



CONNECTED TV HANDBOOK

JULY 2020



IAB AUSTRALIA'S VIDEO ADVERTISING COUNCIL

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INTRODUCTION TO CTV

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As TV becomes increasingly digital, Connected TV is one of the fastest growing mediums and there's a good reason why - as consumers have continued to diversify their TV viewing and with more and more content becoming available on this device it is the perfect time to further your understanding of the platform and how you can make the most of it.

Since the inception of Australian connected TV offerings, viewer consumption has diversified across multiple channels and

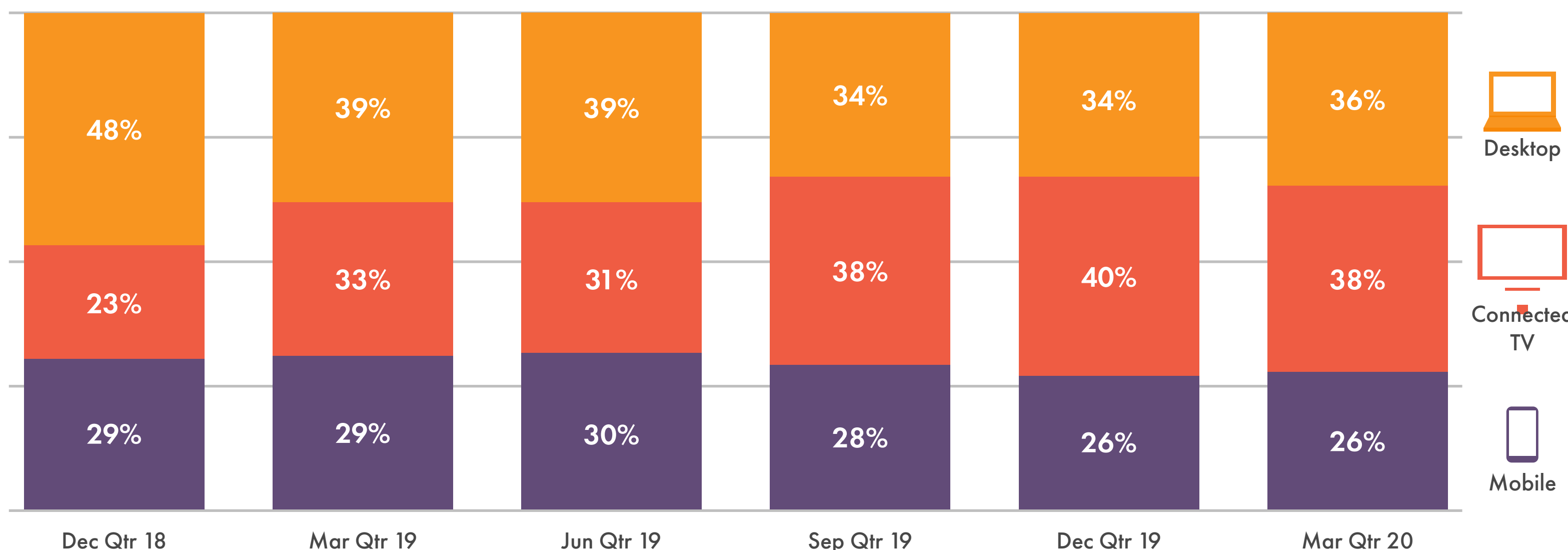
formats. Consumers' expectations of content have evolved! We want it to be delivered on-demand and across any screen, and as such the technology has to be smarter.

Consumption of Connected Television is growing at a rapid rate with 9.4m Australian's having accessed internet content via a TV and 6.3m Australian's doing so daily. With consumption on the rise we have seen an increase in advertiser spend in the channel. Online video advertising expenditure reached \$1.6 billion for CY 2019, growing 20% year on year with share of content publishers' video inventory viewed on a Connected Television at 36% (peaking at 40% in quarter ending December 2019, up from 23% in quarter ending December 2018).

As on-demand viewing across CTV continues to rise we will see more highly engaged users who have chosen what they are watching at the specific time they choose. This unique positioning comes with an increase in possibilities for brands to take advantage of, from highly targeted ads, to addressable TV, interactive creative formats, shorter ad breaks, strength in ad-recall and the ease of buying programmatically. Connected TV advertising brings with it an opportunity to create interactive, dynamic ad experiences that drive engagement and brand recall, bringing consumers further down the purchase funnel. This is just the beginning of what is truly possible.

With such a new and emerging channel, there's a clear need for education to ensure that the technology and tools available to advertisers are being utilised in the right way. With that in mind, the The IAB Australia Video Council have created this Connected TV Guide to help the industry demystify Connected TV by giving publishers, agencies, marketers and brands the tools they need to further understand this product.

CONTENT PUBLISHERS' VIDEO EXPENDITURE BY DEVICE, BY QUARTER



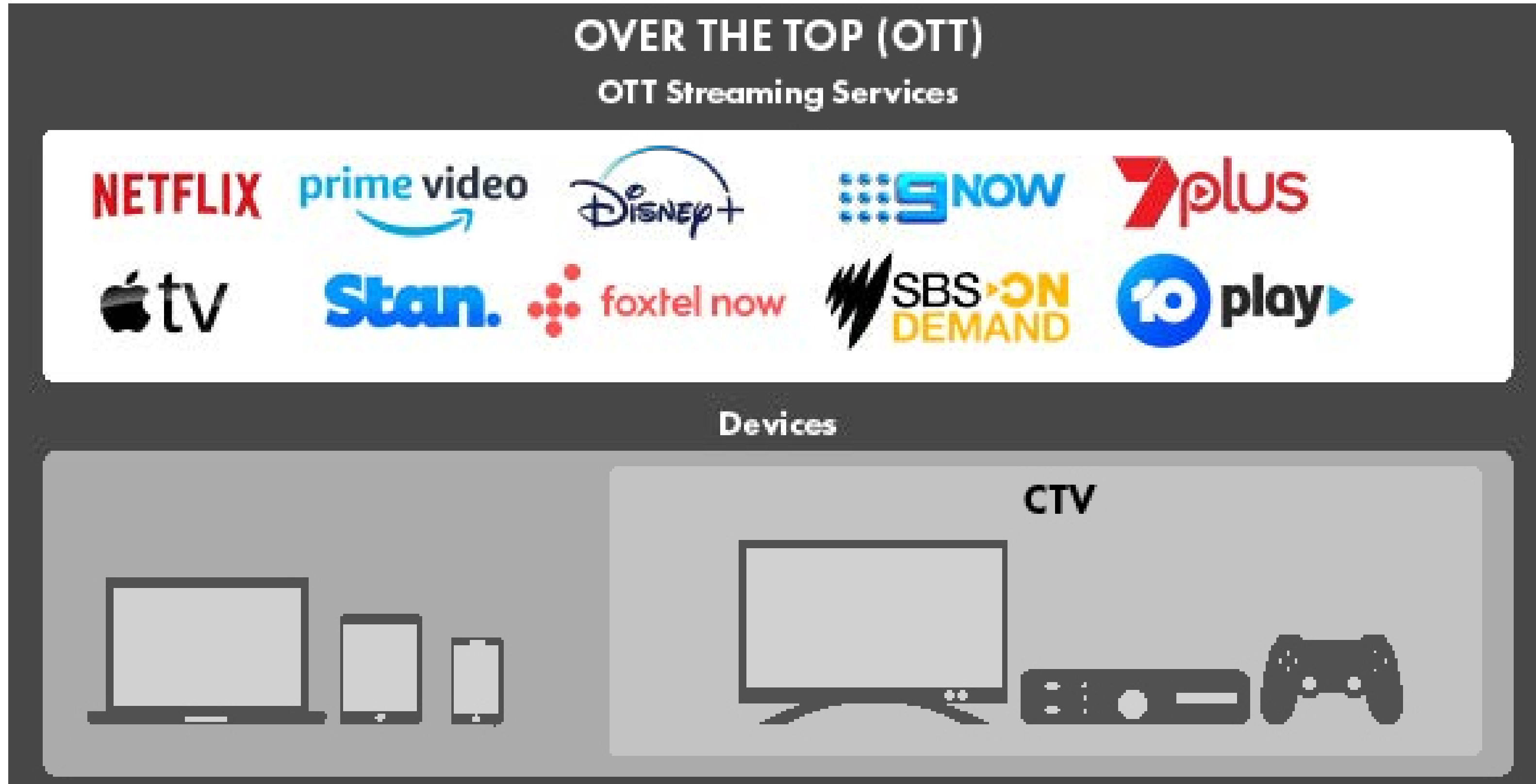
(Expenditure by device presented above is only in relation to content publishers and therefore percentages presented above cannot be extrapolated across total video expenditure.)

