Dwelling on Entertainment

A MediaMind / comScore Production

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Highlights

Consumers use the Internet extensively as a source of entertainment and as a source of information about entertainment consumed elsewhere.

- Entertainment content on the Internet reaches 99.6% of the U.S. population every month.
- Entertainment is the fastest growing activity on the Internet.

The click remains irrelevant as a measure of online marketing success.

- Users are more likely to engage and interact with entertainment campaigns compared to other verticals, but they are less likely to click.
- 95% of users who interact with entertainment ads never click, which makes it imperative to deliver and measure the brand experience wherever the consumer engages.

New research by comScore, MediaMind and Microsoft Advertising shows that Dwell has a direct effect on brand metrics.

- Consumers who saw campaigns with high dwell were three times more likely to search for brand-related keywords and showed stronger brand survey lift than those exposed to campaigns with low dwell.
- Furthermore, campaigns with high dwell increased advertisers' site traffic by 69% and increased brand engagement – increasing page views and time spent on the brand's site.

comScore AdEffx Action Lift directly measures the effect that entertainment marketers' online advertising has on consumers' interest in a film by passively measuring their Internet activity.

- This activity can be mathematically linked to movie performance and indicate box-office results prior to theatrical release.
- The peaks in theatrical impressions occur in spring followed by summer and the end of the year, preceding peaks in box office revenues by two months.

Video is an essential component of entertainment marketing and actually boosts the performance of entertainment ads.

Entertainment advertising delivers more compelling brand engagement time to targeted audiences in content-rich environments.
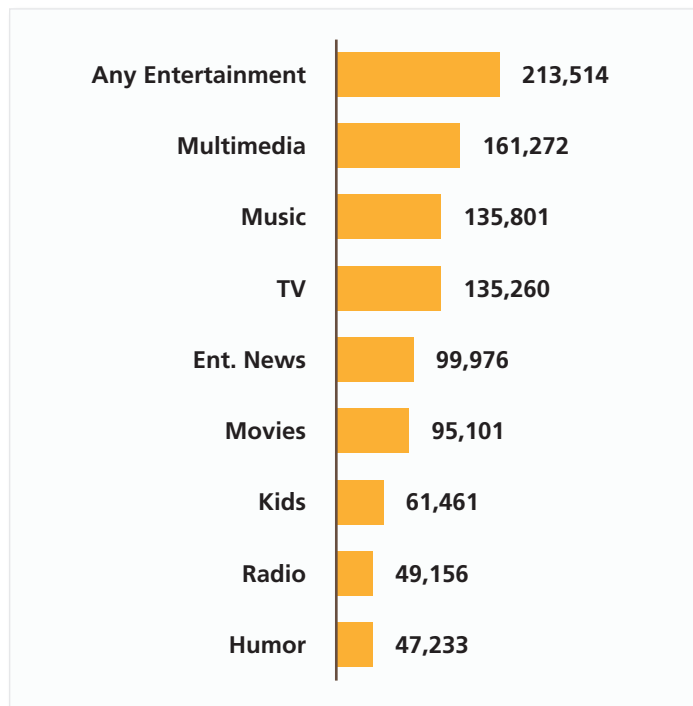
Consumers expect entertainment from the Internet

The Internet is now inextricably entwined with our daily lives, whether we access it through our phones, laptops, tablet devices or even taxi cabs. With this ubiquity comes an opportunity for the entertainment industry, as well as an expectation from the ever-demanding consumer. Entertainment websites now reach 99.6% of the U.S. online population every month[1]. Consumers on average visit entertainment-related sites 22 times each month, spending an average of 227 minutes visiting millions of pages of entertainment-related content. On average, 12 percent of a user's time online is spent engaging with entertainment-related content[2].
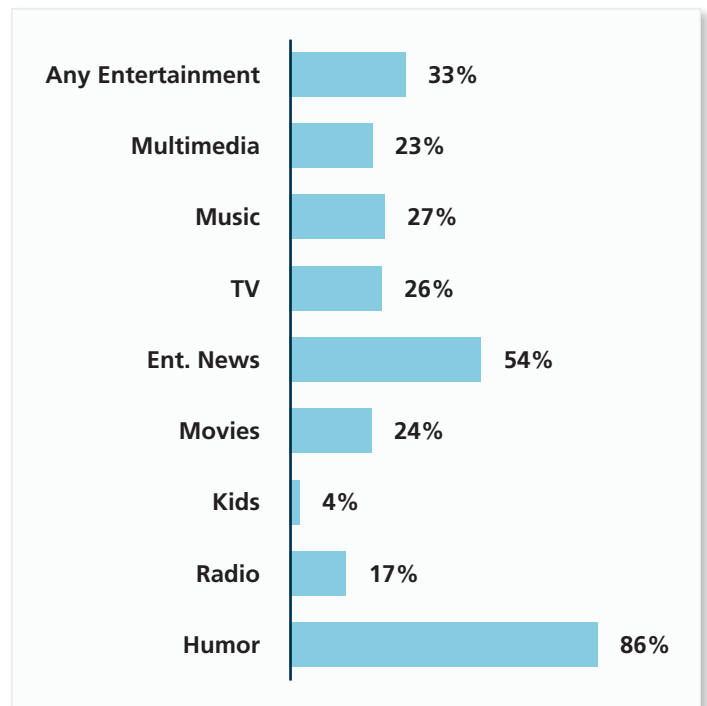
Entertainment categories reach nearly 215 million people in the U.S. monthly and are some of the fastest growing.

Chart 1: Number of U.S. Unique Visitors May 2010

Category	Visitors
Any Entertainment	213,514
Multimedia	161,272
Music	135,801
TV	135,260
Ent. News	99,976
Movies	95,101
Kids	61,461
Radio	49,156
Humor	47,233

Source: comScore.

Chart 2: April '10 vs. April '09 Growth in Unique Visitors

Category	Growth
Any Entertainment	33%
Multimedia	23%
Music	27%
TV	26%
Ent. News	54%
Movies	24%
Kids	4%
Radio	17%
Humor	86%

Source: comScore.

The opportunity for entertainment marketers is clear. But the question remains how to reach this massive and fast-growing audience with a well honed message that will lead to direct action?

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[1] comScore Media Metrix – April 2010.
[2] Ibid.

The entertainment experience, served direct

It starts as a customized webpage background depicting the magnificent views of Wonderland, with Johnny Depp as the Mad Hatter and his vicious smile smeared at the top of the page. Then, one click of a mouse opens the ad as a pop-up book in full screen, bringing the pop-up book experience from print to online. In the middle hangs an antique picture frame playing the movie's trailer.[3]

The German agency for the new Alice in Wonderland movie has pushed the experience delivered by online display advertising a notch higher. In a single online display ad, they conveyed the creativity, imagination in humor that is the essence of the new movie. For this, they received the Editor's Choice award on MediaMind's Creative Zone.

16 out of the 63 ads awarded editor's choice on MediaMind's Creative Zone fall under the entertainment vertical. This is more than twice the ratio of entertainment ads out of total MediaMind ads.

When your product is entertainment, ad mediocrity is inexcusable, experience is everything. Which is why sixteen of the 63 ads awarded 'Editor's Choice' on MediaMind's Creative Zone happen to fall under the entertainment vertical. This is more than twice the ratio of entertainment ads to total MediaMind ads.

Why? Because when you are marketing entertainment, you are marketing an experience, and you must convey the essence of this experience in your creative. As the research in this paper shows, ads that manage to engage and entertain using video and other rich creative features are far more successful.

This research demonstrates that the entertainment vertical is different from other verticals. In entertainment, users have higher propensity to engage and interact with ads, but are less likely to click on them as a means to browse to the advertiser's mini-site. Furthermore, users are very responsive to video in entertainment advertising, demonstrating that they are looking for a taste of the movie experience, and the banner provides them direct and efficient access. Therefore, depending on uninspired creative while investing in a mini-site is like having a lavish interior with a shabby façade – most users are not going to bother to enter.

This paper shows that ads that deliver the full experience in the banner outperform others and essentially make the mini-site redundant in this context. The mini-site remains important for users who were not exposed to the display advertising (such as searchers). Yet, the vast majority of users would like to be offered the option to see the trailers and find further details on the ad itself, without having to look for it elsewhere.

Consumers investing personal time actively exploring the brand is of huge importance for advertisers and message location is equally so. Advertising for entertainment works well in a myriad placements, sections and formats. Instant messaging (the smallest online format) tends to have the highest dwell rate and average dwell time. Commercial breaks and floating ads lead with dwell rate, while home page takeovers have the highest average dwell time, despite the user time on home pages being much less than content pages.

Theatrical movies tend to have the highest share of impressions from the entertainment vertical. Furthermore, campaigns for new theatrical movie launches make the most use of video to show users the movie trailer. Theatrical and music have the highest performance as measured in dwell rate.

Entertainment in particular offers advertisers the opportunity to exploit the capabilities of online advertising.

