AGENTS OF CHANGE

Shaping the future of Advanced TV advertising

NewDigitalAge

MiQ BETTER CONNECTED MARKETING

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INTRODUCTION

Silos exist in every area of the marketing industry and it's no different when it comes to advanced television (ATV).

Traditional TV buyers and digital and programmatic specialists have long been living in different worlds, divided by different languages, different priorities and cultures.

But the world has changed.

Traditional 'internet' services like YouTube are quickly becoming 'TV' services. TV services like ITV or Channel 4 are quickly becoming digital rather than traditional linear broadcast. Original Equipment Manufacturers like Samsung and LG are creating their own ad service businesses. Meanwhile, UK consumers live seamlessly between CTV, OTT, ATVOD and the bewildering alphabet soup of acronyms, calling it all simply 'telly'. They don't care about silos, they just want to access the content they love, equally seamlessly.

So why are marketers and agency executives still existing in separate silos?

Luckily there are an increasing number of Change Agents breaking through, helping bridge the chasm between these two worlds. Fearless leaders bringing cohesion to any industry desperately in need of resolution.

NDA has partnered with MiQ to profile and celebrate these individuals.

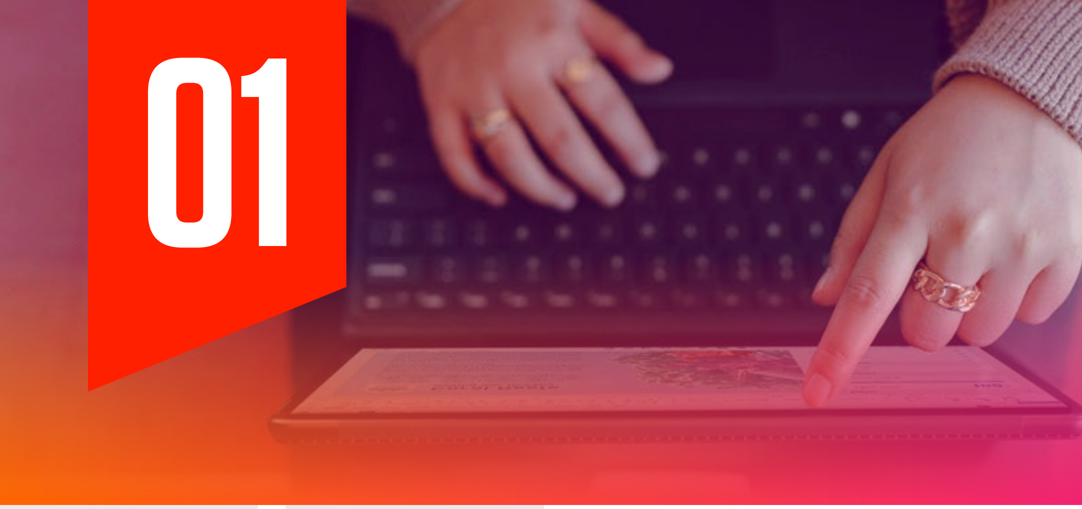
This report launches our Change Agents of ATV initiative, interviewing these Change Agents to find out how they're achieving their mission, discovering where the common goals and touchpoints are for both digital and traditional TV experts of all flavours.

Change Agents of ATV will be an ongoing series of interviews across the written word, video and audio, published by New Digital Age.

We'll identify the individuals at agencies, brands and within MiQ who are leading the revolution within the TV advertising industry. A revolution forging a new industry built on common language, common goals, common technologies and a common desire to create a bigger, bolder industry serving the needs of agencies, advertisers and the entire viewing audience.

I hope you enjoy the inspiring stories in this report and please do get in touch if you're also at the forefront of this change, as we'd love to hear from you.

JUSTIN PEARSE,
Editor, New Digital Age



01

AMY TOCOCK,
Director of Investment Strategy
PHD, UK

"WE'RE DEFINITELY TALKING MORE OF THE SAME LANGUAGE"

WHAT ARE THE KEY CHALLENGES TO THE GROWTH OF ATV ADVERTISING?

