



## Next in Marketing | AppsFlyer

### Episode 9: Tastemade Says It's Thriving During the Digital Media Apocalypse

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**Mike** (19s):

Hey guys, this is Mike Shields and this week on Next in Marketing I got to talk to Jeffrey Imberman, Head of Sales and Brand Partnerships at Tastemade. We talked about how digital media companies need to prioritize making content for every different social media platform, how his company is working to make custom content for brands much faster in the COVID-19 world, and why Tastemade is so bullish on a live streaming network on OTT. Let's get started. Hey everybody. I've got a great guest here, his name is Jeff Imberman and he's from Tastemade. Give us your title, Jeff.

**Jeff** (47s):

Head of Sales and Global Partnerships.

**Mike** (50s):

Okay, so you're the revenue guy, the Brand Partnership guy, at Tastemade. I know Tastemade well, I know the company for a long time. I don't know if everybody and the audience knows you guys' completely. People are probably going to guess food something, but give us the lay of the land and what Tastemade is all about?

**Jeff** (1m 4s):

Sure, you know, Tastemade we like to think of ourselves as a modern media company that engages a global audience of about 300 million monthly viewers, across digital, mobile,



streaming, television platforms. We create award-winning content, original content in food, travel and home & design. Think of us as a lifestyle brand for today's consumers and global community.

**Mike** (1m 32s):

So are you like more of a modern day cable network? Is that a good comparison?

**Jeff** (1m 37s):

Interesting comparison. You know, people have said you're kinda like a modern version of Scripps or Discovery and we don't necessarily shy away from that. You know, we don't want it to be a slight against any of those legacy media companies because there are terrific companies, but in some respects we're a, we're a modern version of, of some of those legacy media companies. I often say that if you were going to build a media company today, it would look very much like Tastemade.

**Jeff** (2m 11s):

It wouldn't be reliant on an app. It wouldn't be a cable television network. It would do all of those things and do it well and meet the consumer on their terms, you know, versus building kind of a walled garden and expecting them to come to you.

**Mike** (2m 26s):

Well, I guess the difference or the problem with the analogy perhaps is that your a consumer brand right? Where people don't know Scripps necessarily, they know Discovery, I guess, they know the Food Network. But you've built a consumer brand with the original content, but it wasn't always the case. Right? I think it was more written it initially tell me if I'm correct, you were built around and a lot of influencers?

**Jeff** (2m 46s):



Yeah, I think early on, you know, because we've been in the space for, you know, eight plus years at this stage, early on the space for mid form and short form content was not professionalized. Right? It was kind of a prosumer probably at that point.

**Mike** (3m 4s):

So it was primarily YouTube, right?

**Jeff** (3m 6s):

Yeah. We had YouTube was kind of exploding. We were born out of that world. Yes, so I would say influences were a big part of that, you know, we call them Tastemakers. You know, we've since evolved into a model that is a combination of all of those, where we've got longstanding hosts and talent that do a lot of great work for us, yet all the while I was still engaging new voices from across, you know, the digital landscape.

Whether it be someone who is creating an amazing travel blog, who has an interesting perspective or someone who's a home chef, who's really telegenic and has a really specific voice.

**Jeff** (3m 47s):

We like to source talent and create content across the spectrum.

**Mike** (3m 52s):

It's interesting that you make, you mentioned, you described yourself as how you would build a modern media company. It hasn't been a good time to say your in the media business the last couple of years, any of the newer brands that were venture backed all the sudden, the last couple years we were hearing about how hard it was, the ad market was drying up. It was getting tough. And now you had this pandemic, are you guys have been somewhat immune to that? I assume that is because you are primarily video and not based on text based journalists, kind of reporting. Why, why do you think that is?



**Jeff** (4m 21s):

Yeah, I think that's exactly it Mike, you know, I don't want to say that we, we have less risk in our model than other legacy publishers or programmers out there, but because of the way we're constructed as a company and not overly reliant on any one platform or tactic. I think we had a little bit of immunity, so to speak. If we were a pure play digital publisher, we would probably be in a different place right now. Or if we were just a cable network, we'd be in a different place.