The most important part of a theatrical campaign is the trailer. Kids are the most responsive to new theatrical movie trailers, achieving both the highest dwell rate and the highest video fully played rate. An analysis of the best ad formats for movie trailers indicates that homepage takeovers, overlays and peelback banners excel by achieving both high dwell rate and high video fully played rate. Campaigns for theatrical movies tend to be short; more than half of campaigns last less than 60 days.

Entertainment in particular offers advertisers the opportunity to exploit the capabilities of online advertising. Advertisers who use the canvas to deliver a breathtaking experience receive reciprocal attention from users. Conversely, advertisers with austere creative that require users to do the legwork may get shortchanged.

Measuring the performance of entertainment

MediaMind's proprietary dwell metrics provide a way for advertisers to measure the engagement of their entertainment campaigns. Dwell rate and average dwell time measure users' engagement with ads and serve as a good indication of the branding effectiveness of the campaign. These metrics can then be integrated with comScore AdEffx Action Lift to measure the full effect of an online marketing campaign and provide a valuable predictor of box-office sales. First, let's elaborate on the concept of dwell.

Dwell metrics can be integrated with comScore AdEffx Action Lift to measure the full effect of online marketing and provide a valuable predictor of box-office sales.

Dwell seeks to follow the concept of how many times a website is visited, how long spent exploring prior to analyzing resulting behaviors, but in the position of initial exposure to the brand message. Dwell rate measures the proportion of rich media impressions that users intentionally engaged via touch, interaction or click. Average dwell time measures the duration of a dwell in seconds for users who engaged. In both cases, unintentional dwell lasting less than one second is excluded.

Dwell provides an estimate of the share of impressions that were seen by users with high probability. A users' natural tendency is to follow the mouse cursor movement with their eyes. Dwell measures the proportion of impressions that had a meaningful mouse-touch, lasting more than one second. While there may have been users who have seen the ads and have not touched them with the mouse, dwell allows us to gauge the number of users that are very likely to have seen the ad.

Furthermore, new research by MediaMind, Microsoft Advertising and comScore through AdEffx Brand Survey Lift, demonstrates that dwell affects brand metrics. The results of the comScore AdEffx study indicate that users who were exposed to campaigns with high dwell are three times more likely to search for brand-related keywords compared to users who were exposed to campaigns with low dwell. This is corroborated by comScore's ARS studies that show that **what you say** is 4x more important than **how loudly** you say it[5]. Compelling ad content keeps consumers on your message and drives branding results. Furthermore, AdEffx data showed that campaigns with high dwell increased advertisers' site traffic by 69% and also increased brand engagement – increasing page views and time spent on the brand's site.[5]

[4] Source: comScore ARS
[5] Available for download at: http://advertising.microsoft.com/europe/dwell-on-branding

Moving pictures, dynamic banners

Users browse websites to engage mainly with the publishers' content. Therefore, successful ads should typically instigate two main actions. First, ads should lure users' eyes from the publisher's content to the ad. Second, the ad's content should be engaging enough to keep the user interested and retain the brand message or convince him or her to click or browse to the mini-site to seek more information. Rich media ads accomplish both.

Rich media outperforms standard banners by luring users' eyes away from a publisher's static content to the dynamic ad. Furthermore, by enabling users to interact with the marketing message, rich media increases retention and recall. Rich creatives also have the ability to receive data dynamically and increase relevancy, especially when counting down to release dates.

Chart 3: Share of Impressions by Media
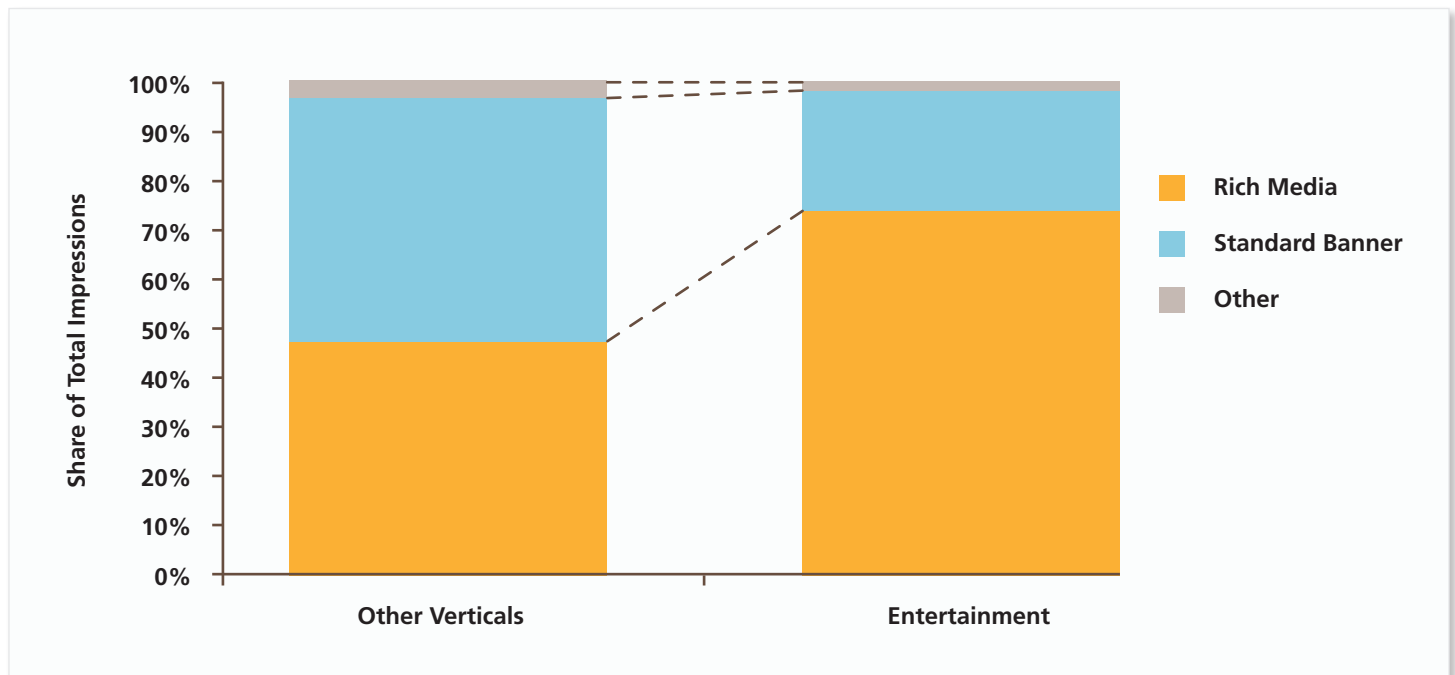
Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Worldwide.

Entertainment advertisers are very much aware of the advantages of rich media compared to standard banners. In entertainment, 74% of all impressions served in 2009 were Rich Media, compared to only 47% for all other verticals.

95% engage but don't click

Entertainment campaigns sell experiences – movies, music, live performance, video games or TV shows. Entertainment campaigns thus have several characteristics that distinguish them from other verticals.

First, they are typically launch campaigns, whose role is to generate awareness for what is essentially a new product with a short lifespan. Awareness for new movies, TV shows and albums needs to be built from scratch and through myriad marketing channels. Unlike other products that can build awareness over the course of years, entertainment products must complete the task in a short period.

Second, products in entertainment can typically be fully grasped fairly quickly. Some products like a new car, gadget or cell phone require research and comparisons with other products. Entertainment is typically an easy product to "sample". A trailer or a few songs from the album will do the trick and are likely to work better than a comprehensive description. The Internet, and specifically a banner advertisement, can be an excellent channel through which to conduct this simple sampling method.

These two factors play a significant role in understanding how users behave when they are exposed to entertainment online display ads. The following analysis shows that users are more willing to engage and interact with online entertainment ads, further making the click irrelevant.

