



CREATIVITY IN VIDEO

IAB WHITEPAPER

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INTRODUCTION

Digital video continues to grow in Australia – in 2017 it exceeded the \$1bn mark in ad revenue for the first time. To enable its growth, the IAB have created standards from VPAID to VAST to bring quality & consistency to the industry.

We have included audience measurement via Nielsen using DCR (Digital Content Ratings) which also measures video. Other hygiene factors have also been created that apply to video from viewability to brand safety.

So, we've put a strong focus on hygiene, platforms, tech standards and measurement but not enough on creativity and the creative process when it comes to digital video. This remains the challenge and opportunity. Digital video has the ability to drive brand metrics as well as deliver sales outcomes. It has to be appreciated as a platform and behaves differently dependent on device. It requires a strong creative focus across agencies, advertisers, publishers & associated tech players.

The purpose of this whitepaper is to help both simplify the creative process for video. How to make video creative that delivers commercial outcomes. It also showcases best practise that should inspire all those involved in developing digital video.

Enjoy dipping into the chapters pulled together by creative and technology experts across the industry.



VIJAY SOLANKI
CHIEF EXECUTIVE OFFICER
IAB AUSTRALIA

“ Digital video has the ability to drive brand metrics as well as deliver sales outcomes. It has to be appreciated as a platform and behaves differently depending on device. ”

THANK YOU TO OUR CONTRIBUTORS

The IAB would like to thank the following companies for taking the time contribute to the whitepaper.



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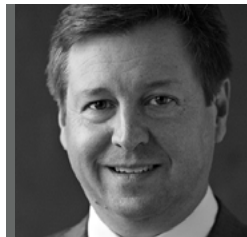
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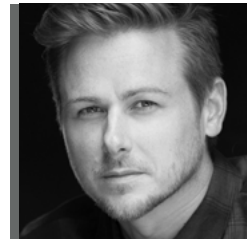
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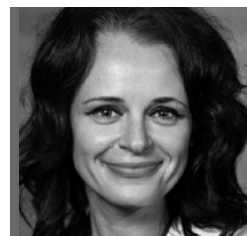
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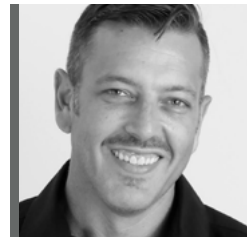
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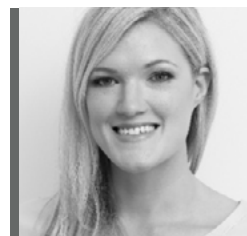
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VERTICAL VIDEO - HOW BIG WILL IT GET?

WHEN AND WHY DO YOU USE IT?



CHELSIE PAULSON

FORMER SOCIAL MEDIA

STRATEGIST **303 MULLENLOWE**

Vertical video isn't a format or a dimension, it's a behaviour. And it's certainly one of the biggest behavioural trends we've seen in 2016 and 2017. Now, according to the Mobile Overview Report, people hold their phones vertically around 94% of the time. And the trend began with Snapchat, when they unveiled their ad products could only house vertical formats. Disrupted, Facebook and Instagram soon followed suit—launching Instagram Stories and adapting Facebook's newsfeed to allow vertical viewing.

SO WHY AREN'T WE EMBRACING THIS FASTER?

The barriers sit within traditional production departments, who hesitate for 3 key reasons:

Pre-Production: As social media is driving the adoption of the 9:16 portrait format, some traditional production departments are reluctant to change their production lineup for social media. It can often be seen as an additional output that isn't worth the investment.

Production: There is currently no standard camera that is built to shoot vertical – it requires technical flexibility to secure the camera to shoot portrait video in focus. There's also always the argument that if you are to shoot wide with the intention to crop to vertical in post, you lose quality and resolution.

Post-Production: Some people don't want the extra time and head hours it takes to crop to vertical specs – it's a fiddly job and can waste resource. And when they do spend it, they pass the costs on to the client.

HOW CAN WE OVERCOME THESE BARRIERS?

Briefing process: State it up front, in black and white, that the final output is in vertical video. Also consider how this will be previewed across Snapchat, Instagram Stories and the Facebook feed.

Educate: Focus on the results, conduct studies and A/B test. Research from Snapchat demonstrates that vertical video ads are watched all the way through 9x more than horizontal ads. Even Facebook has reported higher ad recall for vertical formats via Nielsen Brand Studies.

Taking advantage of this trend is a big opportunity for brands, but it means filming content specifically for vertical dimensions, and training production departments to develop videos with social media feeds in mind.



LACHLAN BRAHE

FORMER VICE PRESIDENT, ANZ

COMSCORE

Vertical video will keep growing in line with the apps that tend to favour it, like Snapchat, Wechat etc.

When and why seems to be a matter of art direction more than anything else. Vertical formats can look very personal, like a selfie but can also look amateurish. Landscape format favours anything that looks better in-Situ or with a wider field of vision, establishing depth, place etc.

