



# The MFA GUIDE

Everything you need to know about  
working in Advertising Media

## Contents

<b>Section 1</b>		<b>3</b>
Media: Introduction		
<hr/>		
<b>Section 2</b>		<b>17</b>
Media: The Process		
<hr/>		
<b>Section 3</b>		<b>52</b>
Media: The Channels		
<b>3.1</b>	Screens	54
<b>3.2</b>	OOH	76
<b>3.3</b>	Cinema	90
<b>3.4</b>	Search – SEO and SEM	99
<b>3.5</b>	Display	123
<b>3.6</b>	Sponsorships/Partnership	143
<b>3.7</b>	Gaming	154
<b>3.8</b>	Experiential/Ambient	168
<b>3.9</b>	Influencers	181
<b>3.10</b>	Audio	191
<b>3.11</b>	Social Media	210
<b>3.12</b>	Branded Content Integration	224
<b>3.13</b>	Publishing	238

# **Section 1**

# Media: Introduction

What does a Media Agency do?  
An introduction to the Australian media landscape.

## Foreword

Welcome to the dynamic world of Advertising Media.

We like to think of ourselves as 'The Changers'. *Why?*

**WE ARE**  
*the changers*

Working in media gives us the opportunity to effect real change, both big and small – to influence people, business, culture and the economy.

Our industry is not just about selling more product, it's also about driving positive change and making a difference. Working with our clients to add value to consumers' lives, through our curiosity, creativity, new ideas, new solutions, new platforms, new ways of doing things.

We help our clients grow their businesses and provide leadership and innovation to help them navigate this rapidly changing world.

We work with our clients as partners to ensure that their objectives are met. Our key goal as media professionals is to find the right people at the right time in the right environment, and deliver the right message. We do this by having an in-depth knowledge of clients' brands and services, identifying consumer insights, developing innovative communication solutions, forming efficient and effective ways to implement these strategies, and applying rigorous post-evaluations to ensure our clients know what worked, what didn't and what to do next.

Last year, over \$17 billion was spent on advertising media, and a recent report from Deloitte Access Economics confirms the importance of the advertising industry to our economy, in contributing a staggering \$53 billion (or 2.1%) of GDP. It is an industry that continues to grow and provides a multitude of career opportunities.

No two days working in advertising media are ever the same. You would be hard pressed to find any other industry that can offer so much diversity in your day-to-day role. New technology, new platforms, and the changing ways that consumers engage with their devices make it an incredibly exciting and dynamic industry.

For newcomers, the career opportunities are endless, and you will find support and inspiration at your Agency and through the Media Federation of Australia, every step of the way.

The Media Federation of Australia (MFA) is the industry body for media agencies. We are proud to provide The MFA Guide to you, as it will give you greater insight into what this industry is about and what it has to offer. As things change so quickly in our industry, at times you may need to double check with your Agency about their preferred way of doing things.

We hope that you find inspiration from The MFA Guide and consider growing your career alongside thousands of dynamic and vibrant professionals, whose work is seen and heard by millions of Australians every day.

**Sophie Madden**  
CEO

## Our Member Agencies

We would like to acknowledge the contribution and support from our member agencies.



## 1.1

### Media Agencies: - What do we do?

Media Agencies were founded primarily to offer advertisers (clients) better insights into consumer behaviour and consumers' use of media platforms, and then to provide better rates through collective media buying clout.

Over time, the depth and range of information and data necessary to assist in the process of delivering the right message to the right person at the right time in the right environment grew to require even greater expertise and focus.

Media planning and buying are the most recognised services provided by a media agency. The core functions today remain fairly consistent; however, as technology and its impact on consumer behaviour evolved, a broader range of services became necessary to provide a complete communication solution.

Clients appoint media agencies for a contracted period of time, usually around three years. The appointment process involves a number of agencies pitching for the business. Quite often clients retain their agency after the term ends and undergoes annual reviews.

#### Scope of Services

Some media agencies specialise in particular areas and others provide a complete range of services to meet clients' needs. The majority of clients appoint a media agency to provide a suite of services, which may include:

Brand Management

---

Client Service/Account Management

---

Research, Strategy and Insights

---

Planning and Buying media, including negotiation, placement, reporting, monitoring

---

Programmatic Trading

---

Marketing

---

Content Development and Creation

---

Promotions, Experiential and Events

---

Sponsorships and Partnerships

---

Public Relations

---

Data Analytics and more.

---

## **1.2** **An Overview of the Australian context**

### **Market Profile**

There is a vast array of resources available to help us understand the market, consumers' media behaviour, and media channels. We also need to be on top of new technologies, trends and predictions, to be able to provide the best service to our clients.

Depending on the client's problem or opportunity, some of the insights or information we gather may include:

- the potential for a region or market;
- patterns of change over a period of time;
- trends in product/service categories;
- competitors' use of media, by channel and by month;
- developments in media channels/platforms.

The following pages provide a snapshot of just some of the data used to help in this process.

### Population of Australia

Here we can see the size of different market segments, according to age and gender. Of course, there are many ways to segment the population, and agencies will utilise tools to profile segments incorporating other variables and attributes, such as income, ethnicity, orientation, life stage, lifestyle, and so on.

### Population, by age and gender

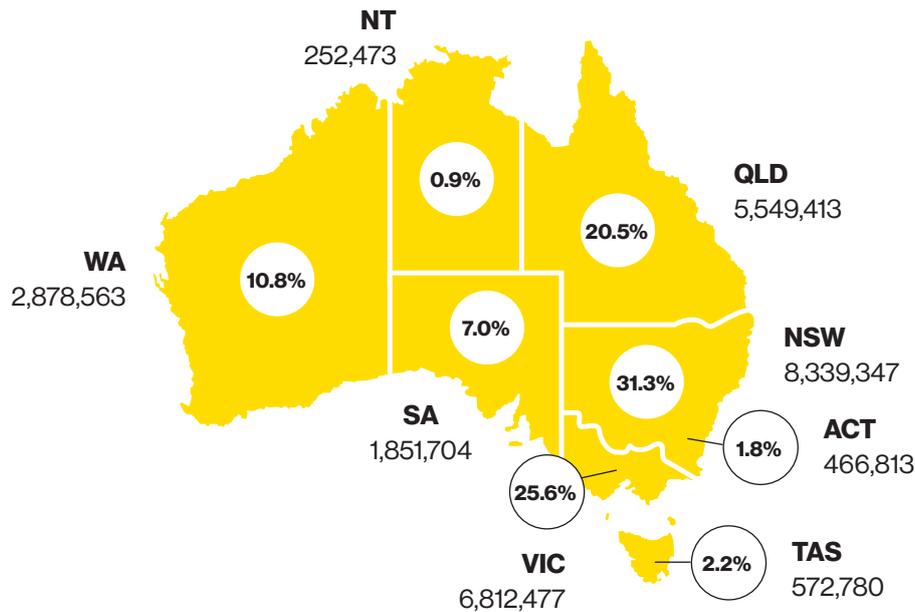
This information could help you in determining the size of a potential audience, for example for a national campaign for retirees, targeting P65-74, or a national campaign for skin care, targeting F25-29.

	TOTAL	% of TOTAL	MALES	% of AGE	FEMALES	% of AGE
<b>0-4</b>	1,516,003	5.69%	778,296	51.34%	737,707	48.66%
<b>5-9</b>	1,610,397	6.05%	828,201	51.43%	782,196	48.57%
<b>10-14</b>	1,657,381	6.22%	851,838	51.40%	805,543	48.60%
<b>15-19</b>	1,608,827	6.04%	830,510	51.62%	778,317	48.38%
<b>20-24</b>	1,731,935	6.50%	897,123	51.80%	834,812	48.20%
<b>25-29</b>	1,921,649	7.21%	973,969	50.68%	947,680	49.32%
<b>30-34</b>	1,982,592	7.44%	983,086	49.59%	999,506	50.41%
<b>35-39</b>	1,937,866	7.27%	961,138	49.60%	976,728	50.40%
<b>40-44</b>	1,780,196	6.68%	881,606	49.52%	898,590	50.48%
<b>45-49</b>	1,614,205	6.06%	797,536	49.41%	816,669	50.59%
<b>50-54</b>	1,680,286	6.31%	826,516	49.19%	853,770	50.81%
<b>55-59</b>	1,523,603	5.72%	748,378	49.12%	775,225	50.88%
<b>60-64</b>	1,516,701	5.69%	738,131	48.67%	778,570	51.33%
<b>65-69</b>	1,326,951	4.98%	637,572	48.05%	689,379	51.95%
<b>70-74</b>	1,155,082	4.34%	553,160	47.89%	601,922	52.11%
<b>75-79</b>	930,938	3.49%	445,969	47.91%	484,969	52.09%
<b>80-84</b>	583,088	2.19%	268,904	46.12%	314,184	53.88%
<b>85-89</b>	346,425	1.30%	147,472	42.57%	198,953	57.43%
<b>90-94</b>	160,916	0.60%	59,992	37.28%	100,924	62.72%
<b>95-99</b>	47,311	0.18%	14,763	31.20%	32,548	68.80%
<b>100 and over</b>	6,192	0.02%	1,477	23.85%	4,715	76.15%
<b>All ages</b>	<b>26,638,544</b>		<b>13,225,637</b>	<b>49.65%</b>	<b>13,412,907</b>	<b>50.35%</b>

Source: Australian Bureau of Statistics (as at 30 June 2023)

### Population by State/Territory

Many campaigns for major brands focus on the east coast metro areas, as this is where the population is concentrated. However regional markets and other States and Territories can provide untapped opportunities for growth, and may be used to test campaigns prior to a broader rollout. The map below shows the population spread by State and Territory.



Source: Australian Bureau of Statistics (as at 30 June 2023)

### Media Spend in Australia

We also collect broad data on media spend across categories and across media channels, as well as more specific data on how our clients' competitors are spending – by month and by channel.

This information can help planners identify advertising opportunities across platforms by understanding where, when and how much their clients' competitors are spending on media. It can indicate where there may be opportunities (e.g., channels that the competitors are not using) or indicate times of the year when the market is more or less cluttered, or where seasonality may be a factor.

There are two primary sources that collect media spend information:

- Nielsen
- Standard Media Index (SMI)

**Nielsen Ad Intel** provides cross-platform advertising intelligence across media channels, categories and brands, as well as historical data.

**Standard Media Index (SMI)** provides data on ad spend by over 95% of Australia's media agencies. They report on all major media channels, publishers and categories, and also provide bespoke ad spend reporting for specific categories.

The next charts provide a snapshot of which categories were spending the most in 2023, and the pattern of media spend across the year.

Consider the reasons behind the percentages – for example, you can see that Retail spend is the highest in November (in the lead up to Christmas), and Education & Learning is the highest in February (universities spending more to secure students for March semester). For the media planner, knowing when the category is spending can help inform their approach, as they may choose to compete head on, with the highest spend in similar periods, or choose to spend in periods where there is less competition.

### Top 15 Categories – Spend distribution by month

This chart shows the top 15 Advertisers in Australia in 2023, and their percentage of media spend by month.

Spend By Month Y2023														
Rank	Category Sector	Grand Total	JAN 23	FEB 23	MAR 23	APR 23	MAY 23	JUN 23	JUL 23	AUG 23	SEP 23	OCT 23	NOV 23	DEC 23
1	Retail	29.2%	8.4%	7.2%	7.8%	8.1%	8.3%	7.8%	7.7%	7.8%	8.6%	9.0%	10.2%	9.2%
2	Communications	9.5%	9.0%	8.2%	9.7%	7.6%	8.4%	7.3%	7.8%	8.7%	8.7%	8.7%	8.2%	7.6%
3	Motor Vehicles	7.5%	6.6%	8.7%	9.3%	6.2%	8.8%	8.6%	7.0%	8.0%	8.7%	10.3%	9.5%	8.2%
4	Travel/Accommodation	6.9%	8.5%	8.9%	9.3%	7.4%	9.4%	8.5%	8.1%	7.7%	8.2%	9.5%	8.2%	6.2%
5	Entertainment & Leisure	6.7%	8.8%	7.7%	8.5%	7.8%	7.7%	7.3%	9.0%	9.2%	9.2%	7.9%	7.8%	9.0%
6	Finance	6.7%	6.6%	9.4%	10.3%	8.0%	9.2%	8.7%	7.7%	8.4%	8.3%	8.8%	8.3%	6.4%
7	Insurance	5.1%	7.2%	7.8%	9.5%	8.0%	10.7%	10.8%	7.6%	8.4%	9.0%	9.2%	6.9%	4.9%
8	Food	4.6%	5.9%	7.1%	9.7%	8.7%	10.0%	8.9%	9.0%	7.8%	9.5%	10.2%	8.6%	4.8%
9	Services	4.4%	8.1%	7.8%	9.9%	8.2%	8.6%	8.3%	8.2%	8.2%	8.7%	8.3%	8.2%	7.4%
10	Education & Learning	3.9%	10.4%	10.6%	7.2%	6.9%	8.6%	8.1%	8.3%	7.7%	7.8%	8.7%	7.9%	7.7%
11	Computers	3.7%	6.4%	7.0%	6.7%	7.6%	10.4%	9.3%	9.6%	8.9%	8.4%	8.9%	9.4%	7.6%
12	Community/ Public Service	3.3%	6.9%	7.4%	7.5%	6.9%	9.6%	8.8%	6.2%	7.4%	9.3%	9.3%	9.4%	11.3%
13	Real Estate	3.0%	6.6%	8.7%	9.8%	8.3%	8.3%	6.9%	7.4%	8.2%	10.5%	10.8%	8.7%	5.9%
14	Gambling/Gaming	2.8%	6.3%	6.4%	11.4%	8.5%	8.2%	6.5%	6.3%	8.4%	9.4%	12.5%	10.0%	5.9%
15	Government	2.7%	8.9%	6.5%	8.7%	9.8%	11.1%	11.2%	5.7%	5.2%	6.8%	9.7%	9.1%	7.3%

**Top 15 Categories – Spend distribution by month**

Interestingly, the top Individual/Group Advertisers in 2023 were in the Retail and Government categories (the Government spend was largely due to a State Election and a national referendum):

		Y2023
Rank	Category Sector	Grand Total
1	Woolworths	\$173,843
2	Harvey Norman Holdings	\$164,416
3	Government Victoria	\$129,831
4	Government Commonwealth	\$121,679
5	Amazon.com	\$116,878
6	Nine Entertainment Co	\$116,621
7	McDonald's Restaurants	\$113,674
8	Government NSW	\$105,588
9	News Corporation	\$101,217
10	Reckitt Benckiser	\$97,700
11	Wesfarmers	\$96,397
12	Yum Restaurants Australia	\$91,293
13	Suncorp Group	\$82,623
14	Telstra Corporation	\$80,520
15	Competitive Foods	\$74,309

Source: Nielsen Ad Intel

**Media Channels**

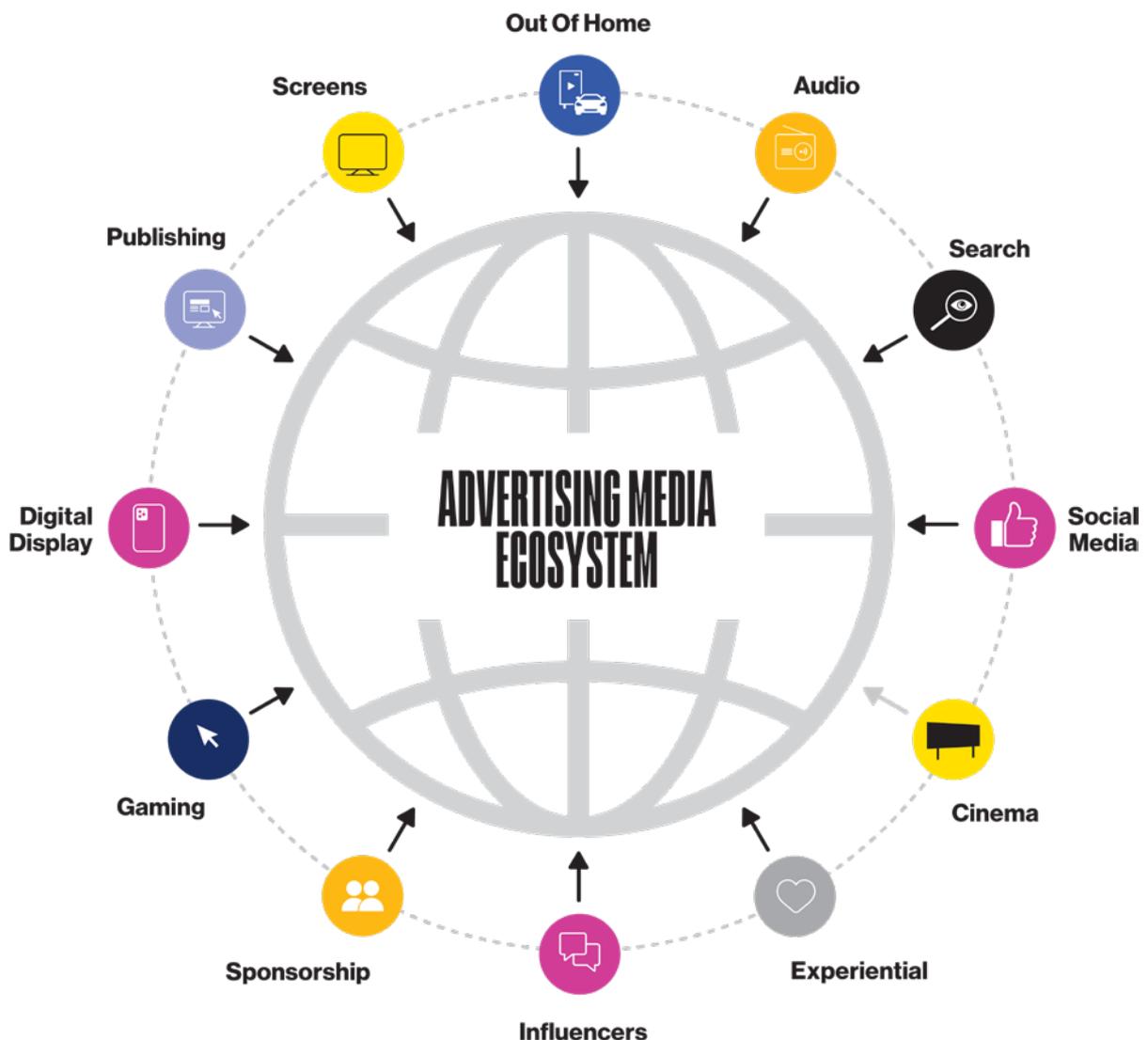
There is an ever-increasing number of media options available to us, and we tend to group them into categories. This helps the media planner navigate the diverse media ecosystem.

Most campaigns will utilise multiple channels, and it is important to continue to grow your understanding of different options and how they interact. In Section 3, we explore the most commonly utilised channels.

Having a strong understanding will help you better tailor integrated and cohesive strategies and plans to reach the target audience, and ultimately improve overall campaign effectiveness. Clients often expect media planners to be well-versed in the strengths and limitations of each channel.

*Note:*

The following is a general guide to the main channels. For more detail on what sits within each channel grouping, see Section 3.

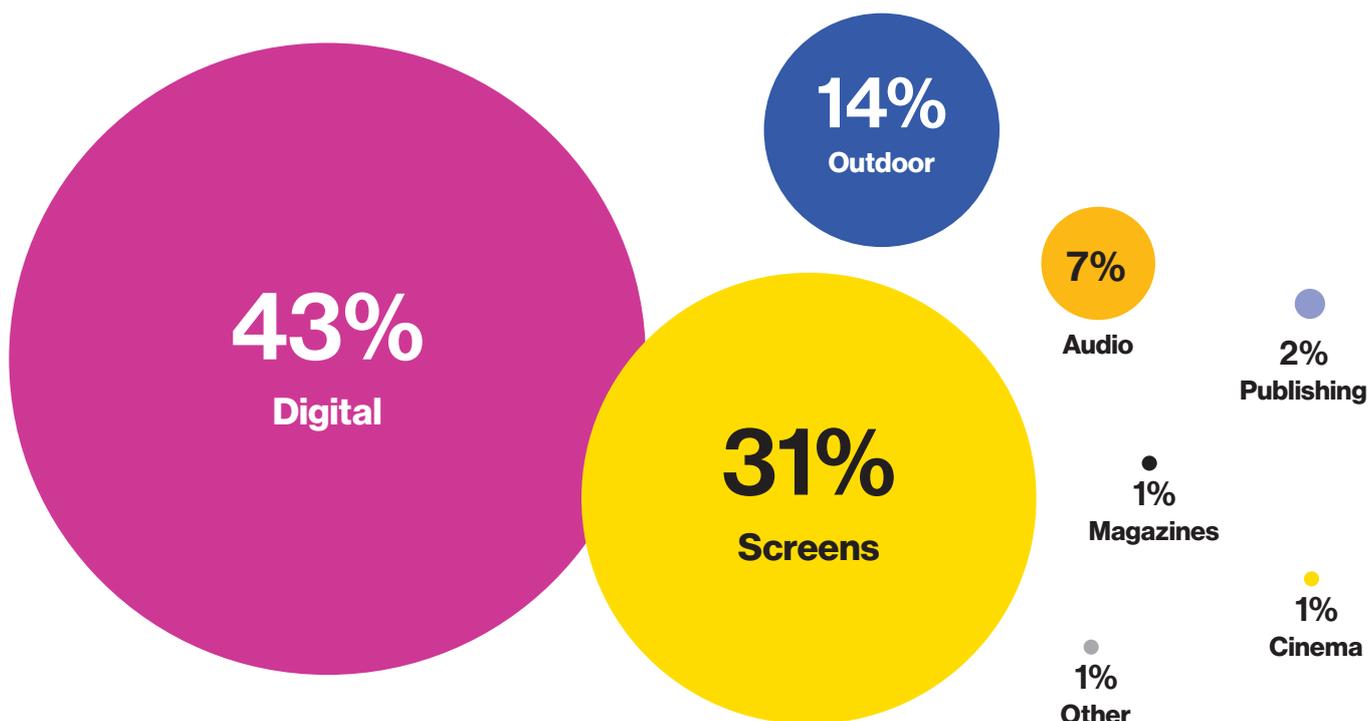


**Agency Spend by Media Channel**

This chart breaks down total annual media spend across key channels.

	CY-2010	% of TOTAL
<b>Digital</b>	\$3,781,445,142	43%
<b>Screens</b>	\$2,702,791,508	31%
<b>Outdoor</b>	\$1,258,860,101	14%
<b>Audio</b>	\$617,154,397	7%
<b>Publishing</b>	\$173,266,921	2%
<b>Cinema</b>	\$77,964,893	1%
<b>Magazines</b>	\$59,899,221	1%
<b>Other</b>	\$47,481,504	1%
<b>Grand Total</b>	<b>\$8,718,863,687</b>	<b>100%</b>

Source: Standard Media Index



### The Value of the Advertising Industry

Advertising plays a critical role in Australia's economy. It does this by helping businesses reach target audiences, increasing their sales and revenue. A paper released recently by Deloitte Access Economics reports that whilst advertisers spent \$17.7 billion on advertising (2022), the impact on the national economy was staggering - nearly triple the spend at \$53 billion.

In fact, spend on advertising in Australia has increased more quickly than in the US, UK, Norway, Sweden and many other developed economies. One of the key drivers of this growth has been the rise of digital advertising, which has revolutionised the industry and continues to evolve.

Advertising is also a key driver of employment, with over 85,900 people employed directly in advertising roles, and 67,500 employed in the advertising supply chain (for example, working in content development and production services). In fact, in the past decade, we've seen the number of people employed in advertising roles grow at more than twice the rate of Australia's general employment – faster than many other developed countries.

This all points to a very positive future for Advertising Media, with almost limitless potential for you to build a career and thrive in this dynamic and ever-evolving industry.



### Looking to the Future

Over the past 20 years we have witnessed incredible change, caused by technological advancements. We've seen advances in computing power, faster networks, the rise of social media, the proliferation of mobile devices, access to almost infinite amounts of consumer data, and many new and fragmented channel opportunities.

These tremendous changes, whilst exciting, are also incredibly challenging for our clients to navigate. It is our job as media professionals to understand this ecosystem and help our clients navigate this complex world.

“Speed and complexity will only increase.” Henrik Wenders, Senior Vice-President AUDI

Technology at its best requires human input, and human interpretation. Insight drives brand value, and it is our role as media professionals to work with our clients to do more of the steering and shaping.

Media Group PHD predict six macro forces of change that will continue throughout the decade;

<b>1</b>	<b>Physical Separation</b> – consumers spending more time connecting via screens, for work and personal life. This may impact the development of relationships, mental health and wellbeing, purchase behaviour.
<b>2</b>	<b>Shallow Living</b> – increased multitasking leading to low levels of focus, with people being so overwhelmed with stimuli across multiple devices, that they do not engage fully and ‘skim’ their way through the day. This may affect our ability as communication professionals to achieve cut-through.
<b>3</b>	<b>Trust Dissolution</b> – increasing distrust in organisations, from governments to press to brands. This is likely to impact what we need to do to encourage consumers to ‘trust’ our client brands.
<b>4</b>	<b>Engineered Serendipity</b> – predictive analytics will become increasingly sophisticated, enabling much improved serving of relevant ads. This may change the individual brand experience, in that campaigns dynamically adapt to each person. Think custom algorithms.
<b>5</b>	<b>Decentralised Influence</b> – where everyone is an Influencer, and we move to a more unedited and uncurated world. This may prove a challenge in working out how to catalyse the marketing potential of nano-influencers and the everyday person.
<b>6</b>	<b>Purpose Pervasion</b> – with consumers expecting that every brand has an ‘authentic purpose’. This is likely to make it more difficult for brands to determine and convey their purpose, as more and more brands ‘communicating their purpose’ simply becomes white noise.

**Supporting Your Media Career**

We're with you every step of the way, supporting your learning and development, inspiring you at special events and conferences, and recognising your achievements at our annual awards ceremony.

Here's a taste of what's on offer:



---

Programs for new recruits and media professionals with less than 5 years' experience. Includes skills workshops, networking events, special celebrations.



---

Programs for media professionals with 5 or more years' experience, with a focus on developing business and leadership skills. The goal of the MFA 5+ program is to challenge you to think differently. Includes special events, online content and resources.



---

Our annual full-day media conference, where the industry comes together to be inspired by ground-breaking thinking, best practice, innovation and hot topics, all aimed at driving our industry forward.



---

Bespoke training programs on Digital Foundations, Television Foundations, How to Buy Television and more.



---

The annual pre-eminent Awards program for our industry, celebrating the most effective and inspiring media campaigns.

Working in media, we are all empowered to effect change, big and small. Every day is unique, and presents us with new challenges. That's what makes our industry so exciting.

## **Section 2**

# Media: The Process

In this MFA Guide, we examine the media process - what it takes to make a campaign best in class, bring it to life, learn from it and take those learnings into the future.

## 2.1 The Marketing Funnel

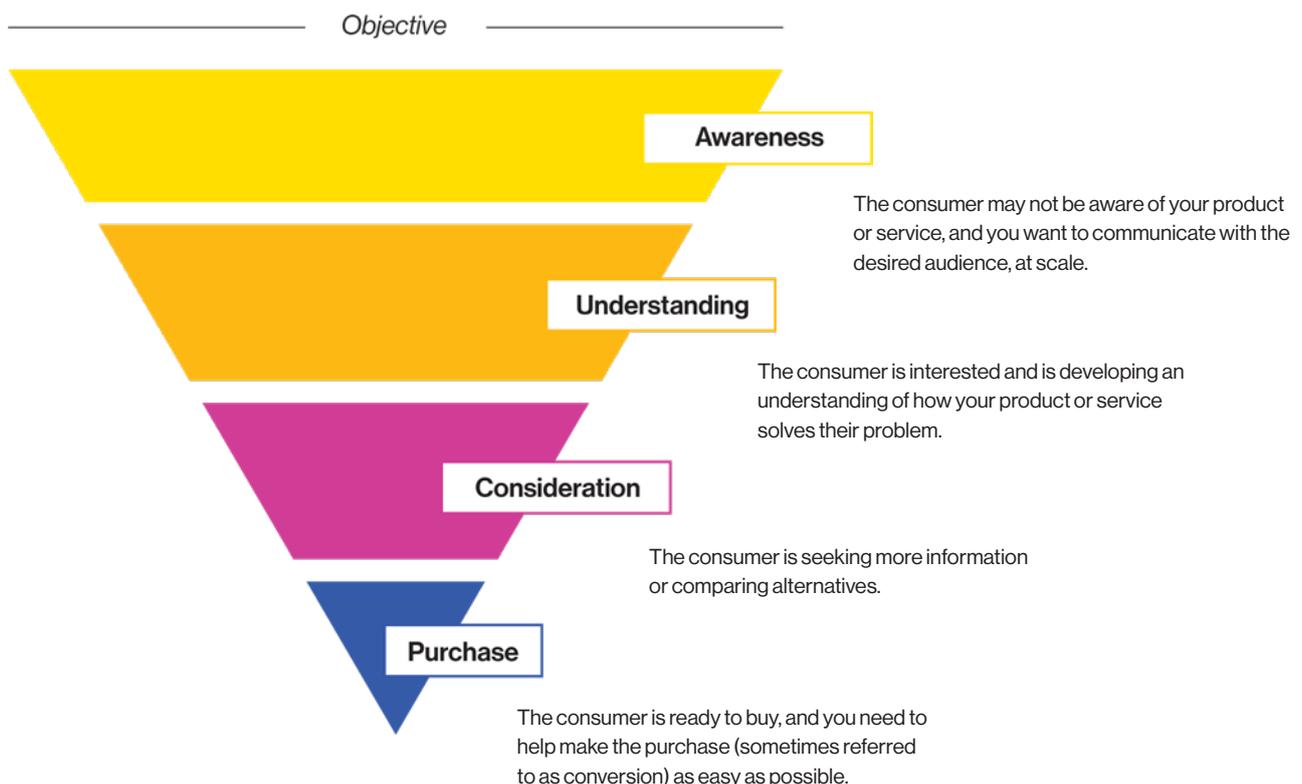
Let's start with the Marketing Funnel.

The marketing funnel is an extremely useful tool to guide marketing strategies, and can also be used to select the best media options to deliver the campaign's communication objective. There are many variations of the marketing funnel, with the simplest versions having 3-4 stages.

The funnel is based on the assumption that a consumer moves through a series of stages before they buy a product or service. In other words, they don't just jump online and purchase – they need to become aware of the product or service first, understand how it works, then consider alternatives - read reviews, look at customer testimonials, talk to friends and family, and compare, and finally make the purchase.

It's not always such a linear buying process. However, as a framework, the marketing funnel helps us focus on the best strategies and media options to choose - depending on the product or service, and where our target consumer audience is in their journey along the funnel. For example, if there is little awareness of the product, you might allocate most of your spend on Out of Home billboards and buses, and TV. If your product has been in-market for some time and your focus is on driving sales, you might look at stimulating sales online through Search and Display ads.

You can use virtually all channels for all stages of the funnel. To create the most effective media plan it is critical to determine where your target consumer is at in the funnel, and focus on that objective when choosing channels. In Chapter 3, we'll provide examples of how you might use each channel to drive Awareness, Understanding, Consideration and Purchase.



## 2.2 Integrating the Full Spectrum of Media Channels

Another model we use to help guide our planning is the PESO model. To implement an effective campaign, a communication 'roadmap' is required that includes Paid, Earned, Shared and Owned Media.

Consumers today engage with multiple media channels in a dynamic and interconnected manner. This complex interaction underscores the importance of planning advertising across various channels, and recognising that each channel contributes uniquely to the overall consumer experience. By strategically choosing and integrating various channels, advertisers can maximize their reach, engagement and impact on their target audiences.

### The PESO model

Back in 2011, whilst heading up the Social Media and Digital Innovation team at ZenithOptimedia Worldwide, Nick Burcher devised the Paid Owned Earned Media (POEM) framework.

The framework classified different types of media activity into these three categories, and showed how activity in one category can impact activity in another category. He encouraged planners to include all three categories in campaigns (or at the very least consider their halo impact) to maximise effectiveness.

In 2014, PR Consultant Gini Dietrich introduced the PESO model. It was very similar to the POEM framework, but further context was added by splitting Earned media into two categories: Earned and Shared. This was particularly helpful in working with the proliferation of Social Media platforms.

You'll find some Media Agencies use the acronym PESO, and others use OESP. And in some Media Agencies, the 'S' in Shared refers to other advertisers you can collaborate with to achieve mutually beneficial goals.

Here are some examples for each category:



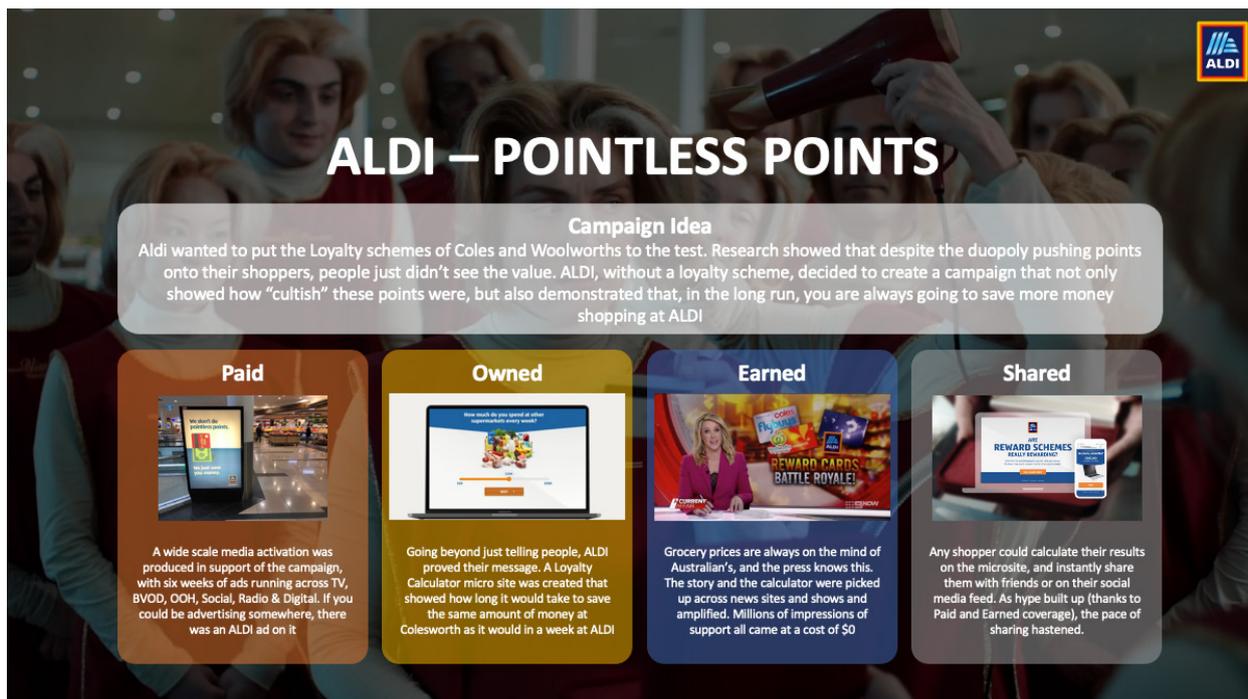
Here's how we define the categories:

<b>PAID Media</b>	Refers to media that you pay for to place an ad. This encompasses the majority of standard media agency practice (across planning and buying). It covers the gamut of simply buying an ad to run on Channel 9, to paying when someone has clicked on a search ad on Google. Remember, if you pay for it – it's paid media.	
	<b>Pros:</b> Control of exposure levels and the messaging; results are easier to track and measure; consumer outtake is easier to control; optimisations can take place while a campaign is live.	<b>Cons:</b> Consumers are less likely to trust paid placements; can be expensive; effectiveness decays quickly once advertising stops; fragmentation of media means it's easier for consumers to avoid/ ignore.
<b>EARNED Media</b>	Refers to editorial publicity that is generated through media releases, interviews and other PR or media relations activities. For example, an event organised may be picked up in the evening news, and gain 'free' exposure for that brand.	
	<b>Pros:</b> Credibility, as you are vouched for by a 3rd party; long-term SEO benefit.	<b>Cons:</b> Unreliable, as you can never guarantee a press mention; difficult to scale; an effective event can be expensive.
<b>SHARED Media</b>	This is often referred to as 'the conversation' on social media platforms, which involves consumers participating and interacting on social sites. For example, consumers sharing or commenting on a brand's content on Instagram or TikTok.	
	<b>Pros:</b> High trust of word of mouth/ recommendations; increases your credibility; low cost; expands reach.	<b>Cons:</b> Unreliable as it is difficult to predict what will be shared; unscalable – producing more content doesn't always result in more shares; can result in a negative impact to the brand.
<b>OWNED Media</b>	These are communication channels and content that are controlled and owned by the client/ advertiser. For example, the client's own website, content, their social platform accounts, eDMs, packaging, own store signage (including the store itself!).	
	<b>Pros:</b> Low risk; complete control (a brand "owns" it); the ability to collect data from digital channels and use it fuel further insight.	<b>Cons:</b> People are less likely to randomly visit a website, so other strategies are needed to help drive traffic; it takes time to build an audience.

Communication planning needs to ensure that Paid, Earned, Shared and Owned strategies are complementary to one another so that the sum of the parts delivers a greater return.

Here are two examples of campaigns demonstrating the PESO approach.

*Note:* You do not need to follow the order of the letters in the acronym when planning your campaign. The most important thing is to consider ALL four categories.



**ALDI – POINTLESS POINTS**

**Campaign Idea**  
Aldi wanted to put the Loyalty schemes of Coles and Woolworths to the test. Research showed that despite the duopoly pushing points onto their shoppers, people just didn't see the value. ALDI, without a loyalty scheme, decided to create a campaign that not only showed how "cultish" these points were, but also demonstrated that, in the long run, you are always going to save more money shopping at ALDI

**Paid**



A wide scale media activation was produced in support of the campaign, with six weeks of ads running across TV, BVOD, OOH, Social, Radio & Digital. If you could be advertising somewhere, there was an ALDI ad on it

**Owned**



Going beyond just telling people, ALDI proved their message. A Loyalty Calculator micro site was created that showed how long it would take to save the same amount of money at Colesworth as it would in a week at ALDI

**Earned**

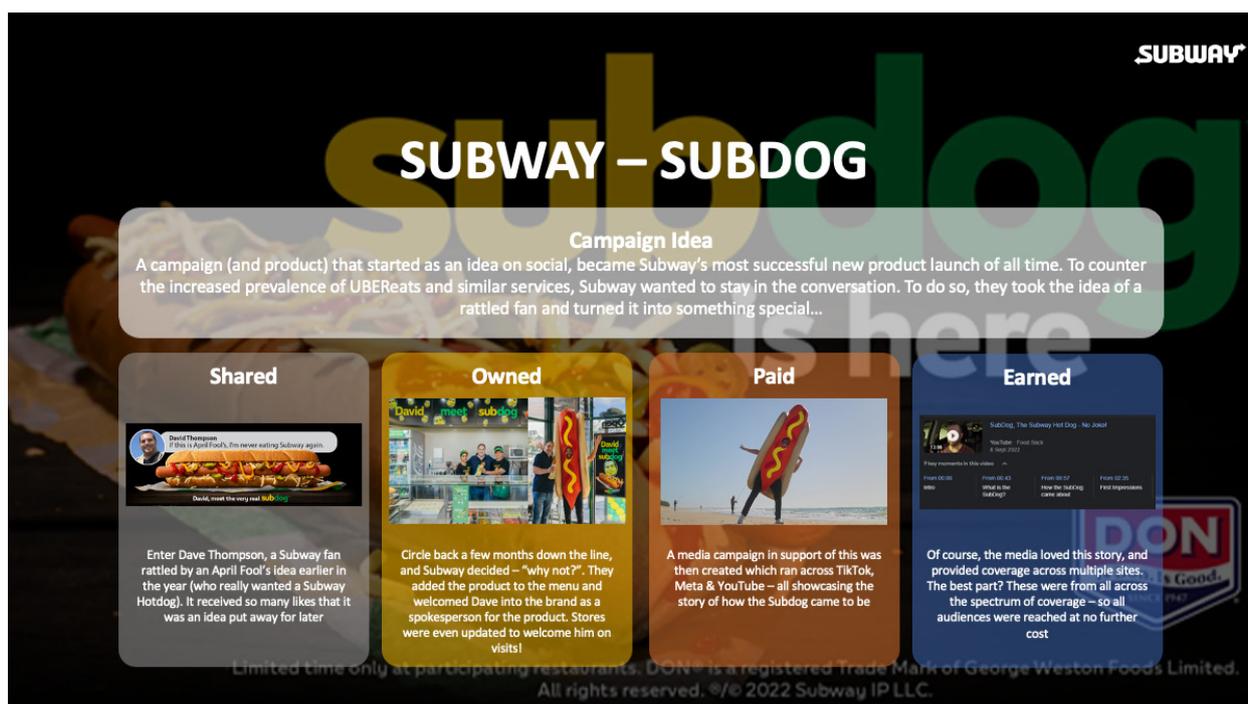


Grocery prices are always on the mind of Australian's, and the press knows this. The story and the calculator were picked up across news sites and shows and amplified. Millions of impressions of support all came at a cost of \$0

**Shared**



Any shopper could calculate their results on the microsite, and instantly share them with friends or on their social media feed. As hype built up (thanks to Paid and Earned coverage), the pace of sharing hastened.



**SUBWAY – SUBDOG**

**Campaign Idea**  
A campaign (and product) that started as an idea on social, became Subway's most successful new product launch of all time. To counter the increased prevalence of UBEReats and similar services, Subway wanted to stay in the conversation. To do so, they took the idea of a rattled fan and turned it into something special...

**Shared**



Enter Dave Thompson, a Subway fan rattled by an April Fool's idea earlier in the year (who really wanted a Subway Hotdog). It received so many likes that it was an idea put away for later

**Owned**



Circle back a few months down the line, and Subway decided – "why not?". They added the product to the menu and welcomed Dave into the brand as a spokesperson for the product. Stores were even updated to welcome him on visits!

**Paid**



A media campaign in support of this was then created which ran across TikTok, Meta & YouTube – all showcasing the story of how the Subdog came to be

**Earned**

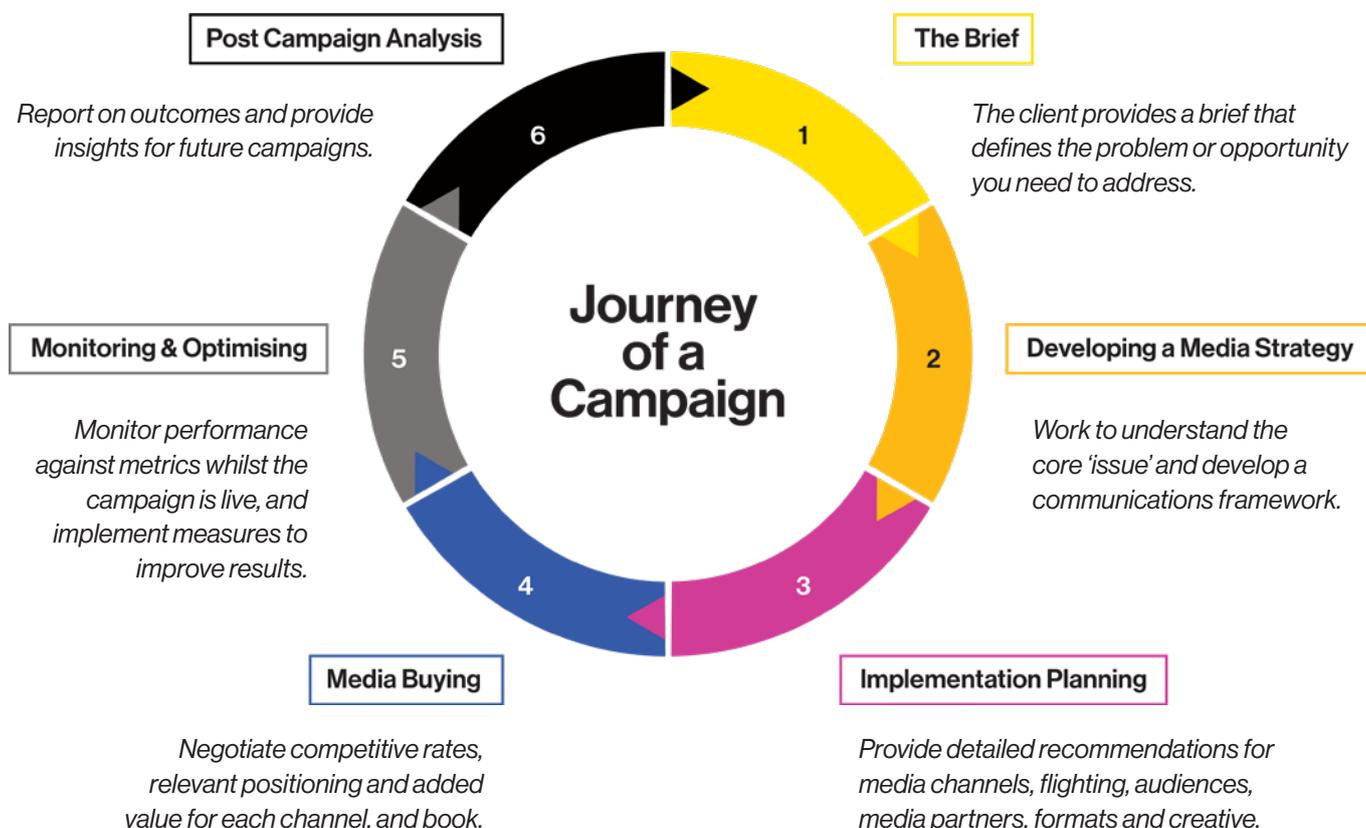


Of course, the media loved this story, and provided coverage across multiple sites. The best part? These were from all across the spectrum of coverage – so all audiences were reached at no further cost

Limited time only at participating restaurants. DON® is a registered Trade Mark of George Weston Foods Limited. All rights reserved. ©/© 2022 Subway IP LLC.

### 2.3 The Journey of a Campaign: In Brief

There are typically six key stages in the campaign process. On the following pages, we'll explore each stage in more detail.



## STAGE 1: The Brief

A good brief clearly defines the task including context around the business challenge and marketing objectives and importantly, identifies what measurable success looks like.

A client briefing session is a critical meeting that marks the beginning of the collaborative process between the client and the agency. Sometimes a client may need an Agency to provide input to the brief before it's formally presented. Usually that input is data that the Media Agency can access – e.g. an analysis of competitive media activity, identification of key target audiences etc.

The briefing process is often best done in person, and usually involves the client presenting their brief to one or more Agencies, depending on the scope of the campaign. For example, if the client is launching a major new product, the initial briefing session may include several partners, such as their Creative Agency, Media Agency, PR Agency, Talent Agency etc. In this situation, collaborative skills are key, as it presents an opportunity to work with others to produce the optimal solution for the client. Ideas for the campaign may come from any of the partners present.

Alternatively, the client may prefer to simply brief the Media Agency, particularly if the relationship is strong and the client prefers to utilise the Media Agency's research, creative, strategic and media capabilities. The client may also want to get their campaign to market as soon as possible, so may choose to brief the Media Agency directly.

It is usually the Media Agency's Group Manager and/or Strategist who is present at the initial briefing session. The session usually starts with the client providing an overview of the purpose of the campaign, which may include an outline of the campaign's objectives and the desired outcomes.

The briefing session is a good opportunity to seek clarification, provide provocations and align on roles and responsibilities.

Typically, the client presents some or all of the following:

### 1. Objectives

The client's brief usually begins with an outline of business and marketing (or communication) objectives:

**Business objectives** set the overarching direction for the company. Business objectives are broad, high-level goals that guide the overall direction and success of the entire organisation. They typically cover a more extended period, often aligning with the company's long-term vision and mission.

*Examples:*

- Increase overall revenue by 20% in the next three years
- Expand market share in a specific geographic region
- Improve profitability by reducing operational costs

**Marketing objectives** support business objectives and guide the overall marketing strategy.

Marketing objectives are more focused than business objectives, specifically addressing the role of marketing in achieving broader business goals. They provide direction for the marketing department and help translate business goals into actionable marketing strategies.

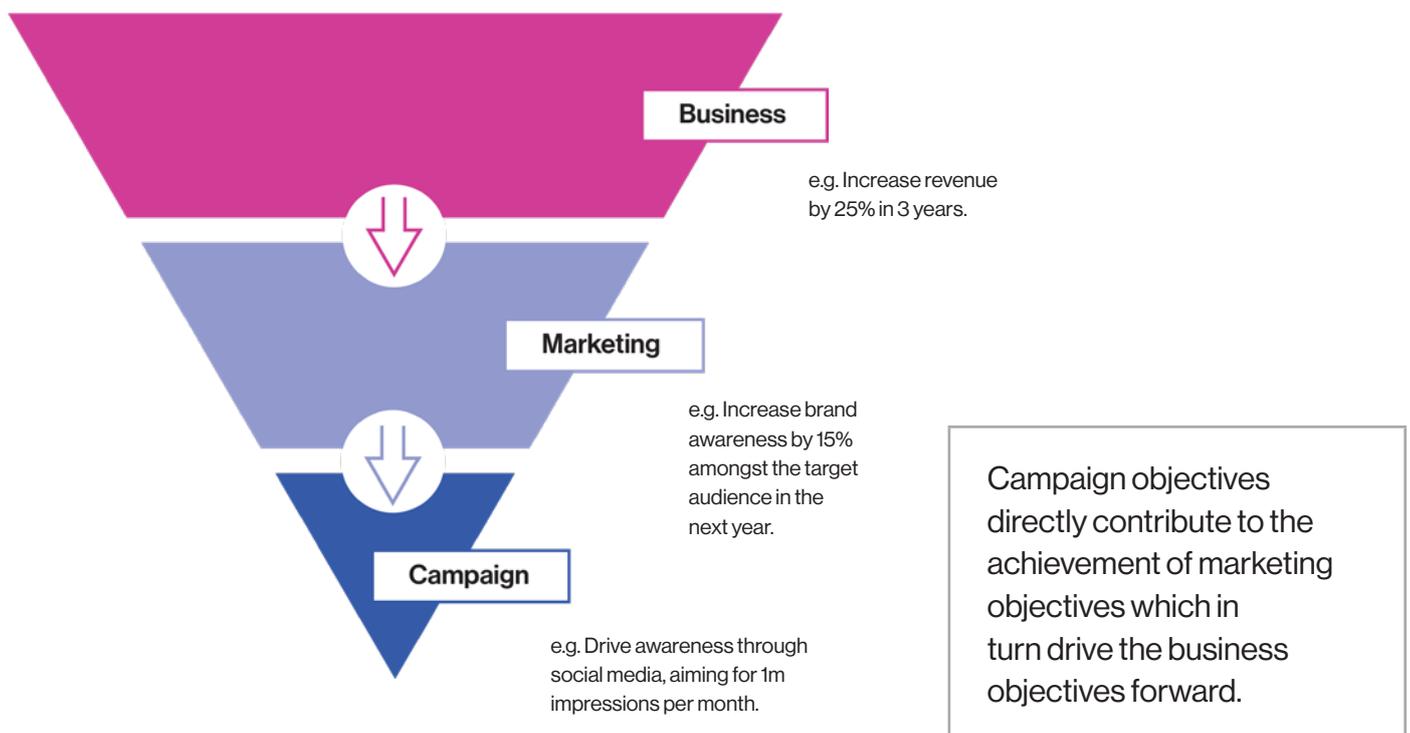
Examples:

- Increase brand awareness by 15% among the target audience in the next year
- Generate 30% more leads through digital marketing channels
- Enhance customer loyalty by implementing a retention strategy

The **Campaign objectives** usually focus on the specific goals of a particular campaign. These objectives are the most specific and narrow in scope. They are set for individual campaigns and initiatives. These objectives are often short-term and directly contribute to achieving the broader marketing goals.