Chart 4: Rich Media Performance by Vertical
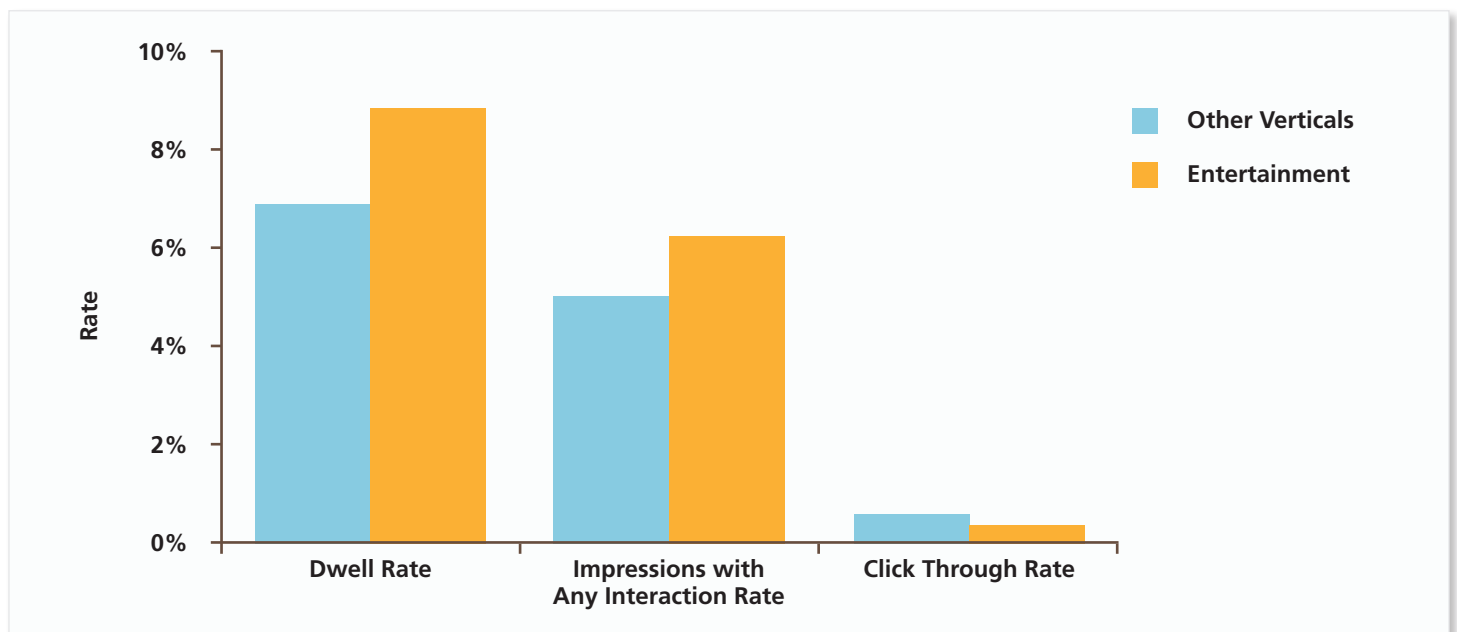
Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Rich Media, Worldwide.

Chart 4 illustrates users' interaction with entertainment ads compared to their interaction with ads from other verticals. Dwell rate and interaction are higher for entertainment compared to other verticals, while click through rate is lower. Users are showing more interest in these ads and tend to roll their mouse over them more often, as indicated by higher dwell rate. They are also more likely to take the next step and respond to interactions, such as playing a game or playing the video.

With 95% of users abandoning the ad after dwelling and interacting with it, advertisers must succeed in delivering their message within that window.

If the click is irrelevant, what DO we use?

If clicks have no relationship to performance in entertainment advertising, what do you track? The comScore, MediaMind, Microsoft Advertising research shows that dwell is the metric that directly correlates to brand measures by providing a benchmark figure of how display ads are actively engaged with, despite the number of possible interactions contained therein. As noted in Chart 5 below, campaigns with high dwell scores were significantly more likely to produce strong lift in branded site visitation than those with low dwell scores.

Chart 5: Lift in Brand Site Reach – Test vs. Control
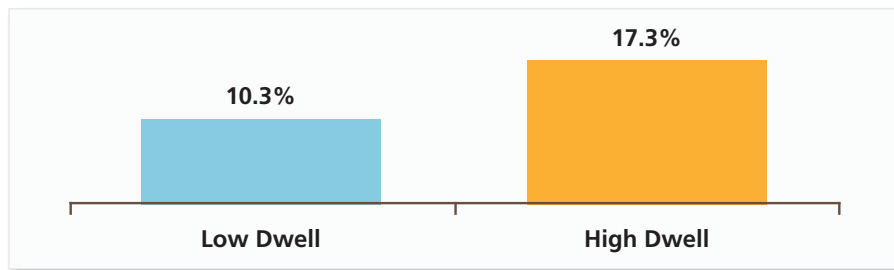
Source: comScore, MediaMind, Microsoft Research.

The data illustrates that modern consumers are choosing by their own volition that they enjoy advertising. Consumers don't just want to be exposed to brand messages, they are happy to invest personal time further exploring the brand in whichever environment they happen to find themselves. Interactive display advertising is having an overall positive effect, especially when it is entertaining.

Furthermore, comScore AdEffx Action Lift box office models demonstrate that there is a link between consumers' online actions (e.g. searching, ad exposure, visiting web pages, dwell) and box-office results. comScore passively captures consumers' Internet behavior (e.g. what terms they search on, what ads they dwell on, what sites they visit, how much time they spend there, etc.)

Using these data sources, comScore developed a model which provides quantitative insight into how multiple online behaviors, such as show-time lookups, web searches and movie site visitation, are correlated with box office sales. Also using its panel, comScore is able to identify consumers who have been exposed to display advertising for a specific film.

By comparing the behaviors of those exposed to a movie campaign to an otherwise similar control group, and weighting the differences in behaviors among these groups according to their correlation to box office sales, comScore is able to provide a highly relevant measure of online theatrical marketing effectiveness.

Chart 6: AdEffx Action Lift Model Prediction vs. Actual Box Office
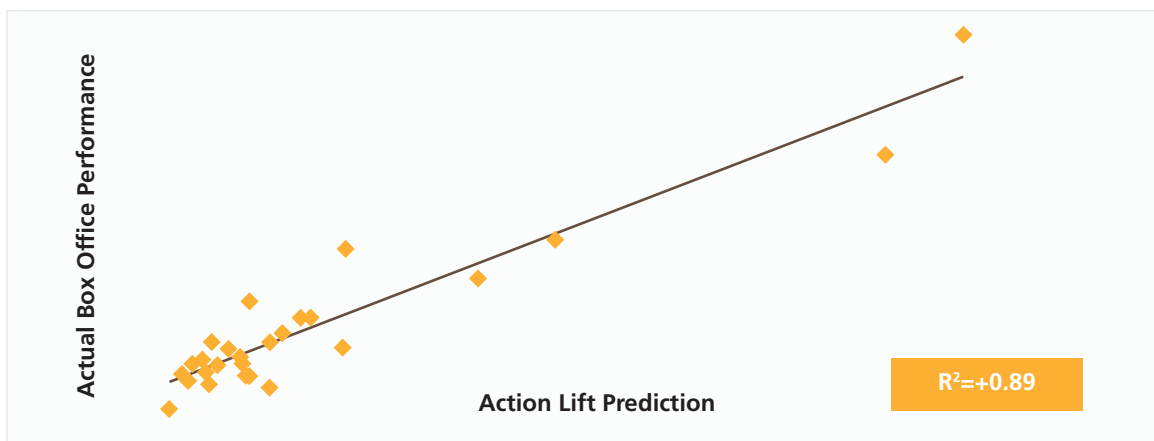
Source: comScore AdEffx Action Lift box office modeling.

Theatrical: prepare for the summer blockbusters – in April

Entertainment and specifically theatrical movies are a seasonal business. Late spring and summer and the end of the year tend to be the peaks within the cycle. During these periods, the number of visitors and box office gross earnings surge.

The cyclicality in online display advertising for movies matches the seasonality of box office revenues. The surge in online advertising spending tends to slightly precede the surge in box office gross revenues. Advertisers start spending their advertising budget before the movies are launched, to generate demand and anticipation for opening weekend.

Chart 7: Theatrical Impressions and Box Office Revenues
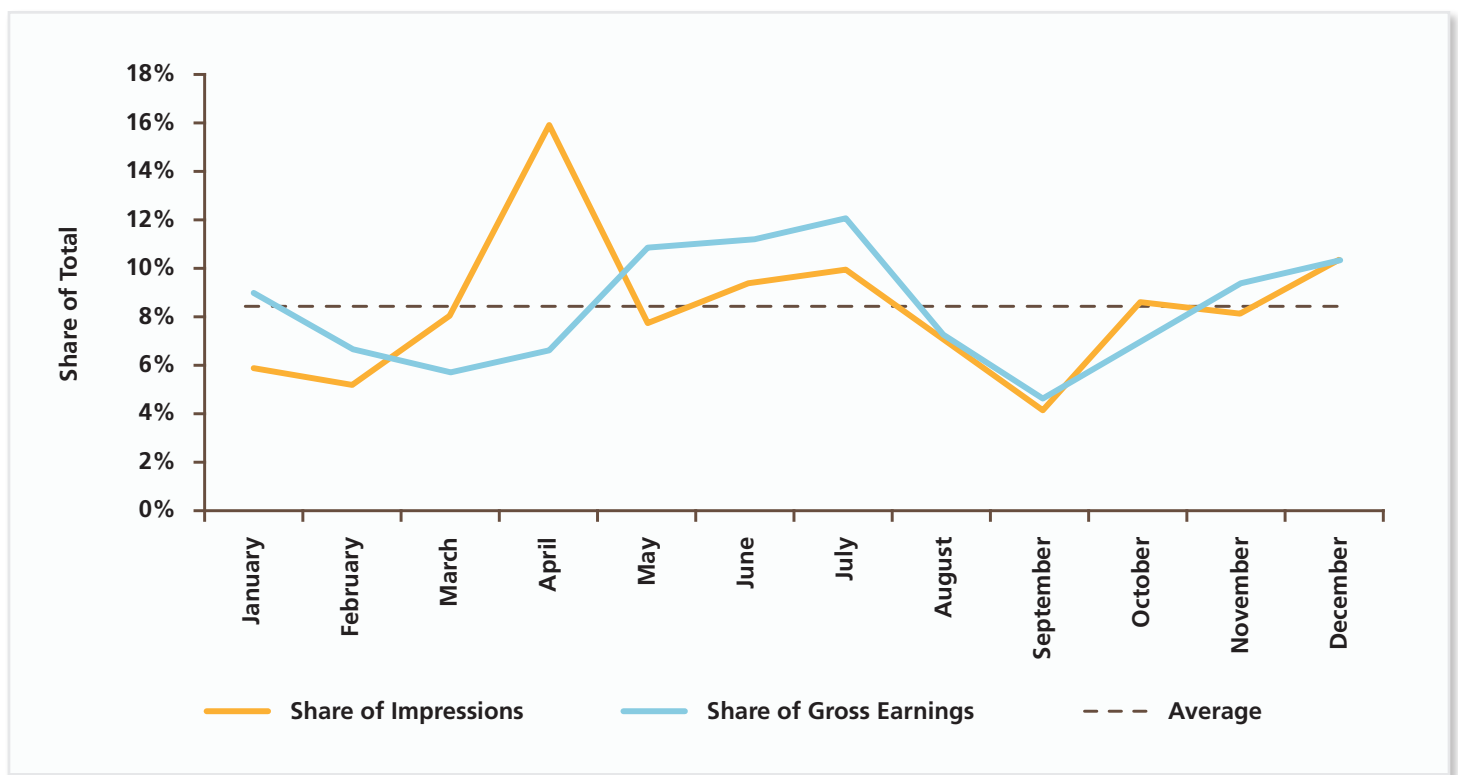
Box Office Mojo, top 12 weekly box office earnings, 2009.
MediaMind Research, data: 2007-2009, North America, Movies.

