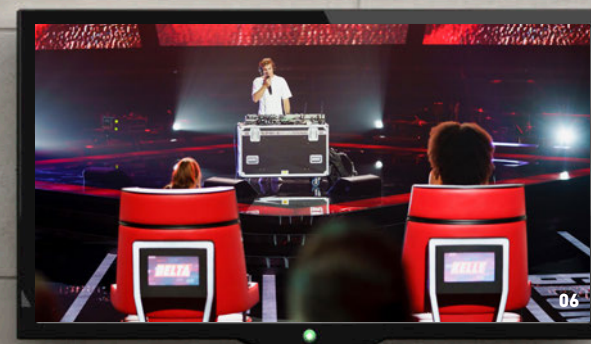


The itty bitty book of **TV gobbledygook**





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Why read this?



If the word “gobbledygook” caught your eye, then our first job is to reassure you that you’re not alone in your bewilderment. Let’s face it, all of us who work in media and marketing know we speak a different language to normal humans, and sometimes we even speak a different language to each other. This glossary is our humble attempt to cut a swathe through the jargon and transform it into something approaching plain English.

Much has changed in the 50 years that have passed since families huddled around the nearest TV set to watch the first man set foot

on the moon. Space travel has since become a tourism opportunity and today’s Connected TVs have 10 times more computing power than NASA’s moon landing. The speed of technological advancement has created a dizzying array of new terminology – and the media is no exception.

Given the speed of change in our industry, is it brave or foolish to seek common definitions for words used to describe the TV ecosystem and then, to publish them in a glossary? Well, what we do know is that when you want to travel to somewhere new, it pays to learn the lingo.

So, buckle in and hang on tight, as we embark on this wonderful adventure to future TV. Keep this itty bitty book handy. We hope it will be your pocket travel guide and translator in one. An expert guide to get you over the language barrier that greets all who work in the wonderful and sometimes bewildering world of media.

ThinkTV believes that the first step in making today’s multi-platform TV easier to buy, sell and understand is to find common language. We hope you’ll find this book useful.

One small step toward the future of TV.

gobbledygook
/ˈɡɒb(ə)lɪɡuːk/
noun
noun: gobbledygook
language that is meaningless or is made unintelligible by excessive use of technical terms, “*reams of financial gobbledygook*”.
synonyms: jargon, unintelligible language, obscure language.

If you read one bit, read this

1. HOW WE WATCH VIDEO IS EVOLVING
The video marketplace is evolving rapidly. Mobile technology and Connected TVs enable consumers to spend more time watching more forms of video than ever before. Video viewed on the TV set can no longer be simply referred to as “TV” content, and on the flip-side, TV broadcasters distribute their premium, brand-safe content through any number of devices beyond the TV set itself. As a result, there are a multitude of ways to describe the way we watch video within the video ecosystem. See page 6 for more.

2. MEASURING THE THINGS THAT MATTER
With the growth of video consumption across multiple screens and devices, linear and digital video metrics have merged to form a measurement ‘fruit salad’ that is both confusing and tough to digest. Advertisers are not only wondering which advertising metrics are trustworthy, but also whether the metrics they are using are the ones that really matter, that is, the metrics that drive business growth. See page 12 for more.

3. THE FUTURE OF TV IS EASIER TO TRADE
As TV evolves, combining the best of mass-reaching broadcast TV with the targeting capabilities of digital video, the way it’s traded takes on more characteristics of online-only platforms. The future of TV may well be an array of trading methodologies, from a single spot booked via a self-serve pay-as-you-go website, through to programmatic purchasing, leveraging data and automation to drive advertising efficiency and effectiveness. See page 24 for more.

4. DATA AND TARGETING AT THE SCALE OF TV
TV’s superior ability to deliver mass reach at an unbeatable velocity gives it a winning edge in delivering top of the funnel marketing goals. The rapid growth of Broadcaster Video On Demand (BVOD) has unlocked data collection and data integration possibilities that pave the way for additional mid-funnel goals. Today’s TV can also be highly targeted. Want to know more about TV data, segments and targeting? See page 28.

5. FUTURE TV IS AUTOMATED, ONE-TO-ONE TARGETING AT SCALE
Addressable TV ad technology combined with TV’s brilliant new data capabilities merge the best of broadcast TV’s unbeatable reach and scale with online’s data-led targeting capability. TV’s Advanced Advertising Solutions allow advertisers to access inventory at scale, which is precisely matched with audiences using household and personal data sourced from first and third-party sources. This takes the power of TV’s premium video content beyond brand awareness to reach viewers at every stage of the purchase funnel. See page 32 for more.

How we watch video

The video marketplace is evolving rapidly. Mobile technology and Connected TVs enable consumers to spend more time watching more forms of video than ever before. Video viewed on the TV set can no longer be simply referred to as “TV” content, and on the flip-side, TV broadcasters distribute their premium, brand-safe content through devices of all sizes. No surprise then, that there are lots of ways to describe the way we watch video within the video ecosystem. Here’s a snapshot of the key definitions.

TV and its babies

LINEAR TV

TV received via aerial, satellite or cable is Linear TV, i.e. any TV that is not viewed over the internet. Sometimes referred to as Broadcast TV, it can be watched as Live TV or time-shifted as Playback TV.

LIVE TV

Linear TV (TV received via aerial, satellite or cable), watched live as it is broadcast.

PLAYBACK TV

Linear TV recorded on a Personal Video Recorder (PVR), VCR or other form of time-shifting technology and watched after the live broadcast. Also referred to as Time-Shifted TV.

BROADCASTER VIDEO ON DEMAND (BVOD)

TV watched online is BVOD. It can be watched either live (via live streaming) or on-demand and is available via set-top box, personal computer, mobile device or Connected TV. BVOD content is professionally produced, broadcast-quality and includes TV shows and movies, archived shows and BVOD exclusives and originals. Sometimes referred to as Catch-Up TV.

LIVE STREAMING

BVOD watched live over the internet at the same time it is broadcast.

ON DEMAND

BVOD watched over the internet at any time other than at the time of original broadcast.

Other forms of video on demand

VIDEO ON DEMAND (VOD)

A facility offered by online video providers (not just broadcasters) where households or individuals can access a movie, program or clip that can be watched at any time on any device.

