

CANADA MEDIA FUND

Digital Media Performance Measurement – Advisory Committee

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FOR INFORMATION

Objectives

To update the Digital Media Performance Measurement Advisory Committee on the following items:

- developments to-date with respect to the capture and data collection of CMF-funded DM projects' performance measurement in the Convergent and Experimental streams;
- to solicit feedback on the three measurement reporting options;
- to review if any adjustments to the Digital Media Measurement Framework (DMMF) are necessary;
- to discuss next steps toward the development of a DM audience success factor for Performance Envelope (PE) allocations.

Background

Canadian Heritage's convergence mandate for the CMF, outlined in Appendix B of the Contribution Agreement, includes annual reporting of "audience data of CMF-supported digital content on platforms other than television". The parameters and scope of data collection have been articulated in the DMMF, which was announced to stakeholders in May 2012.

Progress Report

Pursuant to a RFP process conducted in Q1 2012-2013, the CMF selected comScore as its DM performance measurement partner, and established October 1, 2012 as the implementation date for the setup of comScore Digital Analytix (DAX) tags (also known as tracking codes) to all DM projects funded since 2010-2011, with a launch date after October 1, 2012.

DM projects that were funded in previous years and launched before October 1, 2012 were given two alternatives to fulfill their reporting obligation to the CMF: one option being to provide Google Analytics read-only permission to the CMF, and the second option, to complete the online reporting quarterly through the CMF secured site.

Between 2010-2011 and 2012-2013, the CMF funded 517 convergent DM projects and 126 experimental production projects, totaling 643 projects. To-date, performance data for 265 convergent DM projects and 43 experimental production projects, a total of 308 projects, have been collected by the CMF.

However, given that the reporting obligation only applies at the Beta payment stage, the second table below was prepared to illustrate the percentage of DM projects that are in compliance. Of the 404 projects that have been have received Beta payment or been fully funded, close to 70% are reporting performance

stats to the CMF: 72% of convergent projects and 52% of experimental projects. CMF is in the process of following up with applicants who are not in compliance.

Total 3 Measurement Options	CMF-funded projects	# Projects Reporting	% Reporting
Convergent	517	231	45
Experimental (production)	126	43	34
Total	643	274	43

Note: the % reporting in the above table refers to the total number of CMF- funded DM projects, convergent and experimental (production only) between 2010-2011 and 2012-2013, and not the number of projects that have received Beta payment or full payment.

Total 3 Measurement Options	CMF projects – received Beta payment or full payment	# Projects Reporting	% Reporting
Convergent	322	231	72
Experimental (production)	82	43	52
Total	404	274	68

Note: the % reporting in the above table depicts the % of CMF-funded DM projects, convergent and experimental (production only) between 2010-2011 and 2012-2013, that have received Beta payment or have received full payment.

Total 3 Measurement Options – unique projects no duplication	English	French	Total Projects
Convergent	95	136	231
Experimental	27	16	43
Total	122	152	274

The projects captured separately via comScore and Google Analytics are illustrated below:

comScore	English	French	Total Projects
Convergent projects	38	57	95
Experimental	5	1	6
Total	43	58	101

There are presently 2 English and 12 French projects that are close to completing the installation of comScore tags, once this process is completed, the 274 reporting projects will rise to 288.

Google Analytics	English	French	Total Projects
Convergent projects	59	87	146
Experimental	17	11	28
Total	76	98	174

Of the sum of 119 English projects and 156 French projects reporting via comScore and Google Analytics, there are 25 duplicated projects that are reporting in both methodologies. This brings the total number of projects reporting from comScore and Google Analytics to 110 English projects and 140 French projects, for a total of 250 projects.

A total of 155 reports from 65 projects have been submitted via online reporting. The number of reports provided by individual project varied considerably. The length of reporting for each of the 155 reports shown in the table below was based primarily on a one-month duration. Less than 5 reports on this list had

provided performance stats for a 3-month duration. For example, the one project that had submitted 9 reports, of one-month duration each, had reported a total of 9 months' worth of the project's performance since its launch date in 2010.