Chart 7 depicts the seasonality in online theatrical display advertising. The orange line describes the share of impressions served in the US each month out of the total theatrical movies impressions served in the US in 2007, 2008 and 2009. For comparison, the blue line describes the share of gross box office earnings out of the total earnings in 2009.

The analysis shows that in the past three years, April, July and December have been the peak months for online theatrical entertainment advertising. April precedes the summer movie launches and tends to be very strong, specifically in 2008 and 2009. January, February and September tend to be the weaker months for online advertising.

While similar trends were observed in previous years, there have been some differences. In 2009, the spring online advertising surge spread to March, April and May, while in 2007 and 2008 it was concentrated in April.

Still, even as seasonality varies slightly from one year to another, a common theme is that advertisers start advertising a few weeks before launch. This is apparent specifically in April, where movie advertisers spend a higher amount preceding the summer movie launches.

Fast and Furious

What about length? Typically, theatrical movie campaigns must build awareness among their target demographic very quickly.

Chart 8: Share of Theatrical Campaigns by Length
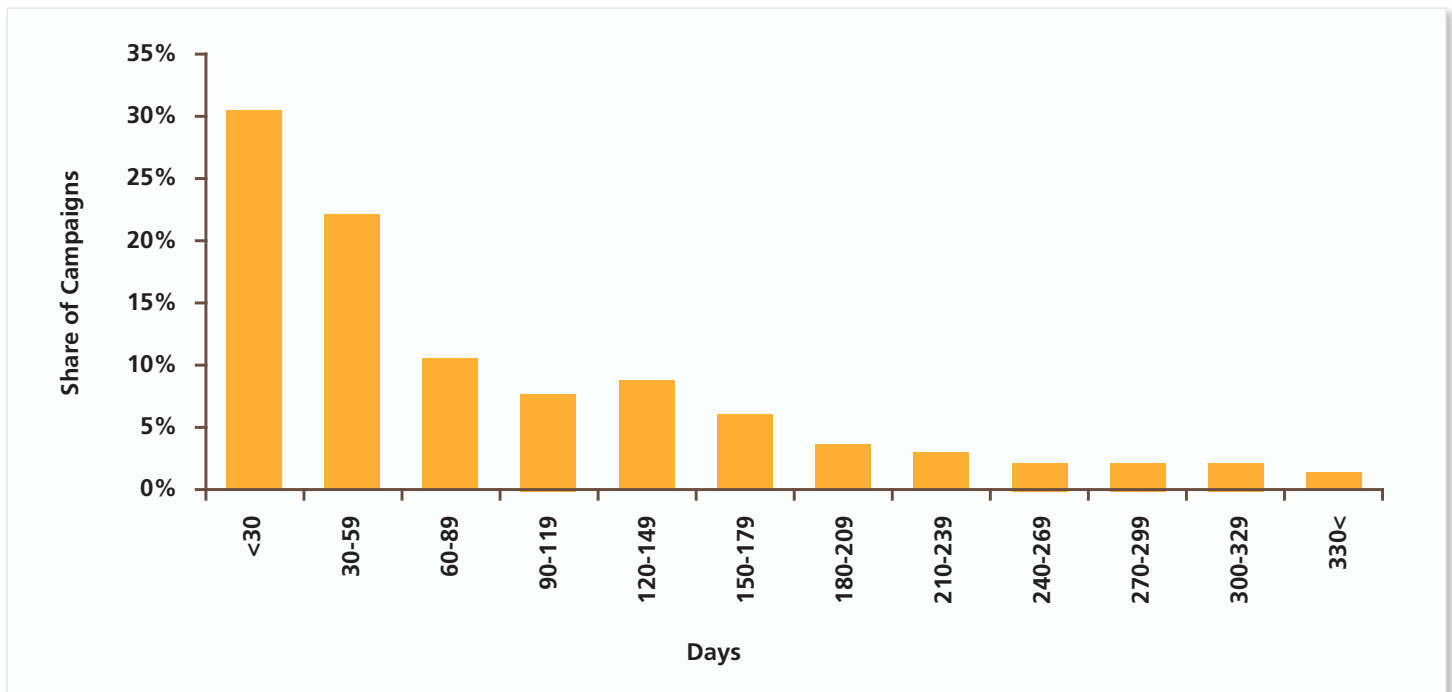
Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Worldwide.

Chart 8 analyzes movie campaigns by total length. Length was measured from the moment when MediaMind served the first impression up until the moment when MediaMind served the last impression of the campaign. The analysis shows that campaigns for theatrical movies tend to be very short; more than half of the campaigns lasted less than 60 days.

This serves to highlight the need for high impact and engaging advertising within a very short time-frame in order to maximize the effect of lifting brand perception, as well as other marketing efforts to maximize box office revenues.

Video makes all the difference

The relationship between a 30 second passive television spot and a three minute trailer to a captive audience is widely acknowledged at balancing reach versus intensity of experience, but how does this relate to online advertising? Entertainment ads are better than those of other verticals at luring users to engage and interact with them, in part because of video and in part because of audience expectations.

