

audio buyer's *guide.*

2022

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australia

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Section 1 Introduction

The IAB Australia Audio Buyer's Guide updated for 2022 has been developed by experts from the IAB's Audio Council to help planners, and buyers navigate the advertising opportunities that the new world of audio creates. The guide builds on content from the IAB Australia 2019 Buyer's Guide and also integrates some concepts and definitions from the IAB Europe Buyer's Guide to Digital Audio

The guide provides harmonised definitions for digital audio and an overview of the audio advertising landscape in Australia. It offers key considerations and best practices for digital audio campaigns to optimise audio for success.

Australian online audio consumption has continued to grow to provide even more attractive audiences for advertisers. According to Edison Research, 78% of Australians aged 12+ have listened to online audio in the last month, up from 56% in 2017, with podcast listening specifically growing to 40% in 2022¹. The average time spent listening to online radio audio also increased to 13 hours and 31 minutes per week, up from 12 hours and 11 minutes last year¹.

IAB Australia research has found streaming digital audio and podcast advertising usage has continued to rise. In the past twelve months, more than 2 in 3 media agencies (69%) now report streaming digital audio advertising is a significant or regular part of their activity. Over a third (36%) report that podcast advertising is a significant or regular part of their activity².

Despite the impact of COVID-19 on advertising budgets through 2020, usage of digital audio has continued to grow. Over the last five years, the digital audio market has evolved from experimentation into a more strategically driven brand building approach.

In the US, digital audio (including podcasting) saw the highest growth rate of all reported digital ad formats in 2021, with a YoY growth rate of 57.9%, substantially more significant than the prior year's increase of 13.1%. Revenue totalled USD\$4.9 billion, and digital audio's share of total digital revenue grew slightly from 2.2% in 2020 to 2.6% in 2021³.

1. [Edison Research The Infinite Dial 2022](#) (Online Audio= Listening to AM/FM/DAB+ radio stations online and/or listening to audio content available on the internet including podcasts and streaming services).
2. [IAB Australia Audio Advertising State of the Nation Wave 5 2021](#)
3. [IAB US / PwC Internet Advertising Revenue Report FY2021](#)



In today's highly mobile and connected consumer environment, audio advertising delivers:

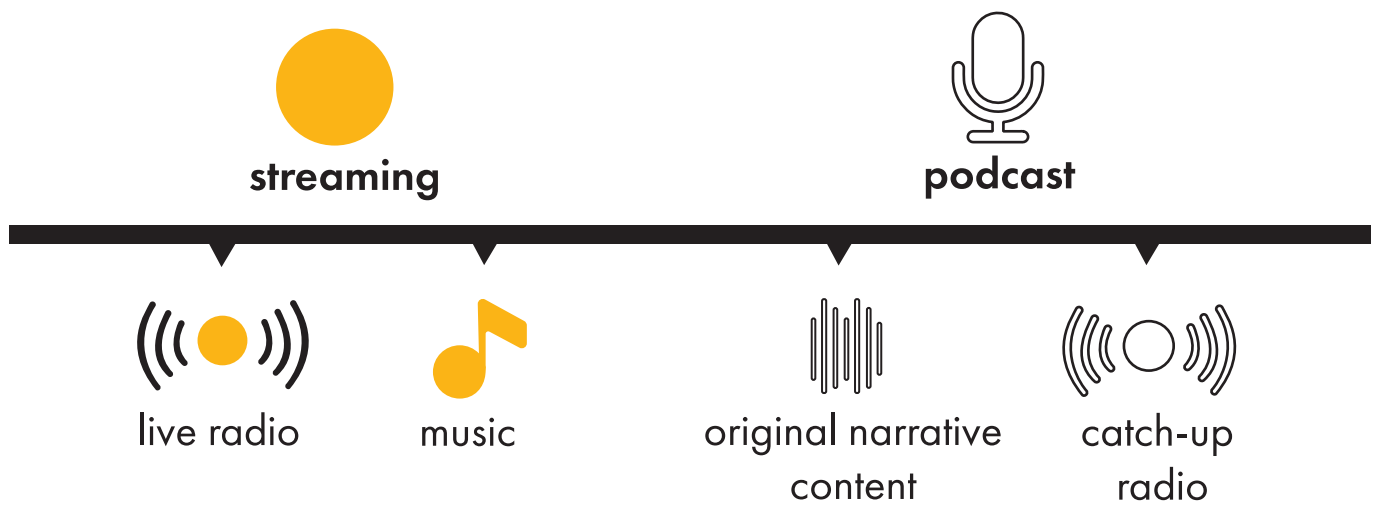
- **Large and growing audience reach**
- **Effective reach with mobile consumers**
- **Ability to deliver a message where screens cannot access to more difficult to reach younger demographics**
- **Highly measurable impressions**
- **Strong responsiveness to advertising**
- **An intimate and personalised environment**
- **Brand safe message environments**

Section 2 Audio Types

Before we delve into the digital audio advertising landscape, you might ask, “what is digital audio”? It’s a good question, as audio covers such a broad and dynamic array of options available to consumers.

For this guide, “digital audio” refers to any online audio listening streamed or downloaded on any device connected to the internet. The technical distinctions between streaming and downloading are virtually invisible to the listener but can impact the way that advertising campaigns are planned, bought and measured.

This definition includes four key content types:



Streamed audio is delivered over a continuous connection between the audio source and the listener.

This connection enables real-time audience measurement and advertising reporting of impressions. The connection is initiated at the beginning of listening and ends when the listener ends the listening session.

DOWNLOAD:

Podcast listening by download means that the listener has selected an audio file to listen to later.

PROGRESSIVE DOWNLOAD:

Many Podcast apps have a “Play it now” function which gives the users a “stream-like” experience. From an ad technology perspective, the ad is still delivered via progressive download, meaning the content is downloaded while the user listens.

Section 3 *The Digital Audio Advertising Opportunity*

The audio advertising market is enjoying a resurgence, with growth being led by streaming audio and podcasting consumption and investment. Globally, there are now around 2 million podcasts, comprising 48 million episodes ⁴. This explosion in content shows little sign of slowing with new channels, such as connected cars and radio apps in smart speakers, increasing the opportunities for advertisers to reach listeners.

STREAMING

Digital audio is consumed in two ways - downloading or streaming. Streaming offers a substantial opportunity for advertising, where the audio advertising plays between the songs of streamed content via a connected device. A range of inventory is available from streaming services such as Spotify, iHeartRadio, LiSTNR, Nova Player, YouTube Music, SoundCloud, Sonos Radio, etc.

PODCASTS

Audio by nature, is an especially intimate form of communication, and podcasts take this intimacy further than other types of audio. Unlike other mediums, many podcasts are tailored to niche audiences, whether it is a show for knitting enthusiasts who love comedy (Shinybees), a podcast for wine lovers who are also passionate about crime (Wine & Crime), or an Australian series about escalators (People Movers). As a result, listeners can find their community and bond with hosts who share their humour or quirky personal interest.

Research from Spotify shows that 60% of their audience tune into podcasts to educate themselves, and two out of three podcast listeners give them their full attention. The research also found that podcasts are instrumental in building communities, allowing people to find and connect with their tribes ⁵.

Similarly, research from Acast shows that Australians find podcasts meaningfully engaging; podcasting ranks number one for content associated with learning and expanding personal knowledge, content that is mentally engaging, and content that is a good use of my time ⁶.

Research from Spotify shows that 4 in 5 listeners have taken action after hearing audio ads during a podcast⁷. These actions include researching a product online, connecting with the brand on social media, and talking about the brand with others. Research from Acast shows that almost a third (30%) of respondents considered buying or made purchases of a brand or product after hearing ads on podcasts⁸.

