Cross-platform video measurement: the big picture

An international perspective on the SpotOn system

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Preface

The exciting launch of the SpotOn measurement system for television advertising in Finland will see combined campaign evaluation across broadcaster TV, streaming services and online video. To provide important context for this new service, we asked measurement expert Richard Marks to give us his take on the current direction of travel for video measurement around the world and how SpotOn fits into this wider picture. This builds on the white paper he authored for us two years ago, during which time a lot has happened here in Finland and around the world. As you will see, he places a particular emphasis on the correct use of measurement terms and how Finland is one of the countries leading the way both in the measurement of video advertising and in using clearly defined terminology and metrics. As the television universe, as well as the measurement landscape, becomes more complex, the need for clear definition becomes increasingly relevant.

Richard has over 35 years' experience in international media measurement. He is Research Director of asi, the world's leading measurement conference and hosts the asicast media podcast. He's also a media research consultant with his company Research The Media and played an active role in working with dataBreeders and the Finnish broadcasters to bring the SpotOn project to market.

What follows is a practical guide for advertisers and media agencies which highlights the key issues for anyone who uses data to plan, sell and buy video advertising. Richard will give an international overview about what the hot topics are and how the Finnish SpotOn initiative measures up. We also provide an updated glossary of the key measurement terms, in agreement with the Finnish commercial TV industry.

Anna Lujanen
Executive Director, Screenforce Finland

Introduction (Richard)

Reliable measurement data has always been the lifeblood of the advertising and media eco-system, providing vital information for planning, campaign evaluation and trading. Not for nothing is it referred to as 'the currency'.

The launch of the SpotOn measurement system for cross-platform video advertising marks a watershed moment for Finnish media.

TV and video measurement systems have always been evolving, from diaries to TV meters, to router meters and online software. The transition to streaming, to multi-screen delivery of content and advertising and the proliferation of addressable video advertising, has raised significant questions about the optimal systems to deliver the data that advertisers need. They require data that is both comprehensive and reliable, able to evaluate linear and on-demand, on big screens and small.

This white paper outlines the implications for advertisers of the measurement choices that we make and the sources of data that we use. What is most important, what really matters when it comes to the measurement and reporting of your advertising campaigns?

In particular, the paper will focus on the need for clarity around the key terminology we use and the importance of moving beyond impressions to impacts, from devices to people. The importance of making valid comparisons between different media and platforms is highlighted. We examine what 'big data' has to offer, the potential role of attention metrics and highlight how SpotOn fits into the WFA's (World Federation of Advertisers) global push for cross-media measurement.

1. The importance of a common media terminology

One of the primary challenges that media measurement and currencies have faced in recent years is the need to clearly map the territory and to define the types of services, forms of advertising and the different ways of viewing. Some media observers, like Evan Shapiro for example, have openly talked about a crisis in definitions, with concern that conversations around media are being distorted by either confusion around terminology or its deliberate misuse. So, let's look at the most important definitions that we need to be clear about:

Television.
In the pre-digital era, television viewing was, by definition, limited to the TV set, so the medium and the device were effectively the same thing. We watched TV on a TV. All very straightforward. In the digital era, the TV set is just one of a number of devices and platforms through which television content and ads can be viewed. We need to be very careful to be clear whether we are talking about television – a medium available across many devices – or television sets, screens for the delivery of not just television but other online services as well. So in this context, analyses that talk about ad spend in terms of 'television versus digital' are meaningless as (a) they confuse the medium with the device and (b) most television delivery *is* digital.

'Digital'
It also has to be said that, to understand advertising, 'digital' is no longer a helpful term and has not been for some time. When it comes to media, and particularly video, nearly everything could be classified as 'digital' nowadays, it is a term that is so all-encompassing as to be effectively meaningless, particularly for classifying ad spend. 'Online' is a more helpful term to understand how content and advertising are being delivered. However, when it comes to categorising or comparing different forms of advertising, then the time really has come to disaggregate 'catch all' terms like 'digital advertising' or 'online advertising' which encompass everything from paid search through online display to video ads on broadcaster players.

Cross-media or cross-platform?
There can be a worrying tendency to use these two terms interchangeably, when they are very clearly different.

