Certificate I

COURSE 2, VIDEO

CERTIFICATE I
VIDEO

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MODULE 1
WHAT IS VIDEO?

STUDY GUIDE

CONTENTS

COURSE: VIDEO

1 What is Video? - Key Terms

2 Market Overview

3 Main Players

4 Planning and Measurement

5 Formats and Targeting

6 Trading Models & Ad Ops

This is the VIDEO Course.

There are two Certificates, which cover 8 different topics that you need to know to achieve MFA Digital Foundations Certification.

This is the second topic for Certificate I, i.e., VIDEO.

There are similarities across the topics. Where the similarities occur, we will show examples specific to Video.

The Video course, has 6 modules. Each bite sized module runs for 5-10 minutes, with a quiz or interactive exercise at the end of each module.

In this video training workshop, we'll be covering:

MODULE 1 – What is Video? Plus Key Terms
MODULE 2 – Market Overview
MODULE 3 – Main Players
MODULE 4 – Planning and Measurement
MODULE 5 – Formats and Targeting
MODULE 6 – Trading Models and Ad Ops

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VIDEO: Paid v Earned

PAID VIDEO
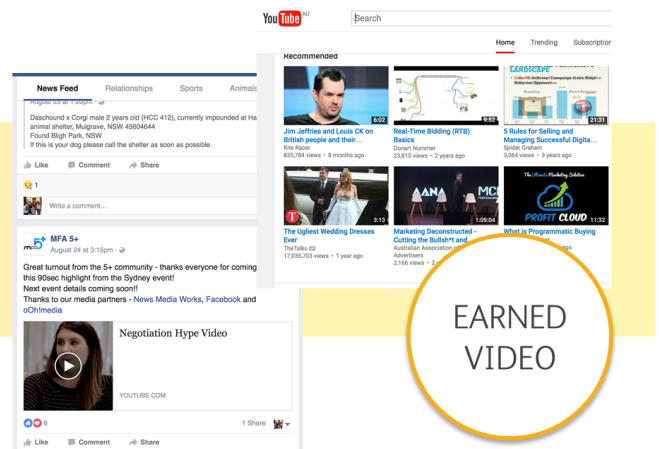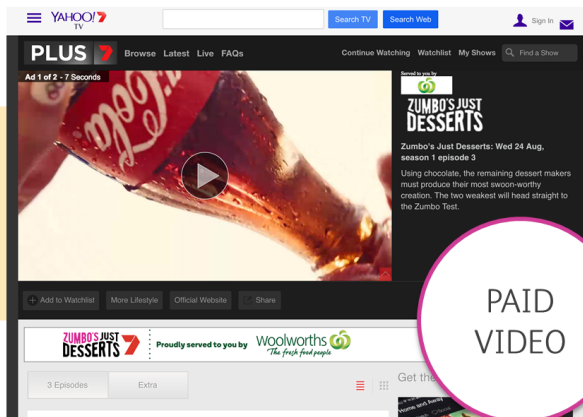
EARNED VIDEO

Earned and Paid Video Content

There are two main types of Video content:

Earned Video
• Free content that is shared with friends/family/fans on social platforms i.e. Facebook, YouTube, Twitter, Instagram etc.

Paid Video
• Advertisers pay for content to run on publisher sites to gain increased reach and engagement, for example; Yahoo, Nine or News, etc.
• Paid advertising content can be shared with friends/family/fans – therefore generating EARNED exposure, for example, on YouTube and Facebook.
• Paid Video Advertising is, in most cases, required to generate reach/awareness of your advertising content in order for it to be shared.

In this training module, we will focus on **Paid Video Advertising.**

MOVING FROM TV TO SCREENS
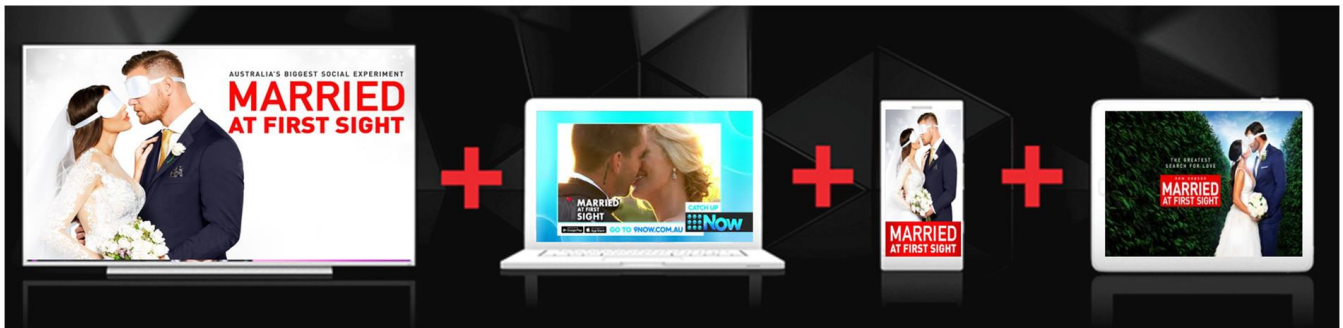
➡ Blurring lines between traditional TV and online video

Moving from TV to Screens

Viewers can now watch their favourite TV shows and video content on a number of different online and offline platforms other than TV. For example, desktop, mobile and tablet, through either:
- Catch-Up
- A streaming service
- YouTube or Facebook.

Digital Ecosystem
Publishers are taking advantage of this by creating a digital ecosystem. Meaning that one type of content can now be accessed through multiple devices.

Whilst the main content is being played in real time on TV, there is the opportunity to also watch it on Catch-Up TV services in their own time.

Additionally, there is extra digital content available on short form platforms to round out the ecosystem and to provide consumers an extra wave of new content. Good examples of this are: Married at First Sight, Bachelor in Paradise and Love Island. All these shows have additional content that can only be accessed across different devices, making it a more robust experience for the viewer.

Media Planners
As content becomes fluid across TV, mobile and social platforms, our ability to reach them with targeted and customised Paid Video advertising does as well.

Media planners need to think about what kind of video content our customers want to watch, when they want to watch it and which device will most effectively connect with them. From media planning focused on individual channel strategies, we have moved to become channel and platform agnostic.

We now take a 'screens-based' approach – planning Video across mobile, tablet, desktop, TV, cinema and gaming consoles - with social platforms driving how consumers discover and navigate content.

It is critical to understand changes in how consumers are watching Video. This will affect measurement and trading standards, and the potential for technology to improve the targeting and effectiveness of our communication.

KEY POINT – We have redefined what TV / Video content means, as consumers now view this content offline and online. Media planners now must take a platform agnostic 'screens-based' approach to reach consumers effectively.

