



Understanding Online Video Platform Content Strategy Using Content Mapping

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ABSTRACT

This research aims to determine how online video media organizations manage their content strategy. The subject of this research is an online video platform based in Indonesia called VIDIO (www.vidio.com). Content mapping was performed in this study to identify how the content team on VIDIO manages its content to meet the expected performance. The research was conducted in the participatory method, where the researcher worked as head of content operations on VIDIO. Based on the content mapping, this research found two layers of visible and invisible content categories used by the content team in content management. Categories on the visible layer have been pre-defined since the platform was established. At the same time, a content team makes categories on an invisible layer based on approaches of content "monetization," content "producer," content "aggregation," and content "curation." This study found a model used by a content team to perform content strategy by combining the invisible and visible layers. One set of combinations in this model can be used singularly or consecutively by applying the set of models one at a time or in parallel, where the set of models is applied simultaneously. Content strategy using the model suggested in this research might apply to any online video platform.

Keywords: *ott platform, content planning, online video platform, content mapping, new media*

1. INTRODUCTION

When newspaper revenue in the USA plunged in 2008 and keep deterring over the next years shows the sharp decline of printed media [1], this trend followed worldwide. Nielsen's research in Indonesia shows that number of commercial spots on TV, print, and radio decreasing consecutively from 2016 to 2018 driven by news paper & magazine (Nielsen, present on a meeting with EMTEK group, October 24, 2018). Further research shown that audience on printed media shifted to internet media. The swift of audience from one established media to a newer one is marking the importance of comprehending the lack of immediate understanding on new media. It is relevant to quote Smith & Hendrick, that "there is an old joke that by the time we all figure out what new media really is, it will be old." [2 p.9].

Decline of printed media might also occur to other establish media. Television that has lead audience reach among other media for decades could be the next to be declined. In Asia Pacific region, study from Media Partners Asia (MPA) predicted that free to air and pay TV would still dominate audience reach compare to online video media up to year 2022 (MPA, present on a meeting with EMTEK group, September 26, 2017). However, the rapid growth of internet penetration might threaten TV domination. Study conducted by Nielsen on to 2017 compare to previous 5 years shown that internet disrupts all generations in fast pace while TV

consumption tend to decline on younger generations (Nielsen, present on a meeting with EMTEK group, October 24, 2018).

The rise of video content consumption using online media also promising from business perspective. In South East Asia region, advertising on online video operated by local players expected to grow by over than 100 percent within 5 years from 2017 to 2022. This number also applies to online video revenue with subscription base video platform (MPA, present on a meeting, September 26, 2017).

Considering the trend that had happened on print media, understanding on how transformation initiated is necessary for electronic media industry. TV industry that currently still lead might need to prepare for possible swift of media preference from their audience. Online video platform seems to be the future of television since it cary similar content character: the audio visual content. Therefore, studying how audio-visual content is managed on a new media is essential.

According to Manovich, Pavlik and many other scholars [2], for media to be called as "new" should be more than just pieces of digitised and numeric information. It requires further exploration on how this digitised media interact within today's society. To interact with society, content management arranged by editorial team is one essential factor that differ a "new media" from "digitised media".

The emergence of new media left practitioner with keeping up on how to manage it efficiently in order to catch up with media industry and win the audience. This study aims to assist practitioner in elaborating new media management specifically on content management for online video platform as one of new media among others.

VIDIO (www.vidio.com) selected as the subject of this study. It is an online video platform operates in Indonesia that has 25 million monthly active users (MAU) in average during 2018 [3, p.5]. According to Telkomsel internal data (Telkomsel, present on a meeting, May 30, 2018)¹, this number of audience positioned VIDIO as the second largest online video platform in Indonesia after Youtube. This study will discuss on how its team manage content strategy in VIDIO platform.

2. LITERATURE REVIEW

2.1. Defining new media

Discussing content management on online video platform requires understanding on the definition of new media. This term first used by communication scholar Marshal McLuhan in 1953 [2]. He uses the term new media to discuss about communication technology such as electronic information gathering and global reach. In the development, new media definition is expanding to more than just the use of communication technology. John Pavlik [2] pointed out, the convergence of media looks at not only delivery and storage. He identifies twelve dimensions to identify new media. It includes technology of production, acquisition, audience, producers, content, distribution, innovations, the law and ethics of new media, the next generation of media consumers and the business and financing of new media. VIDIO as the subject of this discussion fits with Pavlik definition of new media. By having dedicated team to manage its content, VIDIO is more than technological advance that delivering and storing video online.

2.2. Definition of online video platform

Definition of online video platform as a form of new media is commonly classified as type of over the top (OTT) service. We will discuss on definition of OTT service from several countries: Indonesia, South Korea, and The United States of America (USA).