6 SECS, 15 SECS, 30 SECS, 60 SECS - WHEN AND WHY?



MIMI CULLEN
COMMERCIAL DIRECTOR
STORYATION

Know your channels. Where you want your audience to consume your video will dictate the most effective length so tailoring video format, edits and style by channel is essential. Stay short on Instagram and Twitter (45 seconds or less) – but don't be afraid to go long on Facebook. Data from NewsWhip Analytics released last month revealed the length of some top performing publisher video content (on Facebook, Business Insider, Mashable) has close to doubled since Aug 2016. And 4 minute plus video is on the rise. So much for dwindling attention spans.

Some will argue that brands have to work harder than publishers for longer views but we know from the CMI that most don't care about the source of the content they consume, as long as the information is credible so arguably the same rules apply. Facebook Watch will undoubtedly drive a shift to longer format video.

HOW DO YOU BUILD A COMPELLING STORY ARC WITHIN VIDEO?

What's true for all marketing applies to video content. Know your audience and keep it real. There's nothing that will drive drop out faster than tokenism. Also, defining the role of your video and being clear on what you want the audience to do when they click is important. Does your content have a call to action? Is improving brand awareness the key priority? Are you creating video to be picked up by publisher sites? It's these things that will impact what your narrative is and how you tell it.

“Where you want your audience to consume your video will dictate the most effective length so tailoring video format, edits and style by channel is essential.”



LACHLAN BRAHE
FORMER VICE PRESIDENT, ANZ
COMSCORE

The marketer in me says “the video should run as long as it takes to convey the requisite message”.

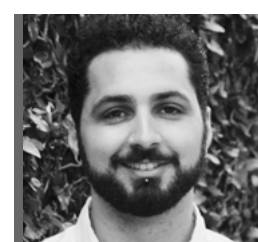
The technologist and strategist in me says “the average ad is only appearing on screen for 2-3 seconds so for the sake of practicality and impact, be succinct!”

But to unpack that further, you need to think about context and media planning. Tools like comScore exist to demonstrate to media planners how sticky a page / section / site is. If a web page has an average dwell-time of 30 seconds, then a 60 second video probably isn't going to get a very high completion rate!

HOW DO YOU BUILD A COMPELLING STORY ARC WITHIN VIDEO?

You have to consider frequency, format and context. 3 sequential exposures over a longer time period could be a more effective means of garnering attention than trying to get someone to sit through a 60 second video.

CONSIDERING ENVIRONMENT AND DEVICE



JAY MCCALLA
HEAD OF DESIGN
INSKIN MEDIA

Inskin specialises in non-standard ad formats. As such, we often receive standard digital and TV assets that we then need to repurpose for our bespoke brand-building formats, which, as Mark Ritson said, can be like “trying to bang a TV-shaped peg into a round digital hole”. This practice gives us insight into what should be considered in relation to environment and device when it comes to video.

FILE SIZE

Mobile audiences are sensitive to delays and can lose interest quickly, so for mobile in particular, it’s important to pay close attention to file size. Bandwidth and user data costs aside, the goal is to reduce buffering and streaming delays to a minimum. Adaptive streaming is one strategy to combat this, but refining the video message is the best solution. If a brand can deliver their story in a 5th of the time of a traditional TV ad, the cost of production can be reduced, and a higher quality, more versatile asset can be created.

ORIENTATION

The rise of vertical video has increased attention on the orientation in which video is shot and published. If a campaign is intended to target audiences on a mobile phone, it’s worth considering that smartphone users usually hold their phone in portrait mode, so a vertical video will offer a more impactful, digestible experience. The use of standard videos on mobile can leave advertisers relying on consumers to enlarge the video and rotate their phone to get the intended effect. Vertical video overcomes this challenge.

LENGTH

Rethinking the length of videos can be useful when considering environments, how users behave within them, and what they expect. For example, if your video is intended as a pre-roll you’d want to consider delivering your message in a very short video as consumers will easily get frustrated with advertising blocking them from consuming their chosen content.

As well as the above considerations, it is important not to rely on reusing content across all channels, such as repurposing television ads across digital where they will not have the desired effect. Instead, if video producers and editors can develop creative and cost-effective solutions to generate assets that suit a range of executions, it would make for a better user experience and a more cohesive campaign.

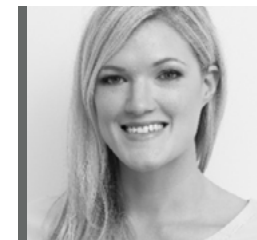


LACHLAN BRAHE
FORMER VICE PRESIDENT, ANZ
COMSCORE

Mobile gives you the benefit of a full screen video experience. Completion rates and viewability tend to be significantly higher on mobile than desktop.

For desktop video, a consideration is that you are often competing with other page assets – text context, images or even other ad units.

PLAN FOR YOUR ENVIRONMENT



LOTTIE LAWS
HEAD OF VIDEO
TWITTER AUSTRALIA

What frame of mind is the consumer in when they're consuming content, and how can we make sure our video works for them in that environment?