4. 2021 Global Podcast Statistics by [PodcastHosting.org](#)
5. Spotify Advertising Research [Podcasts and the Attention Sweet Spot](#)
6. [Acast Sounds Smart Report 2022](#)
7. Spotify Advertising Research [Podcasts and the Attention Sweet Spot](#)
8. Acast Sounds Smart Report 2022

Section 4 *The Landscape in Australia*

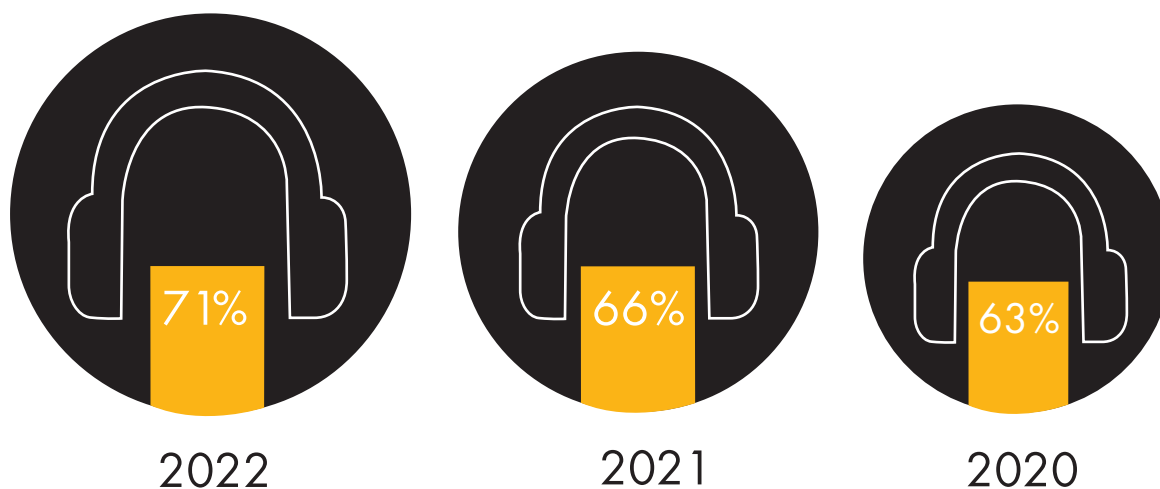
The audio landscape in Australia has grown exponentially over the last few years. There are more audio publishers and content than ever before.

As a result of these new audio services and the increase in opportunities, the PwC Entertainment and Media Outlook Report 2021-2025 has estimated that the Australian streaming audio and podcast ad market was worth \$599 million in 2020 and forecasts that the sector will experience a very healthy CAGR of 12% between 2019 and 2025, to reach \$921 million in 2025⁹.

This demand for digital audio has been growing gradually as consumer media diets grow alongside the development of options to consume audio content. This presents a significant opportunity for advertisers to reach audiences in a personal and highly engaged environment at previously inaccessible times.

audience

weekly online audio listening-% of australian 18+



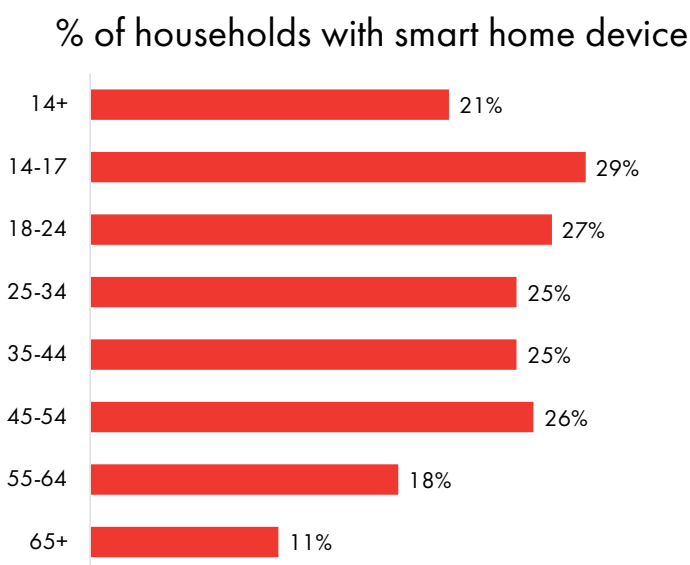
average listening time per week in 2021:
13 hours and 31 minutes

Source: Edison Research Infinite Dial 2022

⁹. PwC Entertainment and Media Outlook 2022, [audio segment](#)

With so many elements impacting listening habits, it's critical for advertisers to plot out the audio publishers into a planning matrix to understand the value of the content and the role of the advertising within each environment.

21% of Australian households have a smart home device.



2.1 million Australian households have a smart home device in the household.

Smart home device in household
e.g. Google Home/
Nest, Amazon Echo/
Alexa, Apple HomePod

Source; Ipsos iris Establishment Survey, October 2021-June 2022, N=7,562, P14+

Section 5 Digital Audio Advertising Formats

Let's start with some of the available formats in the digital audio advertising space. The audio environments available to advertisers can be plotted on a matrix of four categories.

The vertical axis represents the type of content delivered (music or spoken word), and the horizontal axis represents the content format and role (news/information or entertainment).

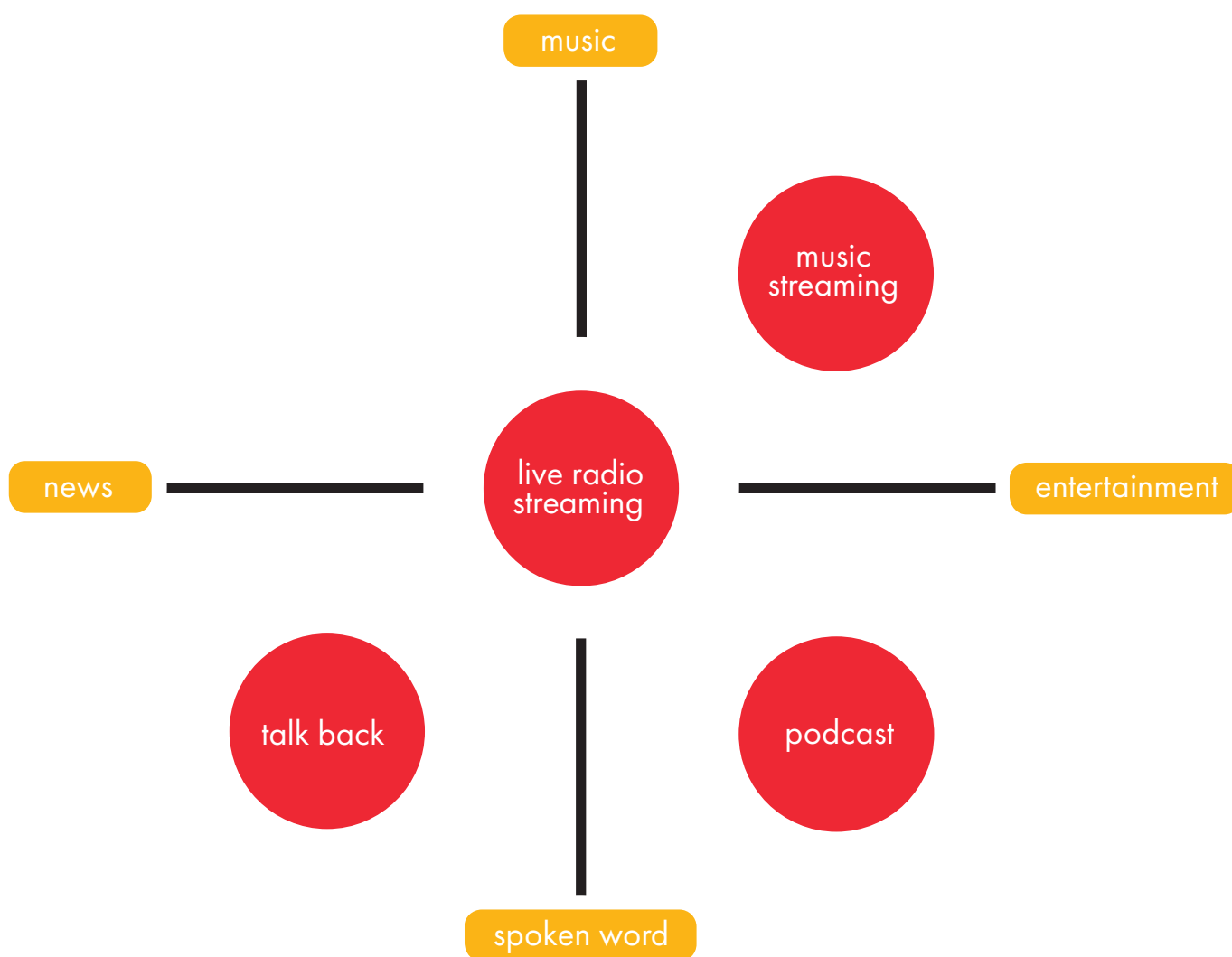


Figure 1: Digital Audio Advertising Environments

AUDIO CREATIVE FORMATS

Audio formats which can carry advertising are:

Pre-Roll - an ad that plays before the content

Mid Roll - an ad that plays during set points during the content

Post Roll - an ad that plays after the content is complete

These ad placements can be delivered in a range of standard and data-driven or interactive creative formats:

STANDARD

Brand Commercials:

Typically available in standard lengths such as :15, :30 and :60 seconds; these ads are scripted and recorded by the advertiser or the publisher with the brand owner's approval. They are dynamically inserted (ad-served) into streams and podcasts.

Host Read Ads:

Also known as Live Reads, primarily used in podcasts and live radio. Host read ads are read by the host of the show or podcast and can vary in length. These ads are often pre-recorded and then ad-served into the podcast or edited into the master episode file. The advertiser will provide the key messages, and the host will apply their creative expertise and tone to match the episode environment.

DATA-DRIVEN & INTERACTIVE

Dynamic Audio Creative (DCO Audio): Data-driven, hyper-personalised audio ads that can change script parts based on real-time data feeds like time, day, weather, location and other data. For example, the opening line to a script could include the day of the week. The advertiser could record seven versions of the opening line to be dynamically inserted on different days to create a more personalised message.

Shake Me Ads:

Audio ads that have a call to action written into the script designed to encourage mobile listeners to take action by shaking their phone to open a website URL, make a phone call or download an app.

Voice Activated Ads:

Audio ads that allow users to respond with their voice to complete a specific call to action, like having information emailed or text messaged to the user or opening a specific website. Voice-activated ads require the listener to have a microphone connected to the playback device (e.g. mobile phone).

Section 6 *How to Buy Digital Audio Advertising*

The role of audio in your media plan

There are a number of strong value propositions for digital audio advertisers throughout the marketing funnel:

AWARENESS:

- Scale - an already large and growing audience
- Incremental reach to other media activity (TV, OOH, BVOD, Social, Display)
- Data to drive on-target reach

INTEREST & CONSIDERATION:

- Personal one-to-one advertising experience
- Access to content environments based on specific topics and genres
- Trusted voices drive high engagement and responsiveness to ads

CONVERSION:

- Data to drive and attribute website traffic, sales and acquisitions
- Promote call to action through digital inventory

ADVOCACY:

- Word of mouth to drive loyalty
- Create brand ambassadors with the power of their voice and community

So, how can you buy digital audio? There are two ways to buy digital audio - direct or programmatically

DIRECT

- Managed service by the publisher
- Access to formats and sponsorships that may not be technically possible to transact programmatically
- Fixed/guaranteed impression delivery
- Fixed/guaranteed pricing
- Highest inventory priority
- Access to publisher reporting

PROGRAMMATIC

- Self-service by the buyer through their DSP
- Access to all publishers in a single dashboard for ease of transaction
- Control delivery with the flexibility to optimise, pause, and adjust the campaign
- Unified campaign reporting and frequency capping

Buy types:

- Open exchange
- PMP/UFR – private marketplace / unreserved fixed price
- PG – programmatic guaranteed

TARGETING

There are various ways to target audiences with digital audio advertising:



DEVICE:

Desktop, Mobile, Smart Speakers, Car Entertainment System, Game Console, Smart TVs



CONTENT FORMAT:

Genre, Topic, Show/Title, Mood, Playlist



TIME:

Daypart, Hour, Minute, Day of week



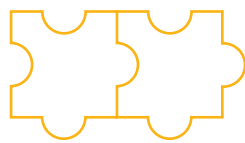
GEO:

Country, State, City, Post Code, Proximity, Latitude/Longitude



OPERATING SYSTEM:

iOS, Android, Windows



AUDIENCE DATA:

First-party publisher data including Age, Gender, Interests, Behaviours, Passions, Intent, Remarketing



CONTEXTUAL DATA:

Weather, activities (exercise, working from home etc.)



OTHERS:

Device Language

AUDIO IN THE COOKIELESS FUTURE

Since its inception, the online audio space has mostly lived in the cookieless world. The majority of audio consumption happens in mobile apps and connected devices rather than browsers. There are many initiatives from publishers and industry organisations to steer listeners behind a registration wall (RadioApp, LiSTNR, amongst others) and audio services such as Spotify and Deezer, which can only be used via owned and operated apps. However, most podcasts and many streams are consumed on third-party player apps that can't or won't share any persistent IDs such as cookies or MAID.

Publishers can use the latest advancements in synthetic identities and accompanying graphs for audio content consumed in a controlled environment by matching persistent identifiers such as MAID, hashed emails and others. Advertisers & publishers can create second-party data (2PD) partnerships to target or suppress their customers and also overlay additional third-party data utilising data exchanges and safe rooms.

For audio content consumed in third-party players and connected devices, the industry is pushing towards advanced contextual targeting of probabilistic cohorts. These cohorts are based on mixed modelling from panels, semantic content extractions, household and place analysis derived from IPs and other triangulation of offline or online data sources.

This dual-pronged approach will provide a bright future for online audio targeting and attribution.

AUDIENCE AND AD EFFECTIVENESS MEASUREMENT

Audience and campaign measurement for digital audio advertising is determined by how the audio is consumed. *It is, therefore, essential to consider the type of listening that a user is engaged in - streaming or podcasts.*