Examples:

- Drive product awareness through a social media campaign, aiming for 1 million impressions in one month
- Increase online sales by 25% during a specific promotional period
- Encourage trial and adoption of a new product through a launch campaign



### 2. Situation analysis

This section of the brief contains an overview of the client's business and its imperatives as well as rich information on the Category, Brand and Product, recent performance and market dynamics. Ideally insights should be shared around:

- Category definition: Competitive brands and competition from related product classes
- Shares, sales, volume: category/brand/competitor trends
- Consumer interest level, high/ low: i.e. fashion or cars versus detergents
- Consumer responsiveness to advertising
- Consumer Purchase cycle: light users/ heavy users
- Consumer awareness/attitude information: loyalty, negativity
- Life cycle stage for brand: i.e. new, mature, extension
- Market expansion opportunities: category penetration, frequency of use, new volume opportunity

### 3. Geographic Distribution and Sales Profile

Next comes an outline describing geographic locations that may be relevant to the brief (for example, the client may want to boost sales in one particular State, and therefore will need to focus media in that region). Potential variables in this section may include information on:

- Product distribution, sales, advertising
- National versus local support priority and requirements
- Data and trends for category/brand/competition in terms of sales volume, sales factors and market potential

### 4. Competitors' Advertising Patterns

This section contains the client's understanding of their competitors' marketing behaviour, from a media perspective as well as a creative perspective. Information such as where, when, how and what the competitors are advertising, who they are targeting with their communication and what they are trying to achieve.

The client may have some understanding of competitors' media expenditure by channel, seasonality, program and title selection and the amount of effort they are placing in the media with their brand/product, but this is likely information that the Media Agency provides at a later date.

### 5. Product/Service to be promoted

Next, the client will provide comprehensive information about the product or service to be promoted. This includes features, benefits, unique selling propositions and any challenges or opportunities associated with the offering.

### 6. Current Customers/Target Audience

This section contains the Client's view on who the campaign should speak to, usually defined by some or all of the following variables:

- Demographic – age/gender/income/education/occupation/ethnicity
- Psychographic – lifestyle/outlook/interests/motivations
- Geographic – national/state/metro/rural/franchise area
- Behavioural – purchasing behaviour (including brand loyalty and product preferences) and product usage (how frequently, when, in which ways)
- Purchase influence/decision – are they the purchaser and/or end user
- Media consumption – media habits/preferred channels/preferred content

These variables are often combined to create a comprehensive and multi-dimensional profile of the target audience.

A client will already hold a lot of data on their current customers, and insights around these available customer profiles can form the basis of future growth strategies that deliver against Business Objectives. For example, identifying and profiling current brand users can lead to a strategy that:

- gets current users to increase frequency of use
- determines a need to change the customer profile and appeal to a different target group
- attracts customers from competitive brands
- expands the overall category

At times, a client may ask the agency to investigate other targeting opportunities and recommend additions/changes to the target audience.

### 7. Consumer Insight

This is a critical part of the brief, and presents the client's view on how the brand and consumer relate to each other, and the benefit or point of relevance.

Again, at times an Agency may be asked to test the validity and/or challenge this insight.

### 8. Key Learnings

It is useful to know what has worked and not worked in previous campaigns, and the reasons why. This serves to remind all parties so that the most effective channels or approaches may be included in the next media plan.

### **9. Budget and Timeline**

The client will provide the budget allocated for this campaign and anticipated timeline.

At times the Agency may need to negotiate the client's expectations as to what can actually be delivered for that budget/ timeframe, and whether the amount and timeline will be sufficient to achieve the campaign objectives.

### **10. Other**

The client may put forward their ideas for the campaign, and provide potential marketing or media constraints/limitations. For example they may have concurrent marketing activity taking place during the same period using a particular partner that they would like to involve in this campaign.

They may also suggest their preferences for particular media channels, and how they believe outcomes of the campaign should be measured.

The briefing session is an opportunity for the Media Agency to ask questions and seek clarification, to ensure that everyone is on the same page and that there is a shared understanding of the campaign goals.

## STAGE 2: Developing a Media Strategy

Following a client briefing session, the Media Agency's Group Manager and/or Strategist will hold debriefing sessions with internal teams to share the client's requirements, seek further research, and discuss initial ideas. This allows team members to share their perspectives, insights, and interpretations of the client's requirements.

At this point, if anything is missing from the brief or you need extra data or information this is the stage where you ask the client for the detail.

*Examples of weak briefs, or elements that often need clarification:*

- No Brief – just an email or verbal request
- No SMART objectives – Unclear business and/or marketing and/or communication objectives
- Moving goal posts
- Campaign timing – what's their expected live and end date, or ideal in-market date
- Budget flexibility
- Market priorities
- Target Audience – including any pre-existing client research/audience data they can share
- Key Performance Indicators (KPIs) – including reference of any current brand health tracking
- Measurement – how they will measure their SMART objectives
- Any Mandatories – these can be channels, creative already built, formats, timings, audience, contexts
- Data – any further data they have access to and can share that can help the Agency work through their challenge in more detail

### **Reverse Brief**

It's considered good practice for an Agency to respond to a client brief with their own reverse brief so as to ensure that they have interpreted what has been asked of them correctly.

A reverse brief is typically one page that attempts to interpret, clarify and summarise the client's brief. Essentially it ensures that all parties are clear and focused on the requirements and desired outcome. Typically it includes:

- Background/Current situation
- Business objectives
- Communication objectives
- Target audience
- Measurement of results (how success will be measured) The reverse brief is signed off by the client.

### Unpicking the task

Additional research conducted by the Strategy team is driven by the need to ensure that the media strategy is not only aligned with the client brief but is also informed by the most current and relevant insights, trends, and market dynamics. The client's perspective is crucial, but further research allows the Strategy team to validate client input. The research and analysis may include:

#### 1. Category questions

- What is the dynamic in the category? For example, in the cereal category, is there growth in brands that are high fibre or high protein?
- Which brands are leading, and which have momentum?
- How do people relate to the category?
- What are the category barriers/drivers?
- Where does the opportunity lie?
- Is there any seasonality in competitors' spend?
- How does the client's channel spend compare to competitors?
- Is the category expected to grow or decline?

#### Useful tools for research:

- Google Trends
- Nielsen AdEx
- Roy Morgan
- WARC

#### 2. Brand questions

- How does the brand behave? For example, how does the brand (or its employees) act in relation to customer service, product innovation etc.
- What is the brand personality?
- What do people love/hate about it?
- How would the brand like to be perceived?
- What is their current communication style?
- Are their trends in their sales data that may be useful for campaigns? For example, peaks around particular seasons.
- Are there spikes in their search, social or website traffic? What could be causing them?
- Are there insights from recent 'brand lift' studies, that indicate what may be driving positive attitudes towards the brand?

#### Useful tools for research:

- Google Analytics
- Social Listening
- Brand Data
- Ibis World

### 3. Cultural questions

- Is consumer confidence up or down?
- What is the economic landscape, and how is it impacting consumers?
- What is the political climate?
- What are the topics that concern people - in particular our target audience?
- From social listening data, what are the things that everyone is currently talking about?
- What are tech related issues/opportunities that may be connected to the client's brand?
- How is technology uptake and usage evolving?
- What are some relevant trends that we can tap into?

#### Useful tools for research:

- ABS Data
- Social Listening
- Nielsen
- ComScore
- Industry reports
- Trend forecasts

### 4. Human questions

- Who should we be speaking to?
- Who are the key influencers?
- What are they thinking, feeling, wanting?
- What are their lifestyle and passion points?
- What are the barriers and drivers to them buying the client's brand/using the service/changing behaviour?
- What are their media touchpoints?
- What is their media usage behaviour?
- What similarities and differences can we see in the target segment?
- How many of them are there?
- Where do they live and which life-stage are they at?

#### Useful tools for research:

- Roy Morgan
- Brand qualitative research
- Media Owner/Industry Body audience research reports
- Getting out and observing your key target audience in the real world

### So what? Implications...

The next phase involves the synthesis of all the relevant data. The team looks for patterns, trends and opportunities that are relevant to the campaign objective. Further meetings may be held with other teams (Investment, Planning, Data/Analytics, Digital) to hone in on the key insight, and brainstorm campaign and media implications, channels and role of communication.

### Round 1 Strategic Response

Once the key challenge, insight and media idea are agreed upon at the Agency, the Strategy team presents back to the client. They outline the media strategy which incorporates input from the client brief, input from additional research, a refined target audience description, the challenge defined, the key insight driving the media idea, and initial ideas related to media planning (choice and combination of channels, flighting, location). It includes the rationale behind the strategic decisions and the expected impact on campaign performance.

### Validation

The team will seek client feedback and input to ensure that the strategy aligns with the client's vision and goals. This collaborative process may involve several iterations based on client feedback.

At its core, Strategy is about having a deep understanding of the who, what and why, arriving at a data-led problem and insight, and then developing a blueprint for the Planning team.

## Tips on Insights

At the heart of everything we do in Media is the end consumer. For Media strategy, insights can be focused on the audience/consumer, the category, the culture, consumption, or the brand. They usually highlight a 'truth' (often a current blind spot) which can help overcome consumer challenges.

Usually this starts off with some gap analysis and understanding the client data and consumer data in detail.

Once a general understanding has been established, additional questions asked can lead to a promising channel or consumption insight, such as:

- What are they doing to interact with our brand or product or service? What are the barriers?
- Where does our product brand or service fit within culture? Where would make sense, but is currently a gap for us?
- How much time are consumers spending with our brand or product or service? How are they spending their time with us? Where can we improve?
- What mood are they in when they buy our brand or product or service?
- What is the payoff for them to engage with our activity? (e.g. entertainment, information, inspiration)

Have fun with the insight, draw on different working, double entendre, oxymorons etc., to make it interesting.

**Whatever the insight is, it MUST translate into the execution or campaign idea!**

## Case Study - Campaign driven by Insight

Here's an example of an insight that strategically aligns with every component of the campaign execution:

- Client:** Maccas Young Lions Example  
**The Brief:** Make Gen-Z aware of Maccas sustainability efforts  
**Team Credit:** Sarah Kramer (CHEP) & Simon Molloy (OMD)



### Brief Re-framed (through the lens of the Target Audience):

Research showed that 86% of Aussies 18-24 believe we need to act now to save the planet, but of those, 83% regularly eat fast food, over indexing against burgers as their product of choice. Their average household income is \$30k and ultimately, they put price before sustainable purchases.

### The Real Issue:

Fast food and environmental issues are synonymous. Aussies are quick to bag Maccas out, without digging further to find out what impact we're already making in the sustainability sector. As the category leader, we bear the brunt of the blame.

### Insight:

Aussies love baggin' Maccas out... But they still love eating our burgers.

### The Solution:

To stop Aussies bagging us out, we need to own the conversation early and change the conversation on a channel we know they'll consume.

### The Big Idea:

Make our owned Maccas bags work harder for us and become the key vehicle of communication to connect.

## STAGE 3: Implementation Planning

The media implementation response is perhaps the most involved step and can take 4-6 weeks to prepare.

Before considering specific media channels, the Planner determines the kind of reach and frequency they'll need to achieve the campaign objective. Are they planning a campaign to achieve Awareness, Understanding, Consideration or Purchase? They will consider which flighting or scheduling pattern is best. They will also consider other factors which may be important to the campaign, such as geography and seasonality. Do they have a mix of Paid, Earned, Shared and Owned activity?

The planner then identifies and works out the most effective way of using each media channel based on delivering against planned channel objectives and metrics. This may involve sending a brief to media publishers to get their recommendations, or bigger ideas and executional detail.

In Section 3, we explore the range of channels available to the planner. In this section, we'll look at the important factors of reach, frequency, flighting, geography and seasonality. First up, reach and frequency.

**Reach** refers to the percentage of the target audience who have the opportunity to see or hear an ad during a campaign. It is not a measure of how many people actually do see or hear the ad, as consumers may look away from the screen, get a cup of tea, or not be paying attention and not see or hear the ad.

**Frequency** on the other hand, measures the average number of times the target audience have the opportunity to see or hear an ad during a campaign.

Depending upon the campaign objectives, a planner will prioritise higher reach (the campaign is seen or heard by more people), or higher frequency (the campaign reaches fewer people, but more often).

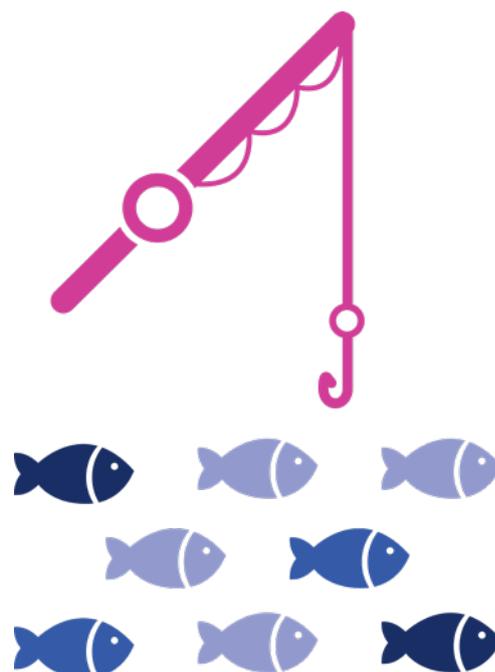
Using an analogy, 'high reach' is like casting a wide net to capture as many fish as possible. It is often preferred for building brand awareness or driving a response from a broad audience. On the other hand, 'high frequency' is like repeatedly casting your line in the same pond, focusing on one area or one school of fish. This approach is effective when aiming to build comprehension of multiple or complex messages.

**REACH: General Guidelines**

The determination of 'high reach' and 'low reach' in media can vary depending on the specific goals of the campaign, the target audience, and the media channels involved.

However, some general ranges may be considered. Keep in mind these are approximate guidelines, and what is considered high or low reach can be subjective and context-dependent. Additionally, different media channels may have different benchmarks.

	Percentage of Target Audience Reached				
	TV	Digital Display	Social Media	Radio	Out of Home
<b>High Reach</b>	40-50% or more	50% or more	70% or more	60% or more	60% or more
<b>Moderate Reach</b>	20-40%	30-60%	30-70%	30-60%	30-60%
<b>Low Reach</b>	Less than 20%	Less than 30%	Less than 30%	Less than 30%	Less than 30%



$$\text{Reach (\%)} = \frac{\text{(No of unique target audience members exposed to the message )} \times 100}{\text{Total target audience}}$$

**Example**

You want to promote a Government Health announcement to Females 40-54 living in Sydney. From the ABS, your potential audience is approx. 500,400 people. You are aiming to achieve high reach, approximately 70% or more of the potential audience at least once i.e.. expose 350,280 Females 40-54 in Sydney to the ad at least once. Media planners will use various planning tools to understand the optimal channel mix and budget required to reach 70%.

Once you've determined your overall reach goal (cumulative reach), you may want to consider duplicated reach. Each view of reach is based on how an audience is exposed to the campaign, and the relative importance can vary based on the campaign's strategy and the nature of the product or service being promoted. Here's a brief overview of each:

**Cumulative Reach:** refers to the total number of unique people exposed to a campaign over a period of time. Cumulative reach takes into consideration the duplication of exposures across media channels to provide the unique reach figure against your target audience.

For example, a campaign may reach 46% of your target audience on Instagram, 26% on TV and 23% in Out of Home. Removing duplication of exposures across channels, the cumulative reach is 70%.

**Duplicated Reach:** refers to the percentage of the target audience exposed to a campaign more than once. It helps identify the extent of overlap or duplication in audience exposure. Media planners may look to adjust the channel mix or spend within channels to reduce the duplicated reach when prioritising high reach campaigns.

**FREQUENCY: General Guidelines**

Again, there isn't a universal threshold that defines high or low frequency, as it can vary across different channels. However, here are some general guidelines.

	Number of times a target audience member has the opportunity to see or hear an ad, during the campaign				
	TV	Digital Display	Social Media	Radio	Out of Home
<b>High Frequency</b>	7 or more	10 or more	20 or more	20 or more	10 or more
<b>Moderate Frequency</b>	3-6	5-9	10-20	10-20	5-9
<b>Low Frequency</b>	2 or less	4 or less	9 or less	9 or less	4 or less

**Effective Frequency:** refers to the optimal number of exposures within a specific time period, for an ad to be understood and remembered. It represents the balance between achieving enough exposures to make an impact whilst avoiding excessive repetition. Too few exposures, and the consumers might not grasp all the details. Too many exposures, and consumers no longer hear the message and you are wasting the client's budget.

Media planners may use an effective frequency calculator to determine the optimal frequency of a campaign. The calculator considers how established the brand is, market share, the complexity of the message and relevance to the media channel in order to determine the required frequency.

**Example**

There is no one-size-fits-all approach to reach and frequency planning. Determining the balance is a dynamic process involving historical performance, industry benchmarks and testing and learning. Using various campaign planning tools, media planners will analyse the reach achieved at different frequency levels and select the combination maximising impact within the given budget. This ensures effective resource allocation and prevents oversaturation or insufficient exposure for a campaign.

Good client briefs with clear marketing objectives and KPIs help media planners determine the best reach and frequency approach for a campaign.

*Let's look at some simple examples:*

**1) High Reach and Low Frequency:**

Imagine we're planning a campaign for a new sports drink targeting a broad audience. Our goal is to introduce the product to as many people as possible at launch.

Looking at a screens approach, the priority is finding high reaching TV programs to reach as many people as possible. Media planners might look at TV spots within the grand final of the AFL or NRL which are amongst the highest rating TV programs. The media team may also include spots on catch-up TV to deliver incremental reach.

**Example**

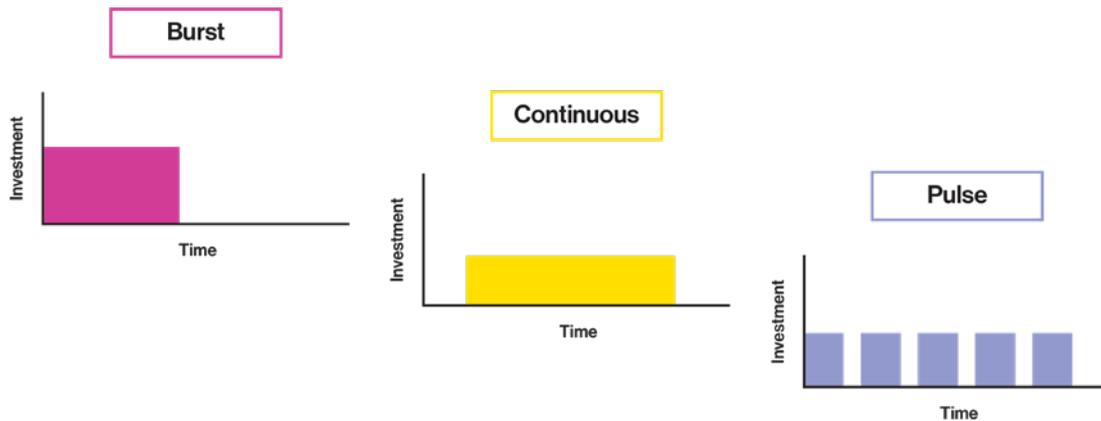
**2) Low Reach and High Frequency:**

Now, let's consider a scenario where we have an established sports drink, and we want to deeply connect with AFL fans.

In this scenario, media planners might consider a TV sponsorship with the AFL across the home and away season. With 4 spots a week across the home and away season, the priority in this scenario is building relevance through frequency with the same audience.

**Flighting**

Flighting (or scheduling) relates to the pattern of media exposure over a defined period. It is not necessary (nor is it cost efficient) to keep an advertiser's message in market indefinitely, so media planners will choose one, or a combination of three approaches: burst, continuous and pulse.



**Burst**

Burst scheduling requires a concentrated media spend during one or more specific periods. It aims to create a significant and immediate impact. The objective is to generate a burst of attention and interest, often in response to specific events, seasons, or promotional periods. This method is suitable for products or services with seasonal demand, new product launches, events or time-sensitive promotions. A potential downside to burst scheduling is that once the advertiser is no longer in market, they may be forgotten or drowned out by competitor activity. In some instances, the campaign may commence with a burst of activity (to maximise impact), and continue with a continuous or pulsing approach.

**Continuous**

The primary objective of continuous scheduling is to maintain a steady and consistent presence in market over an extended period. This approach is effective for maintaining brand awareness and staying top-of-mind with the target audience. It provides a regular and ongoing exposure to the message, valuable for products or services with consistent demand or longer decision cycles. It helps establish a baseline level of awareness and familiarity. However, it is the most costly approach and may limit an advertiser's budget allocation. A continuous approach can favour cost-efficient channels (e.g. social media) versus what may be more a more effective channel mix (e.g. TV, Cinema, Audio) and there is a potential for wastage, or overexposure of the message.

### **Pulse**

Pulse scheduling combines elements of continuous and burst scheduling by maintaining a base level of advertising with intermittent bursts of higher intensity. It involves maintaining a continuous presence to sustain awareness while periodically increasing the intensity during specific intervals. Pulse scheduling is often chosen for products or services with both regular demand and specific peak periods.

### **Geography**

Another important factor for the Planner to consider is the choice of geographical markets. The client may direct the choice of market at the briefing session – for example, they may be the market leader for light beer in metro markets, and want to increase beer sales in regional markets; or a government road safety message needs to be rolled out in regional QLD and NSW due to a recent spike in road deaths in those regions.

Alternatively, the Media Agency may identify opportunities for the client to achieve their objectives using various geographical factors not considered by the client.

Australia has a dispersed population, with significant urban concentrations along the east coast. Australia's states and territories often have distinct cultural nuances. Effective geographic targeting requires a nuanced understanding of the Australian market, regional differences, relevant media channels in different locations, and the specific goals of the campaign.

A media plan will specify geographic targeting required. You might start by defining the geographic targeting in a broad sense as:

#### **Nationwide**

Media planned for broad reach across Australia, for example, Federal election campaigns.

#### **State-level targeting**

Focusing on a specific State (e.g. NSW, VIC, QLD etc.) particularly if the client's product is distributed in one or more states only.

#### **Metro targeting**

Concentrating efforts in metropolitan areas and capital cities (typically the 5 metro markets: Sydney, Melbourne, Brisbane, Adelaide and Perth). Due to their large populations, clients achieve economies of scale by focusing on the major centres. Your spend may be largely in metro TV and major city Out of Home.

#### **Regional targeting –**

Regions outside the major cities. Whilst regions contain fewer consumers, this approach may be more cost effective as media tends to be cheaper. For example, areas such as The Sunshine Coast and Hinterland (QLD), the Central Coast (NSW), or the Hume Region (VIC). Your media plan may include regional TV and radio.

#### **Rural targeting**

Tailoring media spend to more specific rural and remote areas, which have lower population densities, and where the local economy may be driven by primary industries. For example you may have a client wanting to promote farming equipment in Wagga Wagga (NSW), and your focus may be on local press and community radio.

For even more precise geographical targeting, planners may incorporate 'geo-targeting' into their strategy.

**Geo-targeting** delivers ads based on the target market's geographic location, identifying their specific locations through IP addresses, GPS coordinates, or user-provided location information to determine a user's physical location. Consumers are then sent ads or provided with specific location-based messages. Some types of geo-targeting include:

<p><b>Weather Targeting</b></p>	 <p>Weather targeting uses a specific region's prevailing conditions as a catalyst. In-app ads are particularly effective, but you can also use mobile push notifications, SMS messages, and digital ads on Out of Home billboards.</p> <p>Another example, a food delivery app sends a push notification for free delivery to target consumers who live in a particular region, on a cold, gloomy day. They do so assuming that their target audience prefers to stay indoors, where it's warm, rather than brave the chill to pick up dinner.</p>
<p><b>Local SEO</b></p>	<p>This is another form of geo-targeting, where a user might do a google search with terms such as "near me" and google will respond with a list and map of products/services nearby.</p>
<p><b>Beaconing</b></p>	<p>Beacons rely on Bluetooth technology to deliver targeted ads to app users based on their proximity to a particular product. For example, a customer shopping in the bread aisle might get a message that there's a buy-one-get-one-free sale on a particular brand or an invitation to pick up a complimentary muffin as they walk toward the bakery.</p>
<p><b>Geofencing</b></p>	<p>Geofencing falls under the umbrella of geo-targeting but is far less specific in terms of demographics, outside of the user's recent location. It draws an invisible 'boundary line' around a particular set of broadcast locations. As a customer enters or exits that zone, they receive a notification from a business promoting a special offer (the customer must have provided their approval to opt-in to receive promotions). For example, an auto dealership might run a geo-targeting campaign to show a certain ad to customers who are within 10km of the dealership's location.</p>

### **Seasonality**

Seasonality can play a crucial role in media planning, influencing the timing, content and effectiveness. Consumer preferences, needs, and behaviours often change with the seasons.

### **Product relevance**

Certain products and services are more relevant or in demand during specific seasons. For example, winter clothing, sunscreen, holiday gifts, or back-to-school supplies have peak seasons. Media planners need to synchronise advertising efforts with the periods when target audiences are most likely to be interested in these products.

### **Seasonal celebrations**

Seasonal events, holidays, and cultural celebrations provide opportunities for promotional campaigns. Think Valentine's day, Mother's Day or Christmas. Media planners can leverage these occasions to create timely placements.

### **Competitor activity**

Understanding when competitors are likely to increase their advertising efforts allows for strategic planning to stand out during key periods - either competing head-on with competitors, by running media at the same time, or taking the opposite approach and looking for gaps in their media planning when spend is less.

### **Consumer media consumption patterns**

Seasonal changes often affect how people consume media. For example, during colder months, individuals may spend more time indoors, impacting the effectiveness of using some outdoor channels. Understanding these patterns helps in selecting the most suitable media channels for each season.

### **Cyclical Trends**

Certain industries have cyclical trends influenced by seasons. For instance, the fashion industry tends to follow spring/summer and fall/winter cycles. Media planners need to align campaigns with these industry-specific cycles.

## STAGE 4: Media Buying (Programmatic and IO)

After the media implementation plan is approved by the client, the Buying or Investment team begin the process of negotiation with publishers. They negotiate the most competitive rates, relevant positioning, and added value for each medium. Once this has been completed, a final plan is sent to the client for approval.

Once the Investment team receives the client's approval, they proceed to book the media activity with the publishers – programmatically and/or via the more traditional approach, using an Insertion Order (IO).

### **Traditional: Insertion Order (IO)**

An Insertion Order is a more traditional, direct approach and involves a contract between the Agency and the Publisher. They may be used:

- when a publisher does not have the capability to trade programmatically, for example cinema inventory cannot yet be bought programmatically, and some niche publishers do not trade programmatically.
- for integrated sponsorship deals across multiple channels
- for custom formats, for example native advertising or custom builds

The pricing is fixed, and generally the client will be guaranteed that the placements or impressions will be served as agreed.

However, there are a few potential negatives to this approach. The publisher is more in control of the campaign – which ads and ad formats will run on their site, there is little opportunity for the Agency to optimise the campaign, and there may be penalties issued if the campaign is cancelled.

These days, the majority of media is bought programmatically. Let's deep dive into what 'programmatic' is all about, and the benefits.

### **Programmatic**

Programmatic is not a media channel/option, but a way of automating the buying and selling of advertising space in real time, using data and technology. Programmatic allows you to find your audience at the right time, in the right place and deliver the right message.

Programmatic advertising has changed the way that ads are bought and sold. It's a shift from mass targeting and serving the same message, to a more refined and targeted approach.

In simple terms, instead of sending out our campaign promoting red and white beanies to everyone on this beach, we can use programmatic to target Wally, serve him a relevant message about red and white beanies, at a relevant time on the right channel or device - all in real time.



Programmatic advertising brings together a wide breadth of data, and using software and technology, enables highly targeted audience buying at scale. This enables you to find, reach and persuade more Wallys in milliseconds. Programmatic uses technology platforms to automate the buying of digital media. Advertising is bought and sold in a digital auction where decisions on each individual ad placement are made in real time.

There are 3 main programmatic trading models:

- Agency Trading Desk within an Agency
- Independent Trading Desk – used when a client doesn't have an Agency, or the Agency doesn't have its own Trading Desk
- Client Trading Desk – some of the larger brands such as CUB and Woolworths have their own.

**The Key Elements required to Trade Programmatically**

The fundamental elements that drive programmatic advertising are people, technology and data.

Most important are the people. People who have the skills to make the right decisions around technology, data and which vendors to use. They need to have the ability to look at the data available with the campaign objective in mind, generate insights, and once the campaign has run, to analyse results.

In term of data, the more information you have about your target audience and consumer, the more likely you'll be able to reach the right person at the right time. You might use a combination of first, second and third party data to help you understand the audience and where you should reach them.

<p><b>First Party Data</b></p>	<p>This is customer information collected and owned by the client. It's a rich source of information about their customers, potentially including their demographics, purchase history, website/app interactions, communication preferences, device usage, social media interactions with the company etc. Note - some large clients use a Customer Data Platform where they build and consolidate their 1st party data for campaign use.</p>
<p><b>Second Party Data</b></p>	<p>This is data that is shared or traded by another company, which is valuable in supplementing or providing new insights or perspectives on customers. It is essentially one organisation's first-party data sold to another. It may include behavioural segmentation of an audience, lifecycle information, website/app activity etc.</p>
<p><b>Third Party Data</b></p>	<p>This is data that an aggregator collects from various sources and sells as a package, for example research reports from organisations like Roy Morgan, or mixes of data sets combined to give a rich view of an audience. This can provide a convenient source of information to further inform segmentation and targeting.</p>

### Programmatic provides better targeting opportunities

There is so much inventory on the internet, and an infinite supply of advertising opportunities. Depending on the objective of the campaign, programmatic buying can be used to target consumers in different ways.



**CONTEXTUAL  
TARGETING**



**AUDIENCE & BEHAVIOURAL  
TARGETING**



**DATA-LED  
TARGETING**



**RE-TARGETING**



**LOCATION  
TARGETING**



**DATE & TIME  
TARGETING**



**LOOK-A-LIKE  
TARGETING**



**KEYWORD  
TARGETING**

**Contextual targeting** – ads are served based on the web page's content, e.g. ads for running shoes next to news articles about exercise, health and wellness, outdoor activities.

**Audience and behavioural targeting** – ads are served based on a user's web-browsing behaviour, e.g. if a user searches for accommodation in Cairns, it can be determined that this user is interested in Cairns and can now be targeted with relevant ad messaging related to Cairns.

**Data-led or data-driven targeting** – broadly describes using data from customer interactions and third parties to gain insight and predict behaviours.

**Re-targeting** – the goal is to recapture attention of potential leads, e.g. an ad for an item is served to the user who has browsed a website and possibly abandoned their cart without purchasing that item.

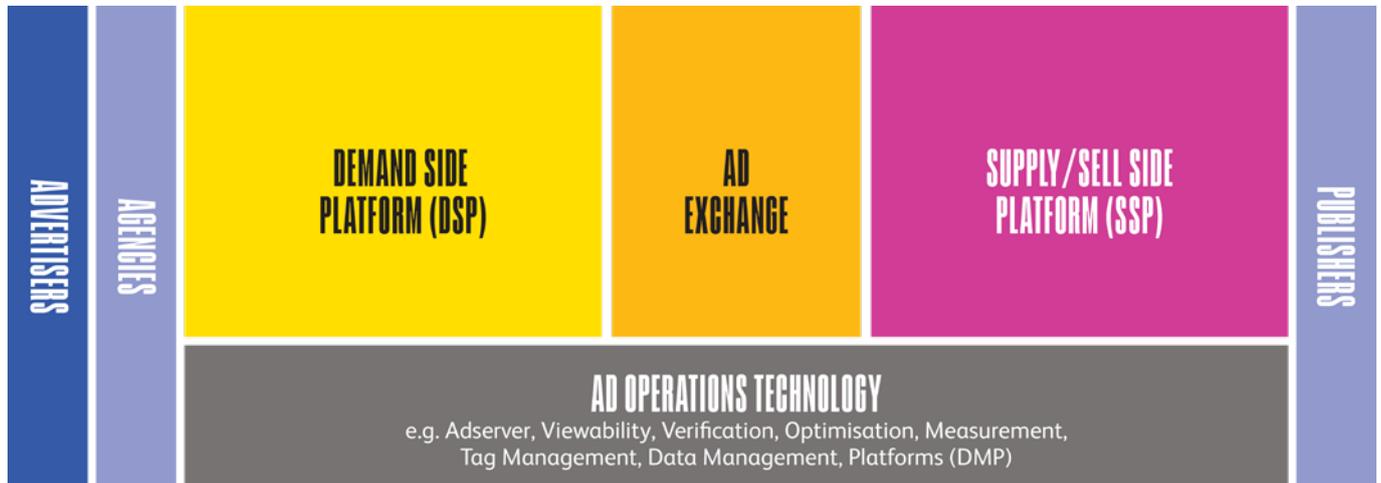
**Location targeting** – involves detecting a user's location in order to serve them with specific, location-based content, e.g. ads for a local pizza chain.

**Date and time targeting** – ads are served across specific timeslots that you predict will be most effective for your campaign, e.g. running an ad for a food delivery service just before mealtimes on a Friday.

**Lookalike targeting** – identifies potential new customers based on the known online characteristics and behaviours of existing customers, e.g. a mobile store could analyse the behaviour of users who have previously bought mobiles online, and have ads served to other users with similar characteristics and behaviours.

**Keyword targeting** – goes beyond the pre-determined context of a website, and you're able to serve ads based on specific words or phrases appearing on those websites. It is more precise than contextual targeting (which tends to be broader and more theme-based). The choice between the two depends on the advertiser's goals, targeting preferences and desired level of granularity, e.g. a travel company might choose keywords such as "beach holidays", "weekend break" or "last minute getaways" to display ads on pages containing those specific terms.

**Key functions within the Programmatic Ecosystem**



This is a simplified schematic of the Programmatic Ecosystem.

While it may appear to be a complex supply chain, basically it is a way to connect the buyer with the seller. To do this, you need multiple providers, processes and technology platforms to make it all come together.

Starting from the left is the 'buyer' - the Advertiser briefs the Agency.

The Agency (or Agency Trading Desk) works on collecting and aggregating relevant data for the campaign (1st, 2nd, 3rd party data) in the Data Management Platform. The Data Management Platform is like a central hub for managing and leveraging the data. The Agency Trading Desk then submits the programmatic media buy into the Demand Side Platform (DSP), and as part of the submission process, the DMP transfers audience segment information to the DSP in real-time.

Let's jump over to the other side of the ecosystem, the 'seller'. The publisher or website has ad space to sell, and makes its inventory available through the Supply Side Platform (SSP). An SSP allows publishers to manage their ad inventory effectively so that they can generate the maximum amount of revenue per ad impression.

In the middle, the Ad Exchange, is where the real-time auction takes place. This is like the digital marketplace. There will be multiple buyers bidding on ad space or inventory. Multiple DSPs bid on ad impressions that align with their advertiser's targeting criteria. The SSP 'chooses' the best bid. The highest bidder in the real-time auction wins the opportunity to display their ad. Once the auction is won, the DSP facilitates the delivery of the ad to the consumer's device in real-time, usually within milliseconds of the consumer accessing a webpage or app.

Once the campaign is live, the Agency uses the DSP to track performance and optimise the campaign, potentially adjusting some of the targeting parameters or bid prices.

There is a lot of tech working in the background to ensure that the open marketplace exchange runs smoothly.

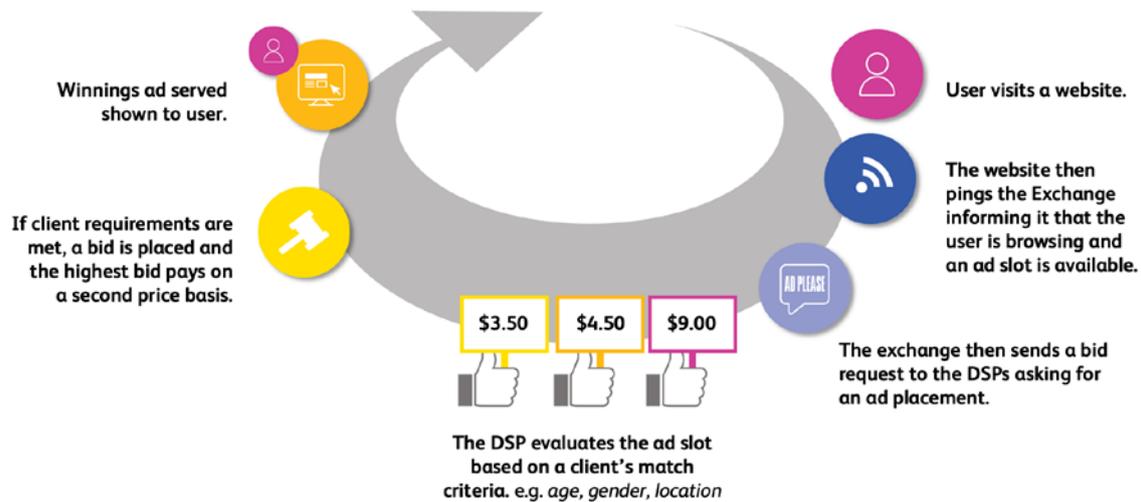
### Two main kinds of Programmatic Buying

There are two kinds of programmatic buying: Real-Time Bidding, which is the most common, and Fixed or Direct. Let's look at what they involve, and why you would choose one over the other.

### Real-Time Bidding (RTB)

Real-Time Bidding is a type of programmatic buying where Agencies bid to purchase ad impressions in real time, usually through Ad Exchanges and/or a DSP (Demand Side Platform). The ad space is sold by publishers on a per-impression basis and the transaction occurs within milliseconds. The ad is sold to the highest bidder and is ready to show to the user visiting the publisher's website in the time it takes for the website page to load.

## WHAT IS RTB?



With Real-Time Bidding, the volume of impressions and the prices paid are determined in real time. And like any auction, there's no guarantee of winning the impression. This means that it is not possible to guarantee impression delivery and costs up front to the client.

Most real-time bidding takes place in an Open Marketplace, where all publishers and all buyers have the potential to trade. It's a highly competitive environment where pricing fluctuates, and anyone can bid.

The **Private Marketplace** is more exclusive. This is where a publisher invites a select number of advertisers to participate in the auction. Publishers in a Private Marketplace are generally higher-quality premium sites, compared to the Open Marketplace, and therefore attract a higher bid price. A minimum bidding guide is provided which is called the 'floor rate'. All bidders must submit bids above the floor rate to participate. For example your client might be a premium automotive brand and they want to appear on premium car and luxury websites only. These may only be accessed through a Private Marketplace. As with the Open Marketplace it is not possible to guarantee impression delivery and costs up front to the client.

The other approach to programmatic buying is 'fixed' buying, and both fixed methods involve pre-determined prices and direct dealings with the publisher.

**Fixed: Direct (Also known as Automated Guaranteed or Programmatic Guaranteed)**

Compared to Real-Time Bidding, the Direct method is closer to traditional media buying. Although the process does not require any human intervention, it is more manual process – kind of like automating the Insertion Order process, and it takes place between a buyer and seller. Pricing is fixed in advance, and impression volumes can be agreed upfront.

Campaign parameters such as CPM, ad formats, start/end dates, are all fixed.

This method is used when there is a greater need to control spend and delivery, rather than taking risks in an auction environment. For example, it might be used for a time sensitive campaign such as a product launch, or where ad formats are in short supply as with premium video spots.

**Fixed: Preferred Deal**

Think of the 'preferred deal' approach as like getting priority access to concert tickets. The price is fixed, and the buyer gets priority and exclusive access to inventory before it is made available to the open marketplace. The number of impressions is not guaranteed but the audience is (like a concert – you can't always get that front row ticket, but you are guaranteed of seeing the artist).

The buyer's DSP uses their audience data to review every ad impression before they decide to buy it.

This approach is useful if the client wants a very specific audience/format, but is less sensitive in relation to timing or amounts of impressions.

**Comparison of Programmatic Buys**

OPEN MARKETPLACE	PRIVATE MARKETPLACE	DIRECT / GUARANTEED	PREFERRED DEAL
No floor price required	Negotiated minimum price	Fixed price	Fixed price
Open to all bidders	Invitation only	One-to-one deals	One-to-one deals
Non-guaranteed volumes	Non-guaranteed volumes	Guaranteed volumes	Non-guaranteed volumes

With programmatic, you can test and learn using different hypotheses and make changes to your campaigns in real time based on those results. You can pause your campaign without penalty and change your strategy.

For example, you might think that your target audience for running shoes were more likely to be found on a sports website, but it turns out that targeting people who bought tickets to AFL games across other websites is driving better traffic for your running shoes. After a few days into the campaign, you can change your strategy and focus more of your campaign budget on those AFL ticket holders.

**Example**

How could you encourage a uni student to buy a particular brand of pizza using programmatic buying? While you could do a simple demographic buy targeting People 18-24, programmatic gives us the opportunity to test different strategies to find students who like pizza the most to buy our pizza. Using multiple data providers you can easily build out your ideal audiences.

These data partners are experts in building out audiences based on behaviours. For example, there are footfall data vendors who could provide information to target people identified as frequent visitors to the university during the semester.

You could also use supermarket loyalty data to target people who buy frozen pizzas most often, and keep your geographic targeting tight around university postcode locations.

Finally, this pizza brands own data on their customers and this is the richest asset for programmatic activation. If they've run a uni student promotion in the past, using their data you can re-target those customers. For example, if they've downloaded this pizza company's app, we can find those devices and re-target them with banner ads.

You could also try to target them when research tells you that uni students are most likely to be eating pizza. This could be Thursday afternoons where you could more aggressively bid on those advertising spots.

The connection between buyer and seller is becoming increasingly automated. However, do not be misled by the term 'automated'. This does not mean that humans are no longer required. It simply is not the case of pushing a button and campaigns are magically delivered. There is work required to make it all happen.

Once the media is booked, the creative team (either in-house or external) is provided with media specifications for each ad placement. This includes dimensions, file formats, any other technical requirements, and deadlines. The creative team produces the ads, ensuring they are tailored to each media platform and meet the necessary specifications. Media instructions (MI's) usually accompany specs and detail where and when each creative should appear.

Typically, the Media Agency Account Service team will liaise with Creatives and Publishers to ensure all creative are submitted to spec, on time, and complies with relevant industry and category standards.

## STAGE 5: Monitoring & Optimising

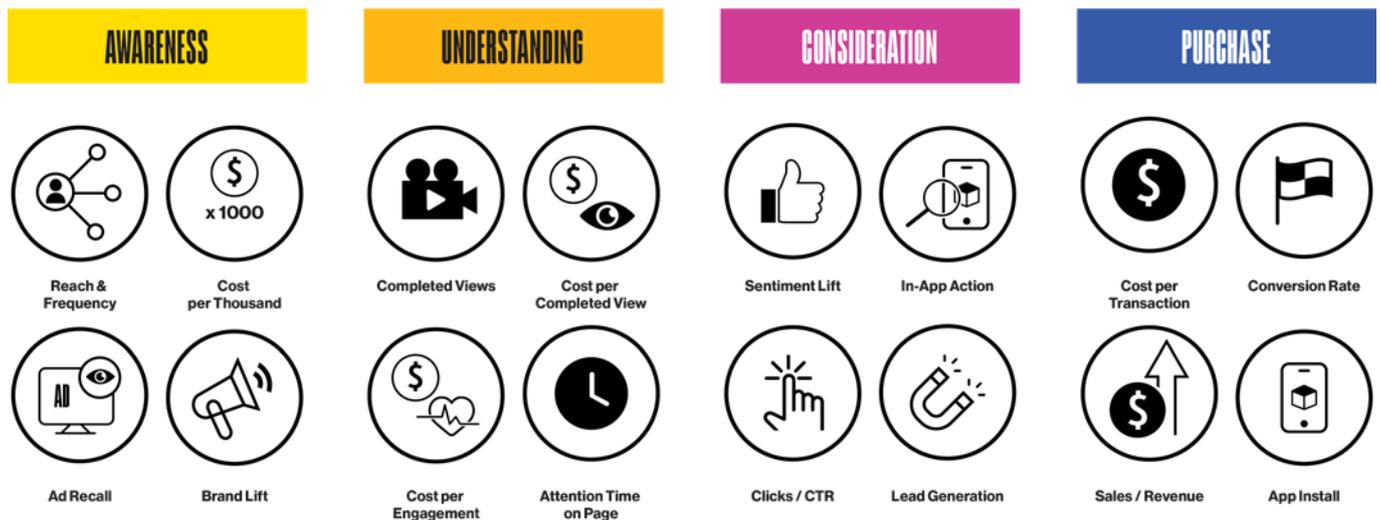
All campaigns have measurement goals, and these will have been agreed up front with the Client, with the metrics in place before the campaign commences. Measuring campaign activity is essential to being able to successfully measure return on investment and influence future campaigns.

The metrics used will relate to the campaign's primary objective, that is, whether the purpose of the campaign is to drive Awareness, Understanding, Consideration or Purchase.

With offline media (e.g. print, cinema), we often measure success in terms of the exposure of the ad to our intended audience, using metrics of reach and frequency. With digital or online media, you can not only measure ad exposure but also the resulting impact of seeing an ad, for example if the consumer clicks a link, or downloads an app, or purchases online.

Because digital impact can be measured whilst a campaign is still running, you have the chance to optimise – to take immediate and effective action to resolve issues or re-allocate budget to more effective placements.

*Here are some metrics you might use:*



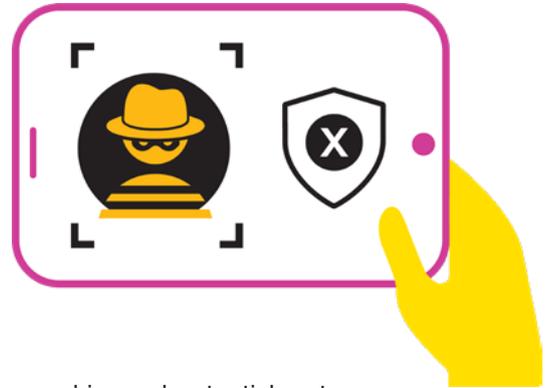
The Investments or Activations team also consider the quality of digital placements, and will use 3rd party vendors to manage and report on fraud detection, brand safety, viewability and geo-verification.

**Ad Fraud**

Ad fraud or invalid traffic refers to any impressions, clicks or other events resulting from deliberate activity that prevents the proper delivery of ads to real people, at the right time, in the right place.

In other words, was the ad delivered to a real person?

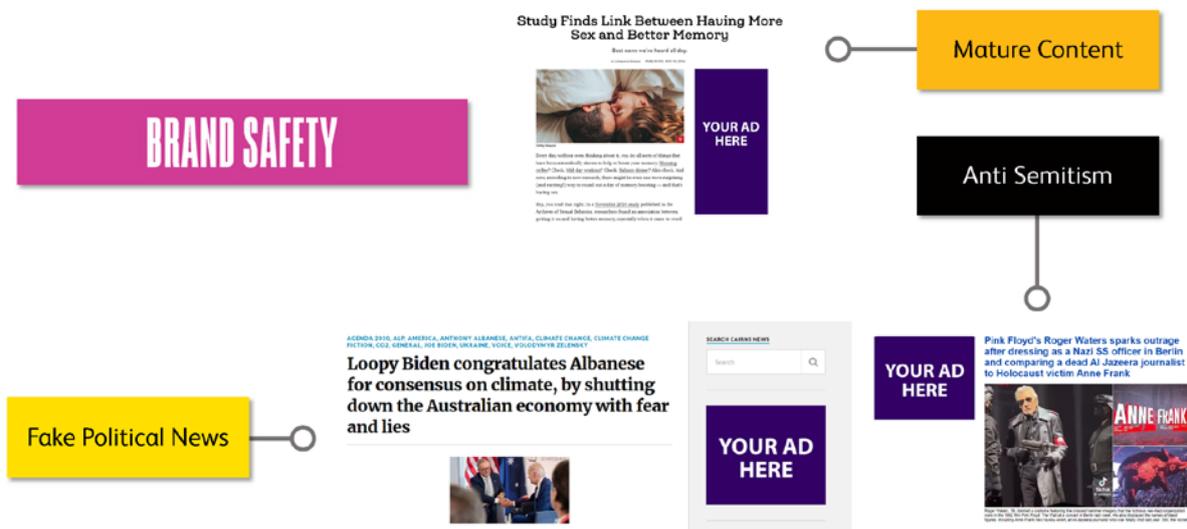
The measurement metric IVT% (Invalid Traffic Percentage) refers to the percentage of web traffic in your campaign that is derived from a non-human source. Invalid traffic can take various forms, including bot traffic, click fraud, pixel stuffing, ad stacking and domain spoofing.



The goal is to keep the IVT% as low as possible to ensure that campaigns are reaching real, potential customers. Ad verification tools and technologies are often employed to detect and filter out invalid traffic, helping advertisers maintain the integrity of their campaigns and avoid wasting resources on non-human interactions.

**Brand Safety**

Brand Safety refers to exposure to an environment and/or context that will be damaging or harmful to the brand.



It is also considered a wasted impression.

Brand safety technology uses multiple methods to understand page content, beyond just the url. It can protect your ad placement by blacklisting websites, keyword analysis, and metadata analysis. For example, airlines would not want to be associated with keywords relating to 'crash'.

The measurement metric is a Brand Safe/Blocked %, which measures the number of times an ad is blocked from showing in an unsafe environment.

**Viewability**

Viewability is the opportunity for digital advertising to be seen by a human within a recognised time frame.

