



# Newsletter

October 2022

Hi everyone

After a hiatus, we're back with the October edition of our newsletter. Since our last edition lots has happened, the Queen of England sadly passed away, cost of living crisis continues to deepen, and we've now seen the government's response to this in the recent Budget 2022. Great to see press media given the support it deserves with the 0% VAT rate being applied. As we live through these dramatic events and more, we wanted to look at them in more detail and share some helpful information. To that note, this month we've focused on recent consumer spending and how brands tend to react in time of uncertainty. As always, we've looked at notable highlights within the industry over the last month, some exciting advancements we are seeing in media and in particular subscription VOD solutions. As always, we'll be sharing some commercial media opportunities available now.

Lastly, we are thrilled to be launching our UM Futureproof Academy. Our secondary school initiative designed to showcase media as an amazing career choice for everyone. This year, the program is in partnership with C.B.S Westland Row with further details below.

Hope you enjoy!



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# Market Outlook

## Market Outlook



Numerous events in recent years have led to inflation becoming a growing concern globally, from the Covid-19 pandemic slowing down production, the UK exit from the EU impacting import/export prices and the ongoing conflict following Russia's attack on Ukraine which hugely affected many facets of the supply chain for produce and energy across Europe. The outlook for many is steeped in uncertainty and rising fears for the future.

This impacts consumers and how brands might speak to them, we take a deeper look into the effects of this on the market. While it is not the most optimistic view at that moment, there may be some light at the end of this inflation tunnel by taking certain steps into 2023.

### The consumer

Following a few years of upheaval in people's lives, we all hoped for some relief in getting back to the old normal. Instead, consumers must get accustomed to yet another new type of normal; life with inflation. The inflation within the country of Ireland is up 7.8% overall which is driven largely by the 20.9% rise in utilities and 16.5% increase in transport. And unfortunately, it's not going to stop here.

As a result, consumers' overall outlook for the future has dropped significantly with 4 in 5 feeling they will be worse off in the coming year – driving the lowest levels of consumer confidence since September 2020.

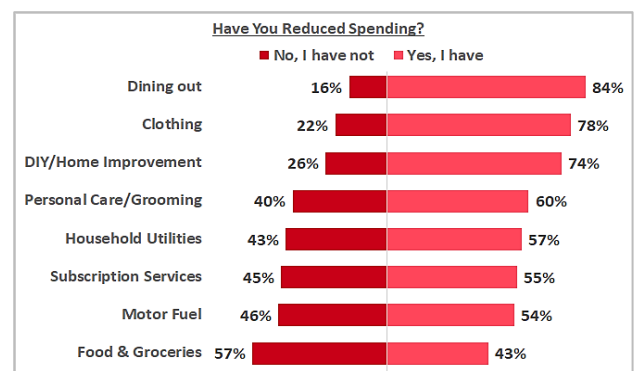
While prices from all angles have been rising, amount at which the energy prices have been increasing has shifted consumer behaviour. Due

to these rising energy prices, 80% of people are now planning to make changes to how much they spending along with their shopping basket as they cope with their soaring bills.

In previous years, we've seen a steady increase in sustainable shopping and more eco-conscious behaviours, price has now become such a strong

driving decision factor that socially conscious shopping, like buying Irish or sustainable products, have become less of a priority and are now the least influencing factor among 40% of consumers. However, while only 29% are looking for sustainably sourced and produced goods, it is more important among Gen Z consumers (18-24) with 50% of Gen Z ranking more importance on retailers that support good causes.

When we looked at non-essential retail, we've seen a big hit among people's choices with 84% reducing the amount they are eating out, spending on clothing (78% stating they now spend less) and even their household DIY budgets have suffered with a 74% drop in spending. So ultimately, regardless of what they're looking to purchase, 64% of consumers are claiming their number one priority when shopping is getting the best price.



As people adjust their daily routines to reduce the energy they use, it is bleeding into the way they shop too. Purchasing habits have been significantly affected with 75% of people showing concern about the rising grocery prices. Food is a constant and daily need, so most people have now decreased their spending in all other areas.