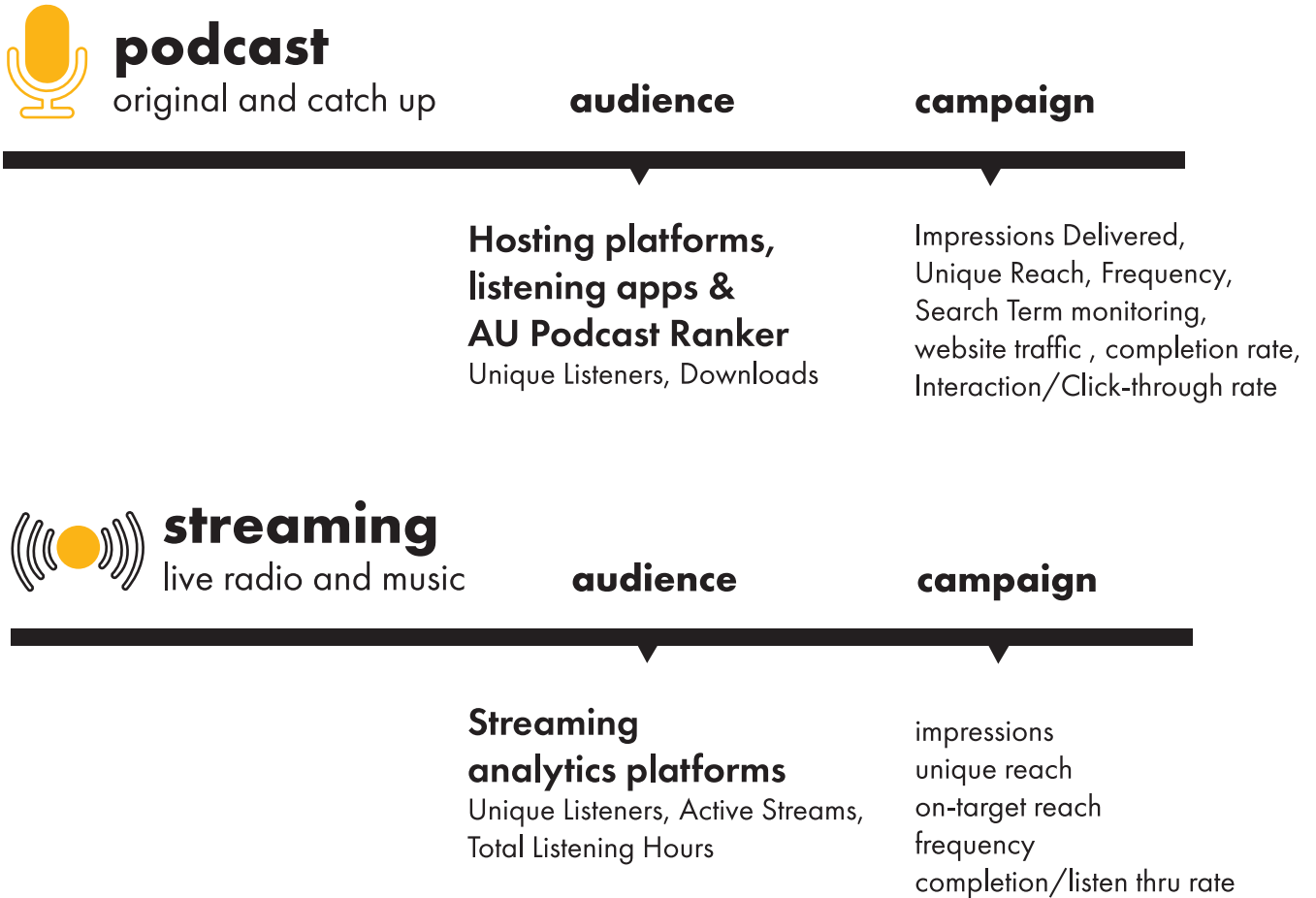


Figure 2: Measurement methods for podcasts and streaming

PODCAST AUDIENCE MEASUREMENT

Podcast hosting platforms report content consumption rates through various methods, including tracking their owned and operated platforms, details available through podcast apps like Apple podcast analytics, and estimates calculated through RSS analysis.

Whether content is consumed as a Download or Progressive Download, content is transferred to the listener via an RSS feed; these do not pass through targeting values and variables that can be used for audience segments or reporting ad completion metrics.

Some demographic (age and gender) audience information may be available from certain listening platforms. Streaming ad insertion is being introduced by some listening platforms providing completion rate, interaction/click-through rate metrics.

BRAND IMPACT

Brand studies are tools used to measure brand metrics that cover awareness, familiarity, favourability, consideration and intent. They can also cover claimed behaviours and attitudes. These metrics are most commonly measured via responses to surveys delivered across the life of a campaign. Best practice surveys adopt a control and exposed research design to quantify the difference between those who did and didn't see a campaign. Groups are also demographically matched to ensure the only difference is advertising exposure, allowing the incremental impact of audio advertising to be measured.

ATTRIBUTION

Audio attribution technology has seen significant innovation recently. Historically downloaded podcasts have traditionally used offer codes, unique URLs, and vouchers to measure campaign effectiveness. New tools are now available from all publishers to provide attribution success metrics, including:

WEBSITE TRAFFIC

Using tracking pixels, users who visit a brand's website can be directly attributed back to hearing the audio ad. The use of multiple pixels can measure site traffic, various events (e.g. newsletter sign up), and purchase/conversion.

FOOTFALL

Publishers and advertisers can utilise location technology providers to identify users who've heard a brand's audio ad and then visited a particular location, store, event or neighbourhood.

RETURN ON INVESTMENT

Over the last few years, research and measurement companies like Analytic Partners have been analysing an increasing number of campaigns that have included streaming audio and podcast activity allowing agencies and advertisers to assess the impact of audio in their media mix.

Analytic Partners have found that all forms of audio provide a positive ROI, but digital audio and podcasting investments show a more substantial average return¹⁰. Audio formats shine for promotional campaigns, particularly when trying to reach and influence regional audiences effectively.

¹⁰. Source: Analytic Partners - [Audio As Part of Your Audio Mix](#)

radio works particularly well for promotional messages



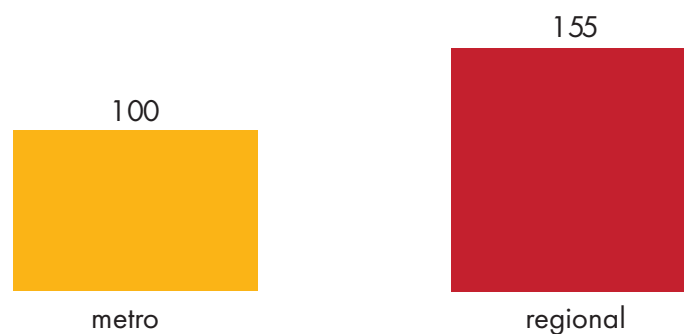
radio response index by message type



broadcast radio works particularly well in regional areas



analytic partners australia: ROI index by location type



source: analytic partners- audio as part of your audio mix

Section 7 *Key Considerations*

THE OPPORTUNITY

One of the fastest-growing content mediums, digital audio is capturing a growing share of attention across the globe. Nielsen estimates that 79% of audio consumption occurs while consumers are engaged in activities where visual media can't reach them. Hence, it's become increasingly important for brands to integrate an audio strategy into their content marketing plans.

Despite the growth in digital audio, audio advertising is still an emerging market. The monetisation of the audio market has not kept pace with the growth in the consumption of audio services. Further, measurement and attribution have proved challenging for advertisers. The industry needs to work together to convert the promises of audio advertising into reality.

The foundations are already in place, with several core characteristics making digital audio highly attractive for advertisers:

quality and trust:

Audio offers premium inventory closely associated with the editorial content and high transparency of where the ad is shown.

control:

Private marketplaces are a common model for programmatic audio, giving sellers the necessary control they need

high share of voice:

Most audio environments, particularly mobile devices, offer brands an unbeatable share of voice in a one-to-one audience setting.

Ad loads in podcasts are low and narrator-read ads generate an additional connection between advertising and content.

data-driven creative:

Audio provides enormous opportunities for creative optimisation at a low incremental cost of personalisation due to moderate production costs and a seamless combination of audio elements from a 'toolkit' into a storyline.

not screen dependent:

Audio is on when screens are not.

powerful complimentary medium:

Audio can assist in driving improved display, search and social performances.

CONSIDERATIONS

For the audio market to fully realise its potential, scale is vital. And for that, there will need to be rapid growth in programmatic audio. However, until the barriers to unlocking programmatic audio resolved, the audio advertising renaissance will be stuck in first gear.

Some of the barriers are:

honing the data flow:

At present, programmatic affords only limited return-path data, analytics and measurement for audio content, particularly when it comes to podcasts. It goes without saying that detailed data analytics is a critical factor for a strong programmatic market in audio.

overcoming fragmented inventory and achieving scale:

Despite the explosion of content, there's still a lack of scale. Audience segmentation is already difficult enough on audio, but it will be even more challenging with narrow targeting through programmatic.