Online Reporting	# of Projects Reported	# of Reports
	25	1
	16	2
	10	3
	8	4
	3	5
	2	6
	1	9
Total	65	155

Of the 65 projects reporting online, 24 are unique titles that have not been captured via comScore or Google Analytics. Of these, 5 are English Experimental, 4 are French Experimental, 7 are convergent English while 8 are convergent French.

Online Reporting Unique Titles	English	French	Total Projects
Convergent projects	7	8	15
Experimental	5	4	9
Total	12	12	24

In addition to the 3 measurement options, some projects, particularly in the Experimental stream, would be fulfilling their reporting obligations through other self-reporting alternatives. To-date, 13 projects are reporting performance stats using a variety of analytic tools, via the downloadable delivery method. Seven projects, all apps, with 6 games and one being rich interactive media, are reporting via Flurry. Three projects, all apps with rich interactive media, are reporting via App Annie. Two projects, one being a game and the other rich interactive media, are reporting via iTunes. One project, an app with rich interactive media, is reporting via Fuseboxx.

Performance data for the convergent projects by language and genre and experimental projects by language are illustrated in Appendix A. Please exercise caution when reviewing the stats, due to the less than robust sample size.

The stats include an average 4-week delivery¹ for the average project, presented in visits (000), page views (000) and average duration per visit in minutes. Most projects that are reporting in Google Analytics have been launched for a longer duration, compared to the projects using comScore tags since this process was launched in October 2012 (i.e. the average project reporting in comScore has gone live for about 17 weeks whereas most projects reporting in Google Analytics have been launched for a year or longer). For the time being, we have not been able to calculate performance data for the 65 projects and 155 reports submitted through online reporting, specifically, visits (sessions), page views, duration, or by delivery method and content type.

The DMMF outlines five delivery methods, although projects captured to-date through comScore and Google Analytics were websites and applications only. Amongst the English convergent projects that are reporting, the majority are websites. Among the English experimental projects, the ratio of websites and apps are much closer. Among the French convergent projects, the majority are websites, all French experimental projects reporting to-date are websites. (Appendix B)

The majority of content types in convergent projects, in both linguistic markets, were rich interactive media, followed by games and videos. English experimental projects reporting via Google Analytics showed a

¹ Due to the variance in reporting duration between the comScore and Google Analytics methodologies on DM projects captured to-date, for comparative purposes, all data tables presented in the appendices reflect a 4-week average project performance. The 4-week duration could be readily extrapolated to the average project's quarterly or annual performance.

higher percent share of games versus rich interactive media. French experimental projects reporting via Google Analytics showed a majority of projects delivering rich interactive media. (Appendix C)

Reflecting on the First Year of CMF's efforts to capture DM project performance

The implementation of the DMMF and the introduction of new processes was a learning experience in its first year, and not without challenges, for both digital producers, web developers and broadcasters, as well as CMF staff.

Of the three measurement options that were offered, the online reporting was anticipated to be the most straightforward, however, given the priority placed on expanding the volume of projects having comScore tags installed, we were not able to provide additional coaching to applicants.

The Google Analytics read access was also anticipated to be a straightforward execution, however, some project names reported in Google Analytics varied considerably from the name used in the project application. Further, Google Analytics could not accommodate the application number, requiring a title-matching exercise using CMF's application database to specifically identify the project. On the positive side, the utility which allows for the selection of start and end dates in Google Analytics allowed for a swift confirmation of the actual launch date for a project, and the added benefit of more granular data, e.g. by week or by month, visitors within Canada or outside of Canada, among other available stats.

Some producers experienced frustration scaling the comScore tags creation learning curve, although the 101 projects that have been successfully tagged and reporting to-date, as well as the 14 projects that are currently in the process, is a testament to the collaboration between producers/developers and CMF staff.

Advisory Committee Feedback

The DMMF has been crafted with input from the Advisory Committee and implemented for close to 12 months. CMF wishes to solicit the committee's feedback on the following topics:

The 3 current measurement reporting options:

- What are the pros and cons of each of the three measurement options?
- Are there improvements that CMF could make to the three measurement options to make the process more efficient?
- Should the CMF discontinue any of the current reporting options?
- Is there a better solution currently in the marketplace or on the horizon?

The 5 performance metrics and KPIs (see details in Appendix D):

- Do all 5 metrics remain equally relevant², or should some metrics be discontinued?
- Should the KPIs be maintained³, or any changes made?