Indonesian regulatory body of communication & information (Kominfo) classify online video platform under over the top (OTT) service. It defines OTT as every service using telecommunication network base on internet protocol. It also include digital information service with various type of content such as writings, audio, picture, animation, music, video, film, games, or combination of those type of content in the form of streamed or downloaded media [4]. Using this definition,

various type of online platform from social media, search engine, and messaging is included [5].

In South Korea, online video platform also classified as OTT. According to Hye Jin Park, in Korea, the term OTT refers to mostly video streaming service [6, p. 6]. Compare to Indonesia, OTT definition in Korea is narrowed to service that deliver video content using internet connection.

While in the USA, Federal Communication Commission (FCC) has specific classification for online video distributor (OVD). They classify OVD to differ from multi channel video programming distributor (MVPD) and broadcast television station. MVPD consists of pay TV operators using cable network or direct to home satellite feed while broadcast television station refers to free to air TV broadcasting using terrestrial delivery on UHF & VHF frequency [7].

2.3. Content as essential factor on online video platform

Online video platform has been growing rapidly during the past 10 years and start competing with conventional video platform both free to air TV and pay TV. Among online video platform, distinguish characteristic should be considered in order to compete over viewership. One essential factor to determine value proposition of online video platform is content.

As stated by Eun-A Park essential requirements for providing OTT service is content, delivery network (aggregating content), and access (single or multi platform) [8, p. 4653]. Furthermore according to Lee [8], none of the traditional players in the media/telecommunications industries controls all three requirements, resulting in dynamic cross-media entry and partnerships. Therefore, having a strong content would be one of a winning strategy for online video platform.

In managing content, there are challenges to be considered by online video platform. As Prince pointed out, content limited is one of essential challenge. He argues that OVD can be limited in the content they offer and when they offer it [9, p. 3]. It is related with source of content especially windowing that is common in TV broadcasting. Windowing on this discussion refer to content publishing on second media after broadcast on TV. As pointed out by Doyle (2016), windowing is the process where content producer or distributor managing time to release sequence of content in order to maximise profit from intellectual property [10]. For example, when a series broadcast on TV, the producer will manage the time on when to publish it in OVD for having additional revenue from second window. In the sense of content limitation, OVD business will rely on content producer as pointed out by Prince.

Furthermore a report by Ericsson on 2016 reveals that content discovery by consumer is an important challenge for online video platform. It is stated to be a source of

¹ Data shown on this presentation is showing on how many data volume consumes by Telkomsel users. On "video" category, data

exposed that Youtube consumed by 70,9 million users, followed by VIDIO that is consumed by 29,7 million users during 2017. Telkomsel is the largest telco company by subscribers size in Indonesia.

frustration for consumer. In the United States, consumers spend 45 more time to search for content on online video platform compare to content discovery on linear TV channels [7, p. 69]. For that reason, understanding on how video platform managing its content would be essential. It would be the focus on this study particularly by understanding content mapping as the starting point.

3. METHODOLOGY

Considering this type of media is still on early form², it may or may not sustain. Studying content mapping starting from selected online media platform may lead to another study on other similar media. It may also lead to further study on the same subject. Eventually, sustainable model on managing online video content might be defined.

Descriptive method will be the basis of this research. As pointed out by Knipe & Bottrell [11, p.20], “descriptive research referred to an investigation that describes systematically a situation or area of interest factually and accurately, and usually pursues an objective”. Study case using participant observation model is used on conducting this study. Becker et al, as cited in Mulyana [12], suggest that researcher involves in daily activity of research subject. Subject of this study is content management of online video platform named VIDIO. Researcher works as an employee on VIDIO and holding position for Head of Operations & Content from January to December 2018.

During observation, researcher also has access to documents that vary from internal report to external market research, formal meetings, and informal discussion within VIDIO management team. Using this assets, researchers comply to participant observation method argued by Denzin, as cited in Mulyana [12], where researcher simultaneously combine document analysis, interview, participate, direct observation, and introspection.

To analyse research result, this study will be conducted on three steps that will be structured as follow:

- a. Overview of VIDIO as an online video platform.
- b. Key performance indicator on content management.
- c. Conduct mapping for content on VIDIO in 2 levels:
 1. Content categories visible on the platform.
 2. Content classification made by content management team.

Based on content mapping assessment, data presentation and discussion will be performed to understand furthermore on how content management on VIDIO conducted. This study will be summarise on a conclusion of content management on online video platform.

² According to Federal Communications Commissions [21, p.14], compare to more long established multi channel video programming distributors and broadcast stations, online video distributor business tend to be more dispersed and less standardised.