Cross-media means the combination of different media themselves so, for example, combining television (the medium!) with variously radio, outdoor, print, online display or search.

Cross-platform means the measurement of a medium across the different platforms and devices that can deliver that medium.

SpotOn is cross-platform measurement for video, combining video advertising across linear television, streaming services and other online video. A cross-platform measurement system is potentially a step towards cross-media measurement and SpotOn is a cross-platform system that could evolve into a wider cross-media measurement. Let's see what the future holds!

Linear television. Anoter victim of the confusion between television-the-medium and television-the-device is often how the word 'linear' is used. News reports will talk about viewers 'moving from linear to streaming'. This is not helpful (and potentially actively misleading!) as it confuses the way in which a viewer is watching with how the content is actually being delivered to them. Viewers can choose to watch a linear channel or on-demand content and they can do so by using either broadcast delivery to a TV set or streaming to many different devices including a TV set. The global streamers are currently focused on sports streaming rights, and sports by its very definition is predominantly live, linear viewing.

> **So we have two clear categories:**
>
> **Viewing**: Live or On Demand
> **Delivery:** Broadcast or Streaming.

It does make sense to talk about trends in linear and on-demand, or to talk about the gradual transition from broadcast TV to streaming, but it makes no sense to say that viewers are moving from linear to streaming, or even more confusingly from linear to digital.

Definitions for SpotOn

To cut through this confusion the SpotOn service has set very clear definitions from the start, following industry consultation, of the types of video advertising that are being measured:

TV: ads on linear TV broadcasts watched on TV sets, either live or recorded and played back.
Streaming services: VOD and FAST channels viewed on broadcaster players (and potentially other streaming services)
Online video: Instream video ads alongside video content viewed on websites.

2. The importance of common measurement definitions

People not devices

As we have established, broadcasters are now cross-platform publishers with content and advertising delivered across a wide range of platforms and screen types. As a result, it has been a priority to widen measurement beyond TV screens to give advertisers a complete view of how platforms and screens work together to deliver an audience. This is the role of the SpotOn measurement system.

We know that the profile of those viewing can vary greatly across different screens. Mobile devices have a much higher probability of a single, consistent user as they are typically very personal devices. Computers and tablets also tend to have single concurrent users, but they are more likely to be shared devices in the home: who is in front of the screen can vary across the day and week. Meanwhile the viewing audience to a family TV set can change even more during the day.

It's also clear that the *number* of people in front of a screen can also vary greatly as well as the demographic profile. Data from Finnpanel shows that streaming services in Finland typically have between 1.3 and 1.4 viewers per stream when watched on TV sets, whereas on mobile screens there is more of a 1:1 relationship.

As a result, the relationship between impressions (served to devices) and contacts (actual viewers) can vary greatly across screens and media measurement needs to take account of this.

Broadcaster VOD is now most likely to be viewed on TV screens, whilst the profile for YouTube is spread more evenly across different devices. Unsurprisingly, TikTok is a mobile phenomenon. This means the relationship between impressions and actual impacts varies greatly between different platforms, depending on their device profile.

Impressions are not contacts

People-centric measurement is critical in understanding both who and how many are watching. Finnpanel plays a key role in the SpotOn system as it is a panel of homes that reports the profile of those viewing, the number in front of the TV set and the profile of personal device users in the home. This is a key element of the model that drives the SpotOn system. It's able to convert simple device impressions measured by the ad servers and broadcaster registration IDs into actual contacts.