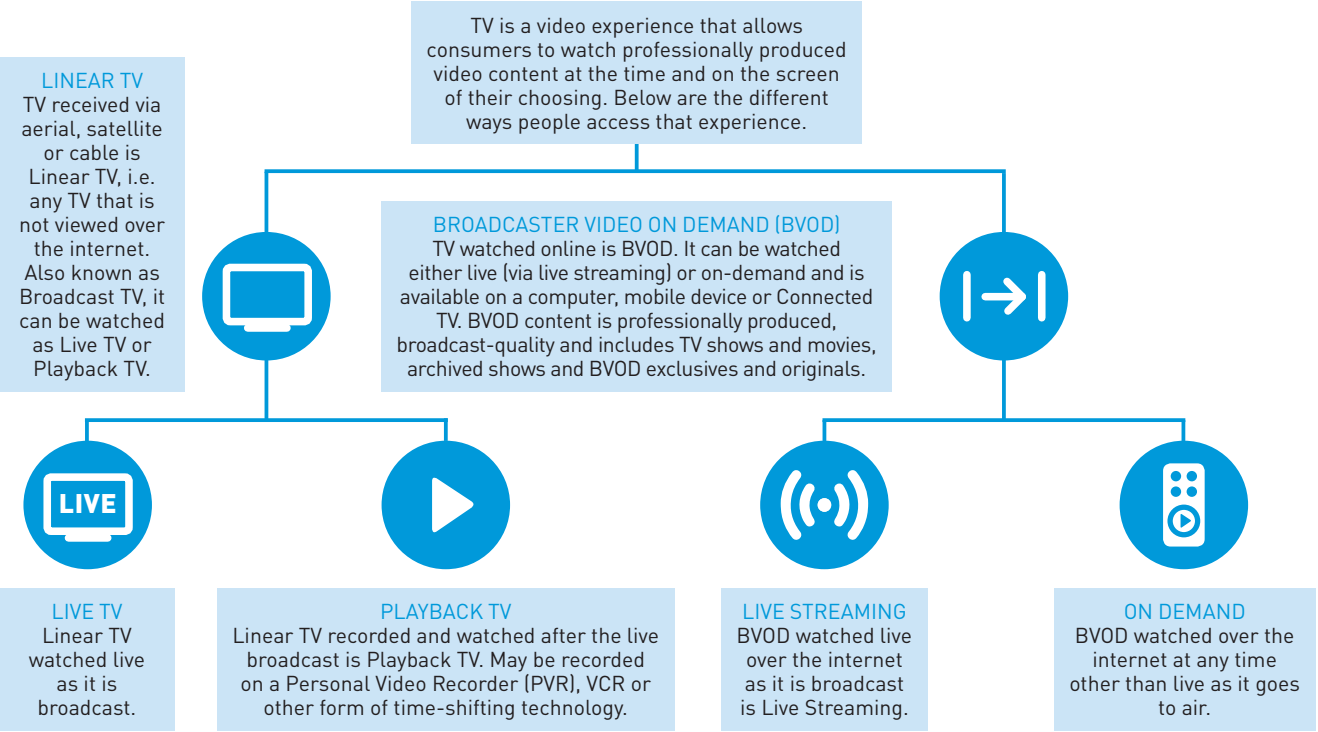
ADVERTISER-FUNDED VIDEO ON DEMAND (AVOD)

Any type of VOD service that is funded by the inclusion of advertising in between programs, movies or clips. This includes both BVOD services and services where the content is more heavily skewed to User-Generated Content (UGC) such as YouTube.

SUBSCRIPTION VIDEO ON DEMAND (SVOD)

A type of VOD service where you have to pay a regular subscription to watch content. Most SVOD services don’t offer advertising. Netflix and Stan are examples of SVOD.

TV AND ITS BABIES



How we watch video

TRANSACTIONAL VIDEO ON DEMAND (TVOD)

A type of VOD service that charges for each individual piece of content. TVOD includes movie rental services such as BigPond Movies, Apple Movies etc.

Other key terms

CATCH-UP TV

Video content that is controlled, enabled and consumed whenever a viewer wants after its official release date or original on-air date and time. Catch-Up TV content can be accessed on set-top boxes, Connected TVs, mobile web, mobile apps, and video streaming services. If it is advertiser-funded then it is also referred to as AVOD; if it is Broadcaster VOD then it is also referred to as BVOD.

CONNECTED TV

A TV set that is connected to the internet, allowing viewers to not only watch broadcast TV live but also to play games, watch BVOD, access social media and other VOD services. Also known as Smart TV.

IN-BANNER VIDEO

A form of video advertising that runs on a different part of a web page than the main video content on that page. In-Banner Video can run out of a static in-banner ad – e.g. a medium rectangle – this format plays politely at key anchor points on the page without sound until the user interacts. (Also known as “Outstream video”, In-Banner video can include so-called Native video, “In-Feed video”, “In-Article video” or “In-Read video”).

INTERSTITIAL

An advertisement that appears while a chosen website or page is downloading.

LONG FORM VIDEO

Long form video is generally regarded as single content pieces lasting more than 20 minutes, usually professionally produced TV shows, movies, series and documentary-type videos. If the content is ad-supported, it typically contains breaks, or mid-roll advertising as well as pre-roll advertising.

NEWSFEED

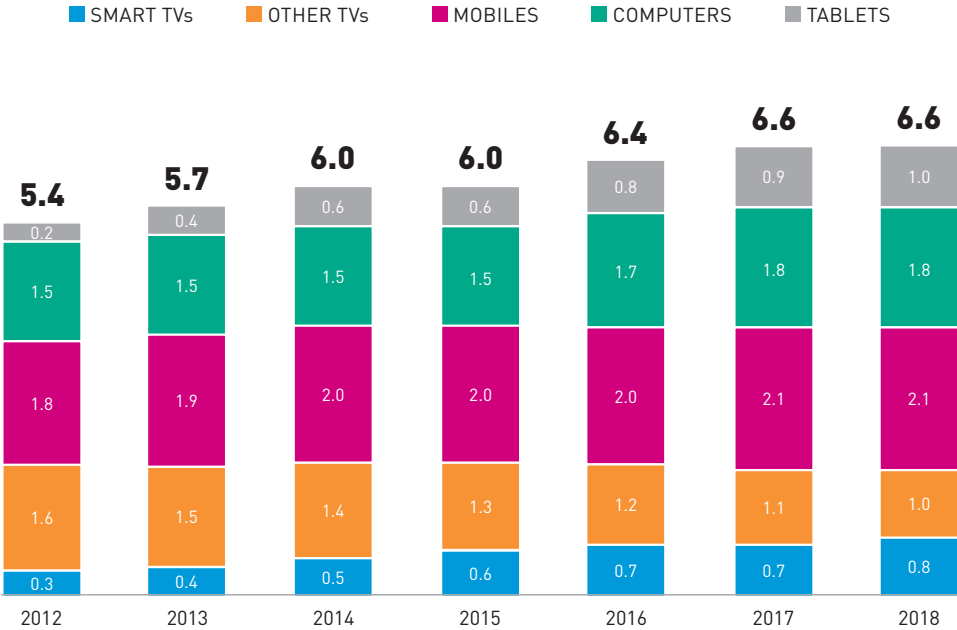
Is the constantly updating list of stories in the middle of your home page on social platforms such as Facebook and LinkedIn. Newsfeed includes status updates, photos, videos, links, app activity and likes from people, pages and groups that a consumer follows, with the order and nature of what is displayed being determined by an algorithm. Video ads can appear in a Newsfeed and consideration needs to be given to the viewability of these ads given the speed of scrolling through Newsfeed content.

OVER THE TOP (OTT) DEVICES

Peripheral devices that connect to the TV set and enable it to be used as a Connected TV; allowing users to access AVOD, BVOD, SVOD and other services, or to “cast” content to the television. Examples include Apple TV, Chromecast, Fetch TV, Telstra TV, gaming consoles and Foxtel set-top box.

THE NUMBER OF TV SCREENS IN THE HOME

As overall screen choice grows connected devices become pocket PVRs, creating any-time, anywhere access to BVOD



Source: OzTAM.

How we watch video

OVER THE TOP (OTT) APPLICATIONS AND PLATFORMS

Applications and platforms that allow users to access AVOD, BVOD, SVOD and other services over the internet, or to ‘cast’ content to the TV set. Examples include apps from OTT device providers such as Telstra or Foxtel, but also an array of app only services such as Crackle, RedbullTV, TED, Hulu, Yupp, HBO, and a variety of sports direct apps such as MLB, NFL, etc.

PROFESSIONALLY PRODUCED CONTENT (PPC)

All TV content is produced by professional storytellers using quality audio and video equipment to broadcast standards.

SET-TOP BOX (STB)

A set-top box is a peripheral device that connects to a TV set and enables it to link to the internet as well as receiving and decoding digital television (DTV) broadcasts. DTV set-top boxes are sometimes called receivers. A set-top box is necessary for TV viewers who wish to use their analog TV sets to receive digital broadcasts.

PREMIUM VIDEO

Premium Video is professionally produced content, delivered by curated user experiences, in a brand-safe context to highly engaged audiences. Accessed on any screen, it is often viewed within multi-platform TV as either Linear TV or Broadcaster Video-on-Demand (BVOD). In this context it is described as premium because it offers alignment to quality programming, in a brand safe environment, to highly engaged audiences irrespective of the relative cost to advertisers.