## Market Outlook (contd.)

### Advertiser approach

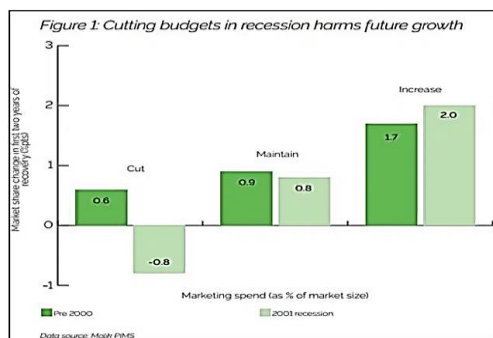
There is a growing emphasis on price promotion and the marketing of special offers in some sectors as consumers shop around for deals.

While marketers attempt to reduce their products to suit consumers, promoting these products in media is becoming more challenging.

With inflation came the rise of cost production and distribution which resulted in media suppliers increasing their spot pricings. While some channels raised their prices 20-30% YOY, others like Virgin Media or SKY are using a floating price metric which can roller coaster the prices depending on demand and other factors.

All of these cost issues considered are not just affecting Ireland, as much of the world is struggling with the highest rates of inflation in decades. Global market analysts are predicting yet another recession. This is ringing alarm bells within marketing circles where budgets are already being cut to anticipate hard times ahead.

Smaller firms will have to come to terms with difficult decisions and cut budgets to keep their operations afloat. However, the evidence is clear, continuing to advertise during tough times aids long-term stability and growth for businesses. While the inflation is not in our control and it's a worrying phenomenon for every individual and business alike, it's important to have a clear understanding of how one can weather the storm while focusing on achieving our goals.



Data has shown repeatedly that cutting these budgets during economic downturns is a short-term solution only. Several studies observing recession periods demonstrated a clear, causal relationship between brands that cut or maintained their budgets and suffered market share loss after a recession period. Those brands however, who increased their spend saw an increase in their market share.

As mentioned, consumers are looking for the best price from every corner. While continuing to

invest in brand advertisement is recommended to avoid losing long-term market share, there is also a role for short-term sales activation in a recession to meet consumer demands.

What we're seeing, especially in the FMCG sector, is most brands are already focusing on value and promotion offers, particularly in the supermarket category. Although, a recent Aldi survey questioned this and whether it means people are now spending more on things they don't need because products are on offer. So it begs the question, should we protect our consumers or focus on sales?

Google Map's answer is consumers first. They released an expansion that focuses on eco-friendly routing options allowing users to pick their fuel type and it will offer them an eco-friendly and price conscious route.

Looking back at a previous downturn, in 2009, Hyundai introduced their "Assurance" program to help car buyers out of leases or payments they could not afford anymore due to job losses. This program put consumers first and saw Hyundai grow its business while the car industry as a whole declined.

### Facing the challenges head on

While there is a lot of concern and uncertainty about what the next few years may bring, it's fortunate we can learn from previous examples and prepare accordingly:

- Promotional offers and value are currently most important to consumers so give it to them if you can.
- Demonstrate humanity and generosity through your brand's behaviour and focus on what are the ways you can truly help your audience.
- Everyone is worried, give your consumers reassurance and someone they can trust.
- Be strategic! Prices are inflating, so now more than ever, think again about your brand and what are the most effective and efficient channels to create long-term emotional messaging with your audience.
- The current climate is uncertain for all of us, we'll need to ensure we have room for reactivity in our strategy during the year.
- Consider how you can leverage smarter avenues with the right messages and target your audience more effectively.



## London Bridge is Down



September was an eventful month which marked the end of an era with the death of Queen Elizabeth II. What followed was a ten-day spectacle of public mourning in the UK that spilled into Ireland and many nations around the world, along with a series of events that directly impacted the world of media in many ways.

The story dominated all news outlets with Sky and BBC, in particular, cancelling all regular scheduled programming for the 10 days and reverting to 24 hour rolling news coverage of the proceedings. The broadcasters desperately filling the many empty moments with content deserve some sort of award in fairness to them.

Some channels like UTV / ITV switched to rolling news coverage for the first few days before reverting to normal programming and many cancelled all advertising minutage around this content.

For our colleagues in the UK, this caused quite the minefield, and even here in UM Ireland we had to tread carefully, especially when it came to digital advertising. No client wants to be seen as capitalising off the situation by appearing around the news content, so our digital teams moved swiftly to ensure this did not happen.

While the following week in between the passing of the Queen and the funeral, many channels, except for BBC and Sky News, returned to some form of normality; again, on the day of the funeral we saw a 24-hour blackout of advertising

across TV and Digital for SKY/C4/ITV/UTV.