An impression is just a building block, the first stage to understanding the audience to an ad.
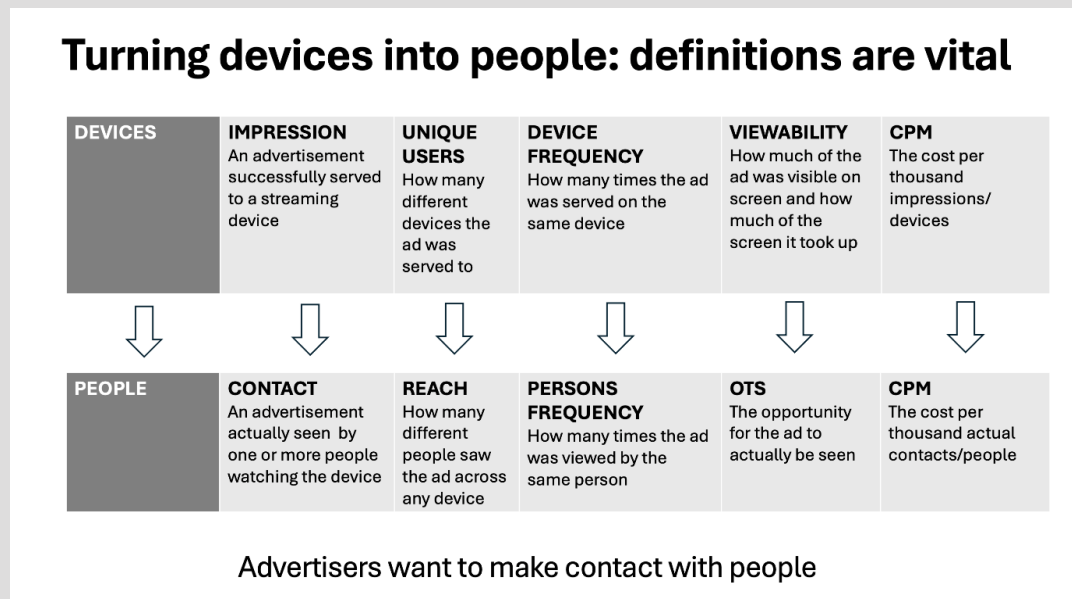
Measurement data needs to be able to guide the media mix to allow advertisers to reach specific target groups, whilst controlling frequency to avoid bombarding easier-to-reach groups with excessive frequency. To do that effectively, it is vital that we move beyond the simple counting of devices – *impressions* - to understand who and how many are actually in front of those screens – *contacts*. SpotOn reports contacts: human beings actually exposed to an ad delivered across different devices, how many of them and what their demographics were. This is vital information for advertisers.

The measurement of impressions is common in the online world, with debate raging about the minimum duration and proportion of the ad visible needed to count as a 'viewable impression'. However, to be able to convert those impressions into contacts, counting the people viewing those screens is essential.

The chart below contrasts the key differences between how impressions on devices are defined compared to contacts with actual people. This is not to argue that the use of impressions is invalid, but audience measurement experts make the crucial point that comparing impressions (devices) to

contacts (people) is invalid: both the definitions and calculations are incompatible. As we will discuss, for any cross-platform or cross-media system to deliver meaningful results, the metrics compared must be consistent and compatible.

As the table below shows, SpotOn is able to move beyond a simple count of total gross impressions for each device to de-duplicating exposure across devices, to provide a net reach and frequency for contacts across devices.

Turning devices into people: definitions are vital

DEVICES	IMPRESSION An advertisement successfully served to a streaming device	UNIQUE USERS How many different devices the ad was served to	DEVICE FREQUENCY How many times the ad was served on the same device	VIEWABILITY How much of the ad was visible on screen and how much of the screen it took up	CPM The cost per thousand impressions/ devices
	⇩	⇩	⇩	⇩	⇩
PEOPLE	CONTACT An advertisement actually seen by one or more people watching the device	REACH How many different people saw the ad across any device	PERSONS FREQUENCY How many times the ad was viewed by the same person	OTS The opportunity for the ad to actually be seen	CPM The cost per thousand actual contacts/people

Advertisers want to make contact with people

Exposure versus 'attention'

The concept of attention is a hot topic in media measurement at the moment.

Measurement currencies like SpotOn measure exposure to advertising, and that forms the basis for planning and trading. Recently, some media owners and planners have argued that the measurement needs to go one stage further and measure attention, not just exposure.

A number of systems exist to measure attention to the screen: eye-tracking or face recognition, for example. The argument put forward is that premium video environments will attract higher levels of attention and that will have a positive benefit for the advertiser. An industry group, the Attention Council, is lobbying for a larger role for attention metrics and the work of thought leaders like Karen Nelson-Field is highlighting the importance of attention in understanding how advertising works.