Chart 9: Rich Media impressions with and without Video
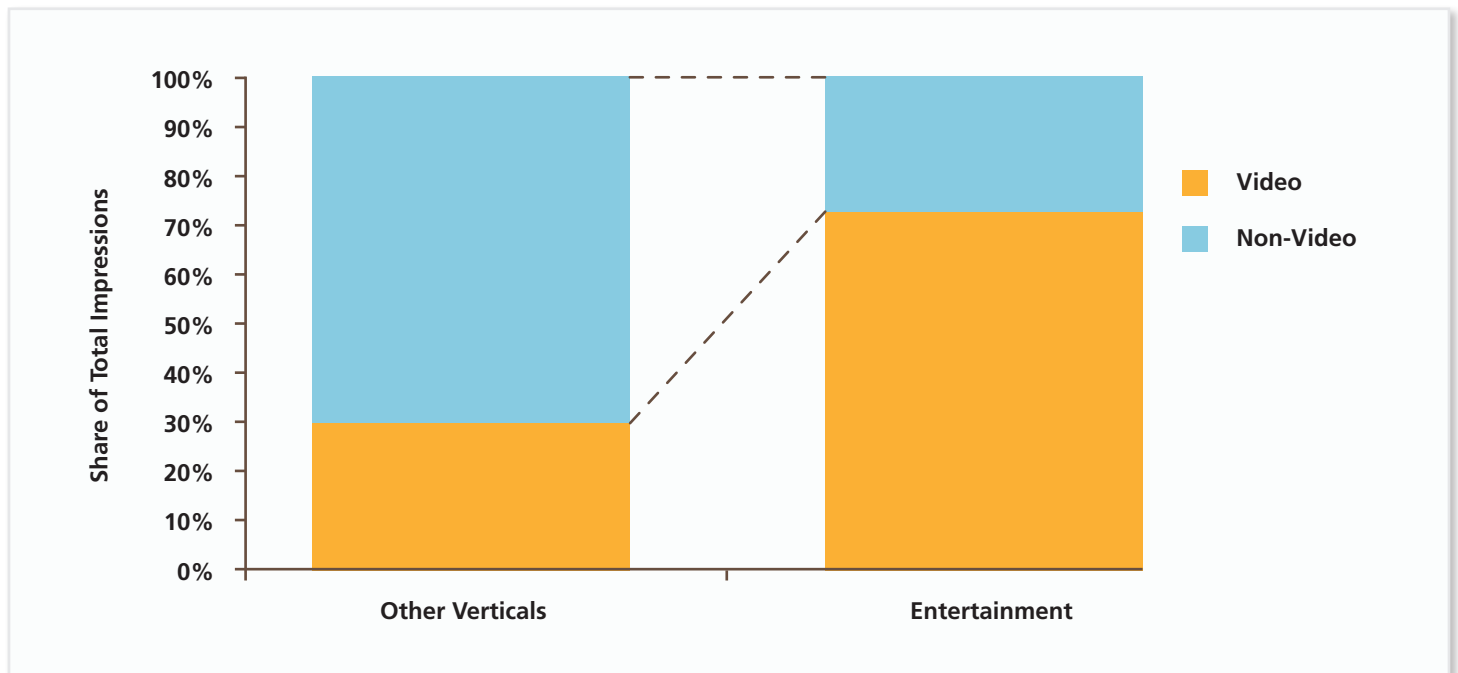
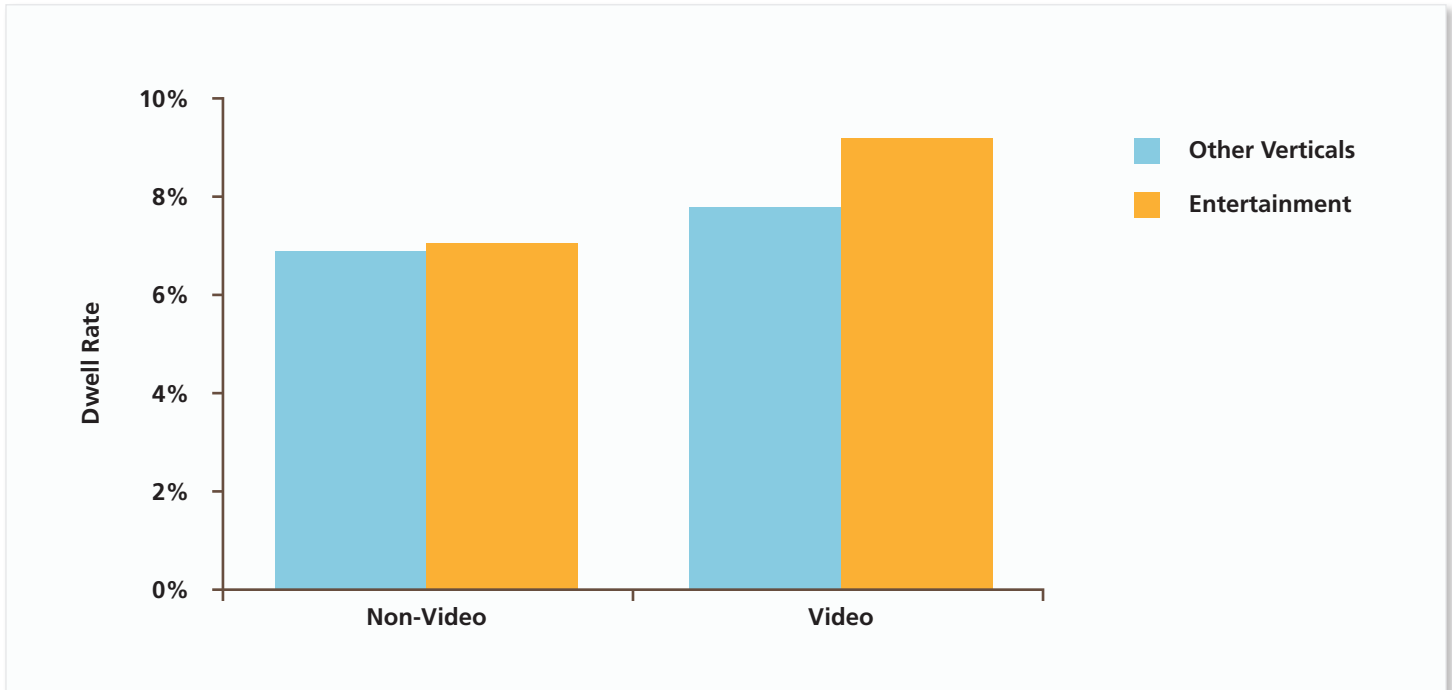Source: MediaMind Research. Data: Q1 2009 to Q4 2009, RichMedia, Worldwide.

Chart 9 shows that entertainment campaigns make significantly higher use of video ads as compared to other verticals. This is for a good reason. Chart 10 indicates that rich media ads without video have similar performance in terms of dwell rate between entertainment and other verticals. However, once you add video into the equation, dwell rate for entertainment is 20 basis points higher than other verticals.

Chart 10: Dwell Rate with and without Video

Other Verticals

Entertainment

Source: MediaMind Research. Data: Q1 2009 to Q4 2009, RichMedia, Worldwide.

MediaMind research has shown previously in the "Analytics Bulletin: Video Advertising" that video increases dwell rate and nearly doubles dwell time.[6] Video lures users' eyes from the publisher's text content to the ad and makes it more visible on the page. This enhanced visibility attracts users to engage with the ads and for a longer duration.

Nevertheless, if visibility was the only explanation for the difference between the performance of video ads and ads without video in entertainment, we would expect to see similar results between entertainment and other verticals. Video works significantly better for entertainment because users are looking for an entertainment-like experience served directly within the site they are visiting, such as the trailer in the case of movies or an excerpt from the artist's music. As shown before, users are less likely to click and browse to the advertiser's website and desire more of the experience on the spot. Consequently, when users see video, they understand that they are about to receive a rewarding experience and therefore are more likely to dwell on ads.


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[6] MediaMind Research. *Video Analytics Bulletin*. November 2009. Available at: http://www.mediamind.com/Content.aspx?page=resource&id=81

What works for entertainment campaigns?

Some verticals perform significantly better in specific placements. For example, MediaMind Research has shown that ads for airlines work significantly better in designated travel sections and sites.[7] This is not the case, however, for entertainment. Entertainment online advertising works well in many environments. Entertainment typically appeals to broad audiences that can be found in many environments and sections and thus delivers similar performance throughout diverse environments.

Chart 11: Entertainment by Placement
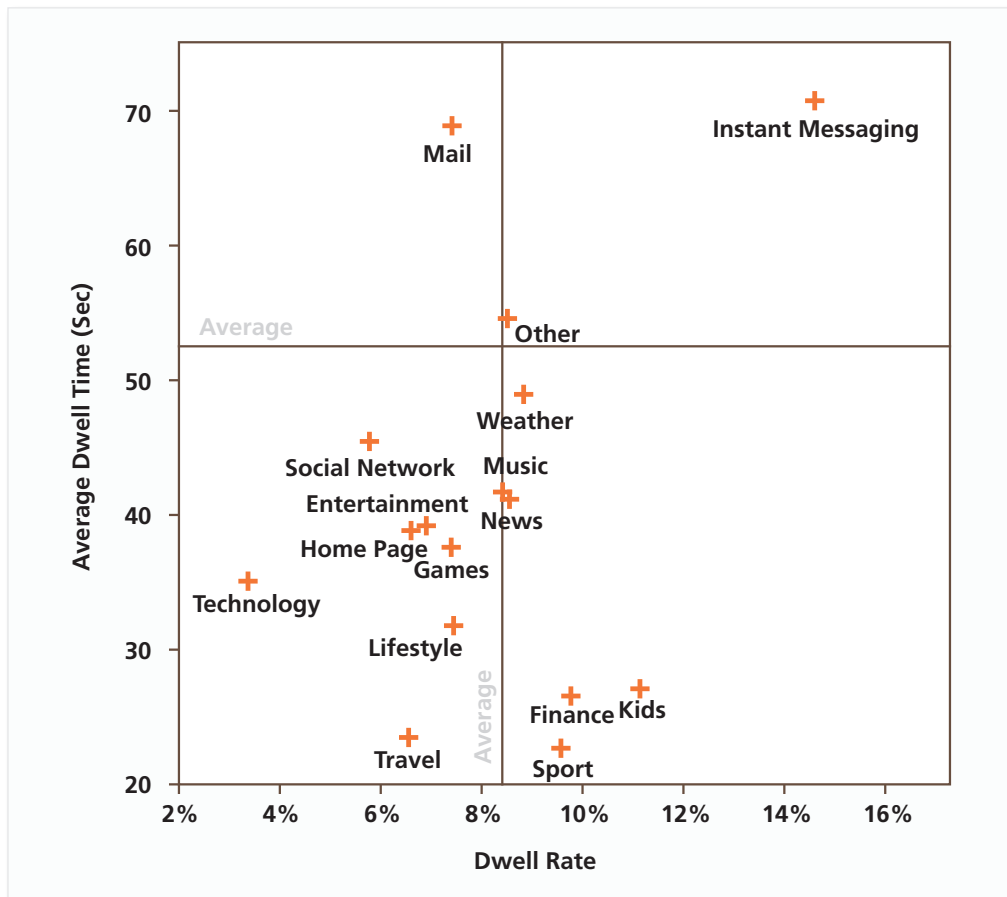
Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

Chart 11 analyzes placements by dwell rate, x-axis, and average dwell time, y-axis. The analysis shows some noticeable outperforming environments. In instant messaging, high visibility of the ad in the chat window boosts dwell rate, and the time that people spend chatting increases average dwell time. Mail tends to have near average dwell rate, but because people spend longer time writing and reading email, it delivers high dwell time. Kids just like to touch everything, including online entertainment ads, which boost their dwell rate.

