

DIGITAL MEDIA MEASUREMENT FRAMEWORK SUMMARY

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Digital media continues to grow exponentially in Canada. Multichannel video content delivery is creating new ways of engaging traditional media consumers. This includes original digital media content, linear and interactive, aimed for prime distribution across communication channels other than TV. Broadcast, web, mobile, and gaming technologies are converging and creating a wide variety and diversity of digital media content. This phenomenon is causing a shift in the ways audiences consume programming, whether through direct-to-consumer distribution or payTV operators.

The Digital Media Performance Measurement Framework outlined in this document was developed in collaboration with CMF stakeholders over the course of two workshop sessions held in Toronto in 2011. The objective of the Advisory Committee was to lay the foundation for a disciplined approach towards digital media measurement for CMF-funded projects. The proposed measurement framework would need to take into account the multi-channel, multidevice, and multi-audience reality of the Canadian consumer market.

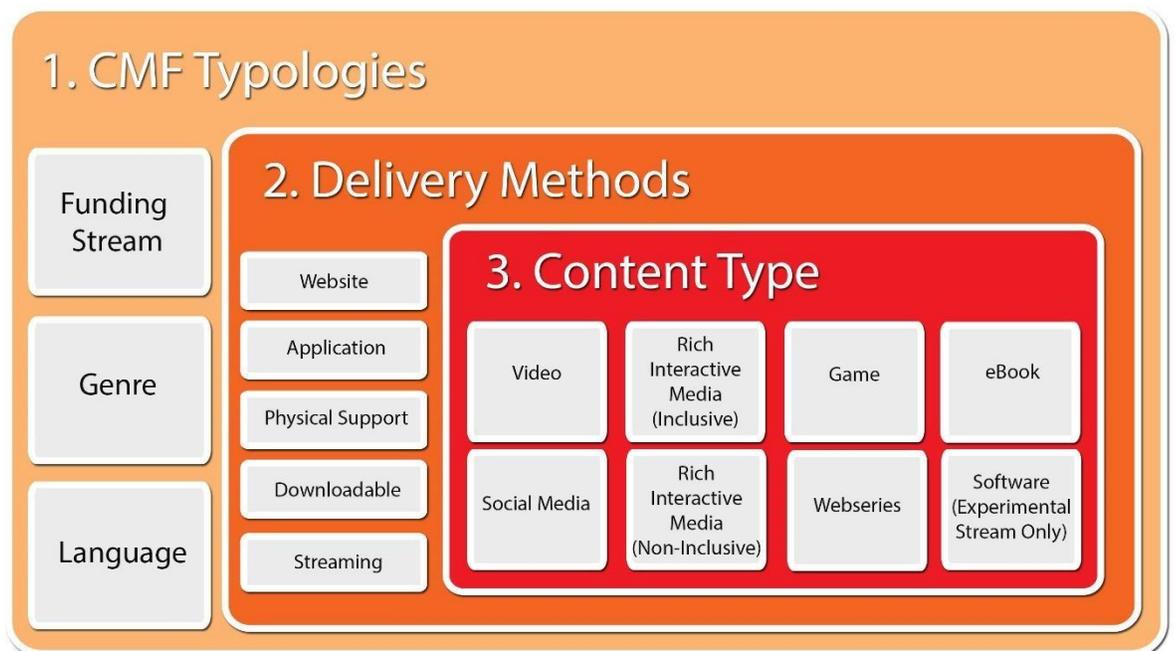
Additional work was done on typologies and the classification of content based on stakeholders' comments. The net result is a conceptual model that strives to account for all of the major combinations and permutations of relevant digital media consumption across multiple channels and formats.

The Digital Media Measurement Framework is a guide for Digital media Producers and Broadcasters hosting DM components to use as a reference in the classification, measurement and reporting obligations of their projects.