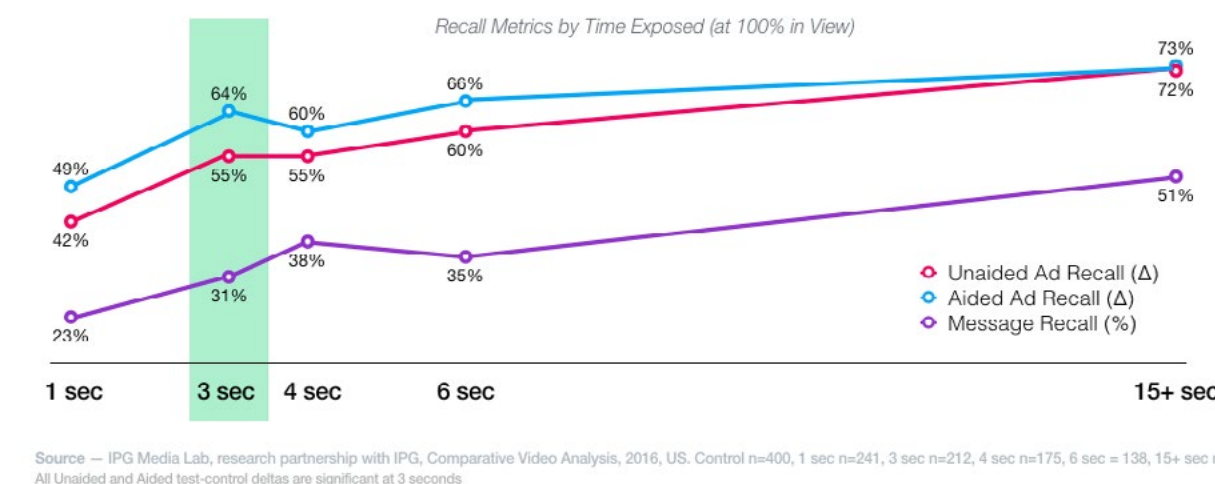
These are questions we want every creative agency and marketer to think about. Part and parcel of creating effective Video is creating video that works on your consumer's terms.

At Twitter, a few things we know about our users are that:

- 1.They're conditioned to look through and absorb information at high pace
- 2.The in-feed environment they're scrolling through is curated, by them. So they're leaned in, receptive, and in a Discovery mindset
- 3.Because they're speedy consumers, message break-through is quick: recall percentage jumps to 64% at the 3s viewed mark, and then almost plateaus until it jumps again at 15s
- 4.An ad on Twitter with video, compared to without, is twice as likely to be recalled

BREAK-THROUGH IS SWIFT WITH TWITTER VIDEO

The 3-second point is meaningful with significant lift in ad recall at this point, which then remains stable until 6 seconds and grows slowly up to 15 seconds



SO, WHAT DOES THIS, AND AN IN-FEED ENVIRONMENT, MEAN FOR YOUR VIDEO CREATIVE?

You need to create cut-through.

Think about what will give your Video stopping-power in an in-feed environment:

- 1.**Include a hook** that grabs the user's curiosity and entices them to find out more
- 2.**Brand your video early:** on the start frame or overlaid – this will boost your brand recall
- 3.**Feature people**, as early as possible: this results in higher emotional response and view lengths.

Then, create impact to keep audiences engaged:

1.Use hero moments from long-form video/TV spots for short-form social video. A brand doing this well is Seven West Media, who go as far as to use Neuro-Insight to identify key emotional moments in long form video. They take these hero moments to create short, compelling social video snippets that drive recall

2.Cater to the user's environment with subtitles.

Consumers watching in-feed video may be on the move, and whilst leaned-in, their preference may not be to turn sound on. Check out Apple Clips for easy subtitle additions

3.Short & sweet: don't forget that to drive maximum memory coding, a short message will ensure you get your story across – and that the viewer remembers it

As Tom Buday, Nestlé CMO once said, “the consumer will decide how many seconds they give us and we will need to fit within that constraint. We are not in control.” ... but we can definitely control how well-suited our Videos are, to meet those consumer needs.

SHOW ME A GOOD DIGITAL VIDEO CREATIVE!



MIMI CULLEN
COMMERCIAL DIRECTOR
STORYATION

Cochlear's '[Does Love Last](#)' by The Glue Society does a brilliant job of entertaining and educating simultaneously. At six minutes long, it's arguably closer to a short film than a piece of video content – and at the start it feels more like a cute love story than a piece of marketing – but through a clever idea it makes its audience think and ultimately starts a conversation about hearing loss.

We're proud of the video creative Storyation produced for Tourism New Zealand aimed at inspiring the top 10 per cent of the world's wealthy to experience New Zealand's luxury offering. The content leveraged a group of high-profile US food and wine influencers - including Masterchef judge, Christina Tosi - and was designed to run on upscale sites like *Robb Report* and *Conde Nast Traveler*. The content outperformed the publications' own editorial content and also picked us a [global award](#) for Best Use of Native Advertising



VICTORIA BERTHINUSSEN
CREATIVE DIGITAL LEAD
GOOGLE

How do we make good digital video? Is there a silver bullet? And how do we measure good?

Many questions we get asked daily by creative agencies.

We like to measure great digital video by its performance and we know that work made bespoke to the platform performs better. For YouTube we took the opportunity to prove this by running 'The Skippys', a creative agency competition where 4 teams each produced one TrueView advert all to the same client brief from Movember.

