NATIVE ADVERTISING TRENDS 2018 — The News Media Industry

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World Association of Newspapers and News Publishers

Native Advertising Institute
Welcome to the 2018 edition of our annual report on the native advertising trends in the news media industry.

Welcome to the third edition of the annual study, Native Advertising Trends in News Media. This year 148 news media executives from 53 countries have participated in the survey, and there are many interesting findings when we dive into the numbers. Here are three highlights:

First and foremost, native advertising keeps growing in financial importance, making up 20% of publishers’ overall advertising revenues last year. It might not be the Holy Grail that will solve every problem in the industry, but three years from now, that number is expected to grow to 36%.

Secondly, news media publishers are building and organising operations to seize the opportunities that native advertising represents. 42% now have their own dedicated native ad studio, up from 35% last year, and another 29% have a dedicated native ad team. There is no right or wrong when it comes to how news media publishers should organize their teams to deliver native advertising. Many publishers are, however, using their editorial team much less than just one year ago, as this practice has dropped from 47% to 29%.

And thirdly, there is the problem that we just can’t seem to fix: labelling. 9% of publishers around the globe do not put any label on native advertising at all. It’s better than last year’s 11%, but it is still a far cry from what it should be: 0%.

Native advertising is still a fairly new discipline for many publishers. But to a growing number of media companies, it’s becoming an integrated part of their business model. It will be interesting to see how this industry will keep evolving.

Whether your company is new to native advertising or becoming a seasoned practitioner, we hope you’ll find this report helpful in your endeavour to benefit from the opportunities and the great potential that it represents.

Enjoy.
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Many in the news media industry have been hesitant, even hostile toward native advertising as the discipline first began to pick up speed. Those sentiments, though, seem to have shifted as more and more industry players got first-hand experience.

Today, 87% of publishers surveyed are positive toward native advertising, up from 82% last year. Only 1% are negative, down from 2% last year. More than half of the respondents feel that native advertising is very important to their company. Likewise, more than half are currently offering it. As for the other half, 44% say it’s likely or very likely that they’ll begin to offer it.
How important is native advertising to your company?

- Very important: 52%
- Important: 43%
- Not important: 5%
What are your feelings toward native advertising?

- Positive: 87%
- Negative: 12%
- Neutral: 1%
INTEGRATION

How likely are you to use native advertising as an advertising or service option?

- Not likely: 0%
- Less likely: 3%
- Likely: 30%
- Most likely: 14%
- We already do: 53%
Native advertising keeps growing in financial importance for the news media but not as fast as we’ve seen in a similar survey covering the magazine industry. Magazine publishers have been quicker to embrace native advertising than the news media industry, and it will be interesting to see if this trajectory continues.

In 2017, native advertising brought in 20% of overall advertising revenue for news media organisations. This is up from 18% in 2016. In 2021, publishers expect that percentage to be 36%. As for print, it seems to be holding on. In 2017, it accounted for 32% of the native advertising revenues, the same as in 2016.
Of your overall advertising revenues, what percentage came from native advertising in 2017?

- 51% of overall advertising revenues came from native advertising in 2017.
- Other percentages are as follows:
  - 11%
  - 14%
  - 9%
  - 2%
  - 5%
  - 3%
  - 3%
  - 0%
  - 1%
  - 1%
Of your native advertising revenues, what percentage came from print in 2017?

- 26%
- 21%
- 7%
- 5%
- 4%
- 8%
- 8%
- 11%
- 3%
- 5%
- 2%
- 0%
- 10%
- 20%
- 30%
- 40%
- 50%
- 60%
- 70%
- 80%
- 90%
- 100%
Of your overall advertising revenues, what percentage do you expect will be from native advertising in 2018?

- More than last year: 82%
- The same as last year: 14%
- Less than last year: 4%
Of your native advertising revenues, what percentage do you expect will be from print in 2018?

- The same as last year: 37%
- Less than last year: 24%
- More than last year: 34%
- Other: 5%
Of your overall advertising revenues, what percentage do you expect will be from native advertising in 2021?
Of your native advertising revenues, what percentage do you expect will be from print in 2021?

- 16% 0%
- 16% 10%
- 16% 20%
- 18% 30%
- 9% 40%
- 13% 50%
- 5% 60%
- 5% 70%
- 1% 80%
- 1% 90%
- 0% 100%
The percentage of the overall advertising revenue coming from native advertising compared – 2016, 2017 and 2021.

- 2016: 18%
- 2017: 20%
- 2021: 36%
Case: T Brand Studio for Pomellato

**Campaign:** Looking Back, Striding Forward – How women are paving the road to equality

**Publisher/Agency:** T Brand Studio, The New York Times

**Brand:** Pomellato

**Country:** USA

**Summary**
To raise awareness of the brand and their #PomellatoForWomen campaign, the Italian jewelry brand Pomellato teamed up with T Brand Studio. Through a paid post, T Brand Studio aligned the brand with the larger conversation about women’s rights by covering key events throughout history to today’s #MeToo movement. The campaign reached 135M total impressions.

**Mission**
Pomellato partnered with T Brand Studio, the branded content team at The New York Times, to create highly engaging, in-depth digital content to support its 2018 #PomellatoForWomen campaign and launch on International Women’s Day, March 8th.

