Game Advertising *Handbook*

2022

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Chair's Foreword

In early 2021, IAB Australia and a group of passionate members of our industry came together to form the first Gaming Working Group - dedicated to uncovering and demonstrating the effectiveness of advertising and partnership opportunities within gaming environments and communities.

The Gaming Working Group is proud to announce our Gaming Handbook, which aims to help marketers and agencies better understand the opportunities in and around gaming, and reach highly engaged audiences within the Australian market.

The Gaming Handbook provides guidance and information on a range of key areas including personas, best practices and the various environments in which Gaming advertising opportunities reside:

Our conviction in the potential and power of game advertising has only grown since we formed the Gaming Working Group. The Gaming Working Group has observed that:

- The gaming advertising ecosystem has continued to heat up with transformative opportunities and challenges advertisers to find unique ways to engage with gaming communities.
- Marketers are now more willing than ever to push the envelope forward, trying out new innovative and creative strategies that reach gaming communities and build culture within them. This shift has fueled the creative energy for advertisers to blend their creativity within gaming environments.
- Marketers are forging collaborative partnerships with emerging tech, from developers to streaming platforms, that work across different gaming verticals to accelerate their digital transformation that ultimately drives outcomes.
- Decentralised projects, including Web3, blockchain and NFTs that contribute to building the metaverse, add to the tectonic shift towards an equitable gaming framework.
- Marketers are investing money and resources to developing gaming infrastructure that aligns with their brand values. This sentiment, for example, has been echoed within social and corporate responsibilities, such as play-to-earn economies that form gaming communities aligned with sustainability and conservation efforts.

Chair's Foreword

The massive gaming growth has systematically impacted recent major tech-sector mergers and acquisitions (M&A) activity coming into the gaming world. One of the most significant recent game-related deals saw Microsoft's acquisition of Activision Blizzard (for $69bn USD), to extend their digital footprint and capabilities into creating gamified community engagement with virtual products and augmented reality.

This Gaming Handbook provides a comprehensive framework to help develop a shared understanding of key terms and shines a spotlight on case studies across diverse gaming environments.

A big thanks to IAB Australia for their continued support of the council, Gai Le Roy, Jonas Jaanimagi, Jenn Thomas and all the active members of the Gaming Working Group Council for their passion, knowledge, time, and commitment to growing our industry's gaming community.

Poppy Hill

Sr. Group Director, Integrated Solutions APAC, DoubleVerify
IAB Australia Gaming Working Group Chair

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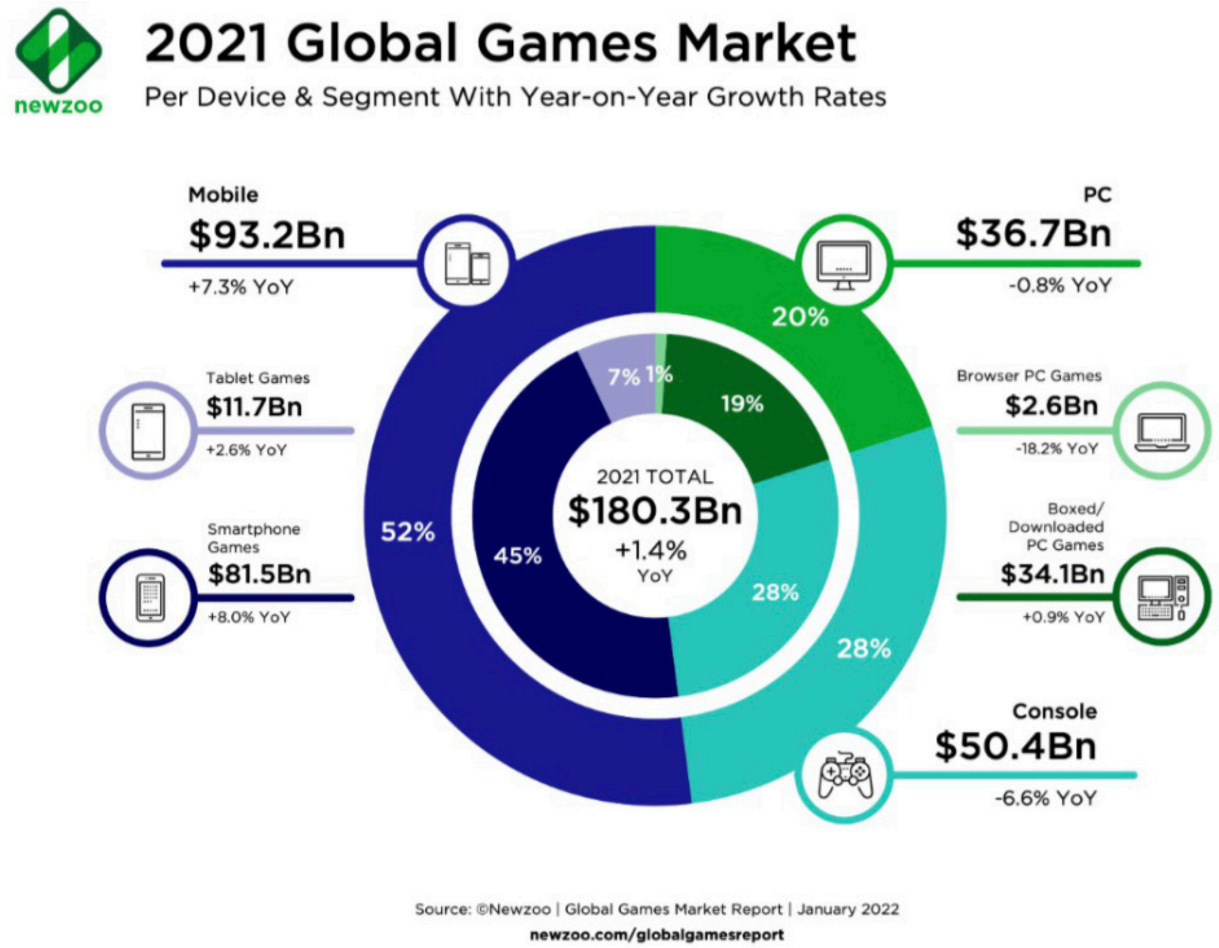
Introduction

Gaming has grown to be far more than simply a slice of the market. The associated time spent, revenues and merger and acquisition activities only prove this.