**Jeff** (4m 54s):

But I think following the audience wherever they are, whether it be on Pinterest or Twitter or Snap or Facebook for that matter, or on our streaming network that we've built, it has allowed us to be able to shift our emphasis during these tough times, whether it be from a program perspective or from a tactical ad perspective with our partners. I think, that's allowed us to kinda, you know, come out of this or not even come out of it because we are still in the midst, but...

**Mike** (5m 27s):

As you were saying, like it's going to end whatever this is, right?

**Jeff** (5m 29s):

Yeah. I know we can only hope, but it certainly has given us a little bit more latitude to perform for our partners and perform for our consumers.

**Mike** (5m 41s):

I will say when I think of Tastemade you guys had a venue in Cannes where you made an ice coffee, which is incredibly difficult to find in France. People don't realize that, it's just kinda tragic. And I will say you were there for me in a tough time. I always remember that.

**Jeff** (5m 58s):



It was awfully hot. It was awfully hot at probably, at eight in the morning when you grabbed that ice coffee.

**Mike** (6m 5s):

It was everything. Okay. But, but I wanted to ask you how old are you guys? So what's your on your guys' are on YouTube. You are on Facebook, you are on Snap, what's the best way to quantify how big you are? And, and or is that a very difficult to do?

**Jeff** (6m 18s):

No it isn't, it really isn't, because have, even though there were on many platforms and the brand's is articulated in many ways across those platforms. It's pretty simple. We are right now doing about 300 million plus active viewers across all of those platforms around the world. We do well north of two and a half billion views on those platforms, over 300 million engagements. So it's actually really simple to kind of boil it down because each one of those platform provides data about our users.

**Mike** (6m 54s):

I'm going to assume most brands like yours have learned over time, you kind of have to make custom content for each platform or at least to a degree. How does that work right now? If you have a terrific show, is it going to live on every platform? Is it going to have to be Tik Tokified and Snapified? What does that look like, production?

**Jeff** (7m 12s):

Yeah, I think the beauty of being born out of this digital age as a media company, that modern media company that I described, is understanding the user journey and being incredibly prescriptive with how we serve those consumers on each of those platforms. Because the Facebook consumer has a much different expectation of us than a Snap user versus a Pinterest user at this point, let alone TikTok, which is a completely different experience and a different audience altogether.



**Jeff** (7m 42s):

So when we're creating content, we are being prescriptive in thinking about what the narrative looks like, even if it's one story we're trying to tell, how is that story told? You know, the premise remains the same, but it might be articulated in a certain way based on that user experience on that platform, let alone the demo who is engaging on that platform.

**Mike** (8m 6s):

I imagine you have to pick your spots with, if you have a certain property that, just, I dunno, it's a travel show and it really lends itself to longer form sessions, maybe that's not a Tik Tok thing versus something that's much more Snapable - Snapchatee. I don't know? Are you guys making those, just those tough calls all the time and in terms of what to use or where?

**Jeff** (8m 24s):

Yeah, all the time, and it's a great point. TikTok for example, we're playing with food content, you know, specifically in a more often than not because it lends itself to both of the younger demo who love food and are kind of, you know, foodies in their own right. And it's a very playful platform, so we lean into food there, whereas in other platforms, we're able to kind of be the, the broader lifestyle brand that we want to be and serve up travel, food, or home & design content.

**Jeff** (8m 56s):

So yeah, it very much depends on the platform of choice.

**Mike** (9m 2s):

What have you seen? I remember writing about this when I was at the Journal. I think you guys were very early on Snapchat and especially as they roled out internationally, I imagine the kind of stuff you produced there is a really evolved, but that audience has become a content juggernaut



at a time when its hard to reach a younger people. What have you found works there? And maybe how has that evolved over time?

