



Complete Guide to Running Effective Facebook Ads

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FUNDAMENTALS

Success with Facebook Ads centers around **four main elements**:

1. **Finding and using best practices for the technical setup of the ads** (e.g., News Feed only, covers on the images tend to convert better and so forth). These are contained within this document.
2. **Focusing the majority of your testing on the highest leverage point**
 - a. **Facebook**: Testing creatives on Facebook to bring down CPCs. This is the most important leverage point for refreshing fatiguing ads and / or improving the CPC and conversion when you're spending a lot of \$ (so long as you're using best practices).
3. **Learning how to track + analyze what the sales, page read, series revenue, and series profit numbers are telling you about the ads' performance**. Track daily and look at the numbers relative to the previous 3 - 14 days to get a feel if your new ads or increased / decreased budget / other changes etc. are moving the needle in the right direction or not (particularly with series profit).
4. For backlist, have a set ads day (e.g., Mon) or two ads days a week (e.g., Mon / Thur). This is where you create new ads, analyze performance, turn things off, etc. You can pop in every day to track and just make sure nothing has gone awry, but you're not making major changes on those days. For a launch, you'd be managing the ads daily and potentially setting up new tests daily or every other day, depending on how high the budget is.

TRACKING

Need three core tracking sheets:

1. Daily or weekly ad profitability tracking sheet for backlist
2. Launch tracking sheet for the first 30 days of the launch
3. Swipe sheet for tracking creatives + copy / audiences / keywords / tests run (price / blurbs / covers etc.). Only track best creatives + copy. This becomes a valuable reference for pulling creatives quickly when running ads in the future, and also for spotting patterns with what works best.

These three sheets are actionable / for organization. Then you need a fourth sheet where you track the final revenue (royalty deposits) and expenses for official tax accounting purposes.

Update the swipe sheet on your ads day as you're going through the test results etc. if there's anything worth adding.

BEST PRACTICES: AD SETUP

Note: these setup best practices apply to both Dynamic Creative and regular ads. The only difference in the settings between a Dynamic Creative ad and regular ad is selecting "Dynamic Creative" at the Ad Set level when creating the campaign.

Also, when using Dynamic Creative, make sure you turn off "optimize creative for each person" (at the Ad level). This is critical, as this feature randomly generates 3 second videos / weird creatives that don't perform well.

1. **Naming convention (Campaign):** when standardized allows you to search for specific books and view all the ad spend and ads for a book / series that are currently running / have run previously.
 - a. Abbreviating the series name allows you to search for everything related to a specific book or specific series on the Facebook Ads dashboard (e.g., TS1 = Tess Skye Book 1).
 - b. Putting "T" for Traffic, "E" for Engagement, or "S" for Sales (or "C" for Conversion, as it's still called on some accounts) at the start allows you to easily identify the ad type.
 - c. Putting the region allows you to easily identify the region.
 - d. Examples
 - i. T/US: TS1 Drop Dead DC (Dynamic Creative Traffic ad for Book 1)
 - ii. T/US: TS1 Drop Dead Covers (images w/ cover on them, winners Traffic ad for Book 1)
 - e. **Naming convention (Ad Set):** name the audience here so it's easily identifiable at a glance without having to actually look at the targeting.
 - f. **Naming convention (Ads):** would recommend this naming convention
 - i. G1-C1-H1 (G = image, C = copy, H = headline)
 - ii. The first image you test = G1, the second one = G2 and so forth. This number keeps going up over the lifetime of the account and across all books (e.g., if you test 3 images for book A, then those would be G1, G2, G3, then two for Book B, those would be G4 and G5).
 - iii. Keep a key of which image, copy, and headline each code corresponds to in Excel or Google Sheets. This allows you to reference that G3 is a certain image or H15 is a certain headline.
 - iv. You can also name the ads descriptively, e.g., Book BG Cover (book cover on cover background) or Blurb Dress (blurb with stock image of a dress). The coded naming convention, however, is much more powerful and recommended.
 - v. **Advanced:** If you know how to use pivot tables and split columns in Excel or Google Sheets, you can export the raw ad data from Facebook and

then see how a certain image or piece of text performed across all the ads / campaigns etc. it was used in.