Clients understand that media consumption is changing and know that they can't just put a load of money into linear TV anymore. That said, many would love to stick with linear TV, due to the nature of the pricing and the fact that they understand exactly what's happening to every pound they spend. Thanks to BARB data, they can see in detail how their own campaigns and those of their competitors are performing. They feel comfortable with that part of their media spend, so to move away from that makes some advertisers feel nervous.

Right now, by comparison, the ATV landscape is complex and fragmented and understanding where to best spend money is quite challenging. There's very little standardised measurement in place at the moment. At PHD, we have proprietary tools to understand the ATV landscape from a planning perspective but, from an actual delivery perspective, that technology doesn't exist yet.

AT AN AGENCY LEVEL, DO TRADITIONAL SILOS BETWEEN AV TEAMS AND DIGITAL/PROGRAMMATIC TEAMS RISK HAMPERING THE GROWTH OF ATV ADVERTISING?

One big difference between people from an AV background versus those from a digital background is that digital people always look at things via an audience lens, whereas AV people tend to think primarily in terms of content and environment. Those traditional silos still exist but we're in a much better place than we were even a year ago and we're definitely at a turning point now. AV teams, digital teams and, also, social teams are working more closely than ever before. We're definitely talking more of the same language and there are more cross-discipline conversations happening. It could be a consequence of the lockdown period but, now that we're all back in the office, it seems like there's more mingling and things feel more integrated than before.

WHAT CAN THE DIGITAL MEDIA INDUSTRY DO TO PROVIDE MORE CLARITY AROUND ATV FOR ADVERTISERS?

A good place to start would be agreement around a common definition of what a 'view' is on ATV! Having more of a common language across channels is useful because, as media planners, we're often trying to achieve the same thing, even if we're working in separate teams. Right now, any sort of industry-agreed language around measurement in ATV would undoubtedly unlock more investment from brands.

From a technical perspective, the ATV market is dominated by big broadcasters and walled gardens, meaning that the sort of holistic view we'd love to see across broadcast, ATV and online video isn't possible at the moment. Given the tight restrictions around the sharing of customer data, I can understand why the big players are being cautious and protective of their own data, but I think we can expect to see some progress on integration over the next couple of years.

__Amy Tocock__ is Director of Investment Strategy at global media and marketing communications agency PHD Media. Here, she discusses how she is encouraging the evolution and uptake of ATV advertising among colleagues and clients…

61% ↓

BROADCAST TV'S SHARE OF ALL ADULT VIEWING FELL TO 61% LAST YEAR IN THE UK

Source: Ofcom

HOW DO YOU PERSONALLY ACT AS AN AGENT OF CHANGE IN YOUR ORGANISATION?

I joined PHD in 2016 as Head of AV Strategy, which wasn't that common a job title at that time. That role allowed me to step away from the actual delivery of linear TV campaigns and have a more upstream view of the AV marketplace. Over time, as more digital inventory entered the landscape, it's been my job to speak to our different internal teams and make connections and suggest ways we can better integrate and work together.

Likewise, as new opportunities arise for clients, ATV for example, I oversee our testing activity, ensuring we move into any new landscape in a cautious and considered way. With any big transition, you need to move at the right pace and ensure that the outcome is worth the effort you're asking of everybody involved

WHAT EXPECTED DEVELOPMENTS IN THE CTV MARKETPLACE ARE YOU MOST EXCITED ABOUT?

The fact that Netflix and Disney+ are getting involved in the space is great news. How that all pans out will be very, very interesting. In addition, I think the full launch of CFlight next year (a major measurement-focused collaboration of the UK's main broadcasters) will be a big step forward for advertisers. Likewise, I'm excited by the progress of Project Origin, the ISBA-backed initiative to build a cross-media measurement platform. The ambition behind that project is brilliant. As an industry, we're moving in the right direction.

IN THE UK, MORE THAN 50% OF VIEWERS WATCH MORE CTV THAN LINEAR

Source: Shoheroes Group

65% OF ALL CTV VIEWERS WOULD BE WILLING TO WATCH CONTENT FOR FREE IN EXCHANGE FOR WATCHING ADS

Source: Shoheroes Group

02

DAVID COUNSELL,
Head of Trading
the7stars

"THE ATV MARKET IS COMPLEX, SO IT MAKES SENSE TO KEEP THINGS SIMPLE"

WHAT ARE THE BIGGEST CHALLENGES TO THE GROWTH OF ATV ADVERTISING?