³ Alexa ranked Indoxxi, video streaming site on number 20, higher than VIDIO rank. However, this site publish illegal content of movies

Research conducted from January to December 2018. Researcher involves with content management team on VIDIO in daily basis on week days during office hour for 8 hours a day at its head quarter in Jakarta, Indonesia.

Further discussion on the study will need comprehension on some definitions. We will take a look at some concepts on defining new media, online video platform, and why content is essential aspect in new media.

4. RESULTS AND DISCUSSION

4.1. Overview VIDIO

VIDIO is an online video sharing platform soft launched in October 2014. It is a subsidiary of EMTEK group, one of prominent media company in Indonesia (EMTEK, 2018). Most of VIDIO users is coming from Indonesia that reach 95% of total users. Another 5% is dominated by user from south east Asian countries with user from Malaysia positioned at the top with 1,34% shares of total users [3].

Since it's grand launching on 2015, VIDIO reach significant performance in terms of audience. From March 2016 to March 2018, audience growth reached 600 percent from 4,5 million monthly active users to 27 million monthly active users [13]. Ranked number 28 by Alexa for Indonesia territory [14], VIDIO is the second largest online VIDIO platform in terms of traffic after Youtube³.

4.2. Key performance indicator on content management

Goals for VIDIO to reach expected performance is traffic that refers to users consuming content on the platform. To build this traffic, user acquisition is essential. The more user will bring more exposure that can be monetised to advertiser. It also applies for subscription model. More users expected to bring more subscriptions to gain profit.

On VIDIO content team which is the subject on this study, goals on traffic cascaded into measurement called “plays”⁴. It refers to how many times videos accessed by user. Certain amount of “plays” is targeted to be reached on certain period of time. In 2018, total “plays” of VIDIO has gained 100% increase compare to total “plays” in 2017.

To reach this target, content team on VIDIO need to manage acquired content. Most content is not pre-defined by VIDIO team since it's coming from content partners. With approximately 25.000 new videos published monthly (VIDIO, internal report, July 2018) and more than 30 linear streaming running everyday, content team need to select what content to be highlighted for users.

& series from around the world including latest Hollywood block busters.

⁴ Term “plays” on VIDIO comparable to “views” on Youtube. It reflects how many times a video has been watched [22].

Showing content selection expected to lead audience for consuming more content on VIDIO. This activity of selecting content is called “curation”.

4.3. Content Mapping on VIDIO

The basic content mapping on VIDIO starts from defining content category existed on VIDIO. In managing this content, some approaches applied. This study find there are 4 approaches used by VIDIO team can be mapped as the basic content management: content monetisation, content acquisition, content producer, and content curation.

4.3.1. Content categories visible on the platform

Technically VIDIO is hosting two types of contents in general: live streaming & video on demand (VOD). This basic technical category cascaded into two kind of categorisation: content based on its sustainability of delivery for live streaming and content based on its characteristic for VOD.

1. Live streaming

Live streaming is a linear content programming where audience need to access at the time of delivery. When the delivery ended, audience wouldn't be able to access the content unless redistributed by content producer. In VIDIO, there are two types of live streaming category based on sustainability of delivery: TV Channels & Event stream.

“TV Channels” refers to continuous programming mostly for 24 hours provided by TV stations or channels. By the end of 2018, there are 22 free TV Channels and 12 paid channels running live streaming on VIDIO. From this linear programming, content team need to identify which content that is running simultaneously from 34 different stream to be highlighted to the audience. Content type from TV channels is vary from entertainment, sport, news, series, and other TV shows.

Other category on live streaming is “event stream”. It refers to non-continues programming content where stream will stop when the content is ended. For example, a football match that is running for 90 minutes. When it's delivered on “event stream”, the programming will start by the time of kick off and ended when the referee blowing final whistle. The stream will also be taken down when the content is finished and audience wouldn't be able to access the stream anymore.

Content on event stream comes from content partners or acquired content from VIDIO. For example, One Fighting Championship (One FC), one of VIDIO's content partners is providing event stream content once a month from their monthly fighting contest. The contest runs in 5-6 hours. The stream will also presence during that period of time. As mentioned earlier, VIDIO also made some acquisitions on content. NBA basketball games is one example. VIDIO team will retrieve some matches from NBA and running it on event stream that

will last when the game is ended. The type of content on event stream also vary from sports matches, breaking news, music concert, and other type of content.

2. Video on Demand

Video on demand refers to recorded content that can be accessed any time by VIDIO users as long as the content is published. Contrary to live streaming, audience have no necessity to reserve certain time period in accessing the content. In VIDIO, categories for VOD divided into 12 sections shown on the platform: Sports, Entertainment, News, *Sinetron*⁵, Music, Vlog, Korea, Funny, Film & Series, Kids, Lifestyle, *Webtoon*.