Industry bodies IAB (Interactive Advertising Bureau) and MRC (Media Rating Council) have determined that an ad impression is considered viewable if 50% or more of the ad's player appears in the viewable space of a browser tab for at least one second (display ads) or at least two seconds (video ads).

The measurement metric is In-View %, which tells you what percentage of your ads were viewable. There are some placements where viewability cannot be measured, for example with custom ad formats, and with some connected TV publishers.

**DISPLAY**

*At least 50% of the ad in view, for at least 1 continuous second.*



**VIDEO**

*50% of the ad placement in view, for at least 2 continuous seconds.*

**Geo-targeting**

Geo-targeting verification confirms that your ad appeared where you intended, based on target audience location.

Geographic locations may have been defined in the campaign's targeting parameters, including geo-fencing metrics virtual perimeters are defined around physical locations to trigger targeted ads).



Once the campaign is live, the Investment or Activations team will closely monitor the campaign's performance, using a variety of reporting tools to ensure the correct ads are running in the correct locations and the media delivery is as per benchmarks, or better. If the campaign placements have not been delivered, the team will organise additional inventory via the publisher.

This table shows some of the 3rd party vendors who provide measurement and verification of campaign activity.

**3RD PARTY MEASUREMENT VENDORS**

CATEGORY	VENDOR	METRICS
AD SERVER		Impressions, Clicks, CTR %, Video, Views, Video Completion Rate, Conversions etc..
AD VERIFICATION		Ad Fraud, Brand Safety, Viewability, Geo Verification
AUDIENCE VERIFICATION		Reach, In-Target Reach %

There are many ways in which you can optimise a campaign. You might consider changing the time of day or location or the target device. Budgets may be reallocated to more efficient channels or channels yielding greater conversions. Similarly, creative rotations may change mid-campaign if a particular ad is performing better than others.

## STAGE 6: Post Campaign Analysis

At the conclusion of the campaign the Investment or Activations team will compile a final report detailing the media performance against the agreed benchmarks and KPIs.

Most commonly known as a Post Campaign Analysis (PCA), the report will include key performance insights and recommendations for future campaigns. If multiple agencies were briefed at the outset and have planned together, a collaborative PCA is recommended for holistic learnings across paid media, creative, PR and business results.

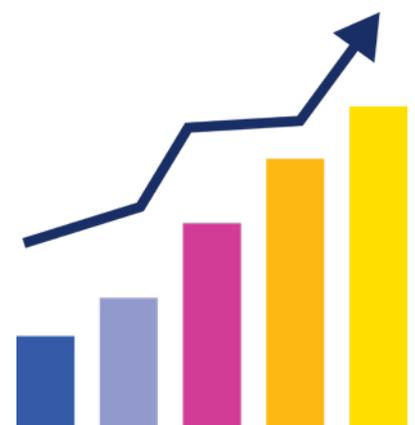
A Post Campaign Analysis (PCA) provides a comprehensive assessment of the campaign once it has concluded. The purpose of this report is to analyse the campaign's performance, evaluate its success in meeting objectives, and derive insights and learnings that can be applied to future campaigns.

Typically the report will include an executive summary, an overview of goals and metrics, a summary of data collection and analysis, presentation of key findings and recommendations, and a conclusion. It is critical to include the "why" in a post-campaign analysis and provide the necessary context and deeper insights.

The temptation is to include too much data. You should only present data and insights that relate to the campaign objectives. Interpretation and insight are key – this is where the team adds significant value to the client. Highlight what worked well, what could be improved, and any unexpected findings that can inform future strategies.

The report should highlight the main successes and challenges of the campaign, as well as the factors that influenced them. Recommendations should be included suggesting actionable steps to improve performance next campaign, such as adjustments to targeting, messaging, channels, or budget allocation.

Larger clients and campaigns will often have campaign tracking or econometrics, measuring the campaign effectiveness on brand and business outcomes. Where possible, these results should also be included within the PCA.



## **Section 3**

# Media: The Channels

## Overview

In the past, advertisers could build scale rapidly, using just a single channel.

Nowadays, virtually every campaign will utilise more than one channel, in order to maximise reach, engagement and impact. Remember, consumers engage with multiple channels in their daily lives – so it makes sense to consider multiple 'touchpoints' or channels used by the target consumer.

In Section 2, we discussed the Marketing Funnel and the PESO Model. These are tools used to help guide our media planning.

Throughout Section 3, we'll provide examples of how you might use each channel to drive Awareness, Understanding, Consideration and Purchase (Marketing Funnel) and combine channels to maximise effectiveness (PESO).



### 3.1 Screens

#### 1. Marketplace

Once the whole household watched TV together on Free-to-Air TV. Our viewing habits have changed. Consumers now watch their favourite content on a number of platforms and devices.

There is now less 'co-viewing' as people watch personalised content on different devices, often in different rooms, and use multiple devices at one time.

This makes a planner's job in reaching the target audience much more complex. It has become increasingly challenging for the planner to work out the best mix of placements to maximise the effectiveness of a TVC. They must consider how their target audience is watching (when and where), on which kind of device/s, and identify a suitable mix of programming relevant to the campaign, budget, message and objective.

However, whilst content is viewed on multiple devices, the majority of content is still viewed on the TV set. The cost per spot may be considered expensive, however TV placements provide mass reach and therefore deliver value for money.

As a general rule, we consider the different kinds of 'screens' to sit within five main groupings: Traditional (Free-to-Air) TV which includes Linear (or Live) TV, Broadcast Video on Demand (BVOD) and Free Ad Supported TV (FAST); Subscription Video on Demand (SVOD); and Social Video. We'll cover Social Video in Section 3.11 Social Media.

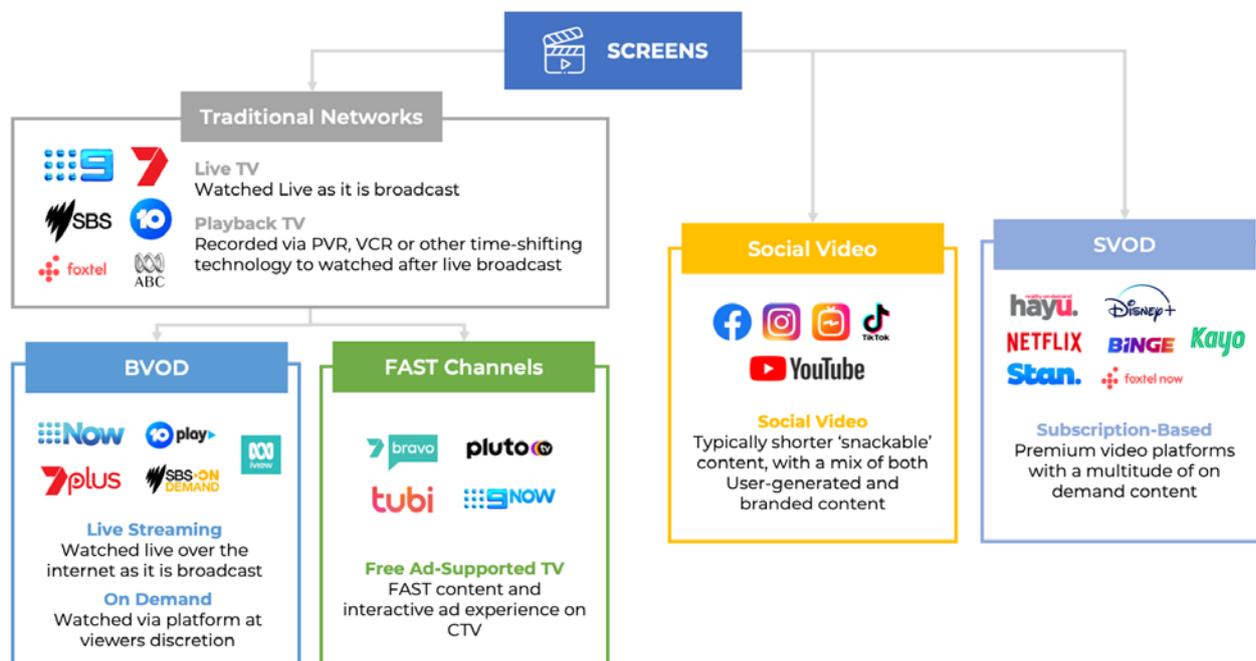


Image: pHd Media

Let's take a look at the different kinds of 'screens'.

## Free to view: Consumers do not pay to access content

Free-to-Air TV (FTA) or 'Free Online TV' continues to offer an environment for advertisers that enables them to reach a significant percentage of the population in a short amount of time, is more trusted by consumers, and is considered 'brand safe' (as the placements appear in a controlled environment). It is free to access.

It includes Linear TV, BVOD and FAST.

**Linear TV** is in-home, traditional viewing via a television device. Programming is live.

**BVOD (Broadcast Video on Demand, also known as 'catch-up TV' or 'on demand')** is where programs are watched via an internet enabled or connected device, i.e. a set-top box, PC, mobile device or connected TV. Programs are streamed by the viewer at a time that suits them.

Whilst Linear viewing continues to decline, BVOD has seen year on year growth. This is largely due to faster internet speeds, and consumers owning more internet-enabled devices allowing convenient access to quality content.

More time is still spent watching video content on Linear TV than via BVOD. Around 7 in 10 Australians watch Linear TV every week. Almost 4 in 10 (34.5%) access their favourite program via BVOD.

*Source: Roy Morgan Jun 2023 (PPL 14+ Broadcast Video on Demand Used in the last 7 days (BVOD))*



## FAST (Free Ad-Supported Television)

FAST channels are streamed only over the internet, are free to view, and both mimic the structure of traditional Linear TV (with scheduled programming), and provide on-demand content. The difference is that FAST channels are more 'curated'. For example the 9 Network's Pedestrian TV offers a unique blend of content aimed directly at a youth audience. Their Seinfeld channel is dedicated to streaming back-to-back episodes of the popular sitcom.

A recent global report by Samsung Ads (2023) shows that on average, Australian consumers take nine minutes to decide what to watch. FAST channels save consumers valuable time in decision making and provide another viewing option which may not contain the latest and greatest content, but still provides content that aligns with interests and preferences.

Australia now has over 400 FAST channels, with expectations of strong growth. In the US, FAST channels command around 90% of the market. In terms of advertising opportunities, they are considerably less expensive than Linear, BVOD or SVOD and provide brands with an opportunity to experiment or test campaigns.

*Source: Samsung Ads/Verve (2023). Understanding Advertising Engagement across different viewing platform types. Global Consumer Study.*

### Consumers pay to access content:

#### Subscription Video on Demand (SVOD)

SVOD, also known as Pay TV or Subscription TV, is defined as a streaming service where a user pays a monthly fee to access content. Consumers choose to pay to access lots of channels, specific films, TV shows or sport, and to view exclusive content. Subscriptions soared during the COVID pandemic and are now showing signs of softening.

Whilst there are multiple subscription platforms in Australia, advertising opportunities are at present only available on Foxtel, Netflix, Binge and Amazon Prime.

#### Example campaign utilising all screens

When considering which kinds of programs to include in a campaign, the planner will consider relevant genres, and then programs. For a campaign promoting a cosmetic targeting F24-35, they may consider one or more of the following genres (depending on objective and budget), on Linear TV, BVOD, SVOD, FAST and/or on Social Media, for example:

- **Reality** (e.g. Married at First Sight – Linear and BVOD)
- **Sitcom** (e.g. Seinfeld – FAST)
- **Drama** (e.g. Emergency – Linear)
- **Sport** (e.g. AFL Women's match – SVOD)
- **News and Current Affairs** (e.g. The Project – Linear)
- **Documentary** (e.g. Britney vs Spears – Social Media)
- **Comedy** (e.g. Thank God You're Here – BVOD)

## 2. Terms to know

This section covers common terms applicable to Linear, BVOD, FAST and SVOD.

Term	Definition	Linear	BVOD	FAST	SVOD
<b>Universe Estimate (or Potentials)</b>	The estimated population of a defined age group, e.g. M18-24, in a particular location.	✓	✓	✓	✓
<b>HUT (Households Using Television)</b>	The number of Households with at least one television set switched on.	✓	✓	✓	✓
<b>Ratings</b>	The percentage of people within the target audience that we are planning to reach in a campaign.	✓	✓	✓	✓
<b>TARP (Target Audience Rating Point)</b>	The percentage of your target audience that is watching the selected TV program. It is calculated as a percentage of the Universe Estimate.	✓			
<b>Total TARPS</b>	Total sum of the individual TARPS by spot, by market. They indicate the total weight or impact of your TV schedule.	✓			
<b>Share</b>	The average viewing audience for a specific program or station, expressed as a percentage of the total TV viewing audience.	✓	✓	✓	✓
<b>Reach</b>	The number or percentage of different people who have seen 'x' minute(s) of a program or timeband. Industry standard bases Program Reach on 5 consecutive minutes viewed.	✓	✓	✓	✓
<b>Frequency</b>	The number of times the target audience is exposed to your TVC.	✓			
<b>PIB (Position in Break)</b>	This is where the advertising spot appears in the break within a program. PIB will be shown by spot in your post analysis as a set of three numbers, e.g. 2/5/6. This means that your TVC appeared 2nd in a program break, there were 5 TVCs in total in that break, and there were 6 ad breaks within that program.	✓	✓	✓	
<b>Live</b>	Viewing of television programming at the time of broadcast.	✓			

Term	Definition	Linear	BVOD	FAST	SVOD
<b>Daypart</b>	A section of the viewing day defined by a start and end time, in 24hr time. e.g. 1800-2400.	✓	✓	✓	✓
<b>Peak/Off Peak</b>	A block of time, day or night that your TVC will appear in. Peak traditionally is 1800-2230, Off-Peak is 0600-1800 and 2230-2400. Peak is more expensive.	✓			
<b>Addressable TV</b>	Technology that lets you show different ads to different audience segments watching the same TV program. Those segments could be defined by behavioural, demographic, and geographic factors provided from 1st, 2nd, or 3rd party data sets.	✓	✓	✓	✓
<b>OzTAM</b>	The official ratings provider for metropolitan Linear/BVOD and SVOD.	✓	✓	✓	✓
<b>RegionalTAM</b>	The official ratings provider for regional Linear/BVOD.	✓	✓	✓	
<b>VPM (Video Player Measurement)</b>	An OzTAM report that captures minute by minute data on participating broadcasters' online TV content viewed on tablets, smartphones, smart TVs, PCs/laptops and gaming consoles.	✓	✓	✓	
<b>Multi-screen report</b>	A Total TV report that brings together viewing on TV sets and other video connected devices to provide an all-screen, cross-platform rating report.	✓	✓	✓	✓
<b>CPR (Cost per Reach)</b>	Refers to the cost of each reach point your campaign will achieve.	✓			
<b>CPM (Cost per Thousand)</b>	The cost to deliver 1000 ad impressions. CPM = Cost/Audience x 1000		✓	✓	✓
<b>CPT (Cost per TARP)</b>	Refers to the cost of reaching 1% (1 TARP) of people in the target audience	✓			
<b>D&amp;C (Delete &amp; Change)</b>	Refers to when a client needs to cancel their TV spots after the cancellation deadline (which is 6 weeks prior to airtime). This may occur if there is a delivery issue related to the advertised product. Airtime can be booked as required.	✓			

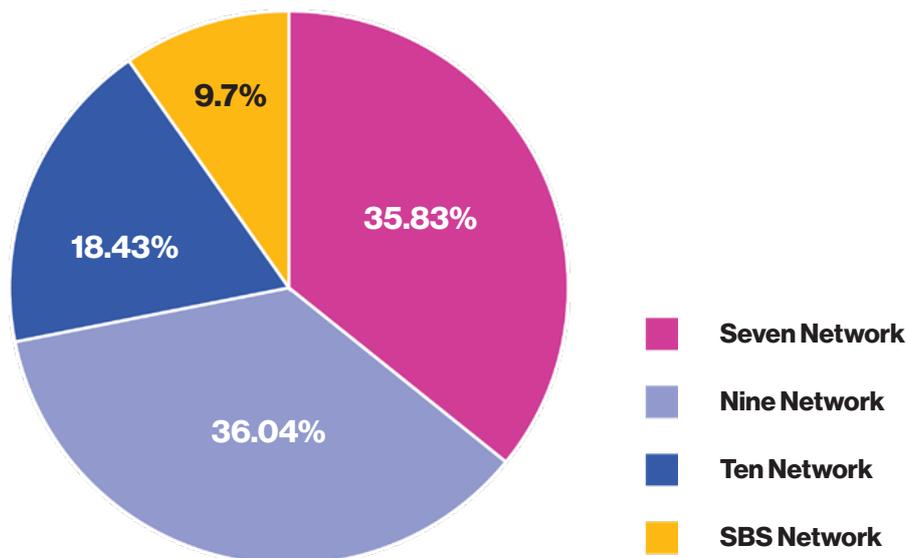
**3. Main Players**

Here are some examples of channels in the Linear, BVOD and FAST ecosystem, including Regional Affiliations.

<b>Main Commercial Networks</b>				
<b>BVOD</b>				
<b>FAST</b>				
<b>Regional Affiliation</b>				

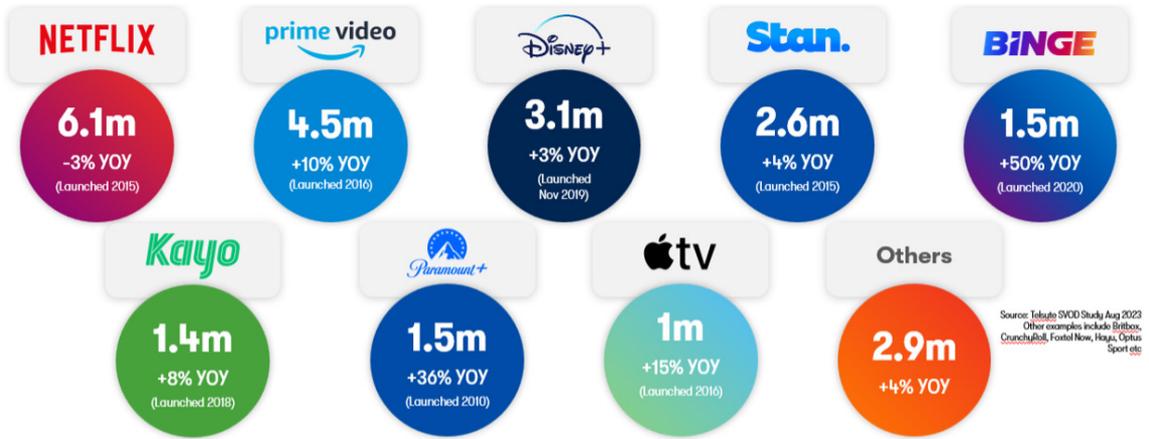
Here we can see the market share for Networks 7, 9, 10 and SBS (as at Nov 2023):

**Total People 2022 - 2023 Jan-Nov 2023**



The screens landscape is continuing to expand as more and more SVOD players introduce advertising tier subscriptions. Foxtel was the first, and recently, Netflix, Bingie and Amazon Prime have all introduced advertising.

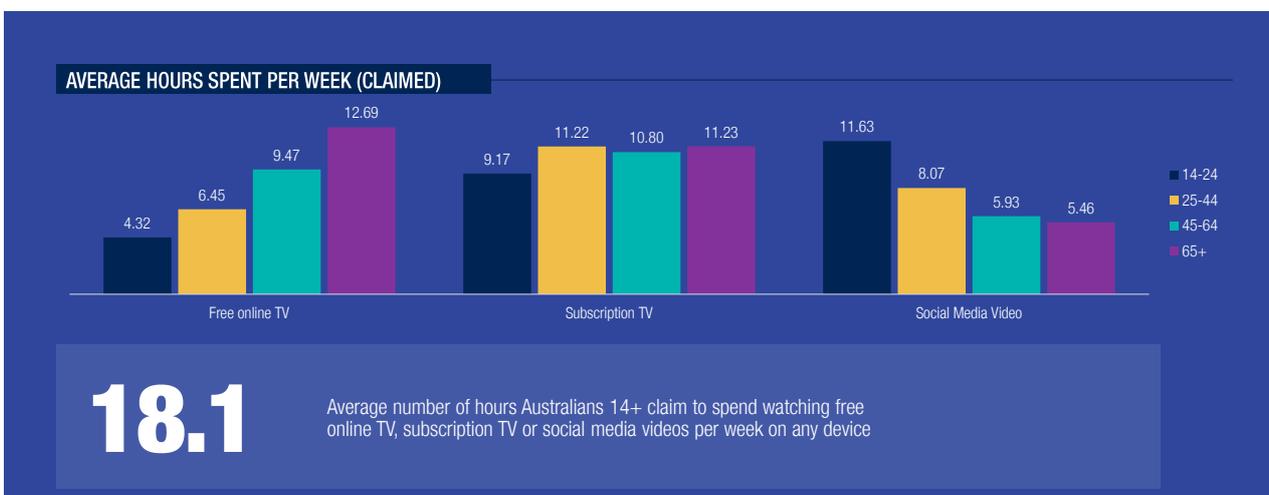
There are currently 24.6M total subscriptions in Australia (up +5% since 2022). These are the main players and subscription numbers:



**4. The audience (in Australia)**

Surveys show that viewing habits differ across age groups. Whilst all age groups indicate that they watch content on Traditional Networks, Subscription TV and on Social Media, they do tend to have a preference:

- 14-24 years prefer watching video on social media ( e.g. YouTube)
- 25-44 years and 45-64 years prefer watching content on subscription TV ( e.g. Foxtel)
- 65+ years prefer watching Traditional (free) TV ( e.g. Channel 9)



Source: ipsos iris Establishment Survey, September 2023, N=12,885 P14+

Consumption by audience has shifted over the years, with a decline in Linear TV for younger audiences. Yet TV content is viewed more than ever – it’s just spread out across different platforms.

Your target audience’s viewing behaviour influences which of these environments you choose for your media plan. For example, a campaign targeting people 65+ may allocate more budget to Linear TV, whereas a campaign targeting people 14-24 may allocate more to Social Media Video.

Within the Free-to-Air TV environment, you can see from the chart below how audience segments shifted over a period of 12 months from watching Linear TV to watching BVOD.

Demo	Linear TV Audience Shift	BVOD Audience Shift	Total Audience Variance
<b>P18-24</b>	-517,881	+353,855	-164,026
<b>P25-39</b>	-700,113	+870,721	+170,608
<b>P40-64</b>	-243,395	+589,355	+345,960
<b>P65+</b>	+447,001	+101,538	+548,539
<b>TOTAL</b>	<b>-1,014,388</b>	<b>+1,915,469</b>	<b>+901,081</b>

Source: eTAM 2023

**How we consume content**

The way that Australians consume content has also evolved over time.

Whereas once a household might have converged in the living room to watch Linear TV, Australians now have over 6.7 video capable devices per household where they watch Linear, SVOD, FAST and Social Media Video. That’s on average, this number of devices per household:



**TV**  
**1.8**



**Mobile**  
**2.1**



**Tablet**  
**1**



**PC**  
**1.8**

Source: OzTAM & RegionalTAM Establishment Survey for 2022 (<https://thinktv.com.au/wp-content/uploads/2023/02/FACT-PACK-H2-2022.pdf>)

**What consumers are watching**

Each week, over 19 million Australians watch on average 3.25hrs of broadcast TV per day. A spot in a high rating program can reach over 1 million Australians. For example, looking at the table below we can see that Seven News had 1.314m viewers in one week.

With the same programs screened on both Linear and BVOD, brands have the opportunity to purchase spots in both to maximise reach and impact.

All Networks			Total TV	Broadcast TV			BVOD	Contribution %	
Rank	Description	Network	Broadcast TV + BVOD National	National	Metro	Regional	National	Broadcast TV National	BVOD National
1	SEVEN NEWS – SUN	Seven	1,314,000	1,279,000	820,000	458,000	35,000	97%	3%
2	SEVEN NEWS	Seven	1,314,000	1,274,000	779,000	495,000	39,000	97%	3%
3	SEVEN NEWS AT 6.30	Seven	1,267,000	1,226,000	762,000	463,000	42,000	97%	3%
4	THE 1% CLUB	Seven	1,128,000	1,074,000	671,000	404,000	54,000	95%	5%
5	SEVEN NEWS – SAT	Seven	1,039,000	1,015,000	677,000	338,000	24,000	98%	2%
6	NINE NEWS SUNDAY	Nine	1,025,000	975,000	706,000	269,000	50,000	95%	5%
7	ANNIKA-EV	ABC	1,012,000	844,000	564,000	280,000	168,000	83%	17%
8	NINE NEWS 6.30	Nine	944,000	893,000	634,000	259,000	51,000	95%	5%
9	NINE NEWS	Nine	936,000	885,000	625,000	260,000	51,000	95%	5%
10	ICC MEN'S ODI WORLD CUP 2023 -SF2 -AUS V RSA -S1	Nine	930,000	864,000	594,000	270,000	66,000	93%	7%
11	HOME AND AWAY	Seven	918,000	778,000	455,000	323,000	140,000	85%	15%
12	AUSTRALIAN STORY-EV	ABC	913,000	840,000	572,000	267,000	73,000	92%	8%
13	DESSERT MASTERS – LAUNCH	10	890,000	760,000	530,000	230,000	130,000	85%	15%
14	A CURRENT AFFAIR	Nine	870,000	821,000	559,000	262,000	49,000	94%	6%
15	ABC NEWS SUNDAY-EV	ABC	843,000	819,000	545,000	274,000	25,000	97%	3%
16	DESSERT MASTERS MON	10	833,000	714,000	524,000	190,000	119,000	86%	14%
17	DESSERT MASTERS TUES	10	823,000	713,000	501,000	212,000	110,000	87%	13%
18	HOME AND AWAY – LATE	Seven	811,000	678,000	388,000	291,000	132,000	84%	16%
19	60 MINUTES	Nine	809,000	742,000	517,000	225,000	67,000	92%	8%
20	NINE NEWS SATURDAY	Nine	806,000	771,000	538,000	233,000	34,000	96%	4%

Source: <https://virtualoz.com.au/report/weekly-consolidated-7-top-20-programs/>

This table shows how you can extract data viewing data for different target segments, in a specific viewing week. Looking at the data more closely can provide insights into regional opportunities, sizes of markets, reach capability etc.

Demographics	Total TV	Broadcast TV Only			BVOD Only	Both	Reach %				UE
	Broadcast TV + BVOD National	National	Metro	Regional	National	National	Broadcast TV National	BVOD Only National	Both National	Total TV National	National
Total People	19,353,000	12,083,000	7,967,000	4,619,000	2,545,000	4,725,000	46%	10%	18%	74%	26,265,000
People 16-39	5,178,000	3,034,000	2,150,000	985,000	1,168,000	977,000	35%	13%	11%	59%	8,718,000
People 25-54	7,958,000	4,356,000	2,986,000	1,544,000	1,463,000	2,139,000	40%	14%	20%	74%	10,763,000
Grocery Shoppers	12,704,000	7,618,000	4,961,000	2,977,000	1,591,000	3,495,000	47%	10%	22%	79%	16,044,000

Source: <https://virtualoz.com.au/report/weekly-when-watched-cumulative-reach/>

### When consumers are watching

Planners need to also consider when the target audience is watching, and allocate budget accordingly.

As a general rule:

- 87.8% of viewing is Linear
- 12.2% of viewing takes place 7+ days after the live broadcast (BVOD)

### Viewing across the year

Generally, viewing is at its highest across winter months, and drops off as the weather warms up.

### Viewing across the week

Highest 'view days' tend to be from Sunday to Wednesday. This is because TV networks tend to schedule their higher rating programmes on these days. Sporting events are an exception – these attract high audiences regardless of the day.

### Viewing across the day

Viewing peaks in the evening from 6pm – 10:30pm. Spots during 'Peak viewing' time are the most expensive. A buyer will determine the best combination of viewing 'zones' or 'dayparts' to achieve their campaign objective within budget.

### Key dayparts are:

- Peak (or Prime time): Sunday - Saturday, 1800 - 2230
- Off Peak: Any time outside of peak
- Women's Daytime: Monday - Friday, 1100 - 1500 (can vary by station)
- Fringe: Sunday - Saturday, 1600-1700
- Late Night: Sunday - Saturday 2230 - 2330

**Where consumers live**

In Australia, the location of markets available for Linear, BVOD and FAST advertising are Metro, Regional and Solus. SVOD is bought nationally rather than by geographical location.

Your choice of which of these you choose is based on the location of your target audience (and of course, budget!).

If your campaign requires national coverage – for example, a Federal Election campaign, then you must buy spots in each of the three categories.

**Metropolitan (Metro) markets**

Sydney, Melbourne, Brisbane, Adelaide and Perth.

**Regional markets**

All markets excluding Sydney, Melbourne, Brisbane, Adelaide and Perth. Advertising in regional markets can be bought as:

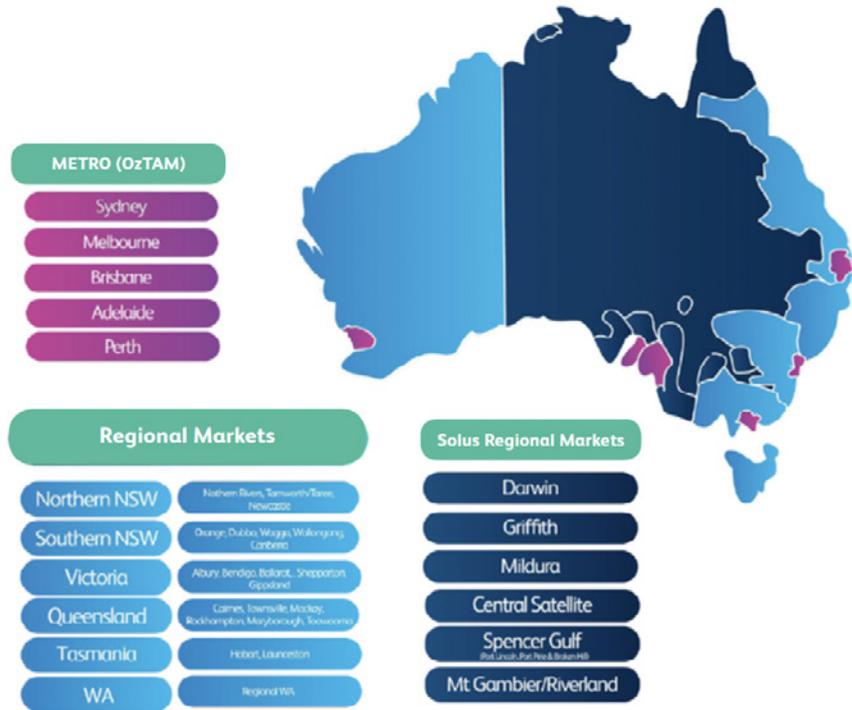
- **Aggregate** – combination of regional markets, e.g. Northern NSW and Southern NSW
- **Sub-markets** – breaking down a regional market for more precise targeting, e.g. Southern NSW can be broken down into Canberra, Wollongong, or Orange/Dubbo
- **Minor-markets** – breaking down a sub-market for even more precise targeting, e.g. Northern Rivers can be broken down to Kempsey, Coffs Harbour, or Gold Coast

**Solus markets**

Areas with unique attributes, often referred to as 'Individual markets' and have only one FTA commercial station, e.g. Darwin or Central Australia. They may also be referred to as 'diary markets' as ratings are determined by people recording their viewing patterns in diaries (compared to OzTAM's digital people meters).

**SVOD**

SVOD is bought nationally, rather than by geographic location.



**5. Advertising Opportunities & Formats**

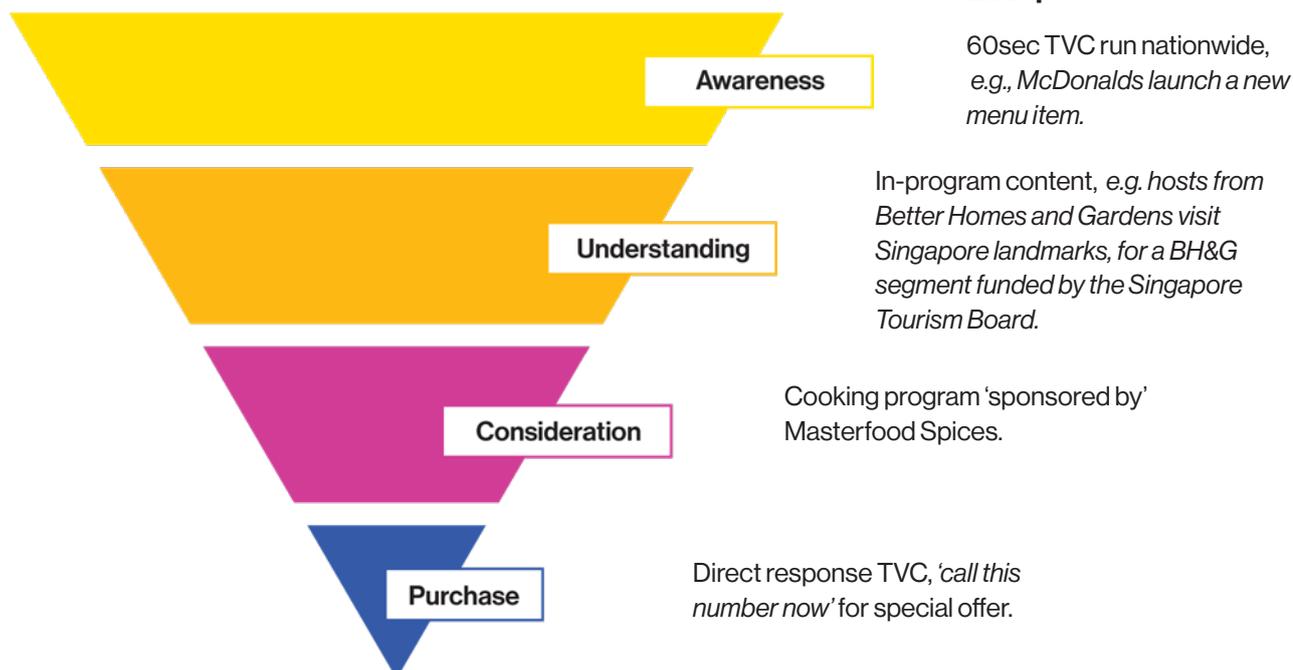
The choice of format is often related to the campaign objective, creative and budget.

<p><b>TVC</b></p>	<p>Common durations: 15, 30, 45 and 60 seconds. The most common duration is 30 seconds. Longer durations tend to be used for brand campaigns, or campaigns designed to build awareness and tell a story.</p>	
<p><b>In Program Content</b></p>	<p>The brand is talked about or used by the on-air talent within a program.</p>	
<p><b>DRTV (Direct response TV)</b></p>	<p>Also known as infomercials or advertorials. Long form (from 1 minute to an entire program), with a strong call to action throughout, e.g. 'Call now'.</p>	
<p><b>Sponsorship</b></p>	<p>Sponsorship of a segment or whole program, where you'll often see or hear "Brought to you by..."</p>	

## 6. Using Screens to deliver Objectives

### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



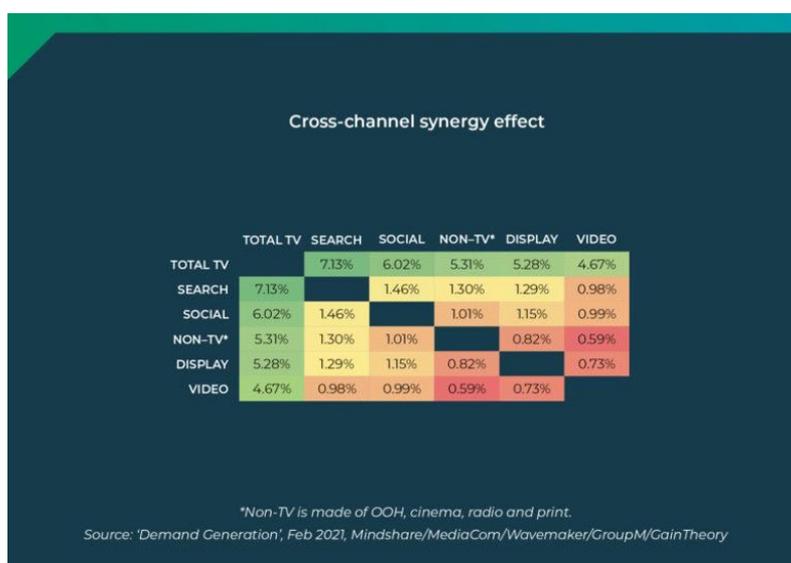
## 7. Complementary Channels

TV is not just effective on its own, but it also enhances the cross-channel impact and performance of the rest of your media mix.

A study by Think TV showed that TV has the potential to enhance the performance of your placements on other channels, particularly Search, by 7.13%. Have you ever seen an ad on TV, then went on your mobile to search the product online?

It was also shown to increase the effectiveness of social placements (Facebook) by 6.02%, and online display ads by 5.28%.

Source: <https://thinktv.com.au/news/tv-generates-business-demand-in-the-short-and-long-term/>



### 8. Researching: to advertise on Screens

First, the planner needs to understand client and campaign objectives. They then conduct a market analysis to understand the current landscape and potential opportunities (channel and program performance, program formats etc.), to reach the desired target audience.

When selecting the TV programs, the planner must consider the cost of the program, the rating performance of the program, the program environment, compatibility to the product and strategy, and the program's ability to deliver against the communication objectives, such as building reach or building frequency.

#### TV Ratings

TV ratings tell us the all-important audience numbers for all the programs on Linear TV, BVOD, FAST and SVOD. They are calculated using audience panels to create age and gender viewing demographics, providing minute-by-minute viewing data 24 hours a day, seven days a week, 52 weeks a year. This is the process by which the data is collected for TV ratings:

A household is recruited onto the panel. They are invited to join the panel based on factors including household demographics, census data, and other information collected by a survey. The household's television sets are monitored, and the following information is recorded:

- Who is viewing
- The date, time and duration of their viewing
- Whether each TV is on/off
- The television audio signal

Every night the data is collected via a Unitam meter and uploaded to a secure website. A Unitam meter is a device that captures, records and stores all information.

Results are provided each morning and the overnight data (programs that were watched as they went to air or recorded that day and played back before 2am that morning) is available to OzTAM and Regional TAM subscribers via a secure website.

**OzTAM** is Australia's official source of television audience measurement, covering broadcast free-to-air viewing in the five mainland metropolitan markets; subscription television nationally; and BVOD viewing on connected devices throughout Australia.

**OzTAM TV ratings** are audience estimates that are based on actual viewing behaviour of 5,250 homes in Australian metro cities. The homes provide a representative sample of the Australian population and when the TV in these homes is switched on, the meter lights up and asks who is watching. Viewers log in and out when they enter or leave the room and the meter gauges all TVs within the home.

**RegionalTAM** is the ratings provider for television audience measured in regional Australia. RegionalTAM represents panel homes in Queensland, Northern NSW, Southern NSW, Victoria, Tasmania and Western Australia. There are currently 3,198 homes (Queensland 812, Northern NSW 700, Southern NSW 570, Victoria 651, Tasmania 285 and Regional West Australia 180) representing a potential audience of 7,859,300 individuals.

**VOZ** provides a combined measurement of Linear, BVOD, FAST and SVOD. Developed in Australia by OzTAM in conjunction with Nielsen, Virtual Australia or 'VOZ' brings broadcast viewing on TV sets and connected devices together in a single, detailed database.

It captures minute-by-minute data on participating broadcasters' online TV content played on-demand (catch up) or live-streamed to connected devices such as tablets, smartphones, smart TVs, laptops and games consoles.

VOZ incorporates viewing on 7 million connected devices plus minute-by-minute actual viewing behaviour of more than 12,000 individuals in OzTAM TV panel homes.

### 9. Buying Screens

TARPS are the main trading currency for Linear TV. Other Screens use Audience 000s, or Cost per Thousand (CPM).

There are four different ways to buy a TV campaign. There are pros and cons to each method. Best to check with the Investment Lead on the campaign as to which is the right method for the client.

<p><b>On-Screen</b> – fixed placements</p>	<ul style="list-style-type: none"> <li>• Buyer selects specific programs and 'survey' periods.</li> <li>• Used when a client has specific parameters, i.e. program/genre, exclusions/inclusions.</li> <li>• Uses Agency buying software.</li> <li>• Ensures accurate TARPS measurements.</li> <li>• Requires a long lead-time, 13 weeks+.</li> </ul>
<p><b>Brief to the Network</b> – fixed placements</p>	<ul style="list-style-type: none"> <li>• Buyer briefs the network with a proposal, which may include required TARPs, weeks on air, budget. The network returns a proposal with itemised spots and programs. Program selection may not be exactly what the buyer wants.</li> <li>• Buyer will need to check for cost efficiency (check CPMs of spots) and survey period.</li> <li>• Requires a shorter lead time, 4 weeks or less.</li> </ul>
<p><b>Dynamic &amp; Automated (Programmatic)</b> – non-fixed placements</p>	<ul style="list-style-type: none"> <li>• Buyer briefs the network based on budget, CPM, impressions and any exclusions.</li> <li>• Buyer has no control on specific spot placements (although parameters can be set).</li> <li>• The audience and impressions are guaranteed.</li> <li>• There is no visibility of programming pre-campaign, and the buyer is not able to provide a spot list to the client.</li> </ul>
<p><b>Addressable (Programmatic &amp; Direct Insertion Order)</b> – non-fixed placements</p>	<ul style="list-style-type: none"> <li>• Buyer is able to show different ads to different households while they are watching the same program.</li> <li>• Applies to BVOD and FAST only.</li> <li>• Can be bought to a more specific target segment, such as 'likely to purchase a car in the next 3 months' rather than an 'M25-54' buying demographic. The segments can be defined by behavioural, demographic and geographic factors using 1st or 3rd party data sets.</li> </ul>

### Placing the Order

**Programmatic trading** is an automation-enabled process that provides improved audience targeting, audience delivery, measurement and analytics. An overview of programmatic buying is covered in Section 2.

**Direct Insertion Order (IO)** or Direct Trading is generally used when an ad format cannot be purchased programmatically, or you have agreed on a package deal or sponsorship with a broadcaster as part of a partnership, or the network/agency doesn't have the technology to facilitate programmatic buying. In this method, the trader briefs the broadcaster directly with the campaign requirements and the network executes the campaign.

### How is buying Linear TV different?

**Linear TV** is similar to BVOD, FAST and SVOD from a content perspective, but very different when it comes to buying.

Linear uses TARPS and CPT (cost per TARP) and/or CPM (cost per thousand impressions). BVOD and FAST are bought by CPM (Cost per Impression, e.g. from \$60 per 1000 impressions on 9Now).

When buying Linear TV, the buyer will consider **TARPS** – how many Target Audience Rating Points they need to buy to reach the target audience, in which markets (e.g. metro or regional). They compare costs of programs – using the Cost per Tarp calculation, considering which programs and markets represent the best value.

If high reach is required – for example to launch a Government initiative, they may focus on buying as many spots as possible in a broad selection of relevant programs, nationally.

If high frequency is required – for example to encourage purchase in a limited period, they may focus on a reduced selection of programs in a metro market, and use strategies such as double spotting (placing two or more commercials within a given program), or top and tailing, where a commercial is placed at the beginning of an ad break and at the end of the same ad break.

At all times, the buyer keeps in mind the campaign objective, the target audience, the brand and advertising message, to ensure that all media chosen will be suitable.

TARPs are calculated by using the following formula:

**TARP = Average audience viewing a program/target universe estimate x 100.**

*'Universe estimates' estimate the total audience size.*

For example, in 2024, the universe estimate for Melbourne metro is 5,511,400.

So let's say 664,500 women aged 25-to-39 were exposed to an advertising campaign from a total universe of 5,511,400 people, then the campaign delivers a TARP of 12 since 664,500 divided by 5,511,400 (x 100) equals 12.

- To access OzTAM universe estimates visit <https://oztam.com.au/UniverseEstimates.aspx>
- To access RegionalTAM universe estimates, visit [https://www.regionaltam.com.au/?page\\_id=16](https://www.regionaltam.com.au/?page_id=16)

Each television network has an advertising rate card for each market/station, with a rate/cost to advertise by program. Every program has a specific rate (as negotiated by the agency) and the costs are higher in the more popular and therefore high-demand shows. Rates also increase during the winter months when audiences are higher and at the end of the year in the lead-up to Christmas when airtime demand is higher.

**Here is an example of a rate card:**

EXAMPLE RATECARD							
30 sec rates by standard program format							
DAY	SUN	MON	TUE	WED	THU	FRI	SAT
	\$	\$	\$	\$	\$	\$	\$
06:00	\$ 100	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 100
06:30	\$ 100	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 100
07:00	\$ 100	\$ 450	\$ 450	\$ 450	\$ 450	\$ 450	\$ 100
07:30	\$ 100	\$ 450	\$ 450	\$ 450	\$ 450	\$ 450	\$ 100
08:00	\$ 200	\$ 450	\$ 450	\$ 450	\$ 450	\$ 450	\$ 100
08:30	\$ 200	\$ 450	\$ 450	\$ 450	\$ 450	\$ 450	\$ 100
09:00	\$ 400	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 100
09:30	\$ 400	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 100
10:00	\$ 400	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 100
10:30	\$ 400	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 100
11:00	\$ 350	\$ 100	\$ 100	\$ 100	\$ 100	\$ 100	\$ 100
11:30	\$ 350	\$ 100	\$ 100	\$ 100	\$ 100	\$ 100	\$ 100
12:00	\$ 350	\$ 300	\$ 300	\$ 300	\$ 300	\$ 300	\$ 250
12:30	\$ 350	\$ 300	\$ 300	\$ 300	\$ 300	\$ 300	\$ 250
13:00	\$ 350	\$ 350	\$ 350	\$ 350	\$ 350	\$ 350	\$ 250
13:30	\$ 350	\$ 350	\$ 350	\$ 350	\$ 350	\$ 350	\$ 250
14:00	\$ 350	\$ 300	\$ 300	\$ 300	\$ 300	\$ 300	\$ 250
14:30	\$ 350	\$ 300	\$ 300	\$ 300	\$ 300	\$ 300	\$ 250
15:00	\$ 350	\$ 250	\$ 250	\$ 250	\$ 250	\$ 250	\$ 250
15:30	\$ 350	\$ 200	\$ 200	\$ 200	\$ 200	\$ 200	\$ 250
16:00	\$ 700	\$ 150	\$ 150	\$ 150	\$ 150	\$ 150	\$ 250
16:30	\$ 700	\$ 150	\$ 150	\$ 150	\$ 150	\$ 150	\$ 250
17:00	\$ 700	\$ 600	\$ 600	\$ 600	\$ 600	\$ 600	\$ 700
17:30	\$ 700	\$ 700	\$ 700	\$ 700	\$ 700	\$ 700	\$ 750
18:00	\$ 3,500	\$ 2,500	\$ 2,500	\$ 2,500	\$ 2,500	\$ 2,500	\$ 2,500
18:30	\$ 3,000	\$ 2,500	\$ 2,500	\$ 2,500	\$ 2,500	\$ 2,500	\$ 2,000
19:00	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 3,000	\$ 2,000
19:30	\$ 3,000	\$ 3,500	\$ 3,000	\$ 3,000	\$ 2,500	\$ 2,000	\$ 2,000
20:00	\$ 3,000	\$ 3,500	\$ 3,000	\$ 3,000	\$ 2,500	\$ 2,000	\$ 2,000
20:30	\$ 3,500	\$ 3,000	\$ 3,000	\$ 2,000	\$ 2,000	\$ 2,000	\$ 2,000
21:00	\$ 3,500	\$ 3,000	\$ 3,000	\$ 2,000	\$ 2,000	\$ 2,000	\$ 2,000
21:30	\$ 2,500	\$ 2,000	\$ 2,500	\$ 1,800	\$ 2,000	\$ 2,000	\$ 1,500
22:00	\$ 2,500	\$ 2,000	\$ 2,500	\$ 1,800	\$ 2,000	\$ 2,000	\$ 1,500
22:30	\$ 500	\$ 800	\$ 800	\$ 800	\$ 800	\$ 800	\$ 500
23:00	\$ 500	\$ 800	\$ 800	\$ 800	\$ 800	\$ 800	\$ 500
23:30	\$ 500	\$ 250	\$ 250	\$ 250	\$ 250	\$ 250	\$ 500

## How to read a rate card

- This is a sample rate card for a 30sec spot
- 'Day' column – time of day using the 24hr clock
- Television rate cards always start the week commencing Sunday
- Under each day of the week is a rate for a 30sec slot in that half-hour period
- The highlighted area is Peak time, when there are usually more viewers.
- All spot rates on a rate card are based on a 30sec spot, which is the most common duration. If the plan includes 15sec, 45sec, or 60sec spot, the standard conversions are:
  - 15sec spot = 60% x 30sec cost
  - 45sec spot = 150% x 30sec cost
  - 60sec spot = 200% of 30sec cost

Negotiations begin from the market rate card.

The buyer also needs to work out the cost effectiveness of the program. A program can have high rate on the rate card, and yet be cost efficient to advertise due to the size of the viewing audience.

**For example**, whilst a 30sec spot on Married at First Sight is more expensive, it is actually more cost efficient than a 30sec spot on Home and Away:

	Rate	Audience	CPM
<b>Married at First Sight</b>	\$15,000	446,000	= \$33.63
<b>Home and Away</b>	\$9,200	189,000	= \$48.67

Factors that can impact costings:

- Shorter than standard lead times can increase the cost.
- Time of the day, with Peak time most expensive.
- Time of the week, with Sunday-Wednesday being most expensive.
- Time of the year, with October-December inventory being in greater demand due to the retail/Christmas season.
- Ad length, for example a 60 sec spot costing double a 30sec spot.
- Where your ad is positioned in the break. The order of where you want your ad to appear can impact the cost (first or last may require a premium).
- Supply and Demand – more advertisers wanting to advertise in popular programs will raise the cost per spot
- Environmental factors: political ( e.g. political election advertising significantly reduces inventory and increases rates), economic ( e.g. consumer confidence is low, less is spent on advertising, and vice-versa).

**10. Measuring Screens**

There are many tools available to analyse TV campaigns. Some agencies have developed bespoke tools, tailored for their own agency and/or clients. Below are some of the most common tools:

	Tool /Platform	Purpose
<b>TVC Despatch</b>		Ad delivery platforms integrated with broadcasters which help Agencies ensure that TVCs reach the correct Screens in the right format, and on time.
<b>Ratings Verification</b>		Provides all-screen, cross-platform planning and reporting for Australia's television industry.
<b>Post Analysis</b>		To manage campaigns and continually improve performance.

### 11. Benefits & Considerations

There are many reasons why you would consider including Screens in your media plan.

TV brings people together – whether watching a program together physically, or commenting on it online. People love to share and discuss their favourite programs.