Once created we put the ads to market with an equally weighted and targeted media plan and the winner was selected **purely based on the performance of their ad on YouTube**. The work was measured by view through rate and average watch time when served as an ad.

Whilst The Monkeys took home the coveted first place prize, all entries performed exceptionally well. The average view through rate across [all entries](#) was 30%, more than doubling the benchmark for charity advertising in Australia. And once attention was captured it was retained, the average time spent watching these videos when served as an ad was an incredible 1 minute 54 seconds.

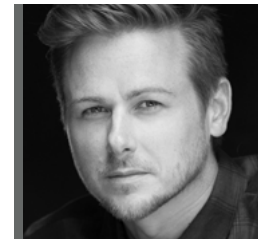
So, what's the answer? The answer is no, there are no silver bullets in creativity.

The major learning was that when you create work bespoke for the platform it outperforms TV ads or work that isn't. Also setting clear measurement metrics helps the agency create the best performing piece.

We like to think of a TrueView ad in 3 parts. The audition, the first 5 seconds, the itch, hooking the user in and the scratch, the pay off.

For tips and hints on creating best in class on YouTube visit [The Creative Broadcast](#).

SHOW ME A GOOD DIGITAL VIDEO CREATIVE!



RICHARD ALAN REID
EXECUTIVE CREATIVE DIRECTOR
BUZZFEED

Our industry is going through a monumental shift. From formats and devices, to consumer attitudes and the sheer speed and volume of output – this is an unprecedented time for video creation. And this brave new world means we as creatives have new opportunities and responsibilities to evolve and adapt.

BE MULTI-TALENTED

In light of this evolution, it's vital that we have multiple strings to our bows as digital video creatives. If you can write, you should also be able to light and shoot. If you can shoot, it's great to be able to edit, even colour! In the digital landscape, multi-talented, nimble creatives with knowledge across the different forms of media and platforms on which they can thrive are increasingly attractive.

BE EGOLESS

Thanks to the democratization of creative, it's necessary for video makers to be egoless, open-minded and willing to continually listen to

their audience in order to keep creating the most effective content. The days of dictating what should be done based on creative hunch, past experience or senior job title are long gone – or they should be. The top-down, authoritative creative voice has been forced to give way to data - that is, the voice of the consumer – and, at the end of the day, the consumer is the authority. That's not to say that creative talent and gut instincts aren't welcome or needed – they certainly are. But they should be mixed with and informed by appropriate data that's relevant to the content, the brand objectives and the target audience.

BE CURIOUS

With the output of our industry evolving at such a rapid speed, we can never rest on our laurels or think we've found all the answers. We need to remain curious, embrace innovation and be prepared to work at a rapid pace. Think about it: even digital videos created one year ago can look old-school now. We can be iterating changes that look small each time, but after six months we'll look back and see we've made vast, ground breaking changes. Even when we see huge success with a franchise or a format, we must continue ideating and innovating off of it. Our successes should fuel more curiosity.

“ Think about it: even digital videos created one year ago can look old-school now. We can be iterating changes that look small each time, but after six months we'll look back and see we've made vast, ground breaking changes. ”

DO YOU TEST VIDEO CREATIVE - WHEN AND WHY?

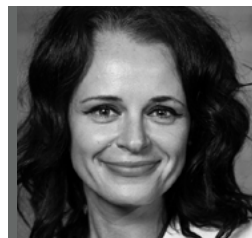


LACHLAN BRAHE

FORMER VICE PRESIDENT, ANZ

COMSCORE

Of course! I would like to think we're beyond the era when a digital video ad is simply a TVC repurposed. Given that more immediate metrics for success are available for a digital media buy, then testing should definitely be a part of any smartly constructed campaign activity.



IRINA HAYWARD

HEAD OF DIGITAL AND STRATEGY

BMF

Test to impress.

Video can be a powerful conversion tool. It humanises your brand and compels your audience to take action. But with the rising range of video formats (e.g. vertical vs. horizontal), video lengths (3min, 60s, 30s, 15s and 6 second bumper ads) and platforms (YouTube, Facebook, Instagram, Snapchat and exponential placements) there isn't a one-size-fits-all approach.

Testing length of content and the type of content featured – at each stage of the consumer journey – helps to unlock conversion potential. And with the dexterity of digital advertising, where the media plan is not set in stone, marketers can optimise as frequently as needed.

If a specific video is not performing, we can down weight the media spend. Subsequently, if a video is driving solid engagement, completion rates (the length a video is seen) or click throughs to website, we can optimise the media spend behind it.

Our Abbott's Village Bakery (AVB) campaign entered the world of free range bread, through emotional storytelling and humour. We created the Village Volunteer Scarecrows, a series of light-hearted videos ranging from one x 3 minute video, two x 30s and two x 15 second videos.

All five videos worked together to build out the brand world and reinforce the care that goes into making AVB bread. Some did a stronger job on storytelling, others on brand recall and product favourability.

[We started with the longer form videos to tell the full story](#), and reinforced with mid and [bite-sized content](#), with the aim to engage consumers across

each of the elements. We also tested digital display product specific banners to support video content, to really drive home the message.

The result: we successfully captured more viewers through the nature of memorable storytelling, optimised media spend on the highest performing content, increased product spend and applied learnings to future campaigns.