Clearly attention has a role to play in understanding the effectiveness of different media. However, whilst attention metrics can prove insightful, their adoption as a standard industry trading currency is unlikely. Understanding the attention levels of different programmes or services would be a useful input to media planning, but measuring the attention to individual ads is more of an ad-testing tool than something that could produce a currency metric.

Ultimately the attention paid to an ad will boil down to the quality of the creative and the relevance to the target audience. If media owners are only paid on some form of attention metric, then that would effectively de-risk advertising: poor creative creating low attention would result in the advertiser paying less! I would argue that attention has a role to play as a media planning tool but not as a currency. It does, however, feed into a wider argument about whether advertising in premium video works in different ways to online and social video advertising and the implications for the measurement of each (see later!)

3. The importance of comparable metrics

Particularly controversial in media measurement currently is the issue around minimum durations. How long should a viewer be exposed to an individual ad to be worth counting; to be included in the calculated audience for planning, campaign evaluation and trading? The MRC (Media Ratings Council) in the US has defined a viewability standard for digital video impressions of 100% of the pixels viewable and a minimum two seconds exposure. That definition has been embraced by Google and Facebook. It is also the base calculation for determining 'reach' in the WFA cross-media initiative.

Nonetheless, concerns are being expressed about a metric based around only two seconds of an ad being seen for it to be 'counted'. Proponents of a low threshold argue that this is simply a minimum, that once advertisers have access to the data they will be able to 'cut' it in any way they like, using higher thresholds if these are felt appropriate. Opponents argue that there is a danger that ad exposure becomes commoditised to this lowest common denominator and that, whilst two seconds may well be appropriate for short online ads designed for social feeds, they may not be an appropriate metric for broadcast ad spots.

At the heart of the debate is the reality that different forms of video advertising work in different ways, that the environment and the device are relevant to a successful impact. There is more to understanding how video advertising works than a simple minimum threshold assumption of equivalency: premium environments add additional value for advertisers.

The SpotOn measurement system only counts ads that have been viewed in their entirety as impacts. This may seem counter intuitive, as surely media owners will want the highest reach figures possible and tighter definitions of exposure will deflate reach and potential revenue? Broadcasters argue a two-second minimum will not be enough to differentiate various forms of video advertising and the impact that they have as a result.

4. The importance of content and context

There are indeed dangers inherent in commoditising video impacts to simple minimum exposures, regardless of their quality and the environment in which they are watched.

Media planning and campaign evaluation need to be able to understand and play to the strength of different forms of video (premium longform, shortform, user generated), and of different platforms and screens: all exposures are not equal. It is important to be able to evaluate the effectiveness of premium environments. Indeed, some are arguing that premium video (television, subscription VOD and broadcaster streaming services) may well be effectively a different medium to social video platforms, an important existential question.

Consequently, it remains Important for measurement systems to measure content, not just so media owners can inform commissioning and scheduling, but for advertisers to understand the context in which ads are being placed. The perceived importance of context has seen a revival in recent years and is closely tied into arguments about the relative merits of long-term brand building versus short-term sales impact.

With the rise of programmatic advertising and online ad targeting, initially it seemed that the direction of travel was for a decoupling of content and advertising, a relegation of the importance of context. However, the precision and effectiveness of granular targeting is coming into question, exacerbated by increasing privacy constraints. Addressable advertising clearly has an important role to play, but contextual targeting remains significant, its importance amplified by the work of advertising experts like Les Binet and Peter Field with their landmark study 'The Long and the Short of it'. An emphasis on contextual advertising has clear implications for measurement systems: a need to report the context in which advertising is served.

5. Bigger data is not always better data.

The phrase 'big data' was on everyone's lips around a decade ago, whether it be data generated by set top boxes, online service providers, ad servers or media owner first party data. The impact on measurement has been positive and profound, but as highlighted in a report for the UK's IPA, initial expectations that big data would replace survey data and panels have proven to be misplaced.