Outside of major streaming platforms, inventory in audio is highly fragmented, as it is dispersed among many local service providers, each with its way of measuring reach. Getting all the inventory together and making it saleable is critical for long-term growth.

integrating with other media:

The true power of audio is not as a stand-alone channel but as a part of an integrated advertising approach that includes other programmatic channels, such as display and video. This underscores a real need to get the right professionals to manage the complexity of adding audio into the advertising mix.

creating the right metrics:

For programmatic audio to be adopted at scale, the industry needs to identify and promote audio-specific metrics such as 'listen through rates' and 'mute rates', so buyers can truly understand the effectiveness of campaigns. More granular metrics, such as audible rate per quartile, will give advertisers the opportunity to better understand attention and muting/skipping behaviour across the audio ad itself.

The right metrics will also allow them to make creative optimisations during the life of the campaign, instead of only having the option after the campaign has finished. This is an educational process that will take some time to complete.

most audio is bought and sold via private marketplaces (PMPs):

Due to the measurement and reporting challenges of buying programmatic audio in download environments, it is recommended that buyers split their audio buying across two types of listening categories; streamed or download. Splitting streamed and downloaded inventory into specific PMPs enables buyers to maintain hygienic buying, reporting and campaign measurement. It allows for a clear understanding of the results, which they will then be able to dissect for post-campaign analysis between both listening categories.

BEST PRACTICES AND STORYTELLING TIPS FOR AUDIO ADVERTISING

get to the point:

Attention spans are shrinking, so state the purpose of your message quickly and talk about what your brand/product can do for consumers. Focus on the most essential point you want the listener to walk away with. Less is more, so keep your message simple and clear. If it suits the story arc, consider early and multiple brand mentions.

build a sense of urgency:

If there are exclusives or sales, time-sensitive messaging instils a sense of urgency and could lead to greater purchase or footfall opportunities. When paired with listeners on the move, your message can lead to a 2x higher return on your advertising spend.

use your sonic branding:

If your brand has a sonic logo, audio mnemonics, sound elements, or even a jingle, don't be shy to use them! Where brands rely on logos, colours, and typefaces in visual media, in audio, think about what branding would sound like. An audio identity offers an impactful way to enhance your brand's message and leave an impression.

include a call-to-action (CTA):

CTA's are crucial for driving online action. Ads with a CTA can see a 4.4x lift in footfall compared to those that don't. ¹¹ You can even match the CTA to how they listen, such as a "Tap" for Mobile or "Click" for Desktop, or drive to a URL on screen-less media, such as smart speakers or in-dash connected cars. If attribution tagging is enabled in podcasts, the CTA can be as simple as 'search XYZ', noting the impression can still be attributed back to the podcast listener.

¹¹. Spotify Placed Studies 2018

PERSONALISE FOR EFFECTIVENESS

Your message will be heard in an environment very different from the message-to-the-masses of radio. Rethink your creative format. First and foremost: Disrupt. Don't interrupt. Consider how your audio ad can disrupt (innovate or improve) and not interrupt (frustrate or suspend) the listener's experience.

keep it conversational:

How would you connect with consumers in this intimate space? For starters, there's no need to scream! Keep speaking voices conversational and speak like you were talking to a friend.

build a one-to-one connection:

You're most often speaking to just one person at a time, and ads personalised to the listener see higher engagement. Consider a targeted approach for your message. For instance, if you're targeting Sydney, say "Hey Sydney".

context & content matter:

Did you know listeners rank the quality of the ad content, and its relevance to them, as the top two contributors to a satisfying ad experience? Reaching consumers at the right moment can lead to results like 2.7x higher awareness and 5.3x higher intent ¹², over campaigns with basic demographic targeting.

meet your audience where they are:

Your listeners will hear your ad between songs. If your audio spot has a music bed, consider a similar genre of music to your audience's listening preferences. At the same time, not all ads need background music. Just be engaging and use audio in the best way for your brand story.

constraint inspires creativity:

Use this precious time to create clever ways to tell your story. In this age of shorter attention spans, instead of creating one spot, a solution could be a campaign of shorter ads that cover a variety of talking points.

¹². Spotify Nielsen Brand Effect Studies, 2018

DESIGN YOUR AUDIO STORY

Treat audio as its own canvas. Instead of trying to adapt a TV ad into a spot, let audio be its own creative within the big idea.

Here are some audio storytelling tips to get you started.

sound triggers imagination:

When listeners hear a soundscape or sound design, their imagination kicks in to fill in the picture. This is called "Theatre of the Mind". By imagining, the listener is participating. As each listener fills in the rest of the story in their minds, they add their personal touches to it. For example, the sound of a bustling market will pull up different images and memories for different listeners. This gives brands a powerful tool to engage consumers and draw them into their message. At the same time, consumers add their personal touches to what they hear.

tap language & craft copy:

Audio is storytelling at its purest. Since the time of our ancestors sharing stories around the fire, audio is one human talking to another. Think about language: Should your ad be in English or in language? How would your target audience speak, and what feels suitable for your brand? Craft your copy to share your brand message authentically.

you have a voice so use it:

Think about what voice would suit your brand and its story. In the intimate digital audio space, loud voices become louder in the listener's headphones. Instead, adopt a tone that feels more real. With the way people consume media today, trends are shifting towards more genuine content and less scripted.

STREAM OF CONTEXT

Getting context right — landing the right message, in the right setting, at the right time — is key to getting your message heard. Being mindful of context and tone and thoughtfully inserting a brand's creative message into the existing listening experience of an audience is likely to create a stronger relationship between the listener and the brand.

So how can brands use context to be heard?

keep your messages relevant:

Consider content interests that align with your brand message. You can now reach comedy buffs, culture lovers, and more through podcast listener targeting. For example, suppose you're looking to drive awareness of a new comedy series or want to reach people who are into sports. In that case, you can find listeners of podcasts with similar topics and target them with a relevant message.

get the beat of your ad right:

Playlist keywords give us clues to the listeners' context within the moment they're listening, their setting, their current genre preference, and even their preferred BPM. So much so that campaigns that include playlist targeting drive 2.1x higher intent than campaigns that don't ¹³. Know what your audience is listening to and match your creative to their preferences, style, or vibe. Whether the mood is workout, cooking, chill or party, there's endless opportunity to get creative with how you reach your audience in context.

use context to find the right canvas:

Audio and video advertising have their moments of context, so find the right way to deliver your message. A video with a direct call to action is an excellent fit for when the screen is in view. For on-the-go moments, use the power of audio to tell a story and create a memorable impression for the listener.

While some nuances of the tone of voice and sentiment remain challenges for the audio environment, adding contextual intelligence across lyrics and podcast transcriptions is a great starting point to better align a brand message with the message of the content surrounding it.

¹³. Spotify First Party Data, global, based on daily content hours / daily active users, free users multiplatform, May 2019



Section 8 *Creative Best Practice*

Best Practice *Creative*
for Choosi Audio
Advertising.

Eardrum & IAB Australia

CREATIVE BEST PRACTICE

The most successful digital audio campaigns are executions that are unique to the medium and to the specific program. Many publishers and platforms offer creative resources to enable development of digital audio spots that are unique and appropriate for specific types of content.

Considerations for audio advertising creative should include:

- Use audio creative that is specific to digital audio: not already used from TV or video ads.
- Recognize the fact that the screen may in fact be turned off or not exist at all. A call to action should not rely on a screen activation or companion banner interaction.
- Tell a story. Allow the listener to visualize your product or brand; “theatre of the mind” opportunities drive better engagement.
- Create an episodic experience: listeners tune in to hear content they are interested in.
- Be authentic, speak softly to carry a big idea. Be clear and stay on specific message. Repetition, especially clever repetition works.
- Try avoiding skits, jokes or testimonials that make it difficult for listeners to connect with your brand.
- Rely on a familiar voice, leverage the friend-to-friend connection personalities have with their listeners. Limit the amount of voices necessary, as multiple voices confuse the listening experience.
- Keep a consistent pace, tone and tempo, saying more with less.
(Target: 55-75 words per :30 ad).
- Localize your message, know that you are speaking to people in their personal spaces, often consuming content solo. Many customers are listening to music on their own, with headphones, so think of your entire audience on a per individual (1:1) basis.
- Make sure host reads ads follow truth-in-advertising guidelines.
- Podcast adverts which sound as though they are additional segments of the content resonate the closest with listeners.