Source: Australian Online Advertising Expenditure Report, Compiled by PwC, Quarter ended 31 March, 2020

DEFINING CONNECTED TV

For the purposes of this guide, Connected TV is defined as video content consumed on a TV screen, delivered via an internet connection. This includes:

1. 'Smart TV's' that stream video directly over the internet.
2. Internet Connected devices like Chromecast, Fire stick, Roku, Apple TV and others that stream to a TV.
3. Game Consoles such as Xbox, Playstation, Nintendo and others that stream to a TV.



HELPFUL DEFINITIONS

CONNECTIVITY

Advanced TV: An umbrella term referring to any TV content that has evolved beyond traditional, linear TV delivery methods.

OTT (Over The Top): Over-the-top media services that allow access to TV-like content delivered over the internet, bypassing traditional terrestrial TV formats. OTT services can be accessed via CTV, as well as through apps on other devices with an internet connection, such as smartphones and tablets.

IPTV (Internet Protocol Television): Internet Protocol television is the delivery of TV content over Internet Protocol (IP) networks. This is in contrast to delivery through traditional terrestrial, satellite and cable TV formats.

ON DEMAND

Video On demand (VOD): Video content that is controlled, enabled, and consumed at the viewer’s discretion after it has been originally aired or released.

SVOD (Subscription VOD): A video content service for which the user pays a subscription for e.g. Netflix, Amazon Prime etc.

BVOD (Broadcaster VOD): A video content service delivered by a broadcaster, typically funded by advertising and therefore free to the user.

AVOD (Ad Supported VOD): A video content service that is funded by advertising. This includes video services that are free to the user and also those that offer a subscription fee as well as showing ads. Broadcaster VOD services that are funded by advertising are included in this, but also YouTube etc.

TVOD (Transactional VOD): A video content service where customers pay for each piece of video on demand content. For example, a customer would pay a fee for each movie or TV show that they watch.

BUYING AND SELLING

Programmatic TV: An automated approach to buying and delivering TV ads.

Addressable TV: Addressable TV is technology that enables advertisers to selectively segment TV audiences and serve different ads or groups of ads within a common program or navigation screen to that segment. Those segments could be matched or modelled by behavioural, demographic, and geographic factors from 1st, 2nd or 3rd party data sets.

TECHNOLOGY

DAI (Dynamic Ad Insertion): Campaign optimisation technology that allows advertisers to dynamically change ads within VOD content, i.e. swap the ad creative shown, making it possible to target specific viewers rather than serving the same ad to each viewer.

ACR (Automatic Content Recognition): Identification technology that allows content to be recognised by video, audio or watermark cues that are matched back to a database for reference and verification.

CTV AUDIENCES - GROWTH AND CONSUMPTION TRENDS

JAMES YOUNG - MAGNITE
CALLY SCIVETTI - GOOGLE
NATALIE STANBURY - IAB AUSTRALIA

CTV AUDIENCE GROWTH

According to the IAB Australia's quarterly enumeration study conducted by Nielsen, over 9.4 million, or 45% of all Australians aged 14+ have ever accessed internet content via a TV and 6.3 million, or 30% are doing so daily. Over the last year the number of Australians viewing internet content on a TV daily has grown 22%.

While there are sometimes multiple ways used to connect to the Internet on TV sets in the household, the predominant device used is a Smart TV. 77% of those Australians aged 14+ who are accessing internet content on a TV are doing so via a Smart TV.

CONSUMPTION TRENDS

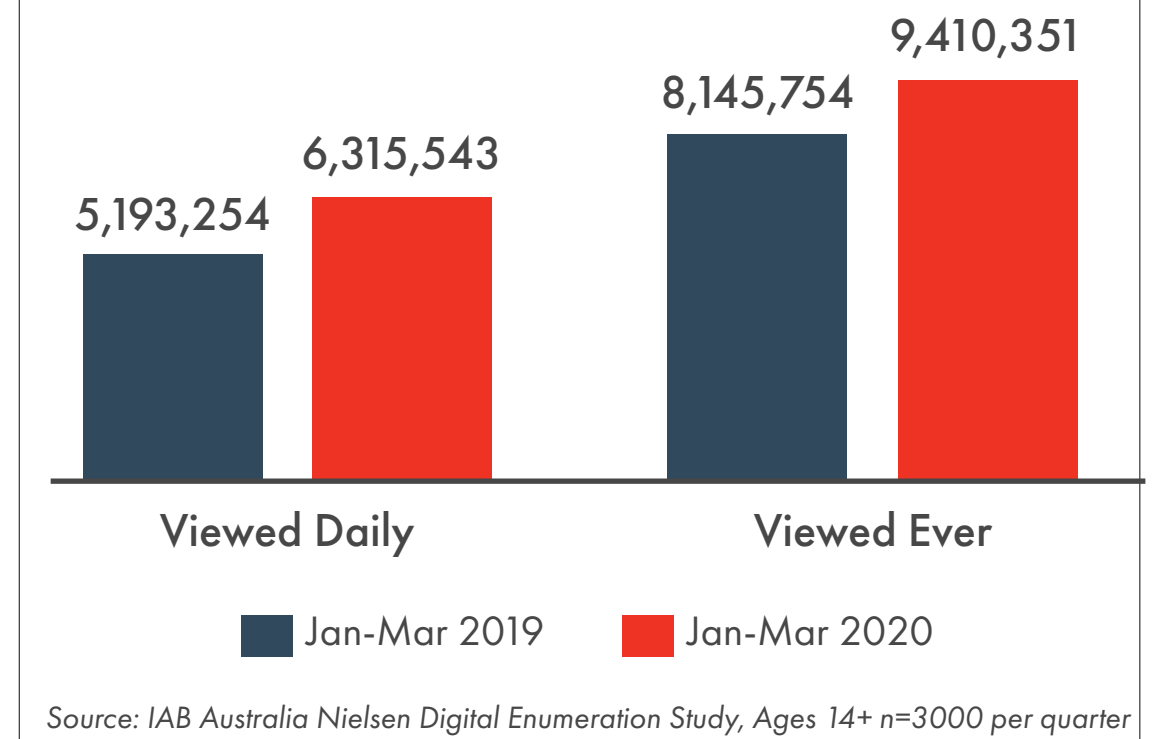
Of those Australians aged 14+ who have accessed internet content on a TV, 9 in 10 have viewed subscription on demand content. In June 2019, the Telsyte Australian Entertainment Subscription Study 2019 reported more than half (55%) of Australian households subscribe to SVOD services with households continuing to show a demand for multiple services, with 43% having more than one SVOD service. Netflix doesn't release Australian subscriber numbers, however the Telsyte study estimated Netflix is the market leader with around 4.9 million subscriptions and second largest provider, Stan passed the 1.7 million market at the end of June 2019.