As we have discussed, devices are not people: serving a video stream to a screen or device does not tell you whether it was actually watched or who and how many watched. As privacy legislation tightens it is becoming harder and harder to track individuals across data sets. That is a major challenge for those who want to be able to plan and evaluate campaigns across different platforms. Those platforms may well have detailed information within their own 'walled garden', but advertising across a series of walled gardens with unconnected data makes it hard to control reach and frequency between data sets that do not talk to each other and are increasingly legally inhibited from doing so.

The quality and transparency of big data sets is also being called into question. Advertisers are used to industry currency datasets that are robust and transparent, so there can tend to be some suspicion about the reliability of platforms using their own data. Without third-party calibration and verification, there is a concern that platforms are 'marking their own homework' when using their own data.

In this context it is no surprise that representative panels and transparent methodologies remain a key part of measurement. They provide an anchor, a means by which third party data sets can be verified and placed in context. They are also a source of critical information about the profile of actual viewers that can be used to 'activate' census data sets, to turn impressions into impacts.

The Finnish SpotOn system is a good example of big data and representative panels working together. It provides a 'best of both worlds' approach in which different forms of data are brought together as a hybrid measurement. Census level data from Sanoma and MTV ad servers are combined with viewing profiles from Finnpanel's measurement of 1000 homes with 5400 different screens/devices to turn impressions into impacts. Finnpanel also tracks the overlap in usage between the two online players and with broadcast channels.

An independent third-party single source of truth is absolutely vital in understanding reach and frequency across different media channels. Without it there are real distortions when simply comparing different data sets; when making direct 'apples and oranges' comparisons between, for example, first party in-house measurement of social platforms and independent joint industry measurement of Ruutu or MTV Katsomo. There are differences in the metrics, the minimum definitions for inclusion, in the definition of impressions (devices) and contacts (people) and perhaps, most importantly, transparency. This is becoming a crucial talking point, as advertisers demand that the media they buy is both ethical and accountable.

As I highlighted in my white paper for the IPA in the UK big data has a role to play, but it needs to be transparent, audited and produce a measurement of people not just devices. The way forward is combining panels and big data, enhancing the strengths of each data type and SpotOn leads the way in this regard.

6. Cross-media measurement and the WFA 'North Star'

A frequently asked question about SpotOn is how it fits into the advertisers' global push for cross-media measurement

The origins of the WFA initiative can be traced back to the 'watershed' speech by Mark Pritchard of P&G in 2017, which raised significant concerns about the perceived quality and accountability of online data used for planning and trading. This was a well-publicised call for the online industry to raise its game or face advertiser boycotts.

This initial goal of improving the measurement of online video widened into concerns about advertisers' inability to track across the different online platforms and broadcast linear, leading to both financial wastage and disaffected consumers being bombarded by excess frequency.

In 2019, the WFA published its North Star guidelines for cross-media measurement, heralding a more active role for advertisers in the management – and critically the funding – of measurement. Two pilot projects are underway, Project Origin in the UK, driven by the advertiser trade body ISBA, and in the US the ANA has launched Project Aquila. Meanwhile a global open-source initiative, 'Project Halo' is developing a toolkit for deployment in different markets. The main components emerging from these initiatives are the use of VIDs (Virtual IDs) in a system primarily developed by Google and of an important representative panel as a 'source of truth' for bringing different datasets together into a virtual or synthetic database.

It needs to be noted that whilst the longer-term objective of these initiatives is full cross-media measurement (i.e. video, audio, display, outdoor), the short-term focus is very much on cross-platform video and online display. The main initial goal is to be able to get de-duplicated reach and frequency across TV and online video 'walled gardens' like Facebook, Google and TikTok.

However, for the WFA initiative to succeed, some important challenges will need to be overcome. The main point of controversy lies in the comparability of the metrics that will be produced, an issue we have discussed above in point three. At the time of writing, five years after Project Origin was announced in the UK, data has yet to be produced and the broadcasters are refusing to participate, arguing that the MRC definition of an impression (just two second of an ad has to be played to be classified as viewed) can't be aligned to TV advertising and will distort the data.

Nonetheless it is clear that the WFA initiative has acted as an incentive for the broadcasters themselves to up their game on cross-platform measurement, with initiatives like CFlight in a number of markets combining linear channels with broadcaster VOD, the NMO cross-media project in the Netherlands, and SpotOn in Finland. In Germany AGF includes Amazon Prime Video in its cross-media planning tool, and in the UK, Amazon Prime Video, Netflix and Disney+ have joined Barb's campaign planning tool, Advanced Campaign Hub.