Broadcasters play an important role in society – from bringing us the latest news to providing entertainment. Local stories matter to Australians because they represent our shared culture and community. And, of course, they matter to advertisers. What better way for local brands to speak to local audiences than by integrating with home-grown content that tells our stories?

TV can reach a vast amount of people in a short amount of time. Some finale episodes (e.g. Married at First Sight) and sporting events can deliver over 2 million viewers nationally. In fact, OzTam reported an average audience of 7.13 million watching The Matildas' match against England in 2023.

According to ThinkTV, your brand is more likely to be remembered, trusted and loved by consumers when TV is part of your media plan – the visual and auditory elements, and sheer storytelling capability contribute to the overall impact and long-term ROI.

### 12. Challenges

#### Linear, BVOD and FAST

##### Time quotas on Linear/BVOD/FAST

Television is a highly regulated medium. To obtain a broadcast licence in Australia, broadcasters have a quota on how many minutes of advertising they can schedule across the day. This impacts advertising placement opportunities on Linear TV:

- Primary Channels (e.g. Channel 9)
  - 13 minutes per hour of non-program matter (advertising and program promotions) between 6pm – midnight; 15 minutes per hour at other times.
- Secondary or Multi Channels (e.g. 9 Now)
  - 15 minutes per hour of non-program matter between 6pm – midnight; 16 minutes per hour at other times.

Because these limits are 'averages', more can be scheduled in any particular hour.

The maximum that can be scheduled in a given hour is:

- 15 minutes from 6pm – midnight, with no more than 14 minutes scheduled in any four of those hours; and 16 minutes at other times;
- 1 x extra minute applied during election periods to accommodate the broadcast of 'political matter'.

### Australian Content in TVCs

To ensure that the majority of advertisements on television are produced in Australia, the Broadcasting Services (Australian Content in Advertising) Standard 2018, requires that 80% of ads on Linear TV which are scheduled between 6am – midnight must be Australian-made.

This means that the ad must be wholly pre-produced, filmed and post-produced in Australia or New Zealand, or partly in Australia and partly in New Zealand; or that Australians have exercised direction over the creative and administrative aspects of pre-production, filming and post-production. Exempt from this rule are TVCs for imported cinema films, video and recordings; TVCs for live appearances by overseas entertainers; and paid community service announcements that have a charitable, public health or educational purpose.

This may present a challenge to buyers if the campaign TVC has been created overseas, as it may limit placement opportunities.

### Advertising restrictions

The following restrictions may impact a planner's approach to scheduling:

#### Films and computer games

- TVCs for films classified X18+ must not be broadcast on FTA; TVCs for films and computer games classified R18+ may only be broadcast during:
  - School Days 8:30pm – 5am; 12 noon – 3pm
  - Weekends/School Holidays 8:30pm – 5am
  - Public Holidays 8:30pm – 5am

#### Alcoholic drinks

- TVCs for alcoholic drinks may be broadcast during:
  - School Days 8:30pm – 5am; 12 noon – 3pm
  - Weekends/School Holidays 8:30pm – 5am
  - Public Holidays 8:30pm – 5am

*NOTE: If the TVC accompanies a Sports Program on a Weekend or Public Holiday, the above restrictions do not apply.*

#### Intimate products and services

- A TVC or Community Service Announcement for contraceptive products must not be broadcast in a program that is classified G or lower, unless it contains a public health or safety message.
- A TVC for a sex service (including a sex phone line) must only be broadcast between 11pm – 5am.

#### Betting and gambling

- TVCs relating to betting or gambling may be broadcast during News, Current Affairs or Sports Programs (some additional restrictions apply during live sporting events). For other genres, betting or gambling TVCs must not be broadcast:
  - In any program classified G or lower, between 6am – 8:30am, and 4pm – 7pm
  - During any program that is broadcast between 5am – 8:30pm and principally directed to children.

*NOTE: If the TVC is promoting Government lotteries, lotto, keno, the above restrictions do not apply.*

## SVOD

ASTRA is responsible for the Codes of Practice which govern content on SVOD. The Subscription Broadcast Television Codes of Practice 2013, provides guidance on the scheduling of advertisements on SVOD.

Whilst there are fewer specific guidelines relating to the scheduling of TVCs promoting alcohol, intimate products, adult films/games, religion, and products aimed at children, the guidelines relating to TVCs promoting gambling during sporting events are extensive.

## 13. Successful Campaign

### M&M's Commentary from the GoogleBox Couch

Like the stars of Gogglebox, M&M's characters have plenty to say. Our idea placed our colourful conversationalists amongst the rest of the Gogglebox families, giving them their own couch from which to talk about the shows, as they happened.

#### The Idea:

M&Ms commentate from the Gogglebox couch.

We partnered with Network TEN, as the broadcast sponsor of the series, to create highly topical and relevant content that would see the M&Ms characters reacting to the same moments from the week in TV as the Gogglebox families.

To achieve this, the campaign aired multiple reactive TVCs every week across the 10-part series. For example, when the Gogglebox families watched 'America's Got Talent', the M&Ms characters cheekily showed up with score cards ranking the performances.

We extended this idea across social with an impactful X (Twitter) takeover, allowing M&Ms to own that second screen time behaviour, as the audience conversed about the show.

This campaign successfully reinvigorated M&Ms association with the couch-screentime moment and increased its category leadership position.

#### The Results:

- +18% growth over the period = 80%+ over target.
- Increased category leadership position to 29.4% over the period.

Source: MediaCom, Network TEN.



14. To find out more, visit:

**OzTAM** <https://oztam.com.au/AboutOzTAMRatings.aspx>

**RegionalTAM** <https://www.regionaltam.com.au/>

**VOZ** <https://virtualoz.com.au/>

**TV Guide** <https://www.yourtv.com.au/guide/>

**Broadcasting Services  
(Australian Content in Advertising)** <https://www.legislation.gov.au/Details/F2018L01765>

**ASTRA** <https://astra.org.au/advocacy/codes-of-practice>

## Summary

### Strengths

- Mass reach
- Target via programmes
- Select specific day/time
- Target individuals (programmatic buying)
- Geographic targeting (e.g. national and/or regional buys)
- In-program opportunities
- Emotive and impactful
- Credible
- Measurable
- Provides value in real terms (i.e. high cost, but reaches mass audience)
- Brand safe

### Weaknesses

- Production costs
- Leadtimes
- Cancellation deadlines
- Cluttered
- Ad avoidance
- Difficult to deliver reach under 40s with Linear TV
- High cost may exclude it from some media plans
- Limited inventory for Linear and BVOD (due to the restriction of no. of TVCs per hour)

## 3.2 Out Of Home

### 1. Marketplace

Outdoor advertising, also known as out-of-home (OOH) advertising, is available nationwide but is more common in urban areas due to their larger population densities. Not all local councils are in favour of outdoor advertising, and the number and type of sites available vary from one local government area to another.

OOH used to be dominated by static advertising billboards and displays, but in recent years, OOH digital signage opportunities have grown rapidly. OOH digital platforms were initially mostly found within buildings like shopping centres and airports. More recently, conventional static OOH billboards have been converted to digital signage due to a mix of technological developments, capital investment, and collaboration with local councils.

Technology advancements have made it possible for OOH executions to be extremely creative. Consumers can now be targeted through gender recognition (detected by screens' cameras), consumer can interact through interactive screens, creative can be optimised through real-time ad serving, and data obtained through beacon technology for geo-targeting.

Integrating Wi-Fi, beacons, augmented reality, and other technologies enables businesses to communicate with customers more effectively and brings the digital world into the real world.

OOH continues to evolve and now offers more interaction and relevancy because of digital inventory. For example through:

- **Immediacy** – short-term campaigns with a quick approval cycle
- **Utility** – OOH signs provide Wi-Fi and can deliver content like time and weather
- **Flexibility** – ability to day-part, temperature-trigger, and segment messages throughout the week.

## 2. Terms to know

This section covers common terms applicable to OOH.

Term	Definition
<b>Traditional OOH</b>	Static printed billboards/posters.
<b>DOOH</b>	Digital versions of billboards, outdoor screens.
<b>LFO/DLFO (Large Format Outdoor/Digital Large Format Outdoor)</b>	Large traditional or static billboards, and large digital billboards.
<b>Street Furniture</b>	Bus shelters, phone booths, free standing portrait panels on the street.
<b>Transit OOH</b>	Rail/bus/airports.
<b>POOH</b>	Programmatic OOH.
<b>Retail</b>	Shopping centre advertising screens.
<b>Site cards</b>	Images of the OOH sites you are looking to book.
<b>POPs (Proof of Posting)</b>	Pictures recorded of your ads on the billboards.
<b>Geotargeting</b>	Targeting specific post codes or geographic areas.
<b>Special Builds</b>	A traditional OOH format that includes aspects added to the outside of the billboard.
<b>Guerilla OOH</b>	Creative executions such as drones, light projections, spray painted murals etc.
<b>Arterials</b>	Major connecting roads within cities or between towns.
<b>Backlight units (Backlit)</b>	Advertising structures that house illumination in a box to light traditional OOH on vinyl for higher visibility.
<b>Cancellation period</b>	A specified period of time when a contract can be terminated.
<b>Contacts</b>	The cumulative number of audience exposures (Reach x Frequency).
<b>Reach</b>	An audience term to describe the percentage of people within a given market and/or chosen demographic who will have the opportunity to see an OOH campaign.
<b>Frequency</b>	The number of times an average individual has the opportunity to be exposed to an advertising message during a period of time.
<b>Format</b>	Refers to the type of OOH media: Billboards 25sqm+, Bus/Tram/Kiosk, Retail, Airport, etc.
<b>Panels</b>	An OOH unit can also be referred to and/or divided up into panels for ease of selling/buying.
<b>Path to purchase</b>	The route that shoppers take from the discovery of a product or need to the actual purchase of a product.

Term	Definition
<b>Posting date</b>	The date on which the posters of a showing are scheduled for display.
<b>Specs</b>	The sizes of the billboards and size the advertising material/creative needs to be made to fit on the panel.
<b>Lunar Calendar</b>	Traditional printed OOH is generally run in lunar periods (14-days) based on the lunar calendar.

For more common terms, see this glossary link: <https://www.oma.org.au/glossary-terms#index>

### 3. Main Players

Here are the main players in OOH in Australia, and the kinds of executions they offer:

						   		
Large Format	✓	✓	✓	✗	✗	✓	✗	✗
Street Furniture	✓	✓	✓	✗	✗	✗	✗	✗
Rail	✓	✓	✗	✗	✗	✗	✗	✗
Retail	✓	✗	✗	✓	✓	✗	✓	✓
Airports	✓	✓	✓	✗	✗	✗	✗	✗
Petro-convenience	✗	✗	✓	✓	✗	✗	✗	✗
Place-based (Office, Café, Study, Venue)	✓	✗	✗	✓	✗	✗	✗	✗
Station Domination	✓	✓	✗	✗	✗	✗	✗	✗
Transit	✗	✓	✗	✗	✗	✗	✗	✗

Other partners include: Moove Media Australia, Go Transit, Torch Media, S&J Media Group, Jolt, and Big Outdoor.

### 4. The audience (in Australia)

OOH advertising reaches more people than any other advertising channel – 93% of the Australian population living in and around the capital cities. There are over 77,500 measurable OOH signs across Australia located where consumers live, work, shop and socialise.

In the past nine years, OOH advertising audiences have grown 31% vs 20.4% population growth.

OOH advertising reaches all people, including light, medium and heavy consumers of other media channels.

Source: <https://www.oma.org.au/out-home-audience>

**5. Advertising Opportunities & Formats**

OOH advertising travels with us on our journeys through three key environments: roadside, transport and retail/lifestyle/other.

**Examples of Advertising opportunities:**

**Roadside OOH**

Roadside OOH keeps us entertained/informed while we're driving, directs us to the next food stop, and provides us with something to think about while we're waiting at traffic lights.

<p><b>Billboards</b> <b>(large format static and digital)</b> Used for impact, reach, awareness.</p>	
<p><b>Bus/tram shelters</b> <b>(also considered Street Furniture)</b> Used for reach &amp; frequency, tactical executions, targeting a commuting audience.</p>	
<p><b>Bus/tram externals (wraps)</b> Used for impact &amp; reach – it's essentially a mobile large format billboard.</p>	
<p><b>Free standing panels</b> <b>(also considered Street Furniture)</b> Used for driving reach, particular in the city for both.</p>	
<p><b>Special execution</b> A great way to add an eye catching and engaging element to the campaign.</p>	

**Transport OOH**

Offering an entertaining break from the monotony of journeys, this form of OOH advertising is a perfect medium to drive online action, whether it be a direct search, or to download an app.

<p><b>Train wraps</b> Used for impact, reaching a commuting audience.</p>	
<p><b>Rail platforms and concourses</b> Used for engaging and eye-catching impact.</p>	
<p><b>Bus/tram/train/ferry interiors</b> Used for reaching a commuting audience.</p>	
<p><b>Airport external billboards</b> Used for reaching/greeting departing or arriving passengers with tactical messages relevant to travelling.</p>	
<p><b>Airport internals</b> Also used for reaching/greeting departing or arriving passengers with tactical messages relevant to travelling. Can also be used as a path to purchase for airport shopping.</p>	
<p><b>Airline inflight</b> Used for reaching audiences with minimal distractions.</p>	

**Retail/Lifestyle/Other OOH**

Typically found inside buildings, this type of OOH is usually a digital screen offering dynamic advertising that keeps us entertained while we sweat out that last lap on the elliptical, or advertises the newest dishwashing powder on our way to the supermarket.

<p><b>Shopping centres</b> Used for both reach and a direct path to purchase for consumers.</p>	
<p><b>Universities</b> Used for speaking directly to a student/young demographic.</p>	
<p><b>Office buildings and lifts</b> Used for reaching a corporate audience.</p>	
<p><b>Gyms, cafes</b> Used for reaching a health aligned audience. Some formats also allow you to play a TVC with full audio enabled.</p>	
<p><b>Guerrilla style OOH</b> Murals/stencils/scooters are a great way to attract attention.</p>	

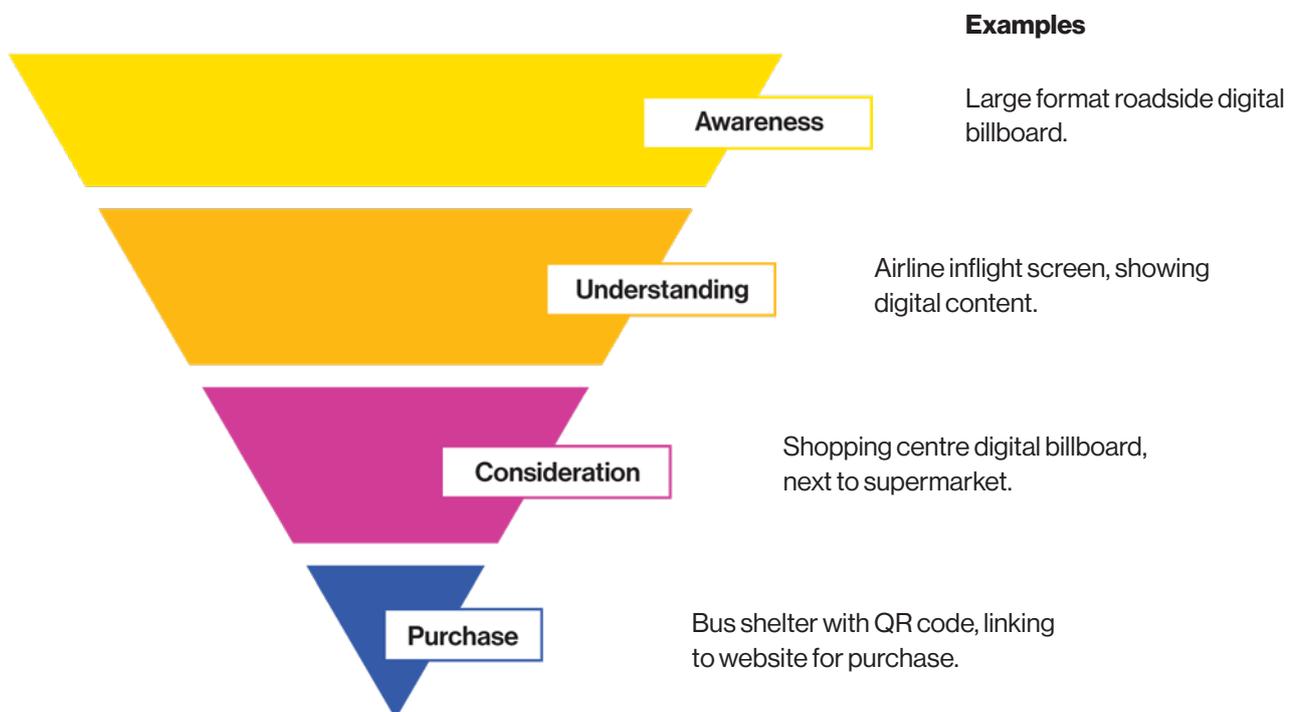
### 6. Using OOH to deliver Objectives

As technology evolves, OOH can now deliver scale, impact, and reach, with immediacy and flexibility – a powerful proposition for advertisers.

Advertisers can broadcast widely and capture the attention of a large audience – particularly beneficial to building awareness. OOH is also used to target specific audiences or demographics to connect and encourage consideration/purchase

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

Pairing OOH with other media channels can result in a significant uplift to the overall impact of the campaign. For example, a bus shelter ad may encourage the consumer to scan a QR code, to search or transact.

Running a consistent theme/message/copy/imagery across each channel will increase likelihood of recollection. For example, using imagery from the TVC in the OOH creative, using the same tag lines in audio and on the OOH copy etc.

### 8. Researching: to advertise on OOH

Australia's quantitative audience measurement currency for out-of-home media is called Measurement of Outdoor Visibility and Exposure (MOVE) and covers major OOH environments, including roadside, airports, rail/bus stations, public transport vehicles (including buses, trains, trams and light rail) and shopping centres.

MOVE provides audience measurement results for more than 78,700 OOH advertising screens/panels within the five primary coverage areas of Sydney, Melbourne, Adelaide, Brisbane and Perth.

MOVE users can access 112 target audience demographics to measure their campaigns. This means advertisers can measure OOH results against many different age, gender, socio-economic and lifestyle demographics.

MOVE simplifies the planning and buying of OOH media by producing audience measurement results for any combination of formats. As well as providing results numerically, an inbuilt mapping functionality visually displays the reach of a campaign against the chosen demographic and market(s).

MOVE is the only OOH measurement tool to be endorsed by the Media Federation of Australia and the Australian Association of National Advertisers. The MOVE website has a vast amount of information about the usage of the tool and the methodology: [www.moveoutdoor.com.au](http://www.moveoutdoor.com.au).

In addition to MOVE, each OOH operator is likely to have proprietary research that provides further insight into the environments their signage is located within.

## **9. Buying OOH**

Approximately 70-80% of OOH is still bought traditionally with direct IOs (Insertion Orders) with the individual publishers. Programmatic trading is growing but is generally used as a complementary format.

The general buying process involves these key steps:

- Determining which OOH formats will be best to use for the campaign (static/digital/large format/street/retail)
- Briefing relevant publishers on dates, budgets, campaign goals, desired formats
- Reviewing/analysing each response from each publisher. Details to check:
  - Did they respond to your brief correctly
  - Which publisher or combination of publishers provide the highest reach and/or frequency (if they are your goals)
  - Reviewing site cards of the sites proposed (mainly for Large Format Billboards)
  - Checking CPM of each publisher
  - Checking value of each publisher
- Once happy with the proposals from the publisher, the next step is to build it and enter the proposal into a media plan
- Once the plan is approved and signed off by the client, you can proceed to booking in the campaign with the publishers
- Once booked in, the next step is to share specs and a material instruction sheet to the client/creative agency so they build the assets
- Once the assets have been built and sent to you, you pass them onto each publisher to set live

	Direct OOH buying VS Programmatic	
	Direct OOH	Programmatic OOH
<b>Audience targeting</b>	One to many mass reaching media platform with geo-targeting capabilities. Active 24 hours a day during set campaign period.	Ability to scale campaigns from mass-reaching to hyper targeted. Bought by audience, not screen, with agility to serve campaign plays when and where required to meet the campaign objectives.
<b>Creative capabilities</b>	Physically printed and posted material for static. Digital creative can be changed as often as required but may have limitations on number of creative executions that can run due to manual upload required.	Unlimited number of creative executions. Dynamic Creative Optimisation capabilities.
<b>Cost efficiency</b>	Efficient mass reaching CPMs with a typically higher cost of entry.	Typically higher CPMs due to audience targeting parameters with a typically lower cost of entry.
<b>Speed to market and agility</b>	Typically sold in set weekly, fortnightly, monthly blocks. Longer lead times can be required to posting and manual upload. Generally non-cancellable.	Ability to activate and complete campaigns outside of standard posting periods. Allows for ultimate campaign flexibility. Allows for speed into and out of market.
<b>Reporting</b>	Proof of posting, site lists and MOVE 1.5 Reach & Frequency.	Detailed reporting capabilities allowing for optimisation throughout the campaign. Measurement studies i.e. Brand lift, footfall.

### 10. Measurement

Depending on the client's objective and format chosen, OOH advertising can be measured through:

- Scanning of QR codes by consumers
- Running reach through MOVE
- Footfall attribution studies (programmatic only)
- Brand lift studies
- Neuro studies

#### Who verifies/measures it?

	Tool/Platform	What's involved
<b>Reach &amp; frequency</b>	 & publishers	MOVE uses a top-down approach to measurement that starts with a complete picture of the travel across the total market. From this MOVE extracts the people relevant to each location. An important part of this process involves filtering for "actual eyes on the advertising space", measurements taken from eye-tracking studied.  Media Owners/Publishers supply own data.
<b>Creative accuracy</b>	 & other 3rd Party Verifiers	Track and report on creative deployed.
<b>Plays (digital)</b>	 & other 3rd Party Verifiers	Track and measure panel play count, exposure time, and creative execution.
<b>Posting (static)</b>	 & other 3rd Party Verifiers & Publishers	Provide asset descriptions, and other data relating to proof of posting static boards and panels.

### **11. Benefits & Considerations**

Unlike other forms of advertising that consumers can choose to ignore or skip, OOH ads are a constant presence in the physical environment, ensuring continuous exposure to a diverse audience.

They provide the ability to create localised campaigns by strategically placing OOH in specific regions or neighbourhoods.

The creative concept must be strong and simple, to engage consumers' attention for quick message absorption, and must be readable from a distance as OOH is often viewed when driving or walking.

### **12. Challenges**

Outdoor panels are susceptible to weather conditions and vandalism. Digital OOH sites may also experience hardware and technical issues (e.g. Wi-Fi signal strengths, heat, fire hazards etc.).

Static billboards lack the interactivity of digital channels.

If incorporating AR into OOH advertising, consumers will need to install an app to experience the AR component.

13. Successful Campaign

## Barbie



**Objective:**

Generate awareness of the upcoming Barbie film using a range of OOH executions.

**Outcome:**

In Australia, the out-of-home campaign provided a mass reach broadcast platform for the broad audience the movie was targeting. The campaign spanned Melbourne's CBD with 3D 'Anamorphic' replicating the iconic toy box on 'The Bourke', to the glittering glamour of 'Spangleys' on Sydney's Taylor's Square as well as the unashamedly (and unmissable) pink shelters Media Agency EssenceMediacom together with oOh!media, Hogarth and JCDecaux, won the Outdoor Media Association (OMA) quarter three Creative Collection 2023 in the Best Use of Multi-Format category for the Barbie campaign.

*"The Barbie campaign was a clear standout in the Best Use of Multi-format category. Tailoring creative for different formats made all the difference and helped this campaign shine. From immersive bus shelters to train station takeovers, the city was painted Barbie pink."*

**Abigail Holmes, Head of Client Strategy and Campaign Solutions, JCDecaux.**

*Source: Outdoor Media Association*

14. To find out more, visit:

**OMA (Outdoor Media Association)**

<https://www.oma.org.au>

**MOVE (measurement)**

[www.moveoutdoor.com.au](http://www.moveoutdoor.com.au)

15. Strengths and Weaknesses of OOH

## Summary

### Strengths

- Cost efficient
- Reaches audiences at scale
- Multiple formats available
- Geographic targeting
- Innovative tech opportunities ( e.g. AR)
- Path to purchase proximity
- Mobile integration on path to purchase
- Can drive consumers online
- Interactive panels and special builds allow creativity, engagement and cut-through

### Weaknesses

- Council restrictions on new sites
- Transparency of rate cards/value
- Production/installation costs can be prohibitive
- Can be difficult to measure, e.g. MOVE measurements don't include all formats
- Vandalism
- Viewability of certain sites
- Whether the creative can be consumed and understood in less than 5secs
- Timeline required to book/run static assets
- Lack of cancellation options/high cancellation fees

### 3.3 Cinema

#### 1. Marketplace

The key benefit to cinema advertising is that it plays to a captive audience and has greater impact. Moviegoers' attention is generally very focused on the screen, and cinema advertising is an effective way to present your message to a seated and engaged audience. Campaigns can focus on achieving local and/or national reach.

Besides the 15-120 second ads screened before the feature film, other advertising opportunities include digital displays within the cinema, product sampling, sponsorship and product placement.

#### 2. Terms to know

This section covers common terms applicable to Cinema.

Term	Definition
<b>Captive audience</b>	People are unlikely to leave a movie once they have purchased tickets and are therefore more likely to stay to watch advertising and the feature.
<b>Engaged audience</b>	Cinema is one of the most engaged media given the large screen and lack of distractions during the feature. This increases audience engagement with any advertising messages.
<b>Gold Spot</b>	The 'gold spot' in cinema advertising is the most desirable ad position in the preshow. Traditionally the last spot before the feature plays, the gold spot can however vary by territory.
<b>PLF (Premium Large Format)</b>	Refers to theatres with large screens, sometimes paired with other premium features like reclining seats or enhanced audio, e.g. IMAX.
<b>MAP (Movie Audience Preferred)</b>	MAP is a targeted and cost-efficient CPM buy that provides flexibility in programming and geo-targeting.
<b>Follow Film</b>	Follow Film buy aligns your brand with specific blockbuster movies.
<b>Roadblock</b>	A week-long domination with your ad on all cinema screens nationally.
<b>Digilites</b>	High-impact, premium digital screens targeted to moviegoers, all located on unmissable entry points to a cinema.

### 3. Main Players

Val Morgan manages approximately 98% of all advertising for all cinema complexes across Australia in metro and regional markets and the remaining 2% is controlled by individual independent cinemas. Val Morgan manages 2,200 screens Australia-wide, in over 380 locations, at:

### 4. The audience (in Australia)

Cinema attendance in Australia has increased rapidly over the last year. Over 11.6 million Australians aged 14+ visited a cinema in the year to March 2023, up by over 2.7 million (+31%) on a year earlier when there were still many pandemic restrictions.

The growth in cinema attendance has been powered by the return of women to the cinema with over 6.1 million women attending the cinema in the last year – an increase of over 1.7 million (+39%) on a year earlier. There has also been a large increase for men, up over 1 million (+23%) to 5.5 million.

Over half of all cinema goers, more than 6.5 million, are drawn from two generations – Generation Z (born 1997-2009) and Millennials (born 1981-1996).

Generation Z, now lead the way with more than 3.4 million people attending the cinema in the last year, up almost 600,000 (+21%) from a year earlier. Close behind are Millennials of whom just over 3.1 million attended the cinema in the last year, up over 650,000 (+27%).

The older generations also comprise sizeable cinema audiences with 2.4 million in Generation X (born 1965-1980) and 1.9 million Baby Boomers (born 1946-1964) attending the cinema in the last year.

Although clearly the smallest generation by number, younger teenagers in Gen Alpha (born 2010-2024) have had the fastest growth in percentage terms as we emerged from the pandemic. The number of people attending the cinema from this generation more than doubled to 795,000, up 477,000 (+150%) on a year earlier.

#### **High value premium audiences are the most likely to attend the cinema**

Looking in detail at who is driving the increase in cinema attendance across the population, we can see that high-value premium consumers are more likely to go to the cinema.

Roy Morgan classifies around a quarter of the Australian population as 'NEOs' – those Australians who spend more, more frequently, and recover from economic slumps first and fastest. Developed by social scientist Dr. Ross Honeywill, 'NEO' stands for 'New Economic Order' the premium consumers most likely to keep spending despite high inflation and rising interest rates.

In the year to March 2023, 79% of 'Hyper NEOs' (the top 10% of NEOs) visited the cinema – up 14% on a year earlier.

Close behind are the 'Super NEOs' (the top 50% of NEOs) with almost three-quarters (74%) attending the cinema, an increase of 12% from a year ago.

Overall, 71% of Australia's 5 million NEOs attended the cinema in the year to March 2023 compared to just over half, 54%, of the population – a significant difference of 17%.

These results show Australia's cinemas are a popular destination for Australia's high-spending NEO consumers – the consumers who not only spend more, and more frequently, but are also the most resilient in the face of the economic downturns we are currently facing.

Source: Roy Morgan, [roymorgan.com](http://roymorgan.com)

**5. Advertising Opportunities & Formats**

Depending on the campaign objective, cinema buys can provide specific local or broad national reach.

**Examples of Advertising opportunities:**

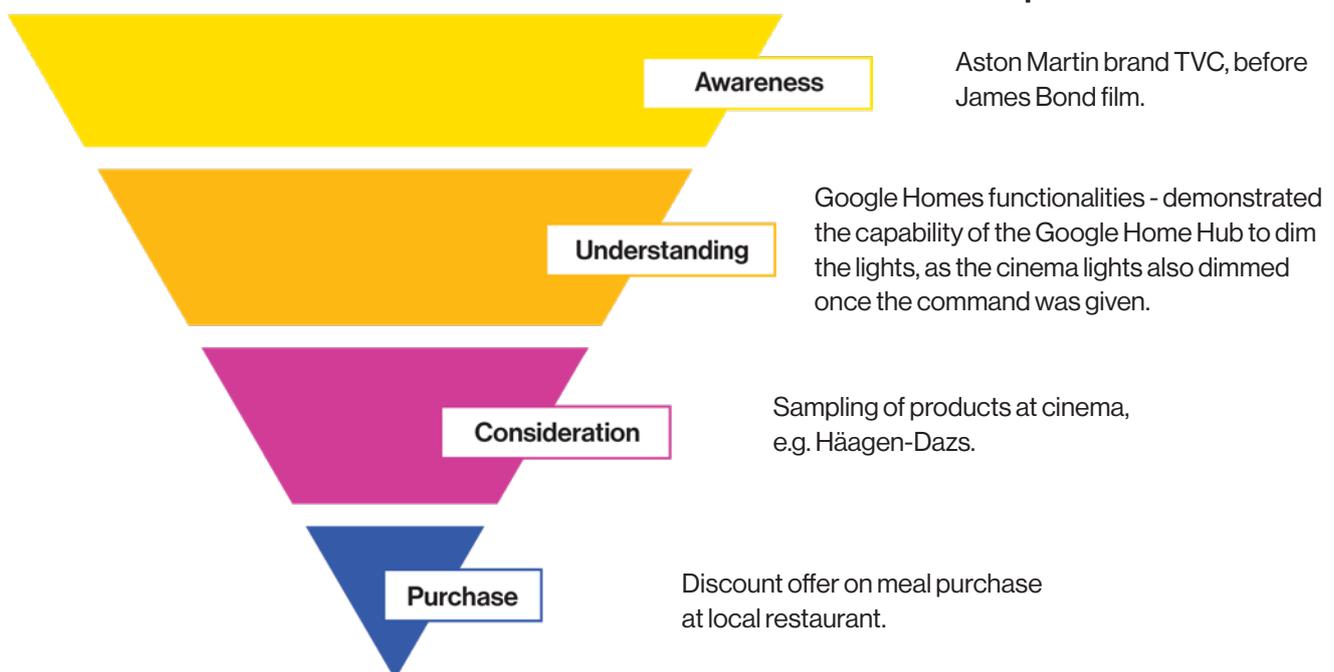
<p><b>Pre-recorded ads</b></p>	<p>The average cinema ad is 30 seconds long, but it is possible to buy spots for 15 seconds, 30 seconds, 45 seconds, 60 seconds, 90 seconds and 120 seconds. Shorter durations are commonly used for promoting local businesses; longer durations are used for higher impact brand ads, e.g., BMW.</p>	
<p><b>Follow film</b></p>	<p>Advertisers can align to a specific film release that may have some connection or relevance to a brand, e.g. a high-end male fragrance brand may want to advertise prior to a James Bond film.</p>	
<p><b>Sponsorship and brand partnerships</b></p>	<p>A sponsorship opportunity connects your brand with one particular film/film festival and its audience, e.g. the Champagne Lanson sponsorship of the French Film Festival in Australia.</p> <p>There are also opportunities to align with Gold Class, Premium Packages and Lux theatres for those aiming to target AB audiences.</p>	
<p><b>Digilites</b></p>	<p>Digilites are 50-inch HD digital displays, positioned in high-traffic areas of cinema foyers and concourse areas. They complement on-screen placements to help increase reach and frequency.</p> <p>Advertising is available in 15 second increments (no sound), with a maximum of 6 advertisers per loop.</p> <p>There are currently over 300 Digilites installed in key cinemas in metro centres around Australia.</p>	
<p><b>Activations/ Sampling</b></p>	<p>Creating in-foyer activations can increase impact and product recall, particularly if they are interactive. Product sampling is an additional opportunity.</p>	

## 6. Using Cinema to deliver Objectives

Cinema is often used for brand building for larger advertisers, but is also effective for driving conversions for local businesses.

### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



## 7. Complementary Channels

Screens (Linear, BVOD, FAST and SVOD) are often used in conjunction with Cinema, particularly if the TVC can be shown on both channels, and the objective is brand awareness. The combination of cinema and television advertising is 36 % more likely to get consumers to buy than TV ads alone (Val Morgan).

A strong visual/storyline in a TVC can be further amplified using digital, social and OOH channels.

### 8. Researching: to advertise in Cinema

With the largest audience panel size in Australia, Val Morgan is able to provide audience insights on upcoming films, pre-campaign reach and frequency estimates.

Val Morgan can provide demographic breakdowns, audience measurement, ticket sales and transaction data via CineTAM. CineTAM is the audience measurement platform which combines cinema ticket sales and loyalty transaction data, providing:

- Real-time data
- Live data feed updated twice a week, enabling real-time campaign measurement
- Pre & Post campaign forecasts and insights.

**CineTAM** combines ticket sales data with transaction and loyalty data.

**CineTam Plus** enables advertisers to gain even more insights by understanding a moviegoer's mindset and opinions.

**CineTam Live** enables cinema audience data to be blended with Roy Morgan research data. This enables an advertiser to segment the cinema audience according to demographics, lifestyle and media use.

### 9. Buying Cinema

Cinema advertising is bought via the more traditional Insertion Order (IO) approach, negotiated directly with the channel. The cost is based on a market rate card or historical client rate and negotiated based on the level of spend, creative formats and package type (see below). Unlike TV, cinema creative durations do not double in price for additional durations. A longer format is incentivised as it builds a stronger, more impactful creative message.

#### Movie Audience Preferred

A 'Movie Audience Preferred' buy is a cost-effective option to reach a target demographic with flexibility across programming and geographical placement. The pre-recorded ads run in a range of relevant movie titles. Programming is optimised week to week to ensure delivery of the highest-reaching, most relevant movie titles for the selected demographic.

#### Follow Film/Sponsorship

A 'Follow Film/Sponsorship' buy aligns the campaign with one particular film and its audience. This kind of buy allows you to maximize reach over a short period of time. This is the only package that allows for category exclusivity, ensuring competing clients can't advertise on the same screen.

#### Roadblock

A 'Roadblock' buy is a week-long domination on all cinema screens in the Val Morgan network across an individual week. The campaign is shown on every available session, to build reach quickly and create mass awareness.

#### Digilites

Digilites complement the campaign on-screen activity by adding an additional touch point in cinema foyers to help increase reach and frequency. They offer geo-targeting capabilities and are also high impact.

#### Activations/Sampling

Additional cinema advertising opportunities include live in-cinema activation experiences that may extend a creative idea from a commercial or engage the audience using product sampling opportunities.

## 10. Measuring Cinema



The Seedooh platform is integrated with cinema exhibition ad delivery systems to deliver best practice, independent verification of cinema advertising content within the Val Morgan network. It is augmented by the addition of CineTAM campaign audience data, providing a unified view of audience delivery and play-out verification.

Agencies receive independent verification to confirm whether their advertising played as per their booking, via standardised measurement reporting metrics such as plays by screen, by location, by movie, and by time; the position in the break; and exclusivity compliance, where relevant.

Local cinema outlets can provide regular reports to ensure that audience delivery is met and guaranteed. This is based on ticket sales as well as transaction data.

## 11. Benefits & Considerations

Cinema is considered to be a highly 'brand safe' environment. Advertisers can exclude movie titles from the buy that may not be a good fit or appropriate to their target audience.

Given the nature of the format, cinema creative is normally of broadcast quality – highly engaging and impactful. While it is a relatively cost-effective channel, the cost to produce a high-quality TVC may counter lower placement cost.

It is also a channel that requires a longer lead time, particularly if the media buy is film-specific, and includes activations and Digilites.

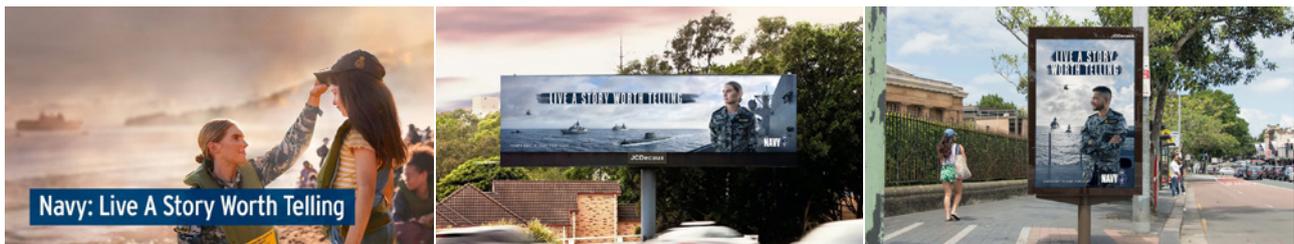
## 12. Challenges

Whilst brand exposure and impact is generally positive, a high percentage of the audience may forget your campaign by the time they see 10-15 ads and a two-hour movie. The inability to do anything immediate with the message and the two-plus hours of visual stimulation may negatively impact recall.

Also, cinema ads typically run for approximately 10 - 15 minutes before a film commences, and if your ad shows early in the ad roll, it may only reach a small portion of the audience who have settled into their seats early.

### 13. Successful Campaign

## Australian Defence Force 'Live a Story Worth Telling'



**Objective:**

Consideration – to inspire the next generation of officers and sailors by visually communicating some of the memorable experiences enjoyed by current serving members in the modern Navy.

**Solution:**

The recruitment campaign shared the diverse and extraordinary lives of Royal Australian Navy personnel. The goal was to show just how fulfilling life at sea can be. The campaign featured over 80 pieces of content broadcast across national cinema, TV, OOH, radio, digital and social media.

Source: Campaign Brief.com

### 14. To find out more, visit:

**Val Morgan**

[www.valmorgan.com.au](http://www.valmorgan.com.au)

**Seedooh**

<https://seedooh.com>

15. Strengths and Weaknesses of Cinema

## Summary

### Strengths

- Captivated and highly engaged audience.
- High impact (visual and sound)
- Highly targeted (location and audience demographics)
- Uncluttered environment (only a few ads pre film)
- Consumers can't fast forward or block

### Weaknesses

- Doesn't work for all clients, e.g. direct response
- Not able to predict box office success
- High cost per thousand (CPM) impressions
- Expensive to produce creative

### 3.4 Search - SEO and SEM

Search Engine Optimisation (SEO) and Search Engine Marketing (SEM) are really two sides of the same coin – both are designed to drive more traffic to a website, but they require very different actions. Both should be fundamental components of a marketing strategy. Let's take a look at SEO first.

## SEO

### 1. Marketplace

Search Engine Optimisation is the process of building and maintaining a website in order to improve its position in search engine results. SEO focuses on generating organic traffic with the use of high-quality current content, page optimisation, keyword research, and link building.

The result or listing that a user sees on the Search Engine Results Page (SERP) is not a paid or 'sponsored' ad. Effective SEO helps the site rank higher up in the search results. When an advertiser appears high on the list of page 1 of a Google Search, the consumer is more likely to trust that brand and click through to the website – thus improving site traffic due to the increased visibility. There is no payment to the search engines for this ranking on the search page.

SEO is very much a long-term approach, and results can take time. However, over time SEO provides great value and a higher click-through rate than SEM.

### 2. Terms to know

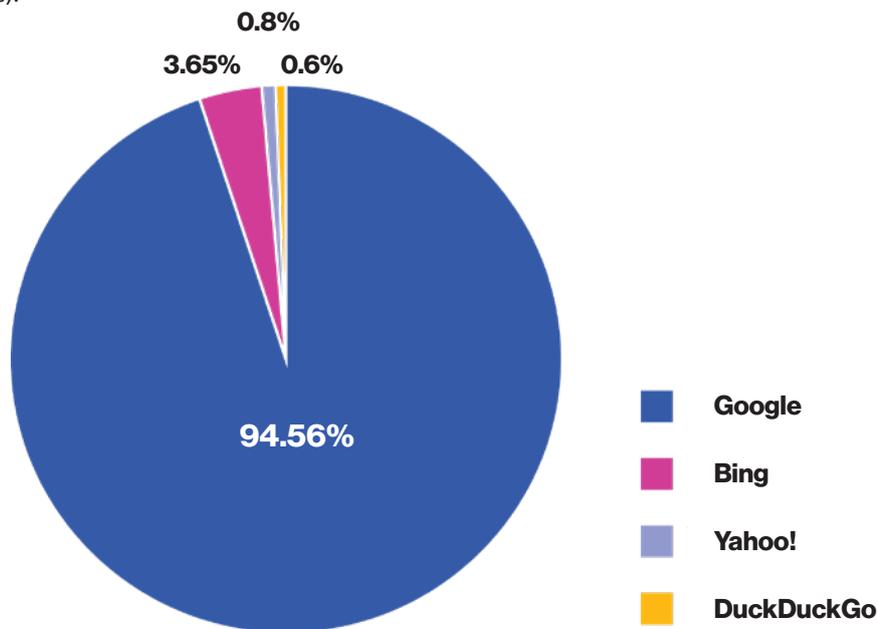
This section covers common terms applicable to SEO.

Term	Definition
<b>Keyword</b>	A word or phrase that people use to search for information on search engines. SEO involves optimising content for relevant keywords to improve search engine rankings.
<b>SERP (Search Engine Results Page)</b>	The page displayed by a search engine in response to a query. It includes organic search results, paid advertisements, and other features like featured snippets.
<b>Organic Search</b>	Non-paid search results that appear on a SERP based on their relevance to the search query. SEO aims to improve a website's visibility in organic search results.
<b>On-Page SEO</b>	The optimisation of individual web pages to improve their search engine rankings. This includes optimising content, meta tags, headings, and internal linking.
<b>Off-Page SEO</b>	Activities conducted outside of a website to improve its search engine rankings. This often involves building backlinks from authoritative websites and online reputation management.

Term	Definition
<b>Backlink (Inbound Link)</b>	A link from another website to your website. High-quality backlinks can improve a site's authority and search engine rankings.
<b>Anchor Text</b>	The clickable text in a hyperlink. It's important in SEO because search engines use it to understand the context and relevance of the linked page.
<b>Meta Tags</b>	HTML tags that provide information about a web page to search engines. Common meta tags include the title tag and meta description.
<b>Crawling</b>	The process by which search engine bots (e.g., Googlebot) browse and index web pages. Effective SEO ensures that search engines can easily crawl and index a website.
<b>Indexing</b>	After crawling, search engines analyse and store web pages in their databases, making them available for search queries.
<b>Algorithm</b>	The complex mathematical formula used by search engines to determine the ranking of web pages in search results. Search engine algorithms consider various factors to assess a page's relevance and quality.
<b>Page Speed</b>	The time it takes for a web page to load. Faster-loading pages tend to rank higher in search results, as user experience is a key ranking factor.
<b>Canonical URL</b>	A preferred version of a web page when multiple URLs have similar or duplicate content. Canonical tags help prevent duplicate content issues.
<b>Local SEO</b>	SEO strategies aimed at improving the online visibility of businesses in specific geographical areas. This is crucial for businesses with physical locations.
<b>Robots.txt</b>	A file that instructs search engine bots which pages or sections of a website should or should not be crawled and indexed.
<b>301 Redirect</b>	A permanent redirect from one URL to another. It's used to maintain SEO equity when a page's URL changes.
<b>Alt Text</b>	Descriptive text associated with an image on a web page. It's important for accessibility and SEO because search engines can't "see" images but can understand alt text.
<b>XML Sitemap</b>	An XML (Extensible Markup Language) file that provides a structured list of the URLs on a website. This file is submitted to search engines to help them understand the website's structure and the priority of individual pages for indexing. XML sitemaps make it easier for search engine crawlers to discover and index content on a website, which can improve a site's visibility in search results.

### 3. Main Players

Google is the dominant Search Engine in Australia (94.56%), followed by Bing (3.65%), Yahoo! (0.8%) and DuckDuckGo (0.6%).



Source: <https://prosperitymedia.com.au/australian-internet-statistics/>

Clients may choose to do their own SEO in-house, or engage an external organisation.

### 4. The audience (in Australia)

93% of online experiences begin with search engines and 75% of Google users never scroll past the first page of search results. Google's ranking algorithm thus has a major impact on which websites Australians access, and is of great concern to Australian businesses.

Research from IBISWorld showed that four industries are receiving the bulk of Google Searches and will be heavily affected by any changes in the search engine algorithm:

- Restaurants
- Coffee Shops and Cafes
- Beauty Services, Salons, and Hairdressing Shops
- Holiday houses, Bed & Breakfast services, and other accommodation services

Most of these industries are made up of predominantly small and medium businesses that streamline various SEO services to stay competitive and drive organic traffic for conversion. The rise of mobile search also increased the demand for industries to keep up with faster loading webpages and optimising for local SEO, among other proven SEO strategies.

Google doesn't share its search volume data. However, it's estimated that Google processes approximately 99,000 search queries every second, translating to 8.5 billion searches per day and approximately 2 trillion global searches per year. The average person conducts between three and four searches each day.

If you search 'Year in Search what Aussies searched for in .... (year)' you'll see the most popular searches on Google for that year. It gives you an insight into what Australians have used the tech giant's technology to find out over the course of that year.

### Sources

<https://prosperitymedia.com.au/australian-internet-statistics/>

---

[https://roi.com.au/blog/australian-internet-social-media-statistics-2023/#\\_ftn9](https://roi.com.au/blog/australian-internet-social-media-statistics-2023/#_ftn9)

---

<https://blog.hubspot.com/marketing/google-search-statistics>

---

<https://www.smartcompany.com.au/marketing/advertising/industries-hardest-hit-google-search-exits-australia/>

---

### 5. Advertising Opportunities & Formats

Ads that appear on the Search Engine Results Page (SERP) as a result of SEO are not marked by the words 'Sponsored' or 'Ad'. With the example below, a keyword search of 'Buy ray ban sunglasses' lists the brand Ray-Ban first, as Google's algorithm identifies the content of the brand's website as the most relevant to those search terms. Unlike a paid search ad, Ray-Ban does not pay Google when a user clicks on the organic ad below.

#### Examples of Advertising opportunities:

<p><b>SERP result from search</b> <b>&lt;buy ray ban sunglasses&gt;</b></p> <p>Ray-Ban brand website, purchase online</p>	 <p>Ray-Ban https://www.ray-ban.com › australia</p> <p><b>Ray-Ban® Official Store Australia</b></p> <p>Shop now, pay later. Afterpay now available. NEW IN Sunglasses Eyeglasses remix Customise SMART GLASSES Prescription Promo. Discover; Ray-Ban Meta smart glasses ...</p> <p>Men's Sunglasses Collection · Women's Sunglasses · Sunglasses clearance and...</p>
<p><b>SERP results from search</b> <b>&lt;ALDI Recipes&gt;</b></p> <p>ALDI brand website, pages that add value to consumers, and potentially encourage in-store purchase</p>	 <p>Aldi https://www.aldi.com.au › recipes</p> <p><b>Recipes</b></p> <p>From breakfast to dessert, our mouth-watering recipes are the perfect inspiration for when you can't decide what to eat.</p> <p>Main Meals · Starters, Sides &amp; Salad Recipes · Desserts Recipes · Kids Recipes</p>
<p><b>SERP results from search</b> <b>&lt;fathers day gifts for gamer dads&gt;</b></p> <p>Prezee blog, includes links to various online sites</p>	 <p>Prezee https://www.prezee.com.au › blog › fathers-day-gifts...</p> <p><b>Father's Day Gifts for Gamer Dads</b></p> <p>23 Aug 2023 — With <b>Father's Day</b> fast approaching, you're probably wondering what gifts for gamers who have everything that exist out there for your dad.</p>

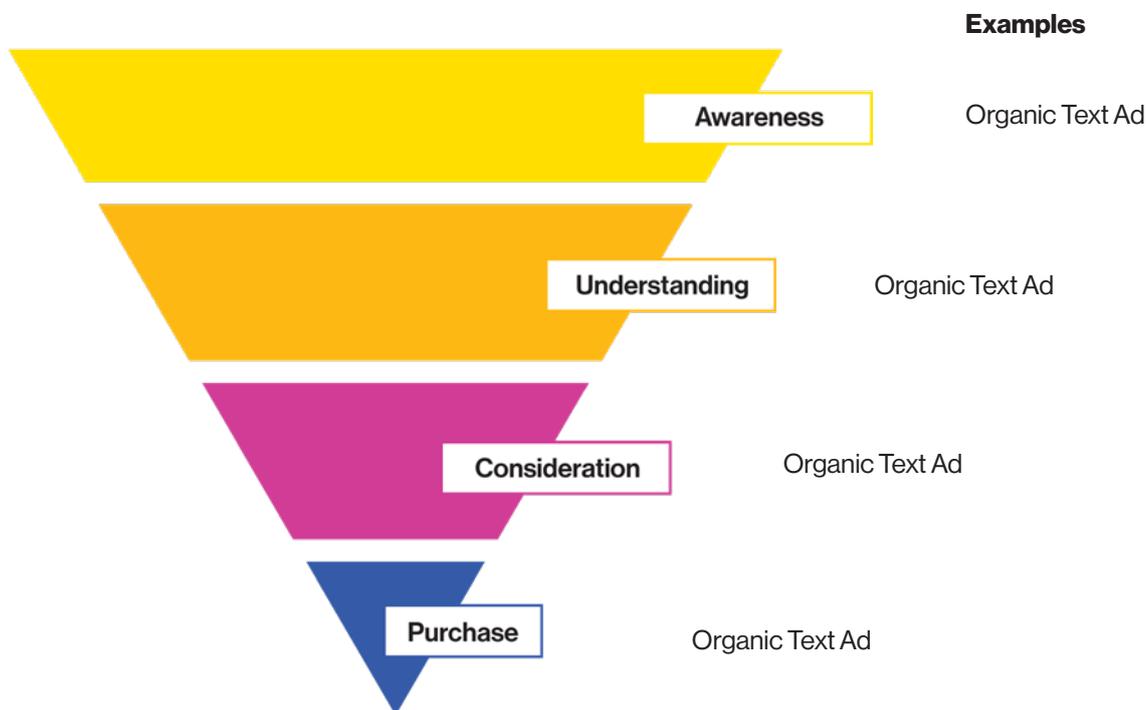
Whilst SEM search results may include ad extensions, SEO search results have featured snippets, which provide addition detail (like extensions).