1.1 Measurement Framework Components

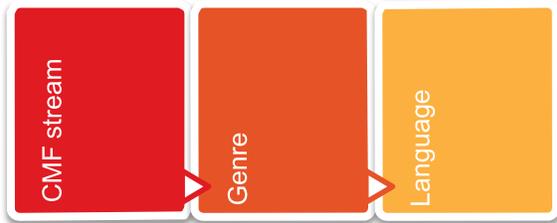
The categorizations of CMF typologies, delivery methods, and content types allows for more meaningful performance measurement comparisons across various digital media delivery methods, content types, and audience scenarios encountered by the CMF.

1. CMF typologies: The highest level at which the CMF can segment and classify data, such as funding streams, genres, or language. Typology classifications will also be used to establish performance benchmarks over time for all major CMF media categories.
2. Delivery methods: Content is made available to audiences using a variety of different delivery methods, such as websites, mobile apps, gaming consoles, downloadable formats, and streaming technology. There may be variations in performance metrics across delivery methods based on consumer adoption and changing industry trends.
3. Content types: Content is consumed by audiences in different formats, creating different user experiences. These formats/types have been identified as video, rich interactive media, games, eBooks, and social media. Content reaches audiences using the delivery methods outlined above.



The classification framework is made up of layered dimensions. The combination of these dimensions— particularly the pairing of delivery methods and content type—will be used by CMF to group, measure, and compare funded projects.

1.2 Typologies



In this context, typologies are the highest level of the CMF classification framework. They are made up of layered media and content-related dimensions: Language, stream, genre (applicable only to the Convergent stream), delivery method, and principal content type. The combinations of these dimensions, particularly delivery methods and content type, become the typologies the CMF will use to group, measure, and compare funded projects. Because the typologies are made up of distinct and complementary layers, a high level of flexibility is built into the framework. Additional layers may be added (e.g. geographical region), and existing layers can be expanded.

1.2.1 Funding Streams

The proposed Digital Media Performance Measurement Framework applies only to the CMF Convergent (for the digital media component only) and Experimental streams. This level of segmentation differentiates between DM projects that relate to a television project versus standalone DM projects.

1.2.2 Genre

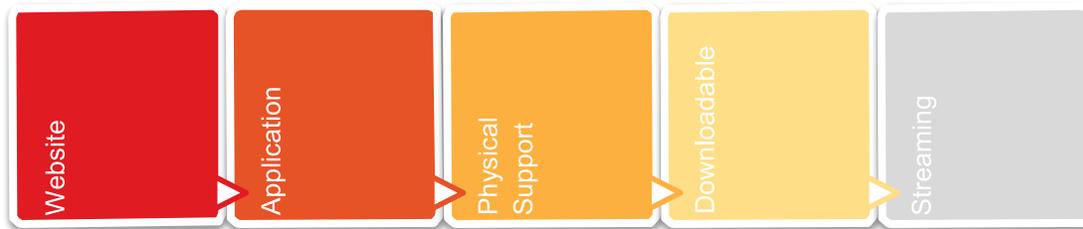
The CMF Convergent stream supports the creation of television shows and related digital media content in the following genres: drama, documentary, children and youth, and variety and performing arts. To ensure accurate audience comparisons, performance metrics will need to be classified by relevant genre. In the case where there is no specific genre, such as in the Experimental stream, this typology would not be used.

1.2.3 Language

In Canada, DM content is created and delivered in a variety of audience languages representing the unique demographic composition of the country, such as French, English, and Aboriginal.

Additionally, the CMF introduced funding in the 2010-2011 fiscal year for “Diverse Languages” (essentially languages that are not French, English, or Aboriginal). Similar to genre, these language markets are segmented to ensure relevant comparisons.

1.3 Delivery Methods



Delivery methods are various transmission mechanisms used to reach intended audiences. Delivery method definitions do not rely on a particular consumer device; a delivery method may apply to one or more types of devices (e.g. the website delivery method can be accessed through a PC, smartphone, or tablet). Delivery method definitions do not rely on a particular content type; an individual content type (e.g. video) can be made available through a number of different delivery methods.

The workshop and subsequent work on historical data helped identify five distinct delivery methods that the DM framework will need to address.

