

## CANADA MEDIA FUND

### Digital Media Advisory Committee

Date: October 20, 2014

## Objectives

To update and engage the Digital Media Advisory Committee on the following items<sup>1</sup>:

- Reporting tools and processes
- Progress report on the number CMF-funded projects reporting
- Performance metrics for projects reporting
- Review of KPI's and metrics
- Tagging projects
- Follow-up on questions raised at the last Advisory Committee meeting
- Issues and developments in the last 12 months
- Performance Envelope Digital Media Investment Factor
- Information Paper: recent evolutions on measurement approaches

## Reporting Tools and Processes

At the last Digital Media Advisory Committee on October 29, 2013, there was feedback from the Committee that having three reporting options<sup>2</sup> was confusing and potentially time consuming for producers. And there was a majority view that the CMF should move towards a single analytic tool for performance measurement. Based on that feedback, the CMF eliminated the online reporting option and is encouraging a limited use of the Google Analytics option, leaving comScore Digital Analytix (DAX) as the preferred analytic tool. It is however recognized that the comScore DAX tool is not able to measure all of the projects funded by the CMF, and that other third-party tools will be required to report on those projects.

In order to transition the projects reporting via the online reporting tool, the CMF contacted the producers that had requested an online reporting account. If the project had launched we requested read-only access to Google Analytics, and if the project had not yet launched we worked with the producer to tag their project for comScore reporting.

Since the last meeting of the Advisory Committee, the CMF contacts the producers earlier in the process to insert the comScore tag. Most projects are now reporting in comScore; Google Analytics is used only if project had previously launched or comScore is not able to capture the

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<sup>1</sup> Given competing priorities, the topic of social TV (impact of social media on television audiences) will not be covered at this time.

<sup>2</sup> The three reporting options were: online reporting, read-only access to Google Analytics, and comScore Digital Analytix (DAX), 1

data for that project. Producers of comScore tagged projects also benefit as they have read-only access to their dashboard; the producer does need to request that access from the CMF.

The CMF continues to streamline processes related to data collection and reporting. Through this review, we have determined that the collection of qualitative data is not currently an efficient use of resources relative to the insights derived, and as such the CMF will be steering away from its collection for reporting purposes. We also intend to review all other reporting processes to ensure we are collecting all of the necessary data as efficiently as possible, with a focus on simplifying the process for producers by removing unnecessary amounts of duplication in the reporting of digital media activity.

**Progress Report on Projects Reporting**

**Production Projects Funded**

In the fiscal years 2010-2011 to 2013-2014, a total of 730 digital media production projects were funded through the Convergent stream and 161 production projects were funded through the Experimental stream. The breakdown by year, stream, language and genre is summarized in Appendix A.

**Production Projects Reporting**

In the CMF’s annual reporting to the Department of Canadian Heritage, we reported performance metrics for 409 Convergent and 42 Experimental projects, a total of 451 projects<sup>3</sup>. The details of the projects reporting by year funded, language and genre are presented in Appendix B.

While the number of projects reporting has increased significantly since the last Advisory Committee meeting, there are still projects that are not reporting. The following table summarizes the percentage of funded projects reporting by the year of funding. Not all of the projects funded have launched.

<b>Percentage of Funded Production Projects Reporting (%)</b>				
	<b>2013-2014</b>	<b>2012-2013</b>	<b>2011-2012</b>	<b>2010-2011</b>
<b>Convergent</b>	<b>42.2</b>	<b>57.8</b>	<b>64.9</b>	<b>64.1</b>
<b>Experimental</b>	<b>11.4</b>	<b>17.9</b>	<b>35.5</b>	<b>35.7</b>
<b>Total</b>	<b>37.9</b>	<b>51.9</b>	<b>59.0</b>	<b>56.6</b>

Unduplicated results, based on all available reporting methods (comScore, Google Analytics, etc).

<sup>3</sup> Since that annual reporting an additional 37 projects are reporting 20 Convergent and 17 Experimental.

While the CMF has achieved relatively satisfactory levels of reporting to convergent projects, there is still a substantial gap in the number of projects reporting from the experimental stream. In order to improve the level of reporting in experimental, the CMF plans to explore the following strategies:

- permit the use of standard industry analytic tools for mobile app development such as Flurry and App Annie
- collect quantitative data from digital stores and their distributors such as Sony Playstation, iTunes, Microsoft, Nintendo and Steam
- perform additional outreach and follow-up with producers to ensure tagging compliance

Discussion: The CMF is interested in hearing from the advisory committee as to the best ways to communicate with producers in order to educate and reinforce the importance of compliance, tagging processes, solutions and methodologies. Does the documentation need to be clearer? Would web conferencing seminars / tutorials / information sessions be beneficial to improve the understanding of the CMF tagging process?

## **Performance Metrics for Reporting Projects**

The tables in Appendix C reflect the aggregate metrics for all projects reporting by stream, language and genre for the fiscal year ended March 31, 2014. The metrics identified are: Total Visits, Total Unique Visitors, Total Pages Viewed, Total Time (hours: minutes, min, seconds) as well as Total Average Duration per Visit within each language and genre.

## **Highlights from the 2013-2014 Metrics**

*Disclaimer: The data discussed below represent observations on the activity of CMF-funded projects over the past fiscal year (2013-2014). However, the CMF is still working on obtaining a critical mass of data in order to be able to contextualise the activity represented in the charts found in Appendix C. As such, the observations presented should not be interpreted as conclusions, but rather a basis for discussion on what the relevant metrics would be for the CMF in an aggregate manner.*

### **English**

English Children's & Youth ranks highest in its genre with over 7 million visits and also delivers the highest level of engagement across all languages with an average duration of 7 minutes per visit. English Drama is second with nearly 6 million visits with an average duration of 2.5 minutes per visit. Documentary performs at 1.5 million visits with an average duration of 2 minutes. Variety & Performing Arts offers fewer projects yet a slightly higher level of engagement which boasts on average 4 minutes per visit.