These measurement developments are compatible with the WFA North Star objectives as they are measuring reach and frequency across broadcaster platforms and can prove an important component in a cross-media system. However, the whole discussion around WFA and cross-media measurement does raise fundamental issues, namely:

- The value of contacts over impressions
- Definitions of minimum ad exposures The importance of measuring context (optional but not essential in the WFA Origin pilot).
- The continued relevance of respondent level databases

As a longer-term goal, the WFA initiative also wants to enable measures of outcomes; of advertising effectiveness. That may be a hard goal to achieve, as definitions of outcomes will vary wildly depending on advertisers' objectives and KPIs, ranging from easier to measure short-term sales activation through consideration to brand building – different stages of what is commonly called the advertising sales funnel.

Nonetheless, the WFA cross-media initiative has had an energising effect on media measurement. Specifically with regard to SpotOn in Finland, the organisers have been clear that other parties could join the system if they are willing to abide by the conditions and standards set in terms of data transparency and metrics (e.g. entire ads viewed). However, it is more likely that SpotOn could serve as a component that would feed into a wider cross-media system, as opposed to becoming that cross-media system itself.

The discussion and debate around cross-media measurement is stimulating a fundamental existential debate: what exactly is 'television' and is it a directly comparable advertising medium to social video?

Since the advent of online video there has always been an implicit assumption that video is a distinct and cohesive advertising medium, different in how it 'works' when compared to radio ads, newspaper ads or outdoor displays. Up to now, these media have been measured separately, using methods and metrics most appropriate to the media type. Clearly audio advertising works in a different way to video, but how confident are we that all forms of video work in the same way?

This is a key discussion for video measurement: how realistic is to develop and use common standard metrics across premium video and social video? Does a two-second exposure in a social feed on a mobile work in the same way as a 30 second ad on a 52" TV screen? Does it gain the same level of attention as discussed earlier?

It's important to note here that I am an independent observer. I am not implying that one form of video is superior to another – it may well be that for certain target groups mobile is a more personal and impactful medium than TV. What I am questioning is whether premium video and social video are similar enough to be measured in the same way.

The assumption currently is that stage one on the cross-media journey should be to measure all video in the same way. This measure can then be combined with other media. Yet if premium video and social video are effectively different media, then perhaps a more logical way forward is to measure them separately, using the methods and metrics that are most relevant to how they actually work as ad media, and *then* combine them alongside audio, outdoor etc.

This may seem a controversial argument, but bear in mind that whilst video is an increasingly important part of an outdoor industry that is moving to digital screens, few are suggesting that they should be included in 'standard' video measurement. It is clear any duration-based exposure would not be appropriate for outdoor. Is social video also a 'different beast' with its own specific measurement needs?

Google's view, as laid out in their 'five key principles', is that advertisers and agencies should be free to analyse the data in any way they want, with the MRC two-second minimum definition as a basis. That may be fine for social media feeds, but is it a relevant metric for premium video? Google also argues that measurement should be 'publisher agnostic' (i.e. devoid of context) and that any attempt by the sell side to restrict definitions 'upstream' of the measurement is limiting the utility of the data and -perhaps- patronising the buy-side.

So, the key question is whether TV and social video can be reduced to one simple common metric, measured in the same system, or should they be measured in a way that is most relevant to each medium and *then* de-duplicated? Which approach will get advertisers closer to their nirvana of being able to track advertising across all platforms, whilst avoiding the commoditisation of different media forms in the process?

7. So how is Finland faring in the context of international developments in measurement and data?

A number of countries - including Finnpanel in Finland - have been able to report combined audiences across television and broadcaster streaming services for a while now, but these services have been until recently only reporting audiences to content as opposed to advertising itself, which requires the incorporation of ad server data. Campaign evaluation is also essential for advertisers.