The objectives of this campaign were to raise awareness of the brand among a younger, female audience. It should also provide context and setting for Pomellato’s new brand video featuring influential women like Jane Fonda, Anjelica Huston, Chiara Ferragni and other inspiring figures who are publicly spreading the word about the importance of female empowerment.

T Brand Studio recommended aligning the brand with the larger conversation about women’s rights. Primarily through news coverage of key events throughout history to today’s #MeToo movement. A strategy that allowed to further align the two brands in a truly native environment.

**KPIs**
**Primary KPIs**
- Awareness of the Pomellato brand
- Views of the paid post
- Reach
Secondary KPIs

- Views of the campaign video
- Engagement with New York Times’ audience

Target audience

The campaign targeted women aged 25-49 who are highly educated, urban, independent and stylish, with an interest in design, art, fashion, luxury, travel and lifestyle.

It sought to reach New York Times readers earning more than 100K€ annually, geographically targeting major cities in The United States, France and Italy. The campaign was aimed first at mobile users.

Strategic approach

The New York Times T Brand Studio used the occasion of International Women’s Day to launch digital branded content marking milestones in women’s rights from 1967, when the house of Pomellato was born, to the present day.

Positioning Pomellato in line with key historic moments in the women’s movement provided the brand with a new platform to show the many ways it has consistently been focused on women’s role in society, reflecting a strong, independent and expressive femininity.

It was a natural alignment, given that The New York Times broke the Harvey Weinstein sexual assault story and later won a Pulitzer Prize for the investigative journalism that prompted a worldwide movement. This topic further allowed Pomellato’s empowerment message to resonate with audiences in an authentic, contextually aligned and impactful way.

With a tight production schedule of around three weeks, T Brand Studio’s editors, designers and developers worked closely together to develop a timeline approach for the campaign message page layout, resulting in a dynamic, interactive page that’s informative, both historic and modern, and a thoroughly topical read for The New York Times’ audience.

Creative idea

To achieve Pomellato’s goal of positioning the brand as empowering for women, T Brand Studio created a content destination on nytimes.com, using an engaging timeline format. It examined key moments that defined the women’s rights movement from the early 20th century up to now and how these landmark civic changes are influencing our lives today.
Along with this main narrative, T Brand Studio featured newsroom articles and images from The New York Times’s archives that added depth and lent broader background to each landmark moment.

The page’s functionality is optimized for all platforms; it scrolls horizontally on desktop and tablet, but shifts to a vertical scroll when viewed on mobile to ensure engagement. The design and content were strategically positioned throughout the page to optimize for performance.

The narrative included archival New York Times articles immortalizing key events, such as a piece about the adoption of the U.N. Declaration on the Elimination of Discrimination Against Women in 1967. This was followed by other moments, including the monumental Roe v. Wade decision by the United States Supreme Court in 1973, ruling that women have a constitutional right to abortion.

The final entry in the timeline covers the #MeToo movement with a link to an accompanying newsroom archive article titled, “The #MeToo Movement: What’s Next?” which sheds light on how this global feminist issue has taken shape and where it is heading for future generations.

In light of The New York Times having broken the monumental Harvey Weinstein story and the birth of the #MeToo movement, the addition of archival newsroom content and partnership with The New York Times proved to be a groundbreaking and supremely timely move for the Italian brand in getting its message of female empowerment across in an authentic, organic way.

Size of team involved
Ten people from T Brand Studio, including editors, designers, producers and developers, a creative strategist and an account manager, were involved in the project from conceptualization to production, launch and distribution of the content.

Platforms
The paid post content, created by T Brand Studio, was promoted for over four weeks across nytimes.com and on The New York Times Style social media channels, including Facebook, Instagram and Twitter.

Content distribution and promotion efforts
Content for the campaign was distributed across display, social media and native placements on The New York Times website. Below are the three main distribution and promotion tactics that were used:
**Display**
Behaviorally and contextually targeted ad units ran across The New York Times website housing the campaign video. These ad units drove traffic to both the paid post and Pomellato’s own website.

**Native**
There were five native placements across The New York Times website, which were targeted run-of-site to reach people reading related/relevant articles as well as on the homepage.

**Social**
T Brand Studio ran 20 ads driving traffic to the paid post using varying creative elements in order to A/B test the best messaging to drive the highest click-through rates. These ads targeted readers of The New York Times’s Style section using our Facebook and Twitter pixels to create custom audiences.

They also ran two social posts featuring a timeline of landmark women’s rights moments that were optimized to drive reach and engagement. Distributed on Instagram and Facebook, these posts were promoted and targeted to New York Times readers who had read articles about the #MeToo movement, Times Up and other relevant women’s rights issues.

**Results**
T Brand Studio created a timely and engaging paid post marking key milestones throughout the women’s rights movement that lives on nytimes.com. The post also housed the brand’s video, featuring interviews with powerful women including Jane Fonda, Anjelica Huston and Chiara Ferragni, among others.

In addition, there were two supporting social posts that helped put Pomellato at the heart of the women’s rights conversation.

The campaign achieved all the primary and secondary KPIs that Pomellato aimed for. By obtaining 137 million impressions in total and over delivering on page views by 42 percent, T Brand Studio fulfilled the main objective of the partnership, which was to raise awareness of Pomellato globally.

Also, with high click-through rates that exceeded both The New York Times’s and T Brand Studio’s benchmarks, T Brand Studio was able to truly engage the target audience and deliver an informative and timely paid post.

