iab. australia

AUDIO ADVERTISING
COUNCIL

DIGITAL AUDIO BUYER'S GUIDE

AUGUST 2019

IAB AUDIO COUNCIL

IAB Australia launched the **Audio Council** in 2015 in response to the growth of the Australian digital audio market-place. The Council strives to educate marketers and agencies on the value of online audio and podcasts as powerful and effective advertising mediums. 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.

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The IAB Australia Audio Council consists of the following 16 member companies:

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INTRODUCTION

Consumer usage of Digital Audio is growing, driven by connected lives that rely more and more on mobile devices. Over 13 million Australians stream music and radio every month. The Infinite Dial Australia Survey by Edison Research reports Australian streaming audio listeners currently spend over 11 hours per week listening to AM/FM/DAB+ radio stations online and/or listening to streamed audio content available only on the internet. 30% of Australians have ever listened to a podcast, 22% have listened in the last month. This mainstreaming of digital audio follows a broader pattern of smartphone use and connected mobile lifestyles where audio plays a more and more central role.

Not only is the range of content and platforms increasing for audiences, commercialisation of these audiences is also on the increase. In Australia, the PWC Entertainment and Media Outlook forecast that $410 million would be spent on Streaming/Internet radio advertising (incl podcasts) in 2019 and expenditure is set to increase at an average of 17% per year over the next 5 years. The IAB in the U.S. reported that total digital audio ad expenditure reached $2.3B in 2018. This represents a 23% increase over the previous year. A large percentage of this growth is from podcast advertising. This year's report finds marketers spent $479 million to advertise on podcasts in the U.S. an uptick of 53% from $314 million in 2017.

This guide is designed to provide marketers with the information and resources necessary to take advantage of Digital Audio advertising opportunities. The IAB and the members of its Digital Audio Council have pursued a goal of educating marketers and agencies, creatives, planners and buyers about audio advertising opportunities and discussing best practices and guidelines for building highly successful audio campaigns.

We hope you find this guide a useful guide to planning and buying this exciting medium.

(Sources: Nielsen Digital Panel December 2018 unduplicated audience for streaming audio, music and podcast applications; The Infinite Dial 2019 Edison Research survey n=1,021 Australians aged 12+; IAB/PWC FY18 US Podcast Ad Revenue Study June 2019; PWC Entertainment & Media Outlook 2018 - 2022)

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EXECUTIVE SUMMARY

Consumer usage of Digital Audio is growing, driven by connected lives that rely more and more on mobile devices. This mainstreaming of digital audio follows a broader pattern of smartphone use and connected mobile lifestyles where audio plays a more and more central role.

Not only is the range of content and platforms increasing for audiences, commercialisation of these audiences is also on the increase. This guide is designed to provide marketers with the information and resources necessary to take advantage of Digital Audio advertising opportunities.

Consumers are increasingly engaging with various types of digital audio

- 13.8m Australians now stream audio content each month (source: Nielsen Digital Panel December 2018 undupli-cated audience for streaming audio, music and podcast applications)
- Streaming audio listening increasing strongly — Australian streaming audio listeners currently spend over 11 hours per week listening to AM/FM/DAB+ radio stations online and/or listening to streamed audio content available only on the internet. Weekly time spent has increased significantly over the last 2 years up 20% (source: The Infinite Dial 2019 Edison Research survey n=1,021 Australians aged 12+)
- Consumer engagement with podcasts is high — nearly 5 million Australians listen to a podcast each month (PWC Entertainment & Media Outlook 2018 - 2022) and of the 15% of Australian who listen to podcasts each week, on average they have listened to six podcasts (source: The Infinite Dial 2019 Edison Research survey n=1,021 Australians aged 12+).

Experience and understanding of digital audio advertising is growing amongst media agencies and advertisers

- In a recent IAB State of the Nation survey on audio advertising it was found streaming audio advertising was used by 87% of media buyers and is regularly bought by more than six out of 10. Regular usage of podcast advertising increased to 20% of media buyers up from 14% in the last year.
- The introduction of new ad placements and creative formats have continued to gain traction with media buyers and there is a strong appetite to try a variety of podcast advertising formats.

The most widely used Ad Units for Digital Audio include:
  - Recorded Spots
  - Live reads/Host Read Ads
  - Branded channels/playlists
  - Branded podcasts
  - Rich media audio (such as Voice Activated Ads, Shake Me Adverts, Dynamic Creative)

There are many resources that offer support for planning and buying digital audio campaigns

- Agency Buying Teams
- Sales Channels including publishers
- Programmatic Audio — Inventory sold through programmatic solutions can be split between two types of buying: Open Market (OMP) and Private Marketplace (PMP).
- Programmatic Guaranteed — gives advertisers access to premium inventory while also allowing them to overlay first-party and third-party data.

There are different methods for measurement and reporting of digital audio campaign success, it's always important to align the metrics and methods you use to your marketing objectives

- Measurement and reporting methods for digital audio campaigns are determined by the way the audio is consumed (streamed or downloaded) and there are best practice methods for each in determining audience.
- Digital audio campaign effectiveness can be measured in various ways depending on your campaign objectives, these can include using brand surveys, using particular ad units that enable tracking of results and specific ways to track activation such as presenting unique offer codes to listeners.

Various techniques and technologies enable targeting of digital audio advertising

● These various technologies enable audience targeting based on geography, demographics, and behaviour.

The most successful digital audio campaigns are executions that are unique to the medium and to the specific program

● The key tip for audio creative is to develop advertising that is specific to digital audio and not already used from TV or video ads. Recognize that the screen may be turned off or not exist at all.
● The unique characteristics of audio allow for telling stories. Creative should facilitate the listener visualizing your product or brand.

In summary, Digital Audio's Value Proposition to Advertisers

In today's highly mobile and connected consumer environment, advertisers are investing in digital audio for several key reasons:

● Large and growing audience.
● Effective reach with mobile consumers.
● Audio is on when screens are not.
● Favorable demographics.
● Highly measurable impressions.
● Strong responsiveness to ads.
● Intimate and personalised environment.
● Brand safe message environments.

THE CONSUMER STORY

Consumers are increasingly engaging with various types of digital audio.

13.8m Australians now stream audio content each month* with time per person consuming streaming music services, radio and podcasts continuing to increase.

The most important factors underpinning the growth and diversity in digital audio advertising are changes and development in media consumption. Audio consumption has increased due to two interrelated factors:
● An increase in accessibility via devices and tech — whether that be the ubiquitous smart phone, adoption of smart speakers or increasingly sophisticated in-car experiences.
● An explosion of new content and content repackaged in new ways.

Digital Audio listening can be streamed (e.g. Music) or downloaded (e.g. Podcasts). The technical distinctions between streaming and downloading are virtually invisible to the listener but can impact the way that ad campaigns are planned, bought and measured.

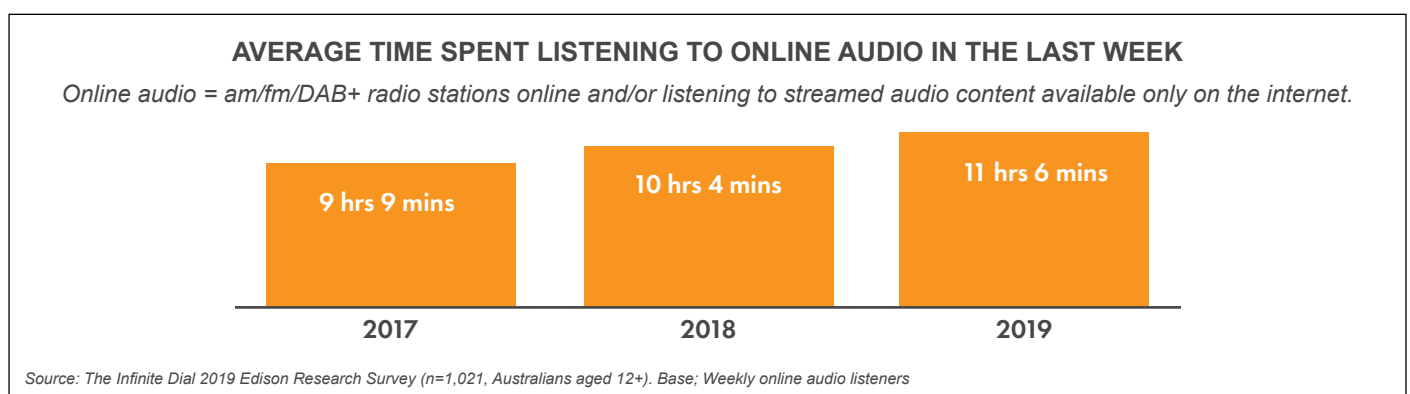| AUDIO				
TECH	**STREAMING**		**PODCAST (RSS)**	
CONTENT	Live Radio	Music	Original/Narrative	Catch Up Radio

STREAMING:
● Streamed audio is delivered over a continuous connection between the audio source and the listener. This connection enables real-time measurement of audience and reporting of impressions. The connection is initiated at the beginning of listening and ends when the listener ends the listening session.

PODCAST
● Podcast listening by download means that the listener has selected a segment for listening that has a beginning and an end — often referred to as a Podcast. Downloads can be measured, can take just a few seconds and require the listener to be connected. Podcast listening can be separated into two categories of consumption: "Play it now" or "Save it for later".
● 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 through an RSS feed. As such, it does not pass through targeting values and variables that can be used for audience segments or reporting ad completion metrics.
● Podcast hosting platforms report content consumption rates through various methods including tracking on their owned and operated platforms, details available through Apple podcast analytics, and estimates calculated through RSS analysis.

