



AUDIO GUIDE

A Practical Guide to Buying
Digital Audio in Canada

An IAB Canada Audio Committee White Paper
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The Origins of Digital Audio

Forward by IAB Canada

Closely monitoring the annual CMUST study, IAB Canada has been anticipating the mainstreaming of Digital Audio, and thanks to the increasingly connected lives of consumers, it has officially reached critical mass while continuing to develop quickly. A broader pattern of smartphone use combined with a more connected mobile lifestyle, has positioned audio to play a central role in consumers' lives.

This constant connectivity is a new reality that has driven innovation within smart speaker technologies, connected cars, and devices in the home. Moreover, as consumer demand drives interest in new voice-activated products, advertisers are encouraged to explore a world of no-screen media consumption.

The connected car and the internet of things are "audio first" environments where what you hear is more important than what you see. This creates a landscape where advertisers, brands, and agencies that have expertise in audio messaging are poised to excel, and the time to start thinking about the symbiotic relationship between audio and visual is now. IAB Canada's Audio Guide is designed to provide all stakeholders with the information and resources necessary to take advantage of digital audio advertising opportunities.

IAB Canada and its Digital Audio Committee members have established a goal of educating marketers, agencies, creatives, planners, and buyers regarding audio advertising opportunities. All while discussing best practices and guidelines for testing and developing successful audio campaigns from radio through to podcasts.

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Why Invest in Digital Audio

1.1 5 Reasons Why Digital Audio Should be Part of your Media Mix

Contributor: DAX Digital Audio Exchange

1. Audio content continues to boom.

Over half of Canadians are tuning-in to digital audio^[1]: 59% (or approximately 27,000,000 million) of Canadians 18+ are consuming digital audio on a monthly basis^[2]. The choice of quality audio output available to listeners is at an all-time high and more opportunities are being created for advertisers. As more publishers continue to build content in response to an influx of people plugging-in to digital audio through smartphones, and tuning in via connected devices like smart speakers, digital audio has become a vital part of the media mix.

Moreover, an impressive 24% was new time spent with online audio^[1], indicating that adding online audio to a traditional radio buy adds new, incremental reach, while providing metrics that empower campaigns.

Digital audio also allows a brand to innovate against new forms of message delivery.

2. The buying process has been simplified

The acceleration of programmatic ad buying has revolutionized the digital audio industry, allowing brands to advertise across a range of publishers through a single buying point. With more audio being streamed and shared, digital audio advertising platforms simplify a once fragmented marketplace for those looking to advertise.

3. Connected devices continue to rise – driving audio forward

According to research findings from the Infinite Dial, 26% of all Canadians own a smart speaker^[1]. The increasing popularity of connected devices such as Google Home and Amazon Echo, create a new wave of opportunities for marketers, as ads continue to be created with these audiences in mind. And while brands continue to compete for users' attention and screen time, there has never been a better time to be heard.

4. Sonic identities are on the rise

New technology is creating opportunities for the audio industry, and for advertisers, as discussed in length during this year's Cannes Lions. Where advertisers may have paid more attention to their visual brand guidelines, brands are now working on vocalizing their 'sonic' identities (think brand sound in conjunction with brand logo). Aligning sound with visual opens tremendous opportunities for combined branding effects within audio experiences.

5. Digital audio is measurable, and targeted

Due to the constant state of connectivity, major advances in targeting technologies have been made. This is a big step in the right direction for advertisers looking to target specific demographics, moments, and listeners, based on purchase intent. Digital Audio can also deliver data on how many people heard your commercial; how, where and what they were listening to, as well as who engaged - all by taking an action after exposure to a commercial.

Types of Audio Content & Advertising Environments

There are three main categories of digital audio:

- **Online Radio:** AM/FM radio stations streaming online.
- **Podcasts:** featuring spoken word and in-depth story telling.
- **Pureplay audio streaming apps:** featuring content such as Music, News, Sports, and Talk.

Publishers may offer all three, whereas others might offer a more niched focus. Each have been outlined below:

2.1 Online Radio Advertising

Contributor: Rogers Digital Media

Over-the-air (OTA) radio continues to reach nearly 90% of the Canadian population, skewing toward adults 35+^[1], and has maintained its grasp as being one of the legacy channels well positioned to continue providing great content to those interested in tuning-in. However, digital or IP-based radio, is on the rise.

With total online audio (Streamed Music, Podcast, Radio) growing year over year^[3], and as smart speakers continue to grow prominence in Canadian households^[4], listeners have gained new ways to engage with their favourite radio personalities and brands which in turn, has created new opportunities for brands to integrate with increased content streams. OTA radio continues to provide advertisers with the ability to take a core message and broadcast it broadly to a wide audience. Online radio on the other hand, allows marketers to individualize messages using an innovative technology called: Dynamic Ad Insertion (DAI).

Leveraging data available through online channels, DAI allows messages to be optimized to a specific user based on the unique (non-personally identifiable) characteristics of that user. Similar to digital display advertising, this technology enables two listeners of the same online radio station to receive two different ads. Considering the tremendous amount of variables at play, the ads become dynamic because ad exposure is based on constantly changing user interests and inferred demographic profiles, allowing for the right message to be delivered to the right user at the right time.