**Jeff** (9m 21s):

The funny thing with Snap and actually all of our platform partners, we've been fortunate because we've almost grown up with a lot of them in the video space as they have moved into being video platforms. We have kind of followed that journey with them and follow the consumers there. So we have been beta partners' on almost every major launch, whether it be IGTV on Instagram or Snap Discover, let alone the Snap shows that they've kind of transformed into. So on Snap, a good example of that is them leaning into the notion of shows.

**Jeff** (9m 55s):

They've been very smart, I think in terms of their evolution over the past two years, about looking more like, for lack of a better description, a broadcast platform, right, the way that they are approaching content? And making the product, a little bit more addictive for the consumer, allowing them to come back

**Mike** (10m 15s):

Predictability is good. Like, like appointment TV. It makes sense.

**Jeff** (10m 18s):

Yeah, absolutely. You know, I think that the way they want the user to feel welcome and come back for brands that they're familiar with and content that they're familiar with, let alone hosts. We've launched multiple programs, I think right now we've got about six shows, Tiny Kitchen, which is our biggest global franchise and Struggle Meals, which has done particularly well during the COVID crisis as people kind of lean into a home cooking. We've got of course a show called Food Porn because food porn is exciting for all of us.



**Mike** (10m 50s):

In more and more ways than one.

**Jeff** (10m 53s):

We've got to Tastemade Travel show and a Tastemade Home shows. So it lends itself to the platform and how there now kind of evolving and serving content because they want that user to come back and stay for what feels like a more viewable experience, if that makes sense?

**Mike** (11m 14s):

It does. Okay. So let's let's maybe get into you're the money guy. You're the ad guy. What is your revenue mixed look like? Is it primarily direct sales? Is it mostly branded content? Is it mostly selling pre-rolls? Is it the whole mix of things? What does it look like?

**Jeff** (11m 30s):

Yeah, I would say it's a combination of all of those things, but if you look at the foundation of what we've built this company on from a monetization standpoint, it was certainly in the branded content and sponsorship arena because a lot of the platforms we were on my team didn't allow four traditional media monetization. YouTube was kind of the first ones that are let partners in, programmers in.

**Mike** (11m 53s):

Yeah, there was no Facebook video ad model at a time, I think, Snap was really early and IGTV didn't have anything.

**Jeff** (12m 0s):

Exactly, TikTok is still evolving, they don't have the traditional media offering. I'm so we built our whole brand and that monetization on the notion of branded content. Let's make an experience



for the consumer that's more immersive, that's more authentic and the brands will prosper by following that tactic. And we think it's still super relevant and works, with that said though, right, we launched a streaming network two years ago that's thriving now that is a blend of all of those things.

**Jeff** (12m 34s):

So now we're able to offer traditional media ads, thirties and fifteens and anything that NBC or HGTV were to offer. But now we're also able to program short form content that we're creating for our clients on a social platform and bring that short form content to a linear-like television experience. So all of the worlds are colliding on our streaming network right now, which has really exciting for our team.

**Mike** (13m 0s):

Okay. I want to come back to the streaming network, but let's go back to branded content for a second because the challenge there has always been, I think that, you know, that's great, but it's hard to scale and that eventually it's hard to get the brands to come back more than once or twice because it's experimental often or it's harder to prove what that market place like right now? Do your projects range from deep integrations to really light touch kind of brand and content. What does it look like?

**Jeff** (13m 24s):

Yeah. It's both. I think, you said something that's really interesting, which has experimental. I think that the space has finally transcended that, kind of banner, of experimental in marketers eyes. And I do agree with you, I think a few years ago, I think you, had traditional media, whether it be digital television-like media display, then you had this experimental bucket where they would just throw in anything that they weren't sure about.

**Jeff** (13m 56s):



And I think branded content probably fell into that a little bit, a few years ago. I think it's evolved. I really do. And I think that the clients now are becoming more reliant on branded content because of its authenticity.

And recognizing that if you're going to break through to a consumer, you have to find new, more immersive, engaging ways to do it outside of a 30 second ad. I think clients are looking at it now as a true tactic for them. We see it because, you know, like I said earlier, we've been around for 8 years and we see the renewals.