Streaming audio listening increasing strongly

The Infinite Dial Australia Survey by Edison Research explores the penetration of online digital audio in Australia. The survey is now in its third year, with the latest survey conducted in the first quarter of 2019 via a national telephone survey of over 1,000 people aged 12 and older. The following outlines some of the latest consumer insights on engagement with various types of digital audio.
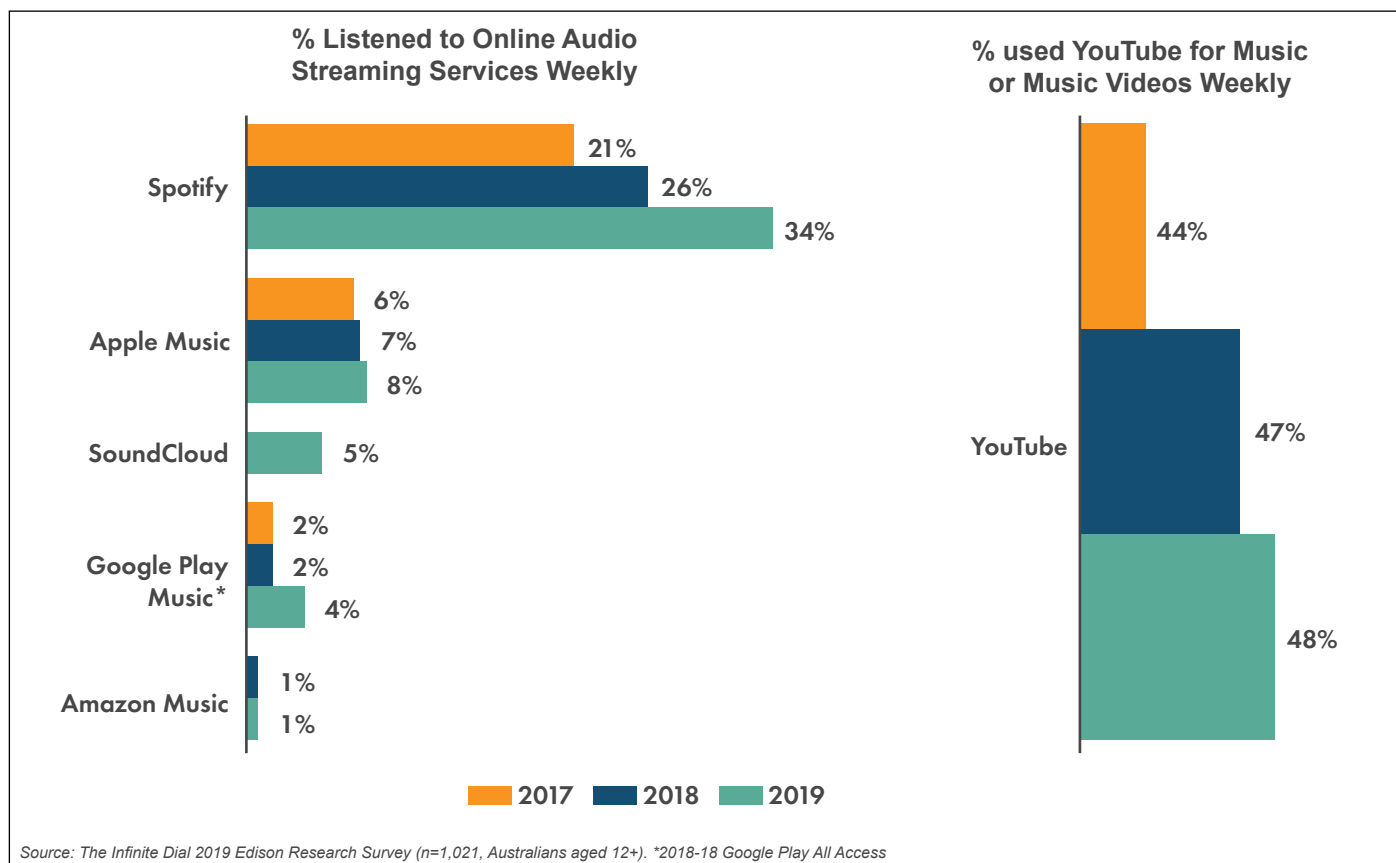
AVERAGE TIME SPENT LISTENING TO ONLINE AUDIO IN THE LAST WEEK

Online audio = am/fm/DAB+ radio stations online and/or listening to streamed audio content available only on the internet.

2017	2018	2019
9 hrs 9 mins	10 hrs 4 mins	11 hrs 6 mins

Source: The Infinite Dial 2019 Edison Research Survey (n=1,021, Australians aged 12+). Base; Weekly online audio listeners

* Source: Nielsen Digital Panel December 2018 unduplicated audience for streaming audio, music and podcast applications;

Australian streaming audio listeners currently spend over 11 hours per week listening to AM/FM/DAB+ radio stations online and/or listening to streamed audio content available only on the internet. Weekly time spent has increased significantly over the last two years up 20%, and up 9% on last year.

Awareness and usage of online streaming services has grown strongly over the last two years. 85% of all Australians are now aware of Spotify and 83% aware of Apple Music, the most popular streaming services. Up to 34% of Australians are listening to Spotify each week, the most popular streaming service.

YouTube is also heavily used for music with 48% of Australians using YouTube for music or music videos each week, which is comparable with the US market at 50%.

% Listened to Online Audio Streaming Services Weekly

% used YouTube for Music or Music Videos Weekly

Service	2017	2018	2019
Spotify	21%	26%	34%
Apple Music	6%	7%	8%
SoundCloud			5%
Google Play Music*	2%	2%	4%
Amazon Music		1%	1%

Service	2017	2018	2019
YouTube	44%	47%	48%

Legend: 2017 | 2018 | 2019

*Source: The Infinite Dial 2019 Edison Research Survey (n=1,021, Australians aged 12+). *2018-18 Google Play All Access*
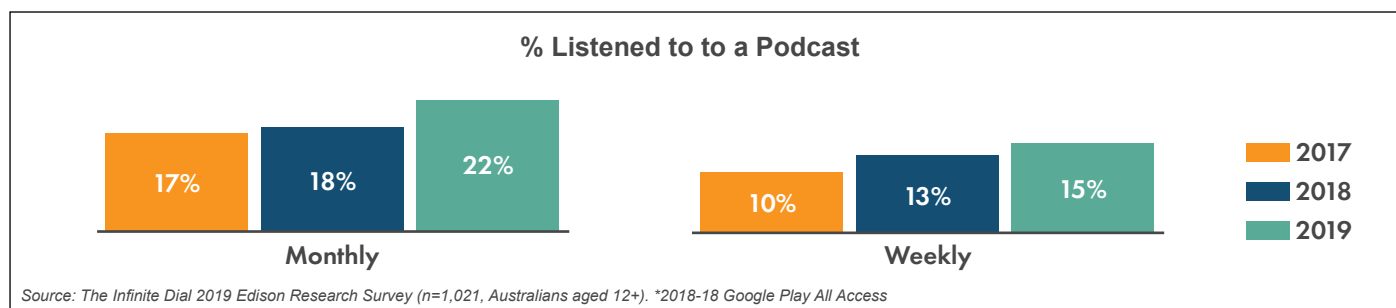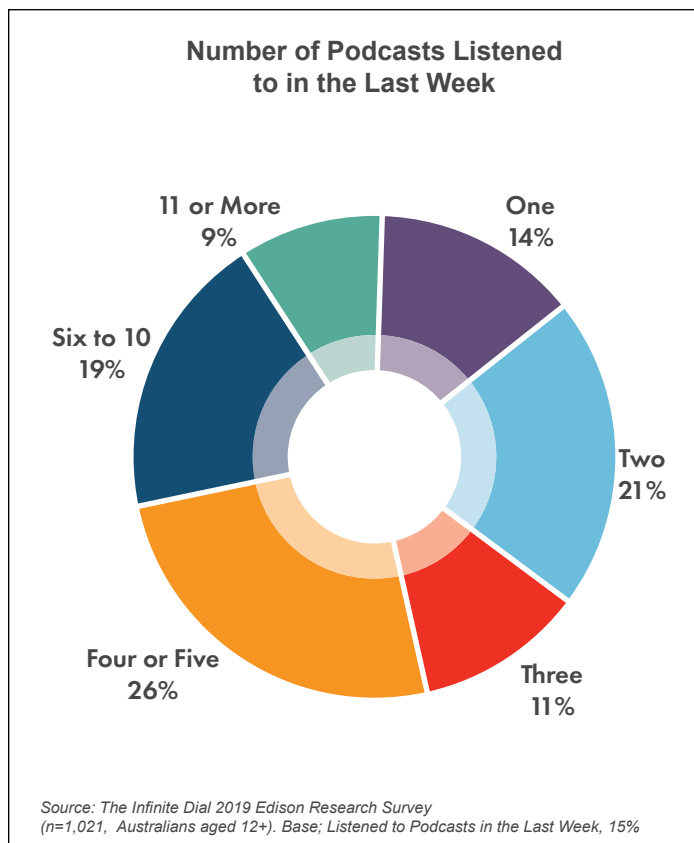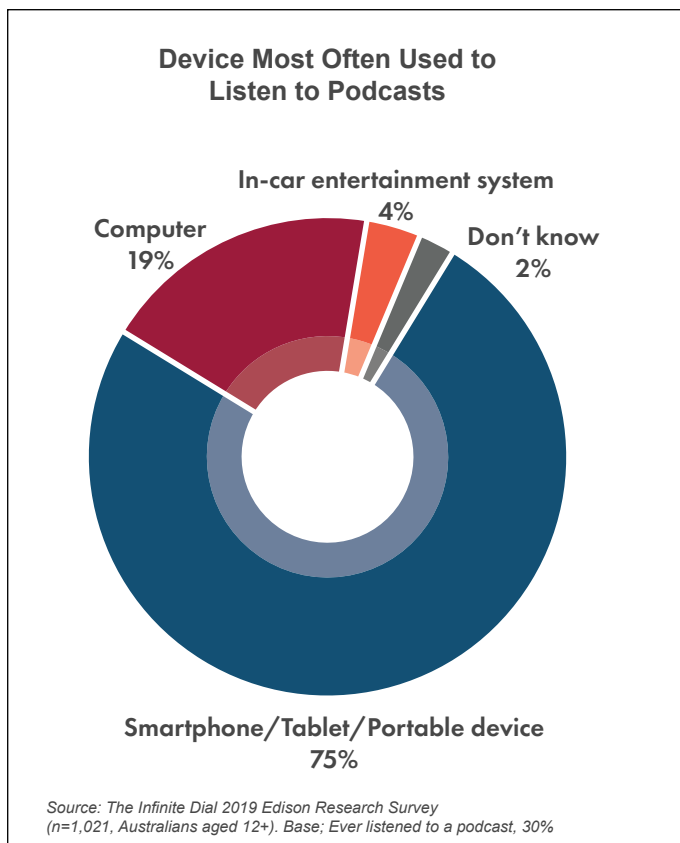
Consumer engagement with podcasts is high

The PwC Entertainment and Media Outlook estimates that nearly 5 million Australians listen to a podcast each month.