An analysis of dwell by ad format show that some ad formats are better at delivering high dwell rate, while others are better at delivering high average dwell time. High dwell rate warrants high visibility and high breakthrough, but typically comes with short average dwell time attached. These formats work well for delivering concise messages with a very short video. Other formats may have harder time attracting users, but when users dwell, they do it for a longer duration.

Chart 12: Entertainment by Ad Format
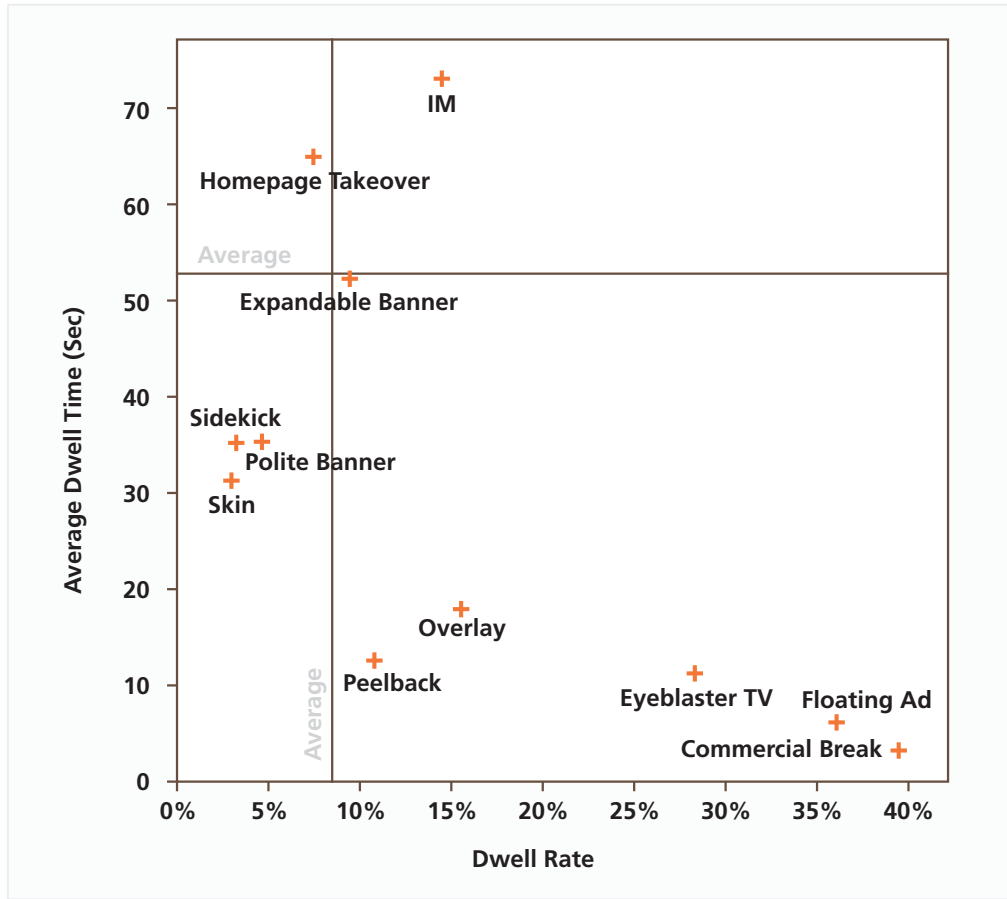
Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

Chart 12 illustrates the performance of ad formats by dwell rate and average dwell time. The analysis shows that floating ads, commercial breaks and Eyeblaster TV (a format that combines a floating ad with video) tend to deliver high dwell rate but short dwell time. Homepage takeovers and expandable banners tend to have average dwell rate but high dwell time. These may be more appropriate for delivering longer trailers and videos.
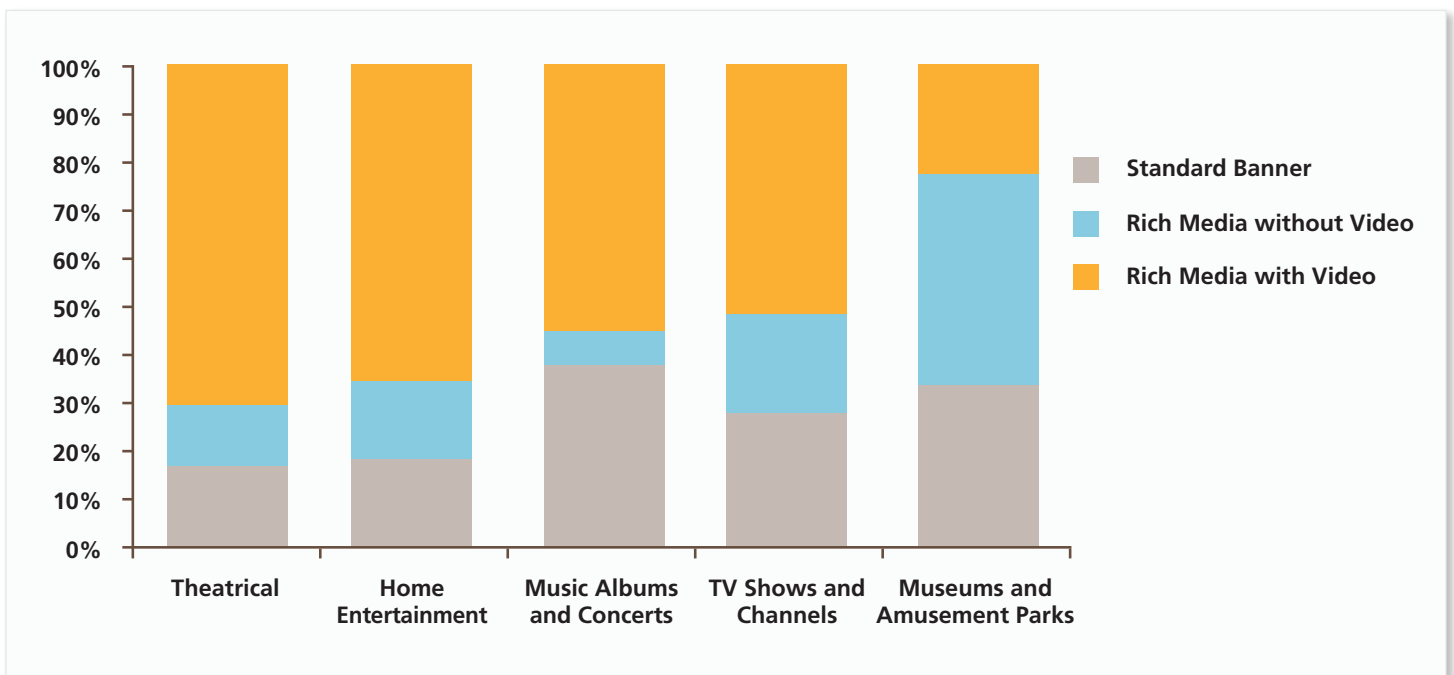
Entertainment – variations on a theme

Chart 13: Impressions by Entertainment Segment
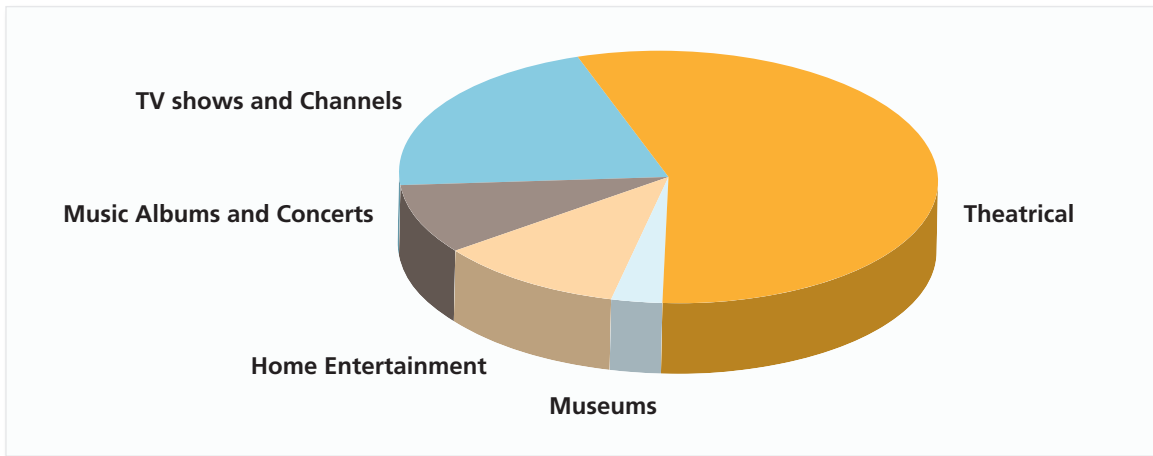
Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