Analysis by the Australian Finance Review in January 2020, similarly found Netflix has

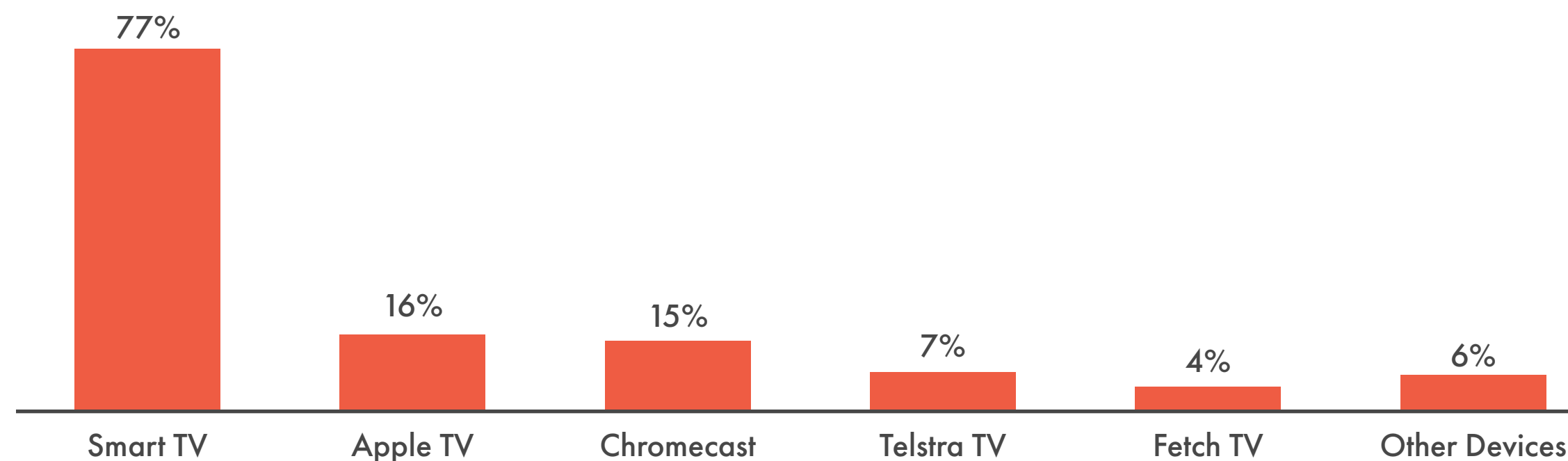
around 5.3 million subscribers while Stan's latest updated showed 1.7 million .

Nearly three-quarters of those Australians aged 14+ who have accessed internet content on a TV have viewed free to view video content. This includes broadcast type content from Australia's TV networks such as ABC iView, 9Now, 7Plus, 10Play and SBS on Demand, along with video content from sharing platform YouTube. This offers advertisers the opportunity to reach nearly 7 million Australians viewing content on a Connected TV.