Putting aside our mixed feelings in Ireland about the monarchy, we do love a good funeral and given it was quite a seismic event in world history – people watched in droves. So, we wanted to take a closer look to see how the Irish audience consumed the coverage::

On the day the Queen passed, the news was announced around the same time as the RTÉ 6 One News, which experienced a 15% uplift in viewership. The later 9 O'Clock News on RTÉ saw a 25% uplift in viewership as people tuned in to see the coverage with RTÉ reporters positioned at Buckingham Palace.



In the days that followed, Sky News saw a massive 344% uplift in viewership, with BBC experiencing a 97% uplift in Irish viewership. The funeral delivered a 28% uplift in Sky News viewership on 19th of September with 116,000 tuning in, and a further 72,500 people on RTÉ. Given it was a Monday with most people likely to be working this was quite the result, possibly one of the benefits of post-pandemic hybrid working!

The Irish Times reported a 17% increase in traffic and while there was a lot going on in the news to drive this at the time, a lot was driven by coverage of the Queen's death. In total page views on articles around this topic accounted for 10% of total traffic.

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## London Bridge is Down (contd.)

The Irish Times Top 10 Articles related to Death of Queen Elizabeth

PUBLISHED	HEADLINE
15/09/2022	Newton Emerson: King Charles sends Jeffrey Donaldson a blunt message
08/09/2022	Queen Elizabeth's death is an earthquake for Northern Irish unionists
13/09/2022	How rich is King Charles? He built his own property empire long before he inherited his mother's
19/09/2022	Queen Elizabeth asked crisply, her eyes boring into mine: 'What's the name of that horror film that begins with a G?'
08/09/2022	Fintan O'Toole: Queen Elizabeth showed the institution she embodied could survive with her
19/09/2022	Queen Elizabeth's funeral on TV: There is a degree of culture shock watching Britain grieve
08/09/2022	Queen Elizabeth was the anti-celebrity with global star power
08/09/2022	Charles becomes British king after death of Queen Elizabeth, aged 96
14/09/2022	Emma DeSouza: Sinn Féin solidifies transformation with welcoming of new monarch
17/09/2022	Queen Elizabeth II's grandchildren to hold vigil at her coffin

Some top stats from our colleagues in the UK

- The funeral not surprisingly was one of the most watched TV events of the 21<sup>st</sup> century with viewing peaking at 28 million
- All ads were pulled the day of the funeral which was broadcast on 50+ channels reaching 37.5 million across the day
- The unprecedented impact of stations pulling advertising minutes in the UK resulted in approximately £2.2 million of media value lost across the period on UM UK agency clients which had to be clawed back in the aftermath.

Despite all of this, our trading director was still quick to point out that as popular as this event was here, it didn't top the 725,000 viewers that

tuned in to watch the Harry and Meghan interview with Oprah on 8<sup>th</sup> of March 2021 on RTE2. This Interview was the 5<sup>th</sup> most watched broadcast on Irish TV in 2021.



So as much as we love and good funeral, and we do, not more than we love a good scandal it would appear.

## Netflix signs up to ratings body Barb



Netflix audiences will be measured by an external, independent body for the first time.

The move makes Barb the first industry-owned ratings service in the world that Netflix has joined. Previously, the streaming giant has only released snapshots of its viewing data, highlighting the success of its most popular shows. Barb will begin reporting Netflix's viewing figures from November.

It is a significant move for the streamer, and will see the data being used by advertisers, competitors and journalists to ascertain the success or failure of Netflix properties.

Netflix is not the only streamer being included - any service which accounts for more than 0.5% of total identified viewing will be listed too. This means content from services such as Disney and Amazon is also likely to be included.

While BARB has been reporting streaming viewing at both a service and programme level since November 2021, only its underwriting organisations and those with a special license previously had access to Netflix's data.

Barb, which stands for Broadcasters' Audience Research Board, compiles audience measurement and TV ratings in the UK. The agency will report Netflix's ratings in the same way it reports viewing for more than 300 other subscribing broadcast channels.

The networks currently covered by Barb include mainstream services such as the BBC and ITV to smaller channels such as Dave and E4.

The news comes as Netflix reportedly prepares to launch an ad-supported tier for its streaming platform.

Its co-chief executive Reed Hastings said: "Back in 2019, at the RTS conference in Cambridge, I welcomed the idea of Netflix audiences being measured independently.

"We've kept in touch with Barb since then and are pleased to make a commitment to its trusted measurement of how people watch television in the UK."