IAB Australia Audio Council and Eardrum Best Practice Creative for Choosi Audio Advertising

There's no one-size-fits all approach to audio. Each audio platform is consumed in a different way and has its own nuances which need to be considered. The creative message needs to be tailored to suit each medium to ensure relevancy and impact.

The IAB Australia Audio Council teamed with Eardrum to create best practice audio advertising for the brand Choosi. The following are best practice examples of how to adapt the same message, from the same brand, for each audio platform.

The brand Choosi is a free insurance comparison site. Their team of helpful Choosers aim to help consumers find the right policy that suits their needs and budget.

insight

We live in a world where we have more choice than ever. But instead of making things easier, consumers are overwhelmed with options and find it harder than ever to choose what's right for them.



concept

Enter Choosi's team of Choosers. Choosi's helpful trio in blue who appear when you need them most — when you're trying to make a tough decision. They'll help you compare your options and then pick the one that's right for you.

brand Voice

Visually, Choosi's point of difference is the trio of Choosers in blue who appear when you need them most — when you're thinking about getting insurance. To extend the concept into audio and create a distinctive audio asset, we will use 3 voices in each execution — to highlight Choosi's team of choosers.

audio logo

The harmonic 'Ch-Ch-Ch-Ch-Choosi' from the Choosi theme music can and should be used as a distinctive brand asset.

Radio - Commercials



30 second radio

In this ad, 3 choosers speak to tradies about getting income protection insurance at the time of the day most relevant for them – during the early morning commute.



15 second radio

This 15 second spot would play at the tail of ad breaks during the morning commute, as another reminder that Choosi is ready to help you find the best deal on your insurance.

Radio serves as a constant companion for listeners throughout the day. Listening is usually habitual, with audiences tuning into the same station at the same time of day and in the same place. If you tailor your message to match the daypart it is broadcast, you will increase cut through and relevance. With so much radio listening done in-car, Choosi's radio ads will target specific audiences at the most relevant time of day for them.

In these examples, our Choosers speak to tradies about getting income protection insurance during their early morning commute. The 30sec ad would run at the start of the break, with the 15sec coming in at the end as another reminder that Choosi is ready to help you find the best deal on your insurance.

Radio - Presenter Live Reads

Radio presenters engender a strong sense of trust and loyalty from their audience, so when they endorse a product or service, it carries significant weight. However, it is essential that the message itself is presented authentically and in keeping with the presenter's typical content and individual style. With this in mind, presenters should be encouraged to have input to the script and create their own segue from their regular content to the ad content.

Radio - ShakeMe



30 second iHeartRadio ShakeMe

We encourage users to shake their mobiles to activate the technology and call Choosi.

Some digital audio platforms like iHeartRadio, have ShakeMe technology available, where shaking your mobile triggers an interaction — like making a phone call, or opening a website, for example.

As most radio listeners are using their hands or eyes for other things, this allows them to respond to an ad immediately and simply, making it ideal for direct response messages.

Music streaming



30 second Spotify targeted

Spotify allows you to target a very specific audience at specific times. For Life Insurance, Choosi wants to reach mothers 25-40yrs about life insurance. They have identified that the ideal time is straight after the school drop off.

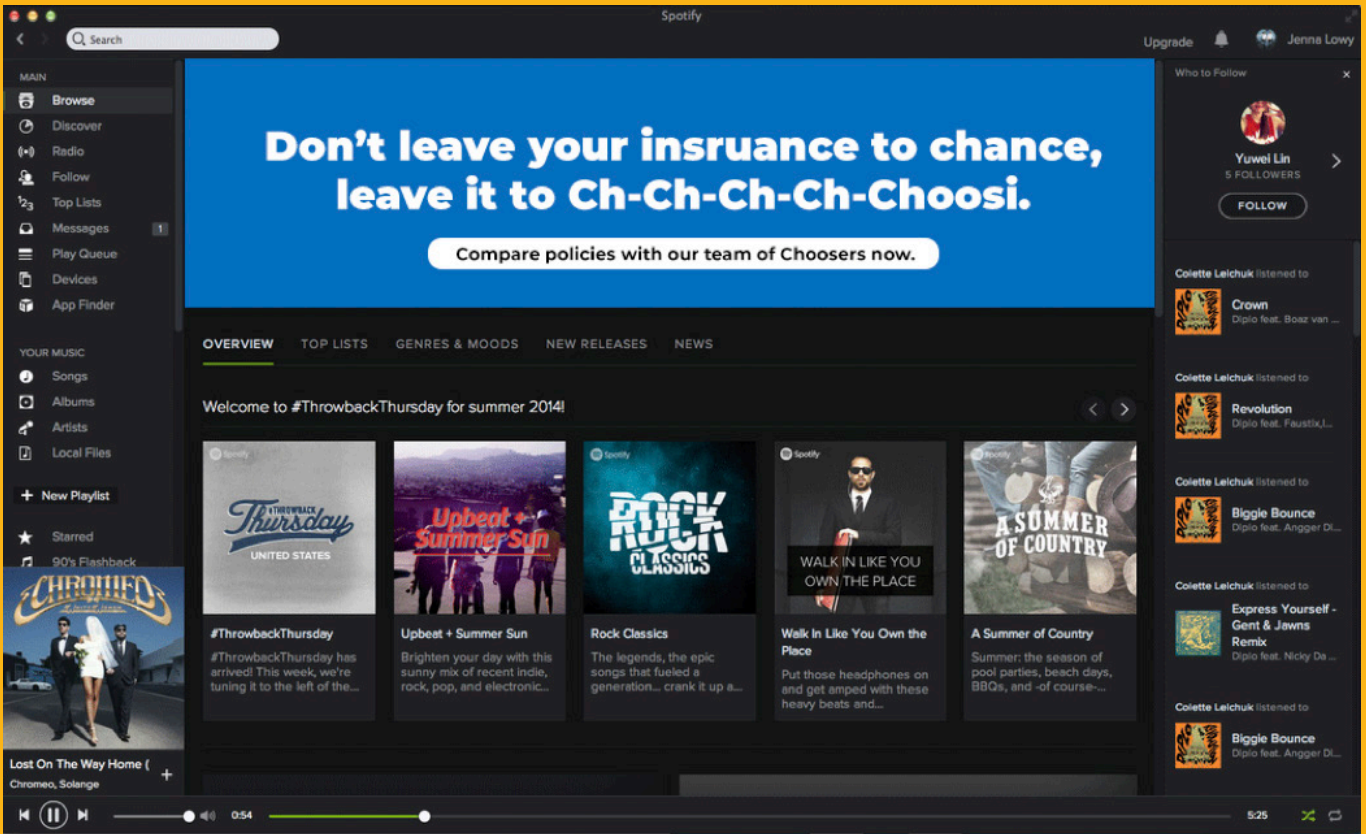


30 second Spotify generic

Three Choosers speak rapidly, direct to the listener who's in the middle of, well, listening to music.

These platforms allow advertisers to target very specifically, so to promote Life Insurance, Choosi wants to reach mothers 25-40yrs about life insurance. They have identified that the ideal time is straight after the school drop off.

Spotify allows you to accompany your audio with video and display ad formats. Therefore, you should encourage your audience to “click the banner” or “watch the video” in the call to action, as it's the simplest way for the audience to continue the conversation.



Branded Podcast



Sponsored podcast

We created an introduction to the Choosi-sponsored podcast, History's Worst Decisions.