**Key results from the campaign:**
- 135M total impressions — Only 4M impressions were contracted in the media plan.
- Over deliverance on page views by 42%.
- 74.8% scroll rate — 7% higher than the industry benchmark* (*Industry benchmarks by MOAT).
- 54.1% video completion rate — 16% higher than T Brand Studio’s benchmark.
- Display CTR 63% higher than New York Times benchmark.
- Social CTR twice as high as T Brand Studio’s benchmark.

**Learnings**
“The strategic alignment of the brand’s initiatives with The New York Times newsroom editorial content can be particularly convincing for audiences and a key learning when developing original campaigns with publishers.

While T Brand Studio maintains a hard separation between newsroom and advertising content, when relevant, the ability to leverage and include archival content in our advertising campaigns can help a brand achieve its key message and campaign success.

This approach helped us achieve a seamless brand alignment, which resulted in a highly successful, strategic partnership.”
When we look at how news media organisations are delivering native advertising, there is a very significant shift taking place with a much clearer division between church and state and more dedicated native ad units.

42% of publishers now have their own native ad studio and 29% have a separate native ad team, up from 35% and 28% respectively. Conversely, only 29% currently use their editorial team, compared to 47% one year ago.
What products and services related to native advertising do you provide your customers with?

- Written content: 94%
- Video content: 75%
- Multi-media storytelling: 56%
- Infographics: 53%
- Strategy: 47%
- Multi-platform storytelling: 44%
- Layout: 43%
- Events and experience: 40%
- Media buying on other social media platforms than your own: 36%
- Research: 34%
- Content solutions on client’s platforms: 26%
- Paid email distribution: 24%
- Paid influencer distribution: 20%
- Media buying on other traditional media platforms than your own: 16%
- AR (Augmented Reality): 10%
- VR (Virtual Reality): 10%
- Paid search for content: 9%
- AI (Artificial Intelligence): 8%
- AFP Online Media (Advertising Funded Programs): 7%
- Other: 3%
- AFP Broadcast (Advertising Funded Programs): 1%
How do you provide native advertising solutions?

- Own native ad studio: 42%
- Separate native ad team: 29%
- Editorial team: 29%
- External agency partner: 18%
- Advertiser’s agencies: 8%
- Other: 5%
SALES & SERVICES

How do you sell your native advertising solutions?

- As a separate product: 36%
- In combination with traditional advertising: 64%
Do you have a dedicated sales team for native advertising?

- Yes: 24%
- No: 76%
SALES & SERVICES

How do you price native advertising vs traditional advertising?

- The same: 13%
- Lower: 17%
- Higher: 70%
Case Study: JP/Politikens Hus for OPR Finance

Campaign: OPR Finance
Publisher/Agency: JP/Politikens Hus – Jyllands-Posten and Ekstra Bladet
Brand: OPR Finance
Country: Denmark

Summary
OPR Finance, an online B2B lender, succeeded in increasing brand awareness by doing a cross-media native campaign with the two Danish media brands, Jyllands-Posten and Ekstra Bladet. The campaign consisted of native articles with guidance and advice plus the competition “Denmark’s Best Idea”. Before the campaign was launched, only 2% of Ekstra Bladet’s users knew OPR. This rose to 19% once the three-month long campaign ended.

Mission
JP/Politikens Hus and OPR Finance, an online B2B lender, teamed up and created a native storytelling campaign.

As a newcomer on the Danish market, OPR wanted to raise brand awareness within their primary target group, small entrepreneurs and inventors, both present and those considering.

Within JP/Politikens Hus there are several independent media brands, each with their individual editorial approach and opinions, ranging from tabloid to business and politics. Each media runs its own native team but with a strong level of communica-
tion and coordination across the teams. For cross media advertisers, this is a clear advantage when planning the strategy and executing campaigns.

Ekstra Bladet is a tabloid news media and being Denmark’s largest commercial news site, it is the site to go to for breaking news, entertainment and sport.

Jyllands-Posten is a traditional news media focusing on business and politics, hence the target group primarily concentrates amongst the business segment.

Combining the two different media, OPR had the opportunity to benefit from both the volume and reach from ekstrabladet.dk and the business-minded audience at jyllandsposten.dk. The campaign was split into two different native concepts, each developed with the unique DNA of the particular news brand. This was essential to ensure success.

**KPIs**
Being a newcomer on the Danish online B2B lending market, OPR’s primary goal with the native campaign was an increase in brand awareness.

**Agreed KPI: Brand awareness**
- Step 1 (native at ekstrabladet.dk): 200% lift during the three-month long campaign.
- Step 2 (native at jyllandsposten.dk): as a minimum maintaining the level from step 1 + increase during the one-year long campaign.

The two campaigns were tracked and surveys were used to obtain the required insight. The goals concerning the awareness as well as TOP was based on a reference survey executed prior to step 1 (native at ekstrabladet.dk).

Native as a format was chosen by OPR because as an online B2B lender but also as a lender with a focus on supporting great and thoroughly thought-through business plans. Ekstra Bladet and Jyllands-Posten did this by offering relevant and inspiring articles with the purpose of information and guidance to potential new customers.

In addition, OPR wanted the campaign to influence the quality of potential customer inquiries.