The lesson in all of this – if your attention span has made it to the bottom of this piece – is that:

“Marketing is no longer about the stuff you make, but the stories you tell”
– Seth Godin

WHY AND HOW DOES VIDEO CREATIVE FAIL?



MIMI CULLEN

COMMERCIAL DIRECTOR

STORYATION

Creative fails when it shamelessly taps a trend (like body positivity or diversity) without any real relevance to the brand or audience or if the content pedals a tired racist, gender or cultural stereotype. At best video of this type will elicit eye rolls ([Chevy Real People](#)), at worst the damage is more dangerous and lasting.

Another common mistake brands make is to produce video that tries to tick too many boxes, please too many stakeholders. We try to steer our clients away from being overly 'salesy' and instead put the audience first by creating video that engages, informs or entertains. The best video has a single-minded creative concept at its heart that aligns with a brand's values in a way that's not overt.

Finally, user experience also matters. If the video is hard to watch then viewers will simply switch off. Deciding on things like video format, whether to use captions and how to enhance results by paring video with other forms of content is important.

ACCESS TO TECH - GOOD THING OR BAD THING?



LACHLAN BRAHE

FORMER VICE PRESIDENT, ANZ
COMSCORE

Always good, provided you aren't expecting that data will give you all the answers; it will give you insights. For example, comScore tools will enable you to consider ad validation metrics such as viewability, brand safety and ad fraud / invalid traffic as they apply to a video-based media campaign. These metrics help establish some baseline conditions for performance. Next comes in-target measurement in which we can consider the reach and frequency of the campaign - enabling a planner to optimize to the ideal frequency for a specific outcome thereby maximizing campaign reach. We can also look at a range of, what you might call, "telemetry" metrics such as how completion rate of viewability changes in relation to buffering or changes to resolution due to bandwidth issues. We can also look at the relationship between a video being in-view as well as having audio switched on. This can be mapped in a linear manner so a planner (and a creative) know what sights and sounds of the video are actually having an impact on consumers.



MIMI CULLEN

COMMERCIAL DIRECTOR
STORYATION

Overall, advances in technology are a good thing for brands and publishers creating video. Live video gives an audience something they couldn't otherwise experience and some 360 videos provide a better view of a place than a viewer could experience in the destination itself (well, almost).

VR offers an enhanced, immersive storytelling experience. Of course, brands should plan to pair VR experience with a 360 video campaign to maximise audience (not everyone owns a VR headset). What Expedia has done with VR is clever, driving strong engagement that is arguably more honest because the viewer is completely in control (they chose where to look and when). The same applies to those brands selling a product. VR allows users a clearer view of a product from the comfort of their own couch (Ikea virtual showrooms are not far away).

However, no matter what technology is used to create video content, the story shouldn't play second fiddle to the visual effects.

“What Expedia has done with VR is clever, driving strong engagement that is arguably more honest because the viewer is completely in control (they chose where to look and when).”

EMOTION MATTERS IN MARKETING



PHIL TOWNEND

CHIEF COMMERCIAL OFFICER

UNRULY

Emotion creates values and sets preferences. Inspires action. Drives sales.

These are maxims we live by at Unruly. We understand how important emotions are to effective storytelling and creating word of mouth. We also know that content that elicits a strong emotional response – positive or negative – is twice as likely to be shared and drive brand loyalty and purchase intent than content that elicits weak responses.

Emotion is the key to a great story – it creates true engagement with your audience, taking viewers on a journey and making them feel not just happy or sad, but inspired, or nostalgic, amazed or warm and fuzzy.

But why should telling a good story, and evoking a strong emotional response, matter to advertisers? At the end of the day, they're not Hollywood movie studios in the business of making great content for the sake of great content... They need to sell products. It turns out the two go hand in hand. Numerous studies have shown that creating

emotional engagement with your audience leads to an uplift in just about every brand metric that advertisers care about. Emotional campaigns are more likely to generate sales – leading to increases in revenue, profit and share gain (Pringle & Field, Brand Immortality: How Brands Can Live Long And Prosper, 2008). Additionally, videos that elicit strong emotions are twice as likely to be shared than those that elicit a weak emotional response (Dr Karen Nelson-Field, Viral Marketing: The Science of Sharing, 2013).

Before the digital revolution the quality of your content mattered less – if you bought enough airtime your campaign would perform. With the odd notable exception (think Guinness' white horses), advertising was primarily functional in nature - it was about informing consumers about the features of your product or service and shouting louder than the competition.

But the conversation has moved on – today consumers don't look to TV or print ads for information, they look to the internet. And they don't wait to be served an ad about a product they're interested in - they expect that information to be there as and when they want it. Branded content needs to serve a different purpose.

“ *Emotion is the key to a great story – it creates true engagement with your audience, taking viewers on a journey and making them feel not just happy or sad, but inspired, or nostalgic, amazed or warm and fuzzy.* ”

Add to that the hugely cluttered nature of today's digital landscape – we are constantly bombarded with content, some of it great, some of it not so great, and there are only so many hours in the day. The amount of content available online now far exceeds our ability to consume it.