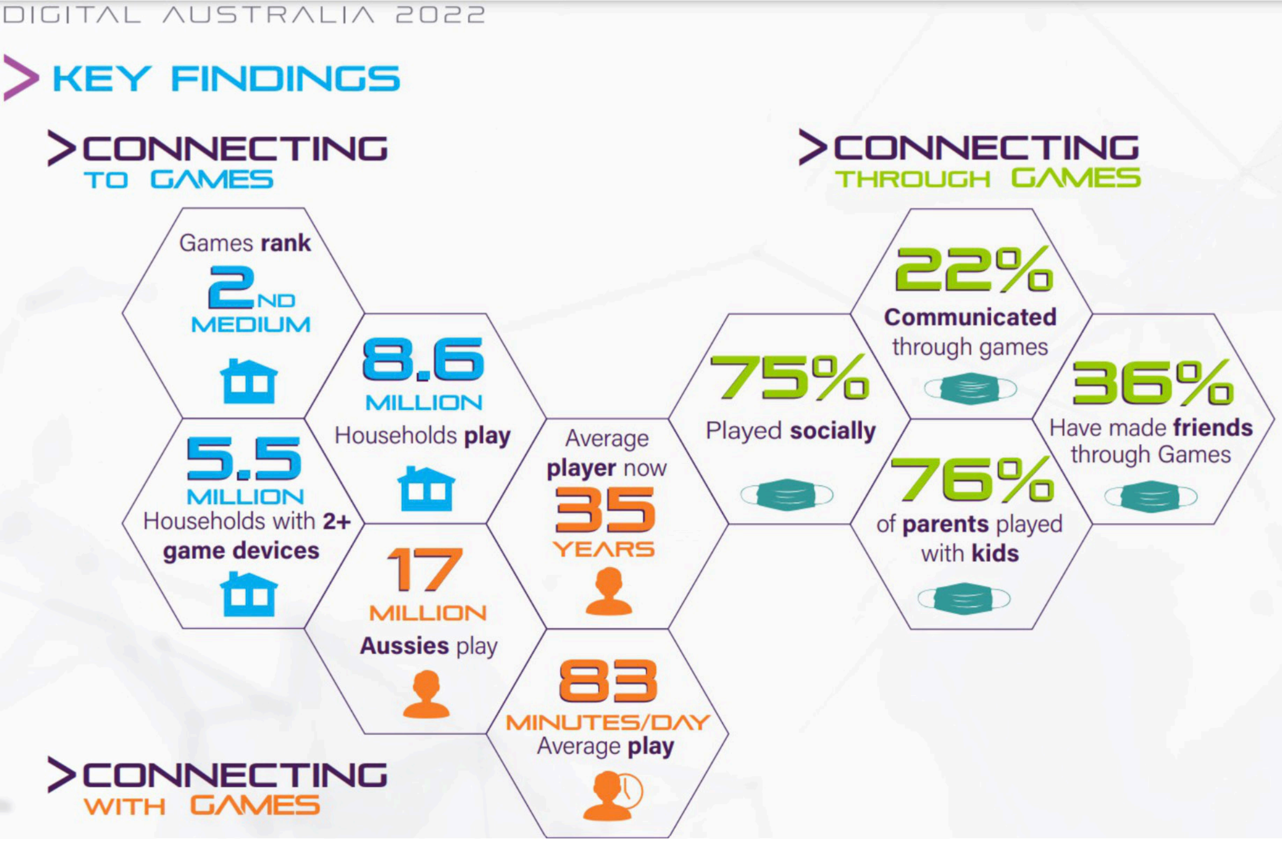
For the advertising industry, opportunities abound in terms of verified attention from authenticated human audiences in highly dynamic environments.

Not only this, but with the rising obligations to having genuine relationships with consumers in which there is a fair and open value exchange provides enormous opportunities for brand association, deep consumer engagement and responsibly enabling a plethora of 1st party data strategies.

The global macro view is impressive regarding overall top-level numbers across Gaming. Newzoo, providing games and esports analytics and market research, released its Global Games Market Report to show how big the gaming sector is global



Locally, the IGEA (Interactive Games and Entertainment Association) produces an excellent regular report on who plays video games, how they play, why they play, and attitudes towards video games in Australia called Digital Australia. The latest version provides empirical data to support the high levels of engagement in gaming here in Australia.



In September 2021, IAB Australia ran its inaugural 'Attitudes to Game Advertising Report' which assesses the level of experience mainstream media agencies have with game advertising to better understand the gaps of knowledge that would increase their confidence in continuing to use or recommend game advertising. You can view this report here.

The survey has now been re-run through Q2 2022 and the related findings are delivered below as an introduction to this Handbook:

Most mainstream agencies are experimenting with game advertising and marketing, 62% have used game advertising to date but it is not yet embedded as a significant or regular part of digital activity. Advertisers are experimenting with a wide range of game advertising formats, including the most popular streaming adjacent display/video, mobile game ads and live streaming formats, as well as some experimentation with emerging formats such as shoppable ads, direct product placement and metaverse activations. There is future appetite to use these popular formats again and these emerging formats for the first time.

Game advertising is handled across digital teams within agencies and, when undertaken, is often planned and bought with other digital media, however most agencies do not have a game advertising specialist to evangelise this emerging media and provide deep expert knowledge. Therefore, it is important for the industry to provide opportunities to increase knowledge broadly across digital teams.

Audience suitability is a key consideration when evaluating game advertising and marketing opportunities. There has been a shift in thinking about game audiences over the last year. Previously, getting access to hard-to-reach audiences was the main driver for investment, now focus has now shifted to the diversity of game audiences as a greater driver for using game advertising.

Brand building remains the key objective for game advertising campaigns and the importance of effective brand building has increased on last year to become the key driver for investment in game advertising. The usage of brand metrics to assess campaign success has also increased over the last year.

To embed game advertising as a regularly considered option, the industry needs to continue work to provide evidence of the effectiveness for brand and ROI outcomes, as well as demonstrate how game advertising works with other media.

From these insights, we look to provide further information including a broad and foundational set of definitions, ad format explainers, an objective view on audiences and the more granular gaming personas available to buyers from within those general descriptions.

We hope to simply describe the related opportunities for buyers and enrich this information with a meaningful range of practical case studies.

We will also provide some best practices and recommendations throughout the handbook which we hope you'll find useful.