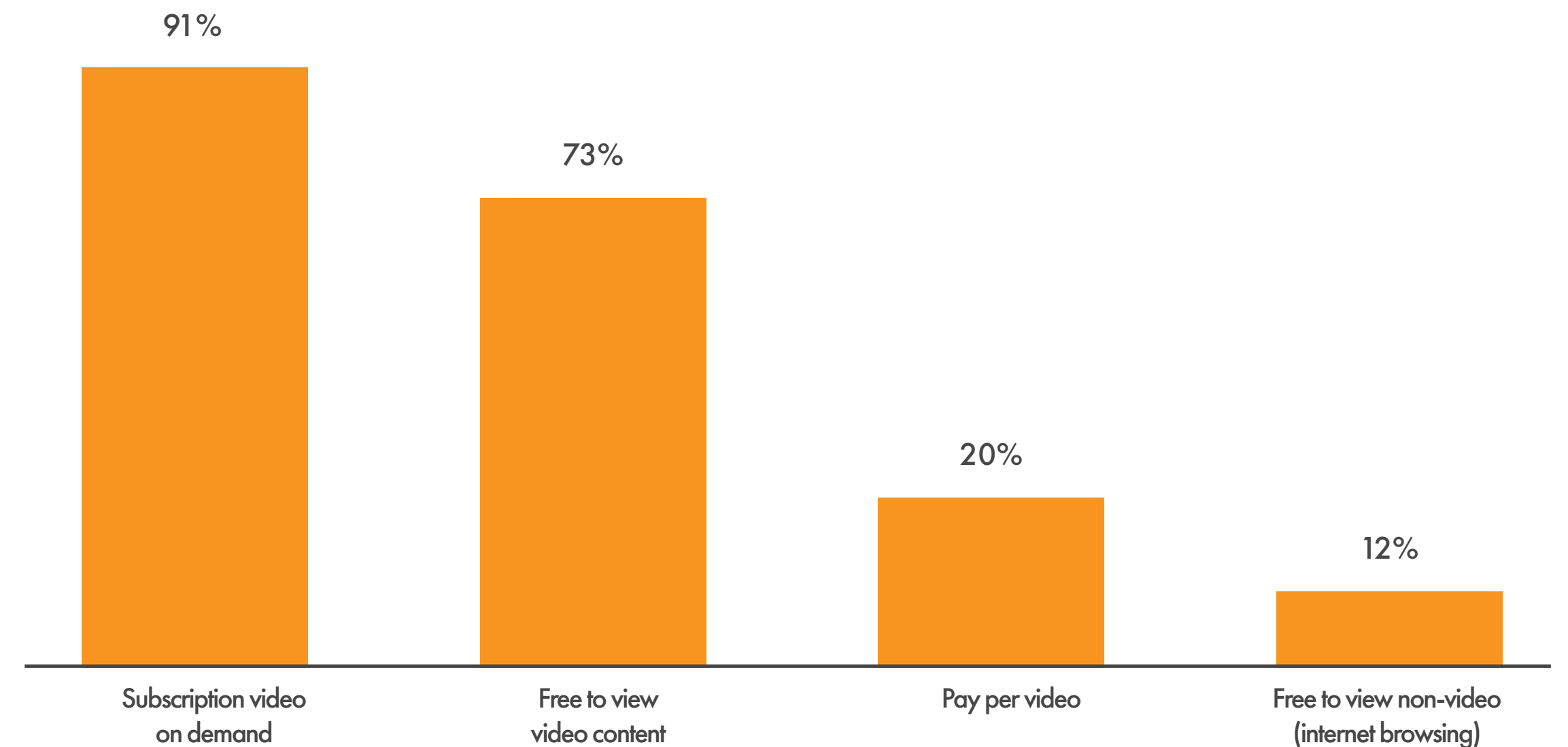
VIEWING INTERNET CONTENT ON A TV



VIEWING INTERNET CONTENT ON A TV



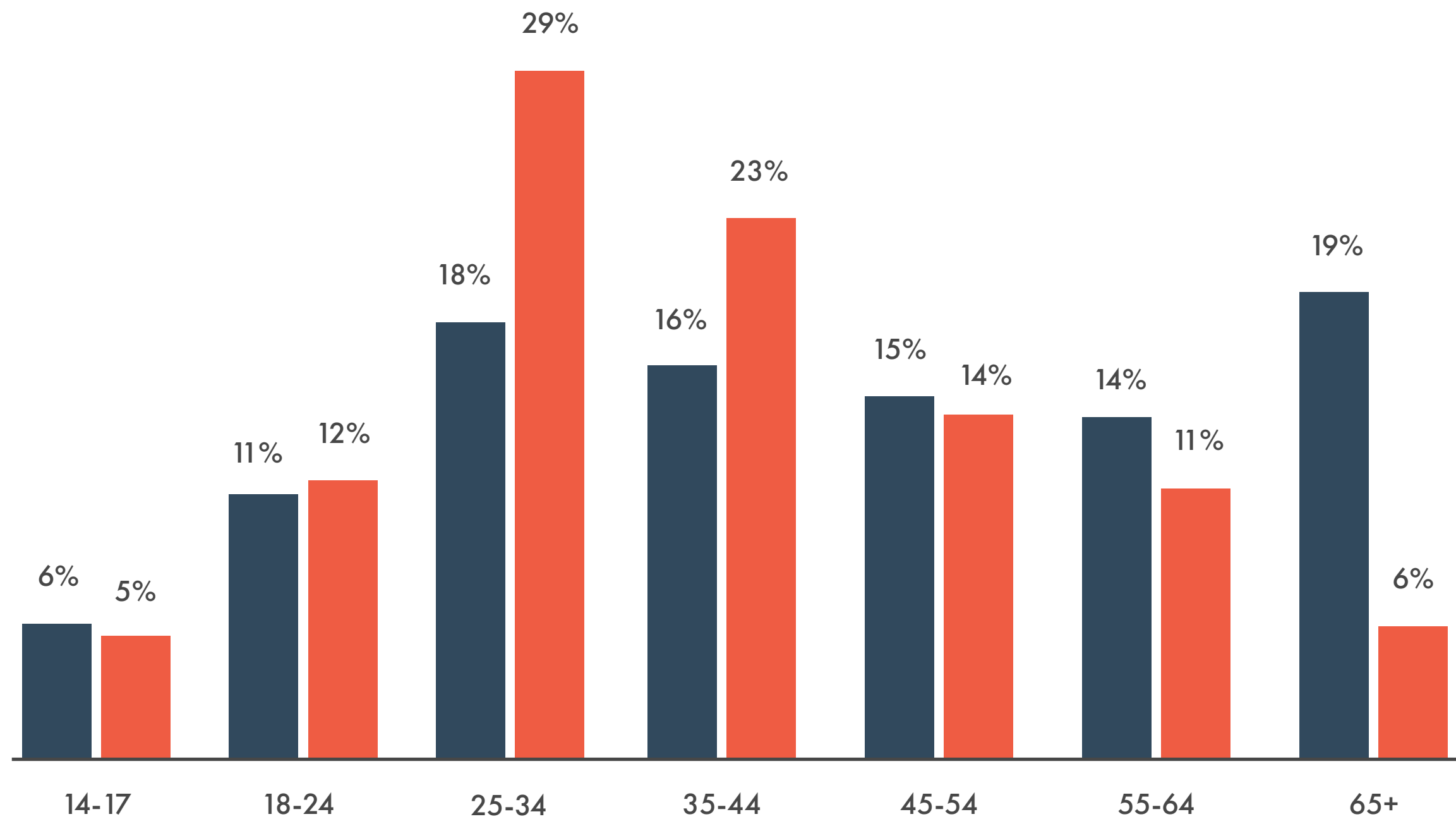
VIEWING INTERNET CONTENT ON A TV



PROFILE OF THE AUDIENCE

There is a growing audience, especially among younger viewers, who are becoming harder to reach via linear TV advertising. Nearly half (49%) of the audience viewing Internet content on a TV are aged 25-44. 25-44's are 44% more likely than the general population to be CTV viewers.

AGE PROFILE OF CTV VIEWERS

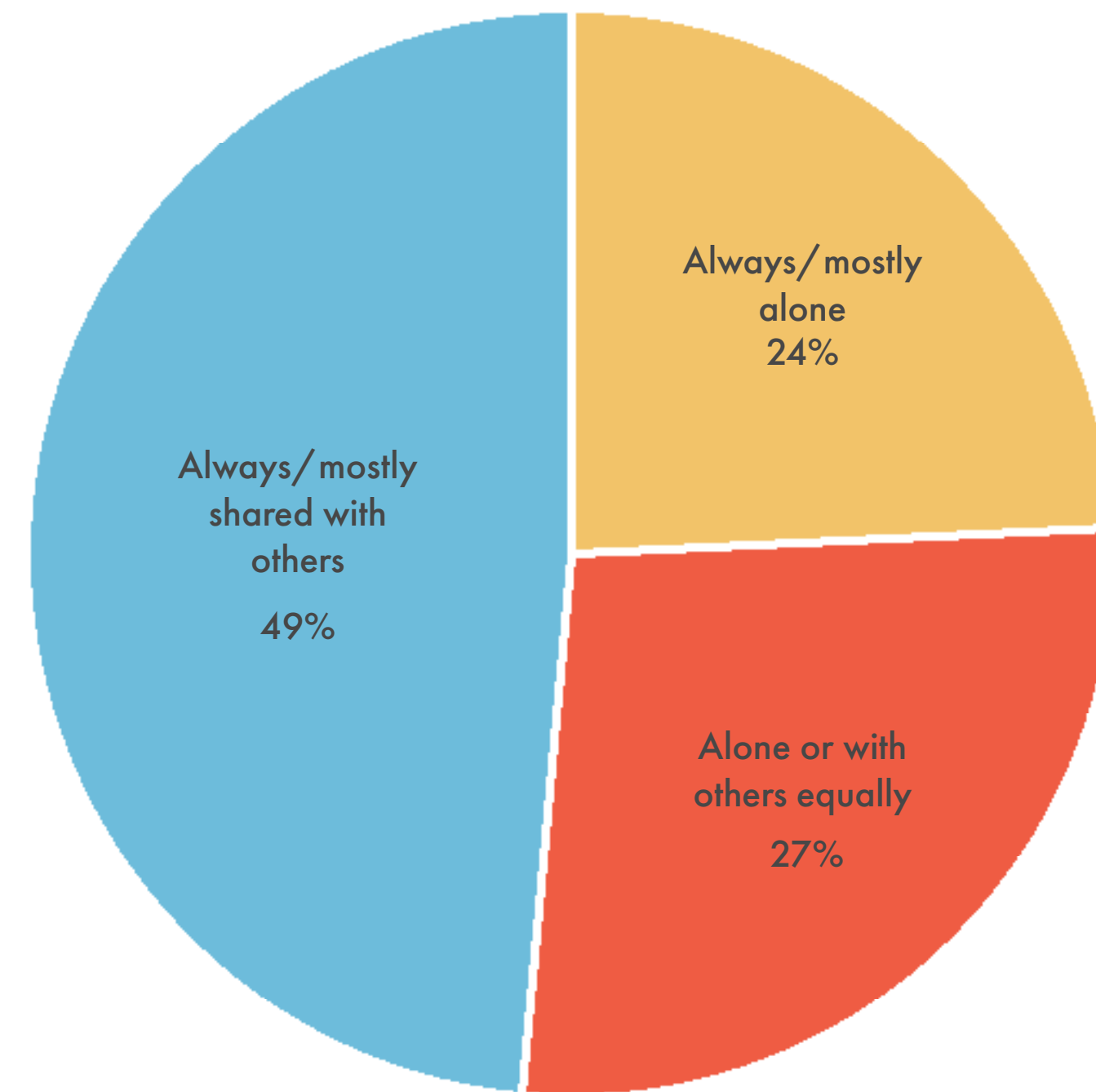


Source: IAB Australia Nielsen Digital Enumeration Study, Jan 20-Mar20 quarter, Ages 14+ n=3000 per quarter

AN ACTIVITY DONE WITH OTHERS

Similar to linear TV viewing, watching internet content on a TV is more likely to be an activity shared with others in the household. More than three-quarters spend at least half their time or more watching CTV with others.

CTV WATCHING HABITS



Source: IAB Australia Nielsen Digital Enumeration Study, Jan 20-Mar20 quarter, Ages 14+ n=3000 per quarter

UNIQUE CTV OPPORTUNITIES

MARK SERHAN - XANDR
ASH COOPER - ADOBE
ASHTON DE SANTIS - VIACOM CBS/NETWORK 10
CALLY SCIVETTI - GOOGLE
BERNARD BARRY - THE TRADE DESK
JODI FRASER - PUBLICIS MEDIA
JONATHAN MUNSCHI - SEVEN WEST MEDIA
FLAMINIA SAPORI - MATTERKIND

USE OF DATA AND PERSONALISATION

The increased adoption of connected smart TVs with built in applications means viewers don't have to connect to OTT boxes or cast from their devices, making CTV content even more accessible to consumers. With on demand access to premium content, often exclusively to digital, there is a clear benefit to engage in CTV. This offers advertisers a way to target audiences that might have been difficult to reach via traditional media.

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Improved Ad and Content relevancy through personalisation

By capturing logged in user data, CTV offers a relevant and personalised user experience. CTV offers a wide variety of targeting methods such as demographic groups, interests, placements, remarketing lists and contextual targeting that enable advertisers to reach specific or niche audiences based on who they are, what they are interested in and what content they are viewing. Not only can different ads be shown to users, but the ad schema can be altered based on known user behaviour. Considering the co-viewing factor of CTV,

the overall result is a TV like premium quality user experience with a digital targeted advertising approach.