1.3.1 Website

Whether accessed through a PC or a mobile device, we refer to websites whenever the content is delivered through a web browser using an Internet connection. Websites remain a primary delivery method for DM content by CMF stakeholders. All content types addressed in this performance measurement framework—video, rich interactive media, games, eBooks, and social media—can be delivered over the web for audience consumption.

1.3.2 Application

Like websites, applications may be accessed on a variety of devices (PC, mobile, game console, or dedicated devices). The CMF generally recognizes two main categories of apps:

- Mobile apps in which the content is embedded into an application that has previously been installed on a mobile device before becoming accessible. This also includes real-time mobile applications that connect to the Internet to refresh the app's content.
- Software applications which are purely technological products dedicated to perform a variety of tasks or provide users with specific functionalities. The Experimental Stream does finance projects that could be software applications, game engines, or technological platforms without any embedded content.

1.3.3 Physical Support

For the purposes of the DM Measurement Framework, physical support is viewed as any tangible storage method—whether proprietary (to a device) or generic—used to deliver content to the end user. Physical support involves a manufacturing process and usually requires a reading device. Discs, cartridges, USB drives or memory cards, among others, belong to this category.

1.3.4 Downloadable

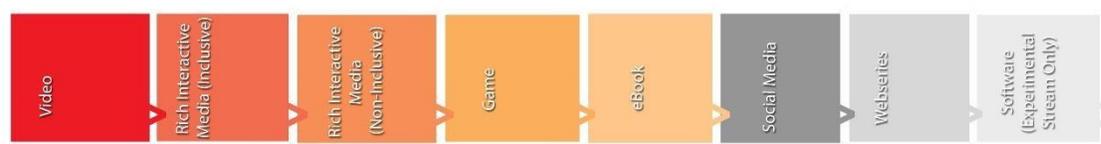
Unlike content that is delivered as the user navigates through it on a connected device, downloadable content is transferred from a server to a connected personal computer or other connected device for consumption as a fixed package once downloaded. In other words, content can be accessed whether or not the device on which it has been downloaded is connected at the moment of consumption. Although downloadables do require the installation of an application that runs scripts (e.g. Adobe Air or Quicktime player), this application component may not have been financed by the CMF. This is what makes it different from the previous “mobile application” category.

1.3.5 Streaming

Streaming digital media is downloaded to the user in a constant data stream for consumption in real time. It is important to distinguish streaming from the other delivery methods, since user interaction with streaming media is limited in comparison to other delivery methods. And while it may be considered a subset of downloading, it is also set apart, since it can provide greater breadth of measurement than fixed downloading.

1.4 Content Types

Content types describe media products available in different digital formats. The same content type can be delivered across multiple delivery methods. Major content types identified include video, rich interactive media (inclusive and non-inclusive), games, eBooks, social media, software, and web-series. To determine the category in which a project should be classified, producers will be asked to identify the principal content type of their project, i.e. the content type driving the user experience. When a project encompasses more than one principal content type, different reporting forms can be used.



1.4.1 Video

Video refers to digital content featuring moving images and may include synchronized audio. Video can refer to “clips”, “webisodes” or “mobisodes”. Once a video begins playing, no other interaction from the user is required, and it will continue to run until it reaches the final frame. This is not to say that video does not allow for interaction, i.e. an interactive webseries could be mainly built on video yet be highly interactive. Other typical user interaction with video content includes starting (playing), stopping or pausing the program and may include interacting with clickable zones overlaying the video content.

1.4.2 Rich Interactive Media

Rich interactive media refers to content that requires interaction with the end user at a certain point in time. In addition, there may be multiple paths a user can take when advancing the program, which differentiates interactive media from linear content. Rich interactive media is expected to have higher levels of user engagement, primarily measured by the number of actions per session. For the purposes of the DM Measurement Framework, the Rich Interactive Media content type is split into two categories as follows:

- **Rich interactive media (Inclusive):** Multimedia content that combines story telling with visual technologies where user participation and interactivity are successfully met through a fully rich immersive experience. Inclusive experiences usually begin on a single linear path, using levels to advance to a predetermined destination or goal.
- **Rich interactive media (Non-Inclusive):** Multimedia content that combines visual technologies however, is not structured to tell a complete story. Non-Inclusive experiences require user participation and interactivity that is non-linear. The experience may also be segmented into unrelated, multiple content types (CMFeligible).