Most Australians (83%) are now aware of podcasting. Awareness in Australia is even higher than in the US where awareness currently sits at 70%.

30% of Australians have ever listened to a podcast. 22% have listened in the last month and 15% in the last week. While awareness is higher in Australia, usage trails the US where 51% have ever listened to a podcast.

% Listened to to a Podcast

	2017	2018	2019
Monthly	17%	18%	22%
Weekly	10%	13%	15%

Legend: 2017 | 2018 | 2019

*Source: The Infinite Dial 2019 Edison Research Survey (n=1,021, Australians aged 12+). *2018-18 Google Play All Access*

Device Most Often Used to Listen to Podcasts

Computer 19%

In-car entertainment system 4%

Don't know 2%

Smartphone/Tablet/Portable device 75%

Number of Podcasts Listened to in the Last Week

11 or More 9%

One 14%

Six to 10 19%

Two 21%

Four or Five 26%

Three 11%

Of those who have listened in the last week (15%), on average they have listened to six podcasts during the week with nine in 10 saying they listen to most or all the episodes they listen to.
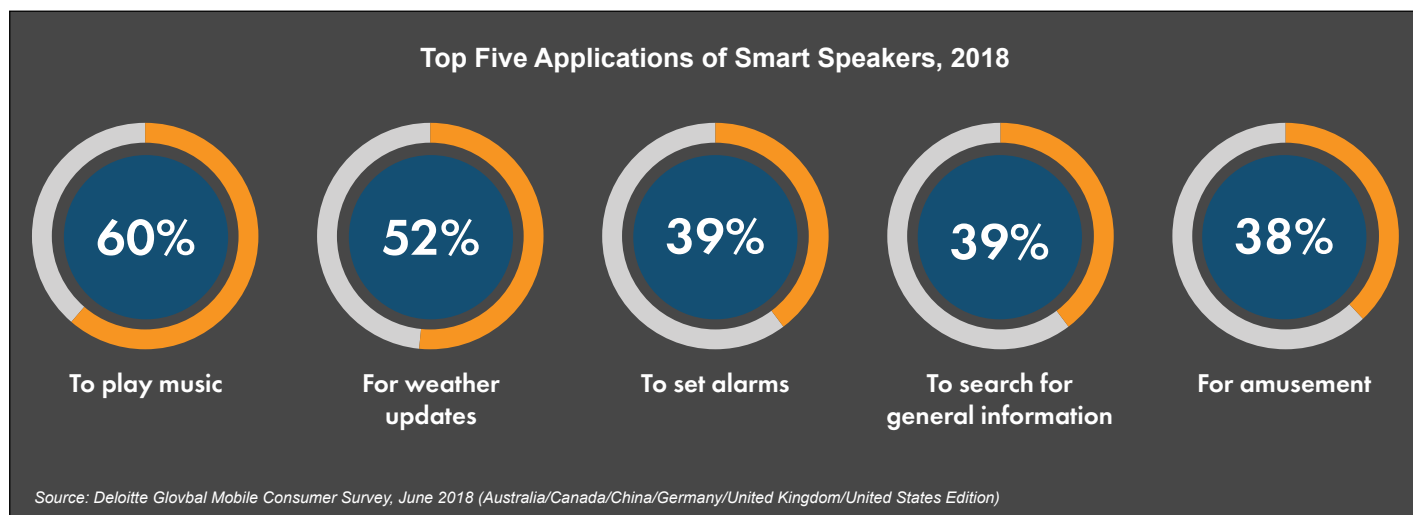
Of those who have ever listened to a podcast, most are listening at home (82%), followed by in the car (43%). Three-quarters (75%) prefer to listen to their podcasts on their smartphone, tablet or portable device, this preference has increased from 62% two years ago.

Smart Speakers represent an exciting new pathway for audio consumption

Voice assistant speakers are starting to establish themselves in our homes, carving out a position alongside the smartphone as a 'remote control' for our daily lives.

According to The Infinite Dial Australia Survey by Edison Research, 82% of Australians are aware of a smart speaker brand. 13% of Australians 12+ currently own a smart speaker with another 8% intending to purchase in the next year. The US market, into its fourth year of Smart Speaker sales, has ownership sitting at 23%.

Deloitte's Global Mobile Consumer Survey in June 2018 reports that the top uses for smart speakers is to play music with weather updates and searching for information also rating highly.

Top Five Applications of Smart Speakers, 2018

60% To play music

52% For weather updates

39% To set alarms

39% To search for general information

38% For amusement

BUILDING A DIGITAL AUDIO CAMPAIGN

Experience and understanding of digital audio advertising are growing amongst media agencies and advertisers. In a recent IAB State of the Nation survey on audio advertising it was found streaming audio advertising was used by 87% of media buyers and is regularly bought by more than six out of 10. Regular usage of podcast advertising increased to 20% of media buyers up from 14% in the last year. The introduction of new ad placements and creative formats have continued to gain traction with media buyers and there is a strong appetite to try a variety of podcast advertising formats. To find out more about this research you can **download the full report** from the IAB website.

The most widely used Ad Units for Digital Audio include:
● Recorded Spots
● Live reads/Host Read Ads
● Branded channels/playlists
● Branded podcasts
● Rich media audio (such as Voice Activated Ads, Shake Me Adverts, Dynamic Creative).

Recorded Spots
Typically available in standard lengths such as 15, 30 and 60 seconds, these ads are scripted and recorded with the message controlled and approved by the advertiser. They can be dynamically inserted into music streams and podcasts using an audio ad server. Positioning can include pre-roll, mid-roll and post-roll. Audio creative can be produced by creative agencies to run on multiple audio publishers or produced by the publisher with custom scripts to better suit the environment.

Companion Banner
An image that displays on the user's screen while the audio ad plays, showing brand messaging in tandem with the recorded spot. This can include further call to action and click-through to a pre-determined website. Companion banners only appear when the user's screen is on and the Audio App is open, whilst listening.

Live Reads/Host Read Ads
Found in podcasts and live radio, these ads are read by the host of the show or podcast and can vary in length. These are typically pre-recorded and then ad served into the podcast or edited into the master episode file. The advertiser will provide key messages to convey and the voiceover will apply their creative expertise and tone to match the episode environment.

Branded Channels/Playlists
Streaming platforms offer customized channels and playlists that can be branded for an advertiser, including audio elements as well as on screen and marketing elements.

Branded Podcasts
Podcast creators offer numerous ways for brands to engage with their audiences. In some cases, creators can produce a stand-alone podcast series on behalf of a brand. Other creators can make themed or branded episodes of an existing show in partnership with a brand, and either release it into the show feed as part of their regular publishing schedule or present it to their audience as a bonus episode. Other creators will work with brands to create highly-produced segments delivered in the regular ad break. Website and marketing elements can be included.

Rich Media Audio
In addition to the standard audio ad formats, new creative opportunities can be utilised in tandem with API technology and first-party data. Using new technologies allows advertisers to create a better advertising and listener experience, without prompts of visual interaction.
● Voice Activated Ads — Audio ads that allow a user to respond with their voice to complete a specific call to action like having information emailed/texted to the user; or open a specific website. Voice activated ads require the listener to have a microphone connected to the playback device (e.g. mobile phone)
● Shake Me Ads — Audio ads designed to encourage mobile listeners to take action without needing to look at the phone. They do so by shaking the phone, or tapping it, with the prompt running within the audio.
● Dynamic Creative — Similar to display, dynamic audio provides advertisers the opportunity to tailor the script of an audio ad to the user based on certain variables like time, day, weather 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.