Patrick Melrose, BBC First.

Premium Video is defined by its quality and the attributes that make it different from other types of video content including:

- 1. A brand safe environment.
- 2. Transparency that an ad has appeared for a specific audience.
- 3. Trust through certified third-party verification.
- 4. An engaging experience with high viewability and strong completion rates.
- 5. Quality reach that is commensurate with advertiser goals.

Premium Video brings the traditional broadcast strengths of high reach and strong engagement in a high-quality environment in combination with the new digital capabilities across data, targeting and measurement in order to deliver the above five key elements in one package. Premium Video does this in a way that drives real business outcomes in both the long and short-term, offering tangible value to advertisers that cannot be matched by any other medium.



SHORT FORM VIDEO

Short Form Video is generally only one to two minutes long and may include news updates, ‘how to’ videos or YouTube clips. Consideration should be given to the brand safety of user-generated short form video. If the content is ad-supported, it typically contains pre-roll advertising which may be skippable or non-skippable.

STREAMING

The delivery of video or audio content over the internet, stored in bits which enables it to be played in real time and without viewers having to wait for all the data to download.

USER GENERATED CONTENT (UGC)

Video content produced by individuals, often amateurs, often using basic equipment and made publicly available to other consumers. There is little to no means of policing the safety of this content as it can be posted by anyone and viewed virtually immediately.

How we plan and measure video advertising

The proliferation of devices that power video content in the home – and out of the home – has dramatically altered the way that video advertising is planned and measured. Advertisers and their agencies have to consider where, when and how consumers are watching the video content that they plan to advertise within because it influences return on investment and brand growth.

Questions have been raised around the accuracy and trustworthiness of an online-only platform’s verification models, but it isn’t just a question of whether advertising metrics are trustworthy, it’s also important to consider whether the metrics used are the ones that matter. Digital industry standards present a bare minimum standard against which to measure elements such as viewability, with the Media Rating Council (MRC) deeming online ads “viewable” if 50% of the pixels are in view for two seconds – a standard that the CMO Council in the United States found that only 3% of marketers are

satisfied with. Advertisers should also consider complementary metrics such as audibility (the ad plays with the sound on) and completion rates (the proportion of ads that are played to completion) to gain a more holistic measure of audience engagement.

Here are the key media planning definitions for total video, complete from A to V.

ATTENTION

“Attention is the allocation of mental resources, visual or cognitive, to visible or conceptual objects. Before consumers can be affected by advertising messages, they need to first be paying attention.” *The Rising Cost of Consumer Attention: Why You Should Care, and What You Can Do About It by Thales S. Teixeira, Harvard Business School*

ATTRIBUTION

A measurement of the impact that advertising has on sales or other

brand impact metrics during a specific advertising campaign to determine Return On Investment (ROI). This can be used to allocate the contribution of different media channels to ROI and help marketers maximise the ROI of a campaign. Advertisers use attribution modelling to quantify the contribution of various media activities.

Careful consideration should be given to “last click attribution” models, which will attribute the full sales effect to the last click, while ignoring the important role of top of funnel activities such as TV in driving traffic and consideration towards the last click.

AUDIENCE / PROJECTIONS / THOUSANDS (000s)

The average number of people (or homes) in a target market that were watching a specific advertising campaign, program or time slot, expressed in absolute figures for that Demographic or Audience Segment. (e.g. 150,000 car buying intenders were watching a commercial break).

AUDIENCE TARGETING

A form of campaign targeting that aims to reach a specific audience, based on their demographic, interests, life stage, behaviour, or most likely a combination of these.

AUDIO ON / AUDIBLE

Detection that the audio content of an ad was played with the volume ‘up’, whether for an audio-only ad or for a video ad. This is a particular consideration for platforms such as Facebook where some audio is toggled ‘off’ by default. OzTAM uses audio matching technologies to measure TV audiences meaning that TV viewing is captured in the ratings only when audio is detected (i.e. the sound is on).

AUTOPLAY VIDEO

A video ad or video content that initiates to “play” without user interaction or without an explicit action to start the video (essentially automatically starting without a “play” button being clicked by the user).

THE IMPORTANCE OF ATTENTION

IN AN AVERAGE AD SECOND, TV SCORES MORE ACTIVE ATTENTION

	AS SEEN ON TV	YOUTUBE	FACEBOOK
ACTIVE VIEWING	58%	31%	4%
PASSIVE VIEWING	40%	37%	94%
NON-VIEWING	2%	32%	2%

TV DRIVES MORE ACTIVE ATTENTION AND SALES

	PRODUCT CHOICE (STAS)
TV	144
FACEBOOK	118
YOUTUBE	116

Source: The Benchmark Series, 2017.

How we plan and measure video advertising

BOT TRAFFIC (OR NON-HUMAN TRAFFIC)

Bot traffic consists of ad impressions made by so-called “bots” rather than humans. Bots, or web robots, are software applications that perform simple tasks on the internet. While they have some constructive uses, they are most frequently associated with fraudulent activities (known as Ad Fraud), such as mimicking a human’s view of an ad and generating misleading impression metrics.

BRAND SAFETY

Brand safety is the importance of placing advertising and brand promotion in environments that do not damage the brand through perceived association with inappropriate content. This is measured as ‘Brand Safe %’ or the percentage of impressions that were displayed in brand safe environments. Technology can be used to block ads appearing on web pages where its appearance might negatively impact the advertiser’s brand.

Consideration needs to be given to a brand’s exposure in an environment that may damage the brand. For example, the brand ad could appear next to or within an unsafe environment such as religious extremism or pornography. This is an important consideration when advertising on online-only video platforms such as YouTube. TV environments are tightly controlled and considered more brand safe. Brand safety has ramifications for the audience’s level of trust in the platform. An environment that is not brand safe is less trusted, as are the advertising messages that the platform carries.

COMPLETION RATE

Represents the percentage of views of an ad during which the ad was watched to completion. This is calculated by the number of ad impressions delivered to completion divided by total impressions.

COST PER COMPLETED VIEW (CPCV)

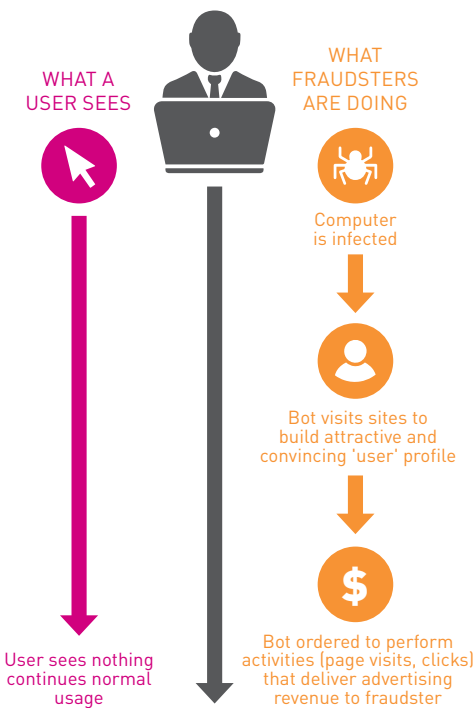
The price an advertiser pays every time an online video ad runs through to completion. Cost Per Completed View

(CPCV) can be used as a measurement of inventory efficiency, or as a currency for trading video. For example, rather than paying for all impressions, some of which may have been stopped part-way, an advertiser only pays an agreed fee for ads that are viewed to completion (CPCV=Cost/ Completed Views). This is relevant for online-only video platforms such as Facebook, but not for TV where all ads run to completion regardless of whether they are shown online or broadcast.