LET'S START WITH SOME KEY TERMS

Addressable TV	Autoplay video	Cross Screen
Connected TV	Catch-Up TV	Interactive Video
CPV	CPM	CPE
Streaming	Completion Rate	In-banner video
	CPCV	Long & Short form
	VPAID	
	VAST	
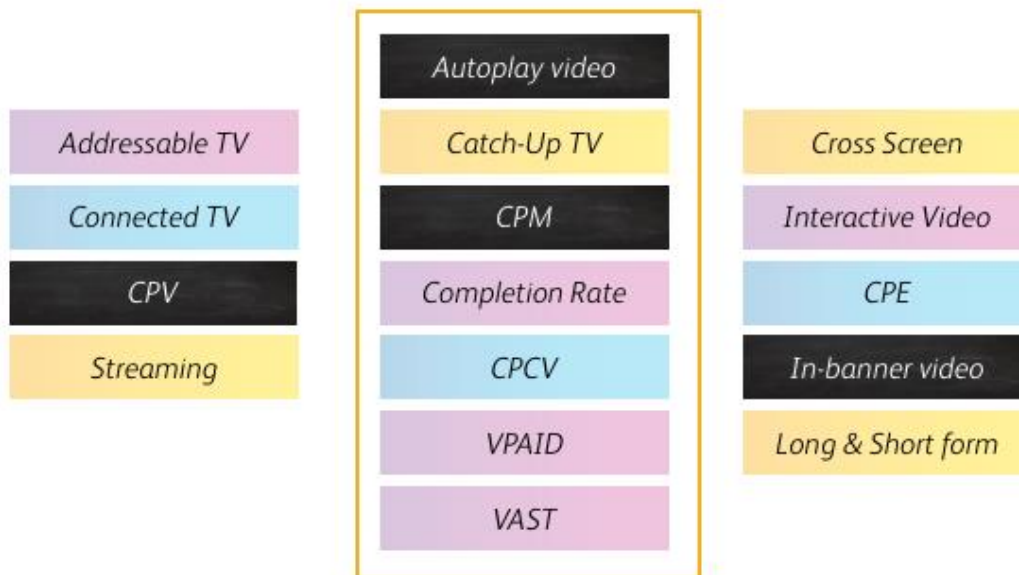
Key Terms

Many terms will be reviewed across the MFA Digital Foundations training modules, and some of the same terms apply across Display, Social, etc. so there will be repetition.

You will find all the terms and definitions in the MFA Study Guide, and you can also refer to the MFA glossary of terms on the website.

Some key terms for Video are:

Autoplay Video - A Video ad or an ad linked with video content that initiates 'play' without user interaction or without an explicit action to start the video (automatically starts without the user pressing the 'play' button).

- For example, ads on Catch-up TV.
- Another example, the videos in your Instagram or Facebook feed will play automatically - you do not have an option!

Catch-Up TV or Video on Demand (VOD) - Video content that is controlled, enabled and consumed whenever a viewer wants, after its official release date or original on- air date and time.

- For example, if you missed your favourite TV show on Monday night, you could always watch it in your own time on VOD or Catch-Up TV.

Metric Definitions

CPM (Cost Per Thousand (Mille)): A metric to measure the cost to deliver 1,000 ad impressions.
(CPM = Total Cost ÷ Impressions x 1000).
This is the most commonly used buying metric and it can also be used to measure the efficiency of a campaign.

CPCV (Cost Per Completed View): A metric to measure Video buying or efficiency.
(CPCV = Total Cost ÷ Total Completed Views).

Completion Rate: Describes what percentage of the video was completed on average for the campaign. It can show you how effective your video was at getting people to complete watching the video and is often used as a measure of awareness for the campaign. (View ÷ Impressions x 100).

VAST (Video Ad Serving Template): This is a specification developed by the IAB for serving video ads. It provides a generic framework for embedding Instream video ads, and it is designed to facilitate and standardise the communication between the video player and the video ad server.

- For example, the VAST script would tell YouTube's Video Ad Player information about which ad to play, how the ad should show up, how long it should last, and whether users are able to skip the ad.

VPAID (Video Player Ad-Serving Interface Definition): establishes connection between the adserver and the video ad. It enables interactive experience for instream video ads.

VPAID lets you jazz up a video ad by making it interactive with features such as applying an overlay that allows viewers to choose between two outcomes with a button. Ads that trigger a response from viewers allow you to measure the effectiveness of your ads.

- For example, if there was a car ad playing you could change the colour of the car and look at different features, while the video is playing in the background. Sometimes it takes the form of a microsite appearing on the screen that is facilitated by the video player format.

More often a video will be either VAST or VPAID depending on the inventory you purchase from your publisher. The difference is that VAST is the level of interactivity and the type of tagging you can put on top of the video that you have running. New formats of VAST are coming into market and offer all interactivity.

More Terms

Addressable TV: Technology that allows you to show different ads to different audience segments watching the same TV program on internet protocol TV (IPTV) and set-top boxes. These segments could be defined by behavioural, demographic, and geographic factors from first, second or third-party data sets.

CPC (Cost Per Click): Some trading models and search auctions charge only when a user clicks on the ad to go through to the advertiser site. (CPC = TOTAL COST ÷ Number of Clicks).

CPE (Cost Per Engagement): This is the price an advertiser pays each time a user interacts or engages with an ad (as defined and agreed). Rather than paying for all impressions, an advertiser only pays for ads that a user has interacted with, for example, moused over a Light Box ad to expand it. (CPE = Cost ÷ Engagement volume).

Connected TV: A television set connected to the internet that is capable of accessing a variety of web-based content. A connected TV may have built-in internet capability. Examples of these are a smart TV, or use an over-the-top device (OTT) such as a streaming box, Blu-ray device or gaming console.

Cross-Screen Measurement: Tracking and measurement of video metrics across Mobile/Tablet/Out-of-Home/TV/ Connected TV/ Desktop.

CPV (Cost per View): A pricing model where the advertiser only pays for a video start. Typically sold at 1,000 impressions.

In-Banner Video: A form of video advertising that takes place outside of Instream Video content and includes Native Video, In-Feed Video, In-Article/ Read Video, In-Banner Video and Interstitial Video.

Interactive Video: A type of digital video creative that can take user input to perform some enhanced actions through elements integrated above and beyond the standard video playback controls (i.e. play, pause, rewind, and mute). These interactions can include varied call-to-actions, forms, polls/surveys, links, chapter menus and hot-spots that may affect story progression of the video content and/or drill down on specific parts of the content itself. The goal of the creative is to give the user various options to engage with the message beyond viewing the video.

Long-Form/Short-Form: Long-Form video is generally regarded as a single content piece that lasts longer than 10 minutes such as a TV show, series or documentary-type video. If the content is ad-supported, it typically contains breaks (mid-roll). Short-Form videos are generally under 10 minutes, such as news updates, how-to videos and YouTube clips.

Streaming: Technology that permits continuous audio and video to be delivered to a device from a remote website. An internet data transfer technique allows the user to see and hear audio and video files. The host or source compresses and then 'streams' small packets of information over the Internet to the user, who can access the content as it is received.

TARP or GRP – Target Audience Rating Point or Gross Rating Point. The percentage of an advertiser's target audience that is exposed to a campaign. Typically, advertising is bought against a specific demographic or audience segment. Calculation: 720,000 people of your target audience exposed to your campaign ÷ 4,800,000 target audience universe x 100 = TARP of 15.

IN THIS SECTION WE HAVE COVERED...

1	The difference between Earned and Paid Video
2	Why Paid Video media is so important
3	How TV is moving towards a screen based agnostic approach
4	Common Video Terms

SUMMARY

Module 1: What is Video?

In this module we have covered:

- What is the difference between Earned Video and Paid Video.
- Why Paid Video is so important for advertisers.
- How TV is moving to a screen based agnostic approach.
- Some of the more common terms relating to Video.