The classification matrix (see details in Appendix E):

The DMMF uses a classification matrix based on CMF typologies, content type and delivery platform.

² The tables included in this briefing note reflect project performance against 3 of the 5 metrics only, i.e., visits (sessions), page views and duration.

³ To-date, CMF staff has not complied fully with the collection of the complete list of performance metrics listed, nor have we provided examples to illustrate how the KPIs could be effective in establishing a basis for comparison of performance across all projects.

- Do all 3 components of the matrix remain equally relevant, or should any elements be added or eliminated?

Other questions arising from digital performance metrics:

- At some point in the future (perhaps in relation to PE calculations), the CMF will need to share individual DM project performance, as it does for television projects. What is the committee's perspective on this issue?
- Can a web developer change the setup for determining "visits"? Currently, after 30 minutes of inactivity, the user would need to refresh, which then becomes a new visit. How should the CMF address this issue?
- Unique Visitors: on a home PC, once cookies are deleted, the user is recognized as a new user and is added to the Unique Visitor metric. How should the CMF address this issue?

Future developments and considerations

- At the moment, video streaming for DM projects has not been captured or reported. CMF staff is exploring Stream Sense, a video measurement interface within comScore DAX. We will conduct extensive testing and validation of the metrics, such as video starts and the number of streams activated, and establish the percent completion criteria through discussions with the Advisory Committee, prior to reporting video streaming. In our efforts to drive the volume of projects to install comScore tags, we have not been focusing on qualitative aspects such as viewer comments and feedback through social media and discussion forums, Facebook likes, tweets and re-tweets. We will begin to direct our attention to these aspects during 2014-2015.
- CMF is currently working with Seevibes to examine the correlation, if any, of the reciprocal benefits between the volume of television program audiences and the level of social media buzz. We anticipate that the analysis will be available to the CMF by Q4 this year, at which time we will be sharing the results with the Advisory Committee.
- The Federal Trade Commission in the U.S. (FTC) has enacted the Children's Online Protection Privacy Act (COPPA), to reflect a fairly strict set of guidelines to safeguard Personally Identifiable Information (PII) for children under age 13, prohibiting the use of any information that can be used to contact a child, both online and offline. Would measurement of project performance among this demographic segment be scuttled should Canada adopt similar legislation?

DM Performance metrics for Performance Envelope allocation

The CMF indicated to stakeholders during the recent Performance Envelope (PE) Working Group that based on the progress to-date on the DMMF implementation, it is premature to consider the introduction of a DM Audience Success factor in the 2014-2015 PE allocation. CMF will resume discussions on this issue with the Advisory Committee when a critical mass of performance data for DM content has been collected and analyzed.

Recent industry developments in digital measurement and capture of multi-screen video-on-demand behaviour

Digital Measurement

None of the current mobile meters from comScore or Nielsen U.S. capture in-app mobile activity; it would be noted that the app has been opened and closed, but not what happens within the app;

Nielsen U.S.'s Online Campaign Ratings (OCR) is getting traction, its goal is to establish a common metric such as what is used in television ratings, e.g. Gross Rating Points (GRPs); this is more relevant for advertisers and advertising agencies. OCR plans to launch in Canada by fall 2013 (refer to Appendix F for more information).

Multi-screen VOD capture

Recent news from Nielsen U.S. suggests that, to address the increasing practice among cable and satellite providers, allowing their customers to access their television set-top boxes and DVRs from phones and tablets, Nielsen U.S. will begin soon to include in its TV ratings linear TV viewing on smartphone and devices.

BBM has been developing and testing a Non Linear Measurement System since 2012, and has indicated that an analysis of the full results would be provided to its working committee by spring 2014 (refer to Appendix F for more information).