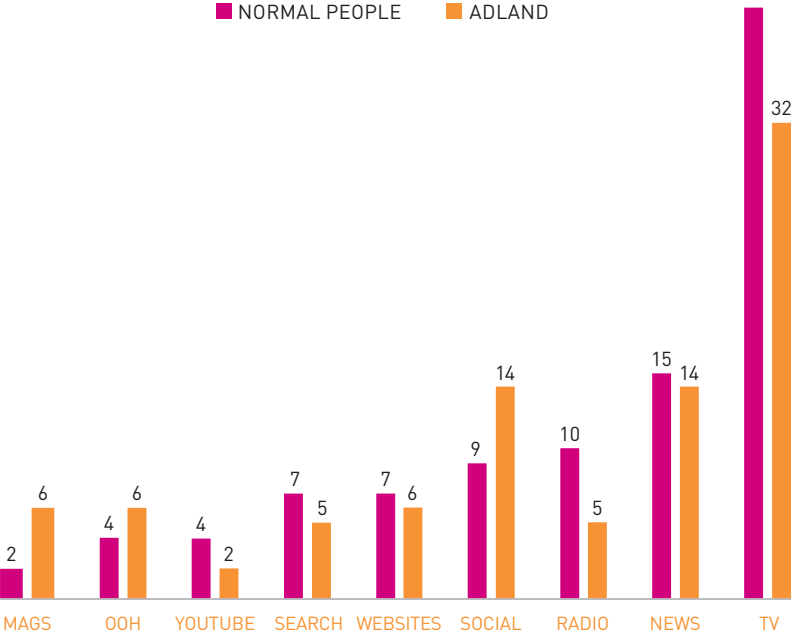
COST PER THOUSAND (CPM)

Cost Per Thousand (CPM) is the cost an advertiser pays to deliver 1,000 ad impressions. $CPM = \frac{\text{Total Cost}}{\text{Impressions} \times 1000}$. CPM is calculated by dividing the cost of an advertising placement by the number of people or impressions it delivers (expressed in thousands). For example, if the *Nightly News Bulletin* costs \$4,000 for a 30 second spot and achieves an audience of 500,000 then the Cost Per Thousand (CPM) is \$8.

BASIC BOTS EXPLAINED



AUSTRALIANS TRUST TV MORE THAN ANY OTHER MEDIA



Source: ThinkTV AdNation Study, April 2017: For Normal People and Adland estimating normal people Q 20B - In which, if any, of the following places are you most likely to find advertising that you TRUST.

How we plan and measure video advertising

COST PER TARP (CPT)

The cost of reaching a single TARP (Target Audience Rating Point, or one per cent of a demographic/audience segment viewing a broadcast program at the time). CPT is expressed as the dollar cost of advertising within a program divided by the number of TARPs it will (or does) achieve. $CPT = \text{Total Cost} / \text{TARPs}$. For example, if the *Nightly News Bulletin* costs \$4,000 for a 30 second spot and achieves 8 TARPs against the specified target audience, then the Cost Per TARP (CPT) is: \$500.

CROSS SCREEN MEASUREMENT

Measurement and reporting of broadcaster video consumption (including reach and frequency) across multiple video screens including mobile, tablet, TV, Connected TV, OTT and personal computer. Refer OzTAM VOZ page 22.

DECAY / DECAY RATE

Decay or Decay Rate is used to describe the rate at which the impact or effectiveness of advertising diminishes over time. Effective

advertising remains in the mind of a person who may not be in the market to purchase the product when they first see the ad. The memory of the ad can be triggered by packaging cues, a song or other visuals but the memories slowly fade over time.

DE-DUPLICATION

The method by which one calculates the number of unique viewers who are exposed to an advertising campaign, program or time slot. This is done by removing from an estimated audience size any individual who may have seen the same piece of content through more than one medium, thus preventing them from being counted more than once. For example, if Steve watched the same show on his TV, on his PC and his smartphone, it would be counted as three views. A ‘de-duplicated’ audience measurement would report Steve as a single viewer.

FREQUENCY

The number of times an individual is exposed to an advertising campaign, program or time slot. For digital video,

frequency is usually managed through the implementation of a Frequency Cap (see definition below) when planning media, as higher frequency levels usually come at the expense of reach. This is reported as average frequency and calculated as total number of impressions/reach = average frequency.

FREQUENCY CAPPING

Restricting (capping) the number of times (frequency) a specific consumer is shown a particular advertisement.

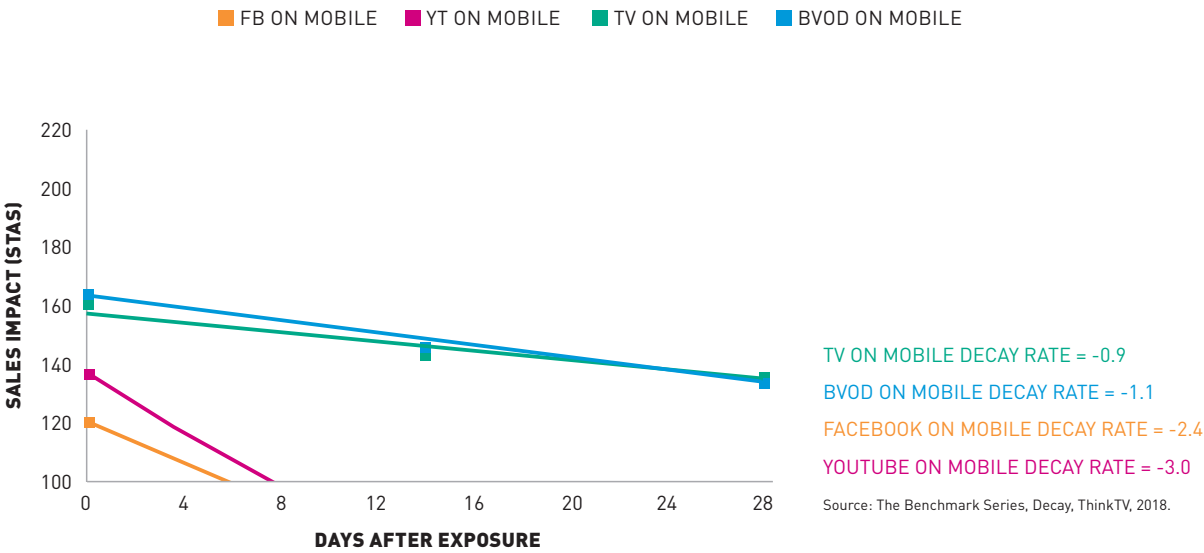
GROSS RATING POINTS (GRP)

The sum of individual TARPs for a TV advertising campaign. GRPs indicate the total weight of a schedule or gross audience (i.e. including duplication).

IN-VIEW %

Proportion of an advertising frame that appears within a viewable space on the user’s screen as a percentage of total pixels within the frame. Usually reported as a percentage of impressions that met the agreed viewability standard.

DECAY BY PLATFORM



In a world first, Professor Karen Nelson-Field found that ads watched in a TV content feed, viewed on any screen, not only generated a greater immediate sales impact than ads watched on YouTube or Facebook, but they also continued to generate a greater sales impact long after Facebook and YouTube advertising memories had completely faded.

How we plan and measure video advertising

OZTAM

OzTAM is the official source of TV audience measurement covering Australia’s five mainland metropolitan markets (Sydney, Melbourne, Brisbane, Adelaide and Perth) and nationally for subscription TV.

OzTAM also measures BVOD consumption through its Video Player Measurement service (VPM).

OzTAM is owned by Australia’s major commercial TV broadcasters (Seven West Media, Nine and Network 10). OzTAM operates separately and independently from all broadcasters and has an independent, non-executive chairman and an external technical auditor, whose role is to ensure OzTAM’s panels perform to specification.

OzTAM ratings are Australia’s accepted currency for TV trading in the metropolitan markets and nationally for subscription television.