However, when examined by a "visits per project" average, the data suggests that Dramas with an average of 186,000 visits per project are actually more effective at attracting views compared to Children's & Youth with a per-project average of approximately 123,500 visits. VAPA is next with around 89,500 visits per project, followed by Documentary at around 26,000 visits. One of the challenges in this initial data gathering phase is to determine what KPIs and whether comparisons across genres are actually relevant to the reporting of performance.

## **French**

French Children's & Youth ranks highest in its genre with nearly 1.5 million visits and delivers an average duration of almost 7 minutes per visit. French Drama falls second with nearly 2.8 million visits with an average duration of 3 minutes per visit. Variety & Performing Arts offers fewer projects yet reports on average 2.5 minutes per visit. French Documentary has the highest number of projects reporting across all four genres in its language and yet reports a lower number of visits at 750,000 with an average duration of 2.25 minutes per visit.

When examined by a "visits per project" average, the data suggests that Dramas with an average of around 50,000 visits per project are more effective at attracting views, with VAPA close behind at 49,000 visits. Children's & Youth is next with an average of around 25,000 visits per project, followed by Documentary at around 8,500 visits.

## **Review of KPIs used in Digital Media Measurement Framework**

The CMF is proposing to adjust its focus on measurement metrics, moving from individual users towards a session-based analysis. In the DM framework, the CMF has in the past measured users (i.e. visitors) as well as unique visitors. While the tracking of individual users across multiple platforms and devices may be the ultimate goal of measurement in the digital space, in the short term the CMF will focus on session-based activity as its primary measure of performance.

### **DISCUSSION:**

#### **Users vs. Sessions**

At present, it is difficult to measure the activity of a single user across multiple devices and platforms given the ability for users to cache their browsers' cookies at any given point. As such, one user can appear as multiple users on multiple devices.

On the other hand, sessions (also known as visits) is a metric that is measurable and can also be aggregated across a number of projects, regardless of the individual user and the number of devices used.

#### **Daily Active Users**

'Daily active users' is a metric that captures the measurement of users on a daily basis, and cannot be aggregated if the time period is longer than the daily 24 periods. In principle and in accordance to the CMF DM measurement process, projects are aggregated over the calendar, fiscal, broadcast year where specific information related to both the user and to his or her actual daily activity would not be relevant for CMF tracking purposes.

To explain further, only daily active users for a specifically chosen day can be aggregated, whereas daily active users over the course of a period of multiple days cannot be aggregated. Instead, the more useful metric here would be active users rather than daily active users, as active user is comparable to the term visitor/user. However, given the problems with accurately identifying users without duplication (as discussed earlier), the CMF has currently chosen not to report on the visitor/user metric.

#### **Unique Visitors**

'Unique visitors' is a metric that captures the one instance of the unique visit from the user. Unique visitors can only be summed correctly if the time period selected has been fixed and does not compete with an overlapping reporting period. If, for instance, one selected time frame has been pulled in one reporting period and then part of this period overlaps with the new reporting period, the unique visitor could potentially be missed in the first reporting period and only counted once in the second reporting period.

Unique visitors cannot be aggregated, but this begs the question as to whether can they be summed. A unique visitor can use multiple devices and platforms with separate unique ids in order to access the same content. Therefore, can we truly identify what is the unique visitor?

If the CMF proposes that the most relevant metrics are the number of visits and time spent (determining popularity and level of engagement), does it matter for the CMF whether there are unique visitors? If unique visitors are important, would we not also be trying to capture the returning visitors who visit more than once during a time period? All of this goes back to the idea that we cannot truly identify the visitor (user), but we can identify the sessions.

**Recommendation:** Daily active users and unique visitors each pose different challenges with respect to reporting relative to CMF objectives, and as such these metrics will not be relied upon in the digital media performance measurement framework when aggregating data<sup>4</sup>. They will still be collected however, so as to be available for individual project performance comparisons where relevant.

## **Tagging projects in Digital Media Performance Measurement Framework**

In order to improve analysis and better align with the content types laid out in the DM measurement framework, the CMF is proposing changes to the tagging methodology used for funded projects. The changes proposed involve the following:

- 1) Refining the tagging process to better identify content types
- 2) Adjusting the placement of tags in order to only capture activity on CMF-funded content

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<sup>4</sup> Although the CMF is recommending not reporting on daily active users and unique visitors going forward, that data remains available once the project is tagged.

**1. Refining of tagging process to better identify content types**

Currently, each element / project funded by the CMF is given a unique application number, which then forms the tag used to track activity. While each application number is unique, it does not provide an immediate or obvious description of the language, genre, delivery method or content type of the project. Through a change in the nomenclature of the tag ID, CMF staff will be able to more efficiently evaluate and compare traffic levels across specific types of content/delivery method/genre/language etc.

CMF DIGITAL MEDIA FRAMEWORK				CONTENT TYPES				
STREAM	LANGUAGE	GENRE	DELIVERY METHODS	[1]RICH INT MEDIA	[2]GAME	[3]VIDEO	[4]EBOOK	[5]SOCIAL MEDIA
[1]CONVERGENT >>	[1]ENGLISH [2]FRENCH [3]ABORIGINAL [4]DIVERSE	[1]C&Y [2]DOC [3]DRAMA [4]VAPA	[1]WEBSITE [2]APPLICATION [3]PHYSICAL SUPPORT [4]DOWNLOADABLE		x			
[2]EXPERIMENTAL >>	[5]BILINGUAL >	[0]N/A	[5]STREAMING					

[6]...Future Methods Delivery Method: Any combination listed above (Not limited to one)

**Proposal for identifying DM content**

Year	1314= 2013/14
Stream	1=Conv
Lang	2=French
Genre	1=C&Y
Delivery Method	1=Website
Content Type	2=Game
Application #	134933=Id