EMOTION MATTERS IN MARKETING

So how do you get your content seen? It's not enough to force people to watch a pre-roll, or interrupt their online experience – in fact this often does more harm than good. Unruly's Future Video Survey found that 65% of Australian consumers were put off a brand when forced to watch a pre-roll ad. Rather, advertisers need to up their game and create an emotional connection with their audiences.

But why does emotive content create such a connection with consumers? Well apart from striking a chord with your audience, eliciting a strong emotional response triggers memory formation. There is a well-documented link between memory and emotion.

How many of you can remember the last banner ad you saw, or how about your all time favourite banner ad - the one you tell your friends about at parties? Contrast that with really great storytelling through emotive video – I bet almost everyone over a certain age can remember Evian's golden oldie - Roller Babies - now over a decade old, or JCVD's Epic Splits for Volvo Trucks or P&G's Like A Girl campaign.

As humans we have a limited capacity for processing information, and emotion plays a key role in deciding which information is processed and retained. Several studies have demonstrated that if you present someone with emotionally arousing stimuli it triggers the brain to encode new memories. When attention is limited – as is the case online, emotional items are more likely to be processed - the brain prioritises the processing of emotion information over neutral information.

Take for example the weapon focus effect – whereby witnesses to a crime remember the gun or knife in great detail but cannot remember other details such as the perpetrator's clothing or vehicle.

In fact, you don't have to have witnessed a crime to have experienced this selectivity – it occurs all the time. How many of you remember the first time you did laundry? But how about your first kiss?

Creating an emotional engagement with your audience means they are more likely to remember your content, more likely to remember your product and more likely to remember your brand. What Binet and Field found in 2013, holds even more true today:

“In the long run, emotion is where the really big profits lie.”

ATTENTION & VIDEO ON DEMAND



IRINA HAYWARD

HEAD OF DIGITAL AND STRATEGY

BMF

ATTENTION

The evolving pace of the digital landscape has given consumers more options than we know what to do with.

With multiple devices, apps and medium touchpoints, we're bombarded with emails, push communications, pop-up boxes, digital display, social posts and unwanted information.

Celebrities are streaming live on Facebook; there are millions of cat YouTube videos; and influencers are promoting the very latest and greatest.

We live in a sea of constant content. Digital distraction is at an ultimate high.

So it's not surprising that our attention spans have declined to that of a goldfish, with the average attention span of an online user circling eight seconds. Marketers strive to cut through the clutter, grab and hold the attention of consumers to get their message across.

Today, more than ever, video content needs to be compelling, relevant, engaging and hook people in – within the first few seconds – before the next click or side distraction.

VIDEO ON DEMAND

300 hours of video are uploaded to YouTube every minute. 500 million people are watching videos on Facebook daily. And by 2019, video content will account for over 80% of all the world's online traffic.

In the meantime, video is becoming a must-have for savvy marketers to create an emotional connection, increase brand recall, drive virility on social media and ultimately influence the purchase lifecycle.

An engaging video, one that understands its target audience, will linger on the mind much longer than just textual content. And whilst there isn't really a clear-cut formula, there is a path to video-narrative success.

“300 hours of video are uploaded to YouTube every minute. 500 million people are watching videos on Facebook daily. And by 2019, video content will account for over 80% of all the world's online traffic”

Begin with likeable characters, take them on a quest or journey, balance with edu-tainment, and rouse your audience to react. People are neurologically built to learn and connect through storytelling, so involve them in the narrative and get to the heart of the tale from the onset.

[We brought this to life with our award-winning campaign for Football Federation Australia...](#)

ATTENTION & VIDEO ON DEMAND

YOU'VE GOTTA HAVE A TEAM

Football had a unique problem in Australia. It was the most played sport amongst kids under 15 in Australia, but over 1.2 million didn't support an Aussie team.

The unsettling realisation led us to ask: "How could we motivate kids who play football to get on board, show their colours and pick their team?" Our challenge was to convert this passion for the game into fandom.

Enter our likeable hero. Yoshi, a 10-year-old football crazy kid, who didn't have a team. Through a series of contextually relevant video content, Yoshi got up close and personal with every club and told his story on social and digital channels.

For the millions of potential fans, we developed videos offering real insights and behind the scenes facts into each of the sporting teams. The clubs tailored 'once in a lifetime' experiences for Yoshi that showcased their unique strengths.

With ten club content films and more than one hundred pieces of video content for social, the campaign went viral.

Fans made over 400,000 social posts. Twitter engagement increased by 670%.

The campaign generated nationwide buzz with over 238 million earned media impressions. And more importantly, A-League broke its all-time club membership record, where every club was a winner. All compared to previous years, where video didn't even feature within the marketing mix.

We showcased the storytelling and not just the product sell. Our winning formula: authentic, targeted, compelling and actionable content.

THE BRAIN ON VIDEO EFFECTIVENESS



PETER PYNTA

DIRECTOR - SALES & MARKETING

NEURO INSIGHT

WHAT REALLY WORKS ANYWAY?

Our answer is quite simple – Long Term Memory Encoding (LTME). If an ad is not committed to memory, then you don't actually have an ad in the mind of a consumer. This means an ad cannot even start to affect any behaviour change! This link between LTME & behaviour has been scientifically & commercially validated. This is where the neuroscience of creativity (in context) holds the key to video effectiveness.