Australia has the largest per capita people metered TV panel in the world, consisting of OzTAM and RegTAM’s (see definition in next column) combined panels.

REACH / CUMULATIVE REACH

Reach refers to the total number of different people or households or devices who were exposed to a program, or an advertisement, during a given period. Reach % = Reach/Universe Estimate.

RETURN ON INVESTMENT (ROI)

ROI is the percentage or dollar return of profit or revenue from a given media investment. ROI can be expressed as a percentage i.e. *The Payback Australia* study, conducted by media audit firm Ebiquity, found for FMCG brands every dollar invested in TV media returned 170% in revenue or in dollar terms. That is, every dollar invested in TV media returned \$1.70 in revenue.

In 2016 ThinkTV commissioned Ebiquity, an independent marketing and media consultancy, to determine the ROI of

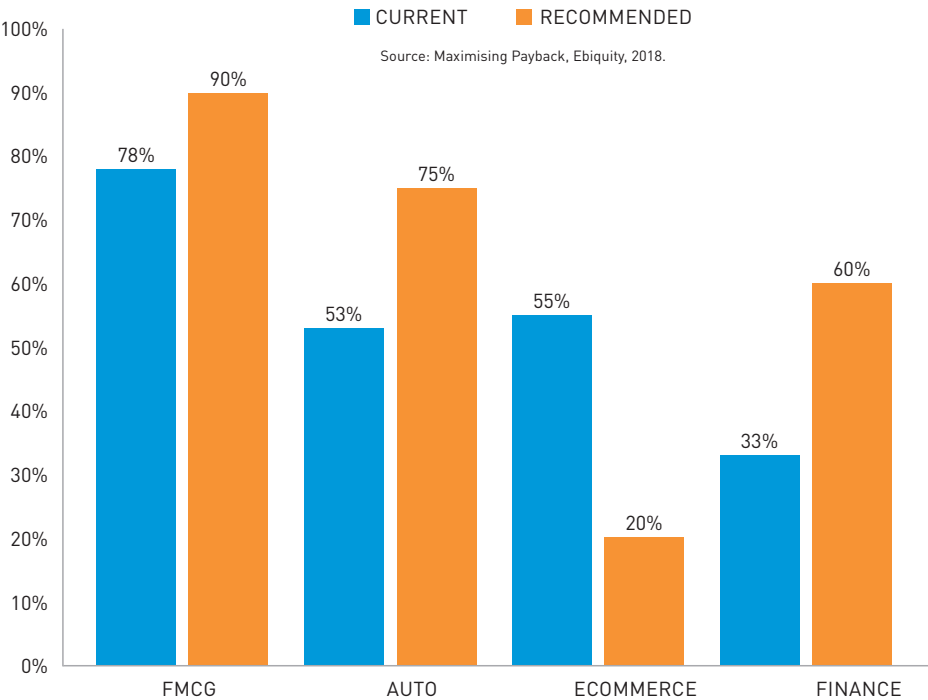
21 advertisers with a collective spend of \$500 million to analyse three years’ of media spend and sales data using econometric modelling. The study found that TV has almost twice the ROI of the next media channel when indexed across four of the country’s biggest advertising sectors: fast moving consumer goods, automotive, finance and e-commerce.

REGTAM

RegTAM is the official source of TV viewing data for regional Australia. Regional TAM Pty Limited is a joint venture comprising the five free-to-air regional commercial networks – NBN Limited, Prime Television Pty Ltd, Seven Queensland, Southern Cross Austereo, and WIN Corporation Pty Ltd.

RegTAM ratings are Australia’s accepted currency for TV trading in the regional markets. The audience data is used by a range of parties such as TV networks, advertisers, media buyers and program suppliers to aid them to understand viewer behaviour, and in assessing program or network performance.

TV’S RECOMMENDED SHARE OF MEDIA BUDGET



TOTAL MARKET SALES IMPROVEMENT

\$1.1bn SALES REVENUE GAIN

Ebiquity found that if every advertiser in the four categories in the Australian market applied Ebiquity’s recommended changes, they would collectively gain \$1.1 billion in sales revenue.

20% IMPROVEMENT

That’s a 20% improvement for those sectors without spending a single cent more on advertising.

How we plan and measure video advertising

TARGET AUDIENCE RATING POINT (TARP)

The proportion of an advertiser’s target audience that is exposed to a campaign or program, expressed as a percentage of the relevant Universe Estimate for that Target Audience. It is typically used for TV advertising that is bought against a specific demographic or audience segment. For example, if 720,000 women aged 25-39 were exposed to an advertising campaign from the total universe of 4,800,000 people then the campaign delivers a TARP of 15 as $720,000/4,800,000 = 15\%$.

UNIQUE ID

An individual’s BVOD viewing across devices is identified by assigning a User ID, for example by having them sign in to a BVOD service. All data that contributes to OzTAM’s VPM reporting service and is fully anonymised. At no point does OzTAM monitor anything other than when a connected device is accessing a network app or browser-based video server. OzTAM collects no information that can identify the person(s) that owns or uses individual devices.

VIEWABILITY / VIEWABLE IMPRESSIONS

A measure of how many pixels of a video advertisement can be seen, how much of the screen it takes up and for how long it is seen. Viewability is an advertising metric that aims to track only impressions that can be seen by users. Also see Cost per Completed View (CPCV).

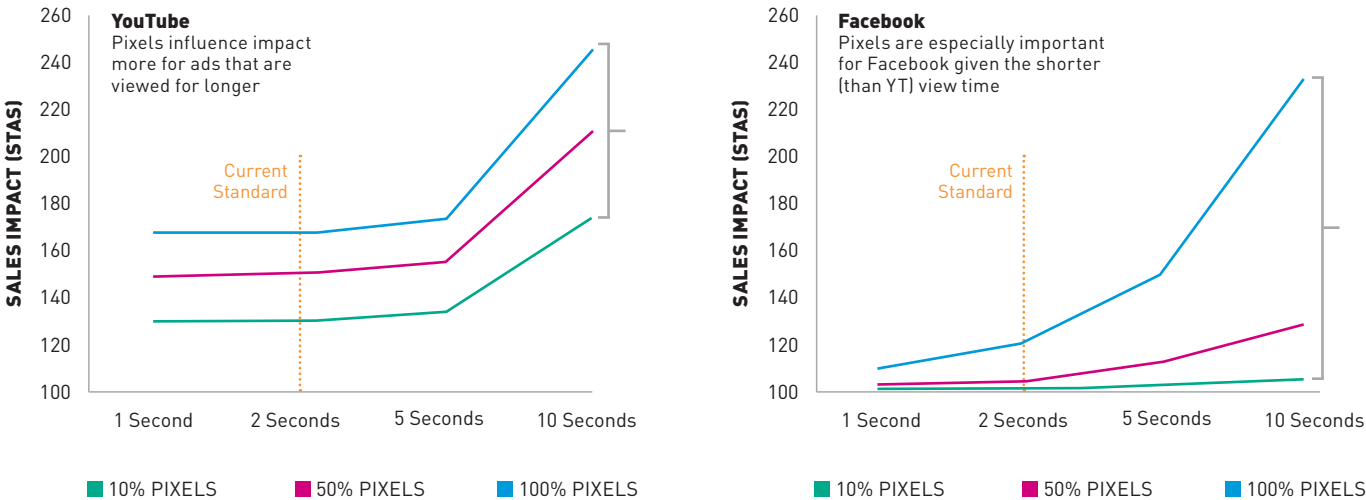
Unlike online-only platforms which are hampered by scrolling, TV ads are 100% viewable on every device in almost every case with all BVOD players defaulting to full-screen on tablets, mobiles, TVs and over-the-top players, such as Apple TV, as soon as the play button is pressed, which accounts for 80% of BVOD viewing. On computer-based browsers, which account for less than 20% of viewing, BVOD players default to a large

proportion of the screen and many viewers make one click to trigger the player to play full-screen. Viewability has a direct effect on attention and sales impact, as demonstrated by *The Benchmark Series*.