Audience mapping - targeting the right audience

Today most DSPs and Ad Servers support segment targeting in CTV via device IDs, user IDs, and household IPs. CTV targeting works through the mapping of a CTV device ID against audience segments or using the device ID in combination with key value information to make informed buying decisions.

The targeting sources available to clients include:

- Audience targeting (first and third party data), device make/model, location, daypart, completion rate, CTV re-targeting and demographics
- Frequency capping at the device level as well as cross-measurement and reporting
- Through key value pairs, some publishers may also offer show, vertical or contextual targeting options

Media owners also collect their own first party data which buyers can leverage. With this signed in, deterministic data, advertisers can use rich subscriber data pools to target their audience. Buyers have the option to contextually target advertising alongside content genres, or apply audience targeting using data.

The convergence of linear TV and Connected TV

As our Smart TV's get smarter, advertisers have the opportunity to further understand the data that is available when planning for their campaigns. Automated Content Recognition technology (ACR) allows the tracking of television and streaming content consumption, ad exposure and game platform usage on Connected TV's. While the use of ACR content and advertising data in programmatic CTV remains fairly nascent in Australia, it has been widely used in the United States since 2017.

Two approaches exist to Automatic Content Recognition technology, one being 'Video Fingerprinting' and another being 'Audio Fingerprinting'. Each approach has advantages and disadvantages and relies upon different technology:

1. **Video Fingerprinting:** Requires partnerships with Smart TV manufacturers. This method captures 'fingerprints' or screenshots from the TV and sends those images to a source database for matching to already identified pieces of content or advertising. In this way a complete picture of viewership is able to be generated across broadcast, pay and OTT viewing at a household level.
2. **Audio Fingerprinting:** Relies on mobile or tablet applications and device microphones to detect content based on recognised clips of audio being played in the vicinity of that device. This method is subject to error from ambient noise and requires persistent app usage and for the device to be within listening range but has the advantage of offering person level consumption vs household level.

UNIQUE CTV OPPORTUNITIES

ACR Technology is baked into the chipset of the Connected TV when it is shipped from the manufacturer. Consumers can manage their privacy settings to opt-in or opt-out to permit their viewing to be monitored and used for targeting and measurement when they first unbox their new Smart TV. During the Initial setup a screen pops up asking if they are willing to share what they're watching, usually in return for receiving personalised content recommendations and enhanced features. No PII is shared between the consumer and the ACR vendor. A great example of the ACR Technology is through the music app, Shazam that launched in 2008.

Each approach is designed to consume video or audio signals originating on the Connected TV, then match it back to a source database for verification. In doing so it logs the programs, commercials, networks, streaming services, and games that play out across the screen and ties them to a Household or Device for measurement, reporting or for informing digital investment decisions.

Once these segments are curated and passed through to buying platforms, they can be used in a variety of ways. For example, if you want to extend your overall campaign reach, then excluding households who have already seen your ad on linear TV would be an effective strategy. If you want to target that hard to reach segment of high propensity viewers of SVOD, then including those households in your targeting set makes sense.

All ACR vendors will need to stay ahead of regulation by making opt-in transparent to consumers and any related terms of use as simple to understand and easy to manage as possible.

All ACR vendors will need to stay ahead of regulation by making opt-in transparent to consumers and any related terms of use as simple to understand and easy to manage as possible. Responsible data management and consumer privacy must be at the forefront for these capabilities – particularly in relation to businesses communicating to consumers that are impacted by GDPR and/or the California Consumer Privacy Act.

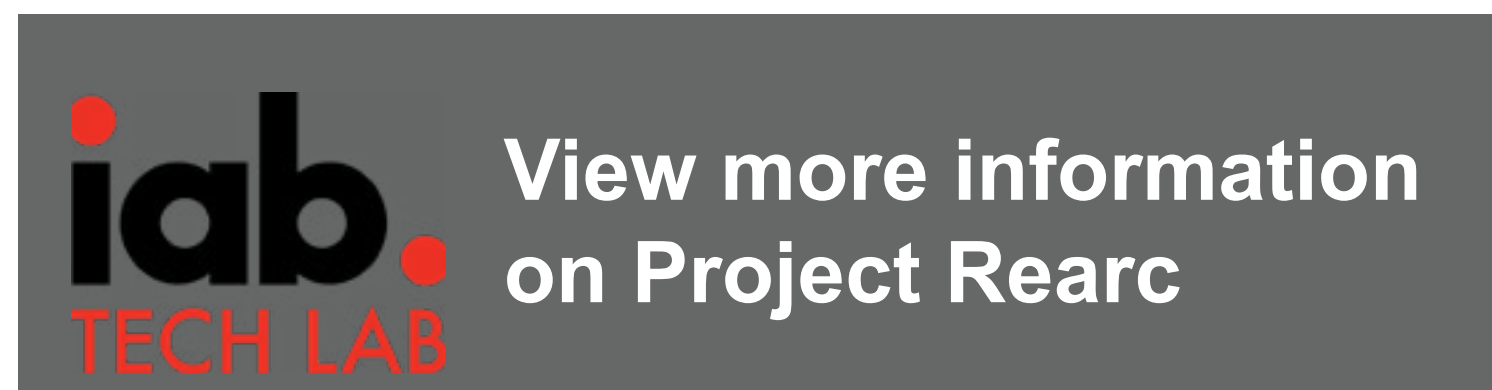
Addressable CTV moving toward cookie independence

With the rise of digital media, marketers have been given access to hundreds of different data points to segment the audience and target both their existing customers and/or their prospective customers.

Many of these segments have incorporated third party cookies to offer a broad range of targeted segments for brands depending on their needs. Brands can choose to overlay this with their own first party data to create an even more robust target audience - however the more layers of targeting, the smaller the pool of households.

With increased emphasis on consumer privacy and browser plans to phase out support for third-party cookies sometime in 2022 a complete restructuring of the ecosystem is currently underway. For brands this means there will be an emphasis on other data sources including first and second party data in helping to continue to provide targeted CTV campaigns. Content publishers, supply and demand side platforms and media agencies are all working together towards a cookie-less world and will work with brands to quickly move to first and second-party data strategies.

The IAB's response to this has been to launch 'Project Rearc' as a project for all global IAB members to collaboratively re-architecture a replacement for third-party cookies. With the impending changes to third-party cookies and other identifiers, Project Rearc is a global call-to-action for



stakeholders across the digital supply chain to re-think and re-architect digital marketing to support core industry use cases, while balancing consumer privacy and personalization.

CREATIVE OPPORTUNITIES

New creative opportunities are being driven by the changing consumer, the good news here is that there isn't a one size fits all approach to your creative message across CTV or any other digital environment. It all comes down to your individual campaign and goals. When you are buying CTV you are likely to be buying as part of a larger media campaign with additional digital video or TV also on the schedule. The question with CTV creative shouldn't be 'should I repurpose my Linear TVC or my digital video asset, but about leveraging the true USP that CTV has to offer, which is the benefits of the big screen with the capabilities of digital. So, publisher's advancements in developing new creative formats should be the focus.

CTV is still a TV-like experience for consumers and that gives Advertisers added flexibility and more creative control over things like ad duration, sequential messaging, user-based targeting as well as frequency capping.

The excitement around CTV is that the creative space truly is your oyster, there are a plethora of creative opportunities for brands to explore – from simple custom overlays to the much more polished new formats of the paused screen ad

A key consideration when thinking creatively about your CTV Campaign is to understand the technical capabilities within the Connected TV environment. As CTV content can be viewed through various sources, there is the opportunity to create specific requirements in the Creative for the brand campaign.

and tailored engagement pieces with the consumer that allow them to get up and close and personal with the brand itself. If we then combine this with the data capabilities that CTV offers we have a much more powerful creative tool with the ability to serve tailored addressable creative.

We are now in a world where marketers can achieve better targeting and creative to match that audience, which can be delivered by IP-based TV's. Taking it one step further, these tailored experiences are then built into the ad path. Recently Hulu ran a campaign that asked: "what type of ad do you want to see?" A choice of two paths was possible. This is only the beginning of what is possible in the CTV space.

