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A MONTH IN MEDIA

May 2017



SNAPCHAT STRIKE DEAL WITH THE LATE LATE SHOW

Snapchat have highlighted their TV ambitions by cementing a deal with the James Corden lead show. The app has inked a deal with CBS to host an offshoot of James Corden's *The Late Late Show*, the short-form series *Next James Corden* will be broadcast on Snapchat's Discover platform. Alongside this, Snapchat is paring with NBC to develop a daily news show, and Discover is to produce a new series "reimagining" *Shark Week*.

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Implications

By the end of the year, three Snapchat Shows will air on the platform each day. According to Nielsen, Snapchat reaches nine-times more 18 – 34 year olds in the US than the average top 15 TV networks on any given day. However, there is still much to do from Snapchat to convince marketers as to why they should spend big on the platform.

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EUROPEAN PUBLISHERS PRESS BRUSSELS OVER ONLINE PRIVACY RULES

European publishers have stepped up pressure on the EU about new online privacy rules which they say will hand more power and digital advertising to Google and Facebook. The Chief Executives of more than 30 publishers including The Daily Mail, The Guardian, Le Monde, Die Zeit and The Financial Times have written to the European Parliament and European Council. The move comes ahead of meetings to discuss proposals made in January to update European regulations and introduce the concept of “privacy by design.” These changes would allow users to opt out of cookies at a browser level rather than on individual websites as they currently do.

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Implications

Publishers fear internet users will opt out of all cookies at browser level and expect this to have significant impact on their ability to advertise. Their worry is that any cookie opt out would make them less able to serve relevant and personalized advertising and reduce their ability to compete with the likes of Google and Facebook. Publishers have been finding it hard to offset declines in print revenue with online advertising revenue, and an ever growing proportion of online ad spend is being channeled to Facebook and Google, who account for 20% of all global ad spend.

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FACEBOOK EMBRACES ESPORTS IN ITS VIDEO STRATEGY SHIFT

Facebook is paying professional video game teams and others in the eSports industry to post videos on the social network. Earlier this year, Facebook signed contracts with five teams to publish live and on demand video of players practicing or competing in eSports. Facebook is also expected to announce a deal with ESL, a global organizer of eSports contests, to broadcast matches and player interviews. Such content will increasingly appear in news feeds over off-the-cuff live videos from users, as Facebook wants to be seen as a hub for long-form video.

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Implications

We have already seen the large steps that eSports have been taking as they stride into the world of professional sport (see March '17 Month in Media). The fact that the world's largest social media channel is now also investing in the future of eSports only highlights the potential it has to yet further over the coming years as interest, sponsorship and marketing potential increases. Expect to see a lot more eSports related content across digital and social spaces.

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WALKERS TWITTER CAMPAIGN HIJACKED

Walkers, the UK crisp maker is the latest brand to fall foul of the pitfalls of customisation and putting trust in the public to submit photos as part of its Champions League campaign. The Walkers Wave campaign inadvertently featured Rolf Harris, Stalin and Harold Shipman in its ads. Walkers had asked users to submit selfies which would then be shown on screen waving in support alongside Walkers' ambassador and pundit Gary Lineker. The wave is being projected on the digital billboard opposite the dug out, with the brand encouraging participants to instantly share their part in the #WalkersWave across their social channels.

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Implications

They aren't the first brand to regret putting trust in the public, last year Coca-Cola's 'GIF the Feeling' project was hijacked by Tumblr users, while the Natural Environment Research Council's (Nerc) found out the hard way not to trust the public thanks to its #NameOurShip campaign.

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ITV TO LAUNCH ADDRESSABLE TV WITHIN NEXT 12 MONTHS

ITV will allow advertisers to target TV ads on a household-by-household basis within 12 months in the hope of attracting businesses, drawing them away from the well trodden Facebook and Google targeting path. Discussion on how they will deliver this is still on going, however deputy Managing Director Simon Dalglish is remaining firm that ITV will deliver “accountable data across all our assets (including linear TV), that is third party verified” before this time next year.

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Implications

If ITV can pull this off it would be a huge benefit to them, especially considering the ad losses they have reported in Q1 of this year. However to reach linear TV viewers, ITV is going to need to understand who is watching what in real-time, information it can only really access from a set top box... and even then they would still need to overcome privacy issues ahead of next year's data privacy reforms.

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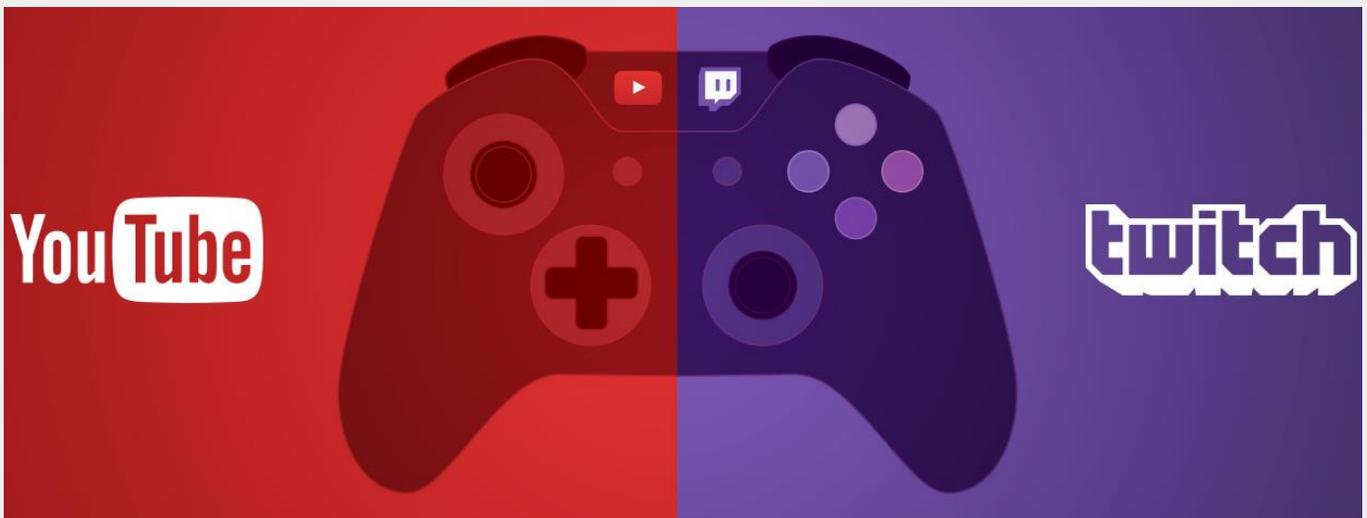
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TWITCH ENTICES VIDEO CREATORS WITH MORE REVENUE SHARING

Twitch says it will open up its revenue-sharing program for more broadcasters to get paid whenever they receive 'bits', animated emoticons that act as an online currency for viewers to tip them. Currently, only the top 1% of the 2.2 million people who stream on Twitch at least once a month can generate revenue on the platform. Senior vice president of commerce and developer success, Ethan Evans says that, with the new initiative, Twitch aims to 'encourage more people to broadcast and more fans to watch'.

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Implications

This news coming from Twitch may signal the start of a shift in how live streaming / blogging sites operate... encouraging more and more people to become 'contributors' which in turn will encourage more fans to watch. Twitch's hope will be that fans will prioritise specified channels like theirs over the wider reaching channels of YouTube and Facebook because of the quality of content driven by a greater financial incentive.