- vi. Note that this naming system will work for viewing the stats for various creative elements even if you don't export the ad data into Sheets / Excel. Just search for, say, "G1" or "H4" in the search bar at the top of your Facebook Ads account and it will return all the creatives that ran featuring that particular element, along with the various stats (clicks, CPC etc.).
2. **Objective (Campaign):** use Traffic; this will optimize for clicks.
3. **Bidding (Campaign):** use Campaign Budget Optimization (CBO). Might be called "Advantage+ Budget"; this is the same thing just with a different name. CBO is easier to manage than Ad Set budgeting, performs better, and is easily / quickly scalable (can go from \$5 to \$500 without any problems; CPCs will rise, of course, but just because you're spending more, not because of Facebook breaking down on the technical side).
4. **Region (Ad Set):** start with the US. If the ads are doing well and you want to try them in the UK, you can run your best winners there in a new campaign. Only do one region per campaign; this allows you to control the budgets to each region you want to run ads to.
5. **Audience (Ad Set):** start with your "ruler" audience (this is an audience you know works well, so you can use it as a consistent measuring stick).
6. **Placements (Ad Set):** select "manual" and then only the Facebook News Feed. This converts the best.
7. **Optimization (Ad Set):** make sure "link clicks" is selected (this is at the very bottom; sometimes it's in the middle)
8. **Optimize Creative for Each Person (Ad):** this is an option on Dynamic Creative ads only. Make sure this is off.

Note: for **Website Events Tracking (Ad level)** at the bottom of the ad setup, you don't have to select a pixel or have anything checked here. The pixel doesn't do anything for the Traffic ads, so it doesn't matter whether this is on or not.

FACEBOOK AUDIENCES

These are the audiences that I recommend using for both backlist and launches. You don't need to use all of them unless you're trying to spend more money. Having additional audiences allows you to reach more people, as well as different ones, which helps stave off ad fatigue (rising CPCs) for longer when you're scaling.

REGULAR AUDIENCES

These are the basic core audiences that you'll rely on:

1. **Your "ruler" audience.** This is an audience you know works + converts consistently whenever you use it. When testing, this acts as a "ruler" (e.g., consistent measuring stick) where you know that any problems with CPC or conversion stem from the creatives, not the audience. Note that all the recommendations below should be

aggregated together as a single audience, rather than running each author / genre individually.

- a. **Contemporary Romance:** EL James / Sylvia Day / Diana Gabaldon / Nora Roberts / Danielle Steel / Contemporary Romance
 - b. **Paranormal / Sci-Fi Romance:** Nalini Singh / Ilona Andrews / Patricia Briggs, Laurell K. Hamilton / Kim Harrison / Paranormal Romance (genre). You can add in other paranormal authors to this audience from the suggested list so long as they don't have a major TV or film series; this can skew the results (e.g., Cassandra Clare / Charlaine Harris).
 - i. Can also run ads to the EL James audience above; it works consistently in PNR and SFR as well.
 - c. **Sweet romance:** Debbie Macomber and Fern Michaels, then select other sweet / clean authors from the "suggested."
 - d. **Urban fantasy:** Jim Butcher / Kim Harrison / Laurell K. Hamilton / Ilona Andrews / Patricia Briggs / Urban Fantasy (Genre).
 - e. Less certain. I don't have as much data on these, so I wouldn't consider them "ruler" audiences in that I can't be sure they perform consistently. But they're where I'd start if you don't have something that works currently.
 - i. **Sci-Fi:** John Scalzi, then select other suggested sci-fi authors
 - ii. **Thriller / Mystery / Crime:** Lee Child / James Patterson, then select other thriller / mystery / crime authors
 - iii. If your genre isn't listed here, and you don't have a "ruler" audience yet, start by testing authors. They typically perform the best (95% of the time).
2. All other authors in your sub-genre / tangentially related to your sub-genre. Click "suggested" after entering one of the authors from your ruler audience and basically add everyone else who's relevant. Or audience #2 will potentially be your sub-genre, if it's not part of the ruler audience.
 3. Lookalike 1%: Page Engagement 365 days (if looking to scale aggressively)
 4. Lookalike 1%: Website Traffic 180 days (if looking to scale aggressively)
 5. Lookalike 1%: Newsletter (if uploaded) (if looking to scale aggressively)

CUSTOM AUDIENCES

These are significantly smaller than the audiences above, so while they can be used for backlog, I typically would save them for a big promo or launch scenario.