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MODULE 2
MARKET OVERVIEW

STUDY GUIDE

TV IS STILL THE PRIMARY SCREEN – 73%

HOURS: MINs – Per month
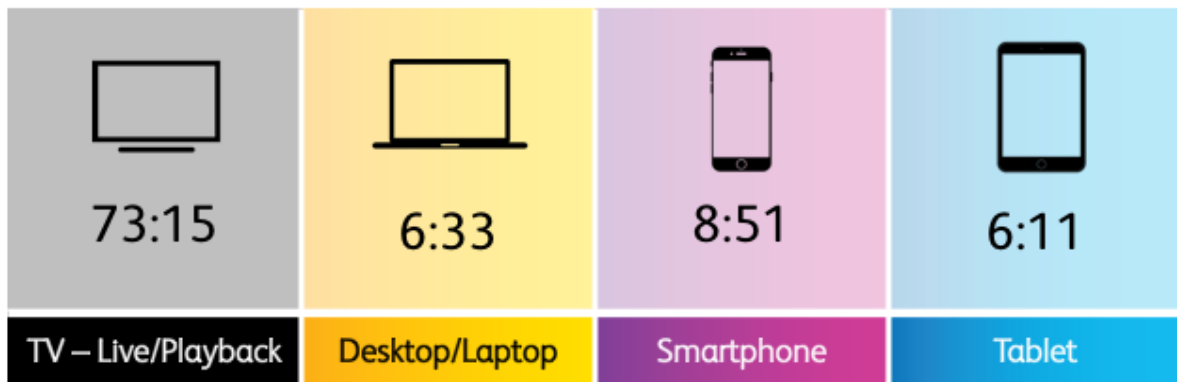
TV – Live/Playback	Desktop/Laptop	Smartphone	Tablet
73:15	6:33	8:51	6:11

Video Environments

As internet speed has improved, so has the amount of content we watch and the plethora of content now available to us.

No matter what our interest, there is always a YouTube channel, website or online community that satisfies your most niche of interests.

However, it is important to know that although declining, TV remains the primary screen accounting for 73% of all video content.

This chart shows the most recent Australian data from Nielsen's report based on time spent on TV, mobile, tablet and desktop.

KEY POINT: TV is still the primary screen. 73% of all screens/video content is still on in-home TV sets. This number, however, is declining.

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PEOPLE WATCHING TV IN THE HOME HAS DECLINED

Shift to ONLINE VIDEO VIEWING
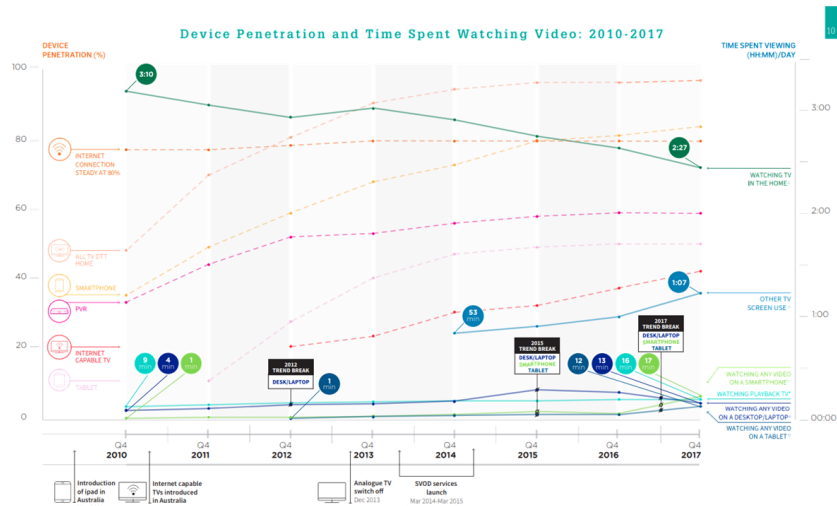
Device Penetration and Time Spent Watching Video: 2010-2017

Shift to Online Video Viewing

The chart above shows that in the past 8 years there has been a significant shift from TV viewing in the home to online digital viewing.

An uptake in Digital TV's, Internet capable TV's, smartphones and tablets has led to a diversification of people's viewing habits.

In 2017 the smartphone overtook desktop devices to be second to TV in terms of highest time spent viewing video content.

When considering the TV screen though, the increased use of over the top devices (which is defined as any device that allows your TV to access the internet) such as Chromecasts, consoles and streaming boxes, means that the TV screen is being used for more than just watching broadcast content.

- For example; gaming, streaming music and Catch-Up TV.

Key Point: Whilst Traditional TV is still the primary screen – time spent viewing has declined since 2010.

FTA BROADCASTERS CONTINUE TO DIVERSIFY

Broadcasted Television	Video on Demand/SVOD	Digital Content (selected)	Publishing (selected)	Other Ventures/Investments /Partnerships (selected)
7, 7 TWO, 7mate, 7flix, 7food, Go!, 9, Life, Gem, 10, 10 BOSS, 10 Peach, VICELAND, SBS, SBS FOOD, WORLD MOVIES, NITV	7plus, Now, Stan., 10 play, 10 All Access, SBS ON DEMAND	7travel.com.au, Honey, nine.com.au, PEDESTRIAN.TV, caradvice, 10 daily, SBS	Pacific magazines, The West Australian, Sunday Times, Nine entertainment co., The Sydney Morning Herald, THE AGE, CBS	Airtasker, RED, YellowBrickRoad Wealth Management, RateCity Smarter by Comparison

Broadcasters and their Channels

Free-To-Air broadcasters continue to diversify because greater diversification means greater opportunities to target consumers.

Leveraging the demand for VOD (Video on Demand), publishers such as Channels 7, 9, 10, SBS and more, have had to diversify their product offering in order to remain relevant and generate new revenue streams.

Key Point: With the changing landscape, broadcasters need to adapt and diversify their offering.

VIDEO WILL ACCOUNT FOR 25% OF ONLINE ADVERTISING REVENUE BY 2022

Internet advertising revenue by category

CAGR 2018-2022

Search	2.6%
Display	6.9%
Video	23.8%
Classifieds	3.3%
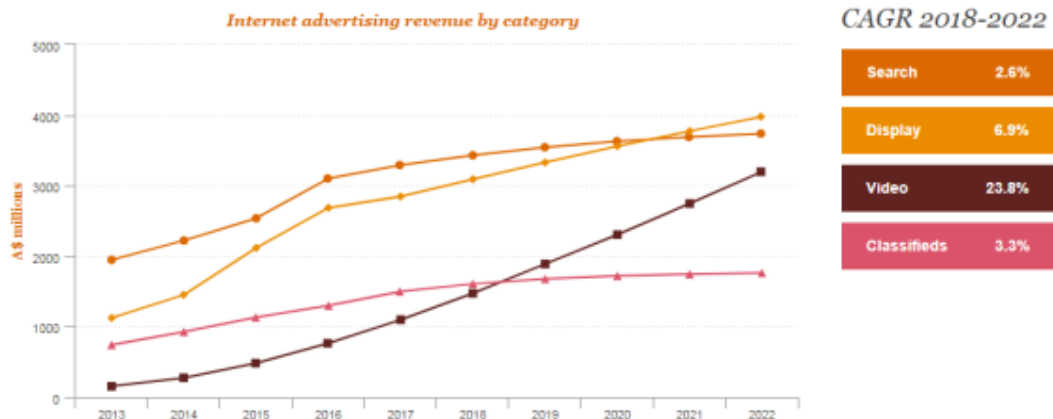
Source: PWC, PWC's 17th Annuals Australian Entertainment & Media Outlook Report

Video Growth

Higher internet speeds, unlimited or large data plans and better content are driving the growth of video.

