CYNOPSIS BOOT CAMP
INTENSIVE RATINGS TRAINING
TUESDAY, FEBRUARY 9 | DREAM DOWNTOWN, NYC

Cynopsis Media's Boot Camp: Intensive Ratings Training, held Feb. 9th at New York's Dream Downtown Hotel, was sponsored by Nielsen and focused on the increasing complexities of today's media ratings landscape, and what these changes mean for the realities of television, mobile, and digital going forward.

YOUR RATINGS WAKE UP CALL

Speaker: Linda Ong, CEO & Founder - TruthCo.

Context, not content, is king in today's increasingly complicated and fragmented ratings landscape, said Ong as she kicked off the day of insightful presentations.

Not that long ago, when there were fewer networks and content suppliers, ratings were the key metric of measurement and whatever was the most popular. Now, with the digital revolution, viewers have many more options, and when there is too much choice, they make fewer but better choices.

So, popularity today is not necessarily an indicator of quality. If you're using that as the main metric, "you're missing out on a longer term strategy, which [should be] building loyalty and brands," Ong said. "The role of ratings has changed because consumers don't care what [constitutes] the top ten."

In today's crowded environment, consumers see themselves as the "CEO of content…We don't ask them, but if we did they would say they are in charge," Ong said. "They're actually performing all of the functions that traditional networks have performed, they're actually creating their own curated networks." And they see everything as one, "the platform for them is the IP."

Which brings us back to context. Numbers without context are meaningless, so we need to "define success differently, diversify our success metrics," and build programs for the long run, said Ong. We're seeing the "democratization of television," and need to have culturally-driven, and credible shows to get eyeballs and inspire people.

Today the audience of a hit show has more influence on a psychographic level than a demographic one, Ong said, and we need to move more towards understanding people's mindsets.

The bottom line?

"There is no boilerplate anymore for success," Ong said.

Trainers:
Jonathan Sims, VP, Media Research - Viamedia
Debbie Reichig, SVP, Media Sales Research & Insights - Twentieth Television

When we talk about ratings, it's always about "how many", said Sims at the start of the day's first ratings session presentation, so you'd think that ratings services like Nielsen or Rentrak when they look at their panels are counting homes or persons, and then projecting that onto a population.

But the truth, said Sims, is that's not happening at all. "Rentrak and Nielsen are counting time, ratings are based on time. Time spent viewing is synonymous with ratings." The heart of our time-based ratings, Sims said, what Nielsen produces, what Rentrak produces, is that more value is placed on longer viewing than shorter amounts of time. "That's the way it should be."

Sims talked about how the ratings industry morphed into a C3 model. "We had average minute program ratings for decades, up until about 2008-2009," he said, when Nielsen was measuring programming and commercials. "But, buyers were saying for decades that they need the rating for the commercial, not programming content. On the sell side, they were saying I spend a lot of money on this content; my job is to bring the audience to the commercial break, and whether or not you hold that audience through the commercial depends on whether you made a good ad."

The battle lines were drawn, "and then technology had a way of intervening," Sims said, first with VCRs in the 80s, then DVRs in the 90s, which brought about not only live viewing but time-shifted viewing, and this "hardened" the battle lines. The buy side still wanted their commercial ratings and live viewing, not playback. The sell side did not want to concede that because buyers were getting extra impressions on playback. So, "for better or worse," C3 ratings were developed. C3 brings a measure of commercial viewing, as well as viewing to the commercials up to three days of playback, or seven days with C7.

On the VOD front, Sims provided some quick metrics:
- VOD today is in about 60% of homes, according to Nielsen; over 70 million homes in total
- According to Kagan, there are about 30,000+ titles a month that can be accessed through VOD
- According to Rentrak, we're getting over nine hours viewing to VOD a month.

Moving to Digital Video Measurement, Sims providing some further statistics. For example:
- Facebook is now seeing 100 million hours of video watched daily; their COO said "video ads are important on our platform..we have 500 million people watching video a day."

When digital measurement first started, it wasn't about video, there wasn't bandwidth to stream video; static ads were being measured, which had nothing to do with an average audience concept, which is very much part of TV ratings. It was more of a response measure, Sims said, all about an ad delivery system responding to an ad request from a user's browser. We call this served impression and "this is the way the digital industry worked for years," Sims said.

In just the last year, the Media Ratings Council came up with a new standard that took us from a served concept for impressions to a viewing definition of impressions, Sims said. They said for desktop video, if fifty percent of the pixels are in view for at least two seconds, there is an ad impression. This is much better, Sims said, because we're now getting to an issue of viewability, which is crucial to this definition.