**Target audience**
OPR’s primary target group is at the B2B market offering online lending opportunities, which is

Other set KPIs were
- Engagement (reading time) equal or above benchmark.
- TOP, higher rank than no. 5.

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why they needed to reach small entrepreneurs and inventors, both present and those considering starting up.

Launching their campaign at ekstrabladet.dk, OPR would reach a high number of users within this target group and with jyllandsposten.dk they would reach a high concentration of the business segment.

**Strategic approach**

There was a two-step strategy for OPR and JP/Politikens Hus:

**Step 1 – build up awareness**
- Three month long native campaign at ekstrabladet.dk

**Step 2 – maintaining awareness**
- One-year long native campaign at jyllandsposten.dk

Ekstra Bladet contributed with large reach and the tabloid context was perfect in establishing the preliminary awareness. As a brand, Ekstra Bladet has the saying, “Dare – where others do not”.

Ekstra Bladet created a concept building on wild ideas, committed competitors and a competition; these three elements were the foundation for success.

They kicked off the campaign by telling stories about great inventions of all times and then keeping the attention throughout a competition. Step 1 was executed to perfection with a timing matching the users’ behaviour and interest, both the ones within the primary target group and others.

As a brand, Jyllands-Posten has the saying “If you want to know more”, focusing on creating insight and making Jyllands-Posten a perfect match for step 2 - maintaining the awareness over time. At Jyllands-Posten, there is a higher concentration of OPR’s primary target group, which is why a dedicated and longer campaign at Jyllands-Posten was suited for step 2.

Jyllands-Posten created a native campaign matching their specific DNA, communicating financial advice with a more serious and educational approach.
Through the one-year long campaign, a series of articles and videos were launched, all of them focusing on inspiring, guiding and educating the users. The content consisted of advice from experts within their field, but also famous Danish entrepreneurs sharing their stories on how they “did it”.

Steps 1 and 2 were a perfect combination for OPR, both engaging an entertaining news site with its large reach and then the more traditional business site for communicating financial advice within OPR’s primary target group.

The high level and internal communication at JP/Politikens Hus, as well as coordination across native teams, was a clear advantage. Dealing with two very different concepts, it especially increased efficiency and insight for OPR, who are handling all their marketing internally.

Creative idea
Ekstra Bladet’s Story Studio created the competition “Denmark’s Best Idea” that revolved around great ideas and dreams. OPR offered a US$ 20,000 prize to the winner to help realize his or her idea.

The campaign kicked off with native articles telling stories about ideas that changed the world. Both current and historical.

In the next step, Ekstra Bladet and OPR reached out and encouraged users to submit their own ideas and business plans and enter the competition of winning US$ 20,000 using native articles.

The ideas needed to meet three main criteria:

- They should create growth – being new jobs, increasing the joy of life or a brand new invention with a global potential.
- The idea had to be new – no copycats.
- The participants had to be ready to share their ideas with the users at ekstrabladet.dk.

Out of 254 submitted ideas, six finalists were picked. They went on to present their idea in video pieces. A professional jury of three combined with the votes of the users determined the overall winner.

Jyllands-Posten created a separate universe at jyllandsposten.dk with more than 40 articles involving guidance and advice for first time entrepreneurs as well as experienced. Examples of topics:

- How to choose the type of company.
- What to look for in marketing.
- How to find the right network and how to hire employees.

To inspire new entrepreneurs, famous Danish entrepreneurs were interviewed and shared their stories about their experiences with start-ups, the bumps they met, and how they overcame both practical issues as well as a more reflective perspective on how they did it and managed to combine work, friends, family – or not. This resulted in 16 videos, which were all published in the OPR native section as well.

Furthermore, a printed magazine was produced and distributed to 50,000 small business across the country. The articles in the magazine were focused on same topics as the digital part of the campaign, guidance and advice, directly distributed to existing small business.

Size of team involved
The entire project involved 15 people; sales, journalists, creative concept developer and research.
Platforms
The primary channels for the native campaign were digital, which complies with OPR being an online B2B lender.

All of the native concept was launched digitally, since Ekstra Bladet’s main strengths are digital.

With Jyllands-Posten, the primary channel was digital, both using jyllandsposten.dk as well as their dedicated business section finans.dk. Being one of the largest morning papers in Denmark, some articles were also published in the printed edition and a magazine was produced.

Content distribution and promotion efforts
All of the content was published and distributed at the respective media.

Step 1, native at ekstrabladet.dk:
A separate section was created, gathering all of the published articles.

When published, the articles were pushed on the frontpage of ekstrabladet.dk mixing in with editorial content. Each article had links to the section and other relevant articles.

Being on the frontpage, those articles that were among the most read were shown alongside the editorial content as “most read” – a function shown on all articles at ekstrabladet.dk

Step 2, native at jyllandsposten.dk:
A separate section was also created, gathering the articles and videos as they were published.

The articles were published both on the frontpage and by using display banners to lead traffic to the section. The display ads were targeted to the business segment using relevant data, executing on both jyllandsposten.dk, but also the dedicated business section, finans.dk.

Selected articles were published in the newspaper and a magazine was produced and distributed directly to existing small business.

Results
The results of the campaign exceeded expectations, both with regards to tracked KPIs as well as studies conducted through surveys.

Awareness
The strategy was to ensure a boost using Ekstra Bladet and following to maintain the level of awareness with the native campaign at Jyllands-Posten.