Generally speaking, it's the planning and the measurement side of it. The fragmentation of the marketplace means that those moving budgets from 'old TV' to 'new TV' find the opportunities of ATV tricky to plan and measure against. From our point of view, we're trying to ensure that we have a team of video specialists who are just as comfortable buying YouTube inventory as they are linear TV or ATV ads. We've recognised the importance of the new TV landscape and know that we need to think holistically to get the results that our clients are looking for.

DO TRADITIONAL SILOS BETWEEN AGENCY AV TEAMS AND DIGITAL/ PROGRAMMATIC TEAMS STILL EXIST?

It's fair to say that silos do still exist in many agencies, which is understandable to an extent, as programmatic can be very complicated and require specialist skills. We've been able to pivot our teams so that we're creating overall 'video' plans for clients which recognise and appreciate the differences in format and environment, and the different delivery mechanisms in play. In that way, even if the KPIs and available metrics differ across the environments, we know that we're still working towards the same total campaign objectives.

AT AN INDUSTRY LEVEL, WHAT CAN BE DONE TO REDUCE THE LEVEL OF FRAGMENTATION IN THE ATV MARKETPLACE FOR ADVERTISERS AND THEIR AGENCIES?

Let's keep it simple. ATV is a big opportunity but my advice to advertisers would be to think things through, rather than rush in just to jump on the bandwagon. We need to go back to basics and appreciate the value of premium publishers and premium content. Right now, given the huge growth in ATV, a lot of new publishers are entering the market promising advertisers access to an extensive inventory with a large reach, but they don't focus on the quality of that supply or how it integrates with the advertiser's bigger plan. ATV advertisers can avoid the rush to the bottom we saw with programmatic display ads by keeping the supply lines as clean as possible and focusing on quality inventory.

HOW DO YOU PERSONALLY ACT AS AN AGENT OF CHANGE IN YOUR OWN ORGANISATION?

For me, it's about building the strongest relationships with all parts of the supply chain to facilitate the best buys. So, that means the media owners themselves, the tech vendors, the measurement providers, and trying to get people working collaboratively to provide the best campaign opportunities for clients.

__David Counsell__ is Head of Trading at the7stars, the UK's largest independent media agency. Here, he warns advertisers against jumping on the ATV bandwagon at the expense of investing in quality inventory...

TOTAL CTV ADVERTISING EXPENDITURE IN THE UK REACHED AROUND £930 MILLION LAST YEAR

Source: Spark Ninety

In practice, that means making sure everyone understands what the main objectives are, being able to prove to clients that their investments are working as they should and having the ability to redirect spending quickly whenever improvements can be made

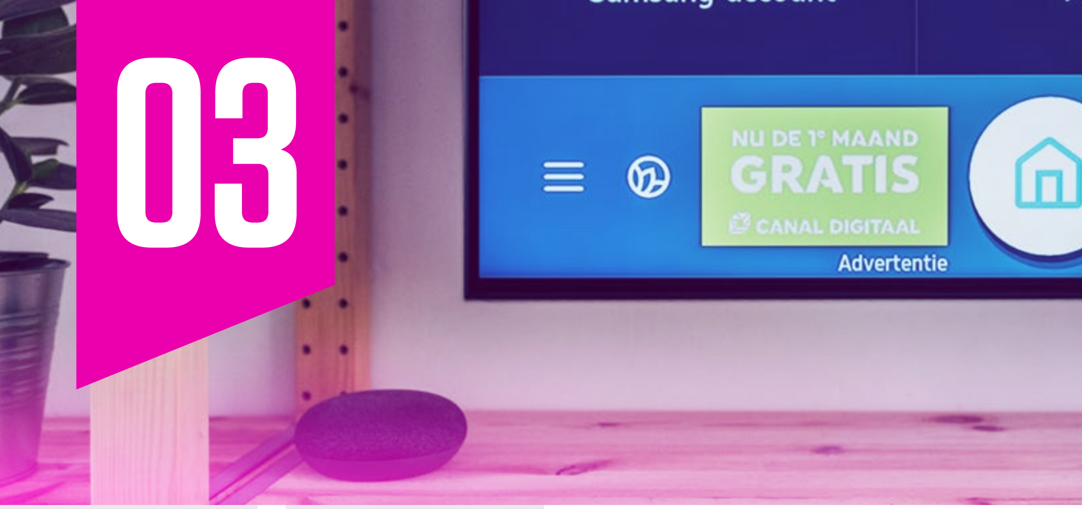
WHAT UPCOMING INDUSTRY DEVELOPMENTS ARE YOU MOST EXCITED ABOUT?