***Please feel free to feedback to us on this handbook by email at** iabaustralia@iabaustralia.com.au*

Many thanks to the contributors of this Handbook

Poppy Hill (chair)
DoubleVerifiy

Georgia Woodburne
Azerion JAPAC

Matthew McGinley
InMobi

Simon Slee
Double Jump
Communications

James O'Driscoll
Digital Turbine

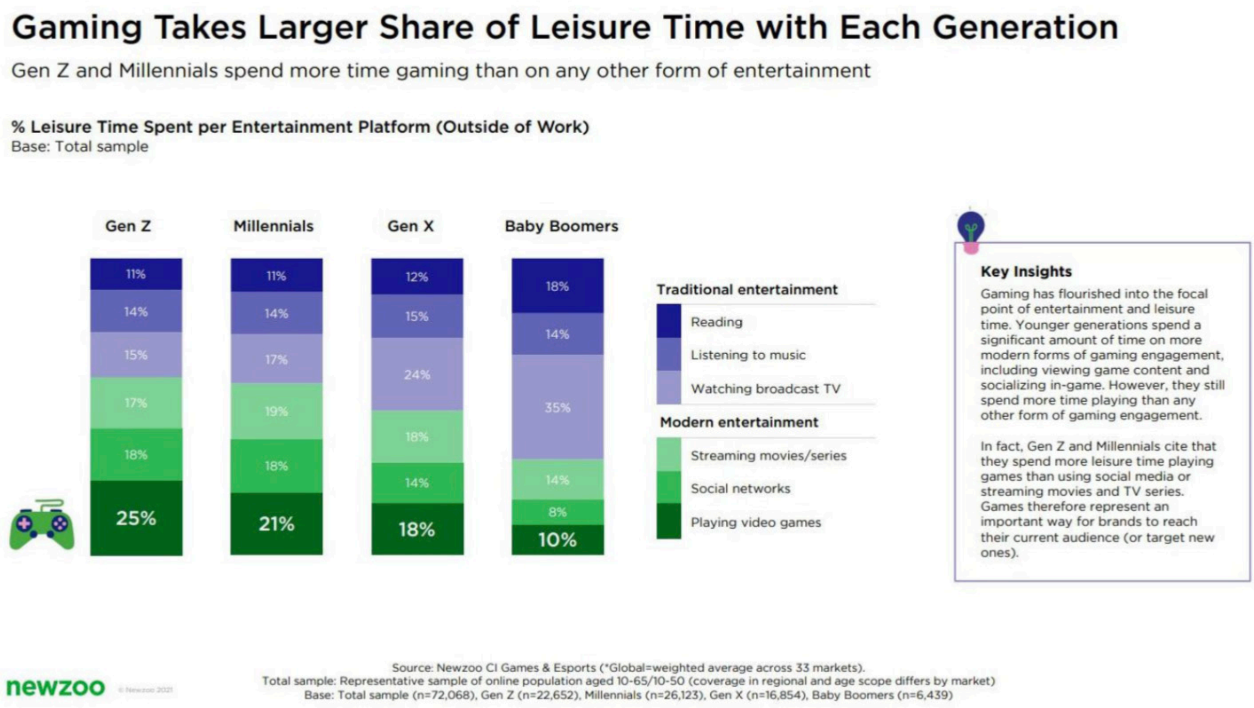
Ricky Chanana
Twitch

Chapter 1 **Defining The Audiences**

In this chapter, we will take you through the audiences within the various gaming environments, including console, pc, mobile, social, esports, virtual reality and passive gamers.

By understanding these audiences, brands can begin to understand what audiences they may want to engage with in future campaigns

The truth is that Gamers in markets such as Australia are now ubiquitous across all socio-demographics (including gender) and include almost everyone across all traditional targeting metrics found in most marketing briefs. They are increasingly taking market share of attention across all core age groups. We can see this below in the research from Newzoo (2022) on Gen Z and Millennials, who spend more time gaming than on any other form of entertainment.



The challenge here is to dig deeper into these audiences and to understand them and their behaviours. By leveraging the more granular insights available on the various gaming personas in-market, brands can create meaningful targeting attributes that meet their marketing needs. Further, it will give buyers access to the many hard-to-reach audience segments actively engaged within these highly immersive environments.

In terms of general audience descriptions, it's easiest to begin by looking at the various forms of gaming that exist, and the audiences found within them:

Console gaming:

Regular at-home gaming by affluent audiences who have invested in dedicated devices such as Sony PlayStation, Microsoft Xbox and Nintendo Switch. These devices form a crucial part of their entertainment attention. The audiences are reasonably broad but do trend towards males, and the gaming session times are usually in the medium-to-longer time spent in terms of duration.

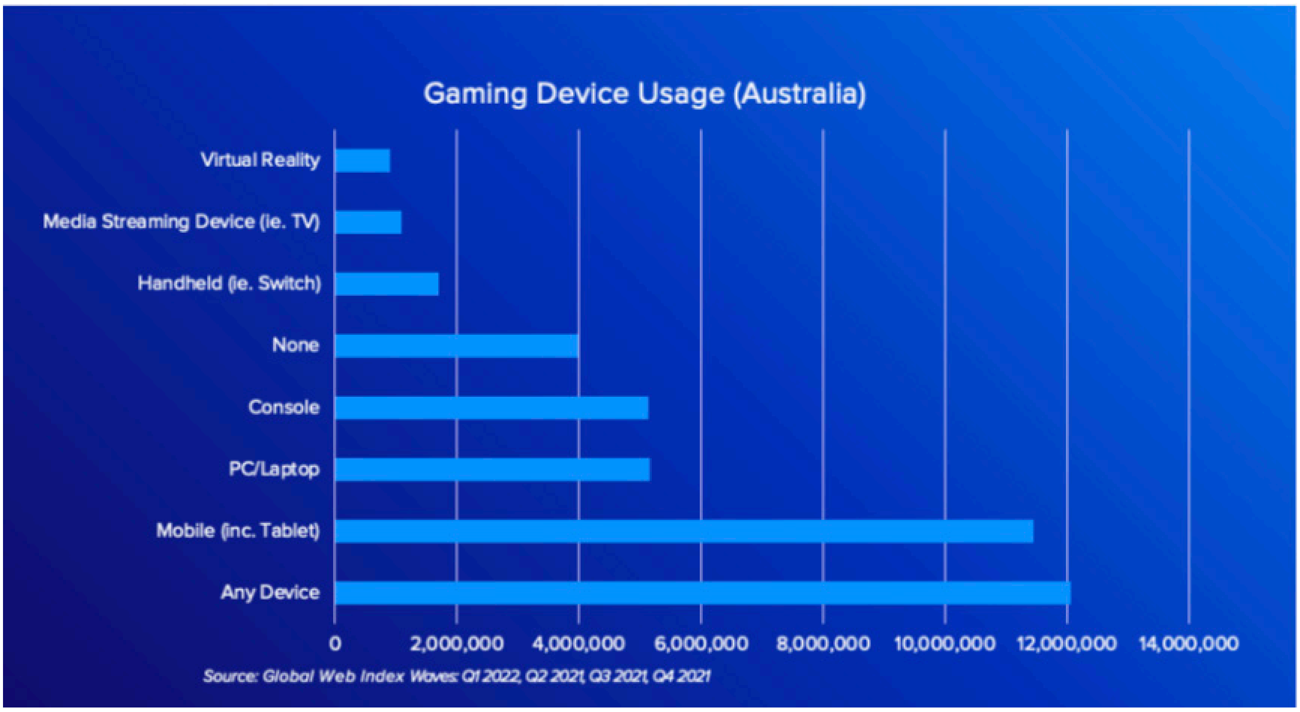
PC gaming:

Personal computers can be seen as more powerful as hardware can attract more dedicated gamers. The related audiences often skew towards affluent and tech-savvy males. That said, there is still a strong female presence, with recent GWI data showing 44% of Australian PC gamers are female, with the largest segment in the 55-64 year-old age range (25%). Session times for PC gamers are the most extended and most immersive.

Virtual Reality Gaming:

A virtual reality game or VR game is a video game played on virtual reality hardware. Most VR games are based on player immersion, typically through a head-mounted display unit or headset and one or more controllers. The Australian audience skews male (70%) and are mostly aged between 25-54, presenting an interesting option for advertisers seeking to reach budget holders around the country as advertising opportunities surface as audiences scale through the decade.

In terms of device usage mobile devices dominate! The graph below shows that the P16-64 gaming device usage primarily sits within mobile.



As mobile gaming makes up such a vast proportion of gamers, we have categorised these audiences into 4 main types:

- **Ultra-Casual mobile**
- **Hyper-Casual mobile gaming**
- **Casual mobile gaming**
- **Midcore mobile gaming**

It is worth noting that many regular players within the mobile gaming category often don't formally classify themselves as gamers.

Ultra-Casual mobile gaming:

Instead of typical objective mechanics, ultra-casual games are simplified to ensurea level that ensures everyone can be successful or enjoy the experience. Mechanics include simple simulations like slicing, smoothing, spreading (e.g. frosting), or simple tapping, sometimes without clear goals.

Within this category are ASMR (autonomous sensory meridian response) games, which are games that contain gameplay featuring sights and sounds that are relaxing or satisfying to the user.

These games could also be described instead as casual experiences, with an accessible appeal that can reach new users who wouldn't typically normally identify as gamers.

Hyper-Casual mobile gaming

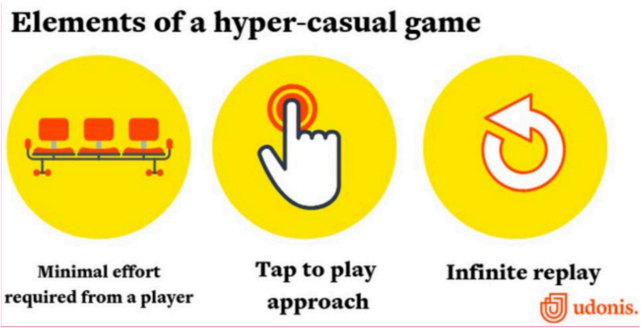
Very lightweight, easy-to-play and addictive, hyper-casual games (such as Wordle) often have an average play time of only a couple of minutes.

These games are free-to-play, commonly supported by advertising revenue models and designed for any age or skill level.

Hyper-casual games can have high churn rates, but users are very open to trying them out and open to advertising as a value -exchange - making them popular for brands seeking to reach their audiences in value exchange advertising environments.

Casual mobile gaming:

Casual mobile games such as (Among Us and Candy Crush) are very easy to access and play in short bursts whilst commuting or killing time. They generally have impressive mass popularity statistics across all ages and genders, giving brands excellent opportunities to access scale and reach. For instance, Among Us regularly reached 500m unique active monthly users in 2021 according to ActivePlayer.io, making these audiences suitable for general awareness and reach.



Midcore mobile gaming:

These games are often quite strategic multiplayer games, such as Clash of Clans, which tend to attract and have longer retention curves than hyper-casual or casual games. The players tend to be male and usually game at home on PC's or consoles.

Social:

Gaming is inherently social. Social (Metaverse) games go one step further by providing a location for players to interact with customisable 3D avatars, meet up, chat, and share experiences. Games like Habbo and Hotel Hideaway are some of the more popular ones in this space. Like most in the category, they all skew to a younger audience.

Games can be a blank canvas for brands, providing the opportunity to positively and authentically reach a new audience, build relationships, and increase brand awareness and affinity.

The best way for brands to engage in this space is through events and concerts. Creating a spectacle like a concert in-game is one of the most popular metaverse events, reaching audiences outside of the gaming community. The sharerability of these events through social media also increases their popularity. Events also allow localisation of content on global platforms.

Esports:

The esports audiences are usually millennial males who enjoy watching live streams of competitive video gameplay as entertainment and tips on improving their own gameplay. These enthusiasts may often also attend live in-person esports tournaments if possible.

The IGEA (from their DA22 report) provide some local insights into the esports audiences here in Australia, as per the below:

Passive Gaming:

Watching other people play games on video social platforms can be both entertaining and amazing to watch creators play at such high levels. Many of the most popular YouTube channels, such as (LDShadowLady) focus on Minecraft mods and involve the creator making changes or tweaks to the game, playing the game and commenting on their play.

Passive gaming enables gamers to do other things because it doesn't require their undivided attention and can be consumed any time of the day, such as during their commute or as a way to unwind. Gamers also enjoy watching these videos to help boost their skills and join social communities.

Chapter 2 *Introducing Personas*

In this chapter, we will take you through the various personas related to gaming, which can vary depending on the provider.

By understanding the personas offered, brands can further understand the nature and habits of gamers, allowing for a more targeted approach to campaigns.

Personas have always existed in digital marketing but are now particularly prevalent in Gaming as an approach to understanding the nature and habits of gamers. There are a variety of personas depending upon the provider, all of which seek to highlight core characteristics, reasons for gaming and habits, as well as sociodemographic data such as age, gender, professional status and sometimes earnings.