Digital convergence with radio has also enabled more advanced creative strategies like: sequential messaging, which allows for customized narratives to unfold over time, and integrated creative, which can powerfully tie other platforms to the audio experience. An example of the latter would be an alignment with out-of-home advertising that is enhanced with audio ads to create a reinforced campaign. Imagine a radio commercial message that aligns with an out-of-home advertisement as a listener passes a bus shelter. These advancements open an incredible new canvas for creative communication strategies.

Digital radio offers advertisers in Canada with enhanced targeting, individual messaging and new formats for creative ad executions. An additional advantage of the channel is that it provides a relatively uncluttered media environment with heavily engaged audiences; the nature of audio as a formatted media for consumption, provides for added brand safety as well as some protection around true audience exposure.

2.2 Podcast Advertising

Contributor: CBC

Podcasts refer to audio programming that can be accessed on demand and can be streamed or downloaded for free onto desktop and/or mobile devices. With millions of options across a broad array of subject matter, podcasts can be as powerful as book worming, as it entails: browsing, selecting, and immersing yourself in an all-consuming theatre of the mind. Podcasts are intimate audio experiences and range in production quality from individual musings recorded on Garage Band to full-out professionally produced global celebrity content. Podcasts can entertain, inform and educate.

To think of podcasts is to think of your favourite bookstore – imagine the wide array of different genres, titles and authors.

Podcast listeners skew younger, have higher household income and education^[1], and as: “have you heard this podcast?!” or “what podcasts are you listening to?” continue to become mainstream questions, the opportunities are endless.

As an ultimate contextual advertising environment, advertisers can leverage the intimacy of the medium to deeply connect with their audience, whether through a well-produced brand spot or customized host-reads. Given the high completion rates of podcasts, listeners rarely ‘leave’ the listening experience during commercials^[2]. In fact, research shows that podcast listeners are more receptive to advertising within podcasts, particularly if the advertisements align with the style and content of the podcast itself^[3]. Authenticity is a hallmark of podcasts.

Listeners develop a strong and trusting relationship with their favourite podcast host(s). Host-read ads, if done correctly through brand interaction, can act as an excellent opportunity for brands looking to integrate their audio story into this environment.

Moreover, as publishers continue to respond to the increase in podcast demand, ad insertion technology and campaign targeting capabilities continue to advance. With refined technology powering scaled podcast content publishing, advertisers are able to target lucrative audience segments across one or many podcast titles in a single campaign. Most major podcast publishers now have the capability to dynamically insert even host-read ads, offering superior targeting and measurement for advertisers.

2.3 Pure Play Streaming:

2.3a Flow my Music

Contributor: Stingray

Although some of us might remember buying vinyl, cassettes, CDs, and MP3s, the concept of “buying music” was based on a more localized approach to audio ownership – a record crate, a CD case, a computer hard drive, or an audio MP3 device like an iPod. Audio streaming, on the other hand, provides instant access to any and every type of audio imaginable - music, news, podcasts, audio books, with the touch of a screen.

Thanks in part to more accessible high-speed Wi-Fi and internet networks, device technology is more sophisticated at handling much higher amounts of data streaming – delivering high quality sound on demand.

According to Edison Research’s most recent Canadian Share of Ear study^[6], traditional audio delivery still accounts for the majority of daily listenership in Canada for people aged 13+ for daily listening:

- 61% occurs on AM/FM radio
- 16% occurs with owned music (Eg. CDs or digital music)
- 9% occurs through daily audio streaming
- 6% occurs on audio TV channels
- 4% occurs on SiriusXM
- 3% occurs on podcasts
- 1% occurs on “other”

As streaming increases, what remains integral to planning against audio are aspects like: reach, engagement and influence of listeners on their preferred audio channel, platform, and timeliness, recognizing that every Canadians’ listening habits and preferences are just as unique and diverse as they are. As an advertiser,

harmonizing consumer insights and audience listening data in order to unify listeners based on their shared audio passions, allows for personalization and more effective targeting:

Connect listeners with custom audio messaging unique to each and every platform.

Streaming, broadcast, and terrestrial delivery, creates unique opportunities for advertisers to engage listeners with creative that's relevant to the listening experience.

The message itself should be influential and entertaining, so that multi-platform audio storytelling can transform listeners into consumers. It also empowers brands to spark intimate connections with consumers across every touchpoint, becoming an important consideration for advertisers looking to continue the celebration of sound.

In an increasingly digital world, it is safe to assume that the way in which we receive and consume music content will continue to evolve. Streaming as a content delivery mechanism will continue to be the catalyst of this change.

2.3b Stream of Context

Contributor: Spotify

Think about your typical day. Maybe you kick off your morning with a run, take a train to work, power through your to-do list, or come home and cook some dinner. People experience hundreds of moments, big and small, throughout the day — each representing a shift in context that influences what they listen to and how receptive they are to certain messages. For brands, understanding a person's context, mindset, and motivation in these moments is essential to connecting.

Audio flexes to the moment

Streaming data that reflects the moods, mindsets, habits, and tastes of listeners provides us with valuable contextual clues. The flexibility of audio means that people match their key moments with a personalized soundtrack: 67% of listeners use audio differently depending on where they are, what they are doing, and who they are with[4].