**Jeff** (14m 31s):

Like, I see the same clients coming back time and again, and iterating on the work that were doing with them, and broadening that work now across new platforms that we launch on. So whether it be Pinterest over the past few years where now our streaming network clients are coming back and employing new tactics that we're, that we ourselves are bringing to market, which is exciting.

**Mike** (14m 57s):

Do you have a good example of a brand that maybe started with a you know, quote unquote "experimental brand" and content thing a couple years ago, then they have come back and done more? What does that look like?

**Jeff** (15m 6s):

Yeah. I think there are a lot of brands who are actually evolved, you know, with us that are long standing clients. You've got interesting clients, like Land O'Lakes, ironically enough, who you are probably familiar with, you probably have in your fridge. A great, brand who we've actually not only done short form and mid form social content with, but we've produced content that has been on our television network, our streaming network and meaningfully. I mean creating content that could never live on a social platform because of the, the norms on those platforms, you know, how people consume the content.



**Jeff** (15m 47s):

So Land O'Lakes is a, is a perfect example. We've got clients around the world that have come back, whether it be the Uni-levers of the world, who we work with in many markets globally. So who, who, and employ all of the tactics in our arsenal in one way, shape or form, whether it be social or otherwise. So it's gratifying to see that happen because I think that when, and I say this often, but I think it's very true. Umm, it's always great to have a new business Mike, when a new client comes to the table, we're all really excited!

**Mike** (16m 22s):

Like a first date, exciting.

**Jeff** (16m 23s):

It is exciting, it is and everyone's high fiving and it's great to break a new piece of business, but it's actually more gratifying to have clients come back. Renewals speak to the health of your business more so.

**Mike** (16m 36s):

'Cause you actually delivered something.

**Jeff** (16m 38s):

Exactly. And you had a client or a partner who's really happy, who wants to do more with you. And that speaks to the health of your businesses as much as new business does.

**Mike** (16m 48s):

OK, so how does that play out when over the past few months, you know so many brands of scrambling and triaging and everything you hear is that everybody needed to be, to move a hundred miles an hour and to be really agile and cut new creative. And I imagine some of these



branded content programs you're talking about or have long lead times take a while to put it together. How did that play out?

**Jeff** (17m 7s):

Yeah. You know, I think there's some really interesting learnings that are coming out of this crises and we are still in the midst of it. So we're, learning every day. I think one thing that stands out to me in terms of that kind of being more nimble and agile, is the fact that the consumer, even though we were born out of digital and in creating amazing short form content and mid form and everything else, I think that consumers expectations of being "entertained" and I put that in kind of quotations is being re-imagined in real time.

**Jeff** (17m 40s):

And we're seeing it play out on social platforms much more than obviously on, on television screens because of the immediacy of experience. Jeff in his kitchen, filming something on his iPhone and posting it for Tastemade hypothetically is authentic and its a little bit gritty, but incredibly engaging and consumers are telling us that! We're seeing it, in the performance of our content. We don't see a drop off from producing in our studio versus having one of our amazing tastemakers film, something in their home kitchen.

**Jeff** (18m 15s):

And I think that's going to be a big learning for us is everything doesn't have to be super slick. It should be authentic and, and being a little bit gritty is okay, so we're seeing that. In terms of being agile and being able to produce quickly versus that studio model, I think that was the shock to the system, Mike, initially, was, Oh my God, the studio's are closing. How do we produce content?

**Mike** (18m 40s):

How do we do this, how fast?



**Jeff** (18m 41s):

How can we do this? How do we keep our audience engaged first and foremost? Because they are our first customer, is our consumers, right?

**Mike** (18m 51s):

You can't blow that at the service of trying go fast for an advertiser?