In May 2023 the TTVAM system went live internally with the broadcasters in Finland, as the first currency-grade system in the world to combine ad server and TAM panel data to deliver currency grade measurement of key demographics for linear TV and BVOD advertising campaigns. In October 2024 the system launched live to wider market testing in Finland as SpotOn measurement, incorporating broadcasters' television, streaming services and online video advertising. Combining the TV market onto one bespoke reporting tool, it delivers de-duplicated reach and frequency and reports in all the key target groups.

In the UK, Barb's CFlight also combines linear TV and BVOD campaigns and started to report key traded demographics in March 2024. CFlight was originally launched as a joint broadcaster initiative in Spring 2022, initially reporting total audiences only and was incorporated into Barb, the UK Joint Industry Currency, in September 2023.

In Australia, Oztam, the currency for TV and video is due to launch VOZ, its advertising measurement for broadcaster streaming services as currency in November 2024, with combined linear TV and BVOD campaigns reported as currency from January 2025.

With numerous other markets now also developing cross-platform campaign measurement systems for TV, streaming services and online video, it's clear that Finland has been one of the trailblazers in cross-platform measurement and the system is already attracting significant interest in a number of countries as best practice in combining advertising contacts across video platforms.

So, where do we go from here?

This white paper highlights that significant advances are being made in media measurement and SpotOn confirms Finland as a leading country for measuring TV advertising across platforms, using a groundbreaking system that reflects key international developments in measurement, specifically:

- The use of ad server census data to allow campaign evaluation at a granular level;
- Turning impressions into contacts by leveraging a representative panel of actual people
- Delivering de-duplicated cross-platform reach & frequency across all devices;
- The use of APIs to maximise speed of access to calculated audiences.
- An important step towards the advertisers' North Star of cross-media measurement.
- Reflecting the importance of transparency, trust and ethics in measurement.

How does the SpotOn system work?

The SpotOn system integrates the following important components:

- Ad server data from broadcasters' streaming services and online video ads
- Subscriber log in demographics from the streaming services
- Finnpanel people meter data measuring viewing on TVs
- Finnpanel router meter data measuring streaming to panel member devices
- The Spotgate code system for identifying ad spots and creatives

Data analysis and production is conducted for SpotOn by dataBreeders.The first stage is the creation of an ongoing 'Single Source' Panel. From the ad server data of each broadcaster, we extract those ad impressions that can be linked to the device IDs of Finnpanel panel member, detected by the router meters. This establishes a direct link between those impressions and actual Finnpanel members.

The single source means we can turn those ad impressions into actual, demographically profiled, contacts. The single source can tell us the demographics of those watching and the presence of co-viewers, if any. The ongoing single source panel is therefore used as source of truth to allow us to:

- Convert all of the impressions into contacts using CPI (Contacts Per Impression) tables for each service and for large and small screens.
- Calculate the combined reach and frequency of campaigns across linear TV, streaming services and online video.

Ad server data is updated on a daily basis and once quality control has been conducted, resulting analyses are available via the SpotOn reporting tool. Users simply enter the Spotgate code(s) for the campaigns they want to track, with results usually available within two minutes.
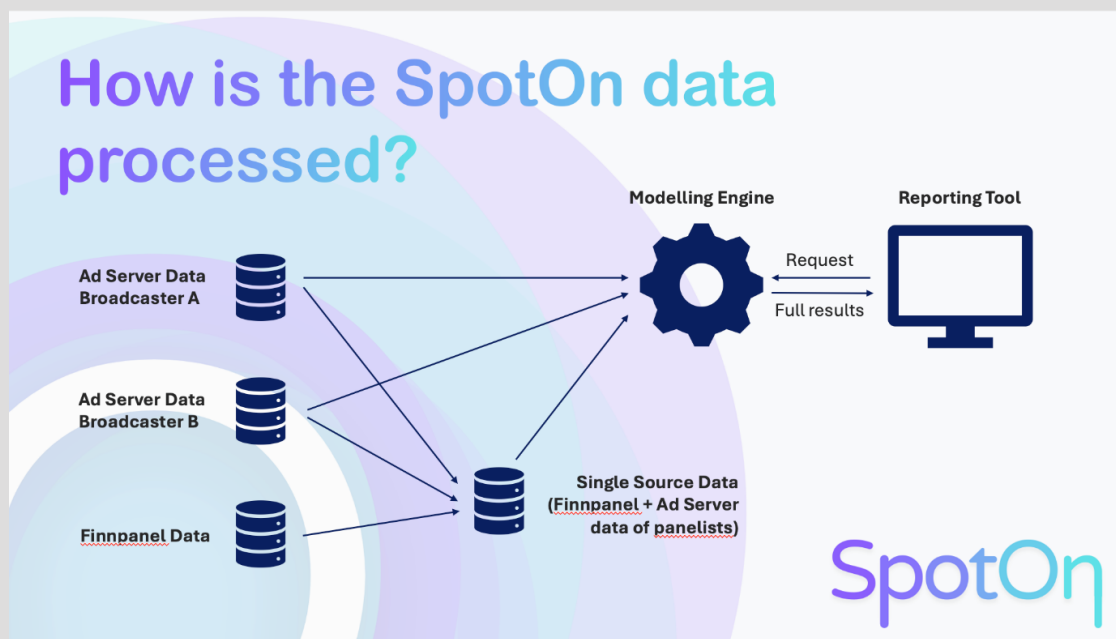
Some key measurement terms defined…