Justin Sampson, chief executive of Barb, said: "Our audience measurement continuously adapts to accommodate the new platforms and devices that are being used by people to watch their favourite television shows.

"We took a big step forward last year when we started reporting audiences to streaming services.

"Netflix's commitment to Barb sends a clear signal that what we're doing is valuable to new and established players in the market."



Netflix viewing data will be available to all Barb subscribers from the morning of 2 November through its existing analysis software and other systems.

The timing coincides with the launch of season five of royal drama The Crown, which could make a significant impact in Barb's ratings during the streamer's first weeks of inclusion.

## Netflix planning to launch an Ad-supported tier in the UK this year



Netflix has announced that they will be launching a new ad supported plan in addition to current subscriber price plans, with ads being carried from November in the UK. No plan for Ireland has been announced as yet, but here's what we know about the UK offering so far:

### What will Netflix with Ads look like?

The price point is still to be announced, but it's likely that the Ad-supported service will retail at a lower price point than the regular service (it almost certainly won't be free). The two services won't differ much, apart from the loss of a download function and the presence of advertising. Microsoft have been appointed globally as their advertising sales partner. Ads will have to be 15" or 30" in length, broadcast in short ad breaks pre- and mid-roll, with a relatively light ad load (to start). The aim is for a TV-like feel in terms of the number and quality of ads and the overall viewing experience. All content will be available on the Advertising subscription plan although not all content will carry ads – e.g. no ads in children's content and some third party produced content.

### How big will Netflix be?

Netflix will be small, relatively speaking, in the short to mid-term. In Q4 2022 as the service rolls out the numbers will be tiny. By Q3 2023, Netflix estimates they will have 2.9m users. To put that in perspective ITVHub currently has 35m users. It's likely their audience will be younger than the average though the audience data advertisers would expect is a measurement challenge for Netflix at this point.

### What are the challenges for Netflix?

Netflix is rushing to market, which shows in their low audience projections for the remainder of 2022 and means lots of gaps in their initial offering to advertisers. For example, at launch there will be no third party verified audience data and no targeting opportunities beyond a basic genre or top 10 approach. There is a plan to roll out a more sophisticated offering over time but Netflix has a long way to go before it can offer advertisers the product they expect, including important transparency, brand safety and anti-fraud safeguards. Netflix is launching into a very competitive market, against traditional broadcasters like ITV, BVOD services such as All4, YouTube and so on.

### What does this mean for advertisers?

Some 67% of UK homes have a SVOD subscription of some sort, so the popularity of these services and their content – including Netflix – is well established. Conversely, the ubiquity of these services means there is no sizeable audience that is purely a "Netflix viewer"; most people in the UK will consume TV, broadcaster VOD and catch up services, Netflix, Amazon Prime Video, You Tube and more – often switching between all of these in a single session on the sofa. That provides multiple opportunities for advertisers to reach consumers and competition in the market for eyeballs, streaming revenues and advertiser investment.

One impact Netflix has had on the market is to attract some viewing away from ad-supported media partners, which has reduced the supply of ad inventory and contributed to TV and video inflation. Netflix returning some of those viewers to the pool of ad inventory is to be welcomed. At present, Netflix are attempting to secure prices that represent a significant premium on prices paid elsewhere by advertisers and with big upfront investment commitments. We do not believe their current position represents good value for clients, and as such conversations with Netflix are ongoing.



## Commercial Opportunities AV

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### I'm A Celeb Packages

Start date: 6<sup>th</sup> November

The Brand new series of I'm A Celeb returns to VMTV and there is a bush-tucker feast of commercial opportunities available.

TV Spot Buy Packages

BVOD Packages

Ad Pause Packages

More details available [here](#)!



### The Late Late Toy Show Opportunities

RTÉ is now accepting individual spot bookings for The Late Late Toy Show. Digital packages, print opportunities and Audience Giveaway also available for the Toy Show with more details available [here](#)!

Last year's show had an average audience of over 1,727,000 million\*, a share of 80% of Individuals, 88% of HKWC and 91% of Children (\*Source: TAM/Neilsen, Consolidated, Individuals).





## Unbeatable Radio campaign

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Radiocentre Ireland has launched a new ad campaign poking fun at the tech giants by highlighting the many advantages radio offers.

Adapted from work originally devised by Radiocentre UK, the activity will include some outdoor, social and digital, print and of course, lots of radio.