1. Page Engagement 365 days (includes everyone who has interacted with your author page and clicked on one of your ads in the last 365 days)
2. Website Traffic 180 days (includes everyone who has visited your author website in the last 180 days)
3. Newsletter subscribers (if uploaded)
4. If any authors share their page engagement audiences with you, you can target those as well.

Note: custom audiences 1, 2, and 4 dynamically refresh, so Facebook updates them automatically--after you create them once, you're all set. The newsletter subscriber list must be updated (reuploaded) manually if you want to target new people who joined the list.

CREATIVES

This is the key leverage point on Facebook. Testing creatives is the best way to bring CPCs down and / or increase conversion.

The **image** and **copy** (text at the top of the ad) have the greatest impact on CPC and conversion, so focus your testing efforts there. The **headline** usually has minimal positive impact on CPC and conversion, but a bad headline (e.g., a bad tagline that's confusing / unclear or doesn't hit the genre) can tank performance. Using simple things in the headline like a review quote or Billionaire Romance Free in Kindle Unlimited (or whatever the key trope / sub-genre is) avoids this problem and is generally recommended.

Make sure the creative is PG to a very soft PG-13. No expletives / super violent descriptions or scenes / sex scenes in excerpts. When in doubt, err on the side of caution; don't toe the line. If an ad is rejected and your appeal is rejected as well, delete the ad from the ads dashboard to avoid it getting repeatedly rejected. Do not copy rejected ads and try to resubmit them; this can lead to account suspensions for "circumventing systems."

IMAGES

- Start with the book cover on the book cover background. This usually converts the best.
- Then move to the book cover on different stock photos.
- Stock images w/o book cover tend to generate lower CPCs, but can have problems with conversion; images w/ book cover tend to be 20 - 30% more expensive on a CPC basis, but don't tend to have problems with conversion. As you run more money to a book, the book cover can get fatigued and the CPC can be difficult to bring down, even with extensive testing. This is a good time to switch to stock photos. This will typically occur around the \$10k - \$30k mark, depending on the genre and cover quality, although if that spend is spread out over a long period of time (six months, a year) then the cover might not ever get fatigued enough to have to switch to stock photos.
- Look for images with a lot of contrast to stop the scroll on the News Feed
- Choosing images is more about compliance than anything else
 - No blood / no violence
 - Avoid guns and murder-y scenes
 - No beds
 - More forgiving with men showing skin (if running shirtless dudes, make sure pants are on + visible, not going too low on the V-cut area) than women showing skin (shirt slipping down off shoulders or bra visible / top off but still covered will usually be rejected)
 - Couples iffy, need to both be fully clothed, no kissing or suggestive touching

- Images of women typically don't convert that well for romance books; pair them with a man while making sure to follow the guidelines for couples (both fully clothed, no suggestive touching / kissing)
- Use Canva background remover on stock models and then mash-up with other stock photos to create entirely new scenes / ideas.
- Can use collages
- As ads fatigue, switch to a different stock photo site if you've been focusing on one; the same searches can yield entirely different images, and thus help you find new stuff

TEXT

- Blurb (book description on Amazon). Start with this; can just be part of the blurb.
- Excerpt (generally performs best; both short and long work here)
 - Think of these like a movie trailer: you can edit them / slice them down / add things that aren't in the original scene to convey certain tropes or emotions
 - Try to start the excerpt with dialogue (not mandatory, so don't avoid using something good just because it doesn't start this way); this has inherent conflict, is usually between the hero / heroine, and has whitespace, which makes it easy to skim.
 - End on a cliffhanger.
 - Make sure you remove any expletives; avoid murder scenes or gruesome descriptions; avoid scenes with heavy touching / sexy times etc. as this can raise Facebook's eyebrows.
- Teasers (see below)

To find more excerpts / scenes:

1. Ask your mailing list / social media what their favorite scene in a book is. Good for engagement + will get an idea of what your readers like the most.
2. Look at the Most Highlighted passages on the Kindle App or your Kindle. Some of these will be unusable (e.g., sex scenes), but there's a lot of gold in here. You generally can't use this for a new release since the Most Highlighted takes time to populate.
3. Can take a longer excerpt and remove the first three - four lines. This will change what appears at the top of the ad (before someone has to click "see more"). So from one excerpt, you can actually sometimes get 4 - 5 excerpts that perform differently because they have a different lead.