### 6. Using SEO to deliver Objectives

SEO supports all stages in the conversion funnel, working in the background, growing and compounding over time. However, it tends to be a powerful way to drive traffic at the **top of the funnel** (compared to SEM being more cost-effective in driving conversions at the bottom of the tunnel).

#### The Conversion Funnel – what to use, when

Given there is only one type of SEO – a text ad on the search page, there is no different execution recommended for the different stages of the funnel. However, the text ad may link to different kinds of web pages (as shown in above examples).



### 7. Complementary Channels

SEO should be used in conjunction with SEM.

SEO has a higher click through rate than SEM but only if the organic text ad appears at the top of page 1. If it appears on the second page of results or lower, then SEM will provide better results.

SEO and social media can work in tandem to enhance online visibility and engagement. Social media platforms serve as valuable channels for promoting content, increasing brand awareness, and driving traffic to your website. The backlinks generated through social media profiles contribute to SEO efforts, and social signals, such as likes and shares, indirectly influence search engine algorithms. Additionally, a strong social media presence aids in branding, authority building, and local SEO efforts. The positive user experience fostered by engaging social media content can lead to longer website visits, impacting search engine rankings. By aligning strategies and consistently producing high-quality, shareable content, businesses can leverage the combined power of SEO and social media for a more robust online presence.

SEO and PR can work symbiotically to boost online visibility and reputation. PR efforts, such as press releases and media outreach, provide opportunities for strategic keyword integration and natural link building, positively impacting SEO. Collaborating on content creation ensures that PR materials align with targeted keywords. Additionally, media coverage generated by PR campaigns contributes to brand authority and trust, influencing search engine algorithms.

### 8. Researching: to advertise using SEO

It is extremely important to know your audience, discover what their needs are, and what they are searching for. Then you can create valuable content that shows up when they go looking for solutions related to your brand.

Keywords are at the core of SEO, and understanding the keywords that your ideal audiences search is important as you need to include those words in your website content. Keyword tools can help you identify keywords that are relevant to a brand, that can be incorporated into website copy.

**Google Trends** is a valuable tool for its ability to offer insights into the popularity and fluctuations of search terms over time. It aids businesses and individuals in understanding the seasonality of keywords, identifying rising trends, and comparing the relative interest in multiple topics. By providing geographical data and showcasing the impact of major events on search behaviour, Google Trends facilitates informed decision-making for content creation, marketing campaigns, and product launches. Whether used for SEO strategy, content ideation, or monitoring brand interest, the tool serves as a dynamic resource, helping users stay ahead of market trends and align their efforts with current search behaviours.

### 9. Buying SEO

SEO is not 'bought' or paid media, however there is a cost associated for an expert (in-house or external) to conduct effective SEO.

SEO is a long-term strategy, and results may take time to manifest. Consistency, relevance, and a user-focused approach are key components of an effective SEO process. You need to regularly evaluate and adapt your strategy to align with evolving search engine algorithms and user behaviours.

The process is as follows:

1.	<b>Keyword Research</b> Identify relevant keywords related to your business, products, or services. Use tools like Google Keyword Planner or other keyword research tools to understand search volume and competition.
2.	<b>On-Page SEO</b> Optimise individual pages for target keywords. This includes optimising meta tags (title tags, meta descriptions), using header tags appropriately, creating SEO-friendly URLs, and incorporating keywords naturally into the content.
3.	<b>High-Quality Content</b> Create valuable, informative, and engaging content that satisfies user intent. Content should be well-structured, easily readable, and relevant to your target audience.

4.	<p><b>Technical SEO</b></p> <p>Ensure that the website's technical aspects are in order. This includes optimising site speed, fixing crawl errors, implementing a mobile-friendly design, and creating a sitemap for search engines.</p>
5.	<p><b>Backlink Building</b></p> <p>Develop a strategy for building high-quality backlinks from reputable and relevant websites. Quality backlinks contribute significantly to SEO rankings.</p>
6.	<p><b>Local SEO</b> (if applicable)</p> <p>If your business has a physical location, optimise for local search by creating and optimizing a Google My Business profile, ensuring consistent NAP (Name, Address, Phone number) information, and acquiring local citations.</p>
7.	<p><b>User Experience (UX)</b></p> <p>Prioritise a positive user experience, as it is a factor considered by search engines. Ensure easy navigation, clear calls-to-action, and a mobile-friendly design.</p>
8.	<p><b>Social Media Integration</b></p> <p>Integrate social media into your online strategy. While social signals themselves may not have a direct impact on SEO, social media can contribute to brand visibility, content promotion, and potentially attract natural backlinks.</p>
9.	<p><b>Monitoring and Analytics</b></p> <p>Use tools like Google Analytics and Google Search Console to monitor website performance, track keyword rankings, and gather insights into user behaviour. Regularly analyse the data to make informed adjustments to your strategy.</p>
10.	<p><b>Continous Improvement</b></p> <p>SEO is an ongoing process. Stay updated on industry trends, algorithm changes, and best practices. Regularly review and refine your SEO strategy based on performance data and changes in the competitive landscape.</p>

## 10. Measuring SEO

SEO can be measured by:

- Website traffic.
- Keyword Rankings.
- Click throughs to the brand's website.
- Monitor the bounce rate to understand how many visitors leave your site after viewing only one page.
- Track the quantity and quality of backlinks to a site.
- Ensure that search engines are indexing your pages correctly. Google Search Console provides information on indexed pages and indexing issues.
- Mobile friendliness using Google's Mobile Friendly Test.
- Compare SEO performance to competitors by analysing their keyword rankings, backlink profiles and overall online presence.
- Page Load Speed.

Who verifies/measures it?

	Google Analytics	Other
Organic Traffic	✓	
CTR	✓	
Bounce Rate	✓	
Conversion Rate	✓	
Page Load Time		Google Page Speed Insights
Site Indexing		Google Search Console
Mobile Responsiveness		Google Mobile Friendly Test
Domain Authority		SEMRush, Ahrefs

**11. Benefits & Considerations**

There are many benefits to implementing a robust SEO strategy:

- **Increased visibility** – Improves website ranking on search engine results
- **Higher traffic** – Drives organic traffic to the website
- **User Experience** – Optimises site structure and content for users
- **Credibility and trust** – Higher ranking builds trust with users
- **Cost-Effective** – Organic traffic does not require paid spend
- **Improved conversion rates** – Relevant traffic leads to better conversion
- **Analytics and insights** – Provides data on user behaviour and preferences
- **Mobile optimisation** – Enhances mobile user experience
- **Long-term strategy** – Sustainable impact over time

Effective SEO requires a consistent approach, and staying informed about industry trends and search engine algorithms.

**12. Challenges**

SEO requires a long-term commitment, and it can take months of implementing an SEO strategy before a brand benefits from the time and resource investment.

### 13. Successful Campaign

## Making a good difference for ALDI customers



#### Overview:

Aldi had a lot of sustainable business initiatives that weren't being communicated to consumers. We also spotted there was increasing search demand for topics on sustainable living, supporting the local community, health and business practices, that ALDI could tap into.

#### Solution:

We launched the Making a Good Difference hub which included 30 new landing pages to target searches on sustainability e.g. <how to reduce food waste at home>. Each page included information on ALDI's initiatives and advice to help consumers make more conscious decisions when shopping and at home.

#### Results:

- 81,598 sessions since launch in June 2022
- Gained visibility for 841 new keywords around sustainability
- Gained 43 backlinks from referral websites

Source: Razorfish

14. To find out more, visit:

Google Ads 'Help Center'

For guides and certifications

Moz Beginners Guide to SEO

<https://moz.com/beginners-guide-to-seo>

SEO news & content

<https://searchengineland.com/library/seo>

15. Strengths and Weaknesses of SEO

## Summary

### Strengths

- Help your brand appear in search results
- Drives more traffic to your website
- Reach of Google
- Cost efficient (no payment to Search Engine)
- Good if the cost per click in your industry is very high

### Weaknesses

- Algorithm is constantly changing
- Requires continuous testing and optimisation
- Organic search is user defined (up to the consumer to enter the keyword) and web interaction is difficult to control
- Not 'paid', therefore has less financial value to the Media Agency except for flow-on effect on other channels
- Not targeted, you cannot choose who will see your search results
- Takes a long time to see the impact of SEO

## SEM

### 1. Marketplace

SEM refers to Search Engine Marketing, or Paid Search. It refers to paid advertising that helps a brand appear on search engine results pages.

An advertiser bids for the opportunity to have their ad displayed when a user searches with a given keyword.

The most common search transaction mechanic is the PPC (Pay per Click) model, where the advertiser pays only when the user clicks on the ad or text link.

### 2. Terms to know

This section covers the terms that are applicable to SEM.

Term	Definition
<b>Search Query/ Search Term</b>	A word or phrase typed into a Search Engine by a user.
<b>Keyword Targeting</b>	With SEM, this is considered the words or phrases that advertisers use to match their ads with the terms people are searching for.
<b>Audience Targeting</b>	Targeting a specific audience based on their demographics, interests, life stage, or a combination of these.
<b>Re-Targeting</b>	A process of exposing ads to an audience that has already interacted with the brand (e.g. visiting the brand's website, is already a customer of the brand, or may have even previously typed a relevant search query into the Search Engine).
<b>Location Targeting</b>	A process allowing us to target ads towards a specific location, or, exclude specific locations (e.g. a local yoga studio may only want to reach consumers within a 10km radius).
<b>Date and Time Targeting</b>	Restricts advertising to run at times of the day when it is most likely to reach and engage the audience (e.g. a pizza chain campaign may want to focus on lunchtime 10am-2pm, Monday-Friday).
<b>SERP (Search Engine Results Page)</b>	The page displayed by a search engine in response to a query. It includes organic search results, paid advertisements, and other features like featured snippets.
<b>RSA (Responsive Search Ads, previously known as Text Ads)</b>	Text-based ads on the Search Engine Results page. They can also include ad extensions, such as phone numbers and apps.

Term	Definition
<b>PPC (Pay per Click)</b>	The most common transaction mechanic, where advertisers only pay the Search Engine when a user click on the ad to go to their site.
<b>CPC (Cost per Click)</b>	This is the average amount you're paying when someone clicks on your ad, and can be calculated by: $\text{Cost/Clicks}=\text{CPC}$
<b>Max CPC/Bid</b>	Your maximum CPC is the highest amount that you are willing to pay for a click on your ad. The final amount you are charged is called your actual CPC. Often you'll pay less than your max CPC.
<b>Quality Score</b>	A Search Engine's rating of your ad based on click-through rate, ad relevance, and the landing page experience (such as relevance of the content to the Search query, site load speed and mobile optimisation etc.). The higher your Quality Score, the better your ad will perform and the lower your CPC.
<b>Ad Rank</b>	A Google value that's used to determine your ad position, whether your ad will show against a query, and the price you pay. This is calculated using your bid amount and Quality Score, plus the expected impact of extensions and other ad formats.
<b>Google Ads (previously known as Google AdWords)</b>	This is Google's online ad program where you can research, set up and manage SEM campaigns, as well as track and report on performance.
<b>Impression share</b>	The percentage of impressions your ad receives divided by the total eligible impressions your ads could get. For example, if your client is a hardware store, and the search query "hardware store near me" is made 100 times, but you only appear 80 times, you have 80% impression share. A low impression share may signal that adjustments are needed to targeting, bidding strategies or budget allocation to increase visibility.
<b>Ad Extensions</b>	More information provided to improve the relevance to the consumer so that they click on the ad, e.g. phone number, url, etc. Good practice to apply as many relevant ad extensions as possible.
<b>Sitelink (ad extension)</b>	Words in an ad that link to a specific page, e.g. for a fashion advertiser, sitelinks may be 1. Business Shirts; 2. Casual Shirts; 3. T-Shirts.
<b>Callout (ad extension)</b>	25-character text used to highlight additional information, e.g. Free Shipping.
<b>Structured snippet (ad extension)</b>	Showcases the nature of the product or service. The most common include: Brands, Courses, Destinations, Models, Styles, Types etc., e.g. an airline might use Destinations and include Australia, Vietnam, USA (the countries they fly to).
<b>Call Extension</b>	Promotes the phone number for consumers to call.
<b>Price Extension</b>	Promotes the product or service with a price and brief description.
<b>Location Extension</b>	Shows the business address and map marker. These are linked via Google My Business and pull in the closest location based on where the consumer is searching from.

Term	Definition
<b>Affiliate Location Extension</b>	Helps consumers find nearby shops that sell your products.
<b>App Extension</b>	For clients with an app, this displays a link to download the app from the App Store or Google Play.

### 3. Main Players

As mentioned previously in the SEO section, Google is the dominant Search Engine in Australia (94.56%), followed by Bing (3.65%), Yahoo! (0.8%) and DuckDuckGo (0.6%).

SEM continues to grow year-on-year. Ad spend in SEM is projected to reach AU\$9.2bn in 2024, and grow annually by 4.06%.

### 4. The audience (in Australia)

The audience description is the same as outlined in the SEO section.

We know how important the role of Search is in media planning, and we cannot rely entirely on SEO to ensure that the client's brand consistently appears in response to daily search queries.

Consider these figures:

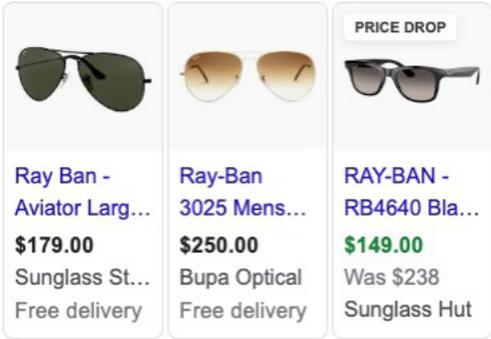
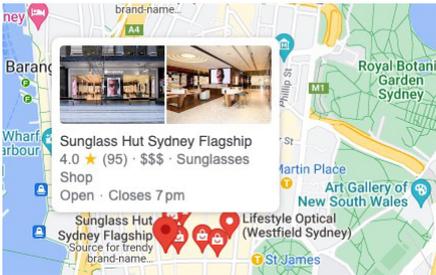
- Up to 20% of all searches are new – so people are constantly entering search queries and keyword combinations that Google has never encountered before.
- 40% of shoppers won't buy a brand if they can't find it online.
- 81% of consumers research online before buying, often researching in-store on their mobiles.
- Over half of all searches are now done on mobile devices, and this figure is growing.

People reflexively turn to their phone to learn something, do something, discover, watch, price check or buy. Understanding the target audience and their Search behaviour is an important part of media planning.

**5. Advertising Opportunities & Formats**

Paid Search ads are often identified as an ad (e.g. by an icon appearing next to the placement or by the word 'Sponsored'), whereas the search results that appear through organic SEO are not marked in this way.

**Advertising opportunities (search <buy ray ban sunglasses>):**

<p><b>Text ads</b></p> <p>Good for driving sales, leads or traffic to a website, as consumers actively search for your brand.</p> <p><b>Result from search</b> <b>&lt;buy ray ban sunglasses&gt;</b></p>	<p><b>Sponsored</b></p> <p> The Iconic https://www.theiconic.com.au</p> <p><b>Ray-Ban Sunglasses For Women - Fast Delivery &amp; Free Returns</b></p> <p>Shop This Season's Latest <b>Ray-Ban</b> Range At THE ICONIC. Types: Clothes, Shoes, Accessories, Sportswear, Dresses, Swimwear.</p> <p><b>\$20 Off Your First Order* · 30%* Off Epic Finds · Shop Beauty · Women's Shoes</b></p> <p><b>Deal: 30% off Epic Finds* · On orders over \$100 · Valid 10 Oct - 16 Oct</b></p>			
<p><b>Shopping ads</b></p> <p>These product listings are ideal if you're a retailer looking to sell your product inventory. Shopping ads appear on search results and the Google Shopping tab.</p> <p><b>Result from search</b> <b>&lt;buy ray ban sunglasses&gt;</b></p> <p><i>Note: it is recommended to use both Text and Shopping ads together – 90% more likely for a consumer to click on one of the ads.</i></p>	<p><b>Sponsored</b></p>  <table border="1"> <tr> <td>   <b>Ray Ban - Aviator Larg...</b>  <b>\$179.00</b>                  Sunglass St...                  Free delivery             </td> <td>   <b>Ray-Ban 3025 Mens...</b>  <b>\$250.00</b>                  Bupa Optical                  Free delivery             </td> <td>   <b>RAY-BAN - RB4640 Bla...</b>  <b>\$149.00</b>                  Was \$238                  Sunglass Hut             </td> </tr> </table>	 <b>Ray Ban - Aviator Larg...</b> <b>\$179.00</b> Sunglass St... Free delivery	 <b>Ray-Ban 3025 Mens...</b> <b>\$250.00</b> Bupa Optical Free delivery	 <b>RAY-BAN - RB4640 Bla...</b> <b>\$149.00</b> Was \$238 Sunglass Hut
 <b>Ray Ban - Aviator Larg...</b> <b>\$179.00</b> Sunglass St... Free delivery	 <b>Ray-Ban 3025 Mens...</b> <b>\$250.00</b> Bupa Optical Free delivery	 <b>RAY-BAN - RB4640 Bla...</b> <b>\$149.00</b> Was \$238 Sunglass Hut		
<p><b>Location ads</b></p> <p>These ads help you bring people to physical shops and venues. Ads will be optimised by Google's AI to appear across Search, Google Maps.</p> <p><b>Result from search</b> <b>&lt;buy ray ban sunglasses&gt;</b></p>	 <p>Sunglass Hut Sydney Flagship 4.0 ★ (95) · \$\$\$ · Sunglasses Shop Open · Closes 7 pm</p>			
<p><b>App Campaign</b></p> <p>To drive traffic to the client's app.</p> <p><b>Result from search</b> <b>&lt;best mortgage app&gt;</b></p>	<p><b>Sponsored</b></p> <p> Unloan https://www.unloan.com.au</p> <p><b>A New Kind Of Home Loan - Built By CommBank</b></p> <p>Roll off your home loan into an Unloan home loan. You could save thousands with Unloan.</p>			

SEM search results may include **ad extensions**, which are additional elements you can include in your ad – for example additional sitelinks, call extensions, price extensions, image extensions, location extensions, seller ratings, product extensions, structured snippets, app extensions, lead form extensions and callouts. The extensions allow you to provide more information and make your ad more impactful.

The example below from search term <discount tyres Blacktown> features a Seller Ratings Extension, Sitelink Extensions (allowing consumers to choose which link to click on, as opposed to a landing page), and an Image Extension (which acts like another sitelink extension, taking you to yet another page on their website).

**Sponsored**

 mycar  
<https://www.mycar.com.au/tyre-repair>

**mycar Tyre & Auto - Mobile Tyre Services Available**

Get Your Rubber Back On The Road With mycar **Tyre** Repair. Mobile **Tyre** Service Available.

Tyre Shop · Seven Hills · Closes soon · 5:30 pm

★★★★★ Rating for mycar.com.au: 4.7 - 12,675 reviews

[We're Changing to mycar](#) · [Servicing From \\*\\$199](#) · [Book Car Servicing Online](#)



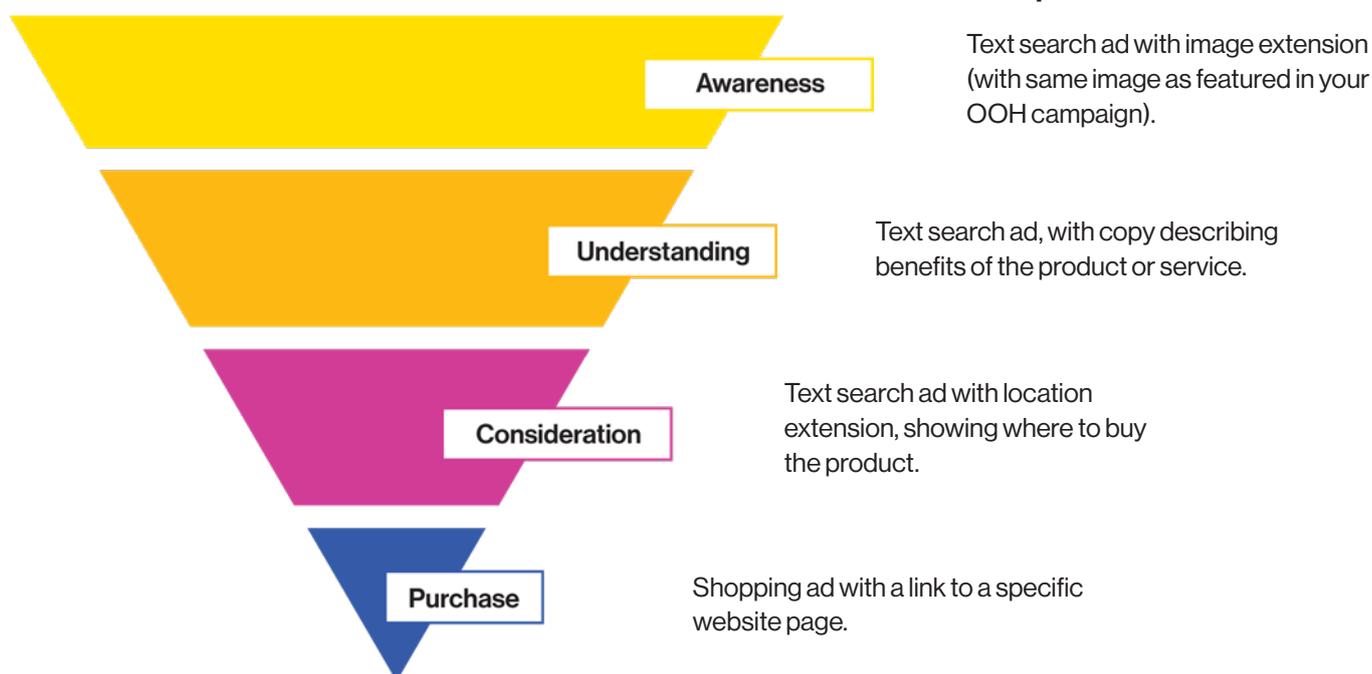
Other options include location extensions which help people find your location, a map to your location or the distance; phone numbers or a 'call' link for mobile users, and app extensions to make it easy for interested users to download an app.

### 6. Using SEM to deliver Objectives

Search sets the scene for those intent-driven moments. It is particularly effective when the Advertiser's objective is Consideration or Purchase.

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

SEM should be used in conjunction with SEO.

It is beneficial to include an SEM strategy in all campaigns, particularly those with a digital focus.

Given the large percentage of consumers who search before purchasing, SEM is an important low-cost channel that helps 'close the loop' on all your other campaign activity, increasing the likelihood that your advertiser's brand appears above the competitor's.

Even if consumers don't click the ad, they may still read or recognise the product, brand name, or URL when they see the ad.

### 8. Researching: to advertise through SEM

SEM can be incredibly cost-efficient, and to enhance return on investment, it is important to understand both the target audience's search behaviour, as well as category or competitor activity.

#### Researching the Audience

We can use Search to better understand our audiences; to find out what they're looking for, and how they want to engage with our client's site and product. Google Trends/Insights provides you with data on search volume for individual keywords over time. For example, certain industries such as florists are very seasonal (Mother's Day/Valentine's Day) therefore understanding the potential audience at any given time is crucial in estimating the required budget for that period.

We can also use insights from Search to find out where users are in the purchase cycle, enabling us to then reach and target them in more direct and compelling ways. We can do this by seeing what people are searching that trigger our client's ads. Doing this allows us to see what behaviours are then leading people to our ads, and then change our targeted keyword sets to better align with consumers' search queries.

#### Researching the Competition

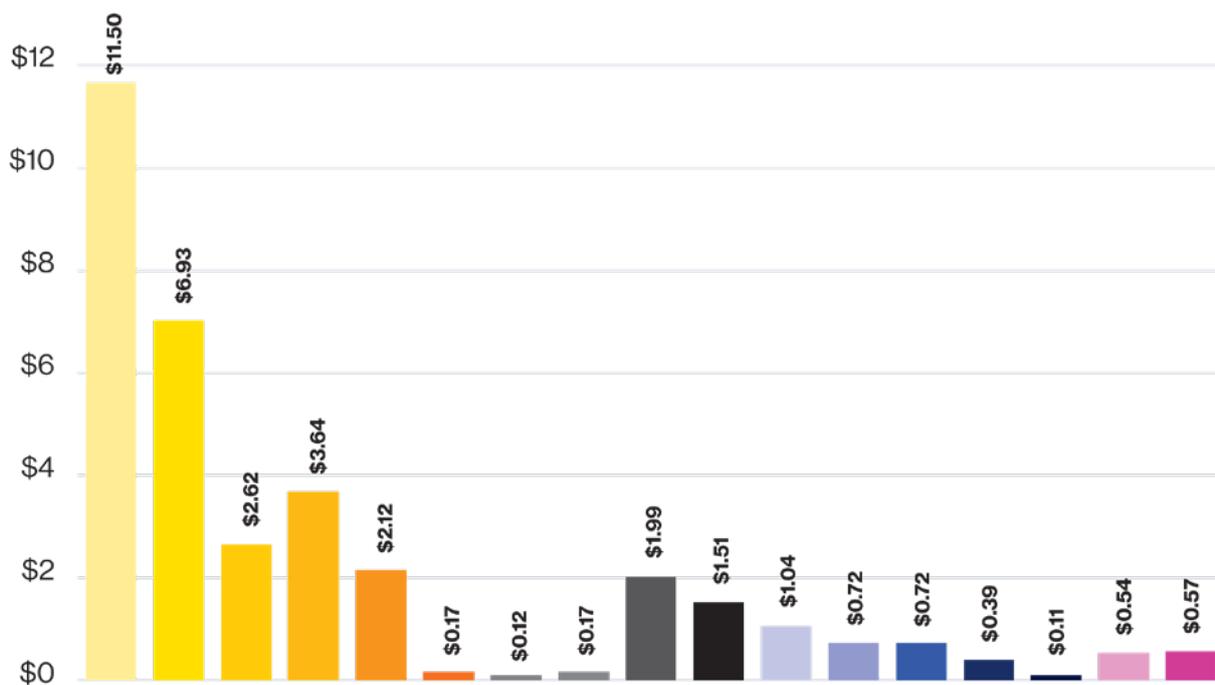
Entering specific keywords into a Google Search can highlight a number of features of the competitive landscape for that keyword/industry:

- Level of Paid Search competition, e.g. how many advertisers are bidding on that keyword and how 'sophisticated' those advertisers are.
- How crowded the market is in that category.
- Type of creative typically being used will often indicate the competitor's objective, e.g. Awareness/Understanding vs Consideration/Purchase.
- Elements you may need to include, depending on the likely intent of the consumer, e.g. a search result for 'Sydney Doctor' may typically display a map result and phone numbers, whereas a search for 'iPhone online' will likely bring up shopping ads from online retailers such as OfficeWorks and JB HiFi.
- Bid position – the position of a competitor on the Search Results Page will indicate the level of traffic it may receive for that keyword.

You will also want to know the average CPC for your client's category. This can vary significantly across categories. For example a good CPC for <dresses> is approximately \$0.50, for <home loan> it's approximately \$50.

This graph shows the average CPC across a range of industries:

**Average Cost Per Click**



**Industry**

- Insurance
- Internet and telecom
- Online banking
- Marketing and advertising
- Online education
- Beauty and skincare
- Jewellery
- Fitness and health
- Legal
- Home and garden
- Cryptocurrency
- Car dealership
- Fashion retail
- Pharmaceuticals
- Electronics
- Real estate
- Travel

Source: Statista.com, May 2023

## 9. Buying SEM

SEM is bought on a bidding model (programmatic) and advertisers only pay when their ads are clicked.

For each query on a Search Engine there is a new auction. Advertisers bid on a specific keyword to appear when people search those keywords. The top four available listings on the Search Engine Results Page (SERP) are distributed to the advertisers according to their bids and the relevancy of their site to the customer's query.

There are four key steps:

<b>1</b>	<b>Determine the campaign KPIs and decide on your keywords</b> – For example if your client was Cricket Australia, you would build keywords around cricket tickets, upcoming matches or more general sports related terms. The KPI might be ticket sales.
<b>2</b>	<b>Write the ads</b> – Group keywords into similar themes and determine the kinds of ads you want to create and which landing pages to send traffic to.
<b>3</b>	<b>Set your campaign bid amounts</b> – Before you set your maximum CPC, it is important to understand what a click is worth to your client, and understand the profitability to your client. For example for an airline client, the CPC may be higher if the objective is to encourage ticket sales, but lower if it is just to help consumers navigate to their frequent flyer site to check loyalty points.
<b>4</b>	<b>Set the dates, and go live!</b>

### What happens next:

1. Advertisers 'bid' on keywords, e.g. 'car insurance'.
2. When a consumer searches, advertisers' ads appear with their specified title and description. In this example, 'Allianz' and 'AAMI' are both bidding on the term 'car insurance' so they both participate in the auction.
3. AdRank is determined in real-time by a combination of maximum bid, 'quality score' and ad extension adoption (sitelinks, call outs, click to call, etc.). The auction is blind so advertisers are not aware of competitive bids or 'quality score'. Allianz appears in position 1, therefore it is safe to assume its bid and relevancy is higher than AAMI's, which appears in position 5.
4. The auction is based on clicks. When a consumer clicks an ad, that advertiser pays the search network for the click (CPC). In this example the consumer clicks on the Allianz ad, requiring the advertiser to pay for this click; AAMI doesn't pay to simply appear in this auction.

### 10. Measurement

As soon as you launch a campaign, your ads start showing in SERPs.

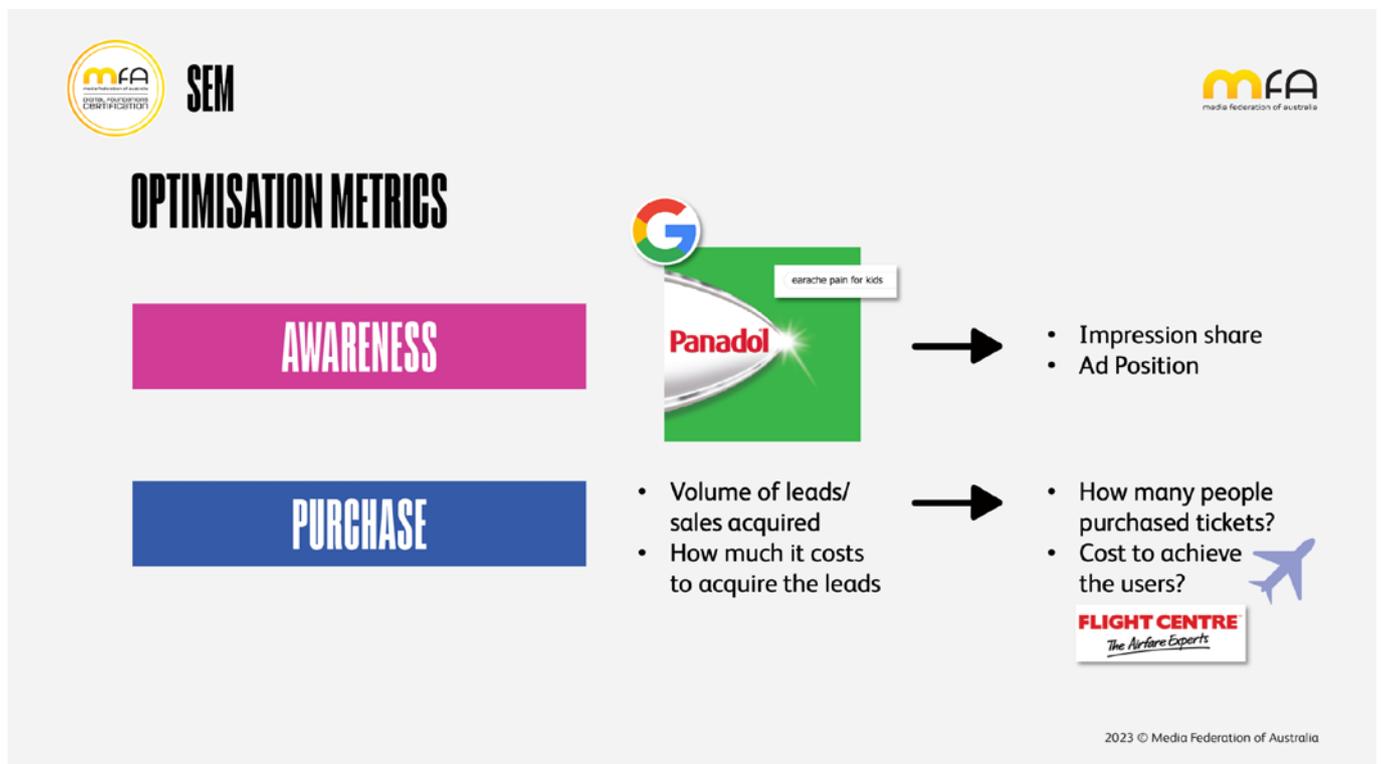
Results can be measured immediately, however there tends to be a lag in platform data, so it's best to wait until the next day to collate a full day of data.

You can measure and compare keywords on:

- Impressions
- Clicks
- CTR
- CPC
- Cost
- Conversions
- CPA

You can quickly revise your ad copy, target new audiences, and change landing page content to test your new tactics. This flexibility allows you to see differences in your strategies virtually immediately. However, before you optimise, it is important to revisit the campaign objective, and stay focused on achieving that objective.

For example, was it Awareness, and your metric was impression share? Or Purchase, with a metric of ticket sales?



Who verifies/measures it?

	Tool/Platform
<p><b>Campaign performance - results of ad groups, keyword performance, click throughs</b></p>	 Google Analytics
<p><b>Comprehensive SEO and SEM tools for detailed reports on organic and paid search campaigns.</b></p> <p><b>Also provide strategy evaluation.</b></p>	 SEMRUSH  ahrefs

11. Benefits & Considerations

There are many benefits to Search Engine Marketing:

- **Increased visibility** – Enables clients to appear prominently in search engine results for relevant keywords.
- **Targeting options** – Advertisers can target specific geographic locations, demographics, devices, and user behaviour. This enables them to reach the most relevant audience.
- **Immediate results** – Unlike SEO which takes time to build rankings, SEM can deliver immediate results.
- **Cost control** – Set daily/campaign budgets, which cannot be exceeded on the PPC model.
- **Measurable ROI** – SEM provides robust analytics and reporting tools.
- **Customisable formats** – Variety of ad formats allow you to choose the format and ad extensions that best suit the objective and target audience.

SEM allows for A/B testing of ad variations. This means that you can test different ad copy, headlines, images, extensions etc., to see what best resonates with your target audience.

### 12. Challenges

There may be a lot of competition for your target keywords, and this will bump up the bid price.

With technology continually evolving, it is important to be aware of the way Search is experienced and delivered, for example:

- The rapid take-up of Mobile Search
- The rise of Voice Search
- The expectations of Search through social, email and video
- The ongoing use of automation and machine learning (influencing optimisation)
- The increasing prevalence of AI, such as ChatGPT

### 13. Successful Campaign

#### Spark



**Spark<sup>nz</sup>**

Spark (a New Zealand telecommunications brand) found a way to use search engine marketing for its Always On mobile campaigns to sell more high-value mobile plans, which people don't usually directly search for.

This channel strategy specifically addressed the brand objective to sell more high-value mobile plans, and resulted in a 62.06% increase in total lifetime mobile plan profit Return on Ad Spend (ROAS), while overall mobile plan connection numbers increased 59.1% year on year from paid search.

The important metrics to gauge success were:

- Total lifetime mobile plan profit ROAS
- Mobile plan sales.

*"In an attempt to return more profit from our media spend, we worked alongside the PHD team to develop a SEM strategy using our data on mobile plan lifetime value and bespoke platform optimisation. By focusing on targeting audiences more likely to purchase higher-value plans, we saw a great return on ad spend. By implementing this strategy, our August mobile campaigns delivered impressive results and helped increase our media efficiency overall."*

**– Ryan Drew, Digital Marketing Lead, Spark**

Source: WARC 'Spark: Spark's Search Engine Marketing'.

**14. To find out more, visit:**

**Google Ads 'Help Center'**

For guides and certifications

**Search Engine Land**

Industry online publication

**Keyword Planner**

Google Keyword Planner, Semrush Keyword Planner

**15. Strengths and Weaknesses of SEM**

## Summary

### Strengths

- Helps your brand appear in search results
- Drives more traffic to your website
- Cost efficient
- Results are immediate
- Highly targeted
- Accountable and reportable (ROI focused)
- High reach of Google
- Multiple formats available
- Immediate optimisation possible

### Weaknesses

- Requires continuous testing and optimisation
- Constantly changing Google algorithms
- Monopoly of Google
- Must list in the top 3 to be noticed
- Competitive pressure on price (auction)
- Lower click through rate than SEO
- Provides less value over time than SEO

### 3.5 Display

#### 1. Marketplace

Display advertising (sometimes referred to as 'digital advertising' or 'digital display advertising') is a graphical ad message that is served at the top, bottom or side of online content.

These ads can take various forms, including banners, images, videos, interactive elements and rich media ads.

Display advertising aims to capture the attention of users while they browse online content and drive them to take specific actions, such as visiting a website, making a purchase, or engaging with the ad content.

#### 2. Terms to know

This section covers common terms applicable to Display.

Term	Definition
<b>Impression</b>	An instance of an ad being served on a particular web page, and then tracked. Impressions are used as a measurement to demonstrate to a client how many 'opportunities to see' (an ad) were presented to users.
<b>Click</b>	The number of times an ad is clicked. A click is the result of a measurable interaction with an ad or keyword, that links to the advertiser's intended webpage. It also refers to an opportunity for a user to learn more about a product (e.g. they could click on an ad to download a file).
<b>CTR (Click Through Rate)</b>	The total volume of clicks for that placement, divided by the total volume of impressions x 100. It's an indication of how effective a placement is at generating responses and engagement. $CTR = \text{Clicks} / \text{Impressions} \times 100$ .
<b>CPM (Cost per Thousand)</b>	The cost to deliver 1000 ad impressions. $CPM = \text{Cost} / \text{Audience} \times 1000$ .
<b>CPC (Cost per Click)</b>	The cost when a user clicks on the ad to go through to the advertiser's site. $CPC = \text{Cost} / \text{Clicks}$ .
<b>CPA (Cost per Acquisition)</b>	The cost when a user completes a purchase. $CPA = \text{Cost} / \text{No. of new customers or purchases}$ .
<b>CPL (Cost per Lead)</b>	The cost to generate one lead, i.e. when a user provides their details to be followed up by the advertiser later. $CPL = \text{Cost} / \text{No. of Leads}$ .

Term	Definition
<b>CPE (Cost per Engagement)</b>	The cost when a user takes a specific desired action within an app or on a platform, e.g. a like, or comment, or share. $CPE = \text{Cost}/\text{No. of engagements or interactions}$ .
<b>CPV (Cost per View)</b>	The cost when a user watches a video for a set duration. $CPV = \text{Cost}/\text{No. of views}$ .
<b>UA (Unique Audience)</b>	The total number of people (de-duplicated) that visited a site at least once during the specified time period. This means that if someone visits the Sydney Morning Herald homepage three times in a day, they would only be counted as 'one unique audience'.
<b>Viewability</b>	The opportunity for digital advertising to be seen by a human within a recognised time frame. Note: if you load a webpage and the ad is below the fold, this will still be counted as an impression, however it is NOT viewable.
<b>Conversion</b>	This is an activity completed by the user, which could include landing on a webpage, starting a quote, watching a video, or completing a sale on a website. It is defined by your KPIs (key performance indicators) based on what is important to your client.
<b>Walled Garden</b>	A term used to describe a closed platform where the provider of the platform has total control over the content, applications or data. The term is used to describe platforms like Facebook, Google and Amazon.
<b>EDM (Electronic Direct Mail)</b>	Email sent to list of customers who have opted-in (to receive email from an organisation). Provides information and contains opportunities for advertising, including display ads.

### 3. Main Players

The digital landscape is rapidly evolving. There are multiple players, and as digital experts, it is our role to help clients navigate the complex ecosystem.

This means keeping up to date with the marketplace (open web and 'walled gardens' – see definition), new content and format opportunities, evolving technology, and changes to how we can track, buy and measure.

Advertising on the open web gives brands more visibility into measurement, attribution, revenue performance, and reporting data. A walled garden requires advertisers to run their campaigns within the technology provider's closed environment. Brands must use the provider's user data for targeting and to buy ads. Examples of walled gardens include Facebook, Google, and Amazon.

The choice of where to advertise again depends on the campaign objective and the target audience. To maximize your media spend and engage customers meaningfully, you need a non-siloed media approach that includes activity within walled gardens and with publishers across the open web.

The chart below gives you an indication of the where advertisers are allocating digital display spend (top 10 in Australia, Nielsen Content Ratings):



In the list above, the walled gardens are Google, Facebook, Instagram, Amazon, and LinkedIn.

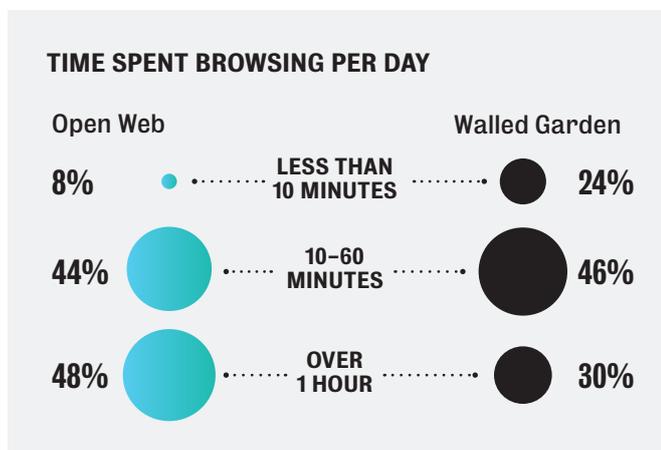
Let's consider the differences of both ecosystems.

	Walled Gardens	Open Web
 <b>Control</b>	<b>Less control</b> – Walled gardens control the algorithms that determine which ads are displayed to users, how they are targeted, and how they are ranked. Advertisers have limited control over these algorithms, which can lead to unpredictable ad performance and fluctuations in reach and engagement	<b>Greater control</b> – You can create a campaign without being bound by platform restrictions. On the open web you can explore a wide range of opportunities to connect with a target audience authentically.
 <b>Targeting</b>	<b>Highly targeted audiences</b> – specific targeting capabilities based on the platform's data on users, including demographics, interests, behaviours, affinities etc., with the ability to reach users on multiple devices (e.g. a consumer's Facebook account on a mobile, tablet, laptop). This enables advertisers to deliver consistent messaging across different devices.	<b>More advanced targeting options</b> (ability to use 1st, 2nd and 3rd party data), to refine targeting and re-targeting strategy. Advertisers have greater transparency and control over their data when advertising on the open web.
 <b>Reach</b>	<b>Broad</b> – global audience within the walled gardens' ecosystem.	<b>Broad</b> – global audience in a virtually limitless ecosystem.
 <b>Formats</b>	<b>More limited</b> – mostly traditional formats like image, text and video ads.	<b>Greater flexibility</b> – you can experiment with various content formats, ad placements and user experiences, and negotiate 'special buys', develop partnerships, takeover sites etc.
 <b>Trading</b>	<b>Limited</b> – advertisers can edit campaigns to some extent, but generally advertisers may have less visibility into how their ads are performing and fewer opportunities to optimise campaigns.	<b>May be more complex</b> – may utilise trading desks or deal direct with publishers. Mostly traded programmatically (except for special buys, sponsorships).
 <b>Optimisation</b>	<b>Limited</b> – since walled gardens need to protect the privacy of users' data, advertisers often get just an aggregated view of how their ads perform.	<b>More extensive</b> – advertisers can access more detailed analytics and performance metrics to monitor audience engagement and campaign effectiveness, and optimise quickly.

	Walled Gardens	Open Web
 <p><b>Reporting</b></p>	<p><b>Minimal risk</b> – generally, advertisers can have greater confidence in the integrity and security of their ad placements within closed ecosystems. Walled gardens are more likely to ensure brand safety and protect advertisers from ad fraud, inappropriate content, and fraudulent activities.</p>	<p><b>More extensive</b> – access to detailed performance data including impressions, clicks, conversions.</p>
 <p><b>Risks: Brand Safety and Ad Fraud</b></p>	<p><b>Minimal risk</b> – generally, advertisers can have greater confidence in the integrity and security of their ad placements within closed ecosystems. Walled gardens are more likely to ensure brand safety and protect advertisers from ad fraud, inappropriate content, and fraudulent activities.</p>	<p><b>Some risk</b> – Advertisers may encounter brand safety issues when their ads appear alongside controversial, offensive, or objectionable content, risking damage to brand reputation. Also some risk of ad fraud, including non-human traffic, click fraud and fraudulent websites. Advertisers may unknowingly pay for ad impressions or clicks that do not originate from genuine human users, leading to wasted ad spend and inflated performance metrics.</p>

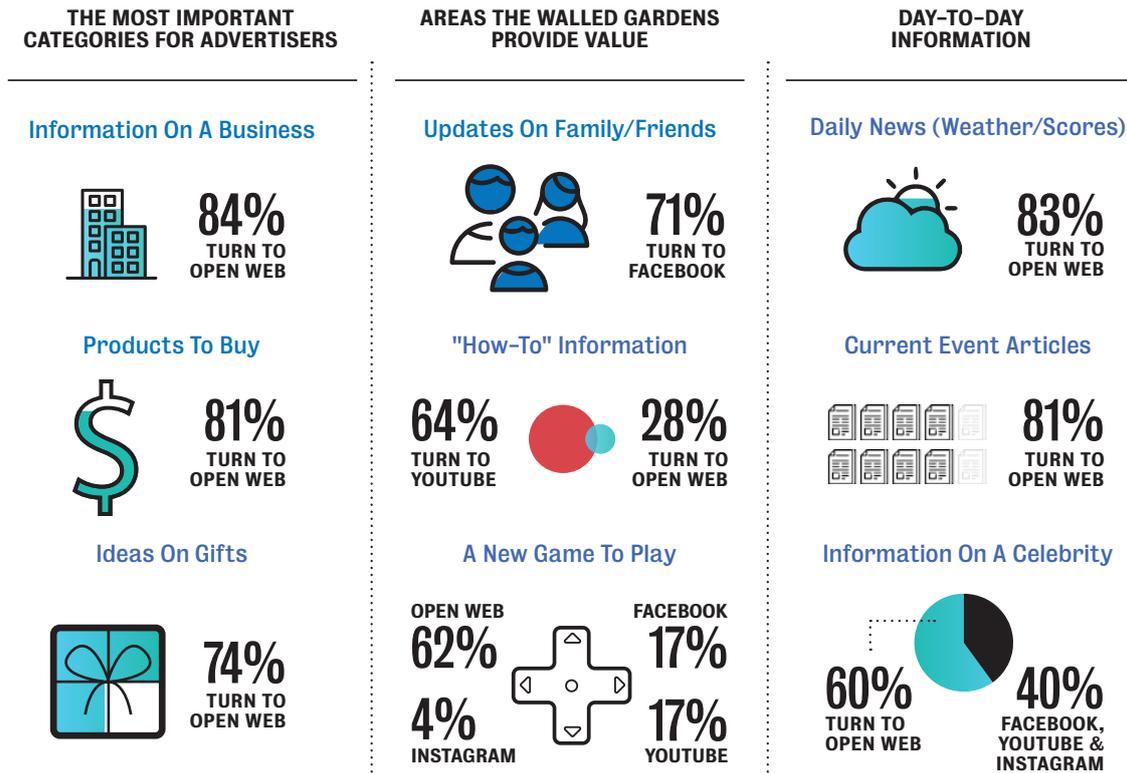
#### 4. The audience (in Australia)

According to a recent study, consumers spend approximately 66% of their time browsing the open web, and approximately 34% of their time in walled gardens. Time spent browsing per day in the different ecosystems also varied, with consumers indicating that they used the open web more than they did a year ago:



In terms of where consumers go for different sources of information (including information on products, businesses etc.), most choose the open web:

### Where Consumers Turn First When Looking For Information



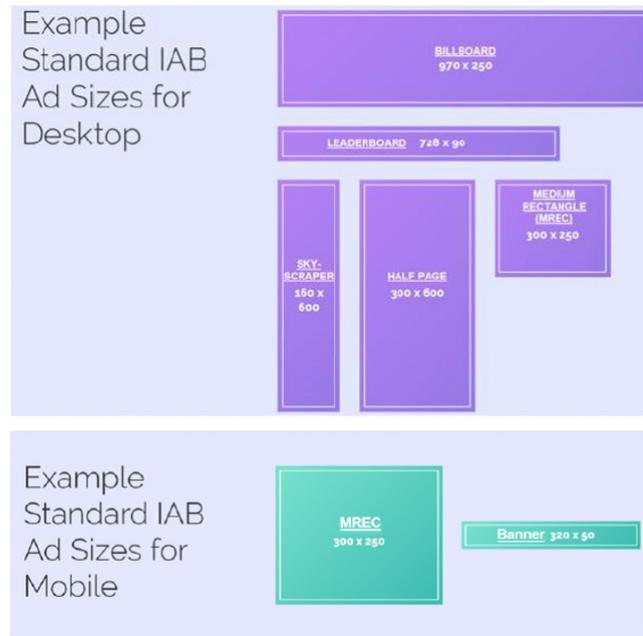
Source: <https://s3.amazonaws.com/media.mediapost.com/uploads/OpenWebVsWalledGardens.pdf>

In considering where to advertise, you need to consider:

- What your target audience does online, and where
- The total audience of the site
- The demographic breakdown of the site
- Appropriate content environments to fit product/message and overall media strategy
- The creative message
- The advertising format/creative to be used
- How and where an ad is placed
- The call to action

### 5. Advertising Opportunities & Formats

There are a number of different creative options in Display advertising. The IAB (Interactive Advertising Bureau) has created standardised technical formats and usage guidelines to help buyers, publishers and agencies. Display ads can include video, interactive content, dynamic data and expansion capabilities (to provide more real estate).