Client appetite for more commercialised video content is also driving the need for media partners to supply more inventory to the market.

By 2022, video revenue will account for 25% of online advertising spend.
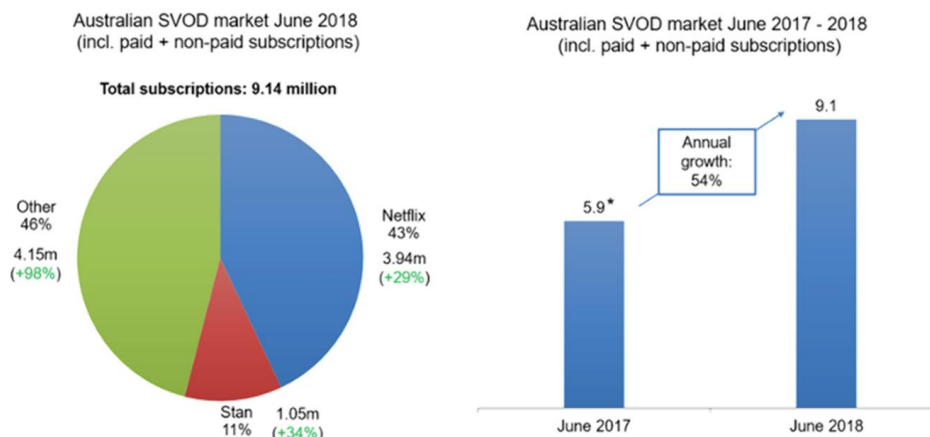
KEY POINT: By 2022, video will overtake classifieds to make up 25% of online Advertising revenue.

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SVOD IN AUSTRALIA FORECAST TO INCREASE

Australian Subscription Video on Demand Market 2018

Australian SVOD market June 2018
(incl. paid + non-paid subscriptions)

Total subscriptions: 9.14 million

Other
46%
4.15m
(+98%)

Netflix
43%
3.94m
(+29%)

Stan
11%
1.05m
(+34%)

Australian SVOD market June 2017 - 2018
(incl. paid + non-paid subscriptions)

9.1

Annual
growth:
54%

5.9*

June 2017   June 2018

Source: Telsyte SVOD Study, July 30 2018

SVOD - Subscription Video on Demand

SVOD include companies such as Netflix and Stan.

The SVOD market in 2018 highlights that:

- The SVOD market continues to grow strongly reaching 9.1m subscriptions at the end of June 2018
- This represents a Year on Year increase of 54%

It is forecasted that Australians will hold more than twice as many SVOD subscriptions (22 million) by the end of June 2022 (compared to June 2018).

With the amount of services entering the market such as Amazon and Disney, the diversification of this area demonstrates that SVOD is going to increase significantly.

KEY POINT: SVOD in Australia is forecast to increase significantly.

![MFA media federation of australia logo]

5G WILL ENABLE THE FUTURE FOR ONLINE VIDEO SERVICES IN AUSTRALIA

RESTRAINTS	DRIVERS
Relatively slow internet speeds	Faster internet speeds
High data costs and viewing experience	New streaming services
Lack of long-form content	Increasing amount of short form content available and cheaper video content production
	Social platforms enabling production and content navigation
	Rising number of internet capable TV's

The future for Online Video Services

There has been a significant growth in online video in Australia, but the lack of 5G has meant that there are some restraints that still exist.

Some of these include:

1. Relatively slow internet speed.
2. High data costs.
3. A lack of long-form content.

5G will overcome barriers by:

1. Faster internet speeds.
2. Increasing amount of short form content available and cheaper video content production.
3. New streaming services.
4. Social platforms enabling promotion and content navigation.
5. Rising number of internet capable TVs.

KEY POINT: Online video will continue to grow.

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IN THIS SECTION WE HAVE COVERED:

1	TV is the primary screen, but nuances differ depending on the demographic consuming it
2	TV in home has declined
3	Broadcasters must diversify their offering to remain relevant
4	Online media advertising is forecasted to increase 25 % by 2022
5	5G will improve the future of online video service

SUMMARY

Module 2: Market Overview

Key points that were covered:

- TV is still the primary screen, but nuances differ depending on what demographic is consuming.
- TV in home has declined.
- Broadcasters have had to diversify their offering to stay in touch with their consumer.
- We forecast that online media advertising revenue will increase by 25 % by 2022 along with an increase in Australia's Video demand.
- How 5G will improve the future of online video service.

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MODULE 3
MAIN PLAYERS

STUDY GUIDE
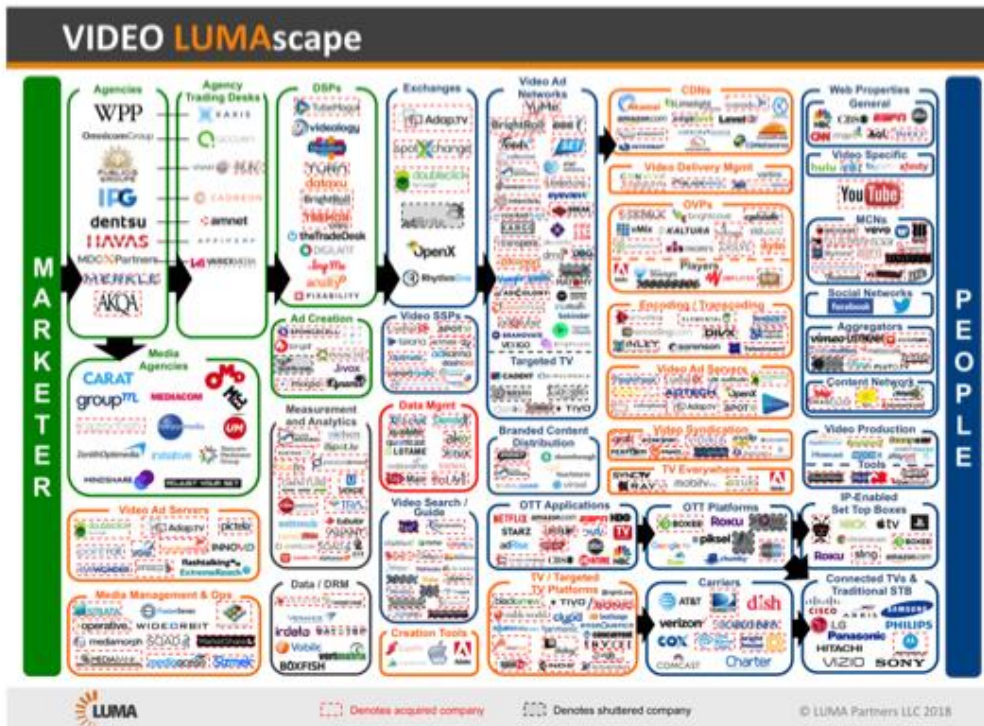
The Video Supply Chain

The Video market is a complex supply chain involving multiple providers, processes and costs behind the scenes.

This is highlighted in in the LUMAscape diagram showing the web of video content, technology, measurement and providers that are used to make the video market work for advertisers and consumers.