The ATV landscape is evolving all the time, but 2023 has the potential to be the most exciting year yet in the history of video trading. Obviously, the launch of Netflix and Disney+ ad-supported options will be interesting, but also the continued growth of existing channels like YouTube and Amazon Prime means it's a great time to be a planner or buyer in the ATV space and to be testing and learning for clients.

The other thing on my radar right now is the shift towards 'attention' as a metric. It's been a hot topic in the digital sphere for a few years and attention data is now becoming more widely available for linear TV trading. I think that could have an impact on trading strategies as we better understand how effective linear TV is in combination with digital and ATV activations as well.

DIGITAL VIDEO ALREADY ACCOUNTS FOR MORE THAN HALF OF TOTAL DISPLAY AD SPEND—56.0% THIS YEAR, RISING TO 60.5% IN 2026

Source: Insider Intelligence



03

EMMA MOORHEAD,
General Manager
Wavemaker UK

"REACHING NEW AUDIENCES VIA NEW PLATFORMS IS EXCITING"

ARE YOU SEEING MORE INVESTMENT IN ATV ADVERTISING?

We're definitely seeing viewer eyeballs shift from traditional linear TV to other forms of TV, and advertisers want to follow those eyeballs with their budget. The growth in investment, initially at least, is fuelled by advertisers' desire to maintain the reach that linear TV traditionally delivered for them, which requires them to diversify into other varieties of 'video'.

There are two major sticking points right now. Firstly, the measurement of different video formats is a challenge because there isn't a single agreed currency. What counts as an impression on one platform might be different on another. Then there's an operational challenge for agencies in how they organise to buy across all the different video formats and how they achieve a holistic view of the opportunities in the market and how they compare to each other.

ARE HISTORICAL SILOS BETWEEN AGENCY AV AND DIGITAL TEAMS A PROBLEM WHEN PLANNING AND BUYING ATV INVENTORY?

In theory, yes, the silos still exist but the good thing is that they are now talking to each other. There are teams out there that are better at buying traditional linear TV, which requires a certain skill set, and teams that are more focused on digital and how to use the different platforms effectively. Here at Wavemaker, about six years ago, we started to look at how we could measure the value of an impact across different video platforms. At the time, we were seeing a disproportionate amount of investment going into Facebook, often using creative that wasn't a good fit for the platform, and the teams buying Facebook inventory weren't talking to the team buying TV inventory. They had limited visibility on how their work overlapped and supported each other, or how the cost of impressions in each environment compared in reality. To help provide a basis for comparison, we did a huge meta analysis of all the video campaigns we were running and wrote a research paper called 'Open Video,' which is now in its third iteration.

HOW ARE YOU ACTING AS AN AGENT OF CHANGE WITHIN YOUR OWN ORGANISATION?

Mainly by getting the different teams to talk to each other. That sounds really simple, but in a big agency of 400 or 500 people, it's actually quite difficult at times. It's about creating a team of people that understand how the different platforms perform. Not everyone needs to be a technical expert, but we need to have enough people in the agency that can confidently understand the potential of each platform, even those that don't sit within their own specialism. I've been trying to do that, in part, through our Open Video research and the framework we've developed based on that, which allows us to look at all video holistically and make informed

__Emma Moorhead__ is a General Manager within the media team at Wavemaker UK. Here, she discusses how agency teams are evolving to reflect the growing client interest in ATV and diversified video strategies...

CTV VIEWERS IN THE UK ALSO HAVE THE HIGHEST RATE OF ADOPTION (35%) OF AD-SUPPORTED VIDEO-ON-DEMAND (AVOD) OUT OF ALL THE EU6 COUNTRIES.