To be heard, respect listeners' context

With more devices, more content, and more ads than ever before, brands need to find a way to cut through the noise in order to have their message be heard. One way to get through to your audience is to deliver messages that are relevant to the context that they're listening in. Here are three ways to use context to inform your creative message:

- 1. Keep your message relevant.** Consider content that aligns with your brand message. Through podcast listener targeting, you can now reach comedy buffs, culture lovers, and more. So, if you are looking to drive awareness of a new comedy series, or want to reach people who are into fitness, you can find podcasts listeners interested in similar topics and target them with a relevant message.

- 2. Get the beat of your ad right.** Playlists create endless opportunities: their setting, their current genre preference, and even their preferred BPM. In turn, campaigns with playlist-targeting have driven double the purchase intent than other campaigns.^[7]

Know what your audience is listening to and match your creative to the beat of the vibe. There are billions of music playlists, creating endless opportunities to get creative with how you reach your audience in the right context.

- 3. Use context to find the right canvas.** Streaming data can help us identify when the screen is in view; audio and video advertising both play a role — find the right way to deliver your message.

A video with a direct call to action is a great 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.

Planning and Buying

3.1 Planning and Buying Digital Audio Campaign

Contributor: Active International

59% of Canadians 18+ listen to digital audio on a monthly basis^[1]. Additionally, when we add digital audio to a traditional broadcast radio plan, we see an increased reach of 15.2%.

Digital Audio is a cost-efficient option as CPMs continue to be more efficient than broadcast CPPs on a 1:1 delivery mechanism – listeners personally choose what they listen to and have both content and ads delivered within a rather intimate experience (within: podcasts, online radio and streaming environments).

From a targeting perspective, traditional audio targets specific regions based on reach of radio signal. They may also target audiences based on radio format (i.e.: rock music, top 40, urban, talk radio, etc.). Digital Audio, on the other hand, allows planners to target on a more granular level against tactics like: geographic, demographic, interests, device, retargeting, etc., and given the digital nature of the media, it can also:

- Drive performance such as website conversions and footfall
- Drive valuable brand awareness and brand affinity

Available KPIs include:

- Audio Impressions
- Downloads (Net, Gross and Hours)
- Listen/Listeners Through Rate
- Streams
- Conversions (online and instore)

Types of digital audio listening:

- Active Listening (in your ears):
 - Music streaming or podcasts
- Passive Listening (in the background):
 - Radio stations

Targeting Options:

- Demographic
 - Gender, age
- Geographic
 - Pinpoint regional targeting by postal code (e.g. drive to store for QSR or retailer) or national
- Interest
 - Travel, home, auto intenders
- CRM based targeting
 - Emails, anonymized customer data
- Device
 - Mobile, smart speakers, desktop, smart appliances, tablet
- Contextual
 - Placing ads with content that client believes their customer would be interested in.

Better Understand Your Audience

4.1 Making Your Campaign Relevant

Contributor: DAX Digital Audio Exchange

Thanks to advanced targeting, advertisers can now focus on an audience, and find that audience across many sources of audio content in order to be more relevant. It is also extremely important to use data and insights to guide your decision making as to where your audio commercials are heard.

What data exists?

First Party Data

This is basic data collected via login data (i.e.: Google login, Facebook login, etc.), or subscription-based data (e-newsletter) and includes information such as: basic demographics (gender, age, geo, etc.) and interests (travel, photography, sports, food, etc.) to name a few.

Second Party Data

This data exists when data assets are combined. For example: a popular online used/new vehicle website may have access to auto intender data and make it available, for a fee, to other digital vendors that could be used to target people likely to be in the market to buy a vehicle or book a vacation.

Third Party Data

Data provided by data aggregators. This type of data gives advertisers options to create segments at scale across the broadcast range of interest and behaviours such as: Car Buyers or Travel Intenders.

NOTE: For additional data terminology, reference IAB Canada's - [The Little Book of Data and Analytics](#).

Custom Data

Custom audience data is very valuable. This is data owned by an advertiser (either 1st party data or purchased data) that allows for customization and greater insights into a consumer as well as predictive analytics.

Other:

Weather Triggers

Have your audio ads in-market for specific areas depending on the weather. If it's raining out, run that delivery ad for the QSR chain, or if it's snowing then a tire manufacturer's winter tire commercial automatically plays. Thanks to the advancements of audio platforms and listeners being connected, we can now target many variations of creative across many markets, in real-time.

Device

As creatives and campaigns are planned, how listeners are tuning in should be a consideration. Will the creative remain the same for a commercial on a smart speaker, mobile device, or desktop computer?

How do vendors use this data?