One treatment called 'Cookies', has the narrator introducing an exciting new piece of tech when he is interrupted by an automated voice saying, "accept cookies". Another ad, 'Influencer', hears the narrator describe radio as the "original influencer, with over 3.7 million real followers.

Digital and outdoor activity leads with "Unskippable. Unblockable. Unbeatable", adding that "Brands cut through with radio advertising".

Radio's popularity is stronger than ever, with over 91% of the population tuning into radio each week with the average adult listening to radio for over 4 hours daily. Radio's popularity is also reflected in its revenue figures with the sector enjoying revenues of €145 million in 2021, representing over 16% of the total advertising market.

Radiocentre Ireland CEO Ciarán Cunningham said: "Because radio has been around a lot longer than the newer ad tech, people sometimes need to be reminded of what an incredible medium radio is. If radio was invented as a new piece of technology today, we would all be in awe of its reach, engagement, and ad effectiveness."

## Radio Effectiveness Study

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Radiocentre UK released a study that examines what can be learned about radio effectiveness using a meta-analysis of data taken from the results of over a thousand radio effectiveness studies carried out on behalf of individual advertisers. The analysis offers a particular focus on how effectively the medium can help create new demand and/or convert existing demand for a brand and also explores how these effects can be maximised through creative development and media planning strategies.

### Key take outs

Radio consistently delivers significant uplifts for advertisers across a wide range of long- and short-term effectiveness outcomes.

1. Radio helps **create future demand**, increasing awareness by an average of around 50%, and building positive brand sentiment by an average of up to 32% (depending on specific measure).
2. Radio helps **convert existing demand**, increasing purchase consideration by 18% and stimulating online search among 21% of those who recall hearing the radio ad.
3. Radio helps **increase efficiency** of media plans. The additional impact that radio delivers for advertisers far exceeds its average share of total media spend, enhancing efficiency of media plans, reinforcing its claim to the title of The Multiplier Medium.
4. The best-performing campaigns place an emphasis on **creative consistency**. Campaigns that feature distinctive audio elements strongly associated with the brand – such as music, voices, straplines, brand characters, or a sonic brand device – and use them consistently within different radio executions and across media (where relevant) achieve greater effects.
5. Campaigns that focus on building higher **weekly reach** deliver stronger effects. The most influential planning variable is weekly reach. The average uplift rate in effectiveness outcomes is significantly greater for higher-reach campaigns than for lower-reach campaigns.

## Commercial Opportunities on Radio

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Throughout the tournament, Urban Media Sports readers across the network will update listeners on the latest scores, results, updates, team news and World Cup Stories, 4-5 times per day. Advertisers can utilise this by placing messaging in each and every World Cup update.

Mentions: Minimum 1,200 brand mentions across the tournament across 8 stations



Currently available on Spin1038 time checks offer excellent high frequency coverage throughout the day during key drive time shows. The regular daily updates build excellent brand recall and awareness.

Time checks run last in ad break at the top of each of the following hours seven days a week; 7am, 8am, 9am, 10am, 4pm, 5pm, 6pm, 7pm

Mentions: 8 mentions per day weekly Total 224 per month



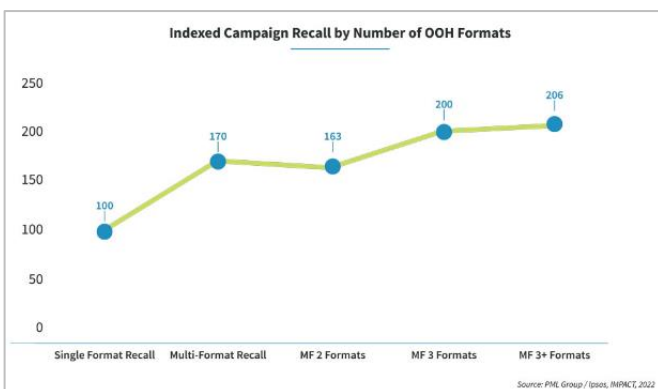
# Out-of-Home News

## Multi-Format OOH Campaigns Give 70% Boost to Recall

PML Group's IMPACT research programme has investigated the effectiveness of more than 700 OOH campaigns so far in 2022. IMPACT measures the overall reaction of consumers to OOH advertising campaigns, and covers metrics such as creative ratings, message understanding, call to action, relevance, and recall.