• 2% of Ekstra Bladet’s users knew OPR before the campaign was launched, this rose to 19% once the three-month long campaign ended.

• Once the campaign ended at Ekstra Bladet, a native campaign took over at Jyllands-Posten where surveys showed an awareness at 22%, proving that the first reached level had been maintained and further increased as well.

• The boost ensured that OPR moved from no. 5 top of mind into a 1st place among the users.

Engagement
• Across the two news brands, the native articles reached more than 600,000 article readings, with an average reading time of 2:47, which is above average, benchmark based on other natives are 2:25.

• The video also shows that the content was relevant, with an average view time of 3:25.

• In addition to this, another indication of the high level of engagement is the number of competitors at step 1 – 254 submitted their idea and 5,700 participated later in the final voting.
Traffic
- Traffic quality at opr.dk has been extremely positively affected, those who saw native articles at either ekstrabladet.dk or jyllands-posten.dk showed a much lower bounce rate and they spent up to four times longer at opr.dk.
- Being an online B2B lender, traffic to the webpage is a clear indicator whether or not the campaign has contributed with the wanted effect.

These results are clearly documenting the effect that relevant and inspiring content contributes with, and in OPR’s case, the positive effect on both brand awareness as well as having potential customers who are now more enlightened and well-informed.

Martin Frederiksen from OPR Finance states, “We have an ambition to support creative entrepreneurship and sustainable ideas. Accordingly, the campaign has placed us on top of mind among this segment and potential customers.”

Learnings
"A key learning from this native campaign across media is the importance of creating native with the respective media’s DNA, this case shows how well a native campaign can perform, when creating and timing according to the individual media.

Other key learnings and insights:
- How our different media brands can support different steps of a native campaign, especially with a complicated financial B2B product such as online lending.
- One strategy across ensures more effective and simple communication for the advertiser.
- One strategy ensures the best timing and execution across medias, which highly benefits the advertiser.

The campaign has a clear digital footprint, but with readers as dedicated as those of Jyllands-Posten’s. It showed that not only is the media’s DNA extremely important when creating native content, but using the media’s strength within platforms is also important.

The high level of communication across multiple media not only creates much insight for the advertiser but also insights for the media. Insights and experience we can use planning other campaigns and develop our products from.

Another essential key to success is having an advertiser that believes in the concepts presented and understanding the premise of native – that native is a perfect match when wanting to communicate and influence through values and storytelling, doing so with the media’s DNA and target group in mind.

We had such a customer with OPR, who wanted to communicate both in a traditional way as well with a more untraditional twist. Not only to establish OPR as a brand but also to increase the level of knowledge among potential customers and the importance of sustainable, well thought and well prepared business plans.

All in all, this case brought much insight into how great a native campaign can perform when using two very different media brands and which benefits the advertiser can achieve.”
One of the most challenging aspects of native advertising is to prove effectiveness. There might be a difference, however, between what advertisers see as important metrics and what publishers look at.

This year, only 24% measure the effectiveness of native advertising by sales numbers, down from 32% last year. Audience engagement and time spent, however, are on the rise. As for online formats, articles and video are still the two most effective according to publishers.
Which stage of the buyer’s journey are you creating native advertising for?

- Top-of-funnel (Awareness): 71%
- Mid-funnel (Consideration): 65%
- Bottom-of-funnel (Decision): 24%
- Other: 3%
How effective would you consider your native advertising solutions to be?

- Very effective: 24%
- Effective: 55%
- Neither effective nor ineffective: 13%
- Ineffective: 5%
- Very ineffective: 3%
What do you consider to be the most effective type of native advertising?

- Online articles: 75%
- Video content: 68%
- Printed articles: 41%
- Infographics: 36%
- Promoted posts on Facebook: 35%
- Promoted posts on Instagram: 12%
- Promoted tweets on LinkedIn: 11%
- Other social media: 9%
- Programmatic distribution: 5%
- Promoted tweets on Twitter: 5%
- AFP Online Media (Advertiser-Funded Programs): 4%
- AFP Broadcast (Advertiser-Funded Programs): 3%
- Other: 3%
- Paid search for content: 3%
- Advertorials online: 20%
- Advertorials offline: 12%
- AFP Broadcast (Advertiser-Funded Programs): 1%
How do you measure the effect of native advertising?

- Audience engagement: 75%
- Traffic: 71%
- Time spent: 49%
- Sharing: 36%
- Brand awareness: 26%
- Sales: 24%
- Brand recall: 15%
- Purchase intent: 11%
- Traffic source: 7%
- Permissions collected: 6%
- Other: 5%
- We don't measure our native advertising: 3%
Do you think that native advertising adds value for your readers and viewers?

- Yes: 90%
- No: 7%
- I don’t know: 3%
Case Study: Atlantic Re:think for Netflix Fauda

Campaign: Netflix: A Land Divided  
Publisher/Agency: Atlantic Re:think  
Brand: Netflix Fauda  
Country: USA

Summary
Atlantic Re:think created a comprehensive infographic titled ‘A Land Divided’ on the Israeli-Palestinian conflict to promote the second season of the Netflix series ‘Fauda’. The infographic reached 205% above Re:think benchmark for page views and 334% above Re:think benchmark for Active Dwell Time.

Mission
The Israeli-Palestinian conflict is often discussed with facts frequently disputed. ‘Fauda’, Netflix’s critically acclaimed series, probes the conflict through a human lens.