- Targeting - ability to target precise people based on interests and other customer data
- Personalization - provide ads that are personalized to specific target segments

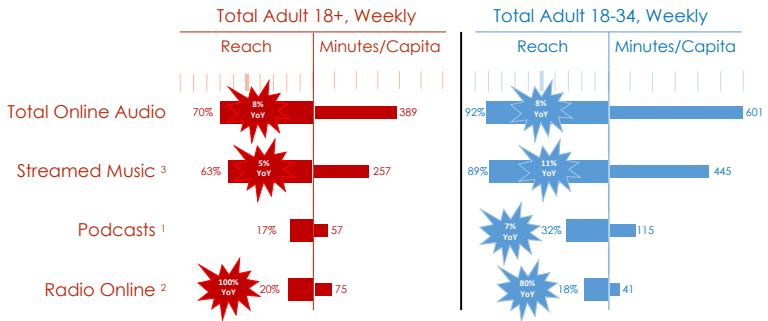
4.2 The Trend of Digital Audio in Canada

Contributor: CMUST and Triton Digital®

In Canada, reach of online audio continues to grow year over year (2019 compared to 2018) by 8% against adults 18+, with Radio Online helping to drive this change:



Online Audio Reach Continues to Grow (2019 compared to 2018)



¹The Canadian Podcast Listener 2019, Audience Insights Inc., Urban Media (May/June/July 2019)

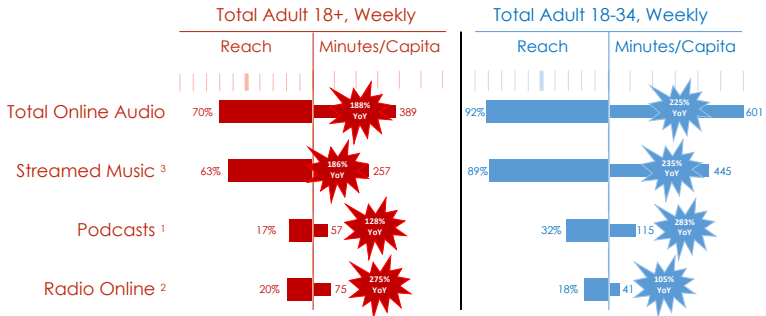
² Nielsen's P18 Radio Streaming Report, August 2019, 11+; 6-month average share of total radio tuning = 7% of 478 mps = 60 mps. Match net of at 20% based upon the time spent level

³ARTM MPC reduced by 23%

Time spent with online audio is growing significantly both amongst adults 18+ as well as those 18-34, allowing for new advertising opportunities:



Time Spent with Online Audio Continues to Grow (2019 compared to 2018)



¹ The Canadian Podcast Listener 2019, Audience Insights Inc., Ulster Media (May/June/July 2019)

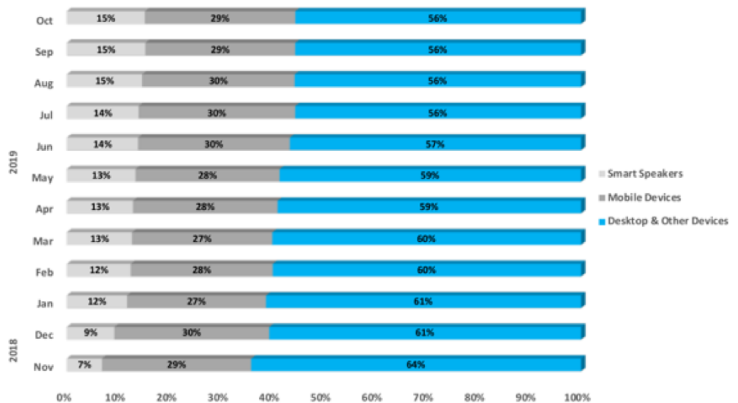
² Numeris RTM Radio Streaming Report, August 2019, 12% of market average share of total radio tuning = 7% of 878 mpc = 60 mpc. Reach and d of 20% based upon the time spent level.

³ RTM MPC reduced by 23%

Smart speaker penetration is no different: month over month, smart speakers continue to increase within Canada, currently sitting at 15%^[8]:



Smart Speaker Penetration in Canada



Source: Triton Digital's Webcast Metrics® measurement service; Smart speaker penetration in Canada, November 2018-October 2019
For more information, visit www.TritonDigital.com

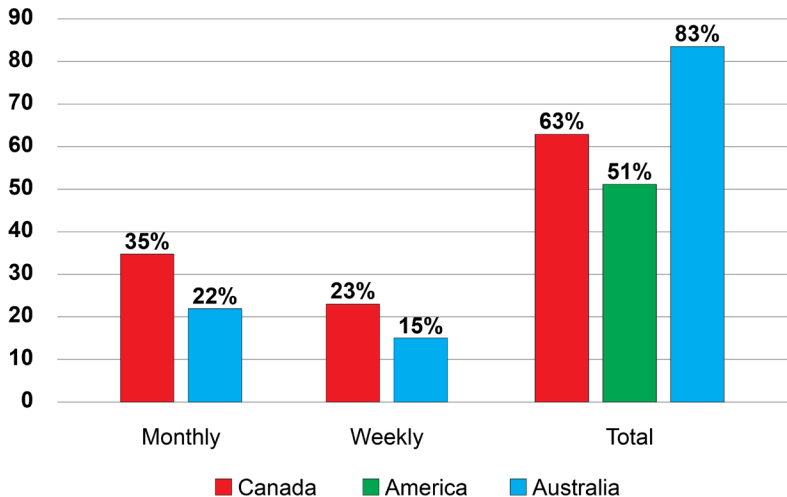
4.3 Podcast Listeners in Canada, the US and Australia

Contributor: Western Media Group

Who are Canadian podcast listeners and how do they listen?