However, individual sites may also create their own customer or native ad units.

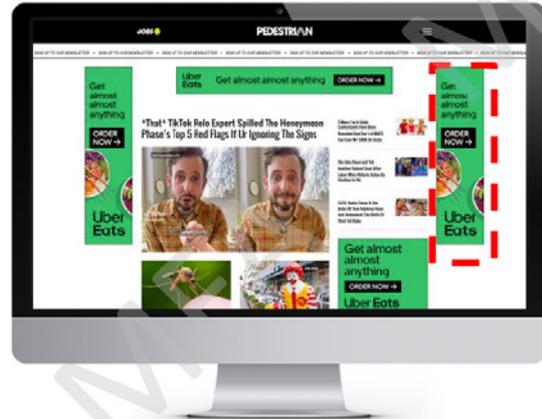
Here are some common formats and features

#### Examples of Advertising opportunities:

<p><b>Standard Banner</b></p> <p><b>Billboard (970 x 250)</b> and <b>Leaderboard (728 x 90)</b> ads which can sit at the top, middle or bottom of the page, on desktops only.</p> <p>Viewability performance may be impacted the further down the page the ad appears.</p>	<p>The screenshot shows a desktop website layout. At the top, there is a large red billboard advertisement with the text 'SCORE A FREE BONUS BURG THIS MONDAY!'. Below the billboard, the website content is visible, including a news article about 'Nightmare Giddy' and a smaller red leaderboard advertisement on the right side with the text 'SCORE A FREE BONUS BURG THIS MONDAY!'.</p>
--	--

**Standard Banner**

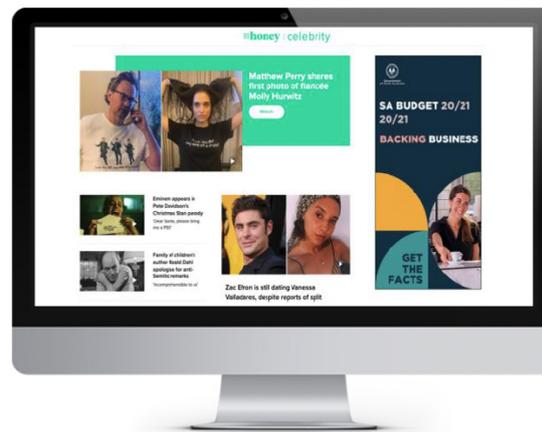
**Skyscrapers (120 x 600 or 160 x 600)** traditionally sit down the side of the page and are another desktop only format. Skyscrapers are often 'sticky' which means they do not go out of view as the user scrolls down the page.

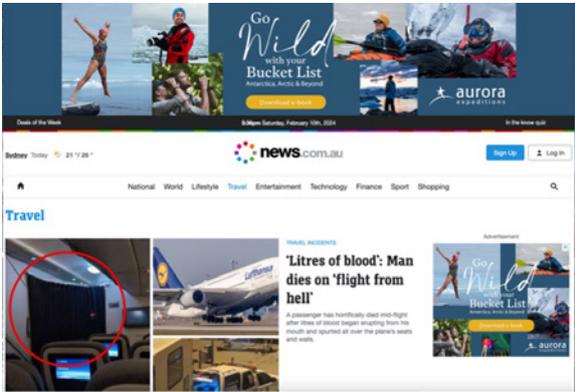


**Standard Banner**

**Half Page (300 x 600) and MREC (medium rectangle 300 x 250).**

Both commonly used formats, across both desktop and mobile.

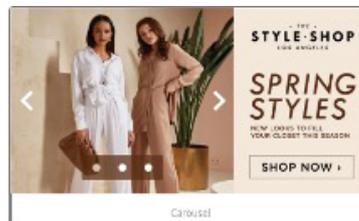
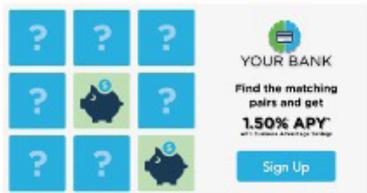


<p style="text-align: center;"><b>Roadblock</b></p> <p>Display of two ad units simultaneously, blocking out other advertisements to maximise attention.</p> <p>Typically, this is a <b>Leaderboard plus an MREC or Half Page</b>, for maximum impact.</p>	 <p>The image shows a desktop view of a news website. At the top, there is a large banner for 'Go Wild' with the text 'With Your Bucket List' and 'Australia, Arctic &amp; Beyond'. Below this, there is a smaller MREC for 'aurora'. The main content area features a travel article titled 'Litres of blood: Man dies on 'flight from hell'' with a red circle highlighting a small ad unit on the left side of the article.</p>
<p style="text-align: center;"><b>Mobile</b></p> <p>Most commonly used banner formats on mobile are the <b>Mobile Banner (320 x 50 or 300 x 50)</b> and <b>MREC (300 x 250)</b>.</p>	 <p>The image shows two smartphones side-by-side. The left phone displays a mobile banner at the top of a news article. The right phone displays a mobile banner with a scenic background and a search bar.</p>
<p style="text-align: center;"><b>High Impact Formats</b></p> <p>Commonly with rich media elements, include the homepage takeover – billboard, gutters and skins that take over the entire webpage.</p>	 <p>The image shows a desktop monitor displaying a website. The main content is a large ad takeover for 'Australia by Train' featuring a 'delicious.' banner and a photo of a pizza. The text on the screen includes 'AUSTRALIA by Train', 'delicious.', and '43 Easter desserts that are worth saving room for'.</p>

### High Impact Features

Features available in display ads which can further enhance impact, maximise engagement, develop understanding, and/or encourage click through, include **gamification, time of day & countdown, expandable, touchpoints (for more info), video, carousels, and inclusion of a QR code.**

More features will become available as technology evolves.



**EDM - Solus Email**

An email from a third-party advertiser to a list of opt-in email subscribers.

For example, if you subscribe to a health and wellbeing site, you might receive an email advertising another brand's wellness product.



**EDM - Newsletter**

Some publishers offer advertising space in their EDMs, often in the form of standard display ads.

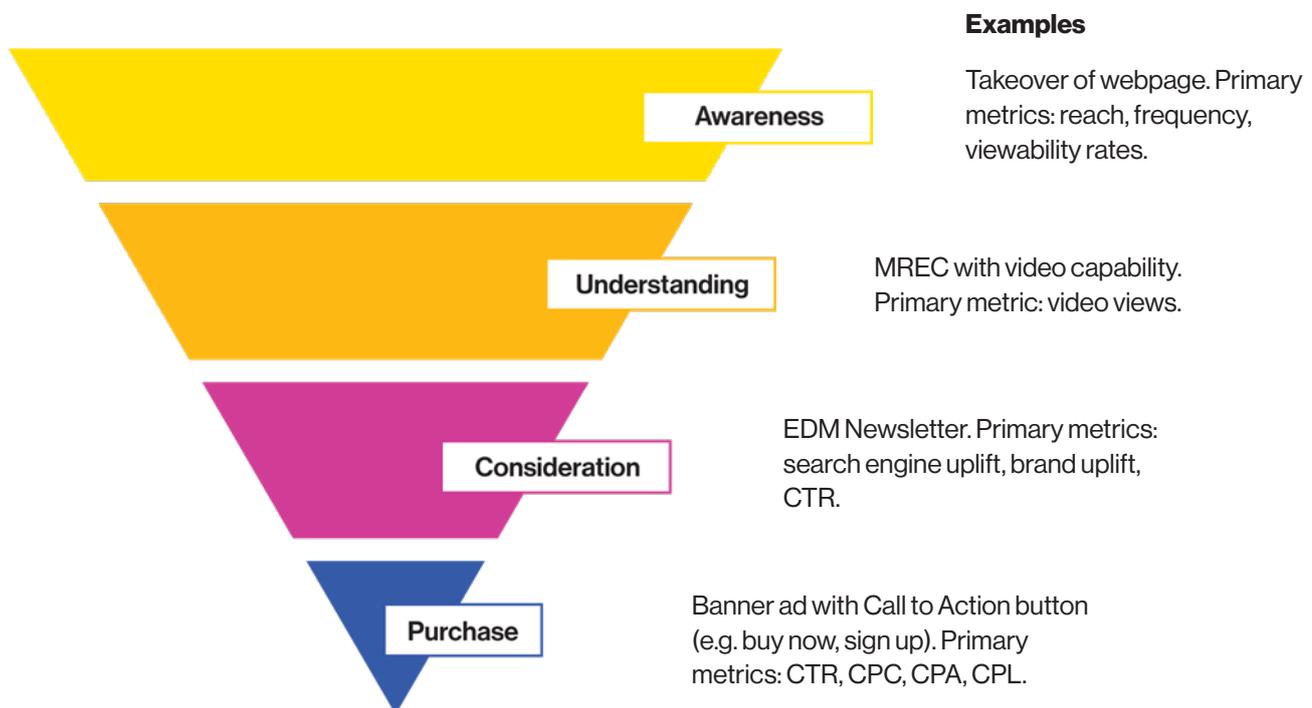


### 6. Using Display to deliver Objectives

We know that a marketing budget can rarely stretch across multiple objectives, and like with any other channel the key to success is being single-minded. Being clear on your campaign objective up front will inform which metrics you should use to measure your display ads.

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

There are very few campaigns that do not include display advertising. The digital world has become an increasingly important aspect of our everyday lives, and has transformed the way we do just about everything; from research, communication, entertainment, socialising, studying, to buying products and services. So it makes sense that campaigns include display advertising, to reach their target audience where they are spending increasing amounts of time.

The way you integrate digital display with other channels depends on the campaign objective, target audience, strategy and the creative idea. Some examples:

<p><b>Cross-Platform Social Media Campaign</b></p>	<p>A client wants to launch a new product. You run a cross-platform campaign that includes digital display ads on various websites and social media platforms like Facebook, Instagram, and X. The digital display ads drive traffic to the product's landing page, while the social media channels are used for engaging content, customer interaction, and influencer partnerships.</p>
--	---

<p><b>Search Engine Marketing (SEM) and Display Advertising</b></p>	<p>A retail client wants to promote its seasonal sale. You run search ads targeting specific keywords related to their products on Google to capture users actively searching for deals. Simultaneously, you run display advertising campaigns on highly targeted websites and mobile apps to increase brand visibility and reach users who may not be actively searching but could still be interested in their products.</p>
<p><b>BVOD with Digital Display Retargeting</b></p>	<p>A car manufacturer client wants to launch a new model and you run TVCs to create broad brand awareness. To further engage viewers and encourage test-drives, you implement digital display retargeting ads that are shown to users who have seen the TVC. These display ads highlight the key features of the new car model and encourage users to schedule a test drive or request more information online.</p>

**8. Researching: to advertise in Display**

**Researching the Audience**

To find out more about your audience's preferences and usage trends, you can search a number of platforms, e.g. Roy Morgan.

To add context and depth to your research, you can access a variety of industry reports, e.g. IAB Australia provides a wealth of resources on digital expenditure, device usage, and trends.

Publishers also provide reports and insights on how and when your audience might want to view content, and more specific targeting information.



Cross platform audience  
Insight surveys

Annual and Adhoc industry reports

Publisher/  
Walled Garden reports

### Researching the Landscape

There are other tools that allow Agencies to understand how much is being spent across digital. For example, you can create a report in Nielsen Digital Content Ratings (DCR) for the month of January, that shows:

- Top 10 Australian websites (based on unique visitors)
- Total unique audience visiting that site, during that month
- Average frequency – average number of times they visited
- Average time spent – average time spent on the site over that month

This helps the Agency identify top reaching sites for a particular target audience, and build reports that show websites visited by a particular demographic, as well as ones that show a website's traffic across daily, weekly and monthly time periods.

For example, if you have a client that is launching a deodorant aimed at Males aged 18-24, you can download a report against this demographic and see which sites reach most of that audience.

### Researching the Competition

Competitive analysis tools provide competitive intelligence. They allow Clients/Agencies to track and analyse competitors' digital advertising activity – including their ad spend, targeting strategies and creative messaging, which ads are being used on which platforms.

These tools also allow Agencies to gain insight into when competitors are typically more active online, as well as data:



- Ad types used (e.g. video % vs display %)
- For which device types (e.g. desktop % vs mobile %)
- Buy type (e.g. programmatic % vs direct %)
- Ad spend
- Impressions served
- Number of creatives
- The creative executions
- Which platforms used

Tools for monitoring  
digital advertising  
across all devices

Having this depth of competitor intelligence helps guide the strategy. For example if the competitor is advertising heavily in June-July, you may choose to set your campaign live at a different time of year, or alternatively take a very different approach to display than your competitor, or allocate more budget during that period to ensure your campaign is seen and heard over theirs.

### 9. Buying Display

How you buy your display media will depend on the campaign objective.

You can choose to pay per 1000 impressions served, pay a flat fee for a certain period of time, i.e. for a sponsorship deal, or pay every time a user interacts or engages with the ad. Then you determine HOW you will measure the campaign, i.e. the primary metrics.

So for a campaign objective of Awareness, you might want broad reach and then negotiate a special buy/sponsorship of a premium website. This could be supplemented with buying impressions to be served on a range of relevant sites. Primary metrics: reach, frequency, viewability rates.

For Understanding, you might look at buying impressions to serve video ads, or paying a flat fee to insert your videos into an EDM. Primary metrics: video views, CPV.

For Consideration, you might want to pay a flat fee for an Influencer to promote your product on social media. Primary metrics: search engine uplift, brand uplift, CPE.

For Purchase, where you have a specific call to action, you might look at targeting with an impressions buy, and then re-targeting. Or paying for impressions, but on a CPL model (you only pay for the lead, e.g. when the user clicks and fills in a form). Primary metrics: CTR, CPC, CPA, CPL.

### Calculating Models

**CPM (cost per thousand)** is the most common buying model. It is based on the cost to deliver 1000 ad impressions.

The diagram shows a yellow icon of a stack of coins with a dollar sign. Below it are three yellow-bordered boxes containing the following text: "Budget of \$10,000", "Buy 500,000 impressions", and the formula  $\$10,000 \div 500,000 \times 1000$ . At the bottom, the result is shown as **CPM = \$20**.

#### An example:

Budget of \$10,000  
You buy 500,000 impressions on *taste.com.au* near the pie recipe page.

To determine the CPM:  
(Budget) \$10,000 divided by  
(Impressions)  
 $500,000 \times 1000 = \text{CPM } \$20$

**CPC (Cost per Click)** is charged when a user clicks on the ad to go through to the site. An example of a CPC calculation, if we use the example above of a budget of \$10,000 buying 500,000 impressions:  $\$10,000$  (cost) divided by 2,000 (clicks) = CPC \$5.

**CPE (Cost per Engagement)** is a common metric of rich media and other interactive display formats, and helps you quantify your audience's interest in the ad content. For example, an 'engagement' could be to play a game, or like/share on Social. An example of a CPE calculation:  $\$10,000$  (cost) divided by 1,000 (no. of engagements/interactions) = CPE \$10.

**CPA/CPL (Cost per Acquisition or Lead)** is a pricing model where you are only charged once the action has been completed (i.e. the sale, or the form filled in). An example of CPA:  $\$5,000$  (cost) divided by 200 (actions) = CPA \$25.

**Sponsorships** are often high-traffic pages, bought for a fixed amount for a fixed period of time. Sponsorship Cost = Daily Cost x No. of Days.

### **Making the Trade**

Most display advertising is bought programmatically. The other way of buying is known as 'direct' or 'Insertion Order (IO)'. Refer to Section 2 which covers programmatic and IO in depth, and the eight key approaches to targeting and serving ads to the right audience, at the right time, in the best location.

Privacy laws continue to evolve, as does our ability to target and measure digital activity. Cookies were once the mainstay of tracking, and are being gradually phased out. As digital experts, we need to keep up to date on changes to the Privacy Act, and alternatives ways to target, track and report on digital activity.

**10. Measurement**

Measuring campaign activity is essential to being able to successfully measure return on investment and influence future campaigns.

As outlined above, the metrics used will relate to the campaign’s primary objective, that is, whether the purpose of the campaign is to drive Awareness, Understanding, Consideration or Purchase.

You will likely use different industry tools to monitor the performance of a display campaign.

**Who verifies/measures it?**

	Tool/Platform
<b>An Ad Server provides accountability, centralised management, creative control and performance insights across every publisher placement.</b>	 Google Campaign Manager 
<b>Verification: Viewability, Brand Safety and Ad Fraud</b>	  
<b>Metrics across platforms, of unique audience reach (ie deduplicated measurement across computers, mobiles, tablets, and connected TV)</b>	
<b>Brand uplift studies</b>	 

### 11. Benefits & Considerations

There are many benefits to Display advertising:

- **Wide Reach:** allows you to reach a vast audience across various websites, mobile apps, and social media platforms. This extensive reach ensures that your ads are seen by a large number of your target audience.
- **Targeting Capabilities:** you can target your ads based on various criteria such as demographics, interests, behaviour, location, and more. This targeted approach ensures that your ads are shown to the most relevant audience, increasing the likelihood of engagement and conversion.
- **Visual Appeal:** display ads are highly visual and can incorporate images, videos, animations, and interactive elements to capture users' attention and convey your message effectively.
- **Cost-Effectiveness:** offers flexible pricing models such as cost-per-click (CPC), cost-per-thousand-impressions (CPM), or cost-per-acquisition (CPA), allowing advertisers to optimise their campaigns based on their budget and objectives. Additionally, digital ads often have lower production costs compared to traditional advertising mediums like TV or print.
- **Measurable Results:** comprehensive analytics and reporting tools allow advertisers to track the performance of their campaigns in real-time, enabling you to make data-driven decisions and optimise your campaigns for better results.
- **Integration with Other Channels:** digital display advertising can be seamlessly integrated with other online and offline marketing channels for a holistic and coordinated approach to campaigns.

In terms of considerations, you must have an in-depth understanding of your target audience, competitors and the digital landscape. This will enable you to plan, execute, and optimise campaigns effectively to achieve your objective.

### 12. Challenges

Whilst digital display advertising offers many opportunities for reaching and engaging target audiences, you'll have to navigate various challenges, for example:

- Ad blocking by consumers
- Cutting through, and ensuring your ad is 'seen'
- Ad Fraud (click fraud, impression fraud, bot traffic)
- Targeting consumers without the use of cookies
- Brand safety risks, if you do carefully vet placement options to mitigate risk.

13. Successful Campaign

## Greening Our City



The NSW Government's 'Greening Our City' programme set out to reinvigorate and expand the tree canopy across Greater Sydney by planting one million trees. The programme required trees to be planted on private land. However, research identified a literal NIMBY (not in my back yard) barrier to this. Rather than talking about trees per se, the campaign focused on the offshoot benefits afforded by trees such as shade, privacy, birds, and colour.

By 23 May 2022, 785,984 trees had been planted and the campaign is on track to hit the target of 1,000,000.

The campaign used paid advertising via social media (Facebook and Instagram), plus Digital Media (Nine, SMH, &News, The Guardian, Yahoo, Apple News and MSN) extending the messaging.

Source: WARC 'NSW Department of Planning and Environment: Making Sydney greener!'

14. To find out more, visit:

IAB Australia

<https://iabaustralia.com.au/>

Yahoo ad tech

<https://adspecs.yahooinc.com/>

### 15. Strengths and Weaknesses of Display

## Summary

### Strengths

- Creative opportunities
- Flexible ad formats
- Cost effective
- Broad reach
- Targeting capabilities
- High impact
- High Frequency
- Measurement metrics
- Can optimise quickly

### Weaknesses

- Brand safety
- Ad Fraud
- Ad blocking by users
- Not seen by users (cluttered environment)
- Regulatory challenges

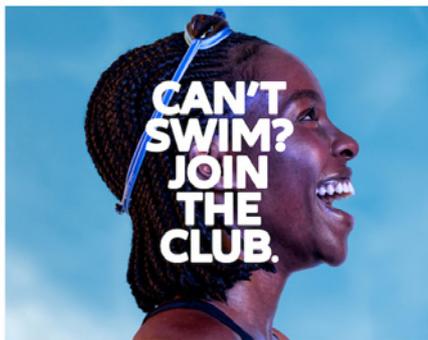
### 3.6 Sponsorship / Partnership

#### 1. Marketplace

The terms *sponsorship* and *partnership* are often used interchangeably. Both are strategies used by brands to build brand presence and engage with their target audience. However, there are key differences.

**Sponsorships** are mainly focused on providing financial support or resources to an individual, an event or an organisation. The expectation is that the brand will benefit from increased brand visibility. They are typically time-bound and revolve around a specific event or time period. The prime objective is to gain exposure and maximise reach through branding opportunities associated with the sponsored entity, which may include naming rights and logo placements, and then leveraging the association through other forms of advertising.

For example, a brand like NRMA may sponsor a sporting event, and aim to generate brand awareness through mentions of the event name, visual properties on field, and through the brand's owned channels (website, EDMs, etc).



**Partnerships** are more collaborative and usually involve two or more organisations working together for mutual gain. They often involve an exchange of resources and expertise and may extend beyond a single event or campaign. Key to partnerships is that both parties work together to achieve a specific outcome or solve a problem in a way that benefits them both. Partners may collaborate on joint marketing initiatives, co-branded products or integrated customer journeys.

For example, alcohol retailer BWS created a 'Cool Room', and partnered with music talent to provide exclusive music events for consumers. Insurance company Allianz partnered with AUSTSWIM to create the Allianz Swim Club, a free learn-to-swim program designed for adults who want to become more confident in the water, physically and emotionally.

Both sponsorships and partnerships tend to create a 'halo effect' of positivity, where the positive perceptions of the other property or event are reflected onto the brand.

## 2. Terms to know

This section covers common terms applicable to Sponsorship:

Term	Definition
<b>Target Audience</b>	The specific group or demographic that the sponsorship aims to reach or influence.
<b>Reach</b>	The total number of people or audience a media channel or sponsorship can potentially access.
<b>Impression</b>	An instance of an ad being served on a particular web page, and then tracked. Impressions are used as a measurement to demonstrate to a client how many 'opportunities to see' (an ad) were presented to users.
<b>CTR (Click through Rate)</b>	The total volume of clicks for that placement, divided by the total volume of impressions x 100. It's an indication of how effective a placement is at generating responses and engagement. $CTR = \text{Clicks} / \text{Impressions} \times 100$ .
<b>CPM (Cost per Thousand)</b>	The cost to deliver 1000 ad impressions. $CPM = \text{Cost} / \text{Audience} \times 1000$ .
<b>CPA (Cost per Acquisition)</b>	The cost when a user completes a purchase. $CPA = \text{Cost} / \text{No. of new customers or purchases}$ .
<b>CPE (Cost per Engagement)</b>	The cost when a user takes a specific desired action within an app or on a platform, e.g. a like, or comment, or share. $CPE = \text{Cost} / \text{No. of engagements or interactions}$ .
<b>Brand Alignment</b>	How well the values, message, and image of the sponsor aligns with the media channel or event being sponsored.
<b>Content Relevance</b>	How well the sponsored content fits naturally within the context of the media platform or event, ensuring it doesn't appear forced or out of place.
<b>Sponsorship Duration</b>	The length of time during which the sponsorship is active, impacting the exposure and potential reach.
<b>Talent</b>	Individuals who appear on screen/on air as performers, hosts, presenters or personalities.
<b>ROI (Return on Investment)</b>	The efficiency of the sponsorship in generating revenue or achieving specific goals compared to the cost of the sponsorship.
<b>Post Campaign Analysis</b>	Evaluation conducted after the sponsorship period to analyse the effectiveness and impact of the partnership, identifying strengths and areas for improvement.

### 3. Main Players

The main players/media partners in the sponsorship realm are the overall main players in the market (e.g. Broadcast – Channels 7, 9, 10, Foxtel, SBS; Audio – SCA, ARN, Nova, etc.). For more information on these publishers, see the relevant sections in this guide.

Also, any media partner can provide a sponsorship element to their offering (e.g. sponsoring MAFS on Nine, sponsoring the Kyle & Jackie O Show on SCA).

Agencies will often have a Partnerships and Activations Team that drives and manages sponsorships and partnerships. Not only do they liaise with publishers, but often negotiate with 'rights holders'.

Rights holders are organisations that own the rights to sporting, events or entertainment properties.

For example, EndemolShine Australia is a major content producer and distributor in Australia, responsible for programs such as MasterChef, LEGO Masters, Married at First Sight and more.



Examples of sporting rights holders include Cricket Australia, Victoria Racing Club (Melbourne Cup), Tennis Australia, AFL and NRL.

Events, festivals and venues also provide opportunities for sponsorship. This can include support for specific shows, activities, signage, and on-site activations.

Within an Agency, there can also be potential synergies between two clients, and an opportunity to identify and tailor sponsorships or partnerships which benefit both.

### 4. The Audience (in Australia)

Typically, when you develop a sponsorship, your audience may be quite broad but within the guardrails of a defined target audience. For example, if you want to engage with a younger audience (e.g. P18-24) you might sponsor Love Island Australia on 9, 9Now and the various corresponding assets Nine has to amplify the program (e.g. social through TikTok, IG, etc.).

Brands invest in sponsorships and partnerships to enhance their reach and credibility with their target consumers. So the brand's target market should reflect the target market of the other property, and there needs to be a 'fit' – that is, with both brand and partner having similar goals, values, and visions.

If there is a good fit, the collaboration is perceived to be more sincere, and consumers view this more favourably, and as being more authentic. For example, it makes sense for a sporting brand like Adidas to sponsor a football event. It makes less sense for a nappies brand like Huggies to sponsor the same event.

### 5. Advertising Opportunities & Formats

Once the sponsorship or partnership opportunity is identified, there are many ways to bring it to life to create commercial and cultural impact.

This may involve creating content and leveraging the association through traditional media channels, using influencers to promote the association through socials, as well as utilising the other property's owned and earned channels to maximise reach and impact.

#### Examples of Advertising opportunities:

##### Media Partnership

A brand, through an Agency, partnering with a media property, e.g. Mitre10 and The Block (Channel 9). Along with their ambassador Scott Cam, Mitre 10 provides "Mighty Helpful" service and advice every step of the way.

*The partnership may include:* commercial airtime, integration & IP (talent, logo, Point of Sale etc.), and amplification opportunities.



**Commercial Sponsorship**

Large brands like NRMA and Toyota wanting broad reach may secure naming rights to major events, screen TVCs during ad breaks and in Fox Venues (pubs and clubs) nationally, and support community sport across the country.



**Partnering with a non-profit  
(social impact partner)**

To increase loyalty and build awareness a brand will identify a non-profit partner that complements their values and vision. For example, the mission of insurance giant Allianz is 'we secure your future'. Research revealed that 1 in 4 Australian adults are weak swimmers. Allianz partnered with AUSTSWIM to create Allianz Swim Club, a free learn to swim program for adults. They ran an integrated national campaign across TV, social and OOH – including filmed video content and PR support, with strong branding at pools.

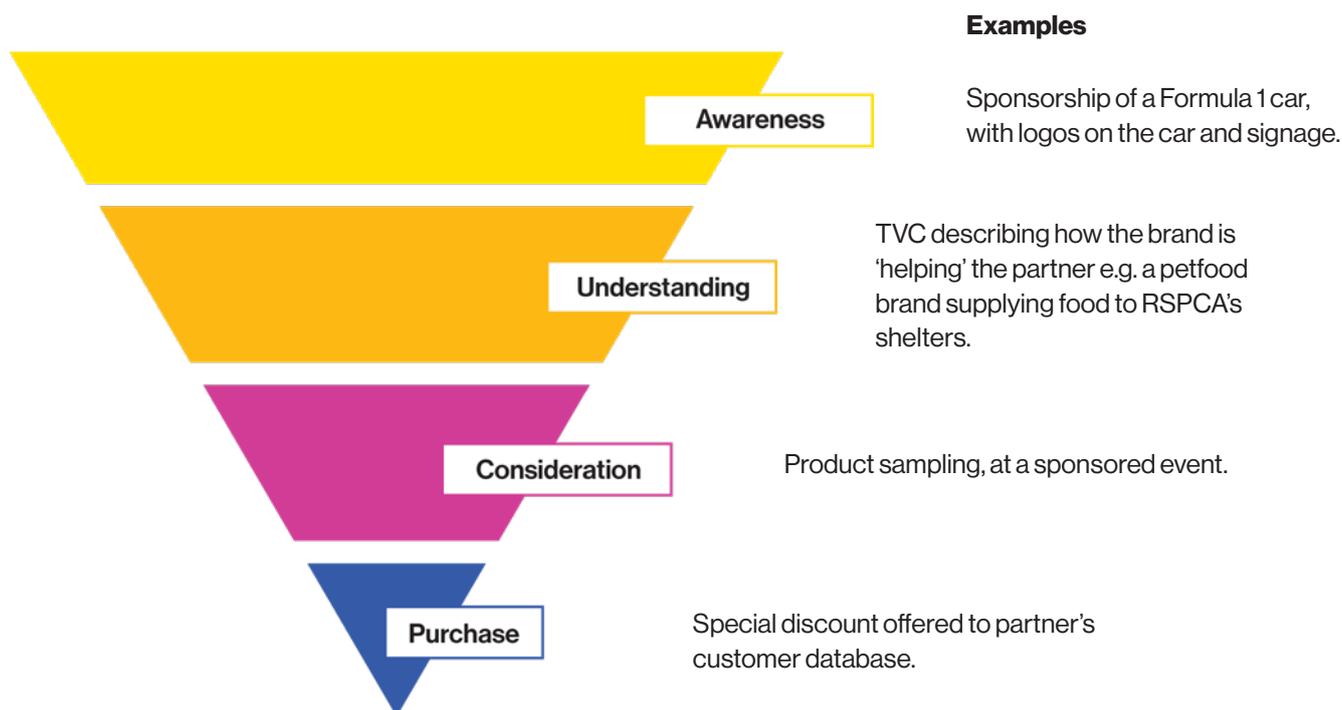


## 6. Using Sponsorships/Partnerships to deliver Objectives

This approach is used most often to generate awareness and positive brand associations.

### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



## 7. Complementary Channels

When deciding on media to support a sponsorship/partnership, the choice of media channels depends on various factors including the target audience, campaign objective, budget, and the nature of the product/service being promoted.

A strategic mix of multiple channels or a focus on specific platforms that best align with the target audience can often yield the most effective results. Additionally, evaluating the reach, engagement metrics, and potential ROI of each channel is essential in making informed decisions.

Media channels commonly considered include TV, OOH and Display. Often when the sponsorship/partnership involves a major media player, the campaign will utilise channels owned by that player to maximise value and efficiency.

**8. Researching: to advertise using Sponsorships/Partnerships**

First, begin with a well-structured brief. This is crucial in understanding the brand/campaign, objective, target audience, strategy, campaign idea and media platform. Next, review opportunities available in market and identify suitable properties and/or whether a bespoke property needs to be created.

Conduct a workshop with all key partners to generate as many ideas as possible. These should range from the practical through to blue-sky thinking, which can then be edited and prioritised. All ideas should seamlessly link together and support the campaign idea.

Brief the media partner or selected property, then assess the response. Here the feasibility of some ideas will be questioned, and new ideas may be generated. The process sometimes will see a return to the earlier step of reviewing upcoming potential opportunities.

Assess the ROI of the sponsorship/partnership and negotiate with the media partner and IP partner. Your assessment may consider these factors:

<b>On Brand</b>	How strong is the brand alignment?
<b>Audience Fit</b>	Are the environments right for our target audience?
<b>Ideas</b>	How strong is the sponsorship/partnership idea, or the individual content ideas?
<b>Strategy</b>	Is there a clear strategy linking content, channels and/or PESO together?
<b>Use of Assets</b>	Does the response make good use of the publisher's assets across channels?
<b>Talent</b>	Is the right talent included?
<b>Measurement</b>	Is there a clear measurement strategy?
<b>Efficiency</b>	Is it cost effective?
<b>Scale</b>	How good is their reach?
<b>Other Observations</b>	Are you excited? Was there anything missing? Do you need more information?
<b>Overall</b>	How would you summarise the response?

Then present the opportunity to the client.

### 9. Buying Sponsorships/Partnerships

Once terms are agreed upon, the media agency facilitates the buy, liaising directly with the media partner and/or rights holder. These contracts formalise the arrangement and include details such as payment terms, deliverables, timelines, and performance metrics.

### 10. Measurement

Throughout the sponsorship or partnership period, the Agency monitors and tracks the performance of the activation efforts, collecting data and insights on key metrics such as brand exposure, audience engagement, and ROI.

Regular reporting and analysis enables the Agency to assess the effectiveness of the partnership and make data-driven recommendations for optimisation.

#### Who verifies/measures it?

This depends on the media that is booked (see relevant sections in this Guide). For example, if display advertising is part of the media buy, the Agency may use MOAT for verification, Kantar for brand uplift studies etc.

### 11. Benefits & Considerations

There are many benefits to Sponsorships/Partnerships:

- **Brand Visibility and Exposure**  
Sponsorships and partnerships provide clients with opportunities to increase brand visibility and exposure to target audiences. By associating with popular events, properties, or media platforms, clients can enhance their brand recognition and reach a wider audience.
- **Audience Engagement and Connection**  
Sponsorships and partnerships allow clients to engage with audiences in meaningful ways, fostering connections and building relationships with consumers. Through branded activations, experiences, and content, clients can create memorable interactions that resonate with their target audience.
- **Brand Association and Image Enhancement**  
Aligning with relevant properties can positively influence the client's brand image and perceived value in the eyes of consumers.
- **Content Creation and Storytelling**  
Sponsorships and partnerships offer clients opportunities to create compelling content and tell their brand story in creative ways. Through branded content, activations and integrations, Agencies can engage audiences with relevant and authentic narratives that resonate with their client's brand values.

In terms of considerations, ultimately you need to determine if the proposal is the best fit and provides the best value for your client.

## 12. Challenges

One of the biggest challenges in developing a sponsorship/partnership is the sheer amount of energy and time it takes to create something that is beneficial to both parties.

At times the collaboration may suffer from unanticipated actions that neither party has control over, for example bad behaviour by a player at a sponsored sporting event.

Implementing a sponsorship/partnership can present several challenges, which, if not managed properly, can impact on the success of the campaign. Some common challenges include:

- **Budget Constraints**  
Aligning the sponsorship goals with the available budget can be challenging. Sometimes, securing the desired exposure or engagement might require a higher investment than initially anticipated.
- **Measuring ROI and Effectiveness**  
Determining the impact of the sponsorship in terms of ROI, brand awareness, or sales can be complex. It's often challenging to accurately measure the direct impact of a sponsorship on key performance indicators.
- **Competition and Clutter**  
In highly competitive markets or crowded advertising spaces, standing out and grabbing the audience's attention can be difficult. Think about all the logos you see on NRL/AFL jerseys.
- **Managing Expectations**  
Setting realistic expectations and educating stakeholders about the potential outcomes and limitations of the sponsorship is crucial. Sometimes, there might be unrealistic expectations about the immediate results or impact.
- **Negotiating Terms and Contracts**  
Drafting and negotiating agreements that satisfy both parties' needs while protecting each party's interests can be challenging. Ensuring clarity on deliverables, timelines, and contingencies is essential.
- **Integration and Authenticity**  
Ensuring that the content seamlessly integrates into the media platform or event without appearing forced or disrupting the user experience can be challenging. Maintaining authenticity and relevance is crucial for audience engagement.

### 13. Successful Campaign

## Nerf & Big Bash League

**The Brief:**

To grow the association of Nerf products to a sense of active play amongst kids aged 7-14.

**Strategy:**

Find a property that can be activated to connect Nerf to the right audience in a fun and engaging way.

**Solution:**

Becoming the official Fun partner of the Big Bash League. Brought to life through content creation with the BBL players using product, consumer promotion and at match activations designed to promote active play.

**Results:**

+7.8% Market Share; +5.6% POS revenue.



### 14. To find out more, visit:

**Channel 9**

<https://www.nineforbrands.com.au/advertise/case-studies/>

**Foxtel Media**

<https://www.foxtelmedia.com.au/advertise-with-us/case-studies>

**Channel 7**

<https://www.inside7.com.au/case-studies/>

**Paramount**

<https://www.paramountanz.com.au/advertise/case-studies/>

### 15. Strengths and Weaknesses of Sponsorships/Partnerships

## Summary

### Strengths

- Improves brand image
- Enhances credibility and trust
- Ability to engage with audience in meaningful ways
- Provides expanded reach
- Cost effective, when combining resources and sharing costs
- Access to new audiences, for example through partner's EDMs

### Weaknesses

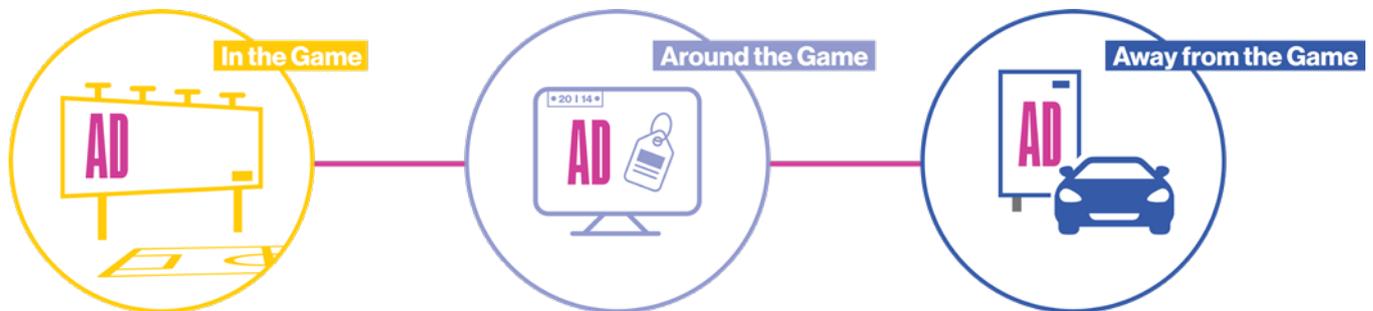
- May be difficult to measure
- Risk of negative publicity (unanticipated negative outcome of event)
- Dependency on partner's performance
- Potential misalignment of brand values
- Possible dilution of brand identity, if collaboration is not a 'good fit'
- Long term investment
- May be difficult to 'stand out' when there are other partners/sponsors

### 3.7 Gaming

#### 1. Marketplace

Video gaming is one of the fastest-growing leisure industries, spurred on by advances in technology and mobile ownership. Advertising in the gaming ecosystem can provide brands with the opportunity to reach an extremely engaged and receptive audience.

When considering gaming advertising as part of the media plan, planners tend to think about it in three ways.



**Advertising in the game** – ads appear in a game world during game play. Advertisers can directly influence visuals within the game through cosmetic content such as ‘skins’ or through branded in-game events, assets and environments. In-game ads are either static – hardcoded into the game itself, or dynamic – placements served programmatically. Static ads are permanently part of the game and cannot be changed or updated (like the one here for Gatorade). These types of placements require a direct relationship with games publishers.



On the other hand, dynamic ads in games change often, and advertisers compete for the placements through online bidding.

**Advertising around the game** – ads appear outside the game world itself, but may still be encountered in the course of playing a game, e.g. before the game starts, in the game store etc. Typically, product or ad consumption is tied to in-game rewards. For example, display ads that appear in a game’s start menu, pre-roll ads, rewarded ads (viewers watch in exchange for an in-game reward). Also, advergames – a game specifically created to promote a brand, fall into this bucket. They are not as common these days, particularly due to the cost to produce and the cost to promote, but can work well for larger brands or as part of a multi-channel campaign.

**Advertising away from the game** – ads are placed outside the game, through editorial content channels, esports events and influencer content. Whilst these ads may still be relevant to gamers, they are not as directly tied to the gaming experience.

When executed well, gaming advertising can give brands the type of deep engagement and attention that is becoming more difficult to achieve, particularly with younger audiences. In many ways it's the new frontier of Social, offering an immersive environment for brands aiming to tap into a large, diverse and engaged community.

The industry is moving towards more seamless integration of clients' messages into the gaming experience. We are looking at ways to *add value* to the audience, to actually enhance the gaming experience. For example, well-integrated in-game ads, especially rewarded video, can actually add incremental value and encourage in-app purchases, without interfering with gameplay.

## 2. Terms to know

This section covers the terms that are applicable to Gaming.

Term	Definition
<b>Console</b>	A gaming console is a device with a primary function of playing video games typically through a connected television. Examples of consoles include the Nintendo Switch, PlayStation and Xbox.
<b>Freemium</b>	Freemium is a term used to denote free mobile applications wherein the initial level of a game is offered free of cost, and users need to pay for accessing the advanced levels and content through in-app purchases.
<b>Ad Rewards / Rewarded Video</b>	Ad content which provides players of mobile apps with incentives for watching videos or completing an ad-funded task (e.g. download of content).
<b>Esports</b>	An umbrella term used to describe games played in competition. These can be individual or team based and span the full genre of gaming.
<b>FPS (First Person Shooter)</b>	A genre of action video game that is played from the point of view of the protagonist, in which the gameplay consists primarily of shooting. A first-person game is one where you play through the perspective of your character, and in most first-person games, your character's hands (as well as their weapon, if applicable) are almost always in your view. You can't typically see much more of your character than this.
<b>TPS (Third Person Shooter)</b>	Where the player is watching their avatar shoot. The player sees things ahead of them as well as their player's body and all the actions they are performing.
<b>IGA (In-Game Advertising)</b>	Ads appear in a game world during game play, e.g. billboards, skins etc.
<b>Souls-Like</b>	Denoting a game which has similarity to the elements of games from the Dark Souls Franchise, renowned for difficulty.
<b>eShop/PlayStation Store / Xbox Store/Steam</b>	Digital purchase outlets where consumers can purchase games for digital download.

Term	Definition
<b>PlayStation Network/ Xbox Network</b>	Online Gaming Communities which enable multiplayer functionality.
<b>Gaming Subscription</b>	A monthly subscription service wherein consumers have access to games and content.
<b>Streaming/Live Streaming</b>	Live video streaming of gaming content typically by influencers within the gaming space.
<b>Sponsored Stream</b>	A stream funded by brands in which brand integrations are featured.

### 3. Main Players

Gaming advertising continues to grow steadily year on year. Brands that invest the time and resources into enriching the user experience – adding value to their experience in a way that is authentic, are seeing the best returns. The gaming advertising landscape includes a variety of players spanning different sectors of the industry.

Here are some key players:

#### **Game Publishers and Developers**

Companies that develop and publish video games often have their own advertising divisions or partnerships with Agencies to promote their games. Examples include Electronic Arts (EA), Activision Blizzard, Fortnite and King.

#### **Media Activation Partners**

These partners specialise in game ideation, game builds, integration, and serving ads to gamers across various gaming environments, including mobile, PC, and console games. Examples include Click Media, You Know Media, LiveWire, Amazon Twitch, and Venatus.

#### **Social Media Platforms**

Social media platforms like Facebook, Instagram, X, and TikTok offer advertising opportunities to target gaming audiences through sponsored posts, video ads, and interactive content. These platforms leverage user data and engagement metrics to deliver targeted ads to relevant audiences.

#### **Gaming Influencers and Streamers**

Influencers, streamers, and content creators play a significant role in gaming advertising by promoting games, products, and brands to their dedicated fanbases. Platforms like Twitch, YouTube Gaming, and IGN host live streams and gaming content where influencers integrate sponsored content and brand partnerships. These platforms also provide opportunities for display and video ad placements.

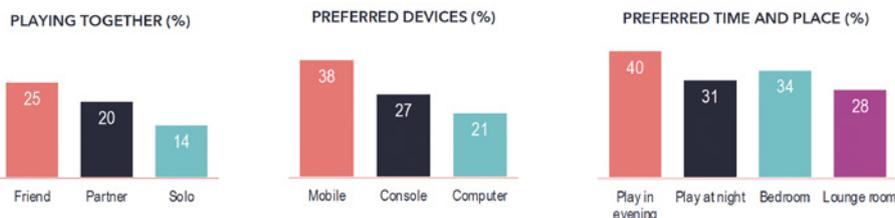
**Esports Organisations and Events:** Esports organisations, leagues and tournaments provide sponsorship opportunities for brands to reach highly engaged gaming audiences. Examples include esports organisations like Chiefs Esports Club, as well as events like the ESL Australia and League of Legends Circuit Oceania.

#### 4. The audience (in Australia)

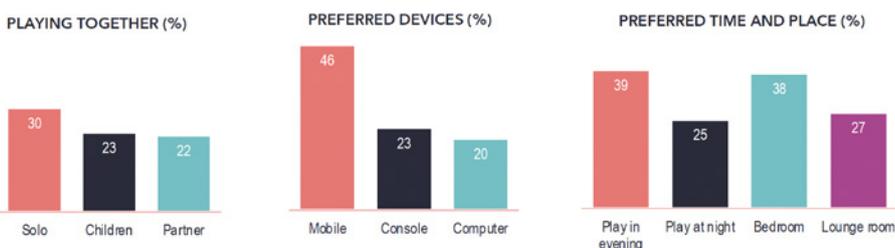
As the popularity of gaming increases, the profile of the 'typical' gamer is changing to reflect a wide range of demographics and interests. Gamers are children, teenagers and young adults, through to retirees, with females more involved in gaming than males in some demographics, particularly 65+.

Industry body IGEA reports on gaming preferences across age brackets:

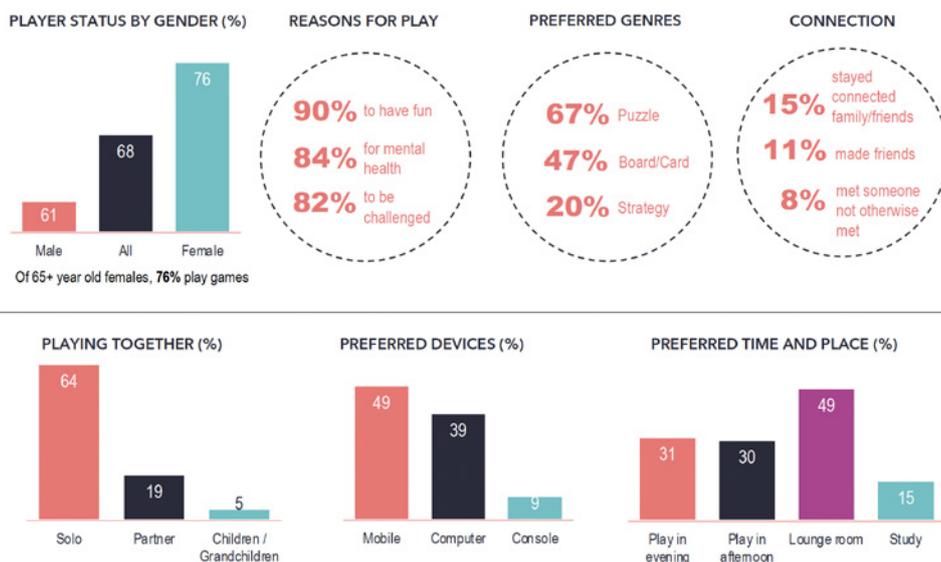
##### Australia Plays: 18-34 years



##### Australia Plays: 35-64 years



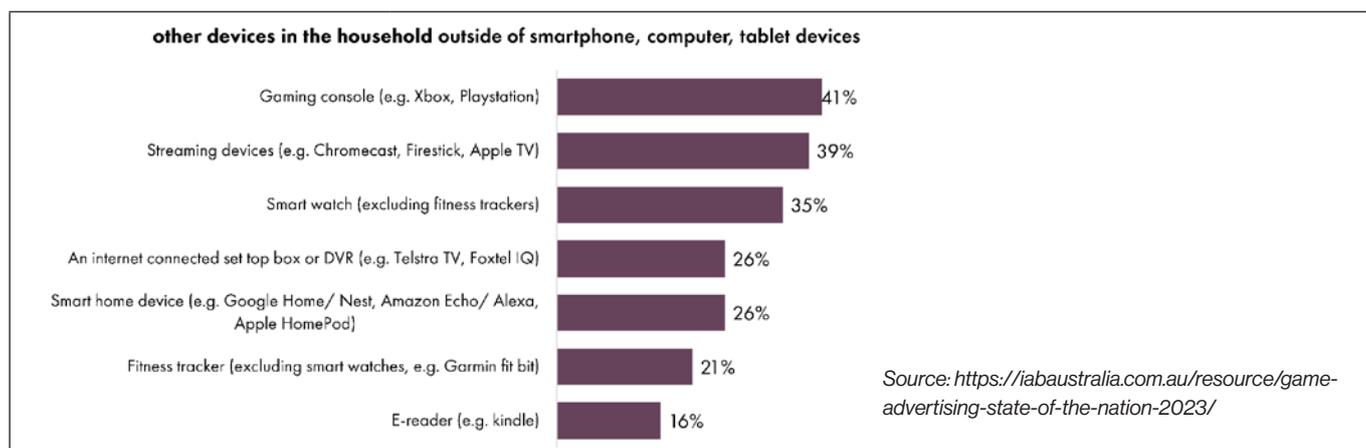
**Australia Plays: 65+ years**



Source: <https://igea.net/2023/08/australia-plays-2023/>

Users access games/gaming information on a range of devices:

<p><b>Mobiles, Tablets, Desktop</b></p>	<ul style="list-style-type: none"> <li>- 15.2m Australians (14+) consume online game content on web/apps.</li> <li>- Games are played on mobiles (74%), tablets (21%) and on the desktop (5%), with those spending the most time gaming on mobiles and tablets aged 55-64.</li> </ul>
<p><b>Consoles and Other</b></p>	<p>Games are also played on a variety of other devices with 62% of Australians 14-24 owning a gaming console. Games are also accessed through streaming devices and wearable technology, such as smart watches.</p>



### 5. Advertising Opportunities & Formats

**In-Game** represents the most challenging to measure impact, and has significantly higher pricing barriers to entry. While publishers like Microsoft are exploring programmatic opportunities through Xandr and their product catalogue, the vast majority of activations exist as direct deals. Some examples of formats include:

- In-Game product placement
- In-Game billboards
- In-Game apparel and clothing
- In-Game maps and challenges

**Around-Game** space includes ad formats such as:

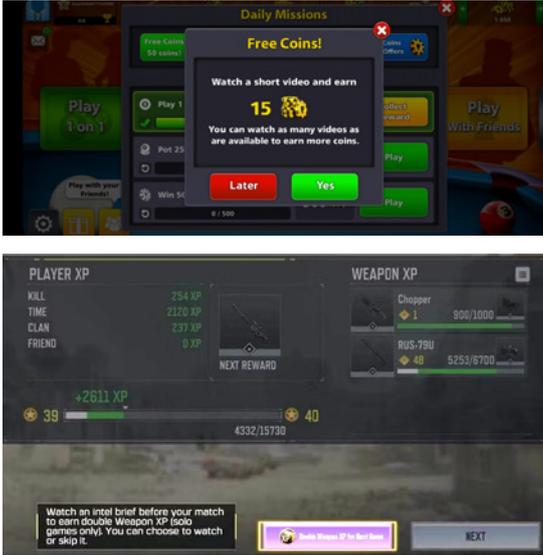
- Ad Reward content – this can be video, display or action based. When players watch a rewarded video ad, they receive a reward in exchange. That can be any kind of in-game benefit like extra lives, currency, points, etc. This gives players the incentive to watch through the whole ad. The only thing required from the players is their time and attention. Rewarded ads deliver high viewability and CTRs, and advertisers only pay when the view is completed. They are currently one of the most popular kinds of in-app ads – perceived by users as least disruptive, and where they benefit from a value exchange.
- Product purchase related, promoted via video ads, social etc.