Source: Freewheel

decisions about our investment portfolio based on the single currency we've created.

WHAT UPCOMING MARKET DEVELOPMENTS ARE YOU MOST EXCITED ABOUT?

I'm sure everyone will say the same thing but the fact that Netflix and Disney are going to be taking advertising is really exciting. Being able to reach audiences via new platforms is great but comes with a whole new set of challenges around data and measurement.

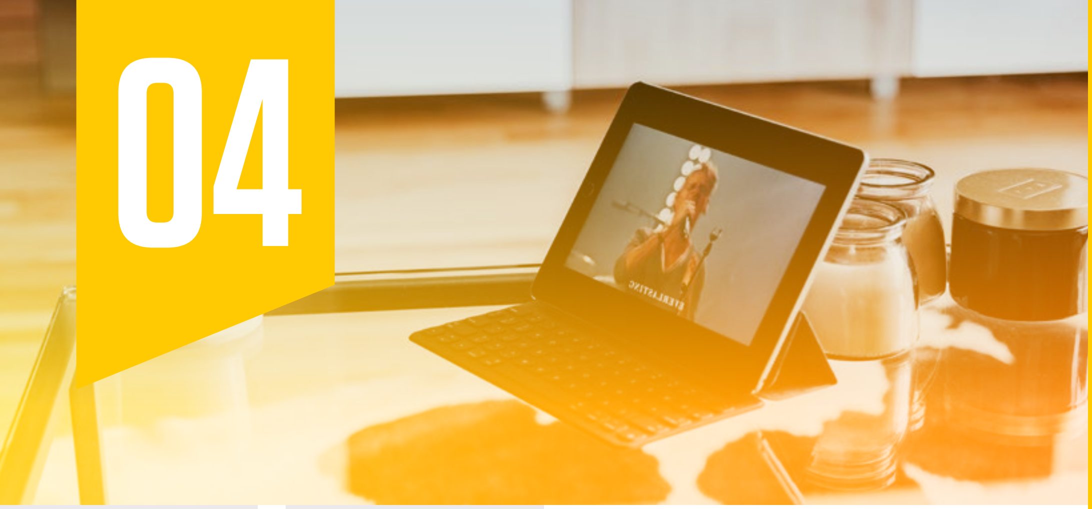
We're also doing lots of work within Wavemaker, alongside our sister Group M agencies, to create an 'impact score'. This will allow us to better assess the value of an impact across all the different video opportunities by measuring the ability to boost business outcomes. We're getting closer to truly understanding how different video platforms perform at different stages of the purchase journey which ultimately is the end goal of our investment decisions.

66 PER CENT OF ADVERTISERS ARE SHIFTING BUDGETS FROM DIGITAL, SOCIAL AND LINEAR TV TO FUND CTV/OTT SPEND INCREASES

Source: Advanced television

66%

04



EMMA MORRIS
Head of Investment, Managing Partner
Starcom

"BREAKING DOWN SILOS IS AN IMPORTANT PART OF FUTURE-PROOFING OUR TEAMS"

Emma Morris is Head of Investment and Managing Partner at media agency Starcom, part of Publicis Groupe. Here, Emma discusses how she is working to break down the traditional silos between her agency's AV and digital teams...

WHAT ARE THE MAIN CHALLENGES TO THE GROWTH OF INVESTMENT IN ATV ADVERTISING?

Across our portfolio of clients, we're seeing huge growth in the CTV space, but there are several challenges with regards to targeting metrics across the industry. The definition of Advanced TV is different and with numerous platforms and publishers in this space, the way they behave is very different. There's very different terminology used and there's no single definition of an audience across the different platforms either. At Publicis, we launched PMX Lift which is an end-to-end solution for planning, activating, and measuring addressable video across linear and CTV channels. These products are powered by Epsilon's Core ID solution delivering improved targeting capabilities, enabling national scale, reach management and a consistent approach to audience for our clients.