Regardless of a brand's strategy and story, an opportunity to create a podcast that appeals to your target audience — no matter how niche — always exists. With over half a million podcasts currently available, the stories and quality of the content brands create is paramount. History podcasts do tend to rate well, so ours will explore the rich territory of History's Worst Decisions. This will serve as a subtle reminder to use Choosi to make better informed decisions with your insurance.



Interactive Voice Response (IVR) Messaging

A recent Google study showed that 32% of callers were not prepared to wait for a customer service representative. Yet we currently spend around 10-20 minutes on hold each and every week.



On- Hold Message

Therefore, avoid exacerbating your customer's frustration by advertising to them. Instead use the time to reference your brands charitable activities or entertain them, by playing your branded podcast.

Amazon Alexa Skill



Sample conversation with Choosi Guestimate App on Amazon Alexa

Smart speakers are making it easier for consumers to navigate and search online using their voice. This makes it harder for brands to have the same presence they had when appearing in sponsored search results. However, they can create useful apps and skills that are relevant to their category and will benefit their customers.

In this example, Choosi has created a skill that guestimates the cost of insurance based on top line details you can speak into your Alexa device. This makes it easy for customers to take the first step in getting a ballpark insurance quote, without having to enter detailed information on the website, or unleashing a determined salesperson.

The team created a sample conversation with the Choosi Guestimate skill on Amazon Alexa.

Section 9 *Industry Experts Answer Some Burning Questions*

How can different forms of audio advertising be integrated more effectively and efficiently?

Sarah Tillitt, Head of Digital, Starcom

I think digital audio is in the early stages that we saw BVOD & video overall going through over the last several years. The content, audience & consumer behaviour are all there.

Still, to your point, the measurement capabilities don't align perfectly with traditional radio buys or the measurement available within other digital environments. This misalignment leaves audio falling into a bit of a grey area between the two – and advertisers sometimes struggle to find the best way to evaluate and plan in conjunction with the rest of their channel mix.

There are a few different ways to look at audio's place within the channel mix, and the appropriate way to measure against each is simply an extension of channel play. And while I say "simply", demonstrating the incremental reach driven by audio vs traditional radio within a campaign is the crux of the challenge we're discussing, so, as we all know, it's not quite that simple.

We've been looking to bring to our clients a Total Audio approach, leveraging our tech and publisher partnerships to bring a testing & measurement solution across digital audio and broadcast radio to prove out the incremental reach & frequency driven by the combination of the two across demos. It's an exciting opportunity and the proven insights should substantiate the case for more advertisers to adopt an extension of radio/audio strategy, which is becoming increasingly seamless to activate given the level of access to programmatic audio inventory.

Beyond that, we're considering how we can leverage partners' full ecosystems to demonstrate cross-channel engagement & performance metrics outside of your standard media KPI (such as retail footfall), as well as the role custom integration into podcasts can play within the mix. Ultimately, each of these approaches is suited for very different objectives.

The key is determining upfront the best fit to benefit the holistic channel mix and how each component will be measured to ensure tangible outcomes and actionable learnings to build upon in the future. As digital audio continues to grow, opportunities within the space will as well and it's essential to be focussing on the capabilities rather than the limitations for brands to keep evolving their media strategy in-line with audience behaviours and passion points.



There is a lot of talk about broadcast and digi audio/podcasting being complimentary but what does that mean for buyers & marketers?

Ollie Carthy, Head of Digital, Carat

Audio is such an exciting space, and even though digitisation is reasonably advanced, the boom in consumption over the past 2 years truly makes digital audio an integral part of an effective mix.

If we look at podcasting for example we saw that in 2021 37% of the 12+ pop. were listening to podcasts monthly, up from 22% in 2019. (The Infinite Dial, 2021)

What we know is audio follows people across their day and the environment influences the dominant channel and the nature of engagement with content.

What's really interesting is the diversity in what different channels and formats offer and how these align to objectives. This goes a long way to explain why even as radio holds strong and bounced back to close to pre-COVID spend in 2021 we see digital audio continuing to go from strength to strength. This is clearly reflected in the consideration of channels in the most recent state of the nation report.

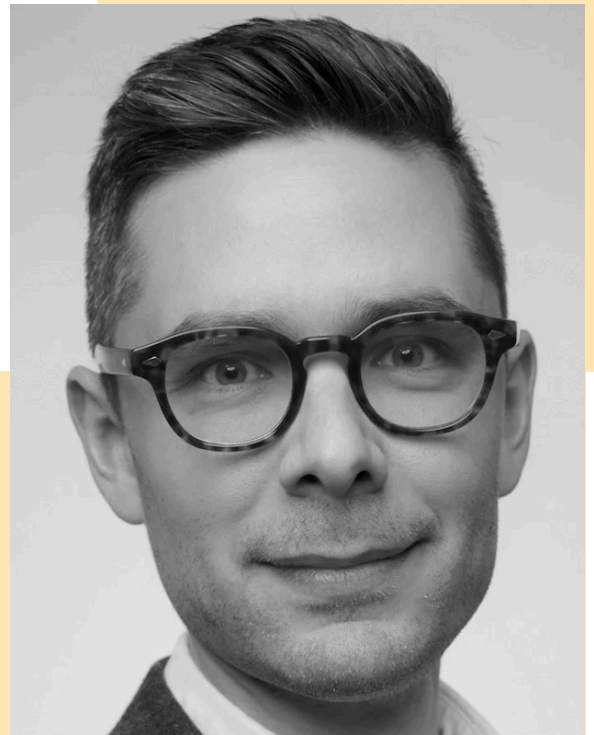
When it comes to the complementary nature of different platforms and formats it's really down to what we're looking to achieve with audio strategy and the role that each channel is assigned.

If it's all about reach then what that means is looking at how the different channels index across key audiences and demographics and building a mix that delivers the greatest incrementality. We still see music streaming and podcasting over-index against younger demographics as an example.

If it's the frequency we're seeking, digital audio can undoubtedly play an essential role in delivering this. While there are pockets of strength across demographics for each channel, as streaming and podcasting become more and more ubiquitous, we'll only see audiences converge further.

What's so powerful about digital audio is that there's such a variety of content and consumption moments and richness of data to power connections, and we can really understand what delivers impact in different environments. Dentsu's work in the US and UK with Amplified Intelligence and Spotify evidences this and talks to the power of context and creativity in driving brand and business outcomes.

Locally, we've done some fantastic work with personalisation in digital audio that has further validated this. It's great to see that there is real appetite for dynamic audio creative in 2022 and more broadly formats tailored to digital experiences.



The exponential growth of podcasting has opened up a wealth of opportunities for brands and messages that require leaned in listening.

If I think of my own personal podcasting experience 2 years ago I'd dipped my toe in the water infrequently, today I listen on average 5 times a week across at least 3 categories.

The breadth of content and categories are the perfect opportunity to deliver deeper engagement complimentary to a traditional R&F strategy. Host reads and sponsorships, while not necessarily new formats in the audio space are great examples of brands leveraging the personal connections listeners have with their favourite podcasts and talent to drive equity. The value of this deep engagement with podcasts was evidenced by Analytic Partners' 2021 research. (Audio as part of your media mix, 2021)

Going even further, original content creation is an interesting opportunity and an excellent way to deliver both consumer and brand benefit. We've seen this with Great Southern Bank, our client in Brisbane, and their Clever Way Home podcast that launched this month exploring the process of buying your first home.

2022 will undoubtedly be another big year for digital audio. It will be fascinating to see how consumption patterns evolve as more and more people emerge from WFH sanctums, returning to commuting and on-site working full-time or with hybrid set ups. We're excited to see what's to come and for the brands that we work with to be at the forefront of the evolution.

“How do we continue to improve the role of audio in omnichannel programmatic? What needs to happen with supply, metrics and tech?”