APPENDIX A

I

Performance stats from the three measurement options – average project over 4 weeks

The average duration of comScore reported projects is around 17 weeks, while for Google Analytics projects, the majority has been active for 12 months or higher; for comparative purposes with the Google Analytics stats, the average project's 4-week performance has been illustrated in the tables below:

comScore	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
English Convergent - Genre				
C&Y	23	44.6	300.2	6.8
Docs	12	1.4	3.4	2.3
Drama	1	17.7	22.6	1.0
VAPA	2	.1	0.4	17.1
Total	38	22.8	147.2	6.5
Experimental	5	42.1	50.2	1.3
TOTAL English	43			

comScore	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
French Convergent - Genre				
C&Y	12	6.3	50.1	7.3
Docs	27	2.2	4.9	2.8
Drama	9	10.1	32.8	2.8
VAPA	9	5.5	19.3	4.5
Total	57	4.8	21.1	4.3
Experimental	1	.2	0.6	2.3
TOTAL French	58			

Google Analytics	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
English Convergent - Genre				
C&Y	29	36.1	180.2	7.7
Docs	20	5.0	14.5	2.5
Drama	9	5.2	11.4	3.2
VAPA	1	0.5	0.7	3.4
Total	59	18.0	83.2	6.9
Experimental	17	4.8	26.4	3.5
TOTAL English	76			

Google Analytics	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
French Convergent - Genre				
C&Y	27	13.3	121.8	8.0
Docs	25	7.5	22.9	2.2
Drama	26	10.7	38.1	3.3
VAPA	9	8.2	40.0	3.6
Total	87	10.2	59.2	5.0
Experimental	11	5.0	9.5	4.6
TOTAL French	98			

Online Reporting

The 65 projects that have submitted 155 reports have provided metrics such as total sessions, new users, unique visitors, and user actions per session. However, the 24 projects reporting using only this methodology did not provide visits, page views and average visit duration, so that there is no comparable performance data to provide herein.

APPENDIX B

Project Performance by Delivery Method – Average Project 4-week performance - Google Analytics data

Google Analytics	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
English Convergent				
Website	55	12.6	54.6	6.0
Application	4	154.7	791.1	8.7
English Experimental				
Website	10	3.7	14.9	4.6
Application	7	6.3	42.7	2.5

Google Analytics	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
French Convergent				
Website	84	10.4	60.4	4.9
Application	3	1.9	19.8	9.8
French Experimental				
Website	11	5.0	9.5	4.6
Application	0	0	0	0

Project Performance by Delivery Method – Average project 4-week performance - comScore data

comScore	# Projects	Visits (000)	Page Views	Duration Per
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			(000)	Project in Minutes
English Convergent				
Website	34	21.6	96.3	5.7
Application	4	48.9	506.0	7.3
English Experimental				
Website	3	0.1	0.3	1.8
Application	2	105.1	125.0	1.3

comScore Average project 4 weeks	# Projects	Visits (000)	Page Views (000)	Duration Per Project in Minutes
French Convergent				
Website	50	4.8	22.9	4.7
Application	7	4.7	9.3	2.0
French Experimental				
Website	1	0.2	0.6	2.3
Application	0	n.a.	n.a.	n.a.

APPENDIX C

Project Performance by Content Types – Average Project 4-week performance - Google Analytics data

English Convergent Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	4	45	6	0	0	55	12.6	54.6	6.0
Application	0	4	0	0	0	4	154.7	791.0	8.7
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	4	49	6	0	0	59	n.a.	n.a.	n.a.

English Experimental Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	0	3	7	0	0	10	3.7	15.0	4.6
Application	0	3	4	0	0	7	6.4	42.8	2.6
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	0	6	11	0	0	17	n.a.	n.a.	n.a.

French Convergent Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	7	68	9	0	0	84	10.4	60.4	4.9
Application	0	2	1	0	0	3	1.9	19.8	9.8
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	7	70	10	0	0	87	n.a.	n.a.	n.a.

French Experimental Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	0	10	1	0	0	11	5.0	9.5	4.6
Application	0	0	0	0	0	0	n.a.	n.a.	n.a.
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	0	10	1	0	0	11	n.a.	n.a.	n.a.

Project Performance by Content Types – Average Project 4-week performance – comScore data

English Convergent Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	1	24	9	0	0	34	21.6	96.3	5.7
Application	0	4	4	0	0	4	48.9	506.0	7.3
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	1	24	13	0	0	38	n.a.	n.a.	n.a.

English Experimental Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	0	2	1	0	0	3	0.2	0.3	1.8
Application	0	0	2	0	0	2	105.1	125.0	1.3
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	0	2	3	0	0	5	n.a.	n.a.	n.a.