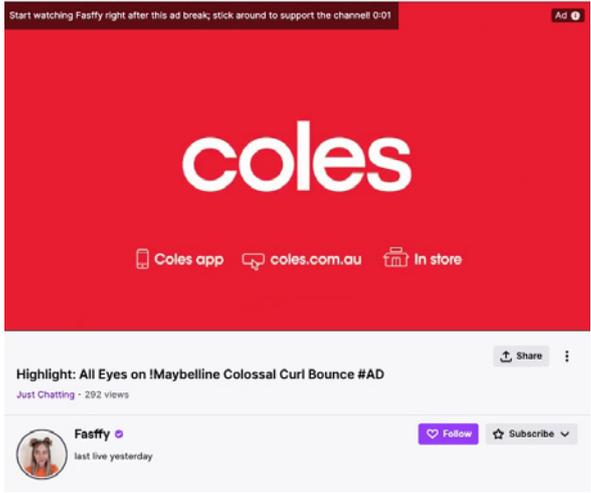
**Away-from-Game** represents the most common space used by Media Agencies, with the fewest barriers to entry. As these opportunities are closest to existing digital media activations, they are preferred by brands and agencies. In certain placements it can allow for the utilisation of existing creative assets and direct media performance comparisons to other display or video activity. Opportunities and formats in this space include:

- Pre-roll and mid-roll advertising on Gaming content through contextual or audience targeting via platforms such as YouTube and Twitch.
- Banner/Video/Page takeovers of gaming content channels such as Fandom and IGN.
- Sponsored segments including sponsored streams, talk show integrations, podcasts and fan gatherings.
- Esports displays, wraps, branding through events both virtual and in-person.
- Esports team sponsorship.

Examples of Advertising opportunities:

<p><b>In-Game product placement</b></p>	<p>For example, Monster Energy drink to be used by the protagonist (free) to boost stamina.</p>	
<p><b>In-Game Out of Home</b></p>	<p>For example, static banners or dynamic video appearing as Out of Home billboards.</p> <p><b>Static ads</b> are fixed and cannot be altered once they are placed into a game, like a printed billboard or print ad.</p> <p><b>Dynamic ads</b> are just like other forms of digital display ads. These ads can be updated remotely through an ad server, and can be much more targeted than static ads. For example, you can reach your audience in a specific geographical location or at a particular time of day. They are often placed in strategic parts of the game where the gamer is likely to see and remember the ad, e.g. you might see a Gatorade ad on the soccer field barrier one week, and a Doritos ad on the same on-field barrier the next time you play.</p>	

<p><b>In-Game apparel and clothing</b></p>	<p>For example, players in Fortnite could purchase digital outfits inspired by real-life Balenciaga fashion, in a virtual version of a Balenciaga boutique. They could also purchase real-life collaboration caps (\$395) and hoodies (\$725) from Balenciaga online.</p>	
<p><b>In-Game maps and challenges</b></p>	<p>For example, players in Fortnite could visit Havaianas flip-flop shaped island, and visitors to the island could get a product discount by sharing screenshots on social media with the hashtag #HavaianasFortniteDay.</p>	
<p><b>Around-Game rewarded video ads</b></p>	<p>Players choose to watch a video ad, and are rewarded with in-game benefits such as extra lives, currency, points etc.</p>	
<p><b>Around-Game purchase incentivised rewards</b></p>	<p>For example, for a limited time, Mountain Dew released Mountain Dew Halo 3 Game Fuel. Purchase of the product enabled the user to unlock items in the game Halo.</p> <p>The campaign included video ads, product integrations in live broadcasts on Twitch, YouTube, X, and other social channels, and social media posts.</p>	

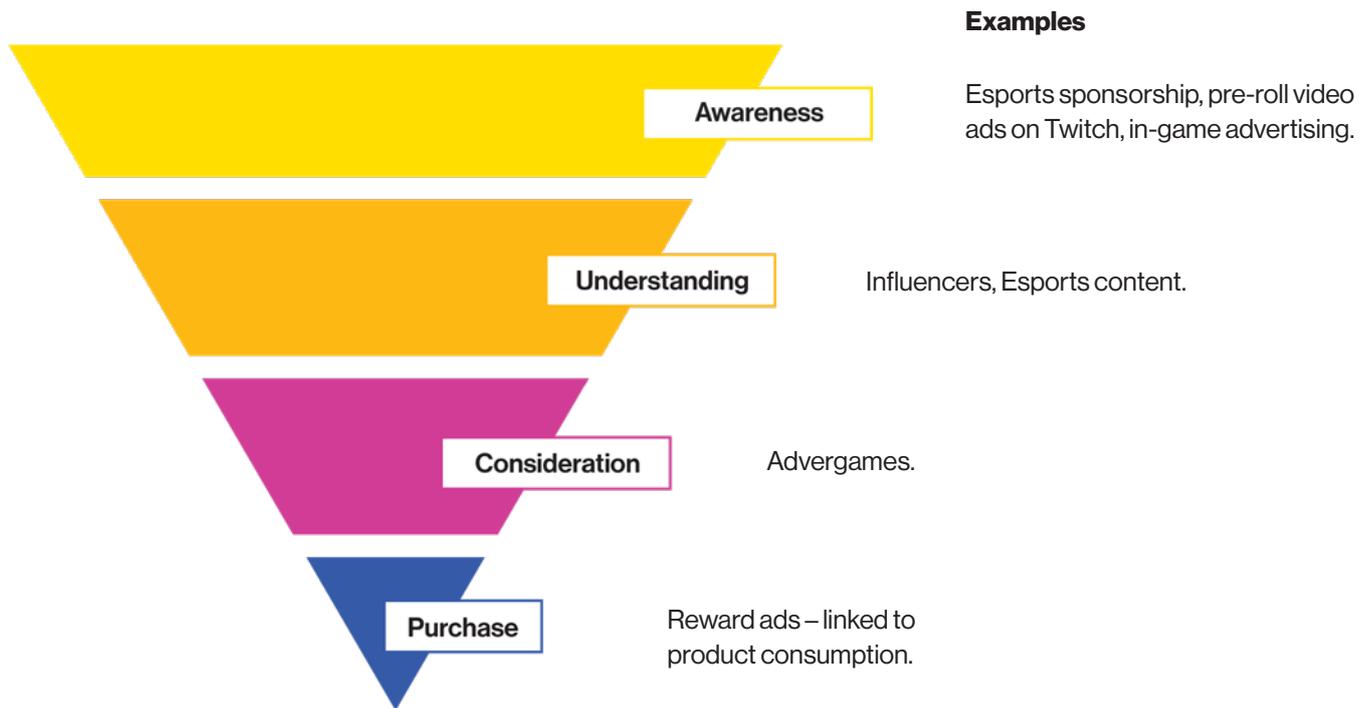
<p><b>Around-Game, advergaming</b></p>	<p>For example, as part of a larger multi-channel campaign (The Doritos Triangle Takeover), the Doritos Triangle Island was created in Fortnite, and featured hours of gameplay and hidden easter eggs.</p>	
<p><b>Away-from-Game Pre-roll/Mid-roll advertising</b></p>	<p>Video ads placed through contextual or audience targeting on platforms such as YouTube and Twitch.</p>	
<p><b>Away-from-Game esports</b></p>	<p>For example, sponsoring an event, a team, becoming the official product of the event, displays, wraps, signage, etc.</p>	

### 6. Using Gaming to deliver Objectives

Gaming advertising can be used to effectively deliver any of the campaign objectives.

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

Typically, agencies are planning and buying digital video (85%) to amplify the spend on gaming advertising.

Other formats bought outside the gaming ecosystem which support gaming advertising include digital display ads, digital audio ads and digital Out of Home ads.

Source: <https://iabastralia.com.au/resource/game-advertising-state-of-the-nation-2023/>

### 8. Researching Game Advertising

Category and segment insights can be obtained from industry reports such as those from IGEA, iab Australia, TotallyAwesome and Technavio.

### 9. Buying Game Advertising

Most Agencies (71%) buy space directly with the media owner, for example with Twitch or the actual game developer. In this instance, they can choose games and genres that complement their client's brand/brand values, and this provides the greatest level of control.

Programmatic opportunities are increasing, with Agencies using programmatic guaranteed deals, programmatic traded inventory on open exchanges, and programmatic private marketplace deals. Refer to Section 2 of this Guide for a detailed explanation of these different approaches to programmatic buying.

*Source: IAB 2023 Game Advertising State of the Nation.*

### 10. Measurement

Depending on the format chosen, gaming advertising can be measured through:

- Completion rates of ad
- Cost per completed view
- Downloads of the brand's game
- Interaction with the game/campaign
- Brand awareness or brand perception studies
- Offline metrics (e.g. in-store visits)
- Sales lift
- Social reaction to the campaign

### 11. Benefits & Considerations

Gamers are highly engaged and often spend extended periods playing games, providing advertisers with a captive audience who are potentially receptive to advertising messages. Fully understanding the target audience is critical. This will inform the types of games your audience likes to play.

Gaming advertising offers opportunities for cross-platform integration across multiple devices, platforms, and channels, allowing brands to extend their reach and engagement beyond traditional media channels and connect with gamers wherever they are.

Gaming platforms and networks offer advanced targeting options based on demographics, interests, behaviours, and gaming preferences, allowing advertisers to reach specific audiences with relevant messaging.

### 12. Challenges

It is important to focus on providing users with the best gaming experience, rather than pushing ads into the experience which may be seen as intrusive and lessen the experience.

The placement of ads is a crucial factor in in-game advertising, as they must align with the game's flow and context. It is important to strategically place ads in a manner that appears natural to gamers otherwise it may disrupt the gaming experience and result in negative effects on the brand image.

You also need to take care to avoid particular game genres that may be damaging to brand values (e.g. violent games).

### 13. Successful Campaign

## Maccas & Overwatch 2



**Challenge:**

Maccas brand love amongst GenZ was declining, and it was proving difficult to reach GenZ through traditional advertising.

**Solution:**

A partnership was formed with Overwatch 2, and in the My Maccas app, a limited-time menu was offered where the consumer received exclusive Overwatch game content with each 'Overwatch 2 meal' purchased. A unique in-game skin for Overwatch 2's main character, Tracer, could be unlocked by the user. The campaign was amplified through a livestreamed house party hosted by Australia's biggest esports team, and assets served through other digital sites and channels.

**Results:**

Sales targets were exceeded, Maccas gained new customers through the My Maccas app, the campaign garnered global coverage from gaming publications, and Maccas improved their rating as the preferred QSR (quick service restaurant) for gamers.

14. To find out more, visit:

**Industry body**

**IGEA (Interactive Games & Entertainment Association)**

<https://igea.net/>

**iab Australia**

<https://iabaustralia.com.au/>

---

**Research**

**Technavio**

<https://www.technavio.com/>

**Totally Awesome**

<https://totallyawesome.tv/>

---

**Player Platforms**

**Twitch**

<https://twitchadvertising.tv/>

**YouTube**

**Steam**

---

**Platforms and Collaborators**

**iion**

<https://www.iion.io/immersion-advertising-platform>

**Livewire**

<https://livewire.group/>

**You Know Media (YKM)**

<https://youknowmedia.com/>

**Anzu**

<https://www.anzu.io/>

---

**Awards**

**Media Federation of Australia**

<https://www.mediafederation.org.au/>

**D&AD (Gaming & Virtual Worlds category)**

<https://www.dandad.org/>

---

15. Strengths and Weaknesses of Gaming

## Summary

### Strengths

- Works well for brand building
- High recall of ads
- Becoming increasingly mainstream, with a diversity of audience
- Builds community, positive associations with the brand
- If game is engaging and interactive, may encourage conversations and recommendations, or sharing on social sites like Instagram and Facebook
- Likely to stay on the user's device for a longer period
- High audience attention and engagement
- Provides access to some difficult to reach audiences
- Reaches audiences at scale
- Highly targeted to specific demographics
- Variety of formats

### Weaknesses

- Can be expensive, particularly the production of advergames
- Must be highly creative and unique, and appeal to the target gamer
- Requires promotion of game to attract players
- Gaming market is highly competitive, and cut-through may be difficult (e.g. with Advergames)
- Contextual placement can be a challenge
- Brand safety – Suitability of game in relation to client's brand values
- Sometimes difficult to measure campaign success
- Difficult to show effectiveness for brand and ROI

### 3.8 Experiential / Ambient

#### 1. Marketplace

Experiential or ambient strategies are aimed at providing engaging, refreshing, or compelling experiences with a brand or product. They are often used in conjunction with an integrated campaign to highlight the campaign message in an innovative and unconventional way and use formats that are outside traditional media channels.

Media formats in experiential and ambient advertising are incredibly diverse. They can be anything from unique artist inspired murals to life-size 3D/4D replicas of your brand logo or product, to mapped light projections bringing a story to life. Pop-up stores or pop-up trucks, which are surprising, experientially rich, and brand-focused are another example. Other key examples include directional bikes geo-targeted to key locations or 'sampling' from teams on street or in shopping centres, trained in your messaging. This channel can even bring your campaign into the sky with hot air balloons or blimps. This category of media spans to any real-life execution of a brand's personality.

It is designed to raise curiosity amongst consumers, inspiring them to engage at a deeper level with your brand/product, to create a stronger connection.

Just like traditional advertising, it must appear in the right place at the right time with the right message. To that end, it must be relevant in context, align with brand goals, potentially address a social need, and where possible, facilitate interaction in innovative ways.

The key to successful ambient media is creativity and surprise. This part of a media campaign should be unexpected and engaging, and should leave a lasting impression on the consumer.



## 2. Terms to know

This section covers the terms that are applicable to Experiential/Ambient.

Term	Definition
<b>Experiential advertising/ Ambient advertising</b>	<p>These terms are often used interchangeably. Experiential can be more specific to live experiences, whilst ambient refers to a media opportunity which takes advantage of an existing element of the environment to deliver a campaign/ message. Some examples:</p> <p><b>Experiential:</b> Presence at events related to the brand, food and drink, gaming, pop-ups or sampling.</p> <p><b>Ambient:</b> Branding on a coffee cup, a pizza box, buildings, stairs, or bus stops.</p>
<b>Guerrilla</b>	This term is often used for the most unconventional stunts in experiential/ ambient approaches.
<b>Interactive Marketing</b>	Experiential and ambient advertising differ in their level of interactivity. Interactive marketing involves two-way communication and engagement between brands and consumers. It encourages active participation from the audience, going beyond traditional one-way advertising where brands simply deliver messages.
<b>Viral Marketing</b>	Marketing that relies on word of mouth or social media to spread a message. Experiential /ambient advertising can be viral, if it is creative and eye-catching enough to be shared online.
<b>OOH (Out of Home) Experiential</b>	Many OOH vendors will have experiential opportunities that are linked to their inventory. This can be in the form of interactive digital screens which update based on a consumer's interaction. Other examples include builds on traditional or digital inventory such as 2D, 3D, 4D or the addition of sensation elements including touch, sound or smell.
<b>Radio Experiential</b>	Radio stations have experiential capabilities that you can tap into for an integrated campaign aligned to their network. Full specialist teams can seamlessly execute coordinated radio and experiential to combine audio, real-life and often social.
<b>Footfall</b>	There are many different tools used in experiential/ambient to measure footfall data. It is very important for this reason to be clear on what measurement your publisher is using for their proposals and what you will report to your client.
<b>CTA (Call to Action)</b>	QR codes, sign ups, social shares are all types of calls to action that are often used in this channel to help with amplification and measurement.

### 3. Main Players

There are many established channel partners that offer innovative multi-faceted experiential solutions.

For example, leading audio partner NOVA Entertainment can work with you to activate experiential campaigns alongside their street teams.

There are also content producers and ambient organisations, that specialise in specific areas, such as:

	<p><b>Apparition Media</b> is an experiential/ambient outdoor advertising agency specialising in hand painted murals, street posters, light projections and experiential activations in any form.</p>
<p><b>Revolution360</b></p>	<p><b>Revolution360</b> is an established partner for bespoke Out of Home executions, murals and Street posters within experiential advertising. They are part of the VMG Network. Within activations, they can provide brand ambassadors, interactive installations, data capture, social media content building services.</p>
	<p><b>Rockstar's</b> specialties include strategic and creative development, experiential, events, production, sponsorship and project management.</p>
	<p><b>XO Media Group</b> specialise in experiential media, brand activations and tactical OOH ambient media, as well as partnerships, video content amplification and specialist creative services.</p>
<p><b>URBAN :LIST</b></p>	<p><b>Urban List</b> specialises in venue Collaborations e.g. menu takeovers with restaurants, creative sampling e.g. co-branded food trucks and full scale co-branded events.</p>

**4. The audience (in Australia)**

Experiential/ambient advertising can be tailored to any audience in Australia/NZ and will be influenced by your campaign objectives and budgets. This is a highly flexible channel in terms of audience, geography, and budget.

It is possible to target your experiential/ambient campaign to a variety of audience breakdowns by demographics, lifestyles, hobbies, and locations but note that it will always have more of a broadcast reach (wide reach) than focused targeting.

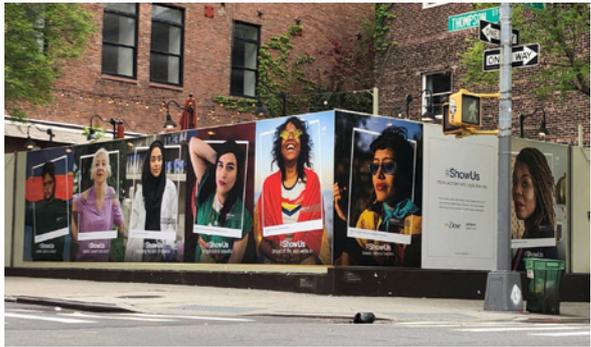
**5. Advertising Opportunities & Formats**

There is an infinite number of opportunities in this category, depending on imagination and budget. The examples below illustrate a range of approaches.

**Examples of Advertising opportunities:**

<p><b>CGI - Simulated Ambient</b></p>	<p>Video content is created using CGI, with the aim of being widely shared on social media. For example, Maybelline placed false eyelashes on trains, and as the train pulled into the station, wands suspended from billboards brushed up against the eyelashes simulating the application of mascara. It showed the benefit of their mascara wand in a highly creative way.</p>	
<p><b>Pop-ups / Installations</b></p>	<p>Designed to captivate foot traffic and serve as the backdrop for selfies (to be shared on social media).</p> <p>Pop-ups are a great approach to engage consumers. This can span any category. For example at a tech fair, Microsoft installed screens to demonstrate its potential in offices. Meanwhile Sprite created a branded shower at beaches to represent the refreshing nature of the product.</p>	

<p><b>Look Walkers</b></p>	<p>Using 'brand ambassadors' these high impact displays are like a walking billboard, with the potential to drive footfall to stores, or hand out samples or leaflets. There are opportunities to geo-target this experiential media with walkers, scooters or pedicabs.</p>	
<p><b>Interactive DOOH</b></p>	<p>Interactive Digital Out-of-Home uses digital screens in public spaces that allow for two-way communication and engagement between consumers and your ad. Unlike traditional static displays, interactive DOOH encourages participation and interaction, making it a more immersive and engaging advertising experience.</p>	
<p><b>Sampling</b></p>	<p>A direct marketing technique where small quantities of products are given to potential customers, usually for free, to encourage them to try and potentially purchase it. This is often a technique used in-store, at events or at bespoke activations.</p>	
<p><b>Advertising in the Sky – Hot air Balloons, Blimps, Sky Banners</b></p>	<p>Experiential is unbounded by where, when and how it can appear. No idea is too small – for example Hendrick's took to the sky with a hot air balloon to represent the unusual spirit of the brand, and to encourage those who looked to the sky and not down at their phones to celebrate the curious.</p>	

<p><b>Street Posters</b></p>	<p>Street posters create an organic connection with consumers – tapping into their daily journeys and merging with the streets they know and love. Traditionally used as a platform for alcohol and events, this has now broadened to an opportunity for any brand to connect with their local community. For example Dove shattered beauty stereotypes with unique global campaigns ‘heroing’ every type of appearance.</p> <p>Posters in strategic locations can reach a large and diverse audience, especially in high-traffic areas.</p>	
<p><b>Floor / Footpath Displays</b></p>	<p>These engage consumers on their daily commute. They can range from high impact ‘shareable’ digital executions including holograms, to more simpler chalk stencils which could be used for a brand treasure hunt competition or to simply direct footfall traffic.</p> <p>Decathlon used this simple and low budget innovative ambient format to challenge perceptions of disability through changing the standard logo into a 25 x symbols of disability sports.</p>	 

<p><b>Stickers / Posters</b></p>	<p>These are placed in 'unexpected' locations, often designed to engage consumers through humour.</p>	
<p><b>Projections</b></p>	<p>The transformation of buildings and architecture via light projections creates great impact. It also provides consumers with unique content to share on their Socials.</p>	

These are the recommended steps when considering experiential/ambient advertising:

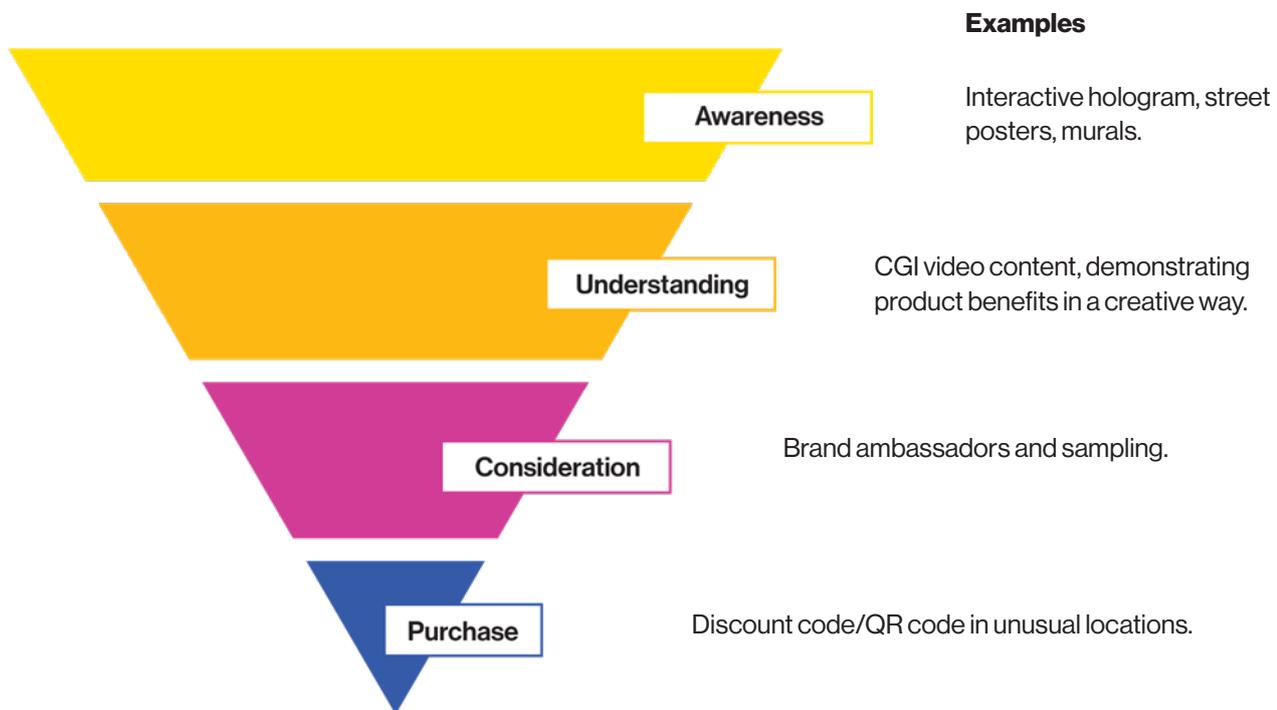
<b>1</b>	<b>Define Goals and Campaign Objective</b> – Understand your client's single-minded agenda for this campaign. What do they want to achieve? What will you be measured on?
<b>2</b>	<b>Targeting</b> – Identify audience and geographical targeting.
<b>3</b>	<b>Creative</b> – Work closely with given creative or creative agency.
<b>4</b>	<b>Ideation</b> – Brainstorm. Get a mixed group in for a brainstorming session to generate the most innovative ideas. Remember to keep an approach of 'no idea is a bad idea' in your first session.
<b>5</b>	<b>Timelines</b> – This is a key stage in working on any innovative project. Create clear timelines for deliverables. If you are going to execute a bespoke campaign this can take time, however if you are running a known ambient channel this can be turned around in days. Be sure to advise your client and have clear responsibilities defined.
<b>6</b>	<b>Approval</b> – With innovative executions it is important to keep all stakeholders involved and across the project. Early concept approval is imperative for efficiency when working outside of the box.
<b>7</b>	<b>Promotion</b> – Consider the reach of your activity and what supporting channels will amplify the campaign. This may be part of your existing media buy.
<b>8</b>	<b>Measurement</b> – Be sure to check back in on the agreed deliverables and report back on these.

### 6. Using Experiential/Ambient to deliver Objectives

Experiential/Ambient is used most often to generate awareness, engagement, loyalty and conversion objectives, by surprising and engaging consumers in unexpected ways. It is also a key way to differentiate from competitors through creativity and making a deeper connection with consumers.

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

Experiential/Ambient approaches can be used to support and remind consumers of campaigns in-market or be your north star that is amplified across other channels. It can support traditional advertising approaches and extend the longevity of a campaign, add additional impact or create content to run across your buy.

If the execution is considered 'shareable', i.e. as a CGI video or a 'selfie' opportunity, social media is a great opportunity to extend the reach of the messaging and generate additional brand awareness and engagement.

### 8. Researching: to advertise using Experiential/Ambient

Thoroughly research your target audience, and then brief out numerous partners when exploring ambient or experiential advertising. Not only does this enable you to unlock the vast creative specialists in this space but also to understand the specific opportunities in any location or environment relevant to your budget. With this channel you can always think outside of the box – just because a location has not been used before or an idea not executed, that doesn't mean it can't be done!

### 9. Buying Experiential/Ambient

Experiential and ambient media is a very broad investment opportunity depending on your geographical objectives and scale, and the partners involved.

Buying this media may include direct negotiation with an experiential/ambient provider, as well as negotiation with various media channels to amplify the activity.

### 10. Measurement

As one of the more unconventional channels in a media buy, measurement can be limited.

Standard ambient media like street posters and murals can provide traffic data to demonstrate footfall metrics of those who might see your campaign. For any large-scale experiential, you can also rely on agency partners to provide forecast numbers.

When considering measurement, it is important to rely on additional channel activity, such as QR code scans, social media shares/mentions, link clicks to content. This should be set up in your planning phase to ensure you are able to capture as much data as possible.

### 11. Benefits & Considerations

There are multiple benefits to using experiential/ambient advertising:

- You are able to capture audience attention in unexpected ways. The campaign will often leave a lasting impression due to its novelty and creativity.
- Experiential campaigns provide opportunities for consumers to directly interact with the brand, forming stronger emotional connections.
- Both experiential and ambient activations often generate buzz and encourage consumers to share their experiences on social media, amplifying brand reach.
- Both can be highly targeted – based on location, demographics, and consumer behaviour.
- It is critical that the Agency manages client expectations, and defines how success will be measured.

## **12. Challenges**

As this approach relies on an element of surprise, if the execution is not timed well, offends, ambushes or frightens consumers, it may generate negative publicity and backfire on the brand.

A risk assessment is always recommended and can be worked on in tandem with your publisher, for example how weather might impact your campaign. Consider the implications of wind or rain preventing aerial advertising or a chalk stencil planned for footpaths.

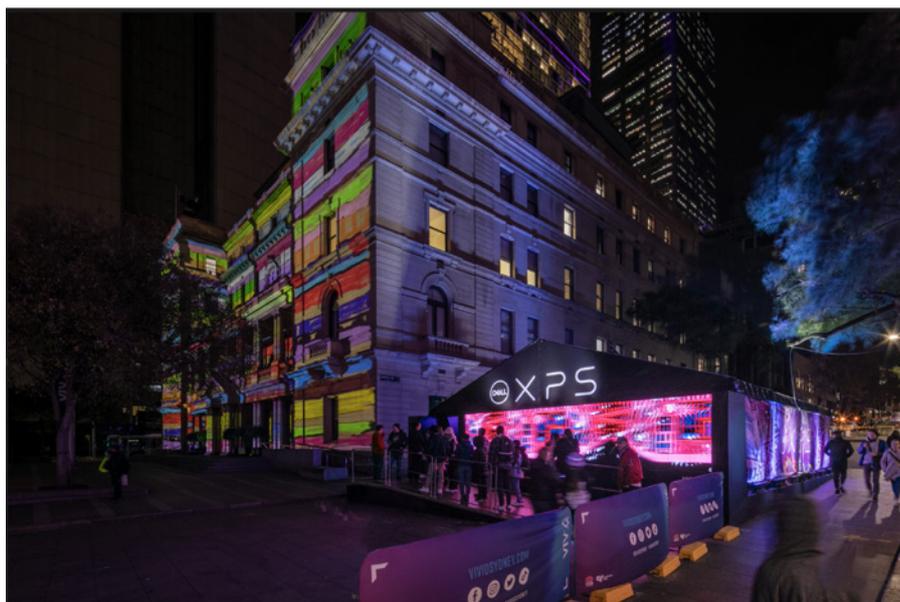
Cultural considerations should also be evaluated. The unconventional nature of these approaches can lead to misinterpretations or offend certain audiences. Be aware of cultural sensitivities and potential negative connotations before launching a campaign.

For experiential campaigns it is important to pre-empt any issues and have a back-up plan negotiated with vendors and communicated to your clients.

Timing is a key factor in this medium. Ensure strict timelines are in place, with clear responsibilities laid out, and set up WIPs to be sure of delivery. Be sure to communicate clearly with your client of the time it will take to execute, taking into account the parties involved. Bringing creative ideas to life requires meticulous planning, logistics, and skilled execution.

### 13. Successful Campaign

## Dell XPS: Choose Your Own Youniverse



The media strategy devised by EssenceMediacom for the Dell XPS laptop campaign was anchored in creating an immersive event that empowered each visitor to discover their own “YOUNIVERSE”.

They partnered with Vivid Sydney to create a high-tech, AR augmented light installation positioned alongside Sydney’s iconic Customs House in Circular Quay. Visitors were transported through a series of immersive experiences, resulting in a truly personalised journey for each of the 32,000 visitors.

The success of this event highlights the fact that it is possible to personalise a single event to thousands of in-person attendees, whilst also extending that experience virtually to millions of others through social media.

### 14. To find out more, visit:

**Ambient Media**

<https://ambientmediawww.com/>

**Ex Awards** (*Experience, Design and Technology Awards*)

<https://www.eventmarketer.com/event/ex-awards-2023/>

15. Strengths and Weaknesses of Experiential/Ambient

## Summary

### Strengths

- High recall
- Memorable and positive brand connection
- Positive brand association
- Potential shareability on social media
- Earned media potential
- Cut through
- Drives loyalty

### Weaknesses

- Short lifespan – one-off
- May be difficult to target specific demographics
- May be difficult to measure
- Time resource – this approach can take longer for approvals with council/client.

### 3.9 Influencers

#### 1. Marketplace

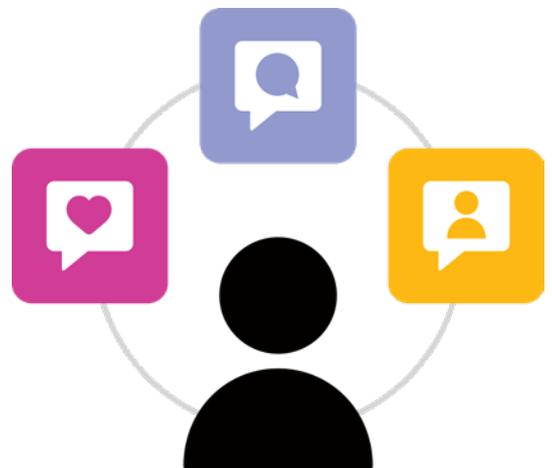
Influencers are a form of media and in many instances, they are an advertising channel – like broadcast, digital, or Out of Home. Influencers are also content producers, and bring value to a campaign through authentic production and distribution of bespoke content.

An influencer is someone who has the power to affect the purchasing decisions or behaviours of others, because of their authority, knowledge, popularity, or relationship with their audience.

Leveraging influential people to represent a brand is not new. The first celebrity endorsement is believed to have taken place in 1882, when London socialite and actress Lillie Langtry appeared on Pears Soap posters. The main differences between celebrity endorsements of the past, and current day influencer marketing, is the way in which the recommendation is created and delivered. Today it is usually created or co-created by the influencer and distributed via social media and digital campaigns.

The global influencer marketing industry is currently worth an estimated \$24 billion and is forecast to continue to grow approximately 30% year on year.

Sources: [Statista.com](https://www.statista.com); [Influencerhub.com](https://www.influencerhub.com)



## 2. Terms to know

This section covers the terms that are applicable to to Influencer Marketing.

Term	Definition
<b>ROI</b> <b>(Return on Investment)</b>	This measures the profitability of an influencer marketing campaign by comparing the campaign's costs to the revenue generated or other key performance indicators (KPIs).
<b>ER</b> <b>(Engagement Rate)</b>	Total number of likes and comments, divided by the total number of followers x 100.
<b>EMV</b> <b>(Earned Media Value)</b>	Calculation for measuring the ROI of influencer marketing campaigns. It indicates what it would have cost to gain the same reach through paid advertising. There is not one widely agreed method of measuring EMV. Various sources propose different EMV measuring models.
<b>UGC</b> <b>(User Generated Content)</b>	Content created by influencers (or consumers), featuring or promoting a brand's products or services.
<b>CTR</b> <b>(Click through Rate)</b>	The total volume of clicks on a link or Call to Action within the Influencer's content, divided by the total volume of impressions x 100. It's an indication of how effective a placement is at generating responses and engagement. $CTR = \text{Clicks} / \text{Impressions} \times 100$ .
<b>CPM</b> <b>(Cost per Thousand)</b>	The cost to deliver 1000 ad impressions (or impressions of an influencer's content). $CPM = \text{Cost} / \text{Audience} \times 1000$ .
<b>CPC</b> <b>(Cost per Click)</b>	The cost when a user clicks on the ad to go through the advertiser's site. $CPC = \text{Cost} / \text{Clicks}$ .

### 3. Main Players

The following are some of the key partners in Australia:

#### Strategy/Representation/Activation Platforms



#### Influencers by Follower Numbers

**Nano**  
1,000 - 10,000

**Micro**  
10,000 - 100,000

**Macro**  
100,000 - 1m

**Mega**  
1m+

The choice of influencer/s may be determined by their follower numbers, types of content, content niche, and by their level of influence. It is not always the influencer with the largest number of followers that is best for a campaign; influencers who may appear low in a category by one measure may be more influential when viewed another way. Nano influencers may have a tremendous impact on followers in their particular niche, but if broad reach is a goal, then using mega influencers may be more effective.

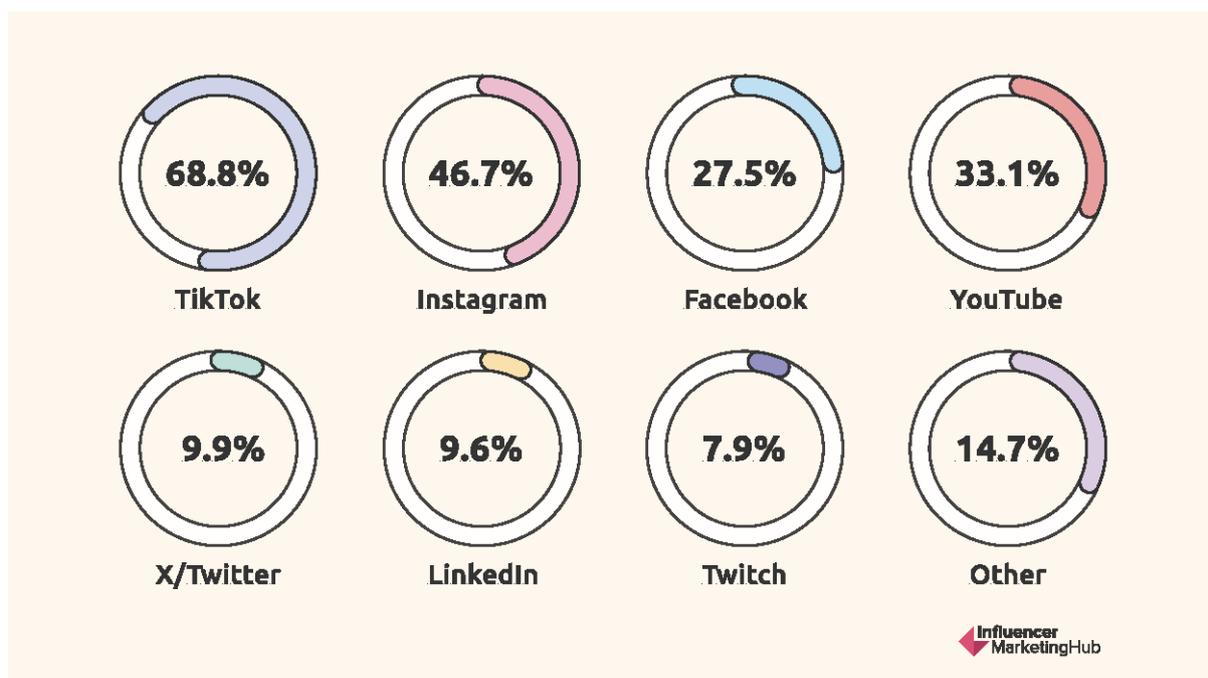
Nano influencers tend to have stronger connections with their audience. Thus, their ER is higher than the ER of other influencer types. In a recent study by the Influencer Marketing Hub, 44% of brands chose to work with nano influencers, followed by 25.7% opting for micro influencers.

#### 4. The audience (in Australia)

The influencer serves as a bridge to a target audience who might be interested in your product/service, so planning must begin with a deep understanding of the target audience of the campaign – their interests, media use, lifestyle etc., and then matching to influencers who are aligned with your client’s brand image and brand values, who create high quality content, have good engagement rates above 2%, and are experienced in creating content in different formats.

It is also critical to understand which platforms your target audience prefers. For example, the majority of Instagram users are aged 25-34; TikTok is the favourite platform of 13-24 year olds; and whilst 57% of YouTube viewers are male, more young females (13-24yrs) watch YouTube videos than young males.

Some influencers will also have a stronger following on one platform over another. In the diagram below we can see that the most common channels used by influencers are TikTok and Instagram.

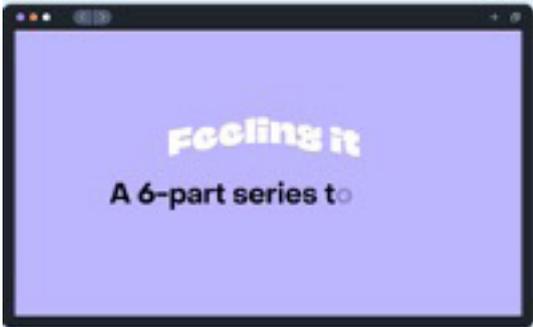
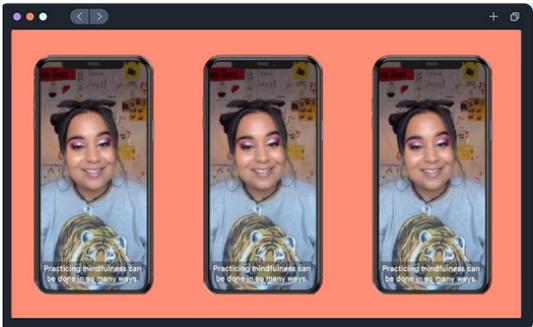
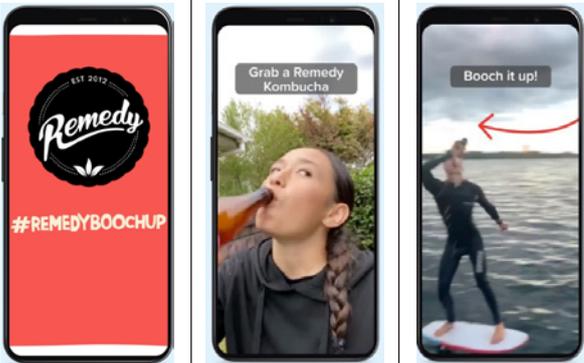


However, consumers of all ages can be found on virtually all platforms – it’s more about ensuring that you focus on one or more influencers who are followed by your chosen target audience in sufficient numbers on particular platforms, in order to achieve your campaign objective.

**5. Advertising Opportunities & Formats**

There is almost an infinite number of opportunities in this category, depending on imagination and budget. The examples below illustrate a range of approaches.

**Examples of Advertising opportunities:**

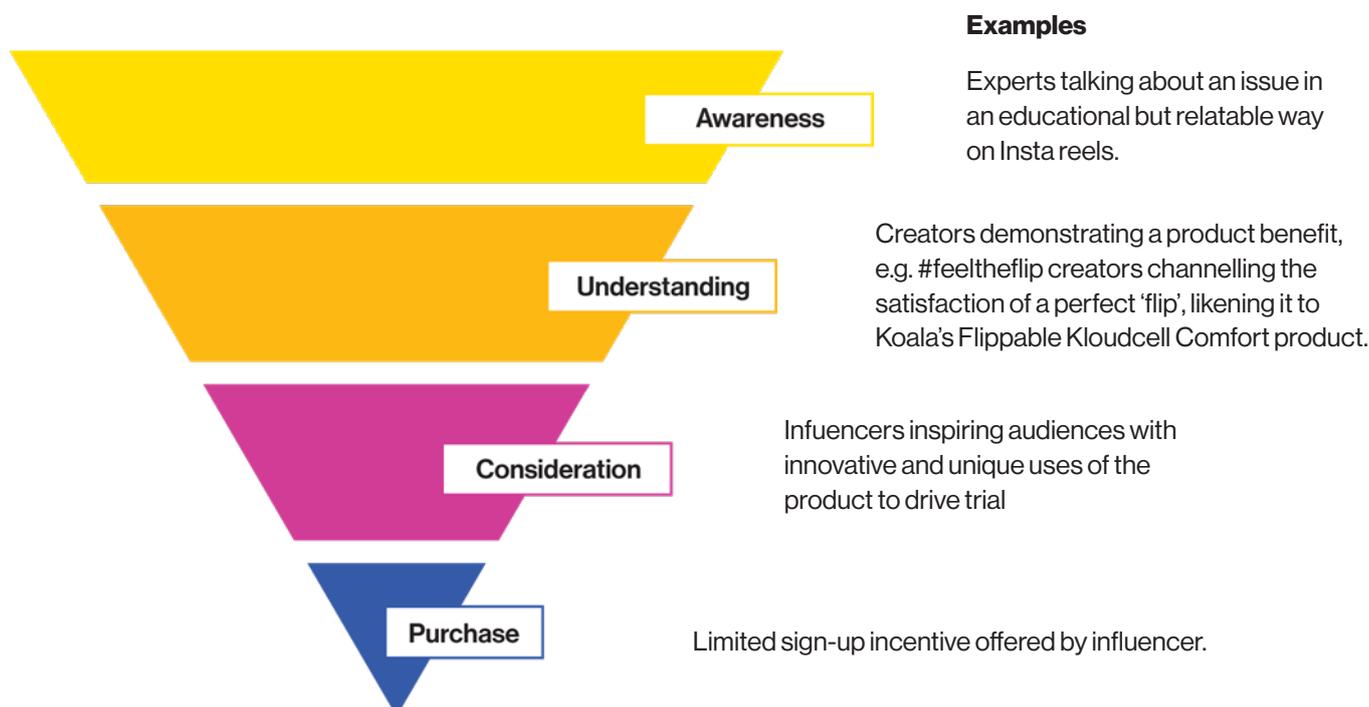
<p><b>Web Series</b></p>	<p>For example, a multiplatform interactive web-series hosted by influencers, and distributed on socials with a paid ads strategy (this one 'Feeling It', a government initiative targeting youth, with content and tools to enhance mental health).</p>	
<p><b>Challenge</b></p>	<p>Creating a 'challenge', have it promoted by influencers, and encourage UGC.</p>	
<p><b>Product Demonstration</b></p>	<p>Influencers creating engaging, entertaining content showcasing product features and benefits.</p>	

## 6. Using Influencer Marketing to deliver Objectives

Influencer marketing is used most often to generate awareness and develop understanding of a product, often through online video.

### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



## 7. Complementary Channels

Influencer content/images can be re-shared by the brand across their owned channels (in-store, EDMs, website). Sponsored posts on social channels, using the influencer content, is another way to amplify the campaign. Agencies also repurpose the influencer content/images on OOH to achieve wider reach.

Offline events, activations, pop-ups or experiential marketing campaigns featuring influencers can also be highly effective.

### 8. Researching: to advertise through Influencer Marketing

Types of research typically conducted prior to securing an influencer for a campaign, include:

**Audience Analysis** – analysing the target audience to understand their demographics, interests, behaviours, and preferred media channels. This research helps identify the most relevant influencers who have followers matching the brand's target audience.

**Competitive Analysis** – researching competitors to identify influencer marketing strategies they have employed successfully. This includes analysing the types of influencers they have partnered with, the content they have produced, and the engagement levels generated to identify opportunities and avoid repetition.

**Trend Analysis** – researching industry trends, social media trends, and emerging platforms to identify opportunities and insights that can inform influencer marketing strategies. This involves staying updated on changes in consumer behaviour, platform algorithms, and influencer trends to adapt campaigns accordingly.

**Influencer Suitability** – this includes identifying potential influencers who align with the client's brand values and target audience; analysing influencers' reach, engagement metrics, audience demographics, and past collaborations; and assessing the quality, authenticity, and relevance of the influencers' content.

Agencies may have bespoke tools to conduct this research, and/or utilise platforms such as Brandwatch or BuzzSumo.

### 9. Buying: Influencer Marketing

The media agency will often deal directly with a specialist influencer partner agency, and negotiate a flat fee determined by the influencer's reach, engagement rate, content quality and scope of work. There may also be performance-based incentives, for example bonuses for exceeding engagement targets.

The partner agency will take care of:

- Influencer onboarding, screening, integrity checks
- Influencer negotiation, contracting, payment
- Creative briefing, campaign scheduling, content auditing
- Ensuring AiMCO and AANA compliance

The Media Agency may also choose to utilise a 'self-service' platform (e.g. Vamp) where they can upload a brief, respond to interested influencers, set deliverables, manage and measure the campaign.

## 10. Measurement

Influencer marketing is largely measurable and trackable. The most common ways to measure the success of a campaign are:



### Awareness

Measure views, reach, impressions and sentiment



### Understanding/Consideration

Measure engagement, website traffic, lead generation. Content should include clickable and unique tracking links and engagement capabilities (ability to like, comment, share, save).



### Purchase

Measure sales, via discount codes, unique tracking links.

## 11. Benefits & Considerations

Consumers crave authenticity, and influencers bring a refreshing authenticity to the table, serving up content that feels genuine and relatable. Their followers aren't just spectators; they're loyal fans who trust their recommendations and hang on their every word.

Whether it's fashionistas, fitness junkies, foodies, or tech enthusiasts, there's an influencer out there for every niche, ready to connect brands with their tribe. Influencer marketing can spark conversations, ignite passions, and turn passive followers into active participants in the brand's story.

As with any other channel, you need to be clear from the outset on the campaign objective and how you will measure the campaign. Choosing the right influencers is key – those whose values align with your client's brand and who appeal to your target audience.

## 12. Challenges

The influencers are the content owners. If the brand wants to use the content for amplification or across other branded channels, this will need to be disclosed with the influencer and additional fees may apply.

There are some red flags to spot fake followers: unusual or inconsistent spikes in follower count, has extremely high follower count but extremely low engagement, irrelevant comments or engaged by fake accounts (profile with no pictures/videos).

Unfortunately, there are still influencers out there who mislead consumers on the products they are promoting, though some may also do so unknowingly due to lack of knowledge and understanding of consumer and other regulatory law.

As social media is being consumed on single-use platforms, young children may be exposed to inappropriate and not properly curated content versus TVCs that are vetted before going to air.

The Australian Association of National Advertisers (AANA) Code of Ethics applies to anyone promoting a brand, product of service to Australian audiences. In section 2.7, it states that advertising and marketing communication need be clearly distinguishable as such. This means influencer paid collaborations need to clearly state their incentivised nature in a way that is easily understood (e.g. #ad, Advert, Advertising, Branded Content, Paid Partnership, Paid Promotion). Less clear labels such as #sp, Spon, gifted, Affiliate, Collab, thanks to... or merely mentioning the brand name may not be sufficient to clearly distinguish the post as advertising. Complaints regarding a breach of the Code can be made by anyone to Ad Standards who will investigate and reach a finding together with any recommendations for changes or removal.

### 13. Successful Campaign

## L'Oréal launch of Maybelline Colossal Curl Bounce Mascara



#### The Brief:

Find a way to reach new consumers, particularly Gen Z female gamers.

#### The Idea:

Gaming streamer, /Fasffy was enlisted to broadcast a two-hour live stream on Twitch, where viewers were able to participate in getting her 'ready' with Maybelline products. This interactive experience, along with Twitch's poll feature allowed viewers to choose the details of her look from colours, to style. /Fasffy went on to match her new makeup look to a Fortnite avatar where the community watched her play.

#### The Results:

The campaign outperformed minutes watch benchmarks by 89%, the product sold out, there was a 31% increase in Maybelline brand searches on Amazon.