So, to promote the second season of Fauda, Atlantic Re:think wanted to find a unique execution that aligns with and raises awareness of the show, reaching thought leaders and Netflix’s target.

‘A Land Divided’ is a historical journey throughout the Israeli-Palestinian conflict, told through the eyes of those who lived it. Within the feature, readers spend time learning about the key moments that fueled the conflict, see maps and imagery related to each period, and hear from those who are living through it.

KPIs
• KPIs for this campaign were views, engagement, and recognition.
• Views - driving people to the page and awareness for Fauda in general.
• Engagement - spending time with the piece and sharing it, particularly from Netflix’s target.
• Impact - as two brands pioneering thought leadership, Atlantic Re:think wanted to make a splash together, starting a conversation and receiving recognition for the work.
• Target audience - ensuring that Netflix’s target was reached.
**Target audience**
Netflix's target for this show were adults 35+, skewing male, and fans of action thrillers and dramas.

**Strategic approach**
The Atlantic has never shied away from intense and thoughtful examination of the Israeli-Palestinian conflict. With ongoing coverage dating back to 1919, nearly 30 years before the first Arab-Israeli War, they have a legacy of deep, and trusted investigation into one of history’s most challenging and complex situations.

Around the same time as A Land Divided was released, The Atlantic published a magazine article exploring the Israeli settler issue through a new, unique framework.

Their content studio, Atlantic Re:think, has produced remarkable work telling human stories in a way that’s thoughtful, sensitive to the subject matter, and emotionally inspiring. This level of credibility made The Atlantic the only partner to tell the story of the conflict at the heart of Fauda with both sensitivity, authority and integrity.

The historical context and maps were researched and fact-checked with painstaking detail, and research was extensive to find an accurate blend of voices to feature. All of this produces an illuminating, nuanced, and worthwhile feature.
Creative idea
The goal was ambitious – walk through the timeline of the Israeli-Palestinian conflict through an interactive map, featuring stories from people on the ground.

In order to accomplish an all-in-one destination on TheAtlantic.com, Atlantic Re:think put together a scroll-based experience split into sections. Starting in 1948, each section includes a historical overview of the period (fact checked and vetted to ensure accuracy), maps reflecting the shifting events of each period, and voices from the conflict describing their experience or thoughts of each period.

The result is an immersive and detailed piece, worth sitting with for a while. As the introduction states, “The series, Raz (Fauda’s co-creator, ed.) explains, opens a window for those who want to understand the conflict in greater depth. ‘Not from news but from the perspective of people who are living here—and fighting against each other.’ We’ve tried to do the same with this piece.”

The program included:
- Originally reported interviews, featuring 10+ narratives from Jewish Israelis, Arab-Israelis, and Palestinians. Corresponding to each voice, a custom illustration by T.S. Abe.
- Extensive research and licensed imagery for each period, placing the reader in the appropriate context before getting into the maps and personal narratives.
The goal was ambitious – walk through the timeline of the Israeli-Palestinian conflict through an interactive map, featuring stories from people on the ground.

- Interactive maps, researched and built entirely by the Re:think team to ensure a clean, consistent, and comprehensive look.
- Organic integration of Fauda, including a shared introduction, setting the stage for the piece, and a Q&A between the Re:think team and Fauda show co-creators, Lior Raz and Avi Issacharoff.

**Size of team involved**
Seven people were involved in A Land Divided.

**Platforms**
The piece was hosted on The Atlantic Re:think page, with traffic coming natively and through social promotion.

**Content distribution and promotion efforts**
- The article was shared from both The Atlantic’s and Fauda’s Facebook and Twitter handles.
- It was also shared across TheAtlantic.com and in The Atlantic Daily newsletter.
- In terms of promotion, it was distributed across Twitter, Outbrain, and Yahoo! Gemini.

**Results**

**Views**
- 205% above Re:think benchmark for page views.
- 187% above Re:think benchmark for unique views.

**Engagement**
- 334% above Re:think benchmark for Active Dwell Time.
- Over 1,000 clicks on the Q&A with Fauda co-creators.

**Impact**
- Selected by Brandtale as one of the best of the week.
- Tweeted by legendary journalist Vernon Loeb, at the time at the Houston Chronicle, saying “There’s a show on Netflix about the Israeli-Palestinian saga. This is the stunning web companion. See what the Israeli-Palestinian conflict looks like through the eyes of those who’ve lived it.”

**Target Audience**
- 70% of traffic was male.
- 68% of audience was A35+.
OPPORTUNITIES & THREATS

Fake news is still a threat to democracy around the world, but this year publishers see it as less of a threat to native advertising, compared to last year. Poor labeling, on the other hand, is still seen as one of the most important issues.

Video has shown an increase in importance this year, with 68% of respondents viewing it as the biggest opportunity. This is up from 64% last year. Written content is down to 71%, compared to 73% last year.
What are the biggest native advertising opportunities for your company?