PLANNING & BUYING DIGITAL AUDIO CAMPAIGNS

There are four types of digital audio to be considered when planning your campaign. All four have differing content environments, creative best practice guidelines and campaign measurement capabilities. It's critical to factor this into consideration and gain strategic recommendations from publishers when planning a digital audio campaign.
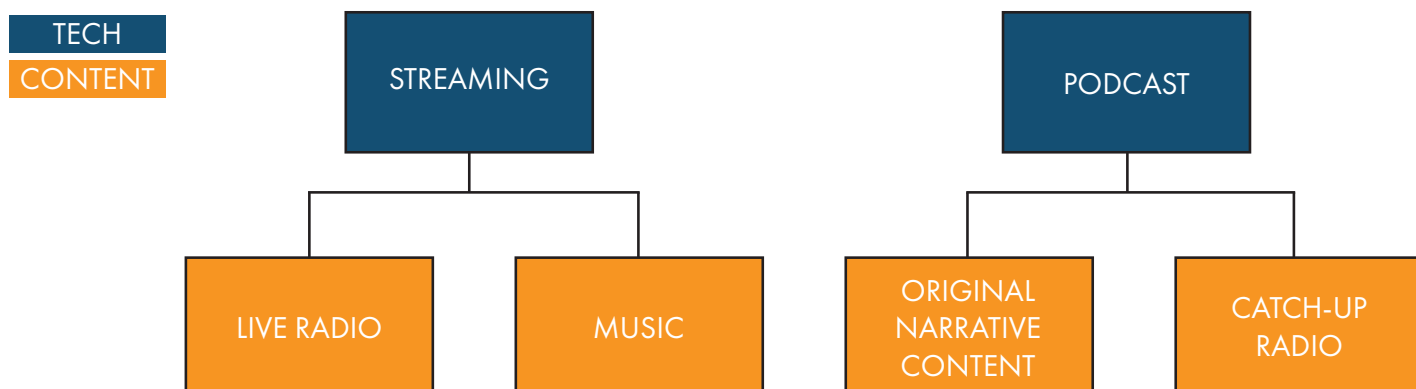
Streaming

Streaming audio uses a playback technology that enables the passing of cookies and device IDs, particularly useful in programmatic buys to determine frequency capping.
1. Music — music streaming services typically play audio ads between songs to non-paid subscription listeners.
2. Live Radio — ads are typically delivered as pre-roll before a stream and more recently inserted into the live streamed commercial break.

Podcast

1. Original Narrative Content — audio content written and produced to be heard via podcast. The content can vary in genre from mainstream entertainment to niche topics, education and documentary style. Typically, conversational or theatrical in tone, they usually maintain this tone through host-read advertisements instead of producing audio commercials.
2. Catch Up Radio — repurposed radio show content with music, news and advertising removed to serve as an On-Demand service for radio serving fans who are unable to listen live.

Information advertisers should request from digital audio publishers when planning digital audio campaigns:
* Listening Audience Throughout the Day — Audio is a multi-tasking media so listening occurs all throughout the day and night. It's important to find out when peak listening occurs to ensure that campaigns are live when audiences peak.
* Audience Metrics — How is the audience measured and what metrics should be considered when planning.
* Hero metrics for Campaign Success — always agree upfront with the audio publisher what metrics will be used to determine the success of the campaign. This is critical when planning to ensure the client achieves the best possible result.
* Audience Insights — audio publishers can have a wealth of information and data about their audience which can help plan a campaign in a way that may not be as apparent to the buyer.
* Data Source — understand if the audience data is first-, second- or third-party or claimed.

There are many resources that offer support for planning and buying digital audio campaigns. From buying channels to measurement and targeting technologies to creative expertise, the digital audio marketplace has the tools to support advertisers' strategic campaign objectives.

In a recent IAB Australia Audio State of the Nation survey it was found the advantage of data and targeting is driving the adoption of programmatic trading in the audio advertising space. 56% of media buyers indicated they are accessing some of their audio inventory via programmatic channels. The number of media buyers using programmatic guaranteed buying has increased from 37% to 47% in the last year.

Radio buyers have also embraced cross-platform media planning. Nearly all radio buyers are expecting to execute a cross-platform campaign in 2019 and 70% of all media buyers intend to invest in cross platform (broadcast and digital) opportunities from radio networks.

To find out more about this research you can **download the full report** from the IAB website.

Common ways of planning and buying digital audio campaigns

Agency Buying Teams: There's still a challenge within the market, where digital audio buys sit with agency teams. Traditionally in markets such as the US and UK, audio planning sits between Radio and Digital Agency buying teams pending advertiser. Australia looks to continue this trend with each Agency Group customising their sales team to be adaptable across multiple assets, for a rounded client response.

Sales Channels: Access to digital audio inventory is available from several types of companies who offer support and resources for campaign execution:
- Publishers — Some streaming publishers, particularly some of the larger ones, sell their inventory directly through sales representatives that work exclusively for one brand.
- Content Aggregators/Portals — Some companies provide access to a catalogue of digital audio content under one consumer brand.

Programmatic Audio: Like other digital media, programmatic access to digital audio is readily available. IAB defines "programmatic" as the automated buying and selling of inventory.

There are many advantages of trading audio programmatically:
- Yield and ROI — Buyers and Sellers can use audience and performance data to increase inventory value across Audio (alongside other channels such as including mobile, video, native, high-impact and display.)
- Data Intelligence — A seamless way to use first-party data to improve effectiveness and performance.
- Connections — Access to global transparently traded, high-quality campaigns and audiences including brands, agencies, trading desks, DSPs and premium brand audio platforms, for both private marketplace and guaranteed deals.
- Efficiency — Assure maximum reach through specific targeting, effective discovery, negotiation and execution to reduce operational costs and increase the time spent on more valuable activities.
- Real Time Campaign Optimization — Enables buyers to deliver real time dynamic creative which can target, refine, expand and optimize on a variety of specific parameters day by day to optimize it and reach the pre-established KPIs (e.g. universal campaign management, setting filters for devices, geos, sites, audience frequency cap across publisher, etc.).

Inventory sold through programmatic solutions can be split between two types of buying: **Open Market (OMP)** and **Private Marketplace (PMP)**.

Both solutions require a buyer to use a DSP and a seller to use an SSP/Exchange. Through programmatic trading there are options for a publisher to disclose their domain/name transparently or make it anonymous, masking the publisher's domain/name. Due to an increased demand for transparency, a seller that chooses to mask their domain/name may be excluded from some buyers' programmatic trading.

There are many misconceptions when it comes to programmatic audio. Proper education is needed for both agencies and desks on what metrics are needed to optimise and report to advertisers. The following definitions are intended to rectify these misconceptions:
- **Open Market:** This is an open mode of buying and selling where a media owner can offer their ad inventory for sale to buyers, often through real-time auctions. There are options to disclose the publisher's name as transparent, or make it anonymous, masking the publisher's name.
- **Private Market:** A unique set of biddable inventory (differentiated placements or data) that is not available in its full transparency in a general RTB (real-time bidding) auction. PMP inventory is packaged within a publisher's SSP and offered to selected buyers/bidders. A buyer can use a Deal Id (a universal identifier/numeric keycode) to gain access to and bid on the specific PMP inventory.

PMPs can be sold based on pricing, preferred access or via multi seller deals depending on the terms agreed by both the buyer and seller through the deal negotiation.

Typically, both types of buys are executed in a non-guaranteed basis, however there is also an option to buy PMP inventory in a guaranteed deal. Also known as programmatic direct, programmatic guaranteed gives advertisers access to premium inventory while also allowing them to overlay first-party and third-party data. It's a win-win situation where buyers choose which audience and impressions to bid on while publishers are guaranteed a certain level of pricing. It's important to distinguish programmatic guaranteed from automated guaranteed, which is a deal that's negotiated directly between a buyer and seller, and where both inventory and pricing are guaranteed.

Traditionally auctions have been based on a second price model, where the highest bidder wins, but pays the second highest bid price plus a small premium (like eBay). Today, the industry is moving to a first price auction model, where

the winner pays their actual bid price. For any programmatic buyer or seller, it is important to understand which auction dynamics your inventory is being bought or sold at.

It is important to note that there are specific programmatic audio contexts which different technologies support to deliver automated buying and selling mechanism. At a basic level programmatic buyers and sellers must select a DSP/SSP which supports DAAST or VAST8 to dynamically make inventory available to buyers and deliver campaigns effectively. There are additional products, features and technologies which are available to buyers and sellers to utilize to enable a richer creative and user experience.

Note on limitations to data: Podcasts are different to other audio buys; the metrics placed against streamed audio are normally not comparable to buying podcast audio, due to the fragmentation in distribution. There are thousands of podcast platforms for consumers to access podcast content. This also means there are thousands of ways to collect data. For example, due to the nature of an RSS feed, Device ID or other user data, is unable to be passed back from major third-party distributors, cookie drop via podcast apps are not possible.

Buyers must understand how Podcast audio is consumed and how this impacts advertising capabilities. Buyers need to acknowledge that podcast audio inventory does not bring the same technical data capabilities of other digital media such as websites or streaming video. Targeting metrics should be focused on context and location, within a low ad saturation medium.

METRICS & MEASUREMENT FOR DIGITAL AUDIO ADVERTISING

Audience Measurement for Digital Audio Advertising

It's critical to set KPIs for the campaign upfront that are aligned to the objectives of the campaign and understand what metrics to use when determining success of the campaign. These KPIs should be communicated to the publisher upfront in the strategy/briefing stage to enable them to provide best recommendations and optimise during the campaign.

The most common methods of measuring success of an audio campaign:
- Reach and frequency — podcast and streaming publishers can provide the buyer with the number of impressions delivered and the reach. The frequency can be calculated as impressions/reach=frequency
- Completion Rate (Listen-Thru Rate) — is a metric provided by music or live radio streaming publishers to provide an average of how long each ad impression was listened to in its entirety by the user.
- Website visits — if the script is driving listeners to the brands website, it's important to track the site usage during the campaign and look for a correlation between the ad delivery times and site visits.
- Unique visits to a vanity URL e.g. /podcasts – this can be written into the script of the creative to help track unique users visits to a specific website beyond just the main domain.
- Search Keywords — **www.google.com.au/trends** is a fantastic resource to see trending search terms over time including keywords or phrases used in an audio script.
- Sales via redemption of an offer — presenting a unique offer or promo code to audio listeners and tracking redemption
- Response to voice activated ads — The responses from listeners to the ad can be counted using this technology where the listener vocally responds to an ad.
- Response to Shake Me Ads — another rich media creative type that can drive a listener directly to a brand website from the audio ad by encouraging the user to 'shake' the phone.
- Brand uplift — measuring the impact on metrics such as brand awareness, purchase intent and key message take out as a result of exposure to audio advertising. These metrics can be utilised by administering brand surveys in a controlled experiment.