COST PER COMPLETED VIEW (CPCV)

The price an advertiser pays every time a video ad runs through to completion. Cost per Completed View (CPCV) can either be used as a measure of inventory efficiency, or as a currency for trading video. For example, rather than paying for all impressions, some of which may have been stopped part-way, an advertiser only pays an agreed fee for ads that are viewed to completion (CPCV=Cost/Completed Views). This is relevant for digital video platforms such as Facebook, but not for TV where all ads run to completion.

RELATIONSHIP BETWEEN VIEWABILITY (SECONDS & PIXELS) AND SALES IMPACT



Source: The Benchmark Series, 2017.

How we plan and measure video advertising

UNIQUE VIEWER

A term used to describe a single de-duplicated profile of an individual's viewing consumption across both Linear/Broadcast TV and/or BVOD.

UNIVERSE ESTIMATE(S)

The estimated total population available to target against within a nominated audience segment (demographic, region).

VIDEO COMPLETION RATE (VCR)

The percentage of video ads that play through their entire duration to completion. Also known as View Through Rate (VTR).

VIDEO PLAYER MEASUREMENT (VPM) RATINGS

OzTAM's VPM reporting service measures and reports on BVOD content viewed on connected devices; with the introduction of VOZ, VPM viewing will be reported by demographic.

VIEW THROUGH RATE (VTR)

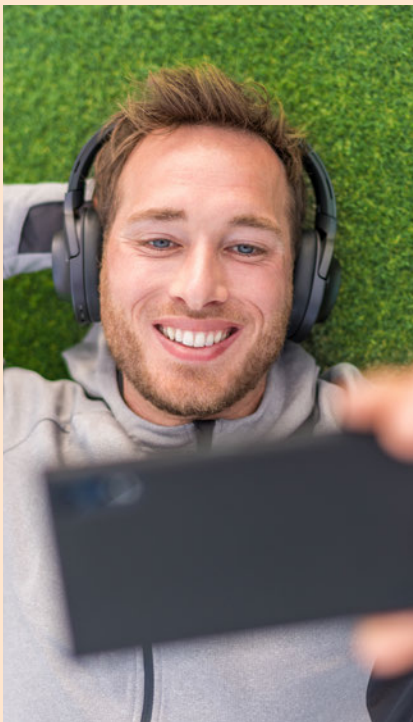
The percentage of all video ads that play through their entire duration to completion. Also known as Video Completion Rate (VCR).

VOZ (VIRTUAL AUSTRALIA)

Virtual Australia ('VOZ') is Australia's new Total TV database*. VOZ brings together broadcast viewing on TV sets and connected devices to provide an all-screen, cross-platform planning and reporting standard for Australia's TV industry.

VOZ will deliver:

1. Australia's first de-duplicated audience estimates of the broadcast content Australians are watching, who is watching, the amount of time they spend watching, and how they are watching ('Total TV').
2. Australia's first truly national picture of total TV viewing.
3. A virtual profile of Australian households and individuals, and the ability to integrate other datasets, to support advanced audience targeting.

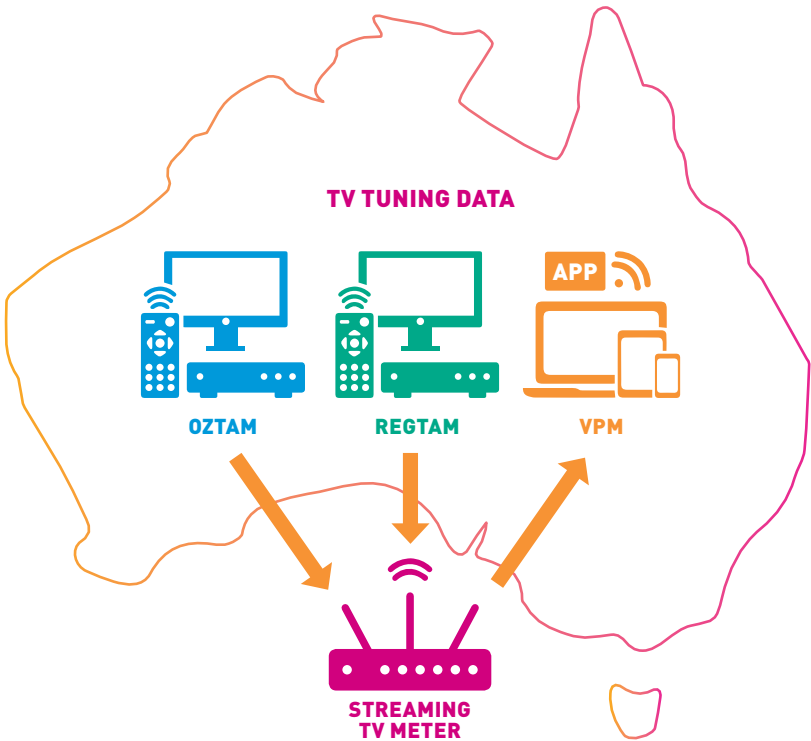


*User data that contributes to VOZ is fully anonymised. All OzTAM TV audience measurement panel households opt-in with full consent. OzTAM collects no information that can identify the person(s) that owns or uses individual devices, and VOZ and the elements needed to deliver it meet Australian privacy standards.

WHAT VOZ WILL DO:

- Address TV industry need for an all-screen, cross-platform planning and reporting standard
- Leverage and integrate available currency and best practice datasets in a single, integrated database: 'Total TV'
- Address the evolution of broadcast content delivery to the traditional TV set and beyond
- Capture and reflect the ensuing evolution of consumer video consumption across multiple screens
- Consistency of measurement and reporting metrics
- Provide a solid and scalable database for additional data integration

WHAT IS VOZ?



How we trade video advertising

As TV becomes multi-faceted, combining the best of mass-reaching linear TV with the targeting capabilities of digital video, the way TV is traded expands to embrace some online characteristics. The future of TV may well be programmatically traded, leveraging data and automation to drive efficiency and performance. Here's what that all means.

AD EXCHANGE

The Ad Exchange is the digital marketplace that connects the 'buy' and 'sell' sides of advertising and media owners; utilised for digital video and programmatic buying of TV.

AD NETWORK

Ad networks provide an outsourced sales capability for publishers and a means to aggregate inventory and audiences from numerous publishers into a single buying opportunity for advertisers and agencies. Ad networks may provide technologies to enhance value to both publishers and advertisers, including unique targeting capabilities, creative material generation and placement optimisation.

AGENCY TRADING DESK (ATD)

An ATD lives within an agency and helps manage programmatic media buying through a bidding system known as a Demand Side Platform (DSP). ATDs are set up for the benefit of an agency and its clients to drive efficiency and performance in the media buying process. They allow media buying in an automated and often data-driven fashion.

AUDIENCE TRADING

The buying and selling of TV advertising inventory based on Demographics or Audience Segments. Dynamic Trading and Programmatic Trading are two audience-based trading models.

DEAL ID

A unique number assigned to a programmatic ad buy that allows the buyer and seller to identify one another.

DEMAND SIDE PLATFORM (DSP)

A technology platform that allows buyers of digital advertising inventory to manage multiple ad exchanges and data exchange accounts through one interface.

DYNAMIC TRADING

The use of Automated Trading to deliver an agreed number of people within an age and sex demographic. This is achieved by frequent rescheduling of advertising based on current and expected audience delivery across specific day parts (rather than specific programs).