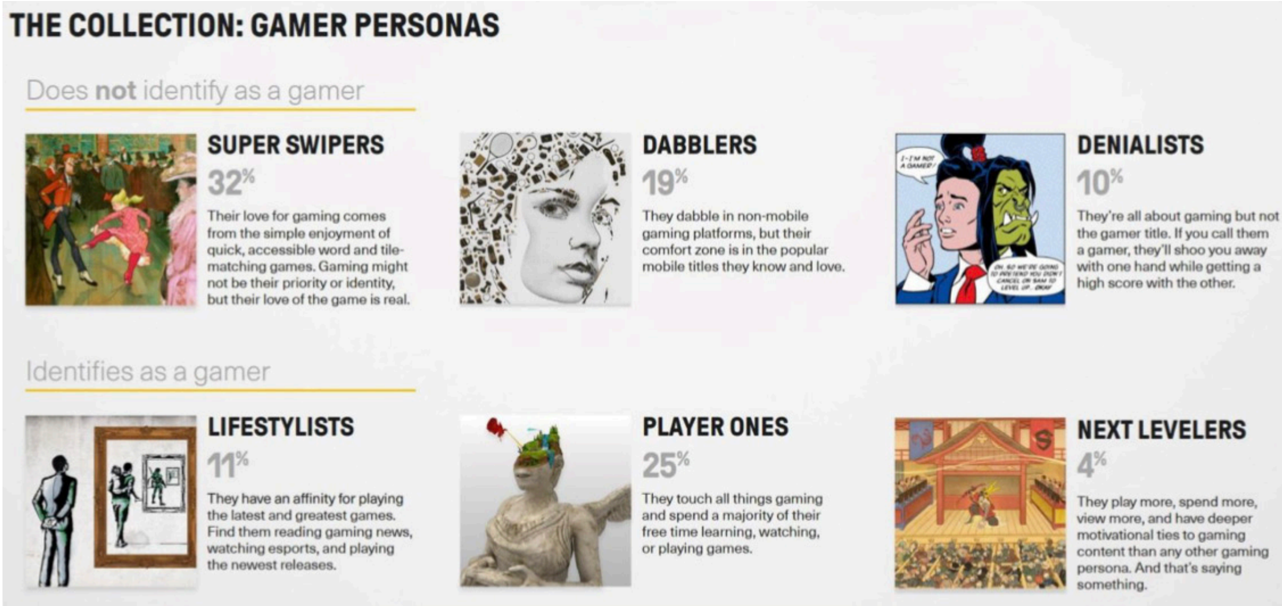
Our intention here is not to look to standardise the personas available here in Australia but instead to highlight some of the more common approaches and the resulting mix of personas from several different sources. In a future follow-up project, the gaming working group will consider looking at this, comparing it across work produced by IABs in other markets and providing some
recommendations.

For now, we will introduce you to three well-known examples:

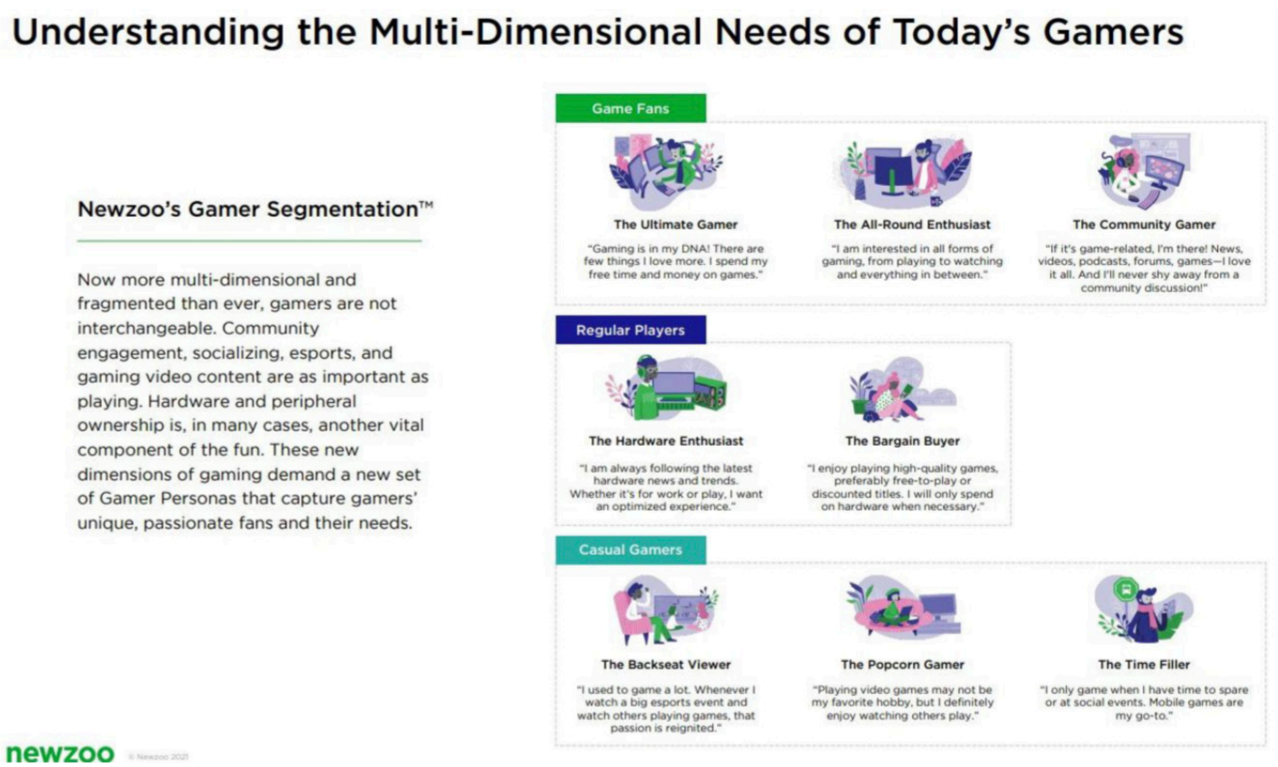
1. GlobalWebIndex (GWI) uses six key personas:

Mobile-only, Casual gamer, Esporter, Socializer, Cloud gamer, and Influencer.

2. Activision Blizzard Media also has six key personas:



3. NewZoo meanwhile has eight different personas:



Chapter 3 **Gaming Environments**

In this chapter, we will take you through the three key environments to take into consider-

By understanding the different gaming environments, brands will be able to experience a variety of opportunities available to suit their marketing needs.