TVNZ invested in global first and regional first ad formats to give advertisers the opportunity to engage in new ways to create personalized experiences. They have recently made some crucial advancements in this space, their Ad on Pause programmatic format has grown significantly in 2020 and was sold out the last four months of 2019 with momentum continuing to increase. This type of innovation opened the door for similar executions with Pause Ads in the Australian market. This is achievable through their viewer profiles which are now enabling the broadcaster to offer personalised and/or interactive ad formats across CTV.

For an effective content strategy across CTV, agencies should be working with brands to look at:

- Developing a deeper understanding of the audience
- The performance of shorter or longer ads
- Addressable execution: using digital capabilities to tell different stories to different users.

Other Creative opportunities include:

- Show or contextual targeting is also an opportunity for brands to align creatively with content their key target demos are watching
- Sequential ad creative can be very powerful. For example if you serve 4 different creatives to a user over time or in a single program it would avoid boredom, increase engagement and also allow for the user to be taken on the creative journey.
- Extension of linear strategy: we should also look to place more emphasis on the creative as part of our screens strategies to maximise audience reach and provide better engagement.

For example:

- To maximise audience reach and minimise duplication, request 1x creative message for linear TV and 1x creative message for Connected Television/Catch Up TV audiences. Whilst there will be some duplication of those audiences, there is still the opportunity to reach those who only consume CTV and not Linear and vice versa. In this scenario, we would work with the brand on an effectiveness study to measure a question specific to the 2 x creative executions and test intent/favourability specific to both.
- For those looking to increase brand engagement we would suggest running Creative-1 across both Linear and CTV environments and then reach-extend the CTV audiences into Desktop/Mobile/Tablet using TVC-2. This sequencing of households across devices will enable the brand story to get told whilst creating more engagement with the user over several Creative exposures.

ASSESSING CTV AD PERFORMANCE AND EFFECTIVENESS

KRISH RAJA - AMOBEE
ILDA JAMISON - SPOTX
PETER MAHER - NINE

There are many measurement solutions that can be used to understand ad effectiveness from a variety of lenses. Connecting datasets at a more granular level to wider identity graphs or ad exposure files can enable a much clearer understanding of the impact CTV can have on a brand's objectives.

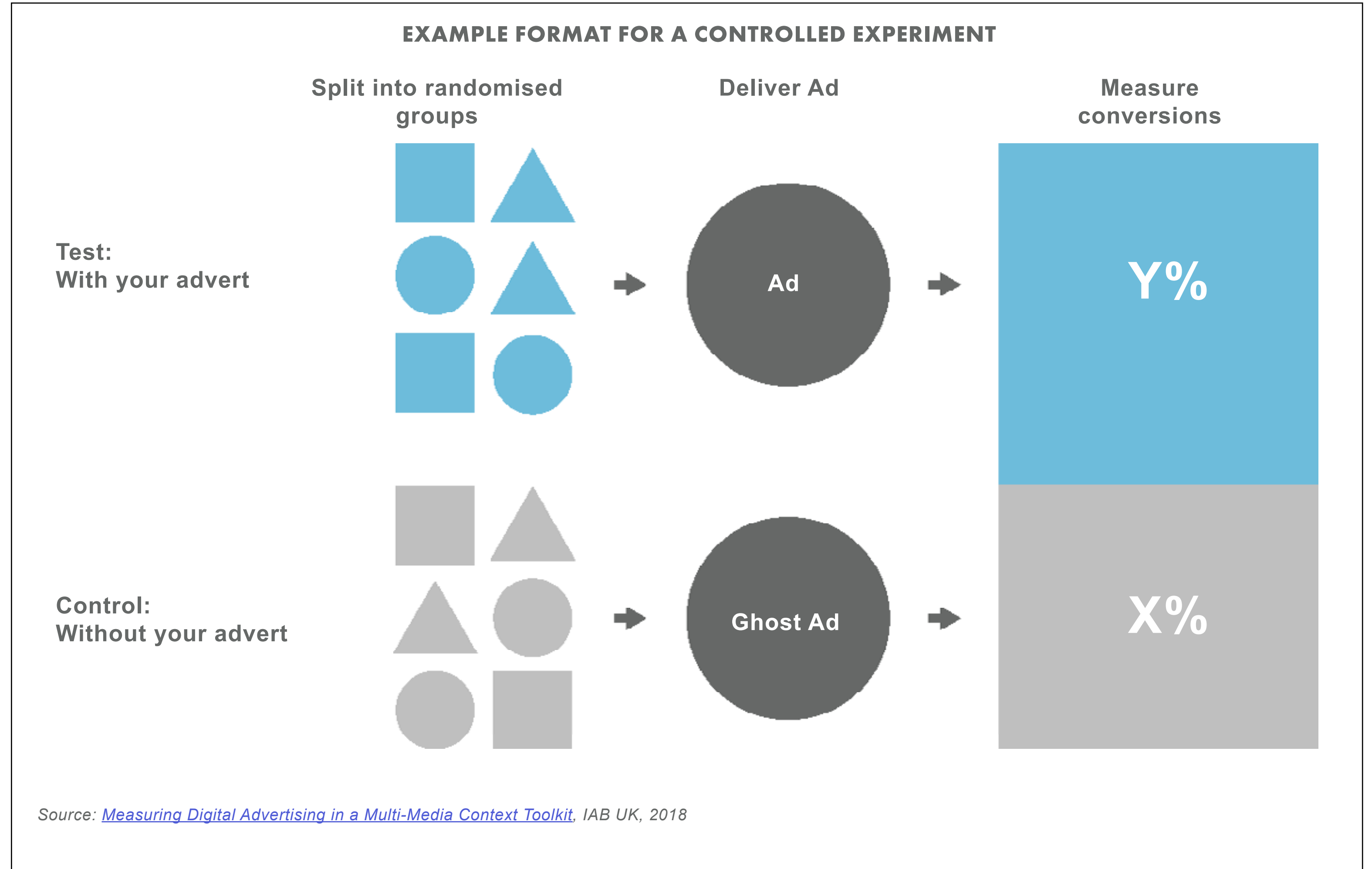
CAMPAIGN REACH AND FREQUENCY

For brands looking at campaign reach at a household level, there are a number of approaches taken to gain this information including leveraging household identifiers, IP addresses, WIFI data and a number of ID mapping technologies. All these solutions include an element of probabilistic mapping.

Nielsen Digital Ad Ratings provides reach and frequency metrics for digital ad campaign audiences across desktop, Smartphone and tablet but currently cannot provide measurement for Connected Television campaigns. In the US market, Nielsen Digital Ad Ratings provides a comprehensive, next-day view of an ad's audience across computer, mobile and connected devices audience in a way that is comparable to Nielsen TV Ratings. Advertisers can validate that their messages reach desired audiences and maximize return on their media investment with the ability to make adjustments in-flight for the most impactful results.

LIFT/UPLIFT STUDIES

Uplift studies, or controlled experiments designed to measure the incremental impact of media exposure are the best practice method for answering questions such as - What is the impact of the campaign on brand metrics? What is the return on invest-



ment of my CTV campaign? What action does my business need to take to optimise my CTV campaign? How did the different channels perform individually and as a whole campaign?

Controlled experiments represent the most effective way to

validate existing marketing activities and fill gaps in knowledge. Experiments can be designed for any campaign with a hypothesis around a target KPI where a control and a test group can be practically exposed to different media.

Controlled experiments randomly assign a group of people to a test or control group to observe and quantify the impact of a change in media over a defined period of time. The test group is exposed to a change in media (e.g. your new display advert) whilst the control group sees no change (ideally users are shown a ‘ghost’ ad which presents a relevant competitive baseline ad). Conversion results are then compared and quantified. This approach is fundamental for accurately measuring incrementality — conversions due to your advertising activity that would not otherwise have happened.

The IAB’s ‘A Guide to Designing Digital Ad Impact Studies’ provides more information about how to measure digital advertising success using controlled experiments.