Earlier in my career, I was a TV buyer myself and we were trained to look under the bonnet of opportunities, to interrogate audience behaviours and find the insight that can really help power our clients' campaigns. Thanks to BARB data, we've been able to do that in the linear TV space for decades. But in several instances, with ATV, our ability to be able to interrogate audience behaviour has taken a backwards step. Having been brought up on a medium that allows so much transparency, ATV can seem opaque by comparison with limited information available to buyers.

For example, for years we've talked about a correlation between Share of Voice and Share of Market. As it stands, it's virtually impossible to measure what an advertiser's share of voice is outside of the linear TV space. That's a huge challenge for agencies and marketeers at present.

DO TRADITIONAL SILOS BETWEEN AGENCY AV AND DIGITAL TEAMS RISK HAMPERING THE GROWTH OF ATV?

Thankfully, not the way that we're set up at Starcom. With the growth of ATV, we've developed our AV team so that they are both linear and digital experts. It took a while for us to get there, but those guys now sit in what we call an 'AV hub,' where they look after linear TV, Video, BVOD, ATV, cinema and audio together. They're well-rounded, linear and digital professionals. We're also encouraging our programmatic gurus to collaborate more closely with our AV buyers. Already, they've learned so much together about the capabilities of DSPs, the intricacies of tagging and tracking and other 'digital' elements to add to their linear skills. Breaking down those silos is an important part of future-proofing our talent.

UK AUDIENCES HAVE A BIG APPETITE FOR STREAMING, AS THE AVERAGE CTV VIEWER IN THE UK IS SIGNED UP TO 5 STREAMING PLATFORMS, COMPARED WITH THE EU6 AVERAGE OF 3.5 PLATFORMS

Source: Freewheel

04

WHAT UPCOMING DEVELOPMENTS IN THE UK'S ATV ARE YOU MOST LOOKING FORWARD TO?

I'm not as excited about Netflix as some currently are. From what I can see right now, the indications are that the audience numbers are low and the uptake will be slow. Netflix has also priced its offering for advertisers very aggressively. What I'm more excited about is the wider growth of Advanced TV, the ability for us to grow our expertise, and create a larger bank of great ATV case studies which highlight the effect the activity has on our clients' businesses. Agencies are working to determine the right blend of linear TV and ATV to drive clients' business outcomes and that's a positive move for our industry.

CTV USERS IN THE UK BELIEVE PREMIUM VIDEO PLATFORMS, INCLUDING AVOD AND BVOD, DELIVER THE MOST ATTENTION-GRABBING AND QUALITATIVE AD EXPERIENCE IN COMPARISON WITH SOCIAL MEDIA (64% AGAINST 22%) AND USER-GENERATED VIDEO PLATFORMS (64% AGAINST 14%)

Source: Freewheel

05

TOM ROACH
VP Brand Strategy
Jellyfish

"ATV IS HELPING TO DEMOCRATISE TV ADVERTISING"

WHAT ARE THE MAIN CHALLENGES TO THE GROWTH OF ATV ADVERTISING?

The key challenge is around cross-platform measurement, and the siloed nature of the media teams at the client side can also create issues. The flip-side is that ATV is helping to democratise TV advertising and open it up to a whole new range of digital-first and performance-driven brands. ATV offers a bridge between traditional brand-building TV campaigns and sales activation, although should mostly be seen and measured as upper funnel activity.

IS THERE ANY MOMENTUM TO BREAK DOWN THE TRADITIONAL SILOS YOU MENTIONED?

As a company, we're all about breaking down silos. We're very happy to work with our clients whatever way they want and partner with whoever they want us to partner, so we're seeing a number of different approaches from brands as they dip their toe into ATV. The big area for miscommunication between different teams is around measurement and sometimes conflicting KPIs. There's a lot of education to be done there.

HOW ARE YOU PERSONALLY ACTING AS AN AGENT OF CHANGE WITHIN YOUR OWN ORGANISATION?

There are two main ways. Firstly I've been raising awareness for a while in the industry about the need to bridge silos in marketing and advertising, particularly the need to bridge the worlds of 'brand' and 'performance'. ATV provides a new opportunity to connect the two. I also work at a company that is trying to do just that, so I help our clients and our teams internally to understand the opportunities for brands that today's media landscape offers them, which can help get CTV & ATV into their media plans and make the most of the creative opportunities that they open up.