**Example: 1314.12112.134933**

```
<!-- Begin comScore Inline Tag 1.1111.15 --> <script type="text/javascript"> // <![CDATA[
function udm_(a){var
b="comScore=",c=document,d=c.cookie,e="",f="indexOf",g="substring",h="length",i=2048,j
,k="&ns_" ,l="&","m,n,o,p,q=window,r=q.encodeURIComponent|escape;if(d[f](b)+1)for(o=0
,n=d.split(";"),p=n[h];o<p;o++)m=n[o][f](b),m+1&&(e+=unescape(n[o][g](m+b[h])));a+=k+
_t="+ +(new
Date)+k+c="+ (c.characterSet|c.defaultCharset|""+"&c8="+r(c.title)+e+"&c7="+r(c.URL)
+"&c9="+r(c.referrer),a[h]>i&&a[f](l)>0&&(j=a[g](0,i-
8).lastIndexOf(l),a=[a[g](0,j)+k+"cut="+r(a[g](j+1))][g](0,i)),c.images?(m=new
Image,q=ns_p|{(ns_p=m),m.src=a);c.write("<" , "p" ,">" , "img src=" , a , " height="1" width="1"
alt="*" , ">" , " /p" , ">")}
udm_('http://b.scorecardresearch.com/p?c1=2&c2=14990625&ns_site=cmf-
fm&c&application_id=134933&content1=richinteractivemedia&class1=convergent.childreny
outh.french&class2=134933.toupietbinou.radiocanada.content' Example ID:
1314.12112.134933); // ]> </script>
```

view-source: <http://toopyandbinoo.treehousetv.com/>

**2. Adjusting the placement of tags in order to only capture activity on CMF-funded content**

Previously, there was no specificity regarding the exact placement of tags on CMF-funded content (i.e. often the tag would be placed at the entry point of the overall website, as opposed to the entry point of the content itself). As a result, data reported by comScore tended to include traffic that was not specifically attributed to CMF-funded content. By asking producers to move tags specifically to the point of entry of a specific content or event, the CMF hopes to be able to collect more robust and precise data on the true amount of activity generated by funded content.

These changes to the tagging process are reflected in newly revised contractual language regarding reporting obligations, and will be effective immediately on a go forward basis. For projects already in production, the CMF will likely not ask for revisions to existing tags, but will instead attempt to internally reference the tagging from existing projects so as to reflect the refinements in the framework listed above.

## **Questions arising from last year's advisory committee:**

### **Issue: Sharing of individual DM project performance.**

In the previous briefing note to the Advisory Committee, it was stated that at some point in the future (perhaps in relation to Performance Envelope (PE) calculations), the CMF would need to share individual DM project performance, as it does for television projects. Television audience data is currently shared with participating broadcasters as a method in which to demonstrate transparency in PE calculations. Given that broadcasters already have access to audience data through their memberships to Numeris, there are no proprietary concerns regarding the CMF distributing this data to broadcasters.

The CMF would be looking to implement a similar system in digital media, as some broadcasters have in the past asked for this data. However, unlike in television, such proprietary data resides for the most part with digital media producers, and is therefore largely inaccessible to broadcasters.

Discussion: How should the CMF address the issue of releasing digital media producers' performance data to other interested parties (i.e. broadcasters, limited public release) given the proprietary nature of the information?

### **Issue: Manipulation of settings (i.e. refresh rates) to boost reported number of visits.**

With reference to the potential for web developers to change setups for determining "visits" (i.e. shortening the standard 30 minute period of inactivity before a user is required to refresh, thus becoming a new visit), we believe that mandating standard refresh times falls outside of the scope of any measurement protocol that the CMF intends to implement in the digital media space. The CMF will continue to monitor the situation to ensure that the measurement remains fair and free of intentional manipulation.

Recommendation: The CMF should not set guidelines to mandate minimum website settings with respect to the measurement of visits / new visits.

### **Issue: Intentional deletion of cookies to identify unique visitors.**

As part of the review of key performance indicators for determining success of digital media projects, the CMF proposes to transition away from visitor-based metrics and towards session-based (i.e. time spent) metrics. As such, we proposed that unique visitors no longer be one of the key metrics used in the determination of performance on an aggregate level, although we would continue to collect data from this metric for possible use on an individual project level basis. We note that similar to mandating minimum website standards for visit length, monitoring intentional deletion of cookies falls outside the scope of measurement protocols that the CMF is willing to undertake.

Recommendation: Unique visitors will not be relied upon as a base measure for KPIs in the digital media performance measurement framework when aggregating data, but will continue to be collected for individual project performance comparisons where relevant..

## **Issues and Developments over the past 12 months**

### **Issue: Measurement of video streaming for DM projects (VOD)**

To this point, the CMF has not measured usage / viewing of video streamed content for DM projects. The CMF has had previous discussions with the US measurement firm Rentrak to explore the feasibility of capturing data to VOD data via return path data (RPD), although issues with the release of proprietary commercial data from BDUs has, to this point, rendered this option unfeasible.

In Q1 of 2014, Numeris conducted a pilot project to measure non-linear video (i.e. Rogers on Demand, CTV.ca), and subsequently in Q2 analysis was conducted on the data retrieved (see Appendix D). Numeris feels that they can have a full scale proof of concept ready for the end of 2014, with full commercial service launch available very quickly after proof of concept. In addition, Numeris is undertaking preliminary discussions with its software partners and BDUs to examine the future feasibility of creating a RPD system to parallel measurement of programming on linear television platforms.

Recommendation: The CMF will continue to monitor developments in this field and report back to the advisory committee on the possible implementation of VOD / RPD data once it becomes commercially available.