Looking at podcast consumer research, along with the Infinite Dial studies by Edison Research and Triton Digital® in the US, Canada, and Australia, there are strong growth patterns, as well as regional variations, as podcasting continues to become more mainstream:

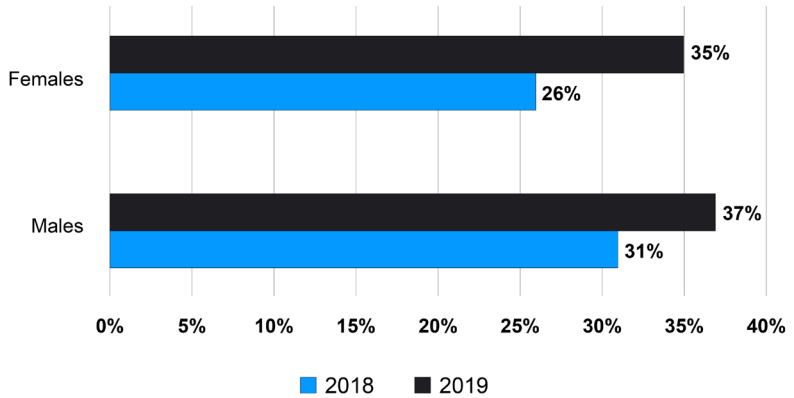
Adults Familiar with Podcast in Canada, US and Australia



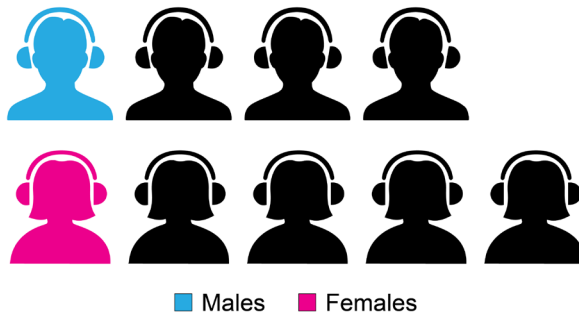
*63% of Canadian adults are at least familiar with podcasting (up from 61% in 2018)

Canadian women closed the podcast gap in 2019, and both men and women surpassed podcast listeners in the US:

Monthly Podcast Listeners in Canada between 2018 and 2019



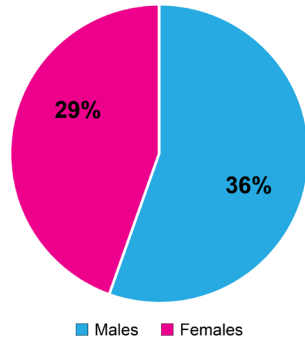
Weekly Podcast Listeners in 2019



In 2019, 1 in 4 men are listening to podcasts weekly (25%) compared to 1 in 5 women (21%)

Year after year, the biggest increase age-wise was against the 35-54 year-old segment. This age bracket now has a higher percentage of weekly and monthly listeners (at 45% and 31%) than the 18-34 or 55+ groups, making podcasts a great channel of consideration should this be your target demographic. However, it should be noted that there was a 2% increase in monthly listening penetration to both the 18-34 and 55+ segments, bringing them to 42% and 21% respectively.

Monthly Podcast Listeners in the US of 2019



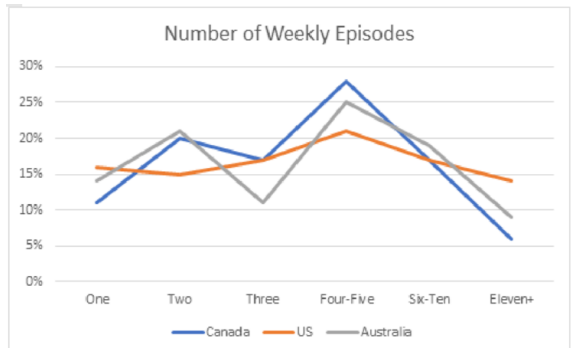
Overall, podcasts have a strong foothold of listeners under 55 years of age.

While 90% of American, and 91% of Canadian podcast listeners listen in the home, more Americans (64%) listen in their vehicles than that of their Canadian counterparts who sit at half (35%). Higher data costs in our country could be the reason that Canadians are less mobile with their podcast listening.

When considering weekly episode consumption, Canadians fall closely behind both Australia and America equating to greater opportunities as growth continues:

Weekly Episodes:

- Canadians – 5
- Australians – 6
- Americans – 7



While Infinite Dial Canada and Australia do not cover this metric specifically, we know that US Podcast listeners are much more likely to be University graduates over-indexing at 139 versus the general US population.

In summary, Canadian podcast listeners are more likely to be:

- 35-54 years old
- Male (37%) followed by female (35%)
- Listening to five episodes weekly from their homes

Creative Executions & Branded Content – Best Practices

5.1 Radio Best Practices

Contributor: Bell

Radio exists beyond spots in stops, which means that radio can drive recollection from a visual experience into an auditory one – reinforcing a message. As advertisers’ objectives evolve to include both visual and audio representation, technology is expanding to meet these demands.

When a listener is immersed in an audio experience, creative branded content executions can come in a variety of different formats or functions. Below are a few examples.