HOW SIGNIFICANT WILL THE ARRIVAL OF NETFLIX BE TO THE ATV AD MARKETPLACE IN THE UK?

The UK already has some excellent commercial broadcasters but there's no question that Netflix has loads of very high-quality content and offers advertisers access to audiences that can be hard for other broadcasters to reach. Netflix also has global reach so I can understand why it has positioned its CPMs so aggressively. Internationally, the ATV landscape varies a lot from market to market so anyone who can offer a genuinely global solution for advertisers should do well.

Netflix's arrival has shone a light on a shift that was already underway, and is making it impossible for brands to ignore this growing new category of advertising. Netflix and CTV more broadly are going to help shift perceptions of TV advertising amongst certain types of digital-first brands. That can only be a good thing. Netflix is by no means the only one playing this role, but it's doing a great job advertising the category.

***Tom Roach** is VP of Brand Strategy at digital-first marketing performance company Jellyfish. Here, he explains how he is helping to bridge the worlds of brand and performance marketing and why ATV might be the perfect environment to unite the two...*

82% OF UK BRANDS WOULD INCREASE THEIR CONNECTED TV (CTV) BUDGETS IF THEY KNEW MORE ABOUT THE SHOWS THEIR ADS AIR AROUND

Source: The Drum

06

"UNDERSTANDING AND EMBRACING THE OPPORTUNITIES OF ATV"

AVOD, BVOD, SVOD, CTV, ATV...it's little wonder that many contemporary marketers are confused and hesitant about entering the fragmented world of Advanced TV advertising.

More than two-thirds of UK households now own a smart TV. In recent years, audience TV consumption patterns have evolved rapidly and, generally speaking, have moved away from traditional linear TV channels. Instead, viewers are turning towards a broad range of internet-enabled streaming services, with even more new players entering the market all the time.

Future-facing brand marketers are recognising they must learn how to weave ATV into their media plans to continue to reach their desired target audiences. Over the past 12 months, UK media budgets have begun to shift accordingly.

However, compared to the long-established buying and measurement patterns of traditional linear TV advertising, the landscape for ATV advertising is far more fragmented and opaque. Concerns around transparency and the ability to gauge the effectiveness of ATV campaigns risk holding back investment. What's more, traditional silos among brand and agency buying teams risk slowing things down even further,

At MiQ, over the past 5 years, we have evolved our support services for advertisers to reflect the rise of ATV. In the US TV and video marketplace, which is more mature than in the UK, we've been helping linear TV advertisers to find their target audiences on YouTube and via ATV. For the past four years, we've been working with AV teams and digital teams alike to allow them to leverage the incredible opportunities that ATV opens up.

Now we are bringing our expertise and learnings from the US to UK advertisers and their agencies. We're here to help both traditional TV advertisers and those new to the world of TV marketing to embrace ATV and its impressive 'branding' and 'performance' capabilities.

Interested in finding out more about how MiQ can support your brand on its journey with ATV advertising?

Contact us today to learn how your brand can benefit from the evolution of television and continue to attract the attention you need to succeed.

PIERRE DE LANNOY,
Strategy Director, EMEA
MiQ

MEET OUR ADVANCED TV TEAM

PIERRE DE LANNOY,
Strategy Director, EMEA

DARIUS AL HADDAD,
Product Manager Advanced TV

STEPHEN EMSALL,
Business Enablement Director

MICHAEL LAMPARD,
Senior Solutions Engineer

CONTACT OUR ADVANCED TV TEAM

GLOSSARY

ACR (AUTOMATIC CONTENT RECOGNITION)

Identification technology to match content to a database for applications such as verification.

AD POD

An ad pod is multiple ads strung together and played back-to-back within a single ad break.

ADVANCED TV

All non-traditional TV. It's the umbrella term encompassing over the top, connected TV and addressable TV

ADDRESSABLE TV

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

AVOD (AD-SUPPORTED VOD)

Video content funded by advertising, including both free services funded by advertising and paid services with ads.

BARB – BROADCASTERS' AUDIENCE RESEARCH BOARD

This organisation compiles audience measurement and TV ratings in the UK. It is jointly owned by the BBC, ITV, Channel 4, Channel 5, Sky and the Institute of Practitioners in advertising. Data is collected by participating viewers, who have a box on top of their TV set which tracks the programmes they watch.