### **Issue: Measurement of video content embedded on websites (not including television programs aired on VOD platforms)**

Over the past 12 months, CMF staff explored using comScore's Stream Sense interface as a way to measure viewing of video content embedded on websites. Stream Sense is one of many streaming content modules that can be used with any video player to collect metrics pertaining to video consumption, such as the number of user actions (play, stop, pause) which can help provide user experience insights to gauge the level of user engagement. Staff expressed concern that the use of this product would cause an exponential increase in the number of "server calls" to comScore (above and beyond what the CMF has budgeted for in a given fiscal year). There were also concerns regarding the additional amount of tagging that would be required of the producer as well as concerns over the ability to accurately measure "time spent" viewing the video content. Staff also questioned whether the level of granular data available through Stream Sense would be necessary for CMF purposes

Other possible alternative tagging solutions include the onClick tag handler event which allows CMF to collect 'clicks' for the video. However its main limitation is that it excludes useful metrics such as level of engagement and time on video.

Recommendation: The CMF will not proceed with Stream Sense to measure on-line video content, but will explore other options within comScore and will report back to the advisory committee as to our progress on this issue.



**Issue: Children’s Online Protection Privacy Act (COPPA) and concerns over measurement of the under-13 age markets**

With the enactment of COPPA in the United States (with strict guidelines prohibiting the use of any information that could be used to contact a child under the age of 13, both online and offline), there were concerns that this could impact the ability for the measurement of project performance among this demographic, especially if Canada were to adopt similar legislation.

In 2013, comScore reiterated that its measurement services were COPPA compliant. If Canada were to align itself with the COPPA legislation, it is likely that the commercially available measurement systems would also align itself with the legislation as part of their operational business plans.

Recommendation: The CMF will continue to monitor possible legislation in Canada enacted in parallel with COPPA in the United States. At this time we are satisfied that the CMF’s preferred vendor for digital media measurement (comScore) is legally able to obtain usage data for the under 13 age demographic.

**Issue: Harmonization of the producer self-reporting periods**

Concerning projects unable to report using the comScore tagging tool, the CMF proposes to harmonize the reporting period for self-reported (quantitative) data to that of the current Exploitation report. We are recommending this approach as a way to simplify the reporting requirement, and also because of resource allocation issues, the CMF is unable to enforce or follow-up on the 3-month obligation requirement.

Recommendation: Harmonize the reporting period for self-reported projects to that of the Exploitation report (twice a year instead of four times a year).

## **Performance Envelope Digital Media Investment Factor**

The factor weight is calculated based on a combination of a broadcaster's eligible cash and CMF contributions to CMF-funded digital media components funded in a given year. This was intended to be a proxy for the performance of funded digital media projects until we were able to measure the actual performance of those projects. There will be no change in the calculation methodology for this factor for the 2015-2016 PE's.

Our intention remains to ultimately base the factor calculation on actual digital media performance. As we move towards having a critical mass of performance data, that will enable us to issue recommendations or ideas regarding the digital media factor.

## **Information Paper: Recent evolutions in measurement approaches**

The paper is included in Appendix E for information; feedback on any of the approaches noted is welcome. Also, the CMF would like to know from the Advisory Committee if there are other measurement initiatives that it should be following.

## Appendix A

### Total Number of Production Projects Funded

Convergent				
	Number of projects funded			
	2013-2014	2012-2013	2011-2012	2010-2011
Children's & Youth C&Y)	24	34	26	17
Documentary	35	42	25	12
Drama	23	20	16	10
Variety & Performing Arts (VAPA)	6	5	5	0
<b>English Total</b>	<b>88</b>	<b>101</b>	<b>72</b>	<b>39</b>
Children's & Youth (C&Y)	23	26	20	10
Documentary	38	38	35	26
Drama	27	22	19	16
Variety & Performing Arts (VAPA)	12	8	9	11
<b>French Total</b>	<b>100</b>	<b>94</b>	<b>83</b>	<b>63</b>
Aboriginal	14	18	17	11
Diverse	11	10	5	4
Aborig/Diverse Total	25	28	22	15
<b>Total - all languages</b>	<b>213</b>	<b>223</b>	<b>177</b>	<b>117</b>
Experimental				
	Number of projects funded			
	2013-2014	2012-2013	2011-2012	2010-2011
English	12	14	20	19
French	1	1	5	11
Bilingual	22	24	20	12
<b>Experimental Total</b>	<b>35</b>	<b>39</b>	<b>45</b>	<b>42</b>

## Appendix B

### Total Number of Production Projects Reporting

Convergent				
	Number of projects reporting			
	2013-2014	2012-2013	2011-2012	2010-2011
Children's & Youth	9	19	17	13
Documentary	8	23	15	11
Drama	10	11	8	3
Variety & Performing Arts	2	3	2	0
<b>English Total</b>	<b>29</b>	<b>56</b>	<b>42</b>	<b>27</b>
Children's & Youth	19	21	12	7
Documentary	14	24	32	18
Drama	16	18	12	9
Variety & Performing Arts	10	6	8	8
<b>French Total</b>	<b>59</b>	<b>69</b>	<b>64</b>	<b>42</b>
Aboriginal	1	2	6	6
Diverse	1	2	3	0
<b>Aborig/Diverse Total</b>	<b>2</b>	<b>4</b>	<b>9</b>	<b>6</b>
<b>Total - all languages</b>	<b>90</b>	<b>129</b>	<b>115</b>	<b>75</b>
Experimental				
	Number of projects reporting			
	2013-2014	2012-2013	2011-2012	2010-2011
English	1	2	6	6
French	0	0	5	5
Bilingual	3	5	5	4
<b>Experimental Total</b>	<b>4</b>	<b>7</b>	<b>16</b>	<b>15</b>
<b>Total Conv/Experim. Projects Reporting</b>	<b>94</b>	<b>136</b>	<b>131</b>	<b>90</b>
<b>Total Projects reporting</b>	<b>451</b>			

Notes:

- 1) 2013-2014 includes fewer projects reporting due to projects that have not yet launched to production. However, the number of projects reporting has increased in previous years due to CMF-funded projects that have been tagged with pre-existing analytic tools and have managed to capture metrics for not just one, but a series of CMF-funded projects identified under one project title, for example.
- 2) Tables in this appendix are taken directly from data submitted earlier in the year to DCH as part of the CMF's annual reporting requirements. As such, these tables do not include the additional 37 projects referenced on page 2 of the briefing note.