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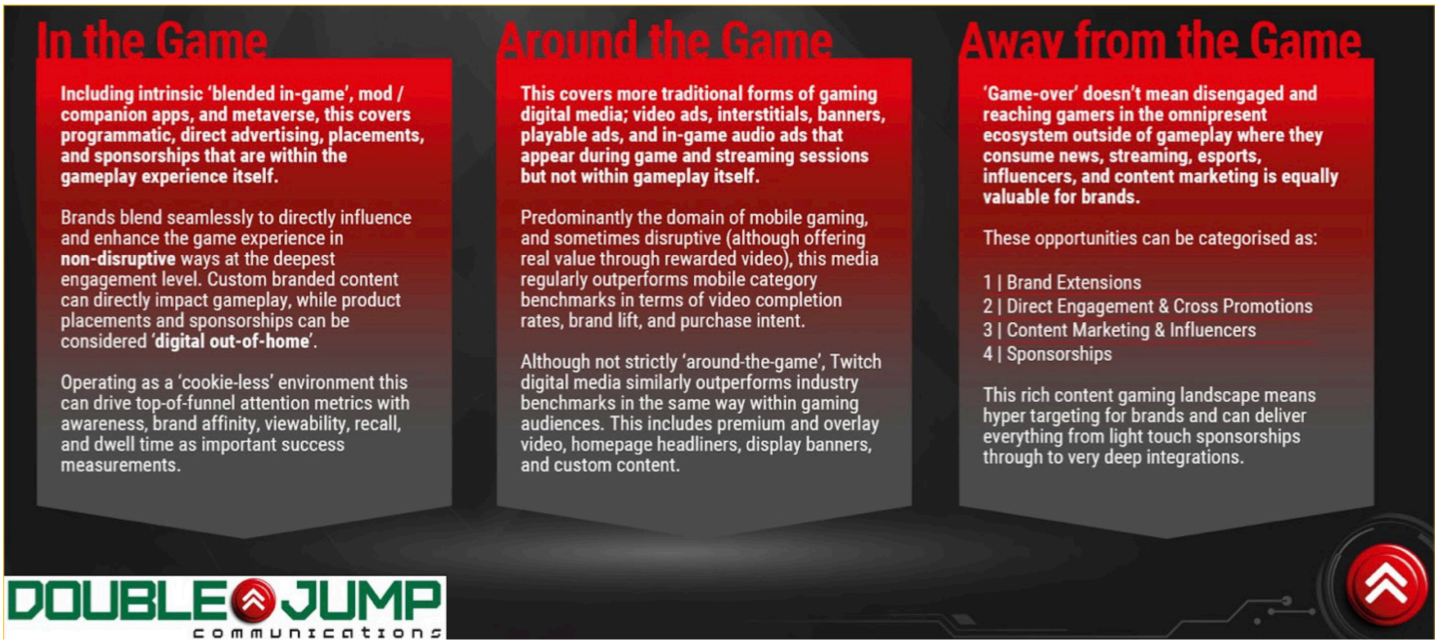
The primary fragmentation seen in Gaming has been around the devices being used - consoles, PC's or mobile devices. Increasingly, we are seeing that gaming is less about the specific device being used and more about the themselves and the variety of opportunities available within each.

We have aligned with the approach taken by IAB UK in their 2021 'Guide to Gaming' with three environments for gaming - In the Game, Around the Game & Away from the Game.

Below is an overview of each environment:



We will take each in turn and look at a general definition, the related opportunities & formats, measurement considerations and some recommendations. There are also case studies for each of these in the following section.

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General definition

In the Game

Advertising opportunities that are delivered directly into computer and video gaming experiences that are natively integrated within PC games, console games and mobile games.

Ad formats

These include the following ad formats within applicable environments such as Desktop, Mobile Web, Mobile In-App and Console (inclusive of standalone game systems and AR/VR headsets as well as game systems connected to television displays):

- **Dynamic In-Game Advertising (DIGA):**
  Appear inside a 3D game environment, on virtual objects (such as billboards and posters) and combine the flexibility of web banners, where ads rotate throughout the play session, with the functionality of traditional billboards and posters.
- **Digital Video In-Game Advertising (DVIGA):**
  In-Game Video Ads are served by an ad server, where ads regularly rotate throughout the play session. As with DIGA, these ads typically appear in a 3D environment or on a billboard and other meaningful in-game placement.
- **Static In-Game Advertising (SIGA):**
  These ads are not changeable and are served by an ad server in an In-Game environment.
- **Hardcoded In-Game Ad Objects:**
  Ads that have not been served by an ad server and can include custom 3D objects or static banners. These ads are planned and integrated into a video game during its design and development stage (i.e., built into the coding of the game).
- **Advergames:**
  Custom-built video games a solely aimed to promote a brand or product.
- **In-stream video Ads:**
  These ads are typically placed before, during, or at the end of the video content that the user is viewing.
- **Direct In-Game product placements:**
  Generally reserved for large global campaigns, direct in-game product placements are possible, though usually through ‘game mods’ and metaverse activations for regional executions. Ideally, best paired with games with real-world themes (sports, simulation, management) there is an untapped potential for more placements within mobile games.
- **Desktop In-Game mod app display and video:**
  This unique in-game inventory enables brands to reach gamers (including hardcore) with ads that display in desktop-based standalone gaming ‘mod and companion’ apps. The apps provide players with additional game information like maps, statistics, etc. Players use these apps while playing games so the display and video ads on-screen have high viewability.

Measurement considerations

Audience measurement and associated user attribution processes for In-Game should adhere to the Media Rating Council's (MRC) Digital Audience Based Measurement Standards, including viewability and sophisticated invalid traffic (SIVT) requirements, and the IAB/MRC Audience Reach Measurement Guidelines where applicable.

However, certain aspects of In-Game environments that are unique regarding audience measurement that should also be considered. Specifically, while mobile gaming may involve individual users per Session and device, console-based gaming and, to some extent, PC gaming may involve multiple users or players per Session and device. Whereas online multiplayer game instances may involve separately measurable devices and sessions, local multiplayer game instances may not be as straightforward to measure. For more guidance, refer to the recently updated Intrinsic In-Game Advertising Measurement Guidelines 2.0 from the IAB and MRC.

Additionally, for In-Game environments, as video renders in a succession of frames that are painted to a loaded part of the game environment or UI, the Video Impression requirement is met by determining that the first frame of the video creative has been decoded and attached to a loaded part of the game Environment or UI.

In the Game

Verification, Viewability & Fraud

Verification services can typically run in all gaming environments that accept industry-standard tags and technologies (e.g. 1x1 pixel, JavaScript display tags, and/or VAST tags). This includes mobile app games, web browser games, console games, and live streaming.