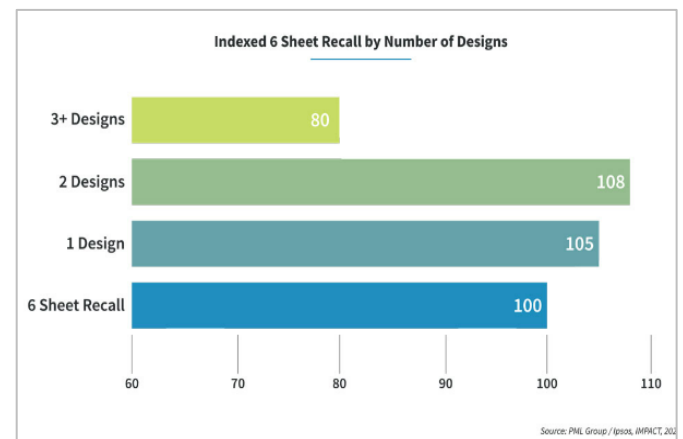
It has been clear for many years of IMPACT research that multi-format campaigns will generate greater recall because of their generally higher levels of coverage. The data from this year shows that the stark difference between single and multi-format approached remain consistent. If we take the average recall of a single format OOH campaign and index it to 100, the recall levels for an average multi-format campaign would index at 170, a full 70% higher than the single format campaign average. By single format, we simply mean using one OOH format in a campaign, such as a Bus Shelter of 48 Sheet. Multi-format campaigns include all campaigns that use more than one format in combination. As the chart below shows, there is also quite a difference in terms of the number of formats within a multi-format campaign and the resulting outcome.

As the chart below shows, there is also quite a difference in terms of the number of formats within a multi-format campaign and the resulting outcome.



For example, two format combinations on average generate an indexed recall of 163 but that rises to a massive 200 for three format campaigns and increases again to 206 for campaigns using more than three formats.

The IMPACT research also highlights the fact that clear messaging is correlated to recall. It suggests that campaigns that use too many designs will dilute the effectiveness of the campaign. For instance, for the purposes of this piece, we looked at 6 Sheet recall by numbers of designs. Numbers of designs refers to the number of creative executions used within a 6 Sheet campaign in any one cycle of activity. Again, using indexed data, the average recall of a 6 Sheet campaign is set at 100. Campaigns that use one design index at 105 and that figure rises slightly to 108 when a campaign has two designs. However, when a third or more design is introduced that indexed recall falls to 80, as per the chart below.



In both charts, the results of differences in strategy are quite dramatic. However, what these don't show is other influences on recall such as campaign size, location, environment, or other media activity. Two things are indisputable though – multi-format works and clear, tight messaging will cut through more effectively.



## Wide Eye Media rebrands

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The cinema advertising business Wide Eye Media is rebranding under the name Pearl & Dean Ireland. The Pearl & Dean brand can trace its origins back to the 1950s and it is the largest cinema advertising brand in the UK. Both Wide Eye Media and Pearl & Dean in the UK are owned by Irish parent company, Deanforbes but the respective teams will remain with Eoin Wrixon continuing as CEO of the renamed Pearl & Dean Ireland and Kathryn Jacob as UK CEO.

Wide Eye Media and Pearl & Dean have been working closely since 2015, collaborating on client strategy and market knowledge. The move will establish the partnership officially with brand consistency across the Republic of Ireland and UK. Both companies will continue to share finance, marketing and operational resources.

Pearl & Dean has further ambitions to grow its influence in Ireland and extend its suite of creative services and offerings in the region. A particular focus of growth is research and audience insight, with the team currently working on replicating the CAA Film Monitor survey for the Irish cinema-going market.

According to Eoin Wrixon, CEO of Pearl & Dean Ireland: "Pearl & Dean is synonymous with cinema advertising and we're very proud to be rebranding so we can continue its legacy and cement its position in the Republic of Ireland. The change to Pearl & Dean Ireland opens up a lot of new opportunities for our partners in both exhibition and advertising. What remains unchanged is the team; they will continue to bring all their knowledge and talent into the marketplace, working with new and existing partners."

And Kathryn Jacob, CEO of Pearl & Dean adds: "We have big plans for the future and remain invested in the continued relevance of cinema, and in the power of film advertising to reach niche audiences on an unrivalled scale. Our brand has huge strength in the marketplace and we look forward to continuing growing our delivery and solutions in the Republic of Ireland"

## Cinema's Zero Attention Waste

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Professor Karen Nelson-Field and Amplified Intelligence have been working to capture Cinema attention data for the attention PLAN platform, the first measurement of its kind globally. After an Australian pilot study, the fieldwork is currently underway in both Australia and New Zealand.