French Convergent Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	0	44	6	0	0	50	4.8	22.9	4.7
Application	0	3	4	0	0	7	4.7	9.3	2.0
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	0	47	10	0	0	57	n.a.	n.a.	n.a.

French Experimental Projects

Delivery Method	Content Types						Visits (000)	Page Views (000)	Duration per Visit in Minutes
	Video	Rich Interactive Media	Game	ebook	Social Media	Total			
Website	0	1	0	0	0	1	0.2	0.6	2.3
Application	0	0	0	0	0	0	n.a.	n.a.	n.a.
Physical Support	0	0	0	0	0	0	n.a.	n.a.	n.a.
Downloadable	0	0	0	0	0	0	n.a.	n.a.	n.a.
Streaming	0	0	0	0	0	0	n.a.	n.a.	n.a.
Total	0	1	0	0	0	1	n.a.	n.a.	n.a.

APPENDIX D

Metrics and KPIs (extracted from the DMMF)

Collected metrics are used to calculate KPI measuring success

The framework identifies five standard metrics applicable to any project (regardless of its category and collected during defined “reporting periods”):

- Unique individuals (defined by a unique ID).
- New individuals (unique individuals who have consumed content for the first time).
- Sessions (number of times content has been consumed by unique individuals).
- Downloads, streams, video starts, user actions, page views (depending on the delivery method).
- Time spent consuming content.

Based on these metrics, a number of KPIs are calculated, split into two main categories:

1. Reach (size of audience)

- Percentage of total audience: The number of unique individuals who consumed content from the project, as a percentage of the total number of unique individuals measured for the project's category during the reporting period (i.e. all CMF projects in that category for that period).
- Percentage of new users: The number of unique individuals who consumed content from the project for the first time, as a percentage of the total number of unique individuals who consumed content from the project during the reporting period.

2. Consumption (engagement of audience)

- Average content consumption per session: The average amount of content (downloads, streams, video starts, user actions, page views, etc.) a user consumes within a single session.

- Average time spent per session.
- Goal completion rate: The average number of times a user took an action to begin consuming digital content expressed as a percentage of the number of times a user could have consumed digital content.
- Latency: Number of days elapsed before first goal completion.
- Recency: Number of days between the last two sessions.

APPENDIX E

DMMF Project Classification Matrix (extracted from the DMMF)

Each project fits into a category based on a three-dimension classification.

The **first level** is provided by the **CMF typologies**:

- **Stream**: experimental or convergent (for the latter, only the “digital media” component is considered in the framework).
- **Genre** (applies to convergent stream projects only): drama, documentary, children and youth, variety and performing arts.
- **Language**: English, French, Aboriginal, "Diverse languages" (i.e. other than the first three).

The **second level** is the **delivery method** (defined as the transmission mechanism used to reach the intended audiences):

- **Website** (delivered via an Internet connection through a web browser, PC, or mobile device).
- **Application** (requires an installation to deliver content or perform a task), split into:
 - Mobile app (content is embedded into an application);
 - Software (purely technological product).
- **Physical support** (tangible storage method).
- **Downloadable** (fixed package, can be consumed later, no Internet connection required).
- **Streaming** (must be consumed as it is streamed, requires a connection).

The **third level** is the principal **content type**:

- **Video** (moving images with or without sound, limited interaction with user).
- **Rich interactive media** (multiple paths possible, requires interaction from the user to complete).
- **Game** (rules, progression, rewards or other "playing features" set games apart from rich interactive media).
- **eBook** (digital presentation of physical book or original work).
- **Social media** (real-time creation and exchange of user-generated content, "many-to-many" approach).

APPENDIX F

Industry developments in digital measurement and capture of multi-screen video-on-demand behaviour

Nielsen Online Campaign Ratings (OCR)

Nielsen Online Campaign Ratings (OCR) uses metrics such as reach, frequency and Gross Rating Points (GRP) as well as age and gender for online ads that are comparable to measurements used to gauge TV audiences, has recently become available in Canada and has been deployed by ad agencies and several leading media vendors.

The software uses a tag to count when an online advertisement has been served. The tag is used by a publisher to match against their own demographic data, which is then aggregated and mapped back to Nielsen's own customer panel to form a GRP model, in order to provide reach and frequency data for specific audiences.