1.4.3 Game

Games function only if there is continuous interaction with the user. They require constant feedback from the end user in order to advance in the game. Games, on average, have very high levels of user engagement. The structure is what distinguishes a game from a non- game, such as rich interactive media. Games usually integrate elements such as rules, progressive structures (competitive or based on skills or luck), reward systems, and other “playing” features.

1.4.4 eBook

eBooks can be digital versions of printed books or released in original digital book format but, in either case, are primarily literary works. eBooks are traditionally intended for consumption on a

purpose-built device (e.g. Kindle, Kobo, etc.) or on a device containing an installed eBook reader application, such as an e-tablet, mobile device, or PC. eBooks are also available in a variety of formats, including PDF, ePub, or mobi files. While the content type definition does not rely on a specific delivery method, the delivery method for eBooks is usually downloadable. Currently, the CMF does not consider an eBook without any additional audiovisual and interactive elements as eligible for inclusion in the Convergent or Experimental streams.

1.4.5 Social Media

Social media, as a content type definition, refers to what is produced by the real-time creation and exchange of user-generated content on a social media platform. Interactions include status updates, blog posts, shared URLs, photos, and videos (either selected for sharing by an individual or created by an individual), comments addressed to an individual made in a public or semi-private forum, e.g. tweets and wall posts, and responses to those updates, blog posts, shared items, and comments. Social media is distinguished from other content types by the “many-to-many” social interactions as opposed to the “one-to-many” communications of the other content types.

1.4.6 Software (Experimental Stream Only)

For the purposes of this document, software refers to application software that is innovative, interactive, and is connected to the Canadian cultural sector.

1.4.7 Web-Series

Web Series are two or more related episodes of (Linear or Interactive) video content that originate on the web. Specifically for the Web Series Pilot Program, a “series” shall be defined as at least three related episodes of linear video content, and of at least two minutes in duration per episode.

1.5 Metrics and KPIs

Metrics used within the Digital Media Performance Measurement Framework will primarily be quantitative. In addition, to simplify its use, the measurement program will not attempt to create a single "compound" metric that captures performance across delivery methods, content types, or typologies in a single number. Rather, metrics will be segmented out as per previously mentioned framework categorizations. This will simplify the measurement program and help streamline initial operational efforts around plain and standard metrics.

1.5.1 Four Standard Metrics

Although some content types also have their own specific measurements, the Measurement Advisory Committee has identified a set of four standard metrics that are applicable to all content types and that will form the baseline for calculating KPIs for audience success.

Unique individuals

The number of unique individuals who have consumed content during the reporting period. An individual, identified by a visitor ID, username, subscriber ID, etc. counts as a unique individual only once in the reporting period, no matter how many times he accessed the content within that timeframe. The term “Unique individual” should be used across the different content types and delivery methods and may therefore be considered the equivalent of: “unique visitor”; “Viewer”; “active user”.

Sessions

The number of times a unique individual accessed content during the reporting period. A single session generally lasts until the user stops accessing the content by closing an application, closing the browser or navigating to another page, turning off the game console, etc.

Page views (including Downloads, Streams, Video Starts, User Actions)

The number of times an individual viewed, downloaded, streamed, played, or took another action to advance content. Downloads apply to both the downloadable and application delivery methods, as well as to the video, games and eBook content types.

Time Spent

The total time spent consuming content by a unique individual across all sessions and all content segments within the reporting period.

1.5.2 Key Performance Indicators (KPIs)

All proposed KPIs in this measurement framework will be calculated from the standard metrics above and from the specific metrics of each content type. All of the KPIs fall into one of two major categories for determining audience success: Reach and Consumption.

KPIs related to reach

Percentage of total audience

The number of unique individuals who consumed content, as a percentage of the total number of unique individuals measured for the typology. A project can increase reach by taking steps to attract more unique individuals.