Measurement and reporting methods for digital audio campaigns are determined by the way the audio is consumed (streamed or downloaded).

Streamed digital audio metrics: Similar to other digital media, streaming audio publishers can support third-party ad serving and tracking for audio ads. When listening is over a streamed source, as in music platforms and sometimes podcasts, delivered impressions can be tracked and verified using ad tagging.

The most common approach to measuring a digital audio campaign is reach and frequency. Streaming digital audio enables additional measurement opportunities like unique user reach and listen-thru rate.

The placement of the ad tag within the audio unit can vary, however among some of the leading streaming platforms, it has become standard to fire the ad tag at the end of the audio unit, confirming that the listener remained connected for the duration of the ad.

Podcast Audio metrics: In podcasts, client-side tracking is usually only possible when the client player passes ad data back to the source. The iOS Apple Podcast app, which accounts for approximately 55% of listening does not enable this function currently. To overcome this lack of consistency, the industry has developed standards whereby server logs can be analyzed according to agreed-upon core metrics for proper attribution. For more information on this process please refer to the IAB document "IAB Australia Podcast Measurement & Market Update"

The following metrics should be considered when determining the success of a podcast campaign:
- **Ad Impressions:** Ad impressions in a podcast that are ad served (dynamically inserted) pass the impression event to the ad server at the point of download. This is the same for podcasts downloaded in full or progressively downloaded.
- **Downloads:** How many times is my network/show/episode downloaded and potentially listened to, at least in part?
  - Downloads definition: a unique file request that was downloaded. This includes complete file downloads as well as partial downloads in accordance with the rules described earlier.
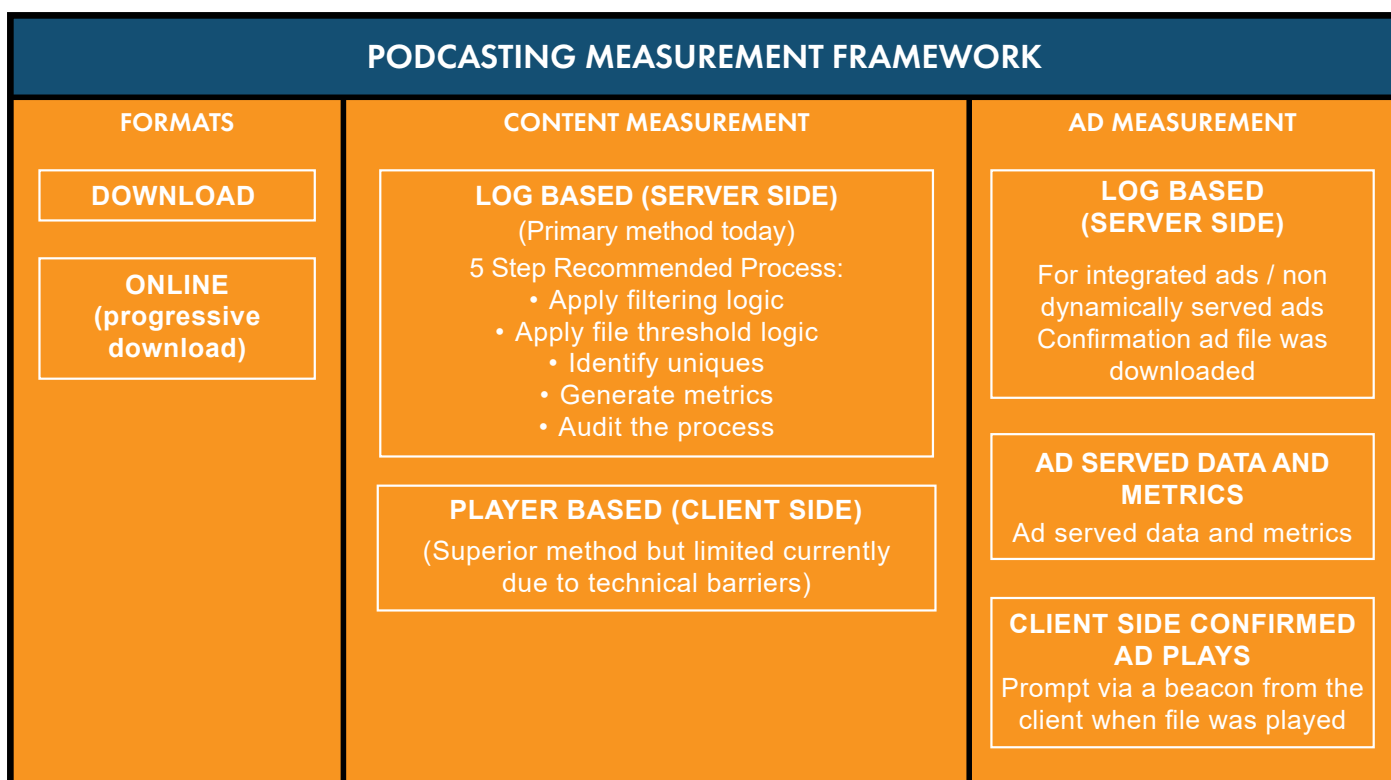
- **Audience Reach:** How many people are downloading my network/show/episode.
  - Listener definition: data that represents a single user who downloads content (for immediate or delayed consumption). Listeners may be represented by a combination of IP address and User Agent. The listeners must be specified within a stated time frame (day, week, month, etc.). Podcast publishers often refer to this metric as: Unique Users; Unique Reach; Unique IPs.

IAB Podcast Metric Guidelines V2

There are five key sections in the podcast measurement standards to derive the above key metrics. You can find a list of IAB certified companies who adhere to these standards here
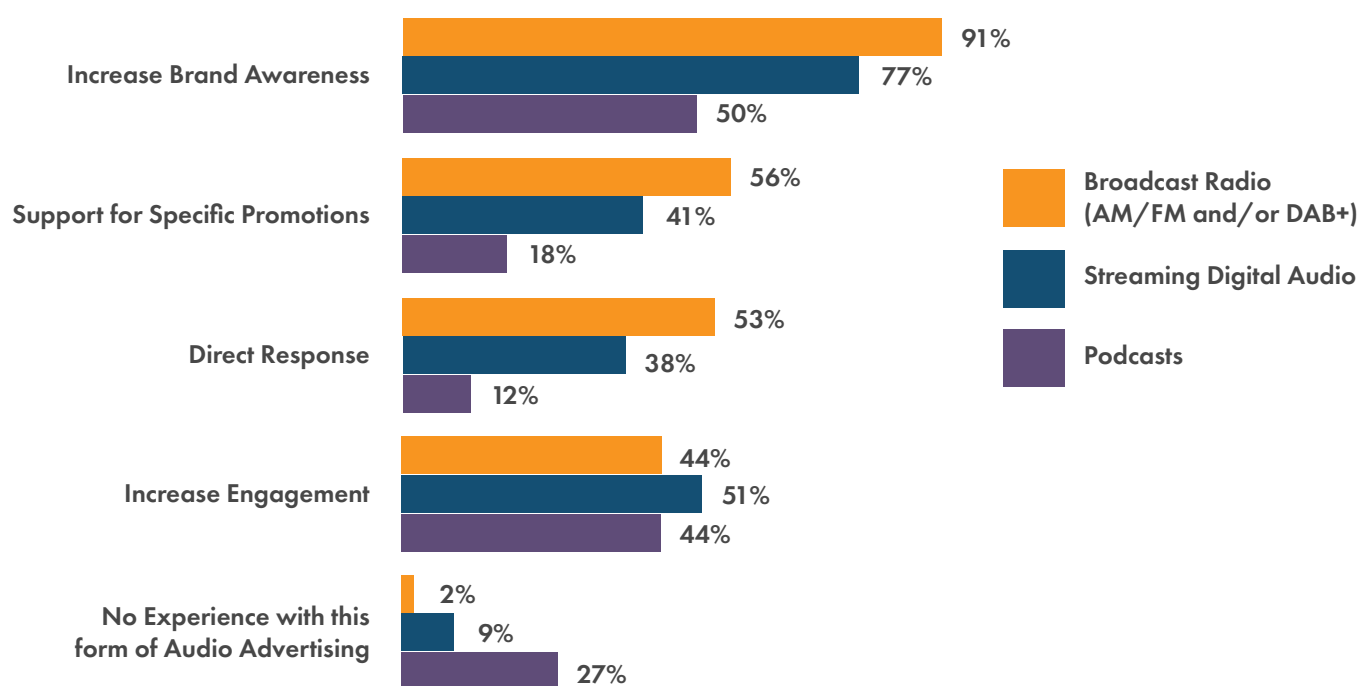
1. **Apply filtering logic:** This involves eliminating Pre-Load Requests, Potential Bots and Bogus Requests, and also the correct treatment for Handling HTTP Requests
2. **Apply file threshold logic:** Downloads below a certain size are unlikely to result in human consumption because too little of the file was received to listen to any content. The guidelines help eliminate the downloads that are too small to be counted e.g. to count as a valid download, the ID3 tag plus enough of the podcast content to play for 1 minute should have been downloaded.
3. **Identify and aggregate uniques:** Filtering is achieved using IP address + User Agent. Once filtering is completed, requests should be aggregated to identify uniques. Also, if a unique download is divided into multiple file requests, for example if a user plays the first half of an episode using a website audio player, clicks pause, and then resumes a half-hour later, then that should still be counted as one unique download. Care should be taken to not count these as multiple downloads/users
4. **Generate metrics:** Once the requests have gone through the filtering process above and uniques have been identified, it is time to generate the metrics defined above.
5. **Audit the process (feedback loop):** The entire process should be self-audited on an ongoing basis. Red flags should be identified, and metrics adjusted based on a deeper investigation of the red flags. In addition, future runs of metrics generation should factor in any learnings from each run.