**Jeff** (18m 53s):

Exactly so first, how do we produce content that is really good and engaging and do it, you know, quickly? So that was first on our agenda. And then second, was how do we shift our mindset about producing content for our brand partners and do it with quality and expediency so it allows them to meet the needs of the consumer in real time. Whereas normally, you've got a much longer lead time to your point, where we've got a lot of time and we can storyboard and we can figure everything out and every nuance and every color.

**Jeff** (19m 27s):

There was no time for that and I think marketers recognize that. We certainly recognize that and I think that's another reason we've been our business has done well, is we've met the needs of both the consumer and the market are during this time. And I think that is going to last Mike. Yeah, right.

**Mike** (19m 45s):

Oh, that was my next question. Now everyone's asking you, okay is every going to go back to a sort of normal when this subsides? But it sounds like, everyone's gonna learn new muscles, realizes they can go faster than they thought and, and wanna change the way they work.



**Jeff** (19m 58s):

Absolutely. Absolutely. I think that the new muscle part is a really important and then you have the muscle memory, right that kicks in? I don't think we were just learning a new exercise and then we're going to forget about it. I think this is going to be something that's sustainable and the learnings are impactful, especially on the production side, let alone the consumer side because they're hand in hand. If it wasn't working, we would have to do something different, but we know it's working and we know our marketing partners who we've engaged with during this crisis are not only seeing it as high quality, but highly successful.

**Jeff** (20m 37s):

And I think that's the most important thing.

**Mike** (20m 39s):

I wonder, you know, so you guys play in the Display or Programmatic space at all?

**Jeff** (20m 46s):

We don't in Display. Our owned and operated website has never been an ad kind of experience for us. You know, we wanted to be a hub where consumers can come and engage with content and we're iterating and all that as we speak actually making it more recipe driven, but no it's never been an ad experience by and large for our clients. On the flip side programmatically, what the streaming networks allowed us to do is open up that whole pipe, that whole ad tech side of the business that we never could because we weren't a traditional media offering.

**Jeff** (21m 20s):

So now, with our streaming network, we, we are absolutely playing the programmatic space and doing it well with some of the best partners out there are both on the SSP and the DSP side.



**Mike** (21m 31s):

That was going to ask you, are you excluded from being in the performance direct to consumer world, but that's probably the streaming network is probably an avenue for you to get in that a little bit more.

**Jeff** (21m 40s):

Yeah, absolutely. It really has opened up a lot of new conversations for us that we weren't previously in. So whether it be a programmatic or a once again, just traditional media, where we are controlling the canvass, so to speak where. Whereas on the social platforms, as you know, and, and everyone listening knows, those are controlled by the platforms. The rules of engagement are very specific, whereas when you have a 24 hour streaming network, like what we do, that's a pretty broad canvas to paint on, whether it be from a programming perspective or from a sales perspective about how you monetize that content and the audiences that are following you.

**Mike** (22m 20s):

Let's talk about the launch to that product, because you might expect to a company like yours. Okay, obviously you want to get into OTT, that's great. That's exploding! But you could have, you can just as easily, have done an on-demand video app in there and get some distribution on Roku or something. That'd be fine. But you chose to go with a 24 hour linear network, right?

**Jeff** (22m 38s):

We did. It is available in app forum on those platforms. Then, you know, a perfect example would be Roku. As you guys know, Roku, you got an app like experience on Roku. So you can just kind of click into a Tastemade app and, and its more of an on-demand experience versus the Roku channel where they've got streaming networks, 24 hour networks. So, you know, this is another example of as a programmer, we don't want barriers to entry for the consumer. So however they want to consume our content we want to make it available to them.



**Jeff** (23m 13s):

So whether it be in an app for them, like I just mentioned, or the streaming network on a Roku are on a Samsung plus or Vizio or Zuma or for that matter on Peacock.

**Mike** (23m 24s):

It's interesting cause I think people, there's a perception that we'll in this on-demand era, nobody throws us a network on it anymore. You don't just do that. But what are you finding that there's an appetite for people that just want to see what's on and again, kinda like lean back and not think about what they want to watch.