Data collection is conducted in real-life cinema sessions, using equipment imperceptible to the audience, reflecting a natural cinema experience and without the need for personal devices to worn. The initial results show Cinema sets a new benchmark for 'active attention', soaring above all other platforms.

Active attention was shown to be 80% and passive attention, which provides some nudge to sales, takes the remaining 20%. As a result, Amplified Intelligence have coined the phrase 'zero wastage for Cinema'.

The pilot study also found that attention levels were sustained right throughout the advert, irrespective of length, and that attention was sustained throughout the entire pre-show.

Moving from a 'chance to view' towards a quality based 'attentive view' has deep and profound implications, not only in understanding relative value across channels – but to also get closer to campaign outcomes and shape the direction of effectiveness measurement. As advertising works by creating and refreshing memories, attention is significantly and positively linked to business outcomes. The more attention paid, the longer the brand stays in memory.





## TikTok Extends Descriptions

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TikTok creators have more ways to optimize their content for users' searches, thanks to a significant increase in the length of video descriptions.

According to a notification sent to users, TikTok is expanding the length of descriptions from 300 characters to 2,200 characters.

In addition to making content more searchable, TikTok says it uses text in the description to decide which videos to recommend to users.

The message regarding the change reads: "You can now type up to 2200 characters in your posts' descriptions: This allows you to express more details about your creations, describing what your videos show, giving you the opportunity to get closer to your audience, generating more engagement while becoming more searchable and better recommended by TikTok to viewers."

Younger generations are increasingly using TikTok as a search engine, and TikTok is leaning further into it by letting users make their videos more search friendly.

In July, Google publicly acknowledged that TikTok and Instagram are the preferred search engines for a sizeable amount of young people.

Google Senior Vice President Prabhakar Raghavan stated: "In our studies, something like almost 40% of young people, when they're looking for a place for lunch, they don't go to Google Maps or Search, they go to TikTok or Instagram."

Increasing the length of video descriptions from 300 to 2,200 characters allows users to optimize videos for more search terms.

For example, local businesses marketing themselves on TikTok can include more keywords related to locality. Google indexes TikTok videos, so writing detailed descriptions can make videos more discoverable in traditional search engines and TikTok.

## YouTube Takes On TikTok

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YouTube is taking on the TikTok threat in a way that not only benefits its competitive position in the short-form video market, but one that allows it to expand its ad load across a new surface. This month, the company announced Shorts creators will now qualify for its revamped YouTube Partner Program, which allows them to earn ad revenue from YouTube.

YouTube will introduce advertising on its short form video and give creators 45% of the revenue. That compares with its standard distribution of 55% for videos outside of Shorts, and TikTok's \$1 billion fund for paying creators.

Building on this, YouTube also introduced Creator Music — an online service where creators can choose music for their videos by examining the costs associated with licensing specific tunes or they can browse songs they can use without paying upfront.

The internet's dominant video site has struggled to compete with TikTok, the app that got its start hosting lip-sync and dance videos and has subsequently burgeoned to 1 billion monthly users. YouTube responded in late 2020 with Shorts, minute-long videos that attract more than 1.5 billion monthly viewers.

Google generated \$14.2 billion in YouTube ad sales during the first half of this year, up 9% from the same period in 2021. But the most recent quarterly ad sales reflected the slowest growth since disclosure of that data began three years ago. Though global economic factors are at play, financial analysts have said TikTok also is a factor.

## Launch of Futureproof Academy with CBS Westland Row

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### What is Futureproof Academy

We created Futureproof Academy in order to introduce more young people to the world of media and show them what it could be like to work in this area. As an agency we want to make a change in society and show that media can be a career for anyone, no matter what their background. Futureproof Academy as a 6-week course across that offers one-day workshops and mentoring to give young people a 'flavour' of what it's like to work in media. The course has been designed in collaboration with careers teachers and is designed to equip students with the core skills they need to get started in today's data-driven digital world and help them to enter the world of work.

This year we are delighted to be partnering with C.B.S Westland Row and Futureproof Academy starts on the 10<sup>th</sup> November. Please stay tune to our social platform to follow updates.

Looking forward to meeting media stars of the future.



Following the program here:  

Thank you