Tim Armstrong, Director of Digital Capability and Data, Nova Entertainment

As with many emerging channels past and present, there is still a lot of evolving to do in regard to how audio fits into the overall media landscape, especially from a planning and buying point of view.

There are a few factors to this, and we can look at those through 3 different lenses which are important to our overall understanding of audio and the capabilities that go along with it.

technology

Over time, many of us have transitioned through different online media channels, all the whilst our expectations are growing in terms of what we can and cannot do from a technology point of view. We're in a position where buyers have been fortunate to have a wide range of functions and capabilities to use, what we must acknowledge is that a lot of the audio tech platforms are evolving themselves. For many, their approach has been a little more lean back in comparison to what we've seen, especially in comparison with video. It's also important to remember here that both streaming and podcasting are activities that happen in environments that are not equal.

supply

When it comes to audio it's also true that connectivity still has some work to do, not all DSP's are effectively integrated with the audio tech SSP's and for many this can be a deterrent when it comes to adding audio to the plan. With agencies maturing in terms of programmatic buying capabilities, it's becoming less viable for a publisher to demand an alternate or additional DSP to specifically transact audio. There is work being done to improve the supply path, and we want to remain vigilant that streaming and podcasting inventory is not always equal. Podcasting in particular continues to be consumed via aggregator platforms where supply can be generated but accompanying signals/attributes are not as readily available



data, measurement and metrics

We mentioned that podcasting and streaming are often done in different environments, which also impacts the opportunity and capability to measure. For distinction and clarity, we look at Podcasting and Streaming as two different parts.

podcasting

For many, a majority portion of podcasting is consumed off platform in environments which provide minimal data to support insights back to the publisher. This means that addressable is something by definition which is going to be a challenge for podcasting. In addition to this we have the Podcast measurement specification which provides guidance and consistency for how podcasts and advertising are measured, whilst not the most robust methodology it does provide a level playing field for all podcast publishers. We should also highlight that initiatives like the Podcast Ranker provide a tool for transparency and insight around downloads and listeners within the AU market.

streaming

This medium provides the greatest and most relevant opportunity for addressability. There are a broad number of platforms and products which are both on and off network which enable listening for streaming. This means for those building first party data sets driven by explicit identity, then the likelihood is that this is from on platform and managed environments. Like TV/video the nirvana here is around de-duplicated reach across both broadcast and streaming radio, this is something that the next iteration of GFK measurement will look to approach and is tied into GFK360 which is actively being worked on now.

Overall, we need to continue to be patient as the medium evolves and focus on education across the current tool sets and metrics before additional changes land.

What is the best way to prove or assess how podcasts work in the media mix?

Corey Layton, Head of Digital Audio, ARN

It's a myth you can't measure podcasts. There's a perception of podcasts being the wild west but that myth has been blown apart in recent years. Though as shown from the responses in this years *State of the Nation*, it's a firmly held belief... proving we at the IAB and the publishers need to better communicate on the industry's vast changes.

There are four types of effectiveness measures available for podcasts:

brand Lift Studies:

The original reporting method for podcasts, that's still widely utilised. All major broadcast audio networks can offer brand lift study opportunities through their in-house research teams. The methodology is usually a pre & post campaign survey of a sample community to measure responses before & after being exposed to the creative.

Metrics include: Prompted & unprompted awareness, Brand statement association, Campaign & creative recall, Purchase Intent / product trial.

campaign Measurement:

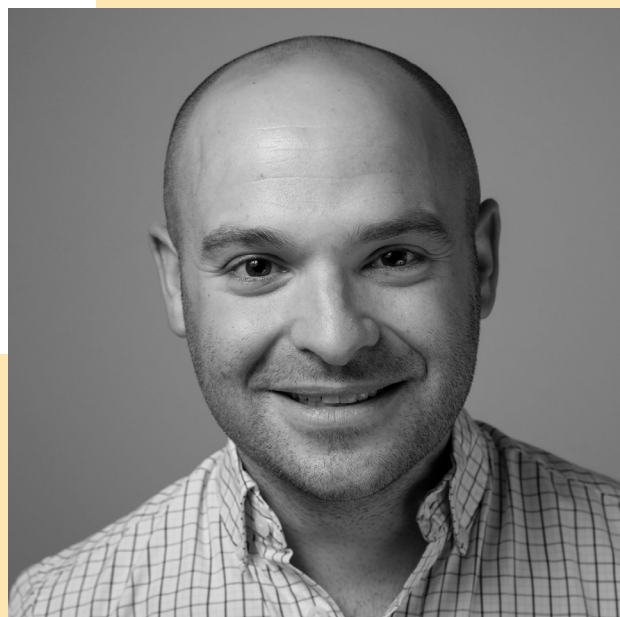
Publishers can now provide advertisers with real time access to their campaigns, to monitor Reach & Frequency, Geolocation and Delivery. The same technology also works to unite campaigns airing across multiple publishers providing universal measurement. Providers that facilitate: Podsights, AdsWizz, Chartable. Publishers provide access to agencies, via a link to monitor campaign in real time.

attribution:

Brands can now take podcast measurement a step further. This works by placing a pixel on the podcast ad and another on the brands website or app. When the same device that heard the ad is seen on the brands site, the attribution is logged. Brands can tagup their website to follow podcast listeners through the funnel across product views to purchase. Promo codes and vanity URL's are a thing of the past.

footfall:

Footfall attribution is now also in place across the audio industry with great success due to the mobile-first nature of audio. Location providers provide pixel tracking on the creative, matched with location data to provide attribution. These typically track visitation rates, average visits per person and uplifts compared to a control group.



Podcast Measurement Innovation with the podcast industry is seeing new ways of distribution including via platforms, will this now see the industry move towards new metrics?

By Daisy Smith, Automation Director, ACAST

As we can see from the Audio State of the Nation results, reach, frequency and completion rate are still key metrics when we are thinking about advertising effectiveness in the podcasting space. The standardisation of these key metrics results from the IAB Podcast Working Group's effort to provide clarity in the marketplace by developing a common language around measurement and reducing discrepancies between publishers and tech vendors.

The industry is aligned with all four of the IAB's Podcast Measurement Guidelines 2.1 metrics. In the programmatic space, major DSPs are currently investigating ways to send further contextual data and signals via the bidstream. As an IAB Podcast and Audio Working Group, and as more publishers and platforms move into the space, we need to push the industry further of podcast-specific measurement. Podcasting is still a relatively new medium and as we continue to mature, podcast measurement must be prioritised the same as CTV, display and video. We need collaboration from tech partners, publishers and buyers on a clear route forward on specific measurement tools. Whilst demand is currently high, we need innovation in podcast measurement to continue to grow.

The expansion of content distribution, while providing expanded audiences for content creators and ability for consumers to choose how they consume podcasts, it does present challenges around real-time measurement. A range of work is being carried out across a range of tech and research vendors developing audio solutions for various disciplines, including targeting, brand suitability, brand impact, and measurement.



About the IAB

Australia Audio Council

The Audio Council has an expert membership base from which to leverage competency and experience, with the following primary goals:

- Education of and for the digital audio marketplace
- To develop relevant business models to direct the future of the sector
- To increase the value of the online audio advertising
- To establish standards and guidelines for audio to define the future of the market.



extra resources **IAB Resources:**

Your One Stop Shop on Audio Advertising

<https://iabaustralia.com.au/resource/your-one-stop-shop-on-audio-advertising/>

Audio Advertising State of the Nation Report 2022

<https://iabaustralia.com.au/resource/audio-advertising-state-of-the-nation-2022/>

Audio Advertising Case Studies

<https://iabaustralia.com.au/members-and-councils/industry-case-studies/>

Audio Summit 2022 Event Recording

<https://iabaustralia.com.au/event/audio-summit-2022/>

Audio Best Practice Showcase with Choosi

<https://iabaustralia.com.au/news/iab-audio-council-releases-audio-creative-best-practice-showcase/>

thankyou.