**Jeff** (23m 39s):

I don't know about the mindless part of it, although I agree. I think discovery, the literal discovery of content is both a big benefit and a slight detriment right now because there is this acceleration of content being distributed on all of these services. It's a bit of a content land grab now where you at any time you tune in and you're seeing quote unquote channels that you've never seen before, right? Or brands you've never even heard of on certain platforms.

**Jeff** (24m 11s):

So the discovery part is really interesting, but I think that's why Tastemade has a leg up, because we've got, and you said this earlier, we're a brand. We act like marketers. We are a consumer facing brand. We've got an incredible equity with a consumer. And that was another benefit to, you know, making this kind of move in to the streaming world because we know when a consumer sees the Tastemade logo in that EPG or while they're you know, surfing on these platforms, it's going to be an, Oh my God moment for them.

**Jeff** (24m 43s):



I didn't even know Tastemade had a streaming network. I love Tastemade, they're on my Facebook feed or they might go to on IG! So we think that's why, you know, well we have a leg up in that kind of exploding space that, that is OTT.

**Mike** (24m 57s):

Well, we're running close on the timer, but I do want to ask you more about OTT particularly. How does it work? It seems like it's a very hot market and advertising demand as is up. It's complicated though. How does it work for you guys? Because you are on Roku and Vizio and other platforms, some of which you could probably control ad sales entirely some you don't, how does that make work mechanically right now for you?

**Jeff** (25m 22s):

Yeah. It's exactly how you described it. There are certain, let's call them walled monetization gardens, where the platform controls all monetization and share back to us on a revenue basis. I think that's the same for everybody on those platforms, like a Roku. And then there were the other services where it could be a split of the amount of ad time or you could own a hundred percent of the ad stack and you might be sharing back to the platform.

**Jeff** (25m 53s):

It is a combination of all of those things.

**Mike** (26m 1s):

Of the inventory that you control, are you selling to the digital buyer, the traditional buyer to the programmatic guy?

**Jeff** (26m 7s):

Yeah. That's a great question. And coming out of the TV space, myself, where I spent most of my career at a company like Viacom and Turner, it is so different. You know, when I was selling cable



networks, you had one video team, it wasn't even called a video team, it was the TV team, the TV buying team. Now you got the video investment team's of the world. I think the OTT space. I think one of the problems right now we have in general is that the OTT buyer, it's a little bit of a hot potato right now, on the agency side, you know.

**Mike** (26m 41s):

You might want to own it right. It seems like up and to the right. Let's be a part of that.

**Jeff** (26m 45s):

Right it's like, well, it might be the digital team, but then the TV investment team really wants to own it because it's the big screen. And then there might be other agencies that want all a big running through programmatic pipes only.

**Mike** (26m 58s):

Yeah cause it's got the ad serving components and data and all of that.

**Jeff** (27m 1s):

Yeah, exactly. So its kind of like a mixed bag in terms of who's actually buying, but we see that as an opportunity for us because it opens up new communication with teams that maybe we weren't engaging in, in the past because we were in the digital bucket or even the social bucket, you know, cause there was a social team at agencies. So now we're talking to buyers, investment team strategists, across all disciplines and we are kind of just following their lead because it's different at every agency.

**Jeff** (27m 33s):

It's pretty incredible.



**Mike** (27m 34s):

So that probably means you have to have a different measurement conversation with every one of those groups, in a medium that is immature measurement wise, that's got to be challenging?

**Jeff** (27m 43s):

It is challenging. You know, the benefit of talking to a digital team is they're treated and when it's bundled into a traditional let's call it buy, you know, with Tastemade or Partnerships, the measurement it doesn't even come into question like how the OTT is measured because they see it as a digital video.

**Mike** (27m 57s):

Right, what they're already doing.

**Jeff** (28m 1s):

They are not even seeing it. Exactly, exactly when you go more discrete and you're literally just packaging up a Tastemade streaming network buy that's different. And the expectations might be different around that. But in and of itself Mike that research component is a whole other challenge for all of us. Outside of some of the bigger players, you've got Nielsen on one hand who are naturally wants to hold onto the ecosystem, the measurement ecosystem at large and find new ways to kind of bring that product to market.