PODCASTING MEASUREMENT FRAMEWORK		
FORMATS	**CONTENT MEASUREMENT**	**AD MEASUREMENT**
DOWNLOAD **ONLINE (progressive download)**	**LOG BASED (SERVER SIDE)** (Primary method today) 5 Step Recommended Process: • Apply filtering logic • Apply file threshold logic • Identify uniques • Generate metrics • Audit the process **PLAYER BASED (CLIENT SIDE)** (Superior method but limited currently due to technical barriers)	**LOG BASED (SERVER SIDE)** For integrated ads / non dynamically served ads Confirmation ad file was downloaded **AD SERVED DATA AND METRICS** Ad served data and metrics **CLIENT SIDE CONFIRMED AD PLAYS** Prompt via a beacon from the client when file was played

Measuring the Brand Impact of Audio Campaigns

The metrics you use to evaluate the effectiveness of advertising need to be aligned with your business objectives. Success means different things to different companies and brands and there are many valid measures of short-term and long-term effectiveness. In a recent IAB Australia Audio State of the Nation survey it was found that increasing brand awareness is one of the most common and main objectives for broadcast, streaming and podcasts. For advertising messaging focused on brand, align success measurement by using metrics such as brand awareness, purchase intent and key message take out. These metrics can be utilised by administering brand surveys in a controlled experiment.
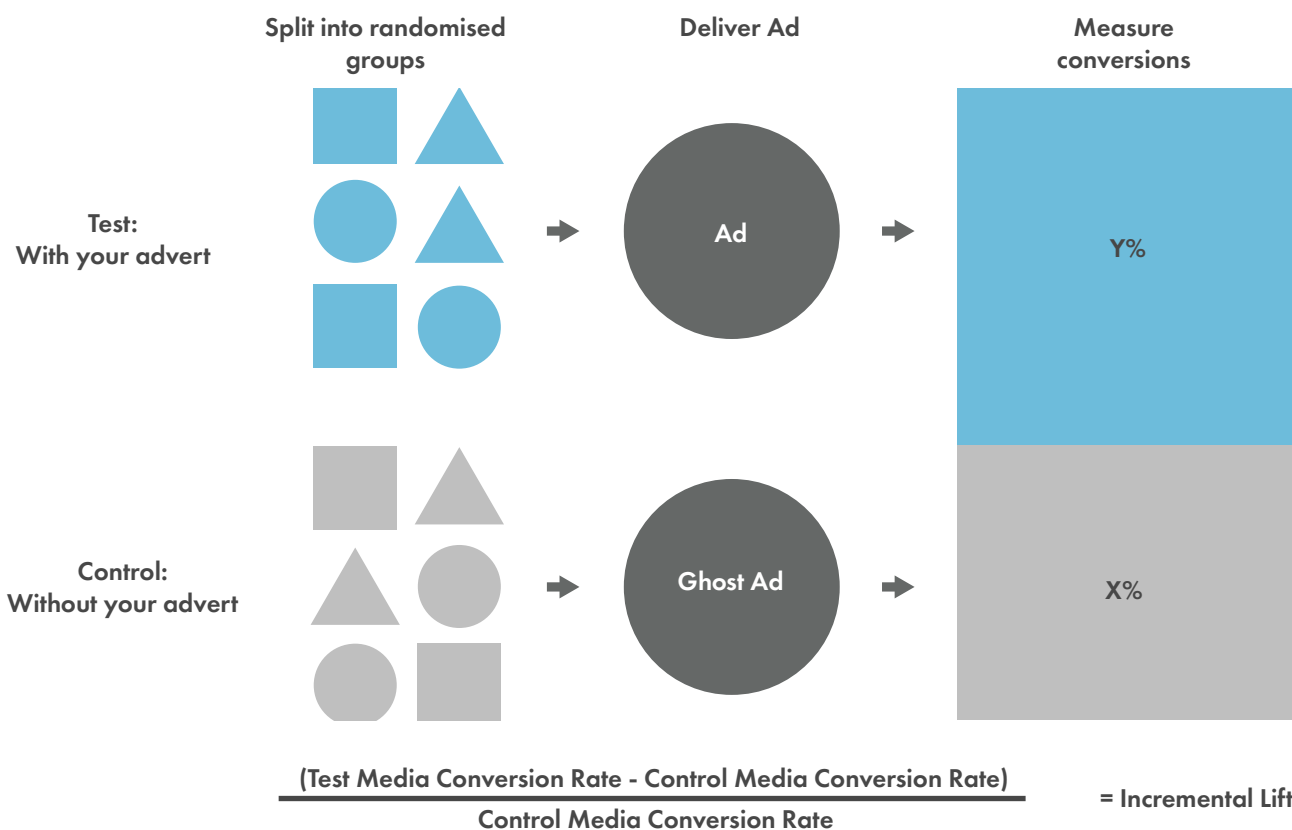
Objectives of Audio Advertising

	Broadcast Radio (AM/FM and/or DAB+)	Streaming Digital Audio	Podcasts
Increase Brand Awareness	91%	77%	50%
Support for Specific Promotions	56%	41%	18%
Direct Response	53%	38%	12%
Increase Engagement	44%	51%	44%
No Experience with this form of Audio Advertising	2%	9%	27%

Source: IAB Audio Advertising State of the Nation February 2019

Controlled experiments sit at the core of measuring digital advertising effectiveness and offer the perfect opportunity to adopt best practice scientific methods to measure for incrementality. Ideally it is important to understand the impact of advertising activity that would not otherwise have happened. Incrementality is the measure of the true value created by any business strategy, determined by isolating and measuring the results it caused, independent of other potential business factors.

Example Format for a Controlled Experiment

Split into randomised groups — **Deliver Ad** — **Measure conversions**

Test: With your advert → Ad → Y%

Control: Without your advert → Ghost Ad → X%

$$\frac{\text{(Test Media Conversion Rate - Control Media Conversion Rate)}}{\text{Control Media Conversion Rate}} = \text{Incremental Lift}$$

*Source: **Measuring Digital Advertising in a Multi-Media Context Toolkit**, IAB UK, 2018*

One of the most common approaches is to use a Test and Control study. This involves isolating groups in an experiment who are either exposed to advertising (test) or who have not been exposed to advertising ideally shown a 'ghost' ad which presents a relevant competitive baseline (control). Comparing the measures from test and control groups will allow for calculation of incremental lift and impact of exposure to the digital campaign.

To find out more about conducting experiments to measure advertising impact, The IAB Advertising Effectiveness Council has recently released 'A Guide to Designing Digital Ad Impact Studies' to provide guidance on measuring digital advertising impact that will add confidence and precision to marketing investment decisions. To learn more, **download a copy of the full whitepaper** from the IAB website.

VAST 4.1 - Ad Delivery and Measurement

With the release of the latest version of the Digital Video Ad Serving Template, VAST 4.1, ad tech companies, servers, and publishers will finally be able to unify existing video ad specifications with the digital audio ad market. The separate Digital Audio Ad Serving Template (DAAST) spec — which was originally spun out of VAST 3 in the interest of speed to market — can be deprecated to the mutual benefit of all industry constituents

Of course, video ads and audio ads have some notable differences in their consumer experience – most predominantly that one format is visual-first while the other can be entirely consumed and understood without any available screen or rendering engine. However, they share enough consistency in operational processes, ad serving technology, player technology, and ad measurement, that it is most efficient to merge formats into a single spec.

If you are a publisher, ad server, or other ad tech company that works with digital audio ads, you'll actually find there wasn't even much difference between VAST and DAAST in the first place. In fact, a notable amount of digital audio demand has already been using VAST. For those of us involved with the IAB Tech Lab's Digital Video Technical Standards Working Group, the merging of these specs was not even a huge effort compared to other updates in version 4.1.

Here's what's different in VAST 4.1 as a result of this merger with DAAST:
- Video versus Audio designations are made via the new "adType" attribute in the <Ad> object. Implementations can now optionally specify whether an ad should be used for video vs audio playback. If you only care about video, this attribute can be left out, with "video" assumed as the default. But for everyone else, you can explicitly declare a single value of "video", "audio", or "hybrid". The "hybrid" value is an invitation for experimentation across environments that support both video and audio ads within the same supply. The audio track of a video ad often contains valuable brand messaging, descriptions of product deals and benefits, and high-recall sonic branding. So with the "hybrid" option, just as Muted Video has permeated within the display space, someday there may be a concept in which a video campaign's reach and frequency are affordably extended to inventory that may not always be seen, but is always heard — and all without needing to generate a separate audio-based tag. Or, perhaps this may become a richer audio format option, in which an audio ad campaign using a tag with video media can render synchronized video within its companion banner for screen-based use cases.
- DAAST's concept of <Expires> has been ported to VAST 4.1. DAAST included a valuable property optionally included in InLine objects, <Expires>. This is an integer value that allows a media player to know whether the ad server expected any timeout, after which a pre-fetched ad should be thrown out rather than played. This concept solved a nice feature gap in VAST that will allow for better implementations of pre-fetched video ads, so it was directly ported into 4.1.
- Every node in the VAST 4.1 spec document now includes clarification if it applies to audio differently than how it's defined for video use cases. For example, the concept of a Viewable Impression does not apply to audio ads, and this is now clearly stated. Likewise, tracking use cases are clarified to indicate that, specific to the audio format, events like starts and quartiles can be validly fired even if the media player is not visible. In the case of a <MediaFile> object, where width and height have been required attributes, they remain required in 4.1, but with a distinction that they should have value "0" for audio ads.