Brand lift studies are flexible and can be run individually across different ad channels to create a comparable set of metrics that assess the effectiveness of digital and offline channels side by side. Cross-media surveys that aim to track multiple channels in one survey will also use external benchmarks to estimate which channels respondents were most likely exposed to. This helps to prevent double counting and misattribution.

CROSS-CHANNEL AD EXPOSURE

For brands wanting to ensure minimal wastage on their campaigns, Ad platforms such as DSPs are able to connect ad data from all digital channels to one another based on their own identity mapping capabilities. Advertisers can leverage this to understand the user journey of a consumer from a CTV campaign to other devices or formats and how cross device strategies such as mobile retargeting from a CTV campaign can drive more efficient user actions.

FOOTFALL

Location vendors are able to map location data to other signals such as household identifiers in order to connect CTV campaigns with in-store visitation. This can help marketers to understand if their CTV campaigns are driving users into a store which can be used as a proxy for sales.

DATA MATCHING FOR SALES ATTRIBUTION

Attribution modelling is a technique which evaluates how different touchpoints contribute to a sale or action by assigning credit based on their level of involvement. Statistical models are built with individual user level data across channels to analyse the difference in media interactions between “converters” and “non-converters”. These channels can then be assigned contribution ratios in close to real-time which are used to inform allocation of spend.

Attribution is frequently used for digital channels, where granular individual actions (e.g. clicks) can be tracked most easily. Attribution models that combine digital and offline channels exist but still face significant challenges in accurately tracking conversions across platforms. Moreover, there are additional challenges when the purchase occurs offline (in a store) and these should be addressed by using other tools in combination (e.g. Marketing Mix Modelling). In addition the most commonly cited challenge with multi-touch attribution is the inability to tag campaigns across the major internet platforms.

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**DESIGNING EXPERIMENTS
FOR DIGITAL AD TESTING**

APRIL 2019

DOWNLOAD THE GUIDE

THE FUTURE OF CTV MEASUREMENT

JODI FRASER - PUBLICIS MEDIA

JONATHAN MUNSCHI - SEVEN WEST MEDIA

THE CHALLENGE AND OPPORTUNITY OF MEASURING CROSS-SCREEN AUDIENCE

Arguably seen as the biggest challenge for brands in the Connected TV space is the capabilities of cross-screen measurement. The two industry currency options available are Nielsen and OzTam who are continuing to work on cross-screen products for the market.

Nielsen's Digital Content Ratings (DCR) is the IAB endorsed measurement currency providing audience metrics for content from all digital media providers consumed across desktop, smartphone and tablet. Nielsen's Digital Ad Ratings (DAR) can provide reach and frequency metrics and in-target metrics for tagged digital ad campaigns across desktop, Smartphone and tablet but currently cannot provide measurement for Connected Television campaigns.

Nielsen will soon launch Digital Content Planning, a respon-

dent level dataset that prepares digital measurement for fusion with other media data including for cross media measurement purposes. The initial launch of Digital Content Planning will be for text environments but video coverage, with qualified audiences, will follow later in 2020.

OzTam is the Broadcast Industry endorsed currency for TV and will launch the VOZ (Virtual Australia) product in 2020, bringing together viewing on TV sets and connected devices such as CTV to provide an audience measure for broadcast content across screens. The launch of VOZ will provide an overview of audience reach and duplication across broadcast content on all devices which can be used to plan and report on audiences viewing content on Connected TV's.

STRIVING TOWARDS A SOLUTION

The goal of providing industry standard, all inclusive, cross-screen measurement for content and advertising campaigns is extremely important to the market and will require true collaboration across the industry. Collectively, there is the opportunity to establish consistency in the early stages of CTV development and adoption, but we will only achieve this when all parties work together.

The goal of providing industry standard, all inclusive, cross-screen measurement for content and advertising campaigns is extremely important to the market and will require true collaboration.

There is a push globally for improved cross screen video measurement solutions particularly the WFA (Worldwide Federation of Advertisers) who are due to release their market recommendations imminently and the MRC (Media Ratings Council) in their Cross Media Audience Measurement Standards.



**DOWNLOAD THE MRC
CROSS-MEDIA AUDIENCE
MEASUREMENT
STANDARDS**

PLANNING FOR A CTV CAMPAIGN

MARK SERHAN - XANDR
ASHTON DE SANTIS - VIACOM CBS/NETWORK 10
FLAMINIA SAPORI - MATTERKIND

When planning for a CTV campaign it's important to consider the advertising environment and the campaign objectives. Whilst each campaign is different, there are some common tips that can be applied to key areas including Viewability, Brand Safety, frequency capping and ad effectiveness measurement.

HOW TO MANAGE FREQUENCY CAPPING

In the past, ad serving technologies for Connected TV haven't been able to provide effective frequency capping at a campaign level. Advertisers need to speak to their media partners about the right way to manage frequency for their brand to ensure media strategies find the right point of effective cut-through and attention and avoid high levels of repetition that can be damaging to effectiveness.

A good example of how the industry is working together to solve this issue is from Supply Side Platforms such as Magnite who have created publisher agnostic device ID's allowing them to frequency cap universally across a campaign. Whilst this solution is not universally adopted, it is a step in the right direction to offset the lack of no back to back assurance.

BALANCE SALIENCE AND REPETITION

Initially many CTV devices and players didn't support parsing Identifiers for Advertising (IFAs) for the purpose of frequency capping or targeting. Today most players provide this information in the bid request to ensure buyers can apply these controls. Note that because device IDs and user IDs are not always available, frequency-capped CTV video campaigns can be more challenging to scale than desktop and mobile campaigns.

In the IAB & Kantar Digital Brand Effect Report, it is found that frequencies higher than 10 exposures are more effective when spread out over a month, rather than squeezed into shorter time-frames. Spreading frequency more evenly over longer periods and/or bursting approaches can maximise productive exposures, avoid wastage and annoying the audience.

If you are unsure, you should reach out to your media partners who will be able to advise on the user experience controls they have in place.

MEASURING VIEWABILITY AND IT'S ALTERNATIVE OPTIONS

When assessing digital advertising performance, one of the key hygiene measures of success is viewability. Viewability is the opportunity for digital advertising to be seen by a human within a recognised time frame. The expectation is that TV screens are inherently viewable. However, as the technology required to measure viewability is not universally supported across CTV, this is not possible to validate yet. As such an acceptable hygiene metric for viewability on CTV has become video that reaches completion and is fraud-free*.

COMBATING AD FRAUD

Ad fraud is the practice of fraudulently representing online advertising impressions, clicks, conversion or data in order to



generate revenue. The industry challenge is to remove risks associated with ad fraud for advertisers such as invalid traffic (IVT, any traffic generated by invalid sources). The invalid traffic that is generated (either intentionally or unintentionally), can be split into two distinct types:

- **General Invalid Traffic (GIVT):** Traffic that comes from known non-human sources on publicly available IP lists such as crawlers, proxy traffic, data centre traffic, bots and spiders. These are benevolent (whilst still being non-human) and do not engage with ads. Most ad serving and tracking systems are sophisticated enough to ignore these by default.
- **Sophisticated Invalid Traffic (SIVT):** Non-human traffic that is more difficult to detect, the result of criminal efforts and requires advanced analytics or human intervention to analyse and identify.

The IAB released a set of standards for communication requirements between ad servers and video players called VAST (Video Ad Serving Template). The current Vast 4.x standard will allow IVT measurement across CTV and minimise the risk of fraud for advertisers. This spec also allows the ecosystem to use just one video tag across all environments and introduces standardised methods for device signals to be consistently available throughout the ad delivery chain. It is imperative that the industry adopts this standard in order to unlock scalable measurement.

ADHERE TO SUPPLIED AD SPECS

The latest Conviva State of Streaming report out of the US (Q3 2019) illustrated how just 5 seconds of waiting for an ad to play results in 13.6% of the audience abandoning the stream. Ad quality remains a critical issue as 39.6% of all streaming ad attempts failed. It should be a top priority for streaming providers, advertisers, and the industry to correct issues that cost engagement. Ensure that you are adhering to the supplied ad specs for the best user experience for both the content publisher and consumer.