BVOD (BROADCASTER VOD)

Video content delivered by a broadcaster, normally funded by advertising so free to the end user.

CFLIGHT

CFlight is the UK's first unified TV advertising metric that captures the vast majority of live, time-shifted and on-demand commercial impacts and impressions across all viewing platforms. CFlight enables media buyers to see the overall advertising exposure is for their TV campaigns, notably reach and frequency metrics. It is a joint initiative between Sky Media, ITV Media and 4 Sales.

CONNECTED TV (CTV)

Any television set that can connect to the Internet. Such a connection can be via devices like Xbox or Amazon Fire Stick or an OTT app such as Netflix.

COST PER COMPLETED VIEW (CPCV)

Cost Per Completed View is a metric for cost for a completed video views. CPCV is calculated by dividing advertising cost by total completed video views.

COST PER VIEW (CPV)

A metric for paying for a view of an ad by a consumer, for instance watching 30 seconds of the ad or the entire ad or an interaction with the ad.

COST PER VIEWABLE IMPRESSION (CPVI OR VCPM/VCPV)

A metric that counts the number of times a user sees an ad rather than the number of times the seller places it. Standard CPM measures the cost per thousand impressions, whereas the VCPM is the cost per thousand viewable impressions.

DEMAND-SIDE PLATFORMS (DSP)

DSPs allow advertisers to purchase ad space across many ad exchanges, sometimes via a real-time bidding process. DSPs with ATV inventory include Amazon, Roku, and Xandr.

DAI (DYNAMIC AD INSERTION)

Campaign optimisation technology to dynamically change ads within VOD content. The technology behind addressable TV.

HBBTV (HYBRID BROADCAST BROADBAND TV)

HbbTV is a global initiative combining the broadcast and broadband delivery of entertainment services. HbbTV offers both standard broadcast FTA (free-to-air) TV and IPTV (internet delivered) TV content combined.

IPTV (INTERNET PROTOCOL TELEVISION)

Internet Protocol television (IPTV) is the delivery of TV content over Internet Protocol (IP) networks, as opposed to delivery through traditional terrestrial, satellite and cable TV formats.

GLOSSARY

LINEAR TV (LTV)

The traditional way of consuming television content, via satellite or cable.

OTT (OVER-THE-TOP)

Over-the-top services that allow access to TV-like content delivered over the internet, bypassing traditional terrestrial TV formats. Such services can be accessed via CTV, or through apps on other devices with an internet connection, such as smartphones and tablets.

PROJECT ORIGIN

Origin is ISBA's advertiser-backed programme, designed to create a blueprint for cross-media measurement. It is designed to address the needs of advertisers, who need to understand and plan campaigns across digital and broadcast platforms. Origin will be working to the framework published by the WFA. This sets out a 'North Star' ambition and a set of principles to guide the evolution of any measurement system:

PROGRAMMATIC TV

The automated buying and delivering of TV ads.

SVOD (SUBSCRIPTION VOD)

Video content provided on a subscription basis. Examples include Netflix, and Amazon Prime.

TVOD (TRANSACTIONAL VOD)

Video content where customers pay for each piece of video-on-demand content. Common content includes sports or movies.

VOD (VIDEO-ON-DEMAND)

Video content that can be viewed at any time or place, rather than at a scheduled broadcast time.

VIEW-THROUGH RATE (VTR)

A metric used to measure video creative performance on CTV / OTT advertising channels.

VIEWABILITY RATE

Viewability rate is the percentage of ads that are seen by a user. The viewability rate is determined by measuring the percentage of ad impressions that are counted as being viewed.

08

ABOUT MiQ & CONTACT US

ABOUT MiQ

We're MiQ, a programmatic media partner for marketers and agencies. We connect data from multiple sources to do interesting, exciting, business-problem-solving things for our clients. We're experts in data science, analytics and programmatic trading, and we're always ready to react and solve challenges quickly, to make sure you're always spending your media investments on the right things in the right places.

Please visit us wearemiq.com or through our social channels below.

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