CONTEXT IS CRUCIAL

Creativity must be seen in context. Why? Because context itself can account for a significant share of the effectiveness pie. A number of factors corroborate to define context – program content, screen and the curation / delivery of this content. These factors can be measured as the Media Neurostate™...and this alone has a huge influence over how the consumer is processing both media and ad content. Furthermore, the Neurostate™ changes as a function of screen, so the same ad

will be processed differently as a function of screen alone. Creative impact can be optimised by tuning the ad Neurostate™ to that of surrounding context. Neurostate matching can yield a 25% improvement in creative effectiveness.

THE SCREEN ECOSYSTEM

Rarely does a brand only use one screen or media context in a campaign. If a campaign uses video across broadcast & digital, then it should be seen as an ecosystem – not silos – especially on sponsorships with multi-screen content touchpoints. Perhaps we should be thinking more about complimentary creative reach and less about incremental media reach! Creative that is matched to the unique attributes of each screen will fully yield the benefits of the ecosystem.

MULTISCREEN READY

Ultimately, we can pull the abovementioned threads through another neuro lens – where a video could be optimised to be 'multi-screen ready'. Once we know the contextual neurostate & we believe in a complimentary ecosystem, then multi-screen ready video creative would be the natural destination. Longer-form creative will yield specific peaks in LTME – moments that are called

Neuro Iconic Triggers™. Whilst we think of videos as linear stories, the brain will only store discrete 'packets' or moments within these stories – highly efficient & selective storage of memories. This is all the brain needs to navigate the future with! These moments are the most potent 'replay buttons'. The 'creative glue' across the video ecosystem. Once a story has been established on a screen where the neurostate will support longer-form creative, a short-form video can leverage these same moments (usually at different points in time, re-aligned with message & branding) to replay to whole experience via the Iconic Trigger with much greater effect. Sequencing & timing across screens can only add more potency to this formula.

There's arguably no better time in the history of media & creativity, than to bring these two disciplines back together with a good dose of objective consumer neuroscience.

**The Neurostates are metrics based on the LTME bias of left & right-brain memory encoding.*

HOW SHOULD YOU ASSESS EFFECTIVENESS OF VIDEO CAMPAIGNS?



DAVID TOOK

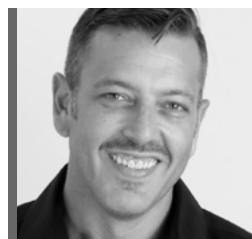
FORMER CREATIVE DEVELOPMENT
HEAD **KANTAR MILLWARD BROWN**

The same as any other campaign: against the objectives for the brand.

Unfortunately we too often see the effectiveness of videos judged on easy to access engagement measures such as view through rates. This is part of the picture but is not the whole picture. There are few marketing plans whose sole success measure is a high completed view for video assets. These are trumped by financial linked metrics like short term sales RoI or long term brand equity growth. Which is how video campaigns should be evaluated: what does it contribute to the brand and can it support the long term financial objectives of the business?

A review of 75 online video ads in Australia showed that 40% of the most viewed ads would have below average brand impact. That means a reliance solely on view through rates would have meant that 4/10 times a report of “good job, that’s an effective video” would have been wrong. An integrated approach of combining digital behavioural metrics with potential brand impact would instead give a truer evaluation of effectiveness.

TAPPING INTO HUMAN BEHAVIOUR TO CUT THROUGH



COLIN JOWELL

STRATEGY PARTNER

U DON'TKNOW US (UDKU)

Online video exists in an environment of extreme distraction and short attention span. If you want to be successful, focussing on proven human and often subconscious behaviours is key. After all up to 95% of purchasing decisions are made with the subconscious. There are literally hundreds of behavioural biases you can bring to bear, but here are the big three.

Loss aversion: one of the most powerful levers you can pull in this environment - people are far more motivated to act to avoid a negative than to gain a positive. On the face of it, this approach will put you at odds with traditional brand work that dials up the positive – but if you place the brand as a white knight in a perilous situation you will be rewarded with attention and perceptions of authenticity.

“After all up to 95% of purchasing decisions are made with the subconscious. There are literally hundreds of behavioural biases...”

Visual Superiority: we are hardwired to remember and recognise imagery better than words or numbers. Our need to avoid visible danger was etched into our evolutionary survival mechanisms long before words and numbers (as we know them) existed. Double down the often silent environment of online video: make sure you are showing, not telling.

Chunking: we are incredible learning machines, but the short term memory really only has room for 3-4 things at a time. Add to that the time constraints of online video and the split seconds you have to determine whether you're engaged with or ignored. Spend your time thinking about the most interesting way to say one thing, rather than how you can squeeze in more information.

And remember: when tapping into the subconscious, you have a duty to do so ethically and truthfully. The best interests of your customer define the not-so-fine line between persuasion and manipulation.

HOW TO WRITE A BRIEF



ZOE HAYES

SENIOR MARKETING MANAGER

BERLEI

Do the work:

No verbal briefs. If you do the rigour of thinking through your brief completely – it will pay you back 100 fold in efficiencies and calibre of response.