While it is a US diagram, these functions are all active in the video go-to-market chain here in Australia, and many or most of these global suppliers operate here too.

Media Agency's role is to help our clients navigate these dynamics and deliver on their objectives as efficiently as possible.

Understanding the Digital Display ecosystem and the Video Supply Chain are covered in the MFA Digital Foundations Display Training Module.

KEY POINT – The ecosystem is complex, and an Agency's role is to help their clients navigate this complicated supply chain to achieve the best results.

KEY VIDEO INVENTORY ENVIRONMENTS AND PLATFORMS

Key Video Publishers

The chart above shows the key Video Inventory Environments and Platforms. These are grouped into three main types of Video inventory:

1. **Catch-Up TV**

This is considered 'premium' long-form video, offering familiar TV shows in a brand-safe environment.

However, this content can be very limited as not all TV content is available online.

This is because often there are restrictions on content distribution from global studios or producers, and also because people are still watching live TV and sports on TV first.

Limited availability can make Catch-Up TV more expensive on a cost per thousand basis than the same show on live TV.

Catch-Up TV is available for viewing on-demand across multiple devices.

2. **Portals**

Portals are traditionally joint ventures between major local media players, global sites and publishers who own multiple sites.

- An example of this is publishers like News.com.au, who can use video content from their global sites as well as local news and supplementary videos from their other assets.

Some traditional publishers have set up their own studios to create more video content to meet consumer and advertiser demand.

KEY VIDEO INVENTORY ENVIRONMENTS AND PLATFORMS

3. Social and Sharing

YouTube is the largest User Generated Content (UGC) video platform in the world and hosts an incredible range of prime-time TV-style content and channels.

Products offered by Google and Facebook such as Google Preferred and Facebook Video are trying to move more into the premium generated content space to play along the lines of Catch-Up TV for advertisers.

In order to sell to TV buyers in ways they are familiar with, Google launched Google Preferred in an attempt to package video with data in relevant content.

Facebook Video has grown rapidly, with unique formats and methods of buying to suit the way users engage with video on the platform. It also boasts accommodation of UGC and Professionally Generated Content.

Video Platforms & Ad Exchanges

Ad Exchanges and Video Platforms offer ways for clients to purchase their video programmatically. From a video supplier perspective, companies such as Quantcast and Tubemogul offer the option to buy inventory programmatically to access video content from portals and publishers.

Ad Exchanges are virtual marketplaces where participating video suppliers auction their impressions to eligible buyers, typically in real time.

Examples of these include, Google Ad Manager, OpenX, Rubicon Project, AppNexus

KEY POINT – While there are numerous key Video Inventory Environments and Platforms, to simplify things we have grouped them into three main types of video inventory providers – Catch-Up TV, Portal and Video & Social Sharing. You should use a combination of these providers in order to achieve your campaign results.

DIFFERENT TYPES OF VIDEO CONTENT
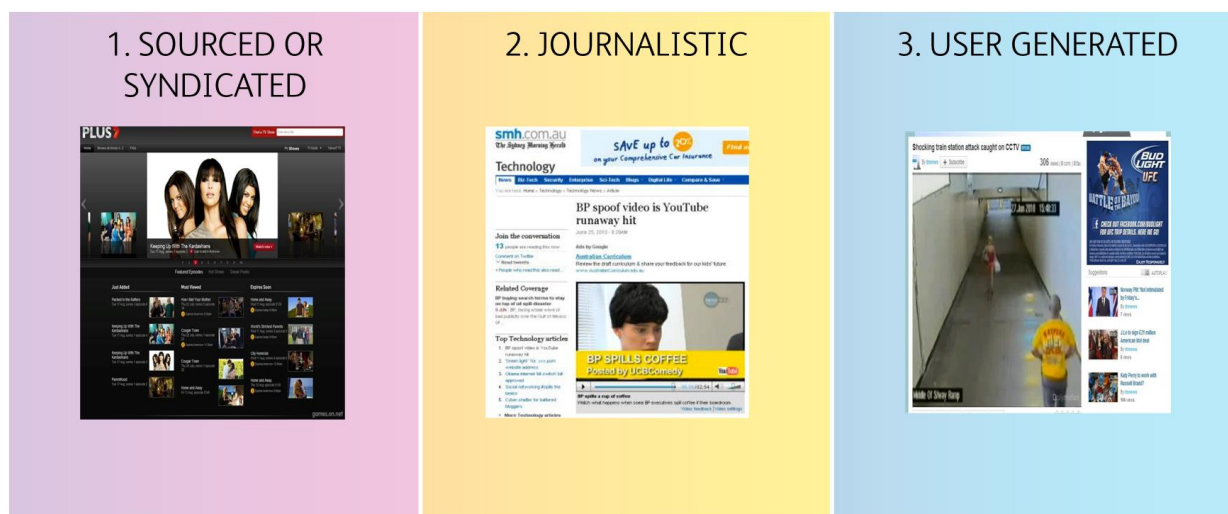
| 1. SOURCED OR SYNDICATED | 2. JOURNALISTIC | 3. USER GENERATED |

Video Content Types

In Australia, there are three major sources of Video:

1. **Sourced or Syndicated (Short Form)** content from networks such as, Catch-Up TV or free movie/sitcom platforms – considered premium content.

2. **Journalistic (Long Term)** content such as news, sports or entertainment from publishing platforms such as News, Fairfax or BBC – considered premium content.

3. **User-Generated Content** is content that is not professionally produced and is widely available for free on channels such as YouTube, Vevo, Vimeo and Daily Motion etc.

   UGC is not considered premium content.

   From an advertiser's perspective, there are concerns around brand safety when appearing against this type of non brand-safe content. For example, YouTube have experienced ads appearing against UGC extremist videos.

KEY POINT – There are three major types of Video content in Australia.

MAJOR PLAYERS AND WHO TO KEEP AN EYE ON

KEY PLAYERS

Channel 7	Channel 9	Channel 10	SBS	ABC

PLAYERS TO KEEP AN EYE ON…

SVOD

NETFLIX • STAN • FOXTEL NOW

HAYU • AMAZON PRIME VIDEO • QUICKFLIX

BVOD

7 PLUS • 9 NOW • TEN PLAY

SBS ON DEMAND • ABC iVIEW

SOCIAL

YOUTUBE • FACEBOOK

SNAPCHAT • INSTAGRAM • TWITTER

Major Players in the Australia Market

The chart above highlights the major players in the Australian market grouped together by platform description such as, SVOD (Netflix, Stan, etc.), BVOD (7Plus, 10Play, etc.), Social (Facebook, YouTube, etc.) and broadcast TV suppliers.

It is important to remember:

- BVOD has a higher unique monthly online audience than SVOD.
- Free-To-Air TV is still the most sought-after medium.
- It is our understanding that in the next 5 years that Netflix will be accepting advertising dollars.

KEY POINT – many new players to keep an eye on.

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IN THIS SECTION WE HAVE COVERED…

1	Key players and Video markets in Australia and overseas
2	The complexity of the Video supply chain and international players affects on local players
3	The environments, platforms and programmatic exchange that you can access Video from
4	How source, syndicated, journalistic and user generated content differ and effect strategy and Video purchasing
5	Key players

SUMMARY

Module 3: Main Player

Key points that were covered:

- Key players and Video markets in Australia and overseas.
- How complex the Video supply chain can be and how international players can affect local players.
- Looked across Environments, Platforms and Programmatic exchange that you can access video from.
- Difference between Sourced, Syndicated, Journalistic and User Generated Content - and what that means for strategy and video purchasing.
- Key players and who to keep an eye on while noting the major part of Free-To-Air.