KPIs related to consumption (usage)

Consumption is the total number of combined interactions with content over a given period of time. In the context of the Digital Media Performance Measurement Framework, consumption strives to measure the audience's engagement with each content type.

More specifically, we define consumption as the frequency or depth of interactions with content over a given period of time. Unlike reach metrics, consumption calculates the total volume of interactions by users who consume the same content more than once. For more clarity, it also means that two projects could have the same level of reach (e.g. 10,000 page views) but different levels of consumption.

Average content consumption per session

The average amount of content an individual consumes within a single session. This may be measured by page views per visit (website), video starts per visit, streams per visit, downloads per unique individual, etc. A project may increase consumption by encouraging users to consume one more content segment per session.

Average time spent per session

The average amount of time (usually minutes) an individual spends consuming content within a single session. A project may increase consumption by encouraging users to spend more time per session consuming (and engaging with) content.

1.5.3 Other Inputs

Other inputs can add insight to the overall impact of digital media performance, usually through the collection of direct audience feedback or recognition by a third party. As such, the CMF would like to collect "other inputs" that will provide insight to a project's success.

Other inputs could originate from any of the digital media delivery methods or content types included in the Digital Media Performance Measurement Framework. Below is a working list of the other inputs being considered by the CMF, for reporting purposes only.

- Industry Nominations and Awards
- Number of Sales, downloads or plays

2. How the Framework Addresses Key Measurement Challenges

The following list provides a brief explanation of how each issue is addressed by the various layers/components of the Performance Measurement Framework outlined in Section 1.

1. The Digital Media Performance Measurement Framework is based on standard metric sets found in most commercial analytics solutions that easily meet CMF measurement requirements. This does not mean that all basic metrics will be calculated in exactly the same way from one analytics solution to the next. However, by leveraging simple metrics, data consistency will be maximized from the outset.
2. The Performance Measurement Framework takes into account sufficient data categorization— by typologies, delivery methods, and content types—to maintain fair comparisons across the various permutations of digital media projects funded through CMF’s programs.
3. When measuring audience consumption levels, digital media performance data within this framework can be segmented by a wide range of different content types. For example, digital media that encourage repeat views, plays, or interactions, such as online gaming, can be distinguished from digital media that may not, such as a single linear episode of a web series.
4. Based on Committee consensus, only “actions” initiated by a direct user input (e.g. click to play or to download video) will be measured within the measurement framework. Therefore, a video that is automatically loaded and begins playing when a user lands on a web page (i.e. a video play unaided by user interaction) will not count as digital media consumption.

3. Digital Media Reporting Obligations

All CMF funded Rich & Substantial digital media projects are required to report on audience reach and consumption metrics (VIA A DIGITAL TRACKING CODE) at regular intervals (as stated at <http://www.cmf-fmc.ca/funding-programs/digital-media-measures-and-reporting/>). A digital tracking code is a piece of script or SDK implementation that includes each project’s custom CMF “applicationID”. Installing such a code prior to the commercial release or live date of the project will effectively automate this reporting requirement. Projects with multiple content types (i.e. video and games) must be identified and measured as separate components in order to track and report accurate measurement metrics.

The Applicant shall comply with the CMF’s current submission and reporting process in place for the applicable reporting period as posted on the Digital Media Measures and Reporting page on the CMF website (<http://www.cmf-fmc.ca/funding-programs/digital-media-measures-and-reporting/>), as **may be updated from time to time**.

The Applicant shall ensure that any agreements (including but not limited to any arrangements, contracts, negotiations or obligations) made by it or any third party hosting the Applicant’s content (including, but not limited to broadcasters, content providers, game publishers,

distribution platforms) , in relation to the Project, comply with the CMF's Digital Media Reporting Obligations.

Applicants producing DM components that are not able to be tagged using the CMF's recommended tools due to the nature of the platform must contact DMreporting@cmf-fmc.ca, and the CMF will determine how best to measure project metrics on a case-by-case basis.