1. Online audio continues to synch with other creative experiences (i.e.: OOH)

- Radio is proven to be the number one medium that drives online search.^[9] Radio’s ability to deliver messages closely linked to time of purchase creates a nice alignment and experience for a consumer.

2. Time and weather triggers fueling consumer journeys (Dynamic Creative)

- Audio is no longer an experience limited by technologies; audio is part of a consumer’s daily routine through headphones, driving, working and more, offering up the ability to deliver messages at key times.
- For instance: a clothing retailer can tailor their creative to reflect items on sale during specific weather patterns; a QSR code could serve up special creative at key decision-making times for meal prep; and alcoholic beverages could run content reinforcing purchase on the afternoon of a holiday weekend.

Possibilities in leveraging audio are bountiful and help an emotional drive to purchase.

3. Power of endorsements

- Endorsement or implied endorsement is very powerful when the talent is credible, believable and genuine. Brand alignment between the product, the station, and the talent must be in-synch. This can happen through Live Read influencer campaigns, or Direct Station branded content integration.
- Endorsements should be shaped with a 360° view of talent-product partnership, inclusive of: an on-air-streaming campaign, social media references and/or promotion.
- Content on any audio platform carries with it a sense of expectation from the listener - audio content is being delivered from a trusted source and must be cohesive with the content that the listener has come to expect from that stream.

4. Brand domination across online audio streams

- The ability for an advertiser to go beyond a traditional advertising schedule is a unique possibility in the audio landscape.
- A Domination is an advertising message that is either Category-Exclusive or Channel-Exclusive for a defined period. Dominations allow extended branded content storytelling as they are not limited to 30 or 60 second breaks.

5. Sponsorship

- Using audio messaging to tie a brand into different streams of content or real estate, can be a powerful implied product endorsement. Content such as music, news, and entertainment, or real estate such as studio space or interview venues, are all available for radio partnerships

6. Branded content

- Content in the form of vignettes is an effective way to engage listeners within branded messaging. Rather than concentrating on a specific offer or drive to retail – audio vignettes create a forum for consumers to learn more about a product or service through storytelling, advice or related information.
- It is important for the content in a vignette to have a natural tie-in to the product or service for the listener to make the connection. For example: a vignette related to childhood obesity, complete with a short clip of an interview with a pediatrician, is an effective piece of content wrapped in a brand message for a healthy lunch snack advertiser.

5.2 Podcast Best Practices

Contributor: The Globe and Mail

With smart speaker adoption increasing in response to voice activation technology, we are going through an audio revolution. Podcasts are no exception to this revolution.

Podcasts allow for an authentic, uninterrupted way to reach people – literally in their ear, getting the attention of people that you otherwise wouldn't be able to with text or video (i.e. on commutes, working out, running errands). Moreover, ads can be incorporated in ways that feel more organic to the medium (i.e. a host read). But how do you effectively integrate your brand within a podcast?

The following are five guided questions to consider when thinking about the right podcast to advertise on:

1. Does the storytelling match your brand?

- Some stories are a better fit for audio than others. Audio is an emotionally strong medium that is sensitive to its subjects. For instance, while a video format may be intimidating for subjects of stories that require a high degree of vulnerability and emotional expression, audio is a less invasive option that can achieve a similar goal.
- Subjects that require explanations work well for audio, where both TV and text might not be able to devote the amount of time required.
- If a topic is too complex and needs visual cues to help explain, audio might not be the best medium.

Always think in terms of the story first - medium next.

Not every idea should be a podcast.

2. Who is the audience and how does a podcast audience differ from other platforms?

- Know the audience that you are looking to target, making sure you have an audience to begin with.

- The podcast audience tends to be well educated with a high household income, so you need to speak to them in an authentic way that is not too heavy handed - or not properly integrated.
- Audio is a very intimate experience; remember not to take advantage of that relationship by trying to sell yourself too hard.

3. What are you trying to achieve with your audience?

- Brand awareness - changes your approach to storytelling. You can go wider and focus on telling great stories.
- Conversion - allows for affiliate codes in descriptions, or stories that might further a conversation.

4. How do you integrate your brand?

- Ask yourself: are you incorporating your brand through interview subjects, or episode topics? Are you incorporating through the pre-roll/midroll ads?

5. What are your limits?

- What is your budget? Some podcast ideas hinge on the star power or host power (i.e.: Armchair Expert). For instance, Dax Shepard's podcast wouldn't be the same without him and his ability to pull in great guests. But not all budgets can justify access to a high-profile host or hard-to-get-guests.
- Can your organization get a Michelle Obama-like guest on the show? Set the bar high with guests, but also be realistic.
- What are your strengths and weaknesses when it comes to audio production, script writing, hosting, logo design, etc.?
- Make sure you have the right team around you. When your technical team is unfamiliar with recording podcasts, it can show by creating a very jarring experience for the listener. You cannot re-do or cover up audio mistakes the way you can with tv or text. Getting it right the first time is paramount.

5.3 Music Best Practices

Contributor: Bell

Aligning your tempo and back music to the format and segment of those you are trying to influence becomes an important aspect to consider when looking for creative integration within a music experience. Music beds (instrumental track), is of utmost importance for all audio. For instance, if looking to target a millennial who is interested in listening to the latest top hits, whether on radio or digital audio, ensure that you are using a music bed that is familiar and friendly to that millennial target.