THE STATE OF THE PROGRAMMATIC CTV MARKET

JAMES YOUNG - MAGNITE

With the increase in consumption and revenue in the CTV space, Programmatic trading has also been a more favourable and predominant way of trading CTV inventory in the Australian marketplace. There have been numerous product developments offered that allow brands to be more nimble in their advertising. For the March 2020 quarter 56% of all video revenue, including CTV inventory, generated by content publishers was traded programmatically.

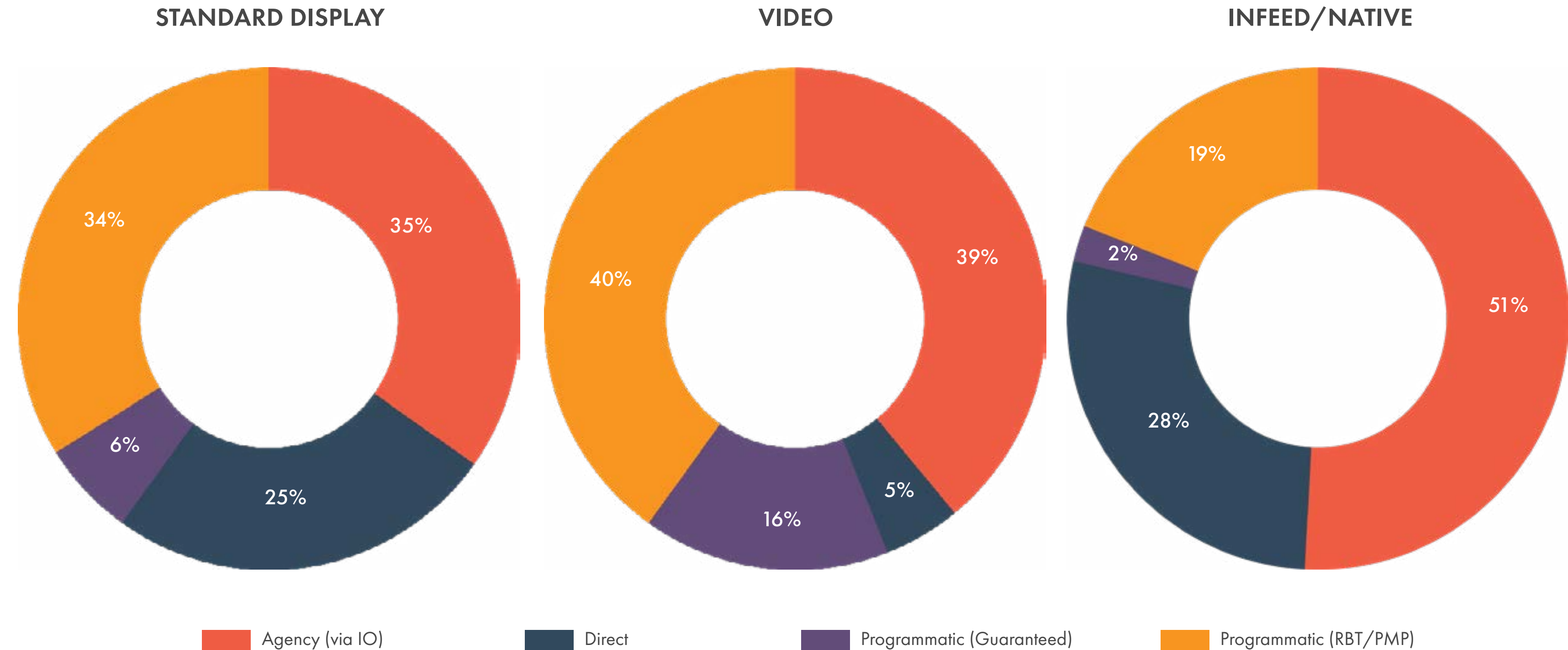
A key benefit of buying CTV programmatically is having the full screen branding experience that can now be done with smaller budgets and a more targeted approach. One of the product developments that underpins most of the benefits clients derive is mapping of people and devices to a household level. With this information stored in databases, we're able to ensure that one CTV impression served impacts the frequency tally on an entire household of people, helping ensure maximum reach at a given level of investment.

A second benefit to buying CTV programmatically is how it allows for brands to control the amount of messaging they put in front of a single user.

DSPs have the functionality to give deep insights into cross media buys which means CTV isn't isolated as an advertising platform.

Finally, one of the latest developments in CTV advertising delivered programmatically is header bidding technology. Header bidding aims to efficiently avoid ad replication and manage competitor exclusions offering an effective solution in providing equal opportunities for buyers while also delivering an optimal consumer experience.

GENERAL DISPLAY ADVERTISING FOR CONTENT PUBLISHERS' INVENTORY, BY TYPE AND BUYING METHOD



(Expenditure by buying type presented above is only in relation to content publishers and therefore percentages presented above cannot be extrapolated across total general display expenditure.)

Source: Australian Online Advertising Expenditure Report. Compiled by PwC, Quarter ended 31 March, 2020

TOP 6 TIPS WHEN LOOKING AT CTV

- 1.** UNDERSTAND THE DEFINITIONS - IT WILL HELP TO NAVIGATE YOU THROUGH ALL THOSE ACRONYMS.
- 2.** DIVE DEEP INTO THE CONSUMPTION HABITS OF THE CONNECTED TELEVISION AUDIENCE, YOU MAY FIND SOMETHING THAT CAN COMPLIMENT YOUR UPCOMING CAMPAIGN.
- 3.** PLAN FOR YOUR NEXT CONNECTED TELEVISION CAMPAIGN ASKING THE FOLLOWING QUESTIONS - WHAT TARGETING CAN I APPLY? HOW CAN I UTILISE MY CREATIVE MESSAGE ON THIS PLATFORM? HOW WILL I MEASURE SUCCESS?
- 4.** READ THROUGH ALL THE OPTIONS OF MEASURING SUCCESS - FROM UPLIFT STUDIES TO FOOTFALL AND EVERYTHING IN BETWEEN.
- 5.** KNOW YOUR PARAMETERS WITH CONNECTED TELEVISION, IT WILL HELP YOUR BRAND TO UNDERSTAND SOME OF THE CURRENT ISSUES FACING THIS GROWING MEDIUM.
- 6.** HAVE FUN WITH IT - CONNECTED TELEVISION IS IN THE UNIQUE POSITION OF OFFERING UP THE BIG SCREEN COMBINED WITH THE STRENGTH OF DIGITAL CAPABILITIES - EXPLORE WHAT IS POSSIBLE.

MORE RESOURCES FROM IAB AUSTRALIA

AD EFFECTIVENESS PLAYBOOK

[Digital Audience Targeting for Success](#)



This guide sets out to identify and examine summarise the opportunities and challenges involved with digital audience targeting, providing guidance to help marketers develop effective digital audience targeting strategies and provide some proof of the improved campaign effectiveness when these practices are applied.

Stay up-to-date with [IAB Australia](#) and the work we do to simplify and inspire the digital advertising industry by following us on [LinkedIn](#), [Twitter](#) and [Facebook](#), and [subscribing to our monthly newsletter](#).

CONNECTED TV: THE SCREEN OF OPPORTUNITY

[Watch the latest IAB CTV webinar and download the deck](#)



The IAB Video Council present this 1 hour webinar on the growing role that Connected Television plays for brands and marketers. Our media owners, agencies, brands and technology partners will come together to discuss the Connected TV Landscape and inspire the audience to further explore this space.

DATA, PRIVACY AND THE ACCC REPORT

[Get more data and privacy information from expert Peter Leonard](#)



The IAB hosted a slew of data experts at our State of Data – Opportunities & Responsibilities. Amongst them was Peter Leonard, Principal at Data Synergies and Professor of Practice at UNSW Business School, who gave a brief talk on the history, results and future implications of the recent ACCC Digital Platforms Inquiry Final Report.