TEASER FORMULA 1: ANTAGONIST-PROTAGONIST

ANTAGONIST-PROTAGONIST: illustrate the book's core plot/stakes/conflict through the relationship between hero and villain / antagonizing force.

Examples:

- A necromancer is killing public officials. And Ruby Callaway's next on his list.

- Jack Silver is the baddest drummer on the planet. Lexi Reynolds is the best friend he hasn't seen in three years. A chance encounter at a show brings them together after a concert in their hometown. But can love overcome a life spent on the road?

TEASER FORMULA 2: HERO-HEROINE (ROMANCE)

HERO – HEROINE – CONFLICT/STAKES/QUESTION (romance). A simple three sentence romance formula. Same general idea as antagonist, protagonist. Can just use hero-heroine part for a two-sentence piece of copy. Often takes a *he's a...she's a...* format.

Examples:

- He's a real-estate billionaire used to getting his way. She's president of the local preservation society. But when he tries to buy the local forest for his new housing development, he'll finally meet the first thing in his life money can't buy.
- Jax Jones dishes out shots every day on the ice...and takes plenty off them. And team GM Mary Samuels is SO done with hard-partying athletes. Or so she thinks...

TEASER FORMULA 3: 1 – 2 SENTENCE TEASER – REVIEW QUOTE – CTA

This is a simple format that's effective across all genres. It's one of my main go-tos. Note that you can use the 1 – 2 sentence teaser all by itself, or end it with a call to action (CTA). You can use the teaser formats listed above, or just focus on the core stakes, a single character, etc.

- **TEASER:** establishes the book's core character(s)/stakes in 1 – 2 sentences.
- **REVIEW:** Next is an enthusiastic review quote (or two) that also signals the genre.
- **CTA:** End with a call to action (including a link)

TEASER EXAMPLE 1

Jax Jones dishes out shots every day on the ice...and takes plenty off them. And team GM Mary Samuels is SO done with hard-partying athletes. Or so she thinks...

Don't miss the scorching hot new hockey romance readers are calling "the can't miss sports romance of the year" and said "scored a goal on my heart."

FREE IN KINDLE UNLIMITED > [Amazon link]

TEASER EXAMPLE 2

Ruby Callaway has spent two centuries scrapping to survive. But none of that can prepare her for a day that doesn't end.

Check out the magic-packed first novel in the *USA Today Bestselling* urban fantasy series readers are calling "so different that it just works."

TEASER EXAMPLE 3

I'm Kalos Aeon. I've been around for longer than you could know—and most people don't want to know me, being half-demon, and all—but right now I've got a problem. The demon king has returned. And he's more than a little mad about me banishing him hundreds of years ago.

“Page turner which doesn't disappoint”

“I was a bit amazed I would like this as independent authors can be quite hit or miss. This one is a hit!”

READ NOW > [Amazon link]

HEADLINES

The headline has the least impact on the ad performance, so I wouldn't spend as much time / effort testing these as images / text.

- Review quotes (from Amazon or Goodreads reviews)
 - Enthusiastic + signal genre (have both if possible): e.g., “this is the best romance I've read in 2022!”
 - Sometimes you can only find one or the other, so if it's just enthusiastic or just signals the genre, that's fine.
 - Avoid words like “freaking,” certain adjectives (“sexy”) or overly suggestive review quotes
- Free in Kindle Unlimited or some variant thereof (e.g., Enemies to Lovers Romance Free in Kindle Unlimited)
- Taglines (not recommended, hard + time-consuming to write and generally outperformed by other options)
- Direct statements
 - New Steamy Romance
 - Marketing-y type of self-praise: The Best Romance of 2021 (can work, but will produce pushback in the comments).
 - A good way to use this approach is to look at the language your readers are using in reviews and create a headline that mashes up all the sorts of tropes / things they love.
 - If you have a new or free book, try to incorporate these words into the headline

BUTTONS / DESCRIPTION

- Button: “no button” will give you more headline real estate. Dynamic Creative doesn't give you a no button option, so you can use “Learn More” “Download” or “Shop Now.”
- Description: this will automatically pull from Amazon. Not worth testing, but sometimes it pulls something from Amazon that you don't want in the ad. Usually I just hit the space bar once inside the Description box—this will remove the Description entirely.