Theatrical movie launches represent the majority of entertainment impressions. Theatrical launches tend to execute large campaigns in preparation for the opening weekend and need to garner awareness over a very short duration of time. TV shows and channels tend to have a large online presence as well. Music albums, concerts, museums and amusement parks tend to have lower online budgets.
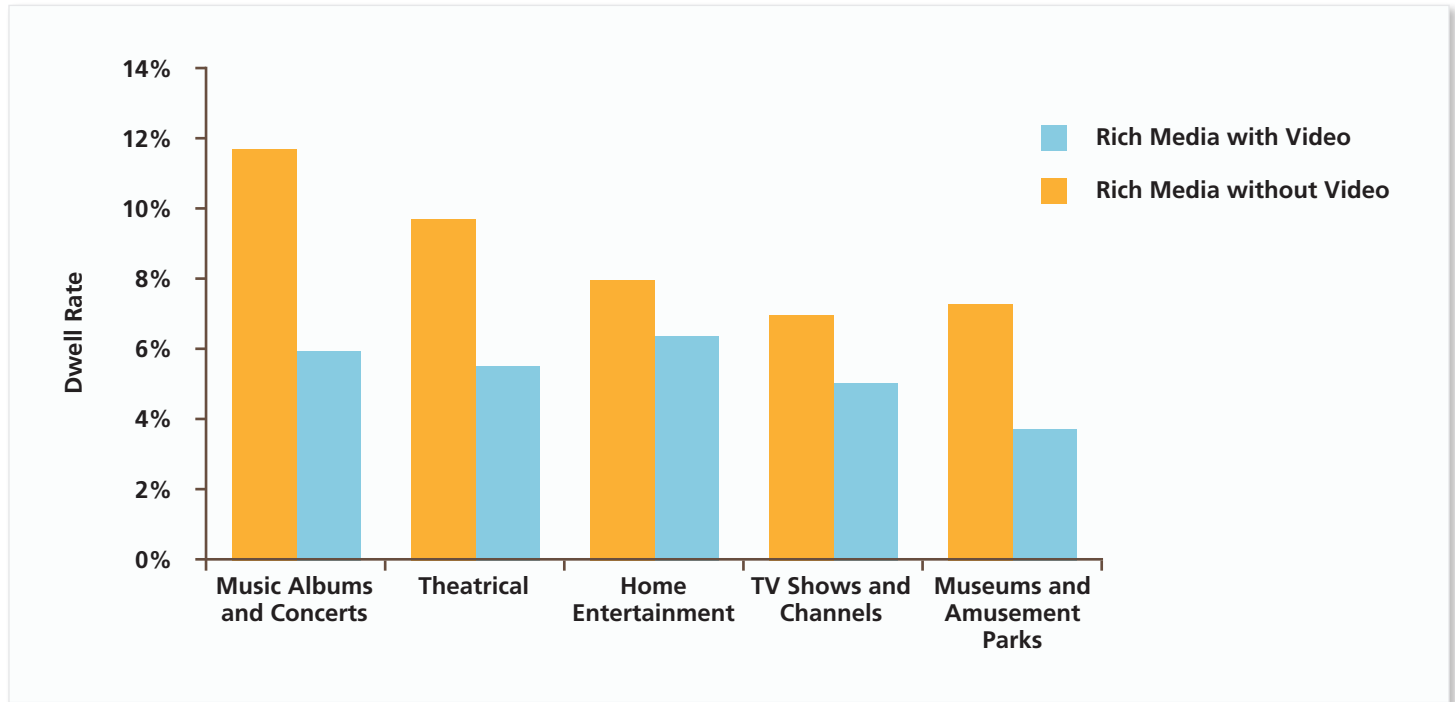
Chart 14: Entertainment by Media

Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

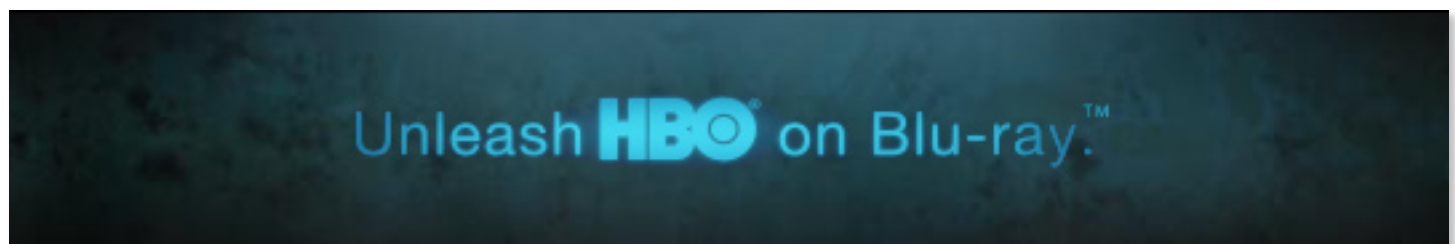# Dwelling on Entertainment A MediaMind / comScore Production

Theatrical and home entertainment campaigns are leading with the use of rich media, with video at nearly 70% of impressions. This makes sense, as theatrical and home entertainment campaigns already have a ready-made trailer and they acknowledge that a trailer is worth a thousand words. Museums, music and TV shows tend make more use of standard banners, as they probably have lower budgets, and also perhaps the museum crowd is more used to still images.

Chart 15: Dwell by Entertainment Segment

Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

Overall, music albums and concerts achieve the highest dwell rate, followed by theatrical and home entertainment campaigns. It would make sense for all segments to use more video, as the analysis in chart 13 shows. Rich media with video outperforms rich media without video.

Make your trailer better

As the analysis below shows, the trailer is one of the most important assets for theatrical entertainment online display advertising. It increases the ad's visibility, entices users to engage, increases the proportion of users who interact with the ad, and delivers a more meaningful experience. This section analyzes the best placements and ad formats for delivering theatrical trailers and videos.

Chart 16: Video Performance by Placement
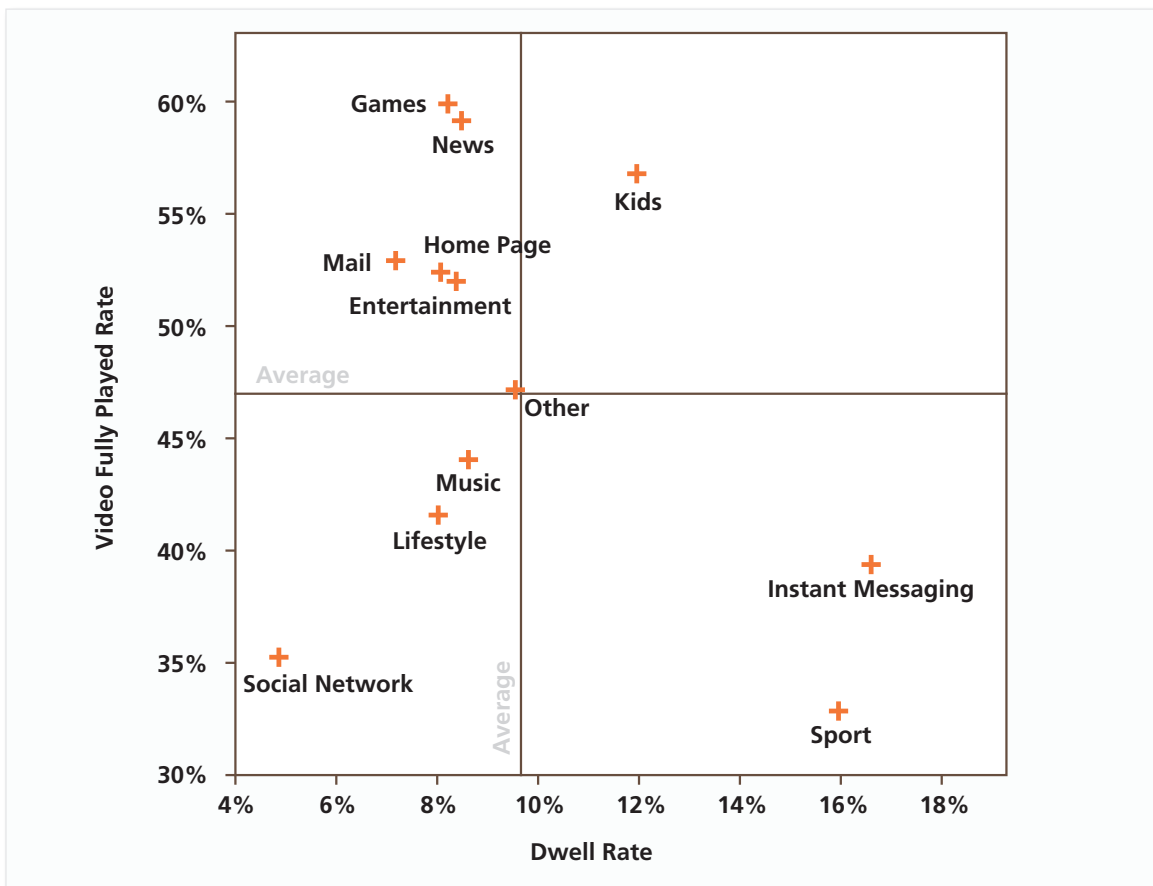
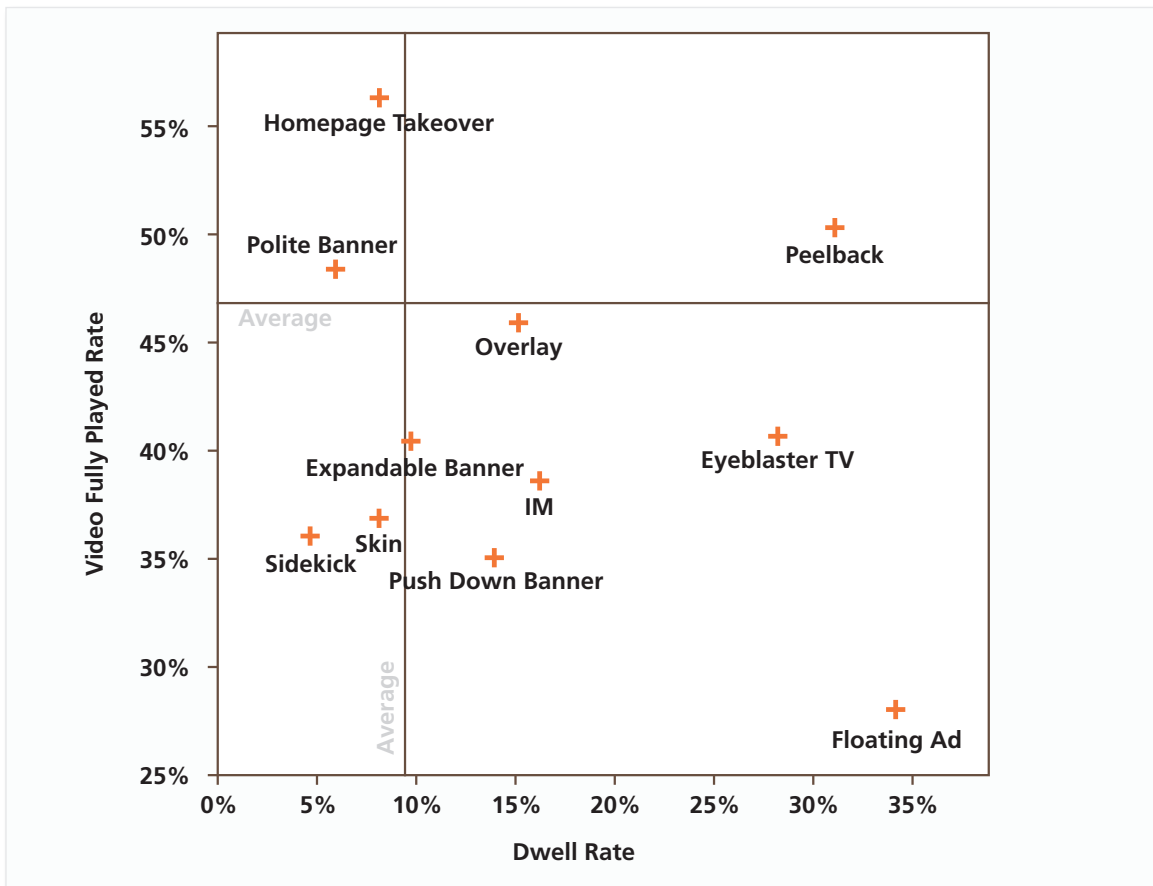Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