## Appendix C

**Total Metrics for Production Projects (aggregate totals for 2013-2014 fiscal year)**

Convergent English						
	Total Reporting	Visits	Unique Visitors	Pages Viewed	Total Time (Hrs:mins)	Total Avg Dur. Per Visit (mins:secs)
C&Y	58	7,164,945	3,162,575	65,908,503	849,634:03	07:07
Documentary	57	1,479,393	1,156,069	3,127,100	52,278:54	02:07
Drama	32	5,954,341	3,670,487	15,163,292	244,313:04	02:28
VAPA	7	626,150	433,871	3,177,136	42,564:39	04:05
<b>Total</b>	<b>154</b>	<b>15,224,829</b>	<b>8,423,002</b>	<b>87,376,031</b>	<b>1188790:42</b>	<b>04:41</b>

Convergent French						
	Total Reporting	Visits	Unique Visitors	Pages Viewed	Total Time (Hrs:mins)	Total Avg Dur. Per Visit (mins:secs)
C&Y	59	1,497,640	640,049	65,128,772	166,309:52	06:40
Documentary	88	744,995	527,725	1,704,746	27,990:54	02:15
Drama	55	2,768,550	1,709,061	7,745,678	141,348:11	03:04
VAPA	32	1,433,797	919,733	4,090,375	59,667:15	02:30
<b>Total</b>	<b>234</b>	<b>6,444,982</b>	<b>3,796,568</b>	<b>78,669,571</b>	<b>395316:14</b>	<b>03:41</b>

Convergent Aboriginal						
	Total Reporting	Visits	Unique Visitors	Pages Viewed	Total Time (Hrs:mins)	Total Avg Dur. Per Visit (mins:secs)
C&Y	4	134	73	710	19:58	08:57
Documentary	9	8,593	5,165	41,207	574:42	04:01
Drama	1	2,410	1,702	10,196	145:02	03:37
Variety	1	737,812	348,213	2,105,508	51,271:37	04:10
<b>Total</b>	<b>15</b>	<b>748,949</b>	<b>355,153</b>	<b>2,157,621</b>	<b>52011:20</b>	<b>04:10</b>

## Appendix C

Convergent Diverse						
	Total Reporting	Visits	Unique Visitors	Pages Viewed	Total Time (Hrs:mins)	Total Avg Dur. Per Visit (mins:secs)
C&Y	0	0	0	0	0:00	00:00
Documentary	1	175	106	294	9:07	03:08
Drama	4	17,813	12,408	7,027,304	1209:56	04:05
VAPA	1	4,210	3,331	9,266	165:05	02:21
<b>Total</b>	<b>6</b>	<b>22,198</b>	<b>15,845</b>	<b>7,036,864</b>	<b>1384:08</b>	<b>03:44</b>

	Total Reporting	Visits	Unique Visitors	Pages Viewed	Total Time (Hrs:mins)	Total Avg Dur. Per Visit (mins:secs)
Experimental English						
	16	1,863,955	946,320	3,464,728	88154:12	02:50
Experimental French						
	10	14,605,238	9,496,879	41,185,749	481087:04	01:59
Experimental Bilingual						
	16	914,741	695,442	2,986,745	5693:58	01:24
<b>Convergent Total</b>		<b>409</b>				
<b>Experimental Total</b>		<b>41</b>				
<b>Total Projects</b>		<b>451</b>				

## Appendix D



TELEVISION BUREAU OF CANADA  
BUREAU DE LA TÉLÉVISION DU CANADA

FOR IMMEDIATE RELEASE

### **VOD Test in English Canada Demonstrates Previously Unreported Audience Lift of up to 9% - Study quantifies changing consumer behaviour and new TV viewers -**

TORONTO (OCTOBER 8, 2014) – The Canadian Media Directors Council (CMDC) and the Television Bureau of Canada (TVB) released today results of a recent test conducted by Numeris (formerly BBM Canada) of an important segment of Canadians’ viewing of television content **outside of linear TV**. Overall, the test results show that commercial television programming on the VOD platform generates incremental viewing. This new data source quantifies for the first time the degree to which viewers are making use of this platform in English Canada.

The test focused on the set-top box Video-on-Demand TV content available through digital cable and IPTV, which allows subscribers to access recently-aired (on linear) programming. Viewing of this VOD content is not currently included in reported television audiences, and broadcasters as well as marketers were interested to understand the potential value of this audience.

The 12-week test took place between April and June 2014 and included 12 programs/148 episodes in the Sitcom, Drama and Daytime Talk/Drama genres. Due to differing commercial loads (and therefore program length), the VOD audiences cannot currently be attributed back to the original broadcasts.

Among Numeris’ findings:

- with an average-minute-audience 2+ of 102.8K for Sitcoms, **the VOD platform generated a 9% increase to the average linear audience;**
- for prime-time dramas, **VOD viewing added 6% (2+ AMA of 50.4K) to the average linear audience; and Daytime programs added 4% (2+ AMA of 9.3K);**
- in addition, **65-70% of these audiences had not viewed the original linear broadcast (providing additional reach).**

**The VOD test also proved that commercial load did not impact consistency of viewing across the entire program episode.** Audience levels remained steady throughout program episodes, with no material audience drop-off during commercial breaks. This fact highlights greater viewer involvement and attentiveness as a result of viewers’ deliberate intent to enjoy the content they sought out on this platform.

“This test was an important step in understanding VOD audiences in terms of their size, viewing habits, and viewer profile,” said Theresa Treutler, President and CEO, TVB. “What we’ve learned is that VOD viewers are a highly engaged, desirable audience, and provide another opportunity for marketers and advertisers.”

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“There is audience substance here. As an industry there is a critical need for distributors, broadcasters and marketers to continue to work together to fully realize the opportunities that VOD and other evolving Canadian technologies can provide,” said Penny Stevens, President, CMDC and Media Experts.