Share completely:

I don't believe in the client brief being brief. I personally err on over-sharing with our agencies at the briefing stage. If they're going to be a true strategic partner – they need to know the full context. A planner or creative quite often latch onto an area that you felt was a 'nice to know'.

Make it inspiring:

If you want good work you need to give them a good brief. Be passionate. Talk like a real live human. Do the work.

Articulate the problem well.

Go beyond business metrics. What behaviour change are you trying to create? What is the societal mindset you want to shift? Dig into your problem and what is causing the block.

Create empathy.

While we're operating in a digital world – it's humans you're trying to connect with and motivate at the end of this. Think humans not consumers. Paint an empathetic and deeply honest picture of how they feel, what fundamentally matters to them, worries them and motivates them.

Don't be afraid to dream big:

If there is anything I've learnt, it's if you manifest greatness – it quite often comes. Shoot for the stars and you won't come up with mud. Put your loftiest goals for the brand and this brief in there. Share your vision in its entirety and how this brief helps the brand and business get to that end goal.

Include thought starters:

This is NOT for the agency to take as direction. Rather it works incredibly well to further synthesise the brief, feeling around tone, your appetite for bravery – it creates rich discussion at the briefing stage.

Recognise people aren't waiting to see this/ ideally you're not force feeding them:

Have agreed practices in place to optimise the video before launch. We all can fall in love with 'the work' through the creation process – beware. You need to keep the audience highly emotionally aroused throughout the piece to retain them. I'm a fan of pre-testing video to ensure you have the most socially shareable edit.

Other details:

- What platforms will this be shown on? Length, aspect ratios, silent-autoplay need to be considered. Several slight variations of the same video for each platform may need to be considered.
- Ask for the response to consider all parts of the funnel – from the launch piece through the lower end of funnel conversion elements. You need to be able to see it in its entirety.

SUMMARY

Video is a powerfully diverse medium that can emotionally engage, persuade and inform its audience.

Using sight, sound, motion and emotion, it has the ability (and proven track record) to deliver real business outcomes for clients and advertisers. As technology evolves, so does the way in which we consume video and digital is the next iteration of how we will consume it. With the invent of digital video it allows unrivalled choice and convenience for consumers and for advertisers it has provided new options to deliver your message – but there is no one size fits all solution and not every video ad impression is created equally.

Just as builders need to select the right tool for the job, this whitepaper sets out to arm marketers and advertisers with the insights to make an informed decision around what is the right video product for the marketing objective they are trying to solve. There is no Swiss Army knife for video – and you should plan your video buying with the same mentality.

Before you place your next booking consider the message you are trying to deliver. How do you want people to feel and do after watching your video? How long do you expect the audience to watch (and is my content engaging enough to keep them interested)? And finally, is your video aligned contextually to your video? The answers to these questions will inform your selection of video type, ad product and platform destination.



NATHAN POWELL

DIRECTOR OF SALES – DIGITAL PRODUCT
NINE ENTERTAINMENT CO.

“ Using sight, sound, motion and emotion, it has the ability (and proven track record) to deliver real business outcomes for clients and advertisers. ”

MORE RESOURCES FROM IAB AUSTRALIA

LATEST STANDARDS & GUIDELINES

[Advertising Technology Purchase Guidelines – March 2018](#)



Technology is essential to the proper functioning of digital advertising, but it can't single-handedly ensure effectiveness. To optimise your technology investments, your company must ask the right questions about the tech you are about to purchase.

LATEST PODCAST ON VIDEO

[Video Going Over The Top – with Mike Shehan of SpotX](#)



What's going on with OTT ecosystem and how is that playing into traditional broadcast with the satellite and cable operators? Mike Shehan talks about helping media owners make the most of their video inventory and the future of broadcasting.

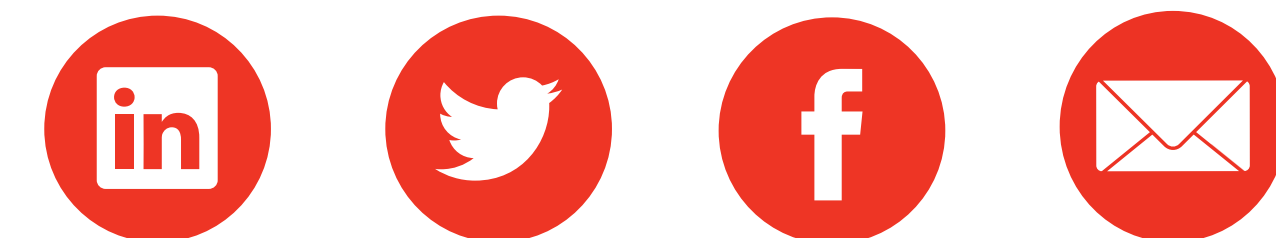
LATEST INFOGRAPHIC ON VIDEO

[Digital Video Advertising: An Infographic Review on the State of Video – April 2018](#)



This infographic takes a look at the state of video in the Australian market, including the Digital Video Revenue, Digital Video Time Per Person Per Month, Share of All Video (Digital and TV) and Connected TV Trends.

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