These pre-defined category is included on user upload feature. As a video sharing platform, everyone sign up on VIDIO is able to upload video and publish it on the platform. On every upload, user need to self identify the content and choose one of categories mentioned above. “Vlog” is the default category on video upload feature.

4.3.2. Content classification made by content team

1. Content Monetisation

As a business entity, VIDIO gain its profit using two models: advertisement and user's subscription. Advertisement used to be the only monetisation model since its launched until November 2018. Subscription model started on November 3, 2018 when they launched a sub brand called “VIDIO Premier” [15] that is integrated within the same platform.

2. Content Producer

Source of content for VOD divided by three types of content producer by VIDIO team: internal group, external, and user generated content (UGC). Internal refers to content produced or acquired by business entity within EMTEK, holding company of VIDIO. As a media company, EMTEK has numbers of publishers that produced content. It's vary from TV stations, Production Houses, and Online Media Publishers (dotcom news site, etc). External refers to verified partners of VIDIO while UGC refers to un-verified partners.

Classifying content producers into several types aims to identify content quality and consistency. For example, there might be similar content such as news events from verified and unverified partners. In terms of quality, content from verified partner will be most likely reliable than content from un-verified partners since verification has certain qualification that is determine on quality basis. It also applies for consistency. “Internal” content partners would be more persistent on content distribution consistency compare to “external” partners since internal partners might be obliged to deliver content on VIDIO.

3. Content Aggregation

⁵ Sinetron is a term in Indonesian that refers to “soap opera” type of TV drama.

Source of content on VIDIO aggregated by 2 models in general: acquisition & content partner. The term acquisition refers to purchasing content from content producer or distributor. While content partner refers to content aggregation in revenue share model to partners that is sharing their content on the platform. Acquisition applies mainly at video that is monetised using subscription model. Videos monetised with advertisement model mainly using revenue share models for content partners. Some acquisitions made on content licenses to be monetised by advertising model. Tight selection is made only for content that is believed to reach large amount of audience. In 2018, two major content acquisitions on advertisement model are made on NBA Games & 18th Asian Games.

4. Content Curation

Curation approach used as the basis on selecting content to be shown on home page. It is expected to be the gateway for users to explore VIDIO. It consists of several sections from “headline banners”, “suggested collection”, “trending now”, “latest video”, and so on. By curating content shown on home page, users expected to have some leads on what content to consume further and eventually building more traffic to VIDIO.

Selecting content to be highlighted for users by content team of VIDIO is based on 4 categories: current issue, special events, exclusive content, selected partner content, and thematic content. Furthermore, content team also track for current trend by exploring search engine, competitors, online publishers, social media, and other content aggregators.

“Current issue” refers to content that need to be shown immediately. Usually type of content on this category is news related. For example, news that is coming to be “breaking news” on TV, radio, and other online such as earth quake, bombing, or other catastrophic events would make to current issue category. Other than news, content that is viral on social media or celebrity gossips might also apply under this category.

Second category defined by VIDIO team on content curation is “special events”. This category refers to content on national or international events. Usually content from political events such as general election and sports events such as Olympic Games and World Cup identified under this category. Some other events vary from religious events such as Moslem’s Eid el Fitri prayer⁶ or Christmas Mass in Vatican to Royal Wedding⁷ could also be categorised under “special events”.

“Exclusive content” defined as another category to select content shown on home page. It refers to content that only available on limited platform which VIDIO is

included. Most of content under this category is content acquired by VIDIO or other media affiliates with EMTEK group. Sport matches such as Indonesia Liga-1 Football match and NBA Games is identified as type of content for this category. Movies, music concert, or other entertainment content can also be identified under this category. For example, long-form contents⁸ from TV shows running on SCTV & Indosiar⁹, only available online on VIDIO. Contents of these TV shows vary from music concert, movies, series, reality show, talent searches, and other types of TV contents.

Another content category defined by VIDIO team is “selected partner content”. This category refers to content owned by content partners that is trending or potentially trending. One example is a single “Lagi Syantik” by Siti Badriah released by Indonesian record label “Nagaswara”. This single is trending worldwide together with international artist Shakira, Ariana Grande, and BlackPink in July 2018 [16]. On VIDIO, “Nagaswara” also published this single on their channel and selected by content team to be exposed on home page. This category also applies to TV shows content that has high TV rating point. For example, “Azab”, a non-series drama published by “Indosiar” both on live streaming and VOD. As popularity of this show received 2018 Panasonic Gobel Award¹⁰ for Best Non-Series TV Drama [17], “selected partner content” also applies for this content.