The industry is at a crossroads right now, with linear live viewing going down, digital going up, and we need some "common currency metrics."

Following Sims' presentation, Reichig presented some industry viewership terms to help put the evolving ratings picture in context:

- About three percent of households in the country can only get broadcast television.
- Cable Plus, the bulk of households, includes wired cable, telco, and satellite. Broadband only homes would not be included.
- Broadband households receive video only through an Internet connection.
- Smart TV households have at least one TV set that is capable and enabled to access the Internet. They can provide ratings and viewership information.
- Multimedia Device households involve viewing on Apple, Roku, Google Chromecast, Smartphones, Computer/Laptops, and other devices connected to the TV.
- SVOD households have access to a subscription service such as Netflix, Amazon Prime, and Hulu Plus.

All of these are now called television households, which breaks with the traditional definition, Reichig said.

Millennials are driving the changes taking place in the ratings landscape, they are the early adopters, and they are very hard to reach:

- 15% of total households cut the cord, vs. 19% of Milennials (A18-29).
- 9% of households never had cable or satellite, vs. 16 % of Millennials
- 24% of households are totally without coverage, vs. 35% of Millennials.

But, Millennials still spend most of their time with television, she said., although it's not what it was, and will continue to decrease.

Reichig presented two in-depth case studies - Modern Family and GM, and Twentieth TV and Bush's Beans - demonstrating how dividing spending between broadcast and syndication, instead of just broadcast, can lead to greater reach and engagement.

MEASUREMENT & METRICS MASH-UP

Trainers:
Kelly Abcarian, SVP, Product Leadership - Nielsen
Betsy Rella, VP, Research - Tivo Research

Consumers today have access to services and devices that they didn't have access to, or that didn't even exist, five to ten years ago, which is causing a major change in media consumption and behavior, said Abcarian as an introduction to her presentation of Nielsen's Total Audience Measurement.

People are consuming more media, growing from 50 hours per week to 64 hours. As a result of this growth, pressure is being put on traditional TV and radio.

But, despite reports to the contrary, TV is "far from" dead, Abcarian said. If you look at household viewing in a given day, it's at an all-time level high at 8 hours and ten minutes. While wide television viewing is declining, the increased usage of TV-connected devices is increasing.

In terms of demos, children are still large consumers of DVDs, teens are the largest consumers of game console usage, and A18-34 are also large consumers of video games, but this usage declines with older age brackets. In addition, A18-34 are also the largest user of multimedia devices, while 35+ still prefer using DVRs for time-shifted and on-demand viewing. Overall, multimedia devices are showing the largest growth.

"Looking at the use of a TV set on an average day, what you'll see is that 90 percent of households turn on the television; that hasn't changed between 2014 and 2015," Abcarian said. "What has changed is that when they turn on that television, they're using a TV-connected device. That's grown from 27 percent in 2014 to 30 percent in 2015."

To help bring the increasingly fragmented ratings picture together, Nielsen is looking at Total Audience measurement, which is "an ability to bring together all the viewing minutes for a given program or episode regardless of ad flow across time," said Abcarian.

Total Audience brings together comparable metrics across TV and digital, as well as comparable reporting.

To "twist everyone's brain from a TV telecast model to the way you bring together an on-demand, consumer-based, watch it when you want world," Nielsen had to do five things, Abcarian said:
- Move from a concept of telecast reporting to concept of an episode-level reporting, because there is no concept of a telecast on digital.
- Create a program-only rating. On TV today, because the ads have a relationship to that content, the ads are included inside. What we needed to do was create a program-only number.
- Because TV today has a relationship with that linear ad load, we wanted to break that model to say it doesn't matter what the ad load is as what we're trying to do is count up all the program minutes regardless of ad load across time.
- TV today is built on a TV universe - access to a TV set - but when including the plethora of digital devices, many homes without access to television were not reflected, so "we had to move to total U.S. population," Abcarian said.
- Lastly, because of the fact that telecast, and the way that time-shifted viewing credits back to that telecast's original air date in a digital live world, we had to say it doesn't matter when the telecast aired, but instead when it was actually viewed. We needed to be able to aggregate viewing by day regardless of when it first aired.

The four key benefits Nielsen set out to achieve were:
- Create true comparable metrics and reporting across TV and digital
- Include all platforms, among them DVR playback beyond 7 days, VOD, OTT and digital, regardless of ad load
- Ensure de-duplication of audience across all devices, regardless of ad model
- To add value to the entire marketplace, bring this data-set to syndication.

Tivo Research, Rella explained following Abcarian's presentation, matches the largest single-source TV data stream in the industry with purchase and online behavior at the household level, enabling more efficient media planning and targeting.