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VIDEO

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MODULE 4
PLANNING AND MEASUREMENT
STUDY GUIDE

VIDEO AUDIENCE PLANNING TOOLS

1. Audience Insights	2. Ratings & Traffic	3. Competitive
Roy Morgan Research *Discover your edge* / nielsen	nielsen oztam facebook / Google Analytics / comScore / You Tube AU	PATHMATICS + nielsen
Cross platform audience insight surveys	Panel data measuring key traffic and demographic metrics / Site analytics to understand and define audiences	Tool for monitoring digital advertising across all devices

Video Audience Planning Tools

Every Agency will have their own defined strategic planning process.

Covered in this module are some of the standard industry measurement systems and useful sources to help you understand how your screen strategy will best connect with your client's customers and potential customers.

Planning tools are already covered in Display but here are some examples of audience planning tools specifically for Video.

Each Agency will have access to proprietary tools as well as bespoke processes for modeling cross-screen behaviours and tactics to connect most efficiently.

The three types of Audience Planning Tools specific to Video are:
1. Audience Insights
2. Ratings and Traffic
3. Competitive

1. **Audience Insights:** Cross-platform Audience Insight Surveys

These surveys look at a multitude of areas, such as:

•   How big is the combined streaming audience across desktop, mobile & tablet?
•   How does our digital reach compare to that of Channel 7 TV?

Resource Examples:
ROY MORGAN - has a huge database of research to ascertain audience insights.

NIELSEN – provides comprehensive reporting on video-streaming by demographics and by site, including session times and number of videos.

2.   **Ratings and Traffic:** Panel data measuring key traffic and demographic metrics

Resource Examples:
NIELSEN - Nielsen Digital Ratings provides campaign data to validate in-target viewing, which is often used for Video given the relative costs for inventory. It additionally provides multiscreen reporting to help determine where to find your audiences and insight into their video behaviour online, and a connected consumer's report to help understand device usage relevant for your target audiences.

FACEBOOK INSIGHTS – Facebook's Audience Insights tool provides the ability to input desired interest and demographic information, as well as forecast volume opportunity for video viewing across everyone on Facebook or People connected to your page. During planning the tool can estimate the impact of the video activity and gain further insights about the target audience such as; where they are located, the pages they like and how active they are on Facebook.

YOUTUBE – YouTube's Reach Planner tool can define ideal customers, then learn the most effective ways to communicate with them on YouTube. It also has the option to see the reach curve, frequency and other key metrics

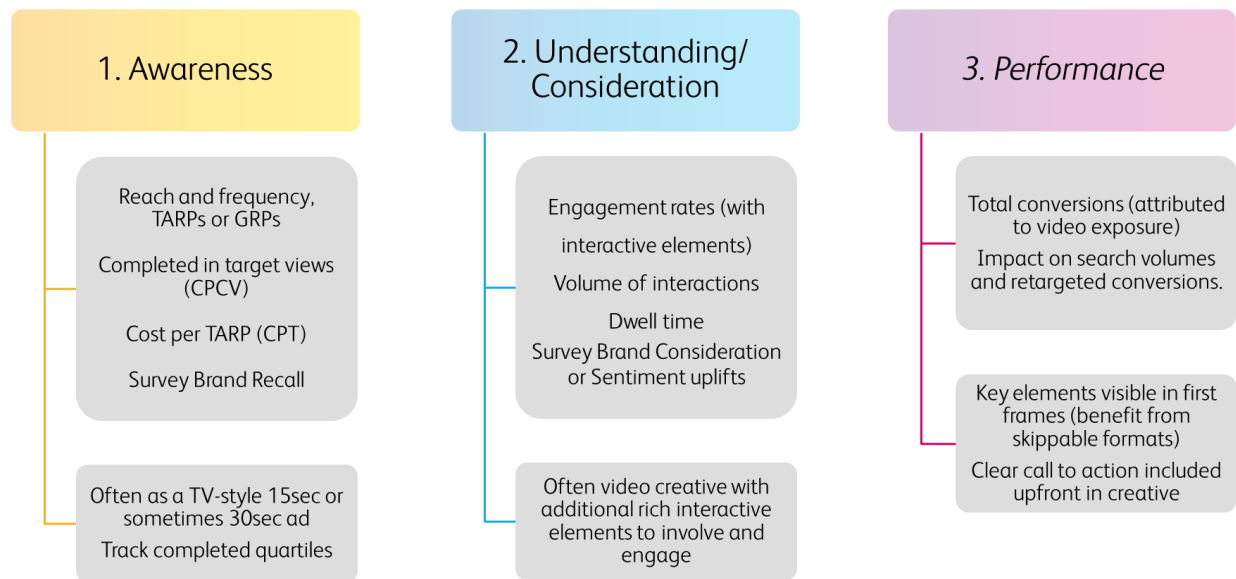3.   **Competitive Insights:**

Resource examples:
PATHMATICS - a tool for monitoring digital advertising across all devices.

For example:
- What does the competitor's digital creative look like (on YouTube)
- Flighting
- Device distribution
- Video duration.

KEY POINT – There are a number of different industry tools and data suppliers to help better understand how to connect with your audience and predict performance

MEASUREMENT TO MATCH THE OBJECTIVES

1. Awareness	2. Understanding/ Consideration	3. Performance

1. Awareness

Reach and frequency, TARPs or GRPs

Completed in target views (CPCV)

Cost per TARP (CPT)

Survey Brand Recall

Often as a TV-style 15sec or sometimes 30sec ad
Track completed quartiles

2. Understanding/Consideration

Engagement rates (with interactive elements)

Volume of interactions

Dwell time
Survey Brand Consideration or Sentiment uplifts

Often video creative with additional rich interactive elements to involve and engage

3. Performance

Total conversions (attributed to video exposure)
Impact on search volumes and retargeted conversions.

Key elements visible in first frames (benefit from skippable formats)
Clear call to action included upfront in creative

Measurement to Match the Objectives

Within a digital campaign, it is extremely important to match your measurement with your objective.

There are lots of variables to measure in Digital Video, and it is tempting to measure them all.

It is important to have a clear single metric that defines the success of the campaign, so there is a clear goal to buy and optimise towards.

There are three common objectives for any Video campaign:

1. Awareness
2. Understanding/Consideration
3. Performance.

1. **Awareness**

For Awareness based campaigns, some key objectives to look at are the Reach and Frequency, Cost per Completed or In-Target views of your campaign.

For example, an FMCG client's main goal is to gain mass awareness and cut through across the category in a limited timeframe. Unique reach across the video campaign is important in order to make sure it effectively hits as many people in the target audience as possible, therefore Reach and Frequency goals are very important in this scenario.

2. **Understanding/Consideration**

Consideration campaigns fall in between awareness and performance-based activity, where it is important to get people to change their mind about something. Video metrics are suitable for these campaigns, to ascertain whether or not people have interacted with a video or completed it.

For example, anything to do with government policies or innovations where sentiment uplift is extremely important, and engagement with the policy and brand.