DELIVERY & TARGETING CAPABILITIES OF DIGITAL AUDIO

In 2019 most digital audio publishers deliver advertiser campaigns through an Audio Ad server, as they do for display and video advertising. There are some custom executions and podcasts that require the ad to be edited into the content.

There are various technologies that enable targeting of digital audio advertising based on geography, demographics, and behaviour. Always check with your publisher as to which of these are applicable for their content and technical capability.

Geotargeting — Geotargeting is accomplished using one of the following techniques:
● Targeting which uses the IP address of the listener to identify their location and serves ads.
● Registration Data — platforms that collect user registration information use that information to target listeners in certain areas or markets.
● Geo-fencing — when enabled by the listener and media player, location data can be tracked and targeted.
● AM/FM/DAB+ Broadcast stations — one can assume with some degree of accuracy that listeners to the stream of an AM/FM/DAB+ broadcast station are within that station's broadcast market location.

Demographic — Targeting users based on demographics can be accomplished in several ways:
● Content Targeting — Using data that shows that certain types of formats or programs deliver a particular age and gender set.
● Authenticated Registration Data — This information identifies the age and gender of a listener who is registered with audio streaming services and publishers.
● Behavioral Targeting — This technique is used by advertisers and publishers to utilize a user's previous browsing, listening and/or shopping behavior to customize the types of ads they receive.

Audience targeting: using a publisher's DMP (data management platform) ads can be served a group of people based on combining their app registration data (1P) and their buying intent and purchase behaviors (3P data), using Audiences, i.e. "Luxury Car Buyers" vs. traditional demo A25-54).

Contextual: Ads can be served that are relevant to the genre of certain station, channel or podcast.

Cookie Targeting: A cookie is a small text file that stores data generated by a website and is saved by a user's web browser. Its purpose is to remember information about you, creating data that informs preferences by which an advertiser can target messages. Cookies are only available via browsers.

Mobile Ad ID Targeting: Mobile Advertising ID's (MAIDs) are unique, user-resettable ID's used in advertising to identify a mobile device. MAID's are the equivalent of a cookie for the web.

Dynamic Audio: Dynamic Audio ads allow advertisers to serve ads tailored to listeners in real time using listener data signals. The technology strings together different elements, or pieces of an audio ad, to get a message just right for each listener. Data signals available to advertisers can include but are not limited to:
● Location: State, city, postcode
● Demographics: Age, Gender, Income
● Date & Time: Day of Week, Weekday/Weekend, Daypart, Countdown
● Music Genres: Pop, Rock, R&B,
● Phone Operating System: iOS, Android, Mobile Carrier.

Technographic Targeting: Custom platform targeting can include but is not limited to:
● Email domains: @yahoo.com, @gmail.com, etc.
● Web IP Domains: .com, .edu, .org, etc.
● Web Browser: Chrome, Firefox, Safari, etc.
● Telcos: Telstra, Optus, etc.
● Listening Platform: Web, mobile, tablet, in-home connected devices/speakers, and/or connected-car platforms,
● Operating Systems: iOS, Android
● Devices: Mac, PC.

Sequential Ads: Ads that are served in a placed sequence, as on an impression-based or click-based sequence, with the objective of delivering multiple and / or consecutively executed messages over a period of time.

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

History's Worst Decisions
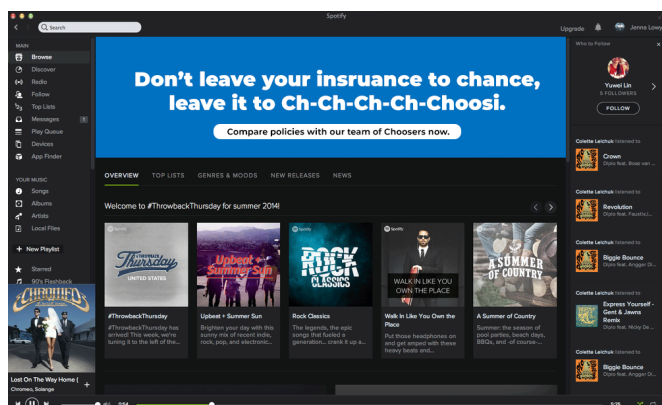
Sponsored by **choosi**

> **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. 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.

> **On-hold message**

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.

CASE STUDIES

SPOTIFY: PEPSIMAX

With dynamic creative, PepsiMax used audio everywhere to pique interest for local live events.

Brief:
When the weather heats up, people reach for a cold one, so Pepsi identified the summer months as the perfect time to increase consideration of PepsiMax as the must-drink summer beverage. Pepsi was involved with a number of TimeOut media events across Australia and used an accompanying digital campaign to drive listeners' awareness and participation for the fun, outdoor summer events.

Solution:
Pepsi got personal and customized over 650 audio spots targeting people 18 - 49 (because, #goals). Each bespoke audio spot focused on a summer event, with coordinating visual assets that clicked through to Pepsi's branded TimeOut website where users could find more information.
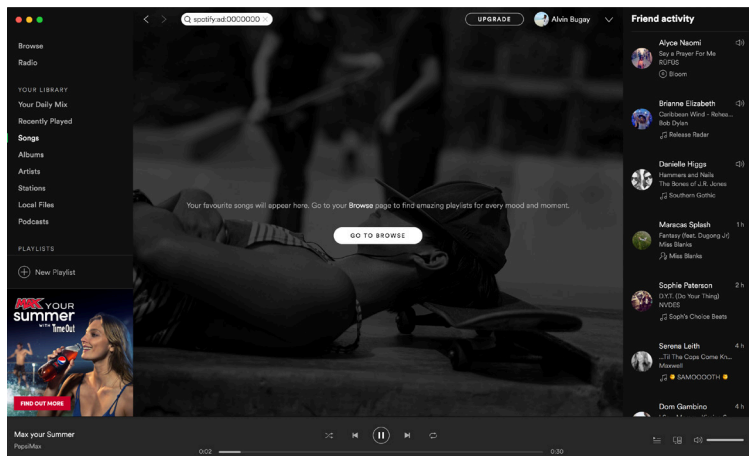
The audio ads were served dynamically and personalized based on the listener's context. Listeners received a tailored message based on the day of the week they tuned in, the timing of the event, and their location.

Impact:
- The PepsiMax campaign was extremely memorable, driving a +155% lift in ad recall.
- Users who saw the campaign were 34% more likely to agree that "PepsiMax is the #1 tasting no-sugar cola."
- The PepsiMax creative message was easy to understand and visible in the advertisement, achieving 52% Ad Recognition.
- 65% of listeners exposed to the campaign agreed that it was intended for people like them — 8% higher than benchmarks.

Formats:
Audio Everywhere

+21% Brand Consideration
Viewers of the campiagn were 21% more likely to consider Pepsi Max

+34% Perception
Those who saw the campiagn were 34% more likely to think Pepsi Max was the number 1 tasting no-sugar cola

+155% Recall
Those who heard the campiagn had a 155% higher lift in audio recall than the control group.

Source: LeanLab, March 2018 // Sample size: 439 Spotify Listeners

WHOOSHKAA & AUSTRALIA POST

Challenge:
The constant hustle to drive a business forward never stops for small business owners. Australia Post wanted to showcase how they could support small businesses. However, as traditional media doesn't fit in to their chaotic lifestyles, business owners are harder to reach than ever before!

Solution:
Australia Post landed on podcasts, a medium with a proven track record of deep engagement with busy audiences who consume content on-demand, when and how they want it. In order to build trust and advocacy, Whooshkaa integrated testimonial, talent voiced creative across a range of high-profile podcasts, geo-targeting Australian business owners.

Results:
Together with Australia Post and The Storylab, Whooshkaa prepared a consumer market research study to examine campaign effectiveness. The research was conducted before and after the campaign and we observed the following results:

- 65% of Listeners Agree that Podcast Advertising:
  - Is more likely to hold their attention than any other form of advertising
  - Increases the likelihood that they will consider buying from a brand
  - Is used by innovative brands
- Specific to Australia Post we saw:
  - A 22% increase in unprompted Ad Awareness
  - 54% of respondents could recall key MyPost messaging
  - 69% of Listeners who heard the Ad said they would trial MyPost


Source: thestorylab Study sample size provided a confidence interval of approximately + 6% at a 95% confidence level. Indicating 95% confidence that the true population values (i.e. real results for all listeners of the target podcasts) would be within + 6% of the reported survey values.

ACAST / NOVA ENTERTAINMENT & LEXUS

The role of the podcasts was to align the LEXUS UX to key podcasts, introducing a younger, step up audience to Lexus. The UX proposition is: "The UX is designed to anticipate your every need" and was shown through the contextual alignment of the podcasts selected. The podcasts chosen were designed to align to premium shows showcases Lexus as an affordable Luxury vehicle with the key themes of the Lexus campaign to podcasts whose content reflected these key elements.

One such podcast was 99% Invisible which explores the process and power of design and architecture. From post-campaign results provided by NEPA 92% of exposed podcast listeners believed the campaign messaging and alignment to be very clear, with more willing to talk about the Lexus UX brand.
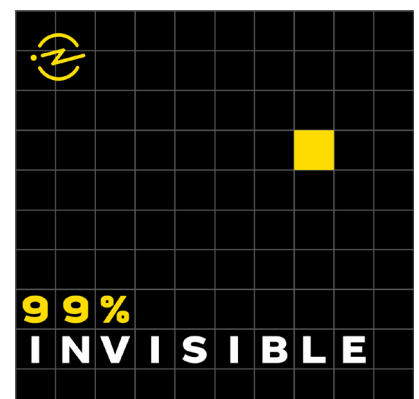
Source: Nepa Consumer Science Base- Exposed: 153, Non-Exposed: 173

NOVA ENTERTAINMENT & GENEA

Modern Babies is a podcast about the struggle to conceive and how fertility treatment can assist in overcoming the difficulties people have when trying to have a baby. An in depth look at conception, it takes a deep dive into the struggles of infertility and the impact of treatment including IVF, using an intimate listening platform. Listeners can connect with others who have experienced the process and listen to the experts including the scientists in the labs, doctors, nurses and counsellors.