Other related considerations are:

- In all cases, a Viewable Impression must also meet pre-existing criteria for a valid Impression, for example, counted based on client-initiated signals, filtered for invalid activity, etc. These are over and above the viewable criteria.
- Each valid Viewable Impression originates from a valid Impression. In no case should Viewable Impressions exceed Rendered Impressions counted on a campaign. There can never be a qualified counted Viewable Impression that does not tie to a valid Impression, and there is a maximum of a one-to-one correspondence between Impressions and Viewable Impressions.
- Once an ad qualifies as a valid Viewable Impression, it should only be counted as one Viewable Impression within that user session, regardless of subsequent exposures. It should not be counted again as an additional Viewable Impression, even if the user moves entirely away from the ad and then moves back to it so it again qualifies as viewable. This additional exposure may contribute to the total time the ad is in view, but only the original Viewable Impression should be counted.
- Replays for the same user may be reported as a separate metric (while replays are not required to be reported, where reported they must be reported separately).
- Consider the extent that fraud and measurement detection assets (such as JavaScript, Flash or cookies) or other techniques deployed in other environments do not function within In-Game, measurement organisations should consider additional assets or telemetry to serve as compensating controls and to cover detection gaps.
- Consider the various fraud types, models, risks or incentives specific to gaming environments.
- Any type of In-Game inventory are priced at a premium and may draw more focus or risk for potential IVT generation.
- Be aware of the sophistication of potential fraud schemes required in this environment, as it might involve techniques that could be more difficult to detect.
- Review the presence of any proxy traffic or routing artefacts that may obfuscate origin information or limit the granularity of data collected for purposes of invalid traffic determination.

Brand Safety & Suitability

Brand safety and suitability are unique to every brand. Brand safety refers to topics such as hate speech, terrorism or pornography that most brands want to avoid.

On the other hand, brand suitability standards refer to content that is or is not suitable for a specific brand. A family-friendly CPG brand, for example, may wish to stay away from midcore shooter game environments while a fashion retailer may actually want to target casual mobile gaming environments.

Contextual targeting is a core component to brand safety and enables brands to drive performance by aligning their ads within gaming environments that are contextually relevant to the target audience. Segments can be tailored to include site, app and language inclusions/exclusions and specific URL keyword lists.

TV Off Limitations

Some gaming devices that display to televisions or external monitors may include dedicated power sources and, as a result, may be independent of the power state or input source of the TVs or monitors used to display their content. In such environments, content and advertising may be played while corresponding TVs or monitors are off or on a different source. Measurement organisations should consider this limitation and its effect on measurement and disclose it as a general limitation, particularly in relation to effectively measuring viewability.

Buying Methods

Direct IO, Programmatic (OX, PMPs & PG), Self-Service Programmatic & Sponsorships

Recommendations

- Identify your audience/persona and the games they play using a combination of survey and deterministic data to maximise media investment gamer personas that align with the brand's creative strategy.
- Align creative within gaming environments that are contextually relevant to the brands target audience by analysing specific creative and audience alignment with the games you are incorporating into your media strategy.
- Identify best-practice creative elements across banner, interstitial, native, playables and video to ensure the creative reaches its KPIs. Ad creatives impact conversion.
- Consider genre as a proxy and go deeper to understand the audience per game where necessary, as audience demographics for different games in the same genre may vary.
- Understand and tightly define your brand safety and suitability policies.
- When considering the performance of brand awareness campaigns, use effectiveness tools that measure brand metrics such as brand uplift and purchase intent. Also, consider enabling view-through attribution for performance campaigns.
- Consider the device as well as the game environment. For example, in mobile games, it is not recommended to run the 30-second video but instead showcase your 6 or 15-second creative to generate a higher video completion rate (VCR).

Case Studies

[Castrol Strengthens Brand Recall with Blended In-game Advertising]

azerion

[Azerion Hotel Hideaway]

General definition

Around the Game

Advertising opportunities made available during a gaming experience, but not directly within the gameplay itself. Some examples of this include Banners, Interstitials, Playables or Rewarded Videos.

Ad formats

- **Interstitial Ads:**
  Static or interactive, full-screen ads that cover the interface of their host app or site. Such ads appear between content, placed at natural transition points or breaks, such as in between activities (i.e., a tennis ball behind hit out of bounds in a free game) or game levels.

- **App/Web-Based Banner Ads (including Native Ads):**

  Typically occupies a designated advertisement location for where a combination of static and animated images, text, and/or video ads can be delivered designed to convey a marketing message and/or cause the user to take an action.

- **Outstream Video Ads:**
  These ads exist outside of video content and typically play within a video player.

- Rewarded video is requested by a user or chosen to be watched, delivering a 15-30" video ad that, upon close, or further engagement and then close, will deliver in-game rewards to the user in exchange for their viewership.

- **Skippable Interstitial Video:**
  Vertical or horizontal full- screen interstitial video delivered in-between content (like interstitial ads), delivering a skippable video or 6-second bumper ad.

- **End Cards:**
  These full-screen interstitials are appended to video files to deliver additional content or interactive advertising features. advertising features.

- **Picture-by-Picture Ads:**
  These can deliver an uninterrupted ad-viewing experience by allowing viewers to see the stream still when a creator runs an ad break during their stream.

- **Non-disruptive in-game audio ads:**
  This unique in-game inventory enables brands to reach mobile gamers with audio ads that play simultaneously. At the same time, the player keeps playing the game (non-disruptive), and the audio is supported with a clickable icon.

Buying Methods

Direct IO, Programmatic (OX, PMPs & PG), Self-Service Programmatic & Sponsorships

Measurement considerations

As per In-Game within the previous section

Recommendations

Start with defining of your target audience, and what games/ environments are a good fit for the specific brief you have. Your media partners will access survey and platform-specific information to help guide this process.

For example:

- Understand the specific user journey involved with the ad format/inventory type you will be delivering ads across. Ask your media provider what format works best for the brief you have and have them outline specific formats, including mocks, that define what best practice may involve here.

- Define your level of frequency capping and the sequential targeting strategy that will be utilised to build reach and frequency through the various games that your audience will be exposed to your adverts.

- Utilise a variety of formats/inventory types to drive your specific campaign objectives best, taking care to understand the intricacies involved with activating those formats and targeting across providers and budgets.

- Gamers generally don't just play one genre (usually 1 - 3 simultaneously), nor do they usually only play one format, so consider they are participating in different forms of gaming relevant to their attention and situation at a given time.