The last category defined by VIDIO content team is “thematic”. It refers to content fits with campaign initiated by VIDIO team. Thematic campaign mostly related to seasonal activity such as student’s yearly break, Valentine, Ramadan, Independence Day, Christmas, and Chinese New Year. It can also relate to lifestyle such as weekend hobbies, travel & culinary, health, and others. Campaign sets on certain period starts from weekly, bi-weekly, monthly, or during special events such as Eid el-Fitri sugar festival. Content on this category selected to match specific campaign that is running. Types of content can be varied. For example, for Christmas thematic campaign, it vary from music, films, gossips, news, and other content related with Christmas.

In general, this study finds that content mapping on VIDIO drawn as follow:

4.4. Content management based on content mapping

Both content categories based on content types and content approaches is used by VIDIO content team as the basis of managing content strategy. We will take a look on two cases where this initiative applied.

⁶ Regularly, Indonesian head of states attend Eid el Fitri prayer and covered by national media. It is usually broadcast live on TV and radio stations. It is also live-streamed by online media platform.

⁷ Refers to the wedding ceremony of Prince Harry of British royal family and Meghan Markle held on 19 May 2018 that was live streamed on VIDIO.

⁸ Whether professionally produced or user generated, long form video content always has a content arc with a beginning, middle, and end

which in its entirety typically lasts longer than 10 minutes. It may include professionally produced content from television and cinema that has migrated online, as well as personal videos shared online. [23].

⁹ Indonesian national TV stations affiliated with EMTEK.

¹⁰ Panasonic Gobel Awards is a prominent awarding for TV shows in Indonesia. It might comparable to “Emmy Award” in America.

4.4.1. Study case 1: Content strategy based on business initiative

As VIDIO started paid service on VIDIO Premier, content team need to create strategy based on “monetisation” with “subscription model”. Furthermore, content team is exploring which “content producer” that is suitable to supply appropriate content on this initiative. As a start, “internal” content producer is selected since it has the highest degree in terms of quality, sustainability, and trustworthy compare to other content partners with

revenue share business model. On the next step, content team is choosing appropriate content to carry on paid service. Indonesia Liga-1 football games that is running on Indosiar TV stream is chosen to become paid content on the next season delivered as “event stream” since it has a good traffic performance.

Moreover, as paid subscription requires variety of content, “aggregation” needs to be made. Content team decide to acquire Asian “series” (Korean, Chinese, and India) from content distributor in the form of “VOD” that is accessible at any time.

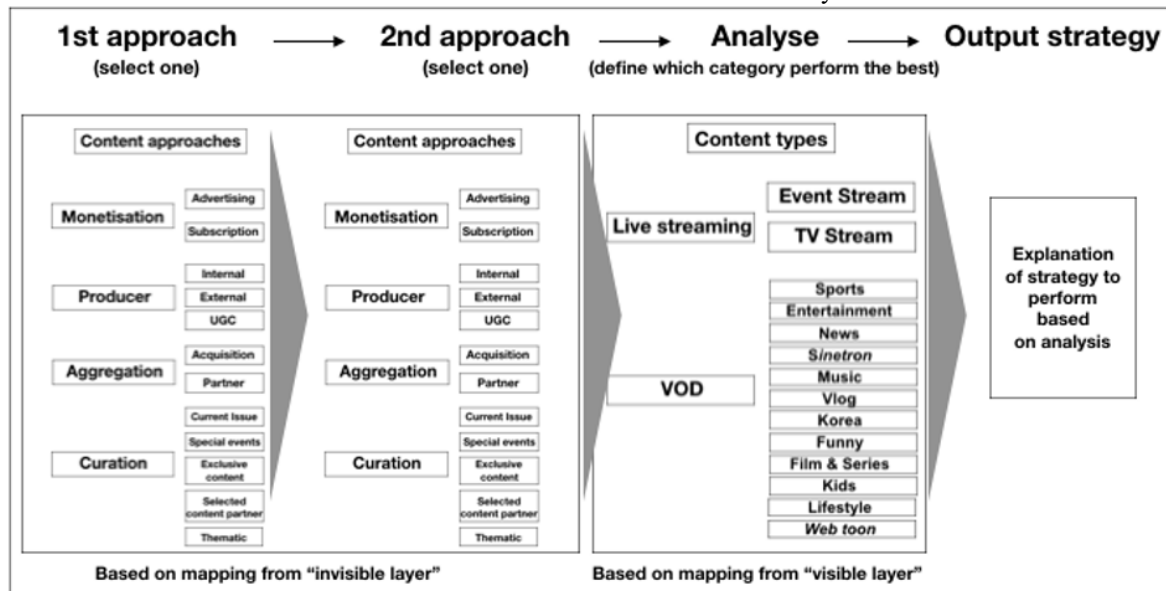


Figure 1 Pairing approaches

As the new paid service need to be exposed, content team also performing strategy using “content curation” in highlighting “exclusive content” for football matches “live streaming” event and Asian “series” accessible on “VOD”.