**Jeff** (28m 39s):

And then you've got upstarts that we're talking too, like the True Optics of the world or Samba or Alfonso who are purpose built and doing really impressive work, focusing on the OTT and see how



**Mike** (28m 54s):

They measure what's on the actual TV screen itself.

**Jeff** (28m 57s):

Yeah, exactly, exactly. And that's where our research team has been focusing their attention is, you know, who are the best in class partners right now who are doing pioneering work that is specifically focused on, not only OTTC TV, but also the, the, the cross platform elements of it as well, because you know, how do you follow the user? That's the ultimate kind of Holy Grail for everyone is still trying to figure out how you get total attribution for the audience and that still hasn't been figured out.

**Mike** (29m 28s):

Do do you think that market will be growing faster if I don't know if you could ever going to figure all those things out completely, but if you had more set standards and measuring what it would be to be moving even faster?

**Jeff** (29m 39s):

No doubt. Yeah. There's no doubt. I mean, you know, once again, coming out of the cable slash linear world where you had one coin of the realm and it was Nielson.

**Mike** (29m 49s):

You can complain about it all day long, but everybody has the same referee.

**Jeff** (29m 52s):

Exactly, exactly the same referee, same currency. And that's just not the case right now. And I think once we do as an industry, figure that out and I think it will, if it's already accelerating at an



incredible clip, but I think once the currency is settled on and everyone can agree on that measurement, it's a natural that the playing field will change.

**Mike** (30m 17s):

Get those questions out of the way and you can move. I wanna let you go on this one here. What have you guys seen, it's a natural question with everybody is stuck at home for so many months. What kind of consumption patterns have you seen anything really weird? The people are watching a lot of interesting.

**Jeff** (30m 33s):

Yeah, it's pretty funny. First of all, the viewership across platforms, as you can imagine, for a programmer like us who is in food, travel and home & design. Even travel, which has a very interesting. I'll point out travel, you would think its counterintuitive like, Oh my God, people who are home, they cannot travel, they don't even want to think about it, but it's so aspirational. And I think that people miss travel so much that the only way to get that fix is actually to watch like really engaging content that kind of opens up those worlds.

**Mike** (31m 5s):

That escapism you need right now.

**Jeff** (31m 6s):

Exactly. But like everyone else, you know, we've been a beneficiary of people leaning into our lifestyle content and there's always something that like shocks us on any given week. I'll give you an example, I think it was last week on Facebook, we had a couple of big hits and one was a pineapple upside down donut that there is almost 10 million views of this recipe video. I mean, its so obscure is such a specific kind of, you know, recipe.

**Jeff** (31m 36s):



But I think that people being stuck at home, people leaning into kind of the things that make them feel good, you know, it's called comfort food for a reason. Right? It makes you feel good. And I think food has been a really big part of people's emotional journey during COVID. And I think we've been fortunate that we're serving them great content that keep them entertained and help them feel a little bit better about what's happening around them.

**Mike** (32m 6s):

Unfortunately, I can attest to the emotional eating part of it, but that pineapple thing does sound a lot of fun and it's probably exactly what people need right now.

**Jeff** (32m 13s): Yeah, exactly.

**Mike** (32m 14s):

Awesome. Well, thanks so much for an awesome conversation and best of luck in the end, the rest of the year. And thanks for coming on.

**Jeff** (32m 20s):

Oh, it is my pleasure and good luck. Love the podcast, you guys are doing great work.

**Outro** (32m 26s):

Big thanks to my guest this week. Jeffrey Imberman head of Sales and Brand Partnerships at Tastemade and of course my partners at AppsFlyer. If you like this episode, please take a moment to rate and leave a review. We have lots more to bring you so be sure to hit that subscribe button and we'll see you next time for more on Next in Marketing. Thanks for listening.