Beyond familiarity, it should reflect the tempo and feel of the station and not include vocals. Once voice-over begins, – the music must not overpower the message. Instead, music should be layered underneath the voice-over to provide momentum for the spot, and to keep the listener engaged. Any voice layered over the music bed should be aligned with the station and target audience i.e. a CHR stream or station would have voices that are more youthful in both voice, speech patterns and lexicon.

Credibility in both music bed and voice is crucial to the listener and both must be in genuine alignment with the station's brand personality

When an ad is read by an announcer without music, it is referred to as a cold read. Cold reads are effective but can be somewhat jarring to the listener. Cold reads stop the natural flow of programming which can create a sense of urgency, and in some cases - a sense of importance. However, if the message is not in fact urgent, there is a possibility of listeners tuning-out or turning-off the stream. A user's inherent trust can be lost if the format it not used strategically to maintain an authentic user experience.

A music bed is when instrumental music is played under a presenter's voice. This approach, when used consistently by an advertiser, can create a powerful experience for a user and a sense of song/brand recognition – similar to how a listener's response to a jingle aids in the consumer mentally establishing a connection with the advertiser's message.

Delivering Results for Advertisers

6.1 Digital Audio: Audience Insight, Measurement & Effectiveness

Contributor: DAX Digital Audio Exchange

You do not need to be an expert to understand how relevant digital audio is to our everyday lives. People are spending more time consuming audio content on connected devices. But if you are an advertiser, what do you do with the data available? How do you know if your audio ads are delivering the results you need?

There are tools you can use that make it easier to find out who listened to your ad that will also help you to:

- Quantify how campaigns are performing on a frequent basis.
- Track post-listen behavior to online activity in real time.
- Monitor metrics like impressions and conversion rates.
- Derive audience insights, including behavioral and demographic traits.

Brand Studies

When your campaign goals are to drive brand awareness, perception and purchase intent, post-campaign brand studies are a survey-based method useful in measuring the effectiveness of your audio campaign, based on brand metrics among real listeners.

Online Tracking

With new online attribution tools, advertisers can now gain insight and engagement metrics from listeners who heard an audio ad and then visited the advertiser's website. By generating a unique anonymous ID on the audio commercial, advertisers can track when

those IDs visit your brand website. This in turn, helps you to see when they listeners visit, how often they visit, which sections of your website they go to and which execution drove them there.

Footfall Tracking

When you launch a location sync campaign on digital audio, your audio ad will be delivered to anyone within a 1km radius of the shop, attraction, venue or out-of-home ad that has been designated. Through partnerships with location data specialists, and by tracking the device IDs entering that 1km radius, your digital audio advertising platform will measure the additional footfall generated by your location sync campaign.

In addition, you can also identify attributes like:

- Where the listener was when they heard the ad.
- How far the listener travelled to the end location.
- Duration of time, after hearing the ad, that it took the targeted segment to visit the end location.
- What demographic and behavioral traits the listener demonstrated in their other online activity.

Data Sources

- ^[1] The Infinite Dial Study from Triton Digital® and Edison Research
- ^[2] Demographics of Canada, Wikipedia
- ^[3] CMUST 2019 Compared to 2018 Total Canada Report, prepared by Rob Young of PHD in November 2018/2019. IAB Canada has calculated the percentage changes.
- ^[4] Radio Connects - September 2018: Radio on the Move - Smart Speaker Growth Rate in Canada.
- ^[5] The Podcast Consumer Canada 2018
- ^[6] Edison Research, Share of Ear® Canada, 2017
- ^[7] Spotify Culture Next, Trends Survey, February 2019 (conducted among 4,004 respondents 15-37 -including 2,800 Spotify users)
- ^[8] Triton Digital®'s Webcast Metrics®, Smart Speaker Penetration in Canada, Nov 2018-Oct 2019
- ^[9] Radio Drives Search, September 2017

Key Terms

Terms

Definitions

3D/Immersive Audio

3D audio effects are a group of sound effects that manipulate the sound produced by stereo speakers, surround-sound speakers, speaker-arrays, or headphones. This frequently involves the virtual placement of sound sources anywhere in three dimensional space, including behind, above or below the listener.

Action

Metric that indicates how many times listeners completed an action of the market's website after being exposed to an audio ad.

Active Listening

Lean forward, on demand music selection such as music streaming or podcasts.

Active Sessions (AS)

Number of sessions (with duration of at least one minute) that were active within the daypart/time period.

Aggregator

Firms that collect multiple digital audio channels into larger entities, increasing reach and making them of greater interest to advertisers.

Audio Impression

Metric that indicates the number of fully delivered ads.

Avail

The commercial position in a program or between programs on a given station or network available for purchase by an advertiser.

Average Active Sessions (AAS)

The average number of listeners (with duration of at least one minute) during the daypart/time period.

Average Quarter Hour (AQH)

The average number of persons listening to a station for at least five minutes during a 15-minutes period.