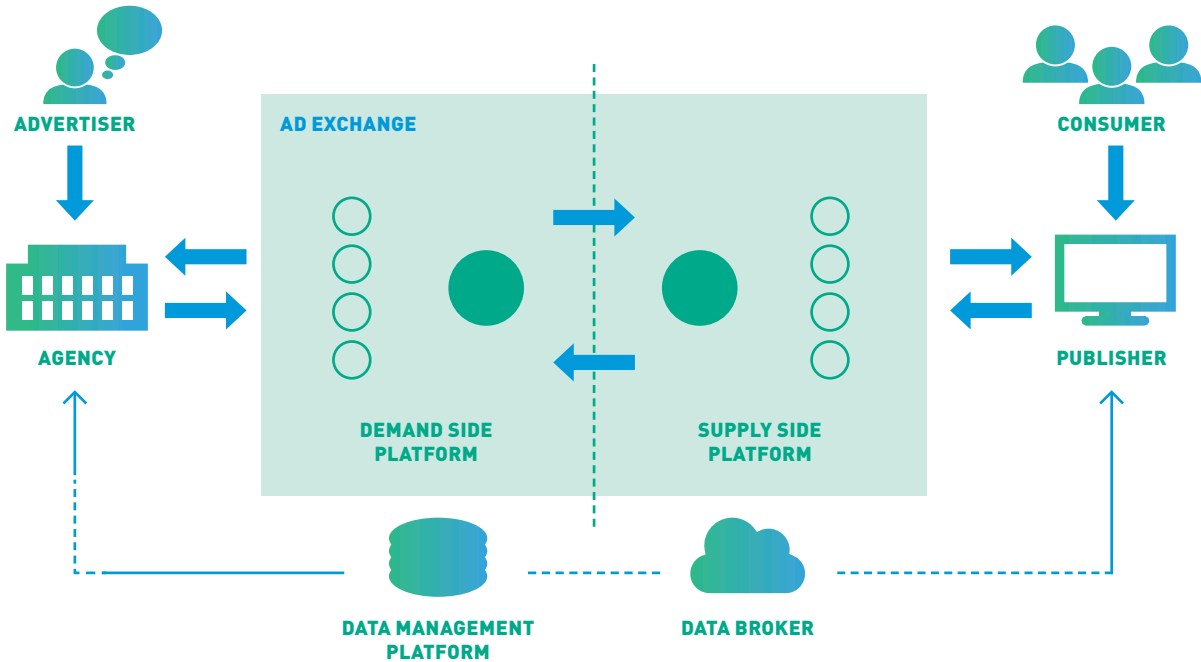
FIXED TRADING

The buying and selling of TV advertising inventory based on specified programs or timeslots (also known as Fixed Placement).

INDEPENDENT TRADING DESK

The equivalent of an Agency Trading Desk but operating independently of an agency group. It is a third party company that licenses and supports DSP technology to act as a trading desk for advertisers and agencies.

TRADING DIGITAL VIDEO



How we trade video advertising

NATIVE ADVERTISING

The use of paid ads that match the look, feel and function of the media format in which they appear. Native ads are often found in social media feeds, or as recommended content on a web page. Unlike display ads or banner ads, native ads don't really look like ads at all. The word "Native" refers to the content's coherence with other non-advertising content on the platform. Also known as Native Content.

OPEN EXCHANGE OR OPEN MARKET PLACE

A biddable open market system in which any seller can make digital inventory available for purchase by any buyer. Supply and demand determine the price at which the inventory is traded. A seller of inventory can set the terms around which they make inventory available into the Open Exchange, including setting floor prices, establishing blacklists etc. An Open Market Place can also be used to make third-party data sets available for advertisers to purchase. Red Planet is an example.

PORTAL

In this context, a joint venture between big local media players, global sites and publishers who own multiple sites, usually to offer advertisers a single point of entry to buying advertising inventory across multiple platforms with greater ease.

PRODUCT PLACEMENT

When an advertiser pays for their brand to be shown or used within the content of a program.

PROGRAMMATIC TRADING

The use of automated buying and selling with pre-defined buying and selling parameters to deliver an agreed number of people within an Audience Segment. Programmatic Trading requires technology and data to enable frequent re-planning of advertising based on current and expected audience delivery across specific day parts.

REAL TIME BIDDING (RTB)

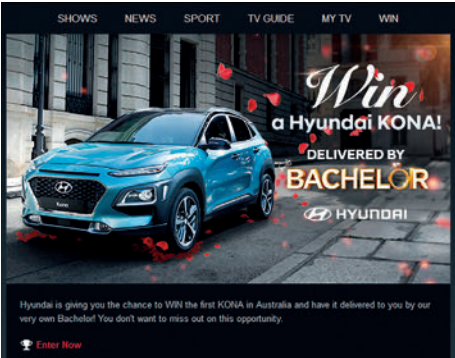
A type of programmatic buying by which multiple parties (advertisers) submit bids on inventory in a real time, instantaneous auction that occurs via a Supply Side Platform (SSP) (see definition below) during the time it takes the web page to load. Real Time Bidding is the primary programmatic transaction type that occurs with Open Exchange trading.

SUPPLY SIDE PLATFORM (SSP)

SSP is the technology that enables the selling of digital ad impressions in automated transactions. Publishers (i.e. inventory supply side) can sell and manage display, video or native ad inventory on desktop, mobile and Connected TV through SSPs.

CASE STUDY: THE BACHELOR AUSTRALIA AND HYUNDAI

- In 2017, Hyundai Motor Company Australia partnered with Network 10's *The Bachelor Australia* to showcase multiple car models in their range.
- This multifaceted campaign spanned broadcast and digital and culminated with a hugely successful consumer promotion.
- By leveraging the sponsorship, Hyundai was able to reach 6.64 million Australians across the eight week series.
- The campaign increased awareness for multiple models but, most notably, the new Hyundai Kona, with the consumer promotion generating 109,163 entries.
- The competition also provided Hyundai the chance to capture a database of 43,219 consumers to retarget with Kona-specific messaging and offers.



Data, Segments and Targeting

All marketing wisdom points to the fact that broad reach is critical to business growth. Digital data collection increasingly allows advertisers to complement mass reach with more targeted campaigns that have the express objective of converting a specific target to purchase. The types of data collected within the digital ecosystem enable bespoke segmentation to create a “custom audience” and programmatic buying can then ensure the delivery of advertising to the target segment, in real time.

Audience Segments

Refers to the grouping or segmenting of audiences beyond standard demographics such as age, gender and income. For example, audiences can be segmented by:

- Location (e.g. postcode, proximity to a store)
- Behaviour (e.g. fashionista)
- Attitude (e.g. early technology adopter)
- Intention (e.g. travel intender)
- Ownership (e.g. dog owner)
- Lifestyle (e.g. gym junkie)

Audience-Based Metric

There are four common measures used to quantify audiences:

1. Audience/Projections/Thousands
2. TARP (Target Audience Rating Point)
3. Reach/Cumulative Reach
4. Frequency

Behavioural Targeting

The practice of using individuals’ online usage for targeting. Time spent, search terms, articles read, and sites visited are just some of the online activity that can be tracked from past online activities.