The test was conducted using PPM 360 technology which electronically captures codes in the programs being viewed. While the VOD audience was generally reflective of the PPM panel, there was a slight skew to Females aged 25-49, employed full time, who are heavy TV viewers.

The full report of the VOD Test results can be found here: [http://www.tvb.ca/page\\_files/pdf/vod.pdf](http://www.tvb.ca/page_files/pdf/vod.pdf).

### About Television Advertising

Television reaches 97% of Canadian households. It is a trusted source for both entertainment and advertising messages. On any given weeknight, Canadian prime time television viewership peaks at over 14 million viewers. No other medium beats television for scale of audience or for emotionally engaging consumers. It’s a fact! Television remains at the heart of both popular culture and advertising effectiveness.

### About the Canadian Media Directors Council (CMDC):

The Canadian Media Directors’ Council (CMDC) is a not-for-profit industry association of media agency Presidents and Advertising Agency Managing Directors that exists to raise the profile of and ensure that worldwide best practices are applied to the communications and media advertising industry in Canada. We are a free standing organization which gives us autonomy and a unique position and profile in our marketplace. Our members are responsible for the placement of over 80% of advertising expenditure in Canada and we consider that a responsibility to show leadership and vision in our business.

### About the Television Bureau of Canada (TVB):

On behalf of the media industry as whole, TVB has aggregated revenue data for all media, including television, internet, radio, newspapers, magazines and out-of-home. This co-operative media revenue compilation is considered industry currency and is utilized by organizations such as the Conference Board of Canada, Canadian Marketing Association and others.

The Television Bureau of Canada is an industry association for commercial television broadcasters in Canada. TVB is a spokesperson for its members on television and advertising issues affecting the broad membership. TVB provides leading edge research and information about television advertising.

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# Appendix E

## DMMF: Information Paper Recent evolutions in measurement approaches

Below, we have listed a series of recent initiatives, news or developments that have caught our attention. We have grouped them in 3 categories: **cross platform measurement, social media measurement and advertising measurement**<sup>5</sup>.

But first, here are some useful distinctions between **Site Centric, Ad Centric** and **User Centric** approaches taken from an article released by iProspect in 2014, entitled “Evolution of Digital Analytics Maturity in Canada: Ad Centric or User Centric?”

### Site Centric, Ad Centric and User Centric

#### Site Centric

Web Analytics in Canada is mostly “site centric”. This means that measurement revolves around behaviors happening on the website of the brand or product. Most frequently used tools are Google Analytics and Adobe Analytics. Site Centric Measurements represents basic metrics like page-views, unique browser or time spent. The data is always collected by the website owner.

#### Ad Centric

Ad centric is based on Ad’s server logging processes. It represents metrics like click-through. The data is collected by the ad server owner. Thus, the audience measurement derived from a 3<sup>rd</sup> party ad server’s own server logs. Ad centric analysis allows companies to measure ad impressions<sup>6</sup> or ad views along with the interaction with the ad (click or enhanced interaction through rich media).

#### User Centric

The audience measurement is based on the activity of a sample of internet users i.e. activity of people versus browsers. These samples of users are the ones who are willing to have their usage data collected. Well-known examples of user centric analytics companies include comScore and Alexa. User centric analysis will never be complete until online and offline activities can both be measured effectively.

**Sources:** QUEFFEULOU, A, 2014, Evolution of Digital Analytics Maturity in Canada: Ad Centric or User Centric? iProspect : < <http://blog.iprospect.ca/evolution-digital-analytics-maturity-canada-ad-centric-user-centric/>>  
Know Online Advertising: <http://www.knowonlineadvertising.com/difference-between/site-centric-measurement-and-ad-centric-measurement/>

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<sup>5</sup> Most of news, researches and articles pertaining to digital content measurement happen to be related to the advertising sector.

<sup>6</sup> An ad impression is the actual loading of a web page while an ad view happens when the complete ad is shown on the screen for a defined period of time. If a user only sees the ad or if he interacts with it without actually clicking on it, the tracking of the user is very limited and only ad centric tools will provide insights about this user’s behaviour.

# Appendix E

## 1. Cross-platform measurement

*The Council for Research Excellence (CRE) conducted a survey of Nielsen clients several months ago with 90% of respondents citing “aligning impressions across platforms” a top priority<sup>7</sup>.*

### **ComScore, CIMM to Expand Cross-Platform Measurement**

In an important development for programmers looking to boost revenue from digital video consumption, comScore announced that it would be working with the Coalition for Innovative Media Measurement (CIMM) to expand its cross-platform measurement service. The service is designed to provide unified national measurement of media usage on across TV, radio, desktop, smartphone and tablet.

Some of the features in the service include cross-media metrics, such as duplicated and unduplicated audience size and composition, duration, reach/frequency, and gross rating points/target rating points.

**Source:** 2014, comScore Collaborates with CIMM to Expand its Pioneering Cross-Platform Measurement Service, <<https://www.comscore.com/Insights/Press-Releases/2014/1/comScore-Collaborates-with-CIMM-to-Expand-its-Pioneering-Cross-Platform-Measurement-Service>>

## 2. Social media measurement

### **Measuring Conversions on Facebook, Across Devices and in Mobile Apps**

Reporting for a multi-device world:

Facebook already offers targeting, delivery and conversion measurement across devices. With the new cross-device report, advertisers are now able to view the devices on which people see ads and the devices on which conversions subsequently occur. For instance, a marketer can view the number of customers that clicked an ad on an iPhone but then later converted on desktop, or the number of people that saw an ad on desktop but then converted on an Android tablet.

The cross device report uses data from the [Facebook Conversion Pixel](#) and [Facebook SDK](#).