Insights informed our strategy to educate and inspire the target market around when to seek help, costs, the IVF process and who they could turn to when want-to-be parents start their journey. Modern Babies allowed Genea to share the many and varied journeys that people face to have a family and provide a snapshot of dealing with fertility in Australia. Modern Babies is an interview based, documentary styled podcast that is intensely personal and character-driven, while at the same time educational and inspiring.

Modern Babies is an important part of Genea's communication strategy. In an overcrowded market for a niche industry such as IVF, it is crucial to seek new and innovative ways of reaching the target market. Podcasting provided a platform to explain the process in a non-judgmental, simplified manner through emotive and authentic storytelling.

The Podcast now in its third season has delivered an increase in new enquiries and website traffic, attracted new and unique audiences plus evergreen content for Genea to continually share to audiences.


MYBUDGET & MAMAMIA'S THE QUICKY (VIA OMNY)

MyBudget wanted to strengthen awareness, perception and consideration amongst women, often the CFOs of the household. To develop this stronger emotional connection, MyBudget partnered with leading women's podcaster, Mamamia, on the successful launch of its 'smart' daily news podcast, The Quicky launched in Feb 2019.

Designed as a commuter's companion, the short, sharp show, with headlines dynamically inserted using Triton Digital technology, offered the high-attention, well-targeted environment MyBudget was looking for.

Multiple creatives with different messages, including host reads and customer testimonials, were rotated over the weeks to maximise daily engagement. Brand awareness rose +30% points, and brand consideration +9% points, amongst listeners.
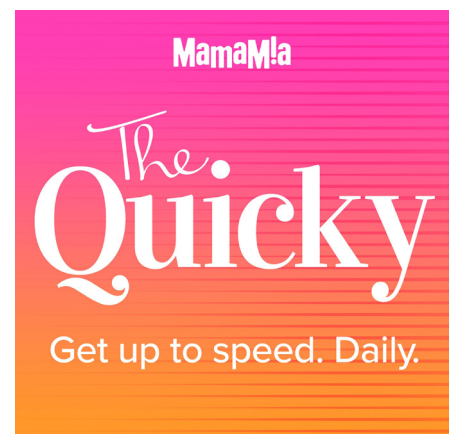

Source: 'MyBudget and Mamamia The Quicky Brand Uplift Study', MyBudget and Mamamia, March-April 2019, Australian females 18+, n=597'

WHOOSHKAA & MERCEDES BENZ

When Mercedes-Benz first announced the arrival of the new X-Class utility, Australian's were sceptical. They were unsure of how a brand known for their premium vehicles, would produce a ute that is stereotypically known as Australia's workhorse.

The ute category has been built on a history of 'toughness' defined by traditional masculine stereotypes of strength, ruggedness and towing capacity. But Australia is changing, and toughness can no longer be defined by muscles and macho. It's more complex than that, but ute advertising keeps hammering home these lazy stereotypes and talking down to Aussie blokes.
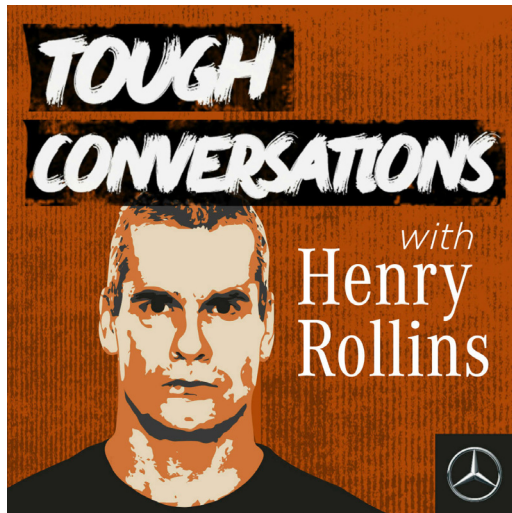
Our opportunity was to 'redefine toughness' and start a cultural conversation that seemed lacking from a male perspective in particular. Challenging the cultural conventions around what makes someone or something tough and taking a more progressive view on Australian toughness, allowed Mercedes-Benz to break down barriers and enter the ute market for the very first time. We chose to give all Aussies a tough vehicle they could relate to and broaden the appeal beyond tradies and weekend warriors.

'Tough Conversations' is an integrated, content-driven podcast series led by punk rock Icon and deep thinker; Henry Rollins. His natural interview prowess, endless curiosity and contradictory nature— where he looks tough on the exterior but is a deep thinker underneath, made him the perfect spokesperson to start this conversation and encourage a new way of thinking— and talking. Known for his rugged exterior and tough persona, having lived through his own evolution of tough, Henry came to Australia to discover how toughness has evolved.

Driving across the country, Henry talked to people from all walks of life including world champion surfer, Mick Fanning, Sydney Lord Mayor, Clover Moore and APRA Songwriter of the Year (2018), Adam Briggs.

Henry's journey explores the true nature of Australian toughness culturally and across the varied Aussie landscapes. Each episode delves into the conversations we don't like having. They're hard, uncomfortable and sometimes scary but more often than not they lead to change. This launched a discussion around what it means to be 'tough', something that is at the heart of Australia's cultural identity, but not often questioned.

Results:
- The Tough Conversations podcast was #1 on the Apple podcasts chart within 48 hours of launch.
- Apple Podcasts editorially featured the podcast for 4 weeks.
- On average, 89% of each episode was consumed, showing significant engagement across the 80,000+ listens.
- Virgin Australia Airlines picked-up the podcast series for their in-flight entertainment.
- Almost 70,000 people visited the campaign microsite, with ⅔ spending an average of 4 minutes exploring the X-Class page.
- By the end of the pre-launch campaign, over 9,800 people registered their interest for the X-Class.
- Brand health measures showed our audience now see the X-Class as a tough and credible contender in the category.
- Winner Australian Podcast Awards 2019 Best Branded Podcast.

Source: thestorylab Study sample size provided a confidence interval of approximately + 6% at a 95% confidence level. Indicating 95% confidence that the true population values (i.e. real results for all listeners of the target podcasts) would be within + 6% of the reported survey values.

ACAST & BOSE

(NATIVE ADVERTS)

BOSE and Acast created a unique partnership to 'own the headphone' market across the podcasts by positioning BOSE as the brand that helps podcast discovery & responsible for launching the very best new content. Using a blend of native ads and pre-recorded spots, BOSE was able to position themselves as the voice of discoverability of podcast, to 'Get Closer' with new podcasts. And with 90% of podcast listening via headphones, where better to listen than via your BOSE headphones?

Execution
Native adverts:
● Existing Content - With access to our entire stable of talent, sponsorship allowed BOSE to be integrated into editorial. 40"-120" sponsor reads evangelise about the BOSE product and how Hosts interacted with the BOSE headphones
● Launching New Content - Each month Acast launches an ever increasing number of new shows created by a variety of talent, production houses and studios. BOSE had first sight of new content & became a launch partner for this new raft of content. Each podcast read thanked BOSE in supporting new content.
Pre-Recorded Adverts:
● Concluding all of Acast's shows, a 120" spot 'BOSE Recommends" featured a new podcast each week. The Podcast's host described their show, thanked BOSE for helping listeners 'Get Closer' to the very best new content.
● MID Rolls of podcasts were used to showcase the technology features of the BOSE headphone and it's superior headphone experience.

Results
● Reviewing Week on Week show listenership of the BOSE Recommended selected shows, tracked an average of 37% increase in listens.
A post-campaign study confirmed:
● 39% of respondents did listen, or planned to listen to a BOSE Recommends Podcast
● 59% of respondents identified BOSE as the authority on Podcast Recommendations
● 78% recall from respondents of podcasters experiencing and endorsing BOSE Headphones
● 77% increase in BOSE being first choice for the headphone brand to buy

Source: Nepa Consumer Science, Base- Exposed: 667, Non-Exposed: 235

MORE RESOURCES FROM IAB AUSTRALIA

AUDIO STATE OF THE NATION REPORT - FEB 2019

Download the IAB Audio Report here

The emergence of new audio advertising options is invigorating the whole audio market with media buyers increasing their usage of all forms; broadcast, digital, streaming and podcasts over the last twelve months.

PODCASTING MEASUREMENT GUIDANCE & LOCAL MARKET UPDATE - JULY 2018

Download the IAB Guidelines here

The podcasting advertising market in Australia has grown significantly since the IAB Australia Audio Council endorsed the first US IAB podcasting technical measurement guidelines in 2016. Nearly half of media agencies indicated that they have used podcasting for clients in the recent IAB Australia Audio Advertising State of the Nation study.

THE PODCASTING BOOM: CREATIVE, METRICS AND TARGETING

Listen to the Podcast here.

Podcasting has been around since the mid-2000s but has only gained mainstream popularity & commercialisation in the last few years. Gai Le Roy caught up with audio experts Sharon Taylor, CEO of Omny Studio, and Rob Loewenthal, Founder of Whooshkaa, to discuss what makes a good podcast, building an audience that will last, dynamic ad insertion and targeting, and how to increase credibility in this fast growing sub area of digital.

Stay up-to-date with IAB Australia and the work we do to simplify and inspire the digital advertising industry by following us on LinkedIn, Twitter and Facebook, and subscribing to our monthly newsletter.