BRAINSTORMING / MINDSET

Creatives are the name of the game on Facebook, but coming up with new ideas can be challenging / time-consuming. Often it's easy to test 10 - 20 things and then look back the next week and find that you really tested 2 ideas instead of 10 - 20.

- **List out creative angles + tropes** (e.g., guy in suit, woman in wedding dress, private jet, wedding rings, fake engagement, etc.). These are good for coming up with new ideas for images, copy, taglines, and blurbs that you haven't tested yet.
- Check the **Facebook Ads Library** for authors in your genre / authors who are performing well (e.g., in the Top 100) for creative ideas.
- Hire someone on Fiverr (or get your assistant) to find photos on a stock site and have them send you the links. You can have Fiverr freelancers do the graphic design, but this is risky in that the price is so low that sometimes they just take unlicensed images. Here, you buy the images you like that they find, then make the creative yourself.
- Hire a designer. This can get expensive and also can slow down testing, but it can also elevate the images a step above the standard stock and give you some different options than what the audience might have already seen from 10 other authors. Wouldn't pay more than \$10 - \$15 per image, otherwise this becomes uneconomical.
- If something feels like it won't work, then run it (as long it's compliant). The things we filter out because they don't appeal to us are often what help us break through and actually test new stuff that resonates with a different part of the audience.

TESTING APPROACHES

Once you have best practices and audiences that work (both outlined above), and understand how to put together effective creatives (the previous section), the key testing lever with Facebook is **simply testing a lot of different creatives**. The more creative ideas you test, the lower you can typically get CPCs and improve performance. During a launch, testing a lot of creatives is paramount to stave off ad fatigue (rising CPCs) and keep ad costs reasonable.

TESTING APPROACH 1: TURBO A/B TESTING

This is called **A/B testing** because the only difference between version A and version B of an ad is one element (e.g., a different image). By only changing one element at a time, we can isolate that specific change as responsible for any differences in CPC.

The turbo is because with the introduction of the impression rule, you can get accurate results insanely fast. This process can rival Dynamic Creative in testing volume + testing speed when you have the impression rule enabled, with the benefit of increased test accuracy and less money testing. You can use it for either a launch / promo or a backlist scenario.

BUDGET: budget \$2 - \$5/day per ad when testing (e.g., testing 5 ads = \$10 - \$25/day). Can be higher (e.g., could do \$50 or \$100/day when testing 5 ads if you wanted).

You can start with a total daily budget of as low as \$5. However, you want to calibrate your budget based on how well the book you're advertising is doing; a \$5 budget to a book ranked 100,000 in the store would potentially have a noticeable impact on sales / reads. But a \$5 budget to a book ranked 5,000 would not, since it wouldn't generate enough sales / read volume to be discernable among the high normal volume. Make sure you're spending enough to actually generate a noticeable increase in sales / reads.