- Written content: 71%
- Video content: 68%
- Multi-media storytelling: 45%
- Multi-platform storytelling: 42%
- Audience data: 34%
- Strategy: 30%
- Events and experience: 25%
- Infographics: 24%
- Content solutions on client’s platforms: 23%
- Research: 18%
- Layout: 13%
- Media buying on other social media platforms than your own: 13%
- Media buying on other traditional media platforms than your own: 12%
- AR (Augmented Reality): 9%
- Paid influencer distribution: 9%
- Paid search for content: 6%
- AI (Artificial Intelligence): 5%
- VR (Virtual Reality): 5%
- Paid email distribution: 5%
- AFP Online Media (Advertising-Funded programs): 5%
- Other: 3%
- AFP Broadcast (Advertising-Funded programs): 2%
## OPPORTUNITIES & THREATS

**What are your greatest strengths, when it comes to native advertising?**

<table>
<thead>
<tr>
<th>Strength</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>General editorial expertise</td>
<td>62%</td>
</tr>
<tr>
<td>Multi-platform storytelling</td>
<td>53%</td>
</tr>
<tr>
<td>Existing brands and audience relationships</td>
<td>50%</td>
</tr>
<tr>
<td>Knowledge about audience preferences and behaviours</td>
<td>40%</td>
</tr>
<tr>
<td>A specialised staff for producing native advertising</td>
<td>38%</td>
</tr>
<tr>
<td>Single-platform storytelling</td>
<td>22%</td>
</tr>
<tr>
<td>Documented native advertising results</td>
<td>21%</td>
</tr>
<tr>
<td>A native ad studio</td>
<td>19%</td>
</tr>
<tr>
<td>Audience data</td>
<td>19%</td>
</tr>
<tr>
<td>Other</td>
<td>2%</td>
</tr>
</tbody>
</table>
What is your biggest challenge regarding native advertising?

- Training sales team: 39%
- Convincing advertisers to tell real stories: 38%
- Explaining native advertising to advertisers: 34%
- Producing engaging native advertising content: 31%
- Proving the effectiveness of native advertising: 29%
- Creating effective strategies: 28%
- Getting media agencies involved in native advertising projects: 26%
- Convincing advertisers to buy native advertising: 25%
- Pricing native advertising: 24%
- Organising the native ad team: 17%
- Getting management buy-in: 7%
- Other: 4%
OPPORTUNITIES & THREATS

What do you consider the biggest threat to native advertising?

- Poor client understanding: 50%
- Lack of proof of effectiveness: 32%
- Poor labeling: 30%
- Lack of separation of the editorial and the commercial side of the business: 30%
- Limited budgets from clients: 27%
- Lack of control over the content (i.e. clients having too much influence): 24%
- Lack of engagement from readers/viewers: 22%
- That native advertising risks being associated with "fake news": 21%
- Lack of knowledge/skills in our company: 21%
- Ad blocking: 19%
- Too time-consuming: 19%
- Lack of sufficient buy-in from the organisation and/or top management: 12%
- Other: 6%
Have you received any customer complaints from working with native advertising?

Yes: 23%
No: 77%
How do you label native advertising?

- "Sponsored content": 59%
- By using different look and feel: 26%
- "Advertisement": 25%
- Other: 16%
- "Paid content": 14%
- "Sponsor generated content": 9%
- We don’t label: 9%
Case Study: Telegraaf Media Groep for Rijksmuseum

Campaign: Rijksmuseum: Glory for Gossips
Publisher/Agency: Telegraaf Media Groep (TMG Natives department)
Brand: Rijksmuseum in association with Privé
Country: The Netherlands

Summary
The Rijksmuseum in the Netherlands wanted to attract a new audience. Therefore, they teamed up with Telegraaf Media Groep (TMG), the publisher of Privé, the largest gossip magazine in the Netherlands. TMG created a special edition of Privé that brought life to the people portrayed at the museums, telling about their marriages, affairs, and nightly parties. The exhibition attracted 240,000 visitors in less than three months, which the museum itself called "an overwhelming number of visitors".

Mission
The Rijksmuseum aimed to reach a broader target group and attract new visitors. Many Dutch people mistakenly assume that the museum is particularly interesting for tourists, the elite and passionate art lovers.

The Rijksmuseum wanted to show that it is worthwhile for all Dutch people to visit the museum in Amsterdam. The High Society exhibition was the perfect occasion to introduce this broad target group to the greatest painters in history, including Rembrandt van Rijn.

“The Rijksmuseum aimed to reach a broader target group and attract new visitors. Many Dutch people mistakenly assume that the museum is particularly interesting for tourists, the elite and passionate art lovers.”
Telegraaf Media Groep (TMG) is the publisher of De Telegraaf and Privé, the largest gossip magazine in The Netherlands. According to the Rijksmuseum, the readers of the TMG brands are potential visitors. Especially when compared to readers of other media.

Privé was, therefore, an ideal platform for achieving the goal of the Rijksmuseum: to reach potential visitors in addition to those who already love museums.

As a result, a mini-version of Privé that was entirely dedicated to the Rijksmuseum’s exhibition and brought the people portrayed to life was created. It was used to warm up an entire new target group for a museum visit. A target group with which, according to the Rijksmuseum, the exhibition could be positioned as an exhibition for anyone.

KPIs

The Rijksmuseum did not set hard KPIs for this campaign. The museum especially wanted to surprise in a somewhat cheeky way. After all, one does not expect that the ‘stately Rijksmuseum’ would ever work together with a gossip magazine.

Of course, they also wanted to attract a lot of visitors to the special exhibition, but no expectations or wishes were expressed on this. It was mainly about attracting visitors that one would not expect to see in the museum.

