

66% Facebook	13% Instagram
13% Google+	3% Snapchat

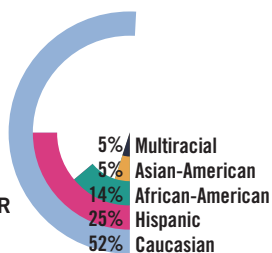
THEY HAVE AMBITION, STRONG MORAL CONVICTIONS, AND ARE WARY OF THE SYSTEM.

4 in 10 want to work for themselves even though only one in nine Americans do so now

- 63%** want colleges to offer courses on founding and running businesses
- 60%** see wealth disparity as a serious threat to their generation
- 74%** support equal rights for transgender people
- 64%** believe healthcare should be free for all
- 64%** believe big corporations and big banks control too much in U.S. society

source: 2014 Northeastern University Innovation Survey

THEY ARE THE MOST DIVERSE GENERATION YET, (AND LIKELY THE LAST TO HAVE A CLEAR MAJORITY) ...



... AND GEN ZERS ARE OKAY WITH THAT:

Almost half see it as a good thing and only one in nine have negative feelings about it

source: 2014 Frank N. Magid Associates

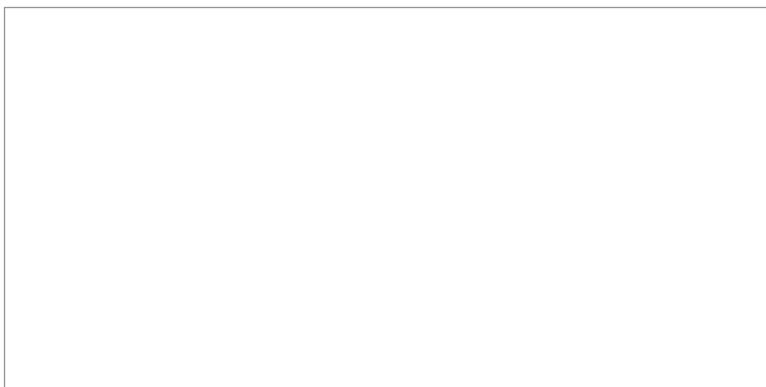
SO HOW BEST TO REACH THEM?

- Prefer cool products to cool experiences (60% vs. 40%)
- Prefer to hear from brands via social media and email
- Want to hear from real people vs. celebrities
- Prefer stories with realistic endings vs. highly fanciful ones

source: Winter/Spring 2015 Cassandra Report

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