1. **A/B TESTING START:** Start a **testing campaign** with 2 – 10 ads (can be more) with the same headline + copy, *just* different images. These are regular ads (don't use Dynamic Creative). Use one ad set using the best practices outlined under "Traffic Ad Setup" and use your "ruler" audience (e.g., for Contemporary Romance the ruler audience would be Nora Roberts / Danielle Steel / Diana Gabaldon / E.L. James / Sylvia Day / Contemporary Romance).
 - a. Set up an **automated rule to turn off ads in the test campaign after they receive 500 - 1000 impressions each** (looking for enough impressions to get around 30+ clicks per ad). Setting this automated rule will get the data faster and cost you less money during testing. This is huge for testing speed + results and dramatically accelerates progress.
 - b. Base the # of impressions for the rule on how much you've budgeted daily per ad. (e.g., 500 for \$2, 750 for \$3 - \$4, 1000 for \$5)
2. Once all these test ads are off, create 2 – 10 iterations of your winning ad (can also iterate on your second/third best ads, too etc. if you want) within the original ad set, **only changing the copy**. Also make a duplicate of the winning ad to run against the 2 - 10 new challengers; ads that replicate performance after being duplicated are indicative of strong creative (which you can analyze for patterns).
 - a. Evaluate ads based on Unique Outbound CPC; ad with lowest CPC is the winner. If two ads are tied in CPC, then use most clicks as a tiebreaker. If clicks are similar, then use highest Unique Outbound CTR.
 - b. Iterating involves changing *one* element at a time to isolate its impact on performance—the image, headline, or the copy—and leaving everything else the same.
3. Once all these test ads are off, create 2 - 10 iterations of your winning ad (can also iterate on your second / third best ads, too etc. if you want) within the original ad set, **only changing the headline**. Also make a duplicate of the winning ad to run against the 2 - 10 new challengers; ads that replicate performance after being duplicated are indicative of strong creative (which you can analyze for patterns).
4. Once all these test ads are off, this completes one full cycle of testing. It's recommended that you do one full cycle, even if the CPCs are good after the initial image test. You can still often lower CPCs, and even if you don't, having more working creative helps you stave off ad fatigue.
 - a. Image [highest impact]
 - b. Copy [2nd highest impact]
 - c. Headline [3rd highest impact]
5. Once through one full cycle of image-copy-headline testing, you have four options:

- a. (1) If nothing is close to your target CPC (generally this will be around \$0.20 - \$0.30 depending on the genre if the ad has the cover on it when starting a launch / promo, or for a backlist book; \$0.30 - \$0.40 or higher might be acceptable for a long series; during a launch where you've spent a lot of money, \$0.40+ can be acceptable for ads with the cover on them), then start over from the beginning with a completely new test campaign and completely new ads.
- b. (2) If ads are close to or below your target CPC, but you think you can improve them further, you can (a) repeat the cycle in order or (b) choose your own adventure and drill down into a specific problem area. E.g., if you think the image is holding back performance, you could just test 15 or 20 images. Makes the most sense to focus on the image / copy, since these have the biggest impact.
- c. (3) If ads are below your target CPC, and you're happy with performance, you can turn all the ads back on in the original ad set that are below your target CPC. To scale, you can then copy this ad set within the same campaign and run it to a different audience. Make sure to turn the impression rule off so that the ads run without being turned off again.
- d. (4) **recommended**. This is essentially a combination of options 2 + 3, where you run the winners in a new campaign *and* continue to test in the original campaign.
 - i. Copy the winners (ads below your target CPC threshold) to a completely new Winners campaign. There are multiple ways to do this.
 1. (recommended) Go to the Ad Set in the Testing campaign and click Duplicate beneath the ad set name > then choose "New Campaign" from the menu that pops up. This will copy all the ads that ran in the test campaign to a brand new campaign with the same settings. Only keep the winners in this new campaign (delete the losing ads from the new campaign before hitting publish).
 2. If you prefer, you can create a new campaign from scratch (click the green "Create" button and then use the same settings / audience as test campaign etc.). After the new campaign has been created, then copy winning ads one-by-one over to it by Post ID or by using the "Duplicate" feature (see point # 3 below).
 3. Once the Winners campaign is set up, can just copy individual winning ads as the results continue coming in from the Testing campaign (don't copy the entire Ad Set again each time you want to move an ad to the Winners campaign). Click "Duplicate" beneath the ad you want to copy > then choose "Existing Campaign" > then choose the Ad Set(s) in the Winners campaign you want to copy the ad into.
 - ii. Can also add additional ad sets in Winners campaign to scale to more audiences. (75% of budget)
 - iii. Keep testing ads in the Testing campaign. Transfer winners over to the Winners campaign as they come in. Do this as often as needed to keep CPCs lower and ad creative fresh. (25% of budget)

- iv. If you're not running a large budget (\$100+/day), at some point you can turn off the Testing campaign once you're happy with the CPCs and just run the winners.