**Source:** Measuring Conversions on Facebook, Across Devices and in Mobile Apps, 2014  
<https://www.facebook.com/business/news/cross-device-measurement>

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<sup>7</sup> CRE survey results: Nielsen clients express 2014 research priorities: <<http://researchexcellence.com/newsletters/online/issue10.html>>

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## 3. Measurement related to Advertising

### Ad Measurement Guidelines

#### Digital Video In-Stream Ad Metric Definitions, Interactive Advertising Bureau's Digital Video Committee, 2014

The interactive industry recognizes the importance of delivering a standardized set of measurement guidelines earlier rather than later so that infrastructure development and business practices can be informed at the earliest stage.

The guidelines state that “a valid digital video ad impression may only be counted when an ad counter (logging server) receives and responds to an HTTP request for a tracking asset from a client. The count must happen after the initiation of the stream, post-buffering, as opposed to the linked digital video content itself. Specifically, measurement should not occur when the buffer is initiated, rather measurement should occur when the ad itself begins to appear on the user's browser, closest to the opportunity to see.”

Source: <http://www.iab.net/guidelines/508676/digitalvideo/509291>

### New Metrics Added

- Ad expand/collapse – Refers to ad creative expansion behavior rather than expand/collapse metrics, which refer to player behavior.
- Skip – Describes when a user intentionally skips a linear video ad by clicking a button or other control mechanism.
- Other ad interaction – Catchall for additional ad interactions not mentioned in the document.

### Metrics Removed

- Non-overlay, nonlinear ads – No longer or rarely used in the marketplace. Companion ads can now be used to accommodate such use cases.
- View – No longer used to measure video ads, as it is too easily confused with impressions. Technology vendors may use the “creative view” metric to track which video codec or technical version of an ad was played, but this refers to technical analysis and not measuring user engagement.

### Measuring attention

“Time as a currency to trade” is one of the most commented new metric. The Financial Times has tested in September 2014 ad rates based on time instead of clicks. It is called CPH, **cost per hour**. This new metric is challenging the familiar page views metric. Time measurement could also provoke a shift in the industry, where producers could revise their interface and content. Consequently, using the time metric goes back to the economy of scarcity, time being the only unit of scarcity on the web. It is also a way to value web impressions for more than the usual 2, 5 or 10 seconds.

<http://adage.com/article/media/digital-advertising-ready-ditch-click/295143/>

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## Project Blueprint

**Project Blueprint (created in 2011)** is a comprehensive cross-platform device to measure the impact of advertising across different media platforms. It was developed through collaborations with CIMM<sup>8</sup>, and a major investment over the past year from ESPN, offers a unified and nationally scalable sample that incorporates comScore's hybrid online and mobile measurement, Arbitron's (now Nielsen Audio's) portable people meters for TV, radio and out of home.

All these datasets enable the measurement of the unduplicated reach of TV, radio, desktop, smartphone and tablet, including time-shifting, DVR playback and viewing by children. And, because of its hybrid TV measurement methodology of blending individual person level TV viewing data from PPMs with STB<sup>9</sup> data, Blueprint enables a form of person-level STB data analysis down to the telecast level for even long-tail networks.

Blueprint was initially trialled with ESPN, but for the next phase of the project comScore is opening participation to CIMM member companies, which includes Disney ABC Television, Fox Broadcasting, NBC Universal and CBS Corporation.

**Source:** WEISLER, C, 2014, Cross-Platform Measurement's Leap Forward, Mediapost.  
<http://www.mediapost.com/publications/article/220407/cross-platform-measurements-leap-forward.html?edition=>

## TAXI – Trackable Asset Cross-Platform Identification

TAXI is an initiative that seeks to track content and ads as they move across multiple screens. Think of it as a UPC code for media. Ernst & Young conducted a Feasibility Study, and have now designed Pilot Tests to demonstrate financial, research and workflow benefits to the media industry supply chain that could flow from the implementation an open and interoperable standard for asset identification.

Taxi:

- Like a UPC for all video programming and advertising assets
- An initiative to accelerate existing video asset identification standards: EIDR and Ad-ID
- Establishes cross-sector protocols for video asset registration, ID flow-through and transaction measurement and reporting
- A foundation layer for many critical content and advertising “applications”

**Source:** <http://cimm-us.org/initiatives-2/taxi/>

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<sup>8</sup> CIMM : Coalition for Innovative Media Measurement, <http://cimm-us.org/>

<sup>9</sup> STB data : Set Top Box Data. STB provides complimentary data to existing measurements standards. STB is known as 'Long Tail Reporting'. We can start looking at smaller and smaller geographies, demographics and time periods. Source: Manish Bhatia, 2009, *The promise and perils of STB Data*, Nielsen.

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## **Making Measurement Make Sense (3MS)**

Date of creation: 2014

Making Measurement Make Sense is a cross-industry initiative founded by the American Association of Advertising Agencies (4A's), the Association of National Advertisers (ANA), and the Interactive Advertising Bureau (IAB). The Media Rating Council (MRC), an independent body, is responsible for setting and implementing measurement standards.

3MS is focused on five areas: defining impressions; establishing audience currency; creating a standard classification of ad units; defining ad performance metrics, and establishing brand attitudinal measures.

The key objectives of the 3MS initiative are:

- Determining the right metrics and solutions
- Driving industry consensus around the solutions
- Establishing a measurement governance model.

Source: <http://www.iab.net/3MS>

## **Nielsen's cross-platform measurement service**

is working to extend its linear TV currency measurement to include mobile viewing of C3 eligible commercial ratings as well as digital ratings from its Online Campaign Ratings "Nielsen Online Campaign Ratings provides a comprehensive, next-day view of your ad's online and mobile audience in a way comparable to the Nielsen TV ratings."

Source: <http://www.nielsen.com/campaignratings>

## **Providing a Comprehensive, Omnichannel Perspective:**

Solutions providers such as **Neustar's Aggregate Knowledge** now make it possible for marketers to track and measure performance across all channels to make real-time media buying decisions. Instead on working by silos, all the data is gathered on one platform. Online and offline data are connected. Marketers Need a Holistic View of the Consumer, Both Online and Offline.