3. **Performance**

The campaign must measure any action as a result of the video campaign.

This would include looking at website metrics after people have seen the video, as well as whether the video view has resulted in a lead.

- For example:
  - o Car manufacturers where lead generation is extremely important or
  - o Telcos where someone can sign up for new phone plans online.

KEY POINT – It is tempting to measure everything – however you need to stay single-minded and focus on your objective.

IN THIS SECTION WE HAVE COVERED…

1	Video audience planning tools (Nielson, Facebook, YouTube)
2	Measurement to match your objectives (Awareness, Consideration, Performance)

SUMMARY

Module 4: Planning and Measurement Across Video Campaigns

Key points that were covered:

- Video audience planning tools (Nielsen, Facebook, YouTube).
- Measurement to match your objectives (Awareness, Understanding/Consideration, Performance)

DIGITAL FOUNDATIONS

MODULE 5
FORMATS AND TARGETING
STUDY GUIDE

VIDEO PLAYERS/ENVIRONMENTS

1. Instream	2. Outstream	3. In-Feed
• *Catch-Up* • *YouTube* • *Short Form News*	• *In-article* • *Native*	Social Video Feed • *Facebook* • *Twitter*

Video Players/Environments

It is important to choose the type of Environment and Player that you want your Video to appear in.

These fall into 3 categories:

1. **Instream**: This refers to any video that appears within the player of the actual content.

   For example, any pre-roll that appears before longer video content such as Catch-Up TV or YouTube, or before any short form news and journalistic content.

2. **Outstream:** This is anything that can be considered native or playing in a non-video environment.

   Such as when you are scrolling up in an article and a video appears in the content of that article.

3. **In-Feed**: This is specific to social and platforms where the video appears in the feed quite natively within your social environment.

   For example, Facebook Video, Twitter Video and Instagram Video.

VIDEO FORMATS

Non-Skippable and Skippable		Lengths		VAST v VPaid	
Can appear pre, mid, or post video	Viewer must watch whole ad	15-30 Standard Lengths	Non-Standard Lengths	Scripts can vary	VAST or VPAID depends on desired interactivity
NOT ALL MUTUALLY EXCLUSIVE CATEGORIES					
CREATIVITY!					

Video Formats

Video formats can be Skippable or Non-Skippable.

Non-Skippable vs Skippable Video
- A **Non-Skippable Video** ad may appear pre, mid, or post video while viewing partner content. Viewers must watch the whole ad before they are able to watch or continue viewing the selected video content.
- **Skippable Video** ads can be skipped after a few seconds. For example, viewers on YouTube have the option to skip the ad after viewing it for 5 seconds.

Video Lengths
- Videos can vary in duration and are generally under 60 seconds.
- Short form video can be 6, 8, 10, 15, 30 seconds.
- Video lengths can be determined by what the publisher's video player allows.

VAST Versus VPAID
- Video scripts can vary.
- As outlined in Module 1, Video can be VAST or VPAID depending on the level of desired interactivity.

Within these categories outlined, they are not mutually exclusive and can be used in combination with one another.

For example, you can have a non-skippable ad which is 30 seconds and can be used in a VPAID environment or have a skippable ad which is 15 seconds and be used in a VAST environment.

KEY POINT – Each format can perform different roles depending on the objectives, media plan and creative type.

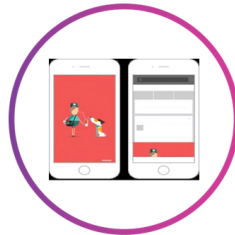# BUILD CREATIVE WITH SPECIFIC FORMATS
TO DRIVE BETTER RESULTS

Facebook

Twitter

Snapchat

YouTube
TrueView

Platform Specific Formats

When determining the Video Format, as well as considering campaign objectives, the creative needs to match the platform you are planning to run your activity on.
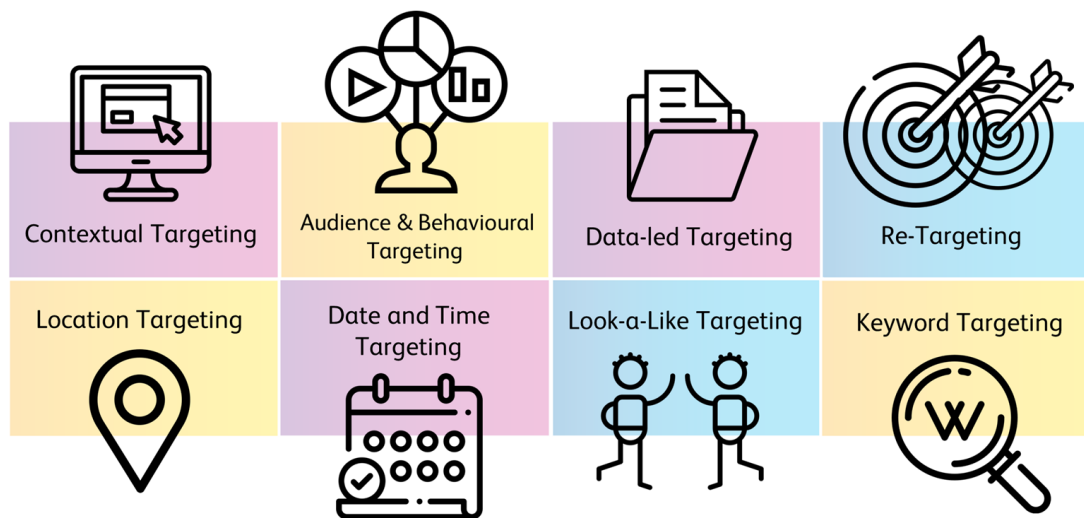
- For example, research substantiates that vertical videos work well on social platforms such as Facebook, Instagram and Snapchat.

- On YouTube timing of your message is important as TrueView content is skippable after 5 seconds, so it is essential to communicate something of value within that first 5 second time frame.

These guidelines allow for a lot of executional creativity.

- A good example is the *Our Watch* campaign.
- They use the 5 second rule very well by allowing a certain level of interactivity with the user.
- Within the first 5-7 seconds the user is engaged by having to choose the actions of the character within the campaign to determine what will happen next, thereby giving a personalised ad experience for the user.

KEY POINT – To get the best results from each of the Video distribution platforms, you need to use formats tailored to how consumers engage with them.

TARGETING TACTICS AND OPTIONS

Contextual Targeting	Audience & Behavioural Targeting	Data-led Targeting	Re-Targeting
Location Targeting	Date and Time Targeting	Look-a-Like Targeting	Keyword Targeting

Targeting Tactics and Options

Targeting tactics and options is covered in detail within the Display module.

This module will provide some Video examples:

1. **Audience/Behavioural Targeting:** Targets audiences based on their online interests and behaviour.

    For example, in the TresEmme NYFW campaign, viewers who searched 'how-to' hairstyle videos were targeted with an ad on how they could achieve all the NYFW looks using TresEmme products.

2. **Contextual Targeting:** Targeting audiences in environments that 'fit' the product offering. Viewers are targeted based on the content they are viewing or reading.

    For example, Flora ProActiv encourages heart health and low cholesterol so the ads appeared where users were consuming content about healthy cooking or baking recipes.

3. **Re-Targeting** : This is the process of exposing Ads to an audience that has already been exposed to a message, offer or advertiser's website. It is an opportunity to target users who have visited but not converted on what they have previously browsed.