- **Ad server**
  The system used to deliver (serve) online ads that accompany online video content.

- **API**
  Application Programming Interface. A way for data to be made available to users, typically interfacing with a reporting tool or analysis software from which analyses can be requested.

- **Broadcaster streaming services (BVOD)**
  Broadcaster Video On Demand. Online players offered by broadcasters to show catch-up, archive and new content as well as stream linear channels.

- **Currency**
  Industry-accepted measurement of the audience to content and advertising campaigns, used for transactions between media sellers and buyers.

- **Co-viewers**
  How many different people are watching each screen when an ad is served. This tends towards just 1 for smartphones, but can be higher for TV sets in family homes.

- **CPM**
  The average cost of 1000 impressions or contacts. Also referred to as CPT (Cost Per Thousand)

- **Exposure**
  Human beings actually exposed to advertising. For SpotOn this means that 100% of the duration of an ad was viewed.

- **Frequency**
  The number of times the same person saw an advert or an advertising campaign. Usually expressed as 1+, 2+ etc. So 1+ is the total reach of the campaign (those who saw it at least once), 2+ is how many people saw it at least twice, 3+ at least three times and so on.

- **ID**
  When viewers register with a BVOD service they provide their demographics (age and gender). Their ID is a code that can be used to link their viewing of content and ads to these registration details in a privacy-safe way.

- **Impressions**
  Advertisements broadcast or streamed to a device that are actually played on that device.

- **Contacts**
  The number of individuals exposed to an advertisement for its entire duration.

- **Incremental reach**
  How many new individuals are exposed to an ad campaign running on a different channel or service. So effectively an uplift of people who had not already seen the ad campaign.

- **Joint Industry Committee**
  A Committee formed to oversee audience measurement currencies, typically formed of representatives from both media owners and advertisers/agencies.

- **Linear TV campaign**

  Advertisements shown on broadcast TV channels, either watched live or when programmes are recorded in the home and played back. Does not include the same programmes when delivered via BVOD, which may have different adverts included. DAI (Dynamic Ad Insertion) can be included in linear content.

- **OTS**

  Opportunities To See: The number of exposures or opportunities which a particular audience has to see a specific advert

- **People Meter**

  Meters (measurement devices) are attached to all TV sets in Finnpanel homes. These detect what is being watched on the TV set and panel members use a handset to indicate which household members and/or guests are watching.

- **Reach**

  The net number (i.e. different people) who saw an ad campaign. Reach will grow across a campaign until a final total reach is calculated at the end.

- **Router meter**

  Meter devices in Finnpanel homes that connect to the home network and track video-related usage across all connected screens in the home.

- **Spotgate**

  The Finnish industry system by which advertisers and media agencies upload and deliver their advertisements to TV channels and are allocated a unique code. An ad campaign may include just one Spotgate code or a number of different creatives are used. This code is common across both linear TV and BVOD.

- **SVOD**

  Subscription Video On Demand Services such as Netflix, Amazon Prime and Disney+.