Contextual Targeting

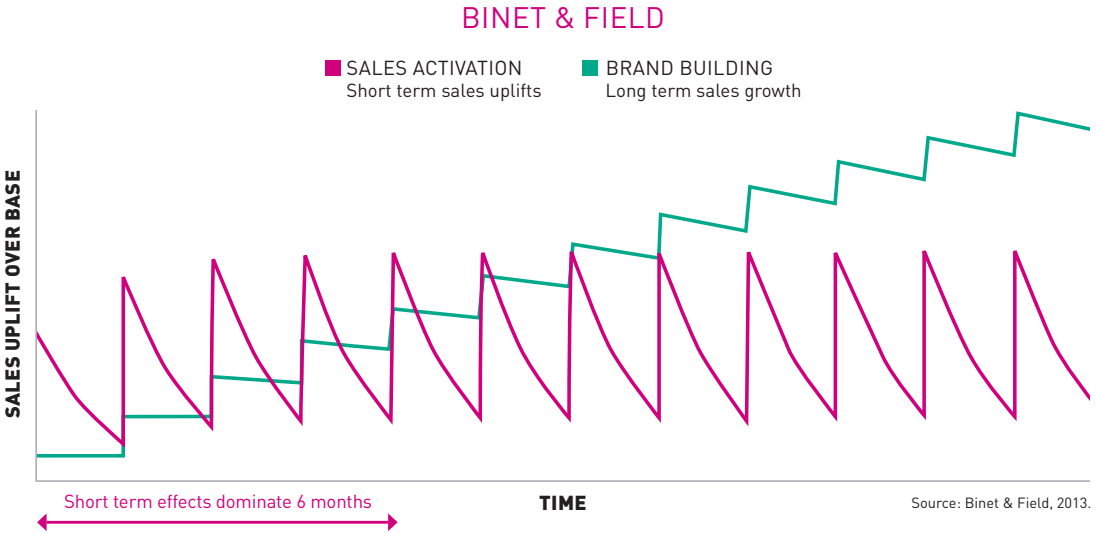
Placing ads within a highly relevant context (that is, environment) for the advertised brand, allowing the ad to be seen in a place where consumers would expect to see the ad or the product or service being advertised. For example, allergy products may choose to contextually target the ‘pollen count’ section of the weather broadcast.

Cookies

A small text file (up to 4KB) created by a website that is stored in the user’s computer either temporarily for that session only or permanently on the hard disk (persistent cookie). Cookies provide a way for the website to recognise you and keep track of your preferences. Cookies do not work within app environments.

Custom Audience

A Custom Audience is created from a larger customer list and can be based on behavioural, location or demographic data depending on the response required. A Custom Audience can be created using a DMP for any programmatically bought campaign and then ads can be targeted to that audience.



In *Advertising Effectiveness: The Long and the Short of it*, Binet & Field found that advertising works in two ways: mass marketing is required for long term brand building and specific targeting drives short term sales activation.

Field and Binet advise a 60/40 split for

optimum impact. Across many different categories they recommend 60% of budget be invested in long-term brand building and 40% on more immediate activation.

Field and Binet observe that when you embark on the 60% “long of it”, you should reach everyone in the category for long-

term impact. Their research indicates that this mass marketing approach garners a superior return. They also observe that for the 40% “short” stuff the activation executions work best if you target specific groups of consumers.

DATA

Information about consumers that includes, but is not limited to, buying behaviour, personal interests or psychographics. Data can be owned by an advertiser or sourced from external providers. “Declared data” is information about gender, address, age and is provided with consent directly by individuals while “observed data” is gathered by cookies that track preference and interests across the internet.

DATA MANAGEMENT PLATFORM (DMP)

A piece of technology that collects, organises and stores information about individuals’ behaviour (such as their TV viewing and shopping habits) and creates user profiles that are useful for marketers and publishers who want to target those individuals with advertising.

DATE AND TIME TARGETING

A targeting option which restricts advertising to only run at a specified time of day when it is most likely to reach and engage the target audience. For example,

date and time targeting on Linear TV includes placement via a “roadblock” approach or “top and tailing” of ad breaks.

DEMOGRAPHIC

A basic description of individuals or households using classifications such as age, sex, occupation group, education level, household size, grocery shopper and number of children.

FIRST PARTY DATA

First party data is company-owned data about consumers that is collected by companies through their interactions with consumers. First party data can include data from behaviour, actions or interests demonstrated across website(s); data collated through CRM; subscription data; or cross-platform data from mobile web or apps. For example, OzTAM’s use of anonymised establishment survey and viewing data from OzTAM panel homes, or Qantas’ data collated from Qantas Frequent Flyer cardholders.

GDPR

The General Data Protection Regulation (GDPR) is a European Union law on data protection and privacy which also addresses the export of personal data outside the EU and European Economic Area (EEA). The GDPR imposes stronger business rules on data protection in an effort to give individuals greater access to their personal data and control over how it is used.

IP ADDRESS

A unique series of letters, numbers and periods that represent the unique numeric address for each internet-connected device.

LOCATION TARGETING

Targeting relevant messages based on a user’s location, driven largely by mobile location services.

LOOK-ALIKE TARGETING

Allows advertisers to find people who are similar to their customers or prospects by building a look-alike audience.

PREMIUM AUDIENCE TARGETING

A term to describe the targeting of Audience Segments, beyond simple age and gender parameters, within the premium advertising environments of Linear TV and Broadcaster Video On Demand (BVOD). Audience targeting is achieved by leveraging data from:

- industry audience measurement currencies
- a broadcaster’s data
- an advertiser’s data
- other third party data sources

SECOND PARTY DATA

Second Party Data is basically first party data that advertisers have purchased directly from the source. For example, a broadcaster could provide an advertiser with the data it has collated from OzTAM to boost targeting efficiency.

THIRD PARTY DATA

Information about consumer behaviour that is collected and aggregated by third party providers, such as Experian, Quantum or Acxiom, that is available to any party to buy.



Advanced Advertising Solutions



The growing number of screens in Australian homes is a key enabler of changing audience behaviour. The majority of these screens are internet capable, including almost half of all households having an internet-connected or “smart” TV. This creates an environment where the scale of TV can be delivered programmatically with greater specificity through dynamic data collection, segmentation and targeting. The future of TV is addressable.

AD SERVING

The technology and service that places (serves) ads on websites/applications and collects/reports performance data.

AD TAG

An Ad Tag is a snippet of code on a website that communicates with ad servers to make the correct digital ad appear on a web page or in an app. In Australia, OzTAM’s Video Player Measurement (VPM) reporting system attaches a unique OzTAM ID (code) to a participating broadcaster’s BVOD video files. As a

result, VPM is consistent across devices, platforms and participating publishers/broadcasters.

AD TRACKING

Ad Tracking refers to a method for recording campaign delivery metrics between ad servers.

AD TRAFFICKING

The process for setting up ads in the Ad Server so that when an ad request is made to the Ad Server, the ad is delivered to the publisher.

ADVANCED ADVERTISING

Advertising that uses data and technology to deliver Addressable Advertising or Premium Audience Targeting.

ADDRESSABLE ADVERTISING

Advertising that uses a Unique ID to deliver precisely targeted advertising to either a household (via a Connected TV or Set-Top Box) or to an individual (via a mobile, tablet or computer).

ADDRESSABLE TV

Technology that lets you show different ads to different audience segments watching the same TV program on Internet Protocol TV (IPTV) and set-top boxes. Those segments could be defined by behavioural, demographic, and geographic factors from first or third party data sets.

AUTOMATED TRADING

The use of technology to automate and optimise parts of the TV buying process across Linear TV, Playback TV and BVOD (including Live Streaming), removing the need for repetitive manual processes.

DYNAMIC AD INSERTION (DAI)

The ability to place a particular advertisement within a video stream to target an individual depending on its Audience Segment requirements. DAI is often a component of Addressable Advertising.

Talk to us



We hope that you find this glossary useful as you embark on your journey to the future of TV. If you have any questions then drop us a line at contact@thinktv.com.au, visit our website at thinktv.com.au or call us on 02 8016 9360.

ThinkTV is here to help you get the most out of today's multi-screen TV and to prepare you for the exciting future of TV advertising. Please let us know if there is anything you need to speed you on your way.



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- 01 The Bachelorette Australia, Network 10.
- 02 Just Tattoo of Us, MTV.
- 03 Home and Away, Seven Network.
- 04 Australian Ninja Warrior, Nine.

With thanks to

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