Target audience

The public that the Rijksmuseum wanted to reach, were primarily the readers of Privé (range 1,070,800, 35% male, 65% female) and De Telegraaf (range 1,216,200, 58% male, 42% female).

In addition, the mini Privé was distributed to the visitors of the exhibition. That way, they could view the paintings with even more interest and background knowledge.

Strategic approach

Together with the client, TMG started brainstorming how to get the target group to the Rijksmuseum. They quickly came to the conclusion that they had to speak to their readers in a way that they were used to.

In a nutshell: no elitist stories and complicated terms about art and boring facts about the painters. The readers of TMG - and Privé in particular - want to read stories that are accessible and intriguing. And the high society from bygone days has many of those kinds of stories to offer, according to interviews with the curators of the museum. Gossip and backbiting were very common elements of daily life back then.

The ladies and gentlemen of nobility didn’t take marital fidelity too seriously and enjoyed their evenings full of entertainment. The international elite was guilty of affairs, orgies and nightly parties. Perfect stories for the readers of Privé and De Telegraaf. TMG decided to bring the protagonists, the people portrayed in the paintings, to life using their personal stories in the mini magazine.

Creative idea

The special Privé edition was entirely dedicated to the paintings that were shown during the exhibition. The regular sections of the magazine were kept as such, only now filled with the protagonists
of the exhibition. Even the horoscopes were adapted to the painters and their images. It was as if the magazine had been made at the time when the artworks were being painted.

For the reader, it seemed that both painters and portrayed people were still alive. Among other things, the juicy gossip about the much-discussed marriage between Marten and Oopjen was subject to one of the stories. The editors asked: was this a marriage out of love, or was it only about the money? This couple posed in 1634 for two of Rembrandt’s most famous works of art, but in the Privé edition, it seemed as if the wedding of the duo had taken place yesterday.

By bringing the portrayed people to live in this way and revealing the stories and juicy gossip the artworks became more relatable to the ‘ordinary’ people of today. The previously unknown people from a distant past suddenly became well-known contemporary celebrities.

Visitors, therefore, also looked at the artworks from different perspectives. One interprets the image of a woman differently when one knows that she has lost countless lovers. All articles were successfully tested against the TRUTH-principle, which is a famous benchmark in The Netherlands, against which branded content should be held according to experts. Successful branded content should consist of the elements: Teach, Reputable, Unique, Tension and Human connection.

For this edition of Privé, six people of TMG were involved: the editor in chief of Privé, two content managers, a designer, a final editor and a salesman.

At the Rijkmuseum, three curators and the marketing department were involved in the project.

Platforms
TMG added the mini-version of Privé to the distributed De Telegraaf and the full-size Privé. Next to that, the publication was distributed amongst the visitors of the exhibition at the Rijkmuseum.

Content distribution and promotion efforts
In addition to the distribution of the magazine with De Telegraaf and Privé and amongst the visitors of the exhibition, there has been an evening opening of the exhibition organised especially for the readers.

On that night, 450 selected readers could view the exhibition in the evening while enjoying a drink and music.

Results
• The exhibition was visited by 240,000 visitors in less than three month.
• 25% visited the Rijksmuseum for the first time to see this particular exhibition and 80% of the guests visited the Rijksmuseum, especially for this exhibition.
• The museum itself called it “an overwhelming number of visitors”. It turned out that there were, indeed, many people who normally would not go to the museum. Many of them even came back for a second viewing.
• Also, the engagement was extraordinarily high on social media; many photos of the magazine were shared online. The magazine became a true hype and that was clearly reflected in visitor numbers.

According to the Rijksmuseum, even after the exhibition, to this day, requests are received from

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people who wanted to use the small Priveetje, for example for a wedding day gift for their parents. The museum received no negative reactions; quite unique for Dutch standards.

In addition, the Rijksmuseum was delighted to notice that visitors got to know the stories behind the old paintings. The juicy stories were just as amusing as today’s gossip. It shows that the behaviour of high-ranked people in history does not differ that much from the behaviour of today’s high society. Gossip is part of societies of all centuries.

**Campaign learnings**

“We realized the magazine in only a few days. With more time, we could have generated more exposure for the issue. Certainly in view of the positive reactions we received. TMG and the Rijkmuseum could have received even more attention if we had announced that the special edition of Privé would be added to De Telegraaf and Privé.”
ABOUT THIS REPORT


148 news media executives from 53 countries across the globe participated in the survey. The report was published in December 2018.

About Native Advertising Institute
The Native Advertising Institute (NAI) is an international think tank on a mission to help publishers, brands, and agencies become successful with native advertising. NAI runs the world’s largest two-day industry event, Native Advertising DAYS, which is held every November in Berlin. NAI also conducts global research, publishes several reports on media about native advertising, and organises the Native Advertising Awards.

www.nativeadvertisinginstitute.com

About WAN-IFRA
WAN-IFRA is the World Association of Newspapers and News Publishers. Its mission is to protect the rights of journalists across the world to operate free media, and provide its members with professional services to help their business prosper in a digital world and perform their crucial role in open societies. With formal representative status at the United Nations, UNESCO and the Council of Europe, it derives its authority from its global network of leading news publishing companies and technology entrepreneurs, and its legitimacy from its 80 national association members representing 18,000 publications in 120 countries.

www.wan-ifra.org