4.4.2. Study case 2: Content strategy based on special events

In 2018, there is a multinational sport event, Asian Games hosted in Indonesia. The last time this event held in Indonesia was 56 years ago in 1962. The government has made serious effort on promoting this event and build the hype all over the country [18].

As the Asian Games predicted to generate various content, VIDIO team need to assess content strategy that brings maximum impact for the platform. VIDIO made “content aggregation” by acquiring exclusive license on the matches to be live streamed for Indonesian territory. This license acquired by EMTEK, holding company of VIDIO and utilised by other media group within the company including TV stations and online publishers [19].

When the license has been acquired, “content producer” from “internal” is selected” to deliver “live streaming” on “sports” matches. Multiple sport matches of Asian Games live streamed from SCTV and Indosiar channel on VIDIO.

Since 18th Asian Games year 2018 held in Indonesia is only happening after 56 years [20], VIDIO team also performing strategy using content “curation” approach on “special event” sub category. While live events and sports content has been provided by internal content partners, content “aggregation” on “VOD” that provide “music” and “entertainment” from other content partners is required. On this case, VIDIO made partnership with official Asian Games committee. Verified channel named @18thasiangames published on VIDIO with variety of entertainment and music content including official songs supplied by the committee.

Asian Games has brought positive hype in Indonesia. Content produced by UGC that bring up this hype also need to be considered for highlight by VIDIO content team. Therefore, approach using “content producer” coming from “UGC” combined with “curation” on “special events” within “VOD” and “vlog” category is applied to bring up content produced by UGC related to Asian Games events. Several contents such as behind the scene of opening ceremony dancers from @ramonriau or videos that supports Indonesian athletes can be found by users on VIDIO during the events.

5. DISCUSSION

Drawing content mapping helps us understand on how content is managed on online video platform. Based

on how content is mapped on VIDIO, this study suggest that there are two layers of content mapping in this platform. The first layer shows the types of content. It is based on technical definition and cascaded into content based on it sustainability of delivery for live streaming and content based on its characteristic for VOD. The second layer is showing approach in managing those types of content on the first layer.

The first layer used as general mapping of content on VIDIO. This categorisation clearly shown to users. Although not specifically drawn the term “live streaming” and “VOD”, the categories existed on VIDIO user interface both on web site and mobile application. The category for “live streaming” shown on a sub menu named “live” while VOD categories shown on 12 sub menus: Sports, Entertainment, News, *Sinetron*, Music, Vlog, Korea, Funny, Film & Series, Kids, Lifestyle, *Webtoon*. Categories shown on the user interface clearly aims to navigate users in exploring content. We can tell that this categorisation as the “visible layer” of VIDIO content mapping. VIDIO team expect user to understand and exposed to content that VIDIO has.

While the first layer is a “visible layer”, this study finds the second layer that is “invisible”. There are four approaches used by VIDIO team on this “invisible layer”: content monetisation, content producer, content acquisition, and content curation. Setting up layers based on those approaches helps VIDIO team to identify

business initiative being the key driver and study case 2 with special events that potentially bring user traffics.

On study case 1, VIDIO content team need to propose a content strategy when new business initiative on paid subscription initiated. The first approach used on this study case is “content monetisation”. To sharpen the analysis, second approach applied based on 3 categories: content “aggregation”, “producer”, & “curation”.

On the first second approach where “content monetisation” sharpen with “content producer”, VIDIO team identified which sub category from this approach that is applicable to provide content for subscription model. As “content producer” sub category has different degree in terms of quality, sustainability, and trustworthy, they choose “internal” that considered to be most appropriate in providing content on subscription model since users is actually “paying” to access the content. On further step, the team need to analyses which type of content that work the best on bringing subscription user. They also identified the possibility of content producer in providing the content that work. Using data of previous performance they found that Indosiar, internal content producer from EMTEK group has a strong positioning on TV Stream. Therefore, content team initiated analysis on TV. Premises on assessment made on the basis of how good is the performance of TV streaming on subscription model and what type of content that is consumed the most by users