BBM Non-Linear Measurement Project (NLM)

BBM has been developing and testing a Non Linear Measurement System since 2012. Non-linear programming is defined as material that is similar to Remote Access Programs as it allows viewers to watch when they wish. Currently BBM measures VOD (i.e. accessed from a website or cable site) but it needs to be in *exactly the same format* as original broadcast (including commercials) and it needs to be viewed within 7 days of the original broadcast (reported as Playback).

Non – Linear Measurement System Test

What Stage is the project at?

- Conduct 3 month test and provide analysis to NLM committee in Spring 2014

What discussions/decisions need to happen?

- Is there enough viewing to the various forms of NLM to accurately report it?
- How will it be reported – granularity (i.e. episode) and frequency (i.e. minute level, daily level)?
- What changes need to happen with TPP's software?
- What impact could this have on buying and selling (i.e. online and on-air packaging)?

Non-Linear Measurement Project (NLM) – excerpted from the Your BBM Summer 2013

We will be busy this summer as we work with the broadcasters to define their implementation requirements for the NLM system. Also, we will be conducting multiple iterations of testing to ensure that various broadcaster requirements are met. To date, BBM and our technology partners have met all development deadlines. We will be moving into the validation phase of the project over the next few months and will keep you apprised of all developments.

Source: *BBM Summer 2013 Newsletter*

VOD: How BBM reports delayed viewing and plans to expand reporting in the future BBM PPM audience estimates now include linear viewing from encoded broadcast signals:

This NLM system is currently in the development stages and is forecasted to begin testing in the next 3 months.

Non-Linear Measurement System (NLM)

What is it?

- BBM developing a NLM measurement system to extend measurement beyond current PPM system of live and streamed TV/Radio, to the measurement of audio video stored on servers

How does it work?

- Codes will be inserted into audio as providers load material onto servers – that will ultimately be distributed to viewers and listeners

Future

- System could also eventually measure: non-linear content such as podcast, OTT services, syndicated programming (for both TV and radio)

OTT = Over The Top i.e Netflix, Spotify (subscription based services)

Non-Linear Measurement Project (NLM) – excerpted from “Your BBM Summer 2013 pdf version”

Source: *BBM Summer 2013 Newsletter*

VOD: How BBM reports delayed viewing and plans to expand reporting in the future BBM PPM audience estimates now include linear viewing from encoded broadcast signals:

- **LIVE** viewing: any viewing consumed at the time of broadcast (3 minute allowance) whether it is received from cable, satellite, off air, online, mobile, or other source.
- **VIEWER CONTROLLED RECORDING:** such as VHS, Personal Video Recorder, DVD, computer hard drive, providing it is viewed within 7 days of broadcast (reported as playback).
- **REMOTE ACCESS PROGRAMS:** sometimes called *Catch Up Viewing*, or VOD accessed from a website or a cable site. BBM includes this viewing if it is available in exactly the same format as broadcast (including commercials if included in original broadcast) and viewed within 7 days of broadcast (reported as playback).

Broadcasters must ensure material for Remote Access Programs is sent to the content provider with the same PPM codes as the original live broadcast.

Audience Attribution: all measured viewing is attributed to the originating station which encoded the programming, regardless of whether or not it is being viewed in its home market or another market.

Source: *BBM July 2012 Newsletter*

Future Options for Delayed Viewing

Some cable companies and broadcasters offer customers and viewers a chance to catch up viewing with programs they access through the cable company or a broadcaster website. This is usually called Video on Demand, or VOD, but is probably better described as Non-linear Viewing as it is presented differently than the live broadcast.

- This material is similar to Remote Access Programs as it allows viewers to watch when they wish.
- It is different as it often does not have commercials, or if it does, has commercials different than those in the live broadcast.
- Some sites may allow access to both linear and non-linear programs.

BBM sees expanded interest in Non-linear Viewing and is building a new system to report it separate from the current linear live and playback system. This new system requires significant technical work, which is now starting, and a test of the system once it is built.

BBM will be consulting with future users of this new system in the coming months to design a reporting system. No decisions have been made on how Non-linear Viewing will be reported.

BBM estimates it will take about 12 months to build the new system, install the necessary equipment at content providers, test the system, and build a reporting system.