TESTING APPROACH 2: DYNAMIC CREATIVE

Dynamic Creative (DC) allows you to test a lot of different ad creative ideas quickly, so it's useful when you're spending a lot of \$ and burning through creatives.

You have three approaches here; you can mix and match them as needed:

1. **Dynamic Creative test campaign (20 - 25% of budget) → Regular ad winners campaign (75 - 80% of budget)** where you pull out and reassemble the best performing elements from the Dynamic Creative ads as single regular ads in a winners campaign (combine 1st best image + 1st best copy + 1st best headline, 2nd best image + 2nd best copy + 2nd best headline etc.).
 - a. Use best practices for ad setup and your "ruler" audience for the test campaign.
 - b. To find the top performing image, headline, and copy, go to Breakdown at the top right at either the Ad Set or Ad level.
 - c. Pull elements out that have 30+ clicks and are below or close to your target CPC (usually this target will be \$0.20 - \$0.30, depending on genre, could be higher if it's mid-launch or promo, however)
 - i. If two elements are tied in CPC, then the tiebreaker is the most clicks. More clicks = more reliable data.
 - ii. Use best practices for ad setup and start with your "ruler" audience for the winners campaign. Can scale out to other audiences in the winners campaign if you want.
 - d. After you've pulled things out and put them in the winners campaign, duplicate the DC test ad set within the test campaign and call it "Round 2." Turn off the previous test ad set.
 - i. If some elements (e.g., images / text) didn't get 30 clicks in the original DC, you can retest them in the new DC round (unless their performance was horrible, in which case don't retest them).
 - e. Make sure you don't put images with covers and images w/o covers (e.g., stock photos) in the same Dynamic Creative or campaign. The images w/o covers will almost always have the lowest CPC and as such hog the budget. If you want to test both, have separate DCs and separate winners campaigns for each.
2. **Dynamic Creative → let the Dynamic Creative campaign just run by itself.** Here you're not doing anything; if the initial DC performs well, you just scale the budget and let it ride as-is until it burns out. You can continue adding additional DC ad sets within this campaign to test new creatives as things burn out.
3. **Dynamic Creative → DC Greatest Hits campaign.** Take the best elements from the various rounds of DC testing (e.g., your 10 best images, 5 best pieces of copy, and 5 best headlines) and then run them in a "greatest hits" DC campaign.

Typically you'll rely on the Dynamic Creatives → Regular Ad winners approach. It's worth testing all of these options if you're not getting good results, however, especially during a high spend launch / promo where you're fighting off rising CPCs, since an alternative might perform better. You can run them in conjunction with one another as well.

CAMPAIGN STRUCTURE: PROMOS or LAUNCHES

This is the campaign structure for a big promo (e.g., pushing hard during a Prime Reading run where you got paid by Amazon for inclusion in Prime Reading) or a launch.

Can use this to spend anywhere from \$5k - \$100k+/mo; it's highly scalable.

Use best practices for ad setup found in this document (News Feed only / Campaign Budget Optimization—this has been renamed on some accounts to Advantage+ Budget, but it's the same thing / Traffic objective / start with US only).

With the Dynamic Creative campaigns, make sure you turn off "Optimize Creative for Each Person" on the ad creation screen. This will auto-generate 3 second videos and slideshows etc. that don't perform well.

Note that I originally made this example for romance authors; I've just kept the audiences as-is, since I think it's a bit more clear which audiences to target when there are some actual names, even if they're not for your specific genre. Replace them with your respective best performing audiences in your genre.

1. Book cover on book cover background + book blurb (generally can spend up to \$10k on this before it burns out; I start ramping down the budget once it hits \$0.40+)
 - a. **Budget:** start at 50% of the daily budget, then scale back as it burns out.
 - b. **Ads:** these are regular ads, *not* Dynamic Creative ads. Two identical ads in each ad set, with only a different image: a full-color version of the background, and a black and white version of the background (cover is full color on both versions).
 - c. **Ad Set #1:** Nora Roberts / Danielle Steel / Diana Gabaldon / E.L. James / Sylvia Day / Contemporary Romance (ruler audience that performs consistently)
 - d. **Ad Set #2:** other contemporary romance authors in "suggested."
 - e. **Ad Set #3:** your author page engagement + website + newsletter
 - f. **Ad Set #4:** shared author audiences
2. Dynamic Creative Test Campaign, images with covers on them
 - a. **Budget:** 20 - 25% of the daily budget.
 - b. **1 Ad Set running at a time:** Nora Roberts / Danielle Steel / Diana Gabaldon / E.L. James / Sylvia Day / Contemporary Romance (ruler audience)
3. Winners Campaign (Covers)
 - a. **Budget:** start at 25% - 30% of the daily budget; as Campaign #1 burns out (cover on book cover background + book blurb), this will rise to 75 - 80% as you shift budget over to this campaign.