This is a "close the loop" process, Rella said. They have matched data already in-house, and can find the target within that database. For example, if someone wanted to find people who buy Pepsi and learn what shows and networks they watch, they have that information. That information can then be taken to help guide purchase of units on those networks and those shows, "and then take that information and flight the campaign accordingly."

That campaign will then be measured, and link that back to the purchase data, "and then we know, after that campaign, who was exposed, and who bought Pepsi," Rella said. That information can then be further refined to help make campaign changes going forward. They currently have 2.3 million in-tab households, and a footprint in the top 190+ DMAs.

Rella focused on a case study in which Tivo Research partnered with a cable network client, and which demonstrated the depth of their data analysis capabilities and abilities throughout a multifaceted ad campaign.

MOBILE VIDEO LANDSCAPE

Trainers:
Arben Perkolaj, Head of East, Media & Entertainment - Twitter
Gloria Stitt, GM, Local Media - Shareablee

The State of Social TV

Shareablee collects information for almost 200,000 brands that have a social presence globally, Stitt said at the top of her presentation. Not that long ago, social media was all about driving and tune-in, used as another form of marketing. Today, it's become much more important, reflecting today's environment in which the consumer is in charge, Stitt said, echoing Ong's remarks earlier in the day.

"Social media is empowering them to dive deeper into the story, to become part of the story, to be more involved and oftentimes actually guiding the story," she said.

Social media is helping audiences to discover information about shows, stars, and is also about retention, which speaks to brand loyalty.

The three things that should be measured regarding social media reach and television are:
- Driving Awareness
- Getting to know your audience better
- Monetization: Tune-in and online extensions

Seven billion is the number of times that people engaged with TV content across Facebook, Twitter, Instagram, YouTube and Tumbler in the last 11 months. "When you take that and multiply it by impressions, I'm not sure how many zeros that would be," said Stitt.

Broadcasters grew their social media amplification 406% from Jan. 2014 to Nov. 2015, which makes sense as they are producing the bulk of TV content, Stitt said. At the same time, streaming is significantly outpacing cable, growing their amplification by 486%.

Some stats:
- Drama, sports, and talk shows combine for more than 60% of actions taking place in the total social media landscape.
- Total TV social media actions grew 32% year-to-year.
- "Videos, however, are what is taking over," Stitt said, growing 3 times faster.

When looking at the average social viewer, and what their habits are like, marketers and other industry-ites should be looking at three basic things:
- Building up to the excitement, the discovery phase, through which many programs use elements such as video, status, Facebook, etc.
- Loyalty: how do you pull people in, keep them, and help them
- Re-live moments

Key takeways?
- TV outpaces the overall social web on Facebook (+21%), Twitter (+41%), and Instagram (+114%), especially in terms of sharing and video, where Facebook still dominates.

"If ever a perfect marriage were to exist, it would be media and social media; they would beautiful Twitter babies," Stitt said.

- TV marketers, and those working with entertainment content, must combine strategy across the three core objectives: Build Excitement, Re-living the episode, Going further with cast/story.
- Socially engaged viewers show strong affinities for key brand categories, often engaging more highly with brand content - creating huge opportunities in partnerships as audiences continue to grow.

The TV landscape is becoming increasingly crowded, said Twitter's Perkolaj. In 2014, there were 299 new shows, which increased to 500 new shows in 2015. "We're in the golden age of television, this is exciting, this is a great time, but it's also a confusing for users," he said, with the myriad choices they have available.

Today, "if it's not in your hands, in your pocket, in your purse, or within a one square foot radius of you, you feel naked," said Perkolaj. "This has profoundly changed our relationship to not only content and information but to entertainment."

In 2015, there were 1.4 billion tweets about television. Now, on a 24 hour basis, there are an estimated 13 billion impressions generated just on television alone, just in the U.S., so there is a "massive conversation" taking place about TV content, Perkolaj said.

Perkolaj discussed a case study in which Twitter worked with Fox and an episode of Empire to try to answer the questions: What is the value of an earned audience? Does it matter if someone sees tweets

about my show? Does that move the needle? Through the presentation of data and visualizations, he showed that the answer is a resounding "yes."

Mobile first platforms under the Twitter umbrella include the Twitter owned and operated platform, Periscope, which was Apple's 2015 app of the year, and Vine. "There are 370 years of watched time across these three platforms on a 24 hour basis," Perkolaj said.

"Twitter owns the moment of now better than any other platform, that's what we do best," he said.

Last but not least, the winner of the Cynopsis Boot Camp lottery, and the recipient of the photo-taking drone, was…Matan Ariel, Business Development Director at Interlude.