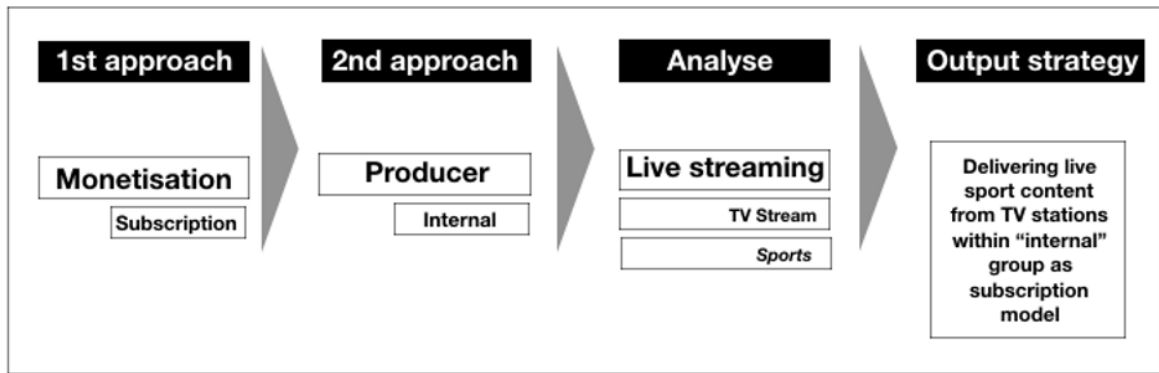


Figure 2 Pairing approaches example: monetisation

content strategy. These two layers is combined to set the most appropriate strategy. We will discuss further on how this combination applied by VIDIO team.

The invisible layer is used to identify which approach in defining content strategy. Content team will choose one approach out of four. Selection made on the basis of fulfilling the main goal to draw traffic from users. Each approaches can be used for this traffic acquisition purpose. It can be initiated in parallel or consecutive way depend on the situation. The first approach can be cascaded by pairing with second approach. This sequence then followed by analysing categories from the first layer based on traffic performance. It will come with an output of content strategy to perform.

Moreover, application of these approaches on content strategy will be discussed based on study case 1 where

on subscription model on TV Streaming. They came up with the result that live “sports” event performs the best on subscription model. Based on this analysis, VIDIO team came up with strategy to “acquire live sport content from TV stations within ‘internal’ group to be delivered as subscription model”. We can describe the model shown in figure 2. Furthermore, in order to meet variety of content demand on subscription model, VIDIO team use another second approach using “content aggregation” perspective. Acquisition is selected as the model for subscription content. High quality content acquired to meet the expectations of subscription users with possible consideration that it is more reliable than expecting content from content partners with revenue share model. Moving forward to content type, analysis made on which content performs the best on acquisition model. Asian drama series in the form of VOD came up as selected

types of content. There are some additional aspects in bringing this decision. Trends, competitors, availability of content would be some aspects to be put in consideration. For example, when we take a look from “content availability”, supply for TV streaming linear programming on acquisition model probably will lesser compare to VOD content. Content producer that provides linear programming will most likely TV Channels that previously serve pay TV service. While VOD content producer may vary from production houses, free to air TV stations, film distributors, and other content providers. When VOD model is selected, content team would make further analysis on performance for VOD content on subscription model. They might find that based on trend happening in Indonesian market, “film and series” has the highest traction on this model. Based on those considerations, VIDIO content team suggest a strategy to “acquire VOD of film and series in order to grow traffic on subscription model”.

In order to expose videos on paid service, content team used “content curation” as another second approach to pair with monetisation. As subscription model expected to deliver high quality content, “exclusive content” on curation model would appropriate to be applied. Furthermore, they made some assessment on what “exclusive content” available on VIDIO. Exclusive refers to content that only available on limited platform which VIDIO is included. Both content from VOD & Live streaming can be listed down. Analysis on which content has better performance on subscription user would be applicable as the basis of curation. It is also possible to perform some degrees of performance from exclusive content that VIDIO has. On study case 1, live football match Liga-1 Indonesia has the highest traction combined with some drama series that also has good performance. Based on the fact acquired, content team suggest the strategy to “expose live sport content and some movies on the homepage to attract users coming to subscribe”.

We have discussed on how implementing one approach and paired with another approach. The utilisation of this model can be used in a single content strategy when there is a need to leverage traffic. This model can also be used consecutively. We will discuss further on how this model use singularly or consecutively.

For instance, to use content strategies discussed above consecutively can starts from delivering sports content from internal content producer, followed by acquiring VOD film and series, and when first and second strategy has been applied, the third strategy of exposing live sport content and some series on the page can be applied.

Each of those models can also be used singularly. The third strategy of exposing subscription content on the web site for example. Without having new aggregation of subscription content (assuming that the paid service has been running and some acquisitions has been made), curation strategy can be applied on existing content. By doing curation, content strategy to leverage subscription on the platform can also be performed.