- b. **Ads:** these are regular ads, *not* Dynamic Creative ads.
 - c. **Ad Set #1:** Nora Roberts / Danielle Steel / Diana Gabaldon / E.L. James / Sylvia Day / Contemporary Romance (ruler audience)
 - d. **Ad Set #2:** other contemporary romance authors in “suggested.”
 - e. **Ad Set #3:** your author page engagement + website + newsletter
 - f. **Ad Set #4:** shared author audiences
 - g. **Ad Set #5:** Romance Novels (optional, if trying to scale)
 - h. **Ad Set #6:** Aggregate 1% Lookalikes (optional, if trying to scale)
4. Dynamic Creative Test Campaign, stock *without* cover on them; this replaces the Dynamic Creative campaign *with* covers on it (#3) as the images with the covers on it get fatigued (when you can’t get the Dynamic Creative tests below \$0.40 for the images with the covers on them in two consecutive test rounds).
- a. **Budget:** start at 10 - 15% of the daily budget; this rises to 20 - 25% of the budget as the images with covers burn out and the stock fully replaces it.
 - b. **1 Ad Set running at a time:** Nora Roberts / Danielle Steel / Diana Gabaldon / E.L. James / Sylvia Day / Contemporary Romance (ruler audience)
5. Winners Campaign (Stock)
- a. **Budget:** start at 20 - 25% of the daily budget; this rises to 75 - 80% as the images with covers burn out and the stock replaces it.
 - b. **Ads:** these are regular ads *not* Dynamic Creative ads
 - c. Same audiences as Cover winners (#3)
 - d. Must split out stock into its own campaigns because otherwise it will dominate the budget when mixed with the cover ads.

Note on stock w/o cover: you might be able to keep the images with the cover on them below \$0.40 for the entire duration of the promo / launch, depending on A) how much you’re spending (easier to do if you’re spending less money) and B) testing a lot (the more you test, the more likely you are to keep CPCs lower). So you don’t need the stock photo campaigns in some instances; you only want to roll them out if you can’t get CPCs down any other way.

Also, if performance (i.e. profit) still looks good and the cover images are climbing above \$0.40, I’ll continue to run those and put off the switch to stock. I’m fine with paying a bit of a premium if I can be relatively confident that the ads are working / converting. Stock is always a wildcard when it comes to conversion, especially during a launch or promo when you have a lot of other things going on (thus making it hard to gauge how the ads are performing). So I’d rather pay \$0.40 or \$0.50 for the cover if the launch is going well, rather than rock the boat and potentially tank conversion.

COPYING ADS via POST IDs

In Facebook’s terminology, ads are called “posts.” The Post ID allows you to easily copy an ad between campaigns or ad sets. This is useful with the Dynamic Creative since you’re often copying the winning ads you just reassembled to multiple different audiences across different ad sets (and sometimes even different campaigns). Using the Post ID also allows you to

consolidate social proof on an ad, which can help stave off ad fatigue and improve performance (this is at most a modest impact, however).

To re-use a previous ad (post) in a new campaign or ad set:

1. Go to the ad level view of the dashboard.
2. Duplicate one of the existing ads OR click “create.”
3. Scroll down to where it says “create ad.”
4. Click the menu and select “use existing post.”
5. Then select the ad you want to use either from the post selector OR by entering the Post ID (click “enter post ID”).
6. Rename the ad with the Post ID in the name at the end to easily identify that the ad is using a Post ID.

Note: if the post isn't showing up yet for an ad that you just created, this can take some time to populate. Come back in a few hours / the next day and they should be there after the ads are fully approved and running.