Average Quarter Hour (AQH) Rating	A rating calculated by dividing the AQH listening in the relevant daypart and demographic by the base population in that demographic.
Average Time Spent Listening (ATSL)	The average length of each session (with duration of at least one minute) within the daypart/time period.
Banner Impression	Metric that indicates how many display companions were delivered along with the audio ad.
CHR Stream	Contemporary Hit Radio (genres that could include, but may not be limited to: jazz, pop music, contemporary etc.)
Click-Through Attribution	KPI measuring the effectiveness of an audio ad based on the ratio of Audio Impressions and Click-Throughs.
Click-Through	Metric that indicates how many times listeners followed the link associated with a banner ad.
Content Distribution Networks (CDNS)	Vendors that provide the technical heavy lifting of moving streamed digital audio content around the Internet and ensuring scalability and performance for listeners.
Conversion Attribution	KPI measuring the effectiveness of an audio ad based on the ratio of Audio Impressions and Actions.
Cume	The count of unique listeners during the specified time period (with sessions lasting at least one minute in duration).
Cume Rating	A rating calculated by dividing the weekly average Cume in the relevant daypart and demographic by the base population in that demographic.
Digital Audio	Audio content streamed on a connected device – this could be anything from internet radio played through your laptop or mobile, digital audio on streaming services, to podcasts.

DMP – Data Management Platform

Platforms that allow advertisers, agencies, publishers and others to control their own first-party audience and campaign data, compare it to third-party audience data, and give the ability to make smarter media buying and campaign planning decisions via behavioral targeting or extending audience via lookalike modeling.

Downloaded Hours (Net)

The number of hours of podcast content that were downloaded as a sum of the valid downloads. This includes both partial & complete downloads.

Downloads (Gross)

The number of non-unique files that were downloaded, including both partial & complete downloads.

Downloads (Net)

The number of unique files that were downloaded, including both & partial complete downloads.

DSP - Demand Side Platform

An advertising technology platform which allows marketers to manage their online media campaigns by facilitating the buying of auction-based display media and audience data across multiple inventory and data suppliers in a centralized management platform. Who uses it: agencies, marketers, etc.

Dynamic Creative Audio

The use of data about each individual listener to personalize the audio that they hear in real time.

Econometrics

The branch of economics concerned with the use of mathematical methods, such as statistics, in describing economics systems. The effects on sales of different factors, including the weather, price cuts and advertising - helping to decide which ads to runs.

Effective Reach

The average number of people that will hear a commercial at least three times during a campaign.

Event Triggers	Specific moments and events can send triggers, ranging from changes in the weather, sporting events (such as a goal being scored) or financial moments (such as changes in currency exchange).
Frequency	The average number of times an individual has an opportunity to hear an advertising message during a period of time.
IPA	Institute of Practitioners in Advertising.
Listener Insight ID	A tool developed by DAX Digital Audio Exchange to enable advertisers to measure the success of their campaigns and to provide them with deeper strategic and commercial audience insights on the digital audio universe.
Listener Tracking Method	A method of collecting data through client-side measurement directly from the web-based player or mobile device.
Listeners (Net)	The number of individual users that downloaded content for either immediate or future consumption.
Music Bed	Instrumental music that can be played under a presenter's voice.
Passive Listening	Lean back, curated content like radio stations.
Podcast	A digital audio file made available on the internet for downloading to a computer or mobile device, typically available as a series, new installments of which can be received by subscribers automatically.
Post-Listen Attribution	KPI measuring the effectiveness of an audio ad based on the ratio of Audio Impressions and Visits.
Pureplay Stream	Personalized and on-demand streamed audio services that create playlists based on user preferences of artists, tracks, or genres.

Reach	The number of unique web users potentially seeing a website one or more times in a given time period expressed as a percentage of the total active web population for that period.
Satellite	This system transmits audio with orbiting communication satellites rather than ground-based transmission.
Sequentially Messaging	A technique where messages are recorded in a preset order and executed individually based on each activation of a device.
Sessions Started (SS)	The number of streams (with duration of at least one minute) within the daypart/time period.
Share of Voice	The percentage of total advertising weight per brand in a competitive set.
SSP - Supply Side Platform	An Advertiser technology platform which represents the suppliers of online ads (Publishers) SSPs give publishers the ability to increase their online advertising revenues by engaging with multiple demand-side channels (Ad Networks, Ad Exchanges and DSP's) through a single vendor. Who uses: Publishers.
Terrestrial Delivery	Broadcast AM/FM radio stations
Terrestrial Stream	Live digital audio streams of terrestrial (also known as Broadcast AM/FM) radio stations.
Time Spent Listening (TSL)	The average amount of weekly time spent listening by an individual user within the daypart/time period. An individual user's discreet sessions are added together to calculate total weekly TSL.

Totaling Listening Hours (TLH)	Total number of hours streamed during sessions (with duration of at least one minute) within the daypart/ time period.
Unique Listeners	The number of unduplicated people listening to a given online audio program, piece of content, or advertising message. Typically, 'listeners' and 'streamers' are interchangeable.
Visit	Metrics that indicated how many times listeners visited the marketer's website after being exposed to an audio ad.
Voice Click-Through	Metric that indicates how many times listeners respond to interactive audio ads by speaking to connect with advertiser offers by automatically initiating call, a video view, request an email, webpage open, content selection or similar action on a mobile device.

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