Examples of how this content mapping layers model applied into content strategy shows us on how pairing content layers may help content team to identify appropriate strategy. It gives the idea on how proper approach leads to determine proper analysis in a concise area of content type. It leads to a proper content strategy that can be justified. On further discussion in applying other approaches on this model, we will explore study case 2 where this model used in parallel.

On the 18th Asian Games event, VIDIO content team has made 3 content strategies in parallel to maximise available content from the event. They are using “content aggregation”, “content curation”, and “content producer” perspective in conducting the strategy.

By acquiring exclusive license on the matches to be live streamed for Indonesian territory. VIDIO team is using strategy based on “content aggregation” approach. The second approach used on this model is “content producer”. Since the license of this sport event is acquired by EMTEK group, content producers from “internal” group, SCTV & Indosiar is chosen. The next step was assessing what type of content that attract users the most. On study case 2, we can see that content team decided to have live matches of Asian Games that seems to be the driver for user to visit the site. They should have made analysis on live sport match content performance streamed on VIDIO when come up with this decision. The output content strategy from this model can be summarized as acquiring exclusive content of Asian Games for live matches produced by content makers from internal group.

Another strategy used by content team in fulfilling the need of another content related to 18th Asian Games is made on the basis of “curation” perspective on “special event” sub category. The second approach used on this strategy is content “aggregation”. This consideration came up from the fact that although EMTEK group has exclusive license on this event, other types of content related to 18th Asian Games may also be produced by other content makers. Therefore, content aggregation should also consider on retrieving content from content partners. On content type analysis, it is clear that live matches can only acquired from internal. For that reason, VOD is the focus to acquire. On content category, exploring content related to Asian Games other than “sports” would be wise considering “internal” has already sufficient content by having exclusive license of Asian Games. “Music” and “entertainment” from partners has been the focus by VIDIO content team based on study case 2. The content might vary from music videos of Asian Games, talk show or gossip shows that showing the hype of the events, and other entertainment shows related to Asian games. The output strategy based on this model would be “curating music and entertainment content related to special events Asian Games from content partners”.

Another approach that used in parallel on study case 2 is using the basis of content “producer”. As “internal” and “external” has pretty much represented on the first and second model in terms of content expected,

“producer” with UGC perspective applied by VIDIO content team to comply with the need of capturing hype from the event .

For a big event such as Asian Games to be held in Indonesia, people is expected to share content related to the events. For the second approach, content “curation” for “special events” applied. It is important to curate contents produced by UGC in order to find which proper content that can be highlighted to the users.

In terms of content type, “vlog” is the most appropriate to spot for UGC content. Other content such as sports, news, music, and entertainment has been represented by internal and external which most likely have more proper content to explore. The output strategy from this model would be “exposing vlog content produced by UGC related to Asian Games”.

The study case of Asian Games on VIDIO shows how this model applied in parallel way to leverage users. We can see that applying multiple content strategies in parallel initiated by event that potentially triggered users attraction on content related to the event.

Implementing multiple content strategy in parallel can also be initiated by broader content strategy to increase traffic and user to the platform. For example, yearly content strategy will need to be cascaded into multiple strategies by using this model. Parallel implementation would be applied in a broader sense. Each models can be run in parallel by dividing into singular strategy, creating cluster of strategies to be initiated consecutively, and eventually, all strategies would run side by side.

6. CONCLUSION

Content mapping on online video platform can be used as the basis on managing content strategy. This study reveals a model that can be used as content strategy. This model suggest that there are two types of content mapping that can be clustered into layer.

The first layer is “visible layer” that is shown to user. It refers to content categories by types that lead users to explore further content on the platform. The second layer is “invisible layer”. It implies to approaches used by internal team to identify content.

Both layers can be utilised as the basis of content strategy. A model suggest by this study is using approaches from “invisible layer” to be combined by content categories from “visible layer”. The application of this model is first selecting an approach, combine it with second approach, then analyse content performance by selecting appropriate type of content that meets the approach used on the model. This combination leads to a content strategy. Further more, each approaches can be used singularly, consecutively, or in parallel.

Content strategy from single approach can be used in short term basis whenever there is a need to leverage traffics on each approaches. It can be used consecutively where each approaches used one at a time. These approaches can also be applied in parallel where content strategies based on model from several approaches

applied at the same time. In longer term, say for a year content strategy, all approaches need to be considered. On this condition, priority level needs to be set.

Content strategy model suggested on this research came up from activities of VIDIO content team. Hypothetically, this model may apply on other online video platform.

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