Chart 16 analyzes the best-performing placements for display video advertising for theatrical. The x-axis presents the dwell rate, or the proportion of users who engaged with the ad, and the y-axis presents the video fully played rate as a proxy to the proportion of videos that were able to deliver their full message. The right upper quarter represents users who not only mouse over movie ads and therefore notice them, but also tend to view the full video.

The analysis shows that kids tend to be the most responsive to theatrical trailers, by both engaging more with ads and waiting for the video to complete. Other placements tend to have either high dwell rate, or high video fully played rate, revealing that content-rich environments and communication channels seem to be a great fit for theatrical trailers. Sports channels, which may fit the target profile for certain theatrical releases, also resonate in terms of grabbing eyeballs into ads, but need to deliver fast-paced messages or shorter videos.

Interestingly for theatrical movies, music and lifestyle, as well as social networks tend to underperform as environments. In a previous study, MediaMind Research showed that users on social networks tend to spend less time on a single webpage, and therefore are less likely to either touch and play with the ads or wait for the video to complete.[8]

Chart 17: Video Performance by Ad Format

Source: MediaMind Research. Data: Q1 2009 to Q4 2009, Entertainment, Worldwide.

A similar analysis by ad format shows that peelback banners have the highest performance both in dwell rate and video fully played rate. Peelback banners allow users to peel the publisher's content and view the advertiser's content behind it. Other high-performing ad formats are Eyeblaster TV, overlays and homepage takeovers.

Polite banners and expandable banners tend to have similar performance. Polite banners have slightly higher video fully played rate, while expandable banners tend to have slightly higher dwell rate.

Polite banners excel in delivering auto-initiated videos on the webpage. Since many polite banners contain auto-initiated videos, users have less incentive to touch them, as there is no need to press play or expand any panel. Therefore, their dwell rate tends to be lower. Nevertheless, video fully played rate for polite banners is higher compared to the other formats.

Floating ads are very visible and attract a significant proportion of users to mouse-touch them. Nevertheless, video fully played rate is significantly lower for this format compared to polite banners and expandable banners. Therefore, it would be preferable to use floating ads with shorter videos.

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[8] MediaMind Research. *Using Dwell to Measure Online Advertising*. Available at: http://www.mediamind.com/Content.aspx?page=resource&id=94

Conclusion

Clearly the **Internet is now a strong and rapidly expanding entertainment-based medium** that provides strong opportunities for the entertainment marketer. The question is how to approach online marketing and measure its effects.

As with search advertising, display impressions can generate traffic to a mini-site. However, in entertainment, the mini-site cannot be your only objective. The research suggests that users are looking for an experience within the publisher environments that they choose to explore and expect to be served a rich experience where they find themselves and may not do the legwork to reach the advertiser's mini-site. Users are engaging and interacting with entertainment online advertising more than online advertising for any other vertical. This shows how **entertainment advertising is leading the way in terms of delivering compelling online creative experiences**. Yet, 95% of users who engage and interact with online advertising do not take the next step and click. These users expect to receive all of the experience within the banner. The exception is seen in those who spend an increased amount of time exploring within the ads, who wish to complement their experience with looking for further information seen in uplift in branded search terms.

In addition, **good online display advertising can provide all the branding necessary**, because the entertainment product is relatively easy to understand. Rich Media ads that can pack a lot of information into a single banner are much more effective compared to the flat standard banners. For the same reason, video boosts the performance of entertainment ads as it delivers a glimpse of the end product in a movie trailer or sound bites from a new album, yet in a much more evocative advertising experience afforded through interactive exploration and targeted messages. Complemented with the right content rich environment, this affords huge residual value on behalf of the advertiser.

Each of these factors can be expressly measured for its effect on **consumer interest in your entertainment** asset – such as a positive shift in brand perception and searching for further related content and or reviews – and onto how this is all inextricably linked to help predict box office impact.

About comScore, Inc:

comScore, Inc. (NASDAQ: SCOR) is a global leader in measuring the digital world and preferred source of digital marketing intelligence. comScore helps its clients better understand, leverage and profit from the rapidly evolving digital marketing landscape by providing solutions in the measurement and evaluation of online audiences, advertising effectiveness, social media, search, video, mobile, e-commerce , and a broad variety of other emerging forms of digital behavior. comScore's capabilities are based on a global panel of approximately 2 million Internet users who have given comScore explicit permission to confidentially capture their browsing and purchase behavior. These data can also be combined with census-level Web site or telecom carrier data to provide the most comprehensive and unified measurement of digital activity. comScore's recent acquisition of ARSgroup adds one of the industry's most validated measurement of the persuasive power of advertising in TV and multi-media campaigns. comScore services are used by more than 1,300 clients around the world, including global leaders such as AOL, Baidu, BBC, Best Buy, Carat, Deutsche Bank, ESPN, Facebook, France Telecom, Financial Times, Fox, Microsoft, MediaCorp, Nestle, Starcom, Terra Networks, Universal McCann, Verizon Services Group, ViaMichelin and Yahoo!.

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www.comscore.com

About MediaMind, Inc:

MediaMind is a global provider of digital advertising solutions that optimize the use of media, creative and data for enhanced performance. Its unique platform incorporates display ad serving, search, rich media, video, dynamic ads, mobile and emerging media; providing marketers with a cross-channel view of ad campaigns. Its leading Eyeblaster Rich Media and Video capabilities service the most innovative and inspiring global digital campaigns.

The company is committed to publisher-neutrality to assure the broadest range of media choices for its customers. MediaMind is certified and complies with the three IAB measurement guidelines: ad serving, video and rich media.

Headquartered in New York, MediaMind has over 35 representation offices across all major markets worldwide. In 2009, MediaMind delivered campaigns for over 7,000 brands, serving approximately 3,350 agencies across over 5,150 global web publishers in 55 countries worldwide.

For more information, please visit www.mediamind.com