Source: <http://www.neustar.biz/services/media-intelligence>

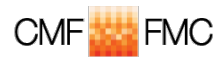
PRINCE, T, 2013, The Evolution of Measurement: From Clicks to Conversion, Adage :  
<http://adage.com/article/neustar/evolution-measurement-clicks-conversion/245590/>

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## References and initiatives worth watching:

- The Media Rating Council (MRC) is focusing on developing guidelines for cross platform measurement: <http://mediaratingcouncil.org/> (USA)
- The Coalition for Innovative Media Measurement (CIMM) is an association created by media organizations with a goal of establishing standards for cross platform measurement: <http://cimm-us.org/> (USA)
- CRE's Media Consumption & Engagement Committee: <http://www.researchexcellence.com/>
- ESPN's Project Blue Print: <http://frontrow.espn.go.com/2013/07/espn-project-blueprint-measures-consumer-usage-in-new-and-revealing-way/>
- Nielsen, Cross-Platform Campaign Ratings: <http://www.nielsen.com/campaignratings>
- Measure Online Advertising activity with Nielsen AdRelevance: <http://en-us.nielsen.com/sitelets/cls/digital/online-adrelevance.html>
- Numeris/BBM: <https://secure.numeris.ca/>
- comScore: <http://www.comscore.com/>

# Appendix F



Canada Media Fund

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## Digital Media Performance Measurement Framework

2012-2013

~~May 3, 2012~~October 1<sup>st</sup>, 2014  
Version 1.5 - modified

Formatted: Superscript

### IMPORTANT:

Any changes to the standards outlined in this document must be discussed with the Canada Media Fund and approved prior to being implemented.

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## 6.5 Metrics and KPIs

Metrics used within the Digital Media Performance Measurement Framework will primarily be quantitative ~~but will also employ other inputs to contextualize audience success (see section 6.5, Other Inputs).~~ 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.

### 6.5.1 ~~Five-Four~~ Standard Metrics

Although some content types also have their own specific measurements (the detailed tables of metrics and KPIs per content type can be found in Appendix A), the Measurement Advisory Committee has identified a set of five 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 (~~i.e. visitors, players, viewers, etc.~~) 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".

#### ~~New individuals~~

~~The number of unique individuals (i.e. visitors, players, viewers, etc.) who consumed content for the first time during the reporting period.~~

#### 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.

#### Downloads, Streams, Video Starts, User Actions, Page Views

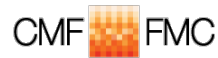
The number of times a individual viewed, downloaded, streamed, played, or took another action to advance content. Downloads apply to both the downloadable and application delivery methods, as well as to the video, games and eBook content types.

#### Time Spent

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



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## 6.5.2 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 (see tables in Appendix A). 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.

#### **Percentage of new users**

~~The number of unique individuals who consumed content for the first time, as a percentage of the total number of unique individuals who consumed content during the same timeframe. A project can increase its reach by maintaining or increasing this percentage over time (continuing to attract new users as the repeat user base continues to grow).~~

### 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.

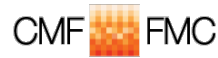
#### **Goal completion rate**

~~The average number of times an individual took an action to begin consuming content expressed as a percentage of the number of times a user could have consumed content.~~

#### **Latency (days before first goal completion)**

~~The time (in days) an individual accesses the content delivery method before taking an action to consume content. Low latency (users consuming content the first time they access the content delivery method) is an indicator of more engaging content, signalling higher levels of consumption.~~

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## **Recency (days since last session)**

The time (in days) between an individual's last two accesses to the content delivery method (assuming they are accessing the same content delivery method). High recency is an indicator of more engaging content, signalling higher levels of consumption.

## **6.6 Other inputs**

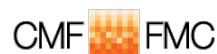
The reach and consumption metrics and KPIs outlined above are all quantitative. They form the core of the Digital Media Performance Measurement Framework and will eventually be considered and weighted to allocate funding for digital media production programs. However, the Digital Media Performance Measurement Framework will also allow other inputs to be submitted. Additional inputs could help stakeholders communicate a bigger picture or success story. The CMF would like to monitor these other inputs to eventually evaluate the relevance of integrating potential new metrics to the Digital Media Performance Measurement Framework.

### **6.6.1 "Other Inputs"**

It is often noted that quantitative metrics tell us the *what* of analysis, usually through one form of "clickstream" data or another (e.g. 250 video plays in August). Other measures help explain *why* something has happened (e.g. buzz, customer satisfaction, or award recognition). Put another way, these 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.

# Appendix F



Inputs	Goal
<b>User comments/feedback</b>	<p>Allow stakeholders to submit direct feedback on content provided by users. This feedback could provide another perspective on digital media content.</p> <p>Direct feedback could come from survey responses, forum contributions, or various forms of social media.</p>
<b>Industry nominations &amp; awards</b>	<p>Allow stakeholders to submit nominations and awards. Award nominations establish credibility and generally show excellence in innovation.</p> <p>Because different awards carry varying industry weight and have different nomination criteria, each will need to be considered separately.</p>
<b>Votes</b>	<p>Allow stakeholders to show proof of user satisfaction through various voting mechanisms made available to audiences, e.g. a 5-star rating system embedded within digital media content.</p>
<b>Facebook “Likes”</b>	<p>Allow stakeholders to show proof of viral activity on the Facebook social media platform.</p> <p>High “Like” counts could help to further explain positive growth in digital media reach and consumption metrics.</p>
<b>Tweets</b>	<p>Allow stakeholders to show proof of viral activity on the Twitter social media platform.</p> <p>It is important to note that high viral activity levels on Twitter could be an indicator of either positive or negative reaction to digital media content.</p>
<b>Forward to a friend</b>	<p>Allow stakeholders to show proof of viral activity using e-mail or any number of other messaging platforms.</p>
<b>Subscriptions to newsletters/RSS feeds</b>	<p>Allow stakeholders to show proof of subscription growth associated with a digital media project. An indicator of a growing audience base can drive digital media reach and consumption metrics.</p>