    For example, the VW branding campaign driving users to their website. When a user expresses interest in the VW Polo, they are then served the VW Polo ad next time they visit YouTube.

IN THIS SECTION WE HAVE COVERED…

1	Video Players and Environments
2	Video Formats
3	How you can build creative to achieve greater results
4	Targeting Options and Tactics

SUMMARY

Module 5: Formats and Targeting

Key points that were covered:

- Video Players and Environments.
- Video Formats.
- How you can build creative to achieve greater results.
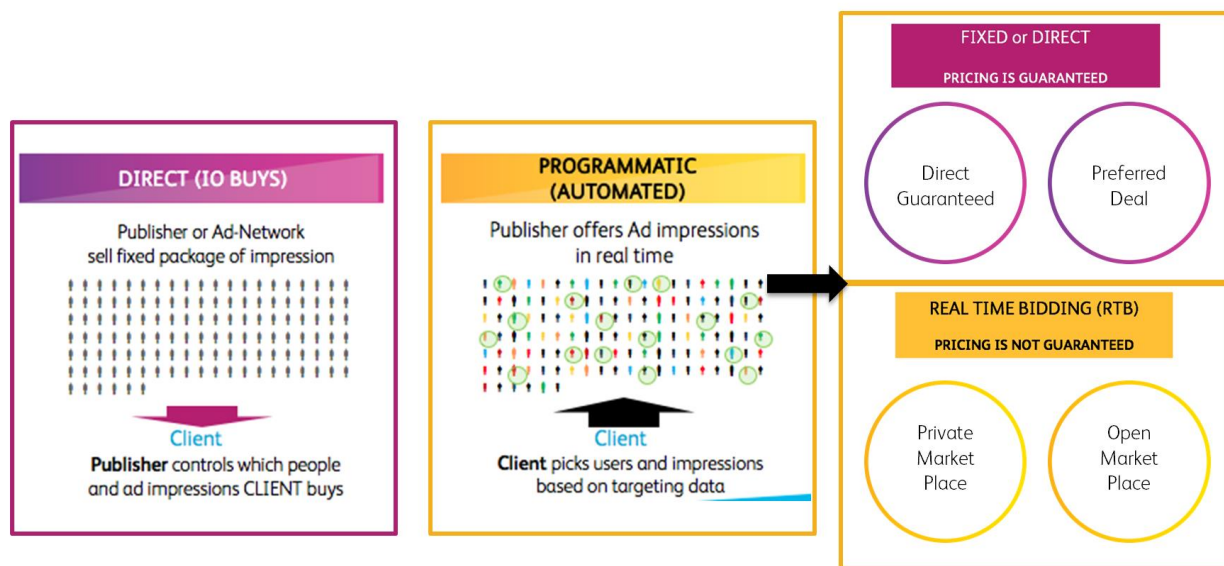- Targeting Options and Tactics.

DIGITAL FOUNDATIONS

MODULE 6
TRADING MODELS AND AD OPS

STUDY GUIDE

WAYS TO TRADE – DIRECT OR PROGRAMMATIC

Ways to Trade Video

There are two main ways to trade Video with the relevant site:

1. Direct IO's (Insertion Orders) with the relevant site

2. Programmatic

Programmatic is evolving, and there are numerous ways to trade:

- **Fixed or Direct** - where pricing is guaranteed and can be traded via:

  1. Direct Guaranteed
  2. Preferred deal

- **Real Time Bidding (RTB) -** where pricing is not guaranteed and can be traded via:

  1. Private Market Place
  2. Open Market Place

Both pf these trading models are covered in detail in the Digital Display training course as the process is largely the same for Display and Video.

Programmatic is covered in more detail within Certificate II.

<u>How do you decide which way to trade?</u>

All companies will have their own model for accessing Video inventory.

Whether it be:
- Direct bookings from individual publishers via IO,
- From aggregators and managed-service providers such as Quantcast
- Via a trading desk using a self-serve platform that buys video on open exchanges and private deals.

Direct Trading

This is used when an ad format cannot be purchased programmatically, or you have agreed on a package deal with a supplier as part of a partnership.

Programmatic Trading

Programmatic is used for multiple reasons:

- Preference for an automated workflow.
- Audience-based strategy and not limited to context.
- Preference to pay an effective CPM for an impression as opposed to a fixed rate.

MAIN TRADING MODELS AND METRICS

	Programmatic	Direct Buy
CPM:		
CPV:		
CPE:		
Sponsorship:		

Main Trading Models and Metrics

Whether trading via Direct Buy or Programmatic, there are different transaction mechanics available. It is important to know the cost model and the pricing parameters before the campaign is negotiated and set.

It is also essential to understand the formats you are buying, the type of player the publisher uses, and how the viewer will see the video, such as:

- Is it Skippable?
- Does it Auto Play – could it be playing in the background or on another page without the viewer even seeing it?
- Is there sound?
- What size is the player?
- Is it pre-roll before content or In-banner?

Pricing Models

Cost and pricing models can be used to calculate campaign KPI's, ROI and in some instances may be goals.

Here are some common transaction metrics:

CPM – Cost Per Thousand Impressions basis.

- Formula: CPM = Cost ÷ Impressions x 1000.
- This is still the most common transaction mechanic for Video Media (For example, buy 250,000 x 15 second pre-rolls before Olympics video content on 7Plus).
- Can be transacted through Programmatic and Direct.
- This can be tracked through an ad server such as Sizmek, and agree to only pay for impressions actually delivered and tracked by the third party.

CPV – Cost Per View basis

- Formula: CPV = Cost ÷ Views

CPM:		Formula		• Objective • Outcome • Environments
CPV:	$	Impressions	Views	

CPE – Cost Per Engagement or interaction % basis

- This transaction model may suit a campaign that aims to get people to engage with an ad or brand message.
- It is a common metric for rich media and interactive video formats, and helps you quantify your audience's interest in the ad and content.

Sponsorship

- Where a company buys all of the video on a particular site or around specific video content or programming.
- Often used in Share-Of-Voice agreements with a program producer or property sponsorship (For example, The Block).

Ad Operations

This is covered at length in the Display training workshop. The processes, planning and reporting tools are largely the same with some differences in reporting metrics, some of which we covered earlier in Key Video Terms.

KEY POINT – Cost and pricing models differ, depending on whether the campaign is bought Direct or Programmatic, and the campaign objectives.

IN THIS SECTION WE HAVE COVERED…

1	Ways to trade Video through Direct and Programmatic
2	Some key pricing mechanics
3	Quick summary of Ad Ops

SUMMARY

Module 6: Trading Models and Ad Ops

Key points that were covered:

- Ways to trade Video through Direct and Programmatic.
- Some key pricing mechanics.
- Quick summary of Ad Ops.

CONTENTS

COURSE: VIDEO

1. What is Video? - Key Terms
2. Market Overview
3. Main Players
4. Planning and Measurement
5. Formats and Targeting
6. Trading Models & Ad Ops

This brings us to the end of the course of Video, comprised of six models:

1. What is Video?
2. Market Overview
3. Main Players
4. Planning and Measurement Tools
5. Formats and Targeting
6. Trading Models and Ad Ops

By now you should have completed the Display and Video courses.

To complete your Digital Certification for CERTIFICATE I, you now need to complete the Social and SEM workshop courses.