- When building custom formats (Digital Turbine examples: Augmented Reality, end cards, interactive video) to deliver a specific outcome (ie. gamification to contextualise your brand and deliver higher time in view or engagement),think about how popular games for your audience, such as Pacman for Gen Xers/Boomers, game mechanics such as high scores, countdowns etc., and how these can be used to generate emotional advertising (ie. nostalgia, love) and create a cohesive brand experience for gamers in the target environment. There is creative technology available from media partners that can help to better deliver specific build types, such as gamification, tap/swipe/shake etc.,and design a better fit to purpose creative (or at least provide some guidance on best practice).

- Ask your media provider to deliver reports according to your key objectives and media activation strategy, to help understand the effects of your campaign set up strategy.

- You don't have to reinvent the wheel. Playable experiences tend to follow known, tried and tested templates that resonate with actual Mobile Games, so to start with these formats, it's recommended to follow what works. For example, Hypercasual Games that require a swipe or tap to 'score'. This same template can be used in Playable ad experiences and therefore requires minimal effort to design, build and activate.

Examples:

https://creative.inmobiads.com/creative/puma-afl-and-nrl-game-football
https://creative.inmobiads.com/creative/general-mills-latina-fresh

Take existing owned and operated assets and design them for Mobile 'Playable' experiences. The complexities of designing and implementing a solid mobile site can often at times cloud information retention. If you know of any area on your site that could benefit from a playable experience, then look towards these formats to enhance it.

Example:

Build your Ford Ranger:
https://creative.inmobiads.com/creative/ford-ranger-build-your-ultimate-ranger

Case Studies

[BWS case study for Around The Game]

InMobi : *Case studies for Around the Game ('Playables' format):*

Local AU: https://inmobi.docsend.com/view/f4rdh99gx5g5ibrb

https://go.inmobi.net/hubfs/Mie%20Sedaap%20Case%20Study/Mie%20Sedaap%20InMobi%20Case%20Study.pdf

https://www.inmobi.com/case-study/inmobi-helps-mcdonalds-see-engagement-rate-182-percent-above-benchmarks-on-2021-loyalty-rewards-campaign/

Mars Wrigley and Twitch

Away from the Game

General definition

Opportunities within gaming that exist away from the gameplay experience itself. This includes streaming, esports, influencer and content marketing.

Ad formats & opportunities

- Game content marketing (bespoke advertorial or viral video): Gaming can be utilised within your traditional content marketing by focusing on particular games, trends, or topics of interest, and building a story with your brand. This will often work best starting from an owned channel social strategy and incorporating advertorial, viral, and meme-style content that can be amplified with traditional paid media.

- Esports sponsorships (leagues, teams and players): An effective entry point to gaming, sponsorships are a familiar way to create a meaningful association. Much like traditional sponsorships, this is a long-term brand affinity play, not a quick acquisition solution. Opportunities exist at the league, team, and individual player level, and aligning your brand to the best matched game/partner in terms of audience and values is critical.

- Game influencer marketing and ambassadors: Influencers and Ambassadors are essentially content marketing. Gaming provides a vast network of content creators available to represent your brand, often over-index versus other verticals. Gaming creators do focus more on live streaming than other social channels, so developing the right approach that works for this environment is an important step. The creator industry is still in its infancy, so ensuring a mature content strategy and agreed set of deliverables needs to be brand-led. Finding the right creators to match your audience and brand tone is also the best path to success.

Measurement considerations

Metrics such as hours viewed, concurrent users, total views, brand lift & brand mentions (e.g. logo placement, media exposure)

Recommendations

- Verify an influencer's audience geographies as often the larger the follower count, the less local Australian audience they have. Audience may also vary between their channels (ie. Twitch vs. Twitter, etc.)

- Consider that esports reaches a particular audience segment (predominantly male), so on its own it is not a complete gaming strategy. Multiple strategies are required to cover a board cross-section of gamers.

- Gaming influencers can go well beyond simple 'shout-outs' on their live streaming channels. With the right content strategy, they can act as ambassadors and provide content assets for owned channels.

Away from the Game

Case Studies

Herd MSL	[Lenovo Legion | Motley Squad](#)
BRING Universal Music For Brands.	Music artist 'Benee' and EA 'The Sims' music video collaboration
TXT SYD	V Energy 'Wasteland with V' Fallout game mod
PlayStation	Donut King Partners with Playstation

Case Studies

[Tourism NZ and Twitch]

[Audible and Twitch]

Conclusion

We see this Handbook as an introductory and foundational piece of work from the IAB Australia Gaming Working Group, collaboratively produced to provide some guidance on the opportunities and considerations for marketers across the exciting and fast-evolving gaming environments. After this, the plan is to dig deeper into some key topics and areas of interest we've introduced here.

The intent is to provide more support, build confidence in and around the related opportunities, help generate more interest in testing the various formats and drive innovation here in Australia. As per the content here-in, many of the formats and opportunities should resonate as being very familiar and the standards and best practices that exist elsewhere in digital advertising.

Additionally, there are several formats and opportunities completely unique to gaming, for which we're only now starting to fully support standardisation and consistent measurement methodologies. More is to come in this area, and we'll continue to work hard to provide those updates and help clarify any of the remaining confusion and myths that still exist. This is particularly true in relation to the scale and depth of the audiences that game but also the increasing controls for brands in relation to the environments and any brand associations that can be established.

Overall we hope that the local industry here works hard to understand, invest and innovate around the various gaming environments and formats and will continue to work to enable this further via engagement through content, best practices and events. If you have any feedback, please pass this on to us at **iabaustralia@iabaustralia.com.au**

Further Reading

2021 IAB Australia's 'Attitudes to Game Advertising' Report:
https://iabaustralia.com.au/resource/iab-attitudes-to-game-advertising-report

The IGEA Digital Australia (DA22) Report:
https://igea.net/2021/10/digital-australia-2022-da22-connected-by-games

AdColony Beyond The Game Playbook 2021
https://www.adcolony.com/reports/beyond-the-game-playbook-2021/

IAB & MRC In-Game Measurement Guidelines
https://www.iab.com/blog/intrinsic-in-game-measurement-guidelines/

New Zoo: How Consumers Are Engaging With Games in 2022
https://newzoo.com/insights/trend-reports/how-consumers-are-engaging-with-games-in-2022

The Inmobi 2021 Mobile Gaming Report
https://go.inmobi.com/gaming-report-2021-australia/

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