**14. To find out more, visit:**

**Australian Influencer Marketing Council (AiMCO)** - Industry body

<https://www.aimco.org.au/>

**The Australian Association of National Advertisers**

<https://aana.com.au/>

**Influencer Marketing Hub**

<https://influencermarketinghub.com/>

**HypeAuditor**

<https://hypeauditor.com/>

**15. Strengths and Weaknesses of Influencer Marketing:**

## Summary

### Strengths

- Content feels natural and authentic
- Generates high levels of engagement
- Builds brand trust quickly
- Can achieve high reach
- Can also achieve very targeted reach, especially niche communities
- Cost effective
- Earned media potential

### Weaknesses

- Short-term results which may not translate into long-term loyalty/growth
- Risk of influencer's reputational damage impacting the brand
- May be difficult to measure
- Less brand control
- Content created may not align with brand ethics, style guide or identity

### 3.10 Audio

#### 1. Marketplace

Audio advertising is the delivery of ads in sound format through a variety of platforms, including radio, podcasts, music streaming apps and smart speakers.

Audio is a highly engaging and immersive medium, as people listen to audio in various environments – during breakfast, during their commutes, on long drives, at work, at the gym, or relaxing or going about their daily household tasks. It is able to reach consumers at moments and in ways that other forms of advertising cannot. In particular, the intense connection between the podcast and its audience stems from ease of consumption, the richness of content, and the personal touch that audio brings.

Audio continues to be an effective advertising channel for marketing messages, as the engaging and social nature of the audio medium and its connection with its audience can build brand awareness and stimulate lower funnel purchasing actions.

#### 2. Terms to know

This section covers the terms that are applicable to to Audio.

Term	Definition
<b>AM</b>	Uses the longer wavelengths in the medium wave bands allowing the signal to travel further, but suffers from interference, particularly in dense urban environments.
<b>FM</b>	A higher frequency than AM, offering improved sound quality but subject to multipath interference and is congested, so it limits the ability for radio to expand or offer new features and functionality.
<b>DAB+</b>	The most widely adopted digital radio standard worldwide, far more advanced and technically robust than AM or FM. DAB stands for Digital Audio Broadcasting. So basically, it is digitally transmitted sound. This is different to FM, for example, which is sound that is transmitted via radio waves. Digital radio is free. Listeners simply need to have a DAB+ enabled radio to listen.
<b>BMADE</b>	Breakfast, Morning, Afternoon, Drive & Evening timezones for Linear radio. These timezones are used to plan and buy radio in Australia.
<b>GfK</b>	Global audience data company, whose core business is collecting and processing data on consumer behaviour.
<b>CRA (Commercial Radio Australia)</b>	The peak audio industry body that represents the interests of commercial radio broadcasters throughout Australia.
<b>Radio 360°</b>	A hybrid audience measurement system for the metropolitan audio market in Australia.

### 3. Main Players

Each radio station has a specific profile, such as talkback, easy listening, hit music, classic hits, contemporary, new music, or sport, and throughout the day plays a consistent selection of content, using personalities that reflect that profile. DAB+ only stations often have a niche format, which caters to a more specific style of content, such as chill, contemporary hits, country, rock, dance, sport, racing, news, talk, children's, 80's, 90's, jazz and foreign language content.

**GENRES**

 Chill/Easy Listening	 Country	 Rock
 Dance	 Classic Hits	 News/Talk
 Sport/Racing	 International	 Urban/HipHop

These profiles help you determine which station and programme is the best fit for your campaign, to enable you to effectively reach your target audience.

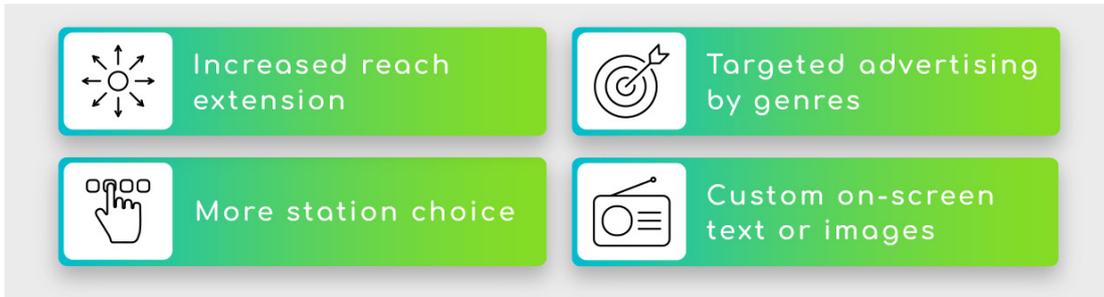
#### Digital Transmission – all you need to know

Digital radio (DAB+) launched in Australia in 2009. It is now the most widely adopted standard for broadcasting digital radio in more than 40 countries.

DAB+ is an alternative way of listening to radio, via a DAB+ radio at home, in the car or at work. Essentially, it is audio that is digitally transmitted, and listeners simply need to have a DAB+ enabled radio/device to tune in. It also provides other features, including on-screen graphics (for example if you are listening in your car, it will show the artist/song on the screen).

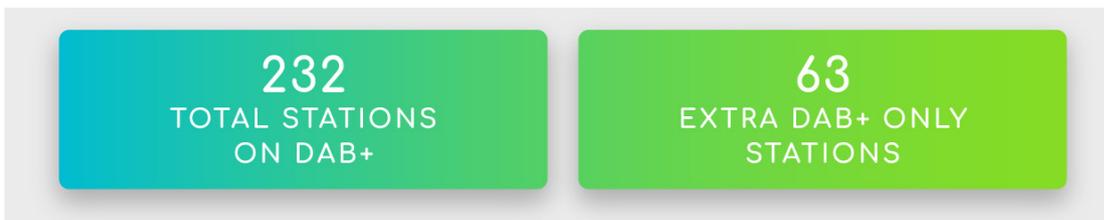
Within Australia, DAB+ is available in all capital cities, as well as the Gold Coast and Mandurah.

**Benefit of DAB+ to Advertisers**



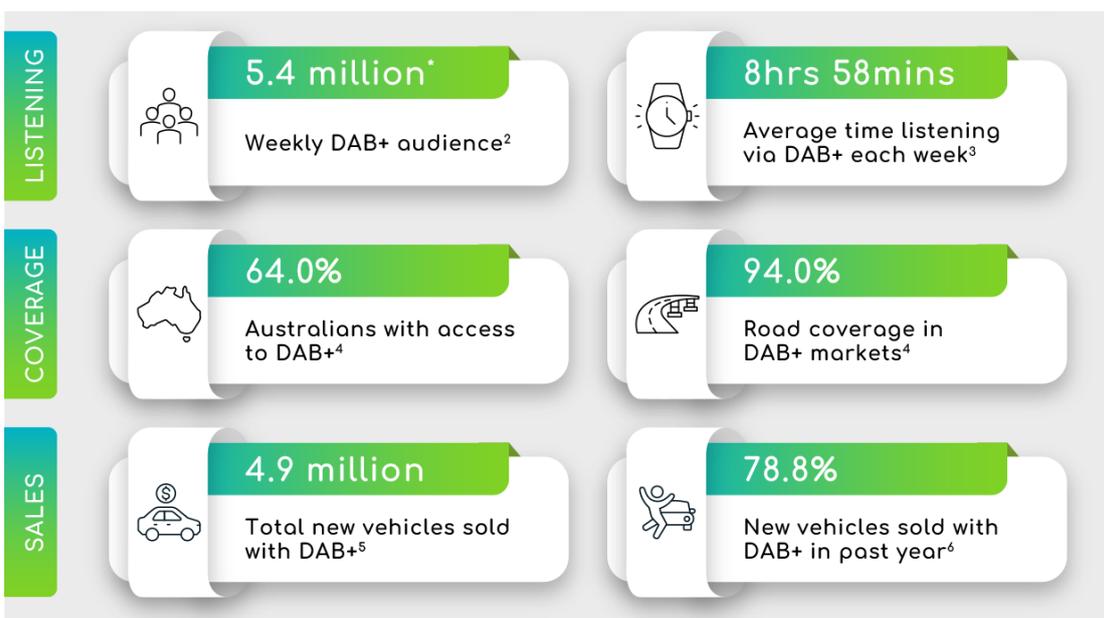
**DAB+ Reach**

Currently in Australia, there are 232 radio stations on AM/FM/ DAB+, with additional niche DAB+ only stations.



Non-linear radio allows listeners to choose and listen to music and talk shows on a schedule determined by the listener.

Online music streaming services such as Spotify are non-linear in that they allow listeners to create playlists from a library of music offered by a website. Similarly, podcasts offer the ability to download or stream prerecorded shows similar to those that are traditionally broadcast over the radio waves. Some traditional radio stations allow their shows to be downloaded on demand after the show has aired live.



**Linear Broadcasting**

Linear broadcasting refers to the continuous streaming of predetermined programs on one channel. How much of the show is live or pre-recorded doesn't matter. This is the broadcasting style that traditional television and radio stations have used for years.

Let's say that your favourite radio station is 100.1 FM, an Easy Listening station. This station follows daily schedules. That schedule could look a little something like this:

- 12:00 AM to 6:00 AM: Late Nights with Lilly
- 6:00 AM to 11:00 AM: Good Mornings with DJ SunnySide
- 11:00 AM to 4:00 PM: Weekdays with Dave and Johnno
- 4:00 PM to 7:00 PM: Rush Hour with the Commute Crew
- 7:00 PM to 12:00 AM: Slow Down Show with DJ Chill

Every moment of the day has scheduled programming. The producers of each show use a mix of songs, live segments, and paid ads to fill their slot. That is what linear radio looks like.

**Mainstream Linear Radio Networks - where we can advertise:**

Publisher	Broadcast	Example Radio Station	Example Station Description	More Details and More Stations
	Metro and Regional		SBS PopAsia is Australia's leading Asian pop music and pop culture network. PopAsia connects with young Asian music fans across the country through its amalgamation of K-Pop, J-Pop and C-Pop from across Asia.	<a href="https://www.sbsmedia.com.au">https://www.sbsmedia.com.au</a>
	Metro and Regional		KIIS is anchored by authentic, fun and friendly talent. Latest hits, celebrity gossip. Targeting People 18-39.	<a href="https://arn.com.au/network/">https://arn.com.au/network/</a>
	Metro and Regional		Triple M plays rock, with a focus on Australian bands, also strong on sport, humour. Targeting People 25-54, with a skew to Male 25-39.	<a href="https://www.southerncrossaustereo.com.au/audio/">https://www.southerncrossaustereo.com.au/audio/</a>

Publisher	Broadcast	Example Radio Station	Example Station Description	More Details and More Stations
	Primarily Metro		Smooth FM is easy listening, adult contemporary music, a 'feel-good' station. Targeting People 35+	<a href="https://www.novaentertainment.com.au/our-brands">https://www.novaentertainment.com.au/our-brands</a>
	Primarily Metro		3AW is primarily talk-back radio, featuring news, current affairs, sport, humour. Targeting People 40+.	<a href="https://www.ninefor-brands.com.au/ad-specs/radio/">https://www.ninefor-brands.com.au/ad-specs/radio/</a>
	Primarily Metro		SEN 1170 is Sydney's home of Sport radio (SEN is the Sports Entertainment Network), with a focus on AFL, NRL and Cricket. Targeting People 25-54, with a skew to Male 25-54.	<a href="https://www.sportsentertainmentnetwork.com.au/">https://www.sportsentertainmentnetwork.com.au/</a>

Note: above excludes DAB+ stations.

### Digital Audio Networks – Streaming (nationwide)

Publisher	Stations / Platforms	More Details
		iHeart Radio, Music and Podcasts via the iHeart app. Curated music and a broad range of podcasts (e.g. True Crime, The Kyle & Jackie Show, Life Uncut)
		Listnr app for radio, music, news, and a broad range of podcasts (e.g. Hamish & Andy, Crime Junkie, It's a Lot with Abbie Chatfield)
		Streams over 400 podcasts, including I Catch Killers, Sky News Australia Update, The Chrissie Swan Show.

Publisher		Stations / Platforms	More Details
		<p>Independent podcast company hosts and distributes some of Australia's most popular podcasts across categories including Sport, Business, Lifestyle (e.g. Australian True Crime, Equity Mates Investing, Better than Yesterday)</p>	<p><a href="https://www.acast.com/">https://www.acast.com/</a></p>
		<p>Australia's original content podcast network, specialising in journalistic style podcasts (e.g. The Teacher's Pet, The Lighthouse, Who the Hell is Hamish?)</p>	<p><a href="https://www.newscom-paustralia.com/media-assets/newscast/">https://www.newscom-paustralia.com/media-assets/newscast/</a></p>
		<p>News, entertainment and podcasts from four studios (Spotify Studios, The Ringer, Gimlet, Parcast), leading third-party podcast publishers like ViacomCBS and the Wall Street Journal, and podcasts by local Australian publishers.</p>	<p><a href="https://ads.spotify.com/en-AU/">https://ads.spotify.com/en-AU/</a></p>
		<p>The world's largest women's podcast network (e.g. Out Loud, No Filter, You Beauty)</p>	<p><a href="https://www.mamamia.com.au/podcasts/">https://www.mamamia.com.au/podcasts/</a></p>

#### 4. The audience (in Australia)

##### Radio

According to The Infinite Dial Australia 2023 report:

- Australia continues to lead the world in radio listening, with over 79% of People 12+, or around 17 million, listening every week.
- 18 million Australians, or 81% percent of the total population aged 12+, listen to digital audio monthly, up from 78% in 2022.
- Monthly Podcast listening has jumped to 43% monthly up from 40% in 2022 and ahead of the U.S. for the first time.
- Weekly Podcast listener numbers also rose strongly from 33% from 26% year on year.
- Digital Audio Broadcasting (DAB+) is booming and has tripled its audience since 2020 when it had 10% of people 12+, now reaching 32% or around 7 million.
- People are rapidly adding Online Radio listening to their listening options growing from 14% of people 12+ in 2021 to 27% this year.
- Radio still dominates audio in the car. 84% of people who have been in a car in last month listened to AM/FM/DAB+ radio, over double listening to Music Streaming services at 41%.
- Online listening to AM/FM radio in Cars also growing rapidly and has doubled in the last two years from 10% to 20%.

“When the iPod came out, people asked if it was going to kill radio. But now, 20 years after that launched, radio is bigger and better than it’s ever been, right? It’s more relevant that it ever has been before.” **Kent ‘Smallzy’ Small, Nova FM Presenter**

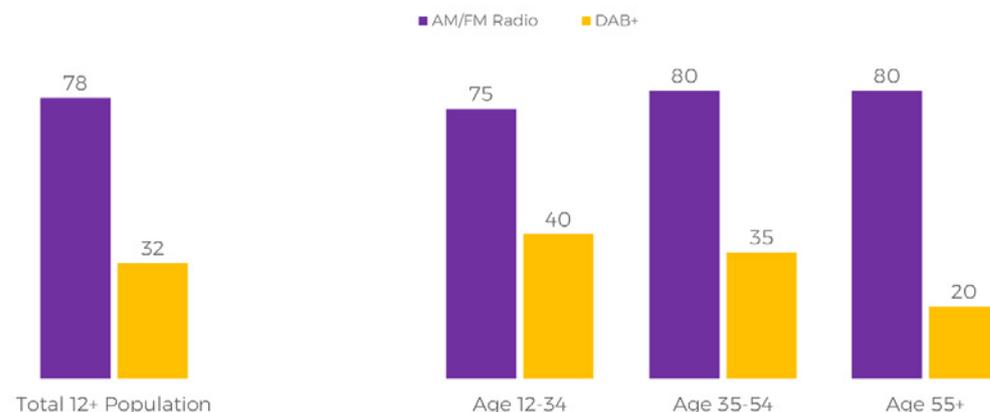
Commercial Radio continues to be an important channel across all key demographics:

### Listening to AM/FM/DAB+ Radio in the Last Week



TOTAL AUSTRALIAN POPULATION 12+

% LISTENED TO AM/FM/DAB+ RADIO IN THE LAST WEEK



AM/FM/DAB+ RADIO INCLUDES BOTH OVER-THE-AIR AND ONLINE



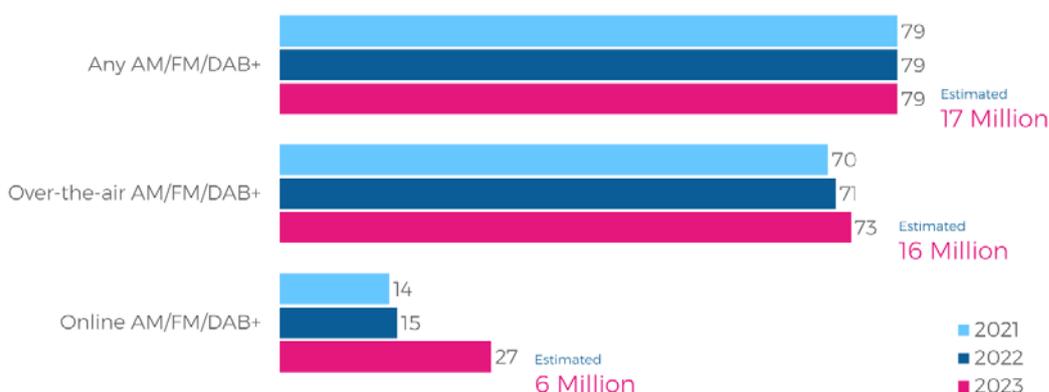
#InfiniteDial  
THE INFINITE DIAL © 2023 EDISON RESEARCH

\*Cume = the number of people reached by an advertising or broadcasting medium over a specified period of time, in this instance in one week.

This graph shows the number of metro listeners tuning in at different times of the day (an interestingly the Online streaming (incl DAB+) consumption has grown significantly year on year):

### Listening to AM/FM/DAB+ Radio in the Last Week

TOTAL AUSTRALIAN POPULATION 12+  
% LISTENING TO AM/FM/DAB+ RADIO STATIONS THROUGH SOURCE



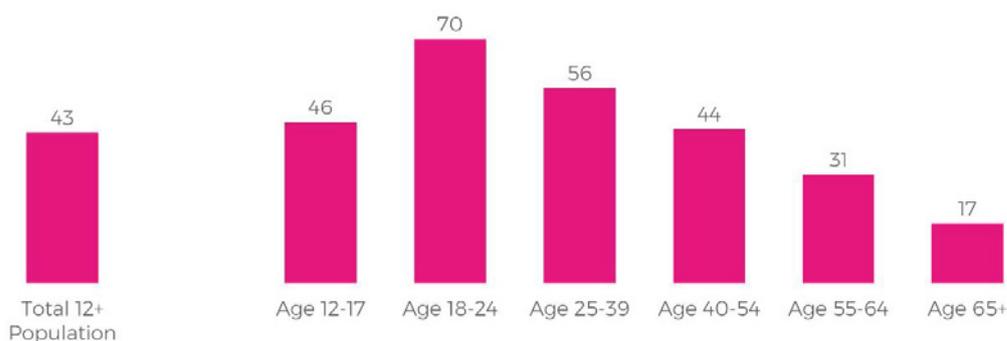
#InfiniteDial  
THE INFINITE DIAL © 2023 EDISON RESEARCH

### Podcasts

Podcasts have been growing in popularity year on year. Podcasts account for approximately 9% of all commercial audio listening. Nearly 9 million Australians listen to a podcast each month, with a core audience of 18-39 years.

### Monthly Podcast Listening

TOTAL AUSTRALIAN POPULATION 12+  
% LISTENED TO A PODCAST IN LAST MONTH



#InfiniteDial  
THE INFINITE DIAL © 2023 EDISON RESEARCH

**Music Streaming Platforms**

Music Streaming for People 10+ is dominated by paid subscribers. Only around one third of music streamers listen to the commercially available free option, limiting the advertising opportunities (there are no ads on paid music streaming platforms).

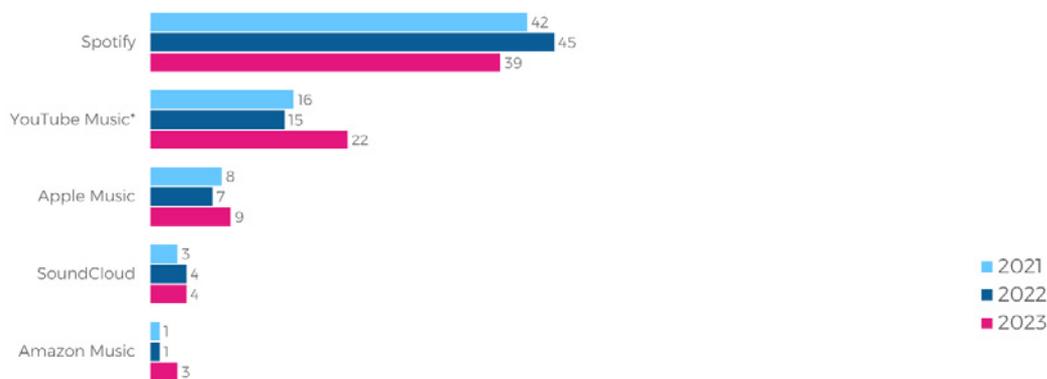
Ad supported audio streaming captures approximately 3 million Australians each week, with Spotify holding greatest share of market:

**Weekly Listening to Online Audio Streaming Services**



TOTAL AUSTRALIAN POPULATION 12+

% LISTENED TO ONLINE AUDIO STREAMING SERVICE IN LAST WEEK



\*ASKED AS: "YOUTUBE MUSIC, THE STREAMING MUSIC SERVICE FROM YOUTUBE"



#InfiniteDial  
THE INFINITE DIAL © 2023 EDISON RESEARCH

**Smart Speakers**

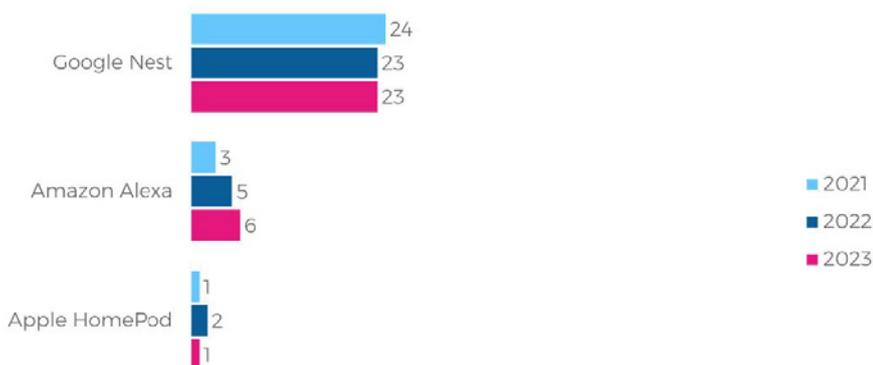
Another area seeing rapid growth is voice-interactive experiences on smart speaker devices. Advertisers can create audio ads that respond to voice commands, allow listeners to ask questions, or even encourage the listener to ask for more information. The rise of smart speakers has brought with it the possibility of voice-activated ads that allow listeners to make purchases hands-free - for example, while cooking or driving.

This takes the potential of an audio ad platform beyond brand awareness and provides the opportunity to convert in real-time.

Approximately 6 million Australians now own a form of smart speaker, with Google being a clear winner:

**Smart Speaker Ownership**

TOTAL AUSTRALIAN POPULATION 12+  
% OWNING SMART SPEAKER BRAND



THE INFINITE DIAL  
AUSTRALIA 2023



#InfiniteDial  
THE INFINITE DIAL © 2023 EDISON RESEARCH

Source: The Infinite Dial Edison Research Report, 2023

### 5. Advertising Opportunities & Formats

There are several formats available to advertise on audio platforms, for example, each radio station has a portfolio of digital assets that complement the station and the on-air talent. These digital assets are often used as an extension of the on-air activity. Social media opportunities are also included in their digital products.

#### Examples of Advertising opportunities:

<p><b>Pre-recorded ads</b></p>	<p>The average audio ad is 30 seconds long, but it is possible to buy spots for 15 second ads, 45 second ads or even 60 second ads. Pre-recorded ads are fully scripted, use professional voice talent and are recorded by a creative agency or in the station studio. The final recorded ad is then approved by the client prior to going to air. These are the most common audio ads..</p>	<p><b>ALDI Special Buys</b> (gold award winner, Siren Awards)</p> <p><i>An epic music track builds, as comets soar, volcanoes rumble and dinosaurs roar.</i> <i>A profound VO muses:</i> Of all the trillions of atoms in the universe, how special it is to think that the atoms of comets, volcanoes, brontosauruses, and Shakespeare, live on in you, me, chainsaws, pizza ovens, decorative garden meerkats [SFX: A chainsaw saws. A meerkat chatters] the middle aisle of ALDI Special Buys. It's special you can buy. Every Wednesday and Saturday at ALDI. Good Different.</p> <p>Each year audio ads are entered into the Siren Awards. Listen to award winning audio campaigns here: <a href="http://www.sirenavards.com.au">http://www.sirenavards.com.au</a></p>
<p><b>Promotional Support / Sponsorship</b></p>	<p>These are brand partnership or sponsorship credits and may take the form of a simple statement along the lines of "this sports report brought to you by..." all way up to a standalone brand partner statement of up to 60 seconds spoken live by the on-air talent. The benefit of this style of ad is not only in the frequency of delivery but the implied endorsement by the on-air announcers which adds another level of credibility to the messaging in the consumer's mind.</p>	<p><b>The Crows Radio Show brought to you by Toyota</b></p> 

<p><b>Live Reads (Radio)</b></p>	<p>A script or list of bullet points are provided to on-air radio talent who then read the script or adlib based on the points provided. Leveraging the celebrity and credibility of an on-air talent can be more expensive than pre-recorded ads, depending on the talent. Live reads can also be recorded (by the same on-air talent and still sounding like they are read live) and played in place of pre-recorded ads.</p>	
<p><b>Sampling promotions/competitions</b></p>	<p>This can take the form of product giveaways provided on location, where the location is announced on-air, or a competition to win prizes sponsored/funded by a brand.</p>	
<p><b>Online</b></p>	<p>You can also reach your audience through multiple touch points – via station websites, social media and apps, allowing them to click through to your website for more information.</p>	

## 6. Using Audio to deliver Objectives

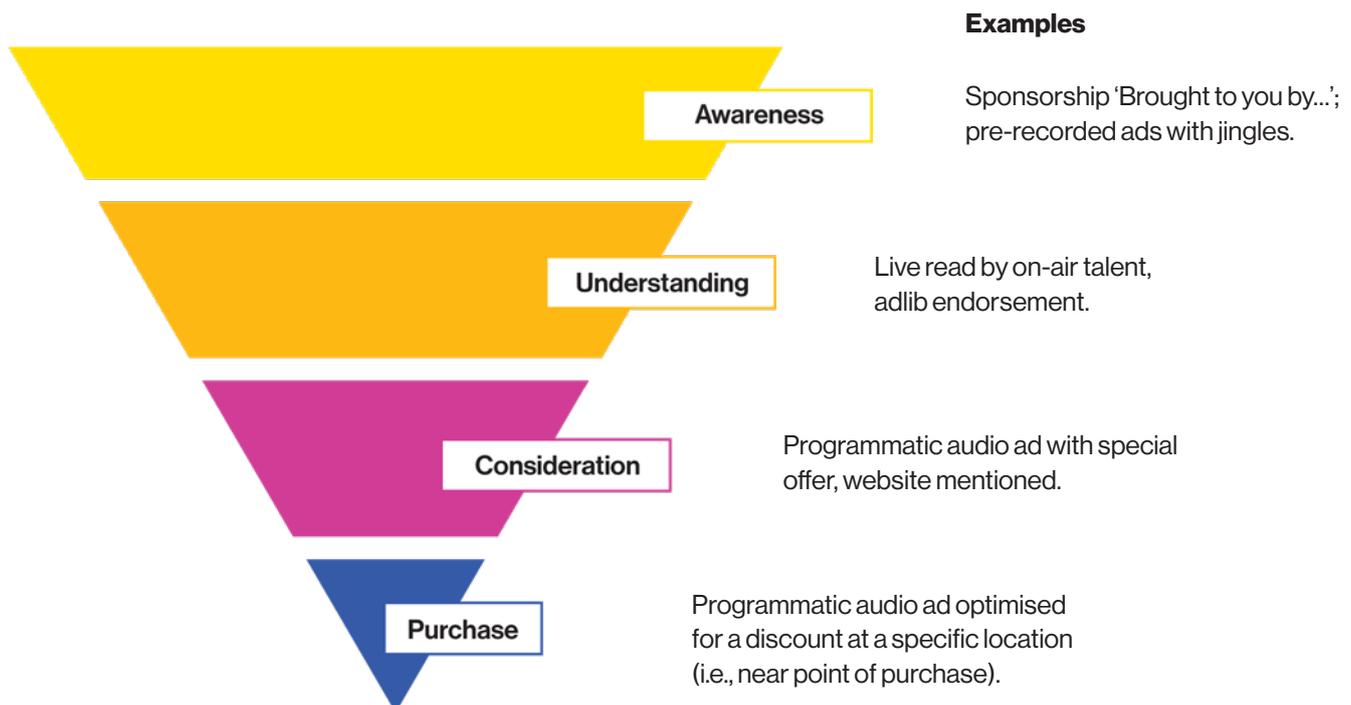
Radio is a strong brand building medium (think – memorable jingles and characters), but is also effective for driving conversions.

“Radio will continue to drive awareness with efficient and effective reach. Streaming delivers targeted reach. Podcast sponsorships deliver context, integration and endorsement from highly trusted creators. Run of network podcasts deliver contextual reach.”

**Seb Rennie, Chief Commercial Officer, SCA**

### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

Radio Audio is often used to broaden the impact of a TV campaign by utilising audio brand cues (jingles or 'sonic branding' – think of the Intel or Netflix brand sounds) to bring the brand to mind and trigger a consumer's memory recall of the TVC. It also helps that TV and audio are both widely consumed, often on a daily basis.

Radio can provide the brand voice or sound to the image display on Out of Home advertising. Through programmatic advertising, you can synchronise your digital outdoor ads to run at the same time as your radio commercials are on air. New research by the CRA and Mark Ritson has shown that investing only 11% of your total above-the-line campaign budget in radio could double the effectiveness of the campaign and increase overall ROI.

Source: <https://www.commercialradio.com.au/11percent>

“Radio doesn't need to be the hero, or the lead media, but it does drive a disproportionately large impact for a relatively modest investment of just 11%.....It's the ultimate sidekick.”

**Professor Mark Ritson**

### 8. Researching: to advertise on Audio platforms

When planning to use audio as a platform, you need to consider:

- Advertising at times that will enhance listener response. For example, if you are promoting a sports drink, consider advertising on a program which talks about sport.
- Whether to advertise in an auxiliary listening time (for example, at work) or a primary listening time (for example, driving to work).
- The cost efficiency of programmes versus the audience it delivers – is the incremental audience worth the extra investment? For example, it may be more cost efficient to use regional stations vs metro stations which are more expensive.
- Reach and frequency objectives.
- Brand purchase cycle and whether the brand is a considered or impulse purchase. This will determine whether to advertise in times where the consumer is likely to buy, or when they have plenty of time to think about their purchase.

**GfK provides radio ratings data.** There are eight surveys per year across five metropolitan markets (Sydney, Melbourne, Brisbane, Adelaide, Perth). Additionally, some major regional cities also have surveys but less frequently. Media agencies use the radio information to help assess the size and share of audience each station attracts across a broad range of demographics and each station's performance at different times of the day. This information helps a media planner to decide which station(s) to choose in order to reach the right target, as well as decide what time of the day offers the greatest opportunity to reach the greatest number of the target demographic.

In 2023, the RADIO 360° measurement launched, which provides a view of the size of audio's growing streaming audiences, following the strong uptake in recent years of listening over connected devices such as mobile phones and smart speakers.

The move marks a transition to a sophisticated new hybrid measurement system developed by GfK that will provide accurate and granular information on radio listening across all platforms and devices, anywhere, anytime.

It delivers total broadcast and streaming audience figures for each radio station across the five major metro markets, giving the industry a clear picture of listening behaviour and the size of the digital opportunity.

The next phase will integrate podcast metrics to provide a deduplicated view of radio and podcast audiences as well as the release of special reports based on watch data. The system provides the capability to measure listening spikes based around special events and breaking news in addition to the existing eight radio surveys per year.

RADIO 360° integrates data from three different sources into one data set:

- 50,000 surveys per year completed by listeners in geographically and demographically representative households across the five metro markets;
- Measurement of streaming listening over millions of connected devices, with data taken directly from radio station websites, listening apps and server logs;
- Information from a 2,000-person panel of respondents wearing the GfK MediaWatch, a wearable meter that automatically captures information on radio listening when the wearer is in hearing range of a radio station.

The CRA have built a simple interactive Audio Planning Tool, that can be helpful when recommending Audio to clients. View the tool here: <https://www.commercialradio.com.au/audio-planning-tool>.

## 9. Buying Audio

### Radio

Linear Radio is bought as spots across a week, planned into one or more of the five timezones being Breakfast, Morning, Drive, Afternoon or Evening. This is usually bought by liaising directly with each radio station.

The cost of each spot varies depending on the size of the audience, station and market demand. The total cost is calculated based on the number of spots x cost for the session. The higher-performing sessions attract a higher rate (i.e. Breakfast and Drive).

Campaigns are often optimised based on reach and frequency, but also messaging is a consideration. For example, a retail message may be placed leading into the weekend where there is higher foot traffic in retail stores, whereas a brand message may run across the week.

DAB+ can be either bought manually through liaison with the radio networks or via programmatic buying. The programmatic technology allows advertisers to tailor, in real-time, audio ads based on a listener's preferences and behaviours, such as location, weather, sports scores, interests, listening history, device type and more.

Whilst some linear stations also exist in the DAB+ format, the advertising on the DAB+ and Linear stations are bought separately.

### Podcasts & Streaming

The Australian Podcast Ranker is a regular monthly snapshot of Australia's most popular podcasts. It is designed to assist brands and agencies make informed decisions on where to place their podcast advertising spend.

Visit [www.https://www.commercialradio.com.au/Australian-Podcast-Ranker](https://www.commercialradio.com.au/Australian-Podcast-Ranker).

Podcasts can also be bought manually (usually via an Insertion Order) or via programmatic trading desks, and each agency and/or client usually has a preferred process.

### Smart Speakers

Whilst usage of smart speakers has grown substantially in Australia, there is no ability to play through these devices... yet. Both Amazon Alexa and Google Home have the functionality to feature advertising, and do so in a few territories globally. It has not been released in Australia.

If you have a client that wishes to integrate into the Smart Speaker environment, this can be done via the individual apps/skills within the smart speakers. For example, you can speak to Nova Entertainment about their options for Smart Speaker ads within the Nova and Smooth FM apps.

## 10. Measurement

Audience measurement is managed via the ERAM planning tool in each agency, and utilises GfK data. This covers Linear Radio, DAB+ and Streaming.

Radio Matrix Holdings is in place for Linear radio, which provides each agency with overnight log files to match against bookings (pre-airing). This is primarily used to confirm that the correct activity has been bought. Currently the post analysis for Linear radio can be done manually using individual station logs (sourced by the agency) against booked activity, or by paying an independent company to perform this task on behalf of your client (the latter option sometimes being cost prohibitive).

Post analysis for Linear radio is a key area of focus for the audio industry, as it is not streamlined like other audio formats or other channels such as TV or OOH. This has been identified as an area that needs to improve by the CRA, broadcasters and agency groups for the future.

Podcast post analysis can be done via 3rd party verification/tracking software (which differs by agency/client).

Audio streaming/DAB+ also allows for 3rd party verification for post analysis.

## **11. Benefits & Considerations**

Some of the benefits of Audio campaigns include:

### **Reach**

Audio radio can reach 90%+ of Australians each week.

### **Engagement**

Almost 2 in 3 radio listeners engaged with one or more of radio's other platforms in the last year (websites, social media, podcasts, apps, events or direct contact with the station).

### **Innovation**

All new cars sold in Australia are now fitted with DAB+ digital radio, providing extra variety for consumers.

### **Trust and Loyalty**

Nearly 7 in 10 listeners agree that radio educates and informs them.

### **Immediacy**

An audio campaign can be launched with a short lead time, which includes commercials being scripted, recorded and placed on-air within 1 week.

### **Local and Targeted**

56% of listeners tune in to the radio for local news, local events and traffic reports.

Clients should consider other formats to support linear radio campaigns. In isolation, linear radio campaigns do not provide an effective reach because of the fragmented audio landscape. Cross format solutions – such as supporting linear with options such as streaming, podcast sponsorships, audio partners' social media etc. will result in a more effective and impactful campaign.

## 12. Challenges

As consumers are often doing something else when listening to audio, their attention may be diminished – especially if a radio station runs long strings of commercials together.

The ad-supported Spotify platform does appear to be skewing share of expenditure in the Audio landscape, which makes sense given its one stop shop ecosystem (within the Spotify app, users can listen to music, podcasts and audiobooks). Advertisers appear to preference Spotify for advertising spend given the audience and versatility of content, but this may be disproportionate compared to vast audiences that can be found in other audio networks.

Currently 60% of Spotify's total users are on the ad-supported platform, which is still a significant amount globally. In Australia, current estimates show approximately 7m people have the Spotify ad-supported subscription.

## 13. Successful Campaign

### Seek “Wish It Exists” Sales Promotion

**Challenge:**

Seek enlisted Nova Entertainment to create a point of difference in the highly competitive job search category and reinforce their ‘#1 job site’ status. Seek were keen to drive interaction with their target audience to reinforce their brand personality.



**Campaign Objective:**

Inspire engagement, interaction and imagination among Seek's core audience, re-inforcing Seek as the #1 job site and top of mind with job seekers.

**Big Idea:**

“WISH IT EXISTS”

**Execution:**

Nova talent spearheaded the campaign talking directly to the audience and engaging them across platforms: radio, TV and online. Via a two-week national promotion, Nova's Meshel, Tim and Marty asked listeners to submit a job that they wish existed and enter via a dedicated and interactive micro site. All entries were profiled on the micro site and people were asked to vote for their favourite suggestion. The finalist with the most votes would win \$20K cash. This integrated approach delivered engaging content daily, extended campaign reach and inspired participation with the brand. It also continually reinforced the seek.com.au web address, brand positioning and key brand statements – if it exists you'll find it on SEEK / Australia's #1 job site.

**Results:**

Nearly 6,000 entries were received and over 10,000 votes. Increase in X (Twitter) followers in excess of 20%, and Facebook fans over 5%. Unaided awareness increased by 1.5 percentage points. The campaign delivered 266% ROI.

Source: <https://www.commercialradio.com.au/case-studies>

**14. To find out more, visit:**

**DAB+ Digital Radio Bandwidth** [www.digitalradioplus.com.au](http://www.digitalradioplus.com.au)

**Award winning Radio Ads** [www.sirenawards.com.au](http://www.sirenawards.com.au)

**Commercial Radio & Audio Australia** [www.commercialradio.com.au](http://www.commercialradio.com.au)

**To find a Station** <https://www.commercialradio.com.au/Find-a-Station>

**To review some great campaigns** <https://www.commercialradio.com.au/case-studies>

**Australian Podcast Ranker** <https://tritonrankers.com/rankers/au/podcasts>

**15. Strengths and Weaknesses of Audio:**

## Summary

### Strengths

- High reach, with 90%+ Australians listening to radio each week
- Can target specific demographics, purchase intentions, life stage
- High frequency as ad can be played multiple times for a new campaign
- Fast turnaround of creative and scheduling
- Trusted – especially if advertising message is delivered by trusted presenters
- Highly cost effective
- Low production costs
- Can run national or very localised campaigns
- Can build connection with the local community

### Weaknesses

- May be ignored as background noise, passive listening
- May require high frequency for the message to be retained
- Difficult to demonstrate or showcase benefits
- Audience numbers can be small in the morning and afternoon
- Fragmentation of audiences across many audio platforms
- Can be difficult to measure

### 3.11

## Social Media

### 1. Marketplace

From its humble beginnings, Social Media has become a juggernaut media channel, that allows brands to engage with users in a way never seen before.

Social Media platforms now include (in no particular order) Facebook, Instagram, X (formerly Twitter), Snapchat, YouTube, Tik Tok, Pinterest, WhatsApp, Messenger, Threads, LinkedIn. The size of each of these platforms should not be underestimated, with Facebook alone in 2023 reaching 2 billion people globally on a daily basis.

Advertisers can reach consumers on social media through organic social and/or paid social activity.

**Organic Social** activity is about managing, interacting and listening to your social community. Organic campaigns involve building and responding to your community and listening to what people are saying. It's about nurturing relationships with your customers and followers. It is considered to be 'free', as you are not paying for ad placements – for example, by posting on your brand's own Facebook page. However, as social media algorithms increase in complexity, organic reach may be limited. For example, the average reach of organic posts on a Facebook page is around 5%, that is, only 5% of your followers will see that post.

In addition, organic social can be used by brands as a customer service channel. For example, airlines responding and updating customers on flight services and delays or responding to comments posted on their page.

**Paid Social** activity requires a budget, with advertisers paying to have their content shared with specific target audiences, either through boosting their posts or creating new ads. Paid social tends to focus on attracting new consumers who are likely to connect with your brand, and drive leads and conversions.

For example, a fashion brand launching a new line may want to maximise sales by promoting to new consumers. They may have multiple creative assets to run, and using data to target specific demographics will run sponsored video posts and boost their best organic posts.

Most advertisers will use a mix of organic and paid social, using organic to communicate with existing consumers, and paid to reach and attract new consumers.

Social Media spend in Australia is historically difficult to report on given that revenues for the core platforms are not separated out from other countries, however we estimate that, on average, approximately 20% of advertising dollars would be spent on Social Media.



## 2. Terms to know

This section covers the terms that are applicable to Social Media.

Term	Definition
<b>Engagement</b>	A metric that indicates interactivity with an advertising unit, eg number of likes, shares etc.
<b>Reels/Stories</b>	Video based ad format available on some social media platforms.
<b>Sponsored Posts</b>	Either an ad constructed within the platform, or an organic post from the social media feed, boosted to widen reach.
<b>CPM (Cost per Thousand)</b>	The cost to deliver 1000 ad impressions. CPM = Cost/Audience x 1000.
<b>CPC (Cost per Click)</b>	The cost when a user clicks on the ad to go through the advertiser's site. CPC = Cost/Clicks.
<b>CPV (Cost per View)</b>	The cost when a user watches a video for a set duration. CPV = Cost/No. of views.
<b>ROAS (Return on Ad Spend)</b>	A measure that focuses on the effectiveness of the ad campaign – i.e. whether it effectively generates clicks, impressions, and sales. ROAS = Revenue (sales)/Campaign Cost.  For example, if you spend \$1,000 on ads, and your revenue is \$2,000, you calculate ROAS by dividing \$2,000 by \$1,000 = \$2. This gives you a ratio of 2:1.

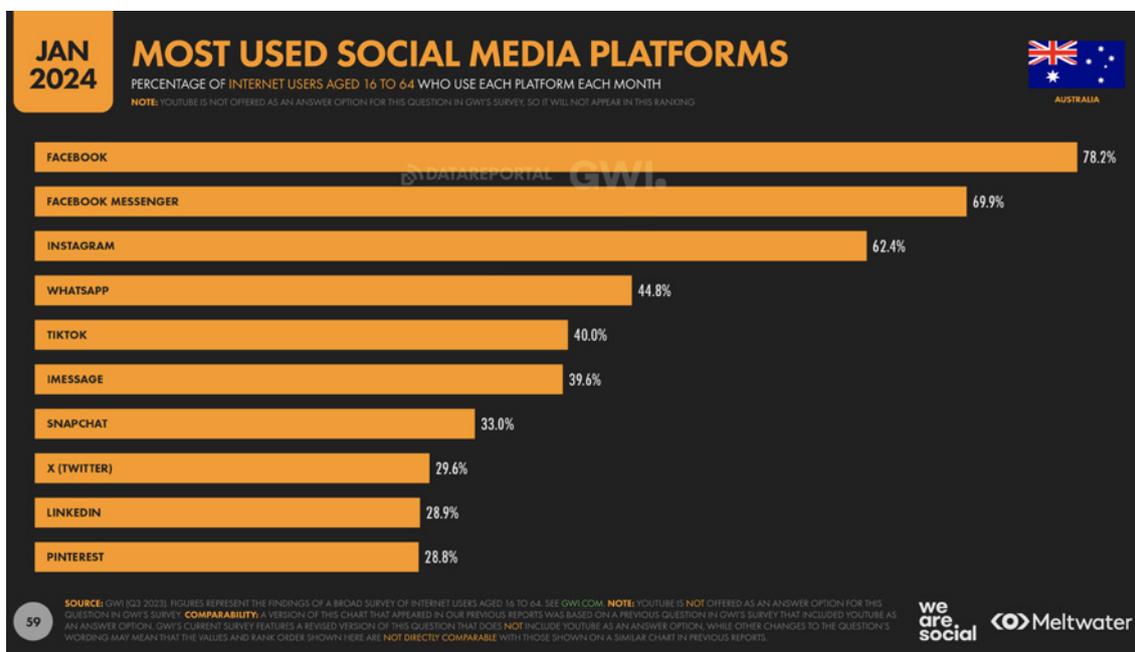
**3. Main Players**

Each platform has a role to play in consumer engagement, and would be evaluated and recommended based on how it could support client marketing objectives.

**The main players in Australia are:**

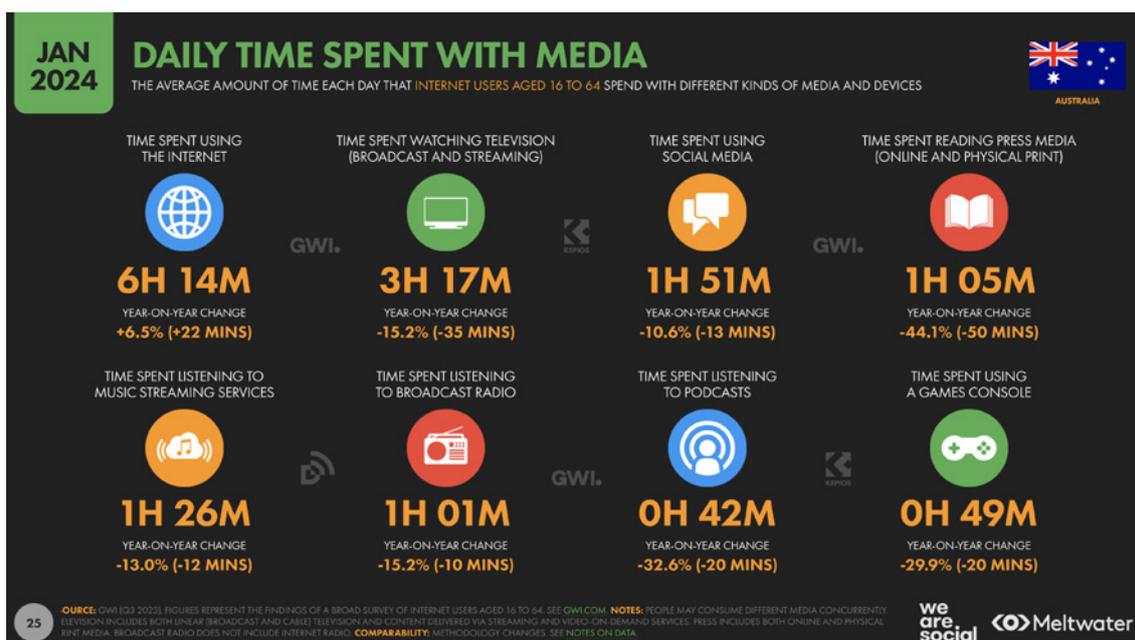
Owner		Platform
<b>Meta</b>	Facebook, Instagram, Facebook Messenger, WhatsApp, Threads	
<b>Alphabet Inc. (Google)</b>	YouTube	
<b>Microsoft</b>	Skype, LinkedIn	
<b>X Holdings Corp (Elon Musk)</b>	X (formerly Twitter)	
<b>Snap Inc.</b>	Snapchat	
<b>Pinterest</b>	Pinterest	
<b>Bytedance</b>	TikTok	
<b>Verizon</b>	Tumblr	

This chart shows the most used social media platforms within Australia:



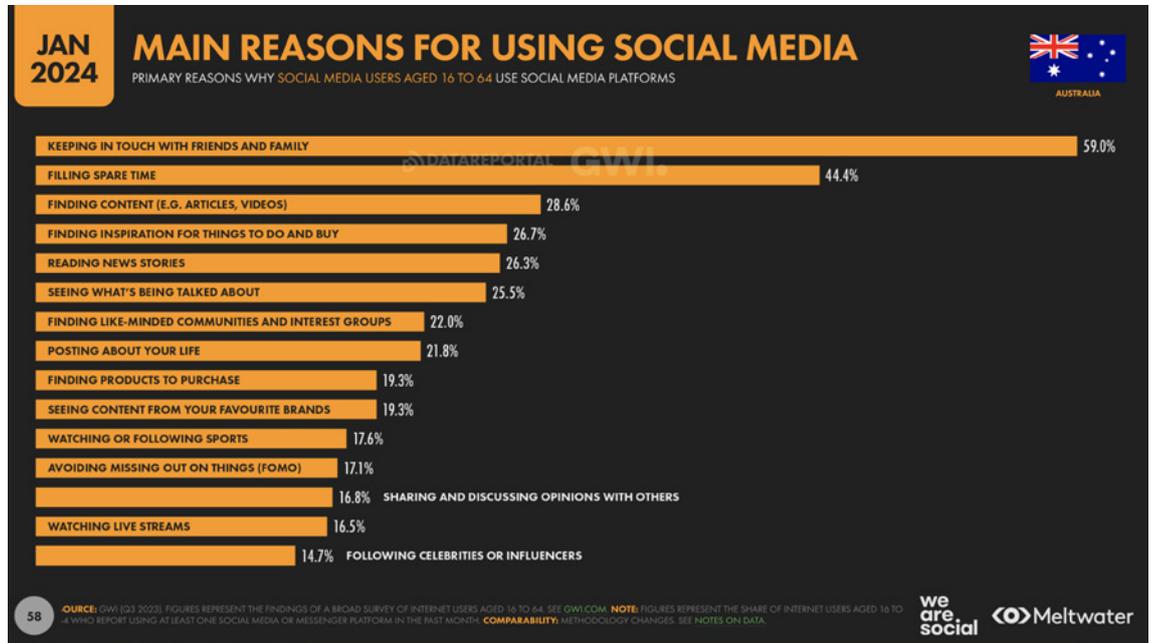
#### 4. The audience (in Australia)

Australia's appetite for social media continues to grow, with 91.9% of Australia's internet users active on social media sites every day. The explosive growth of the channel has been driven by the availability of internet access and rapid smartphone adoption. Here we can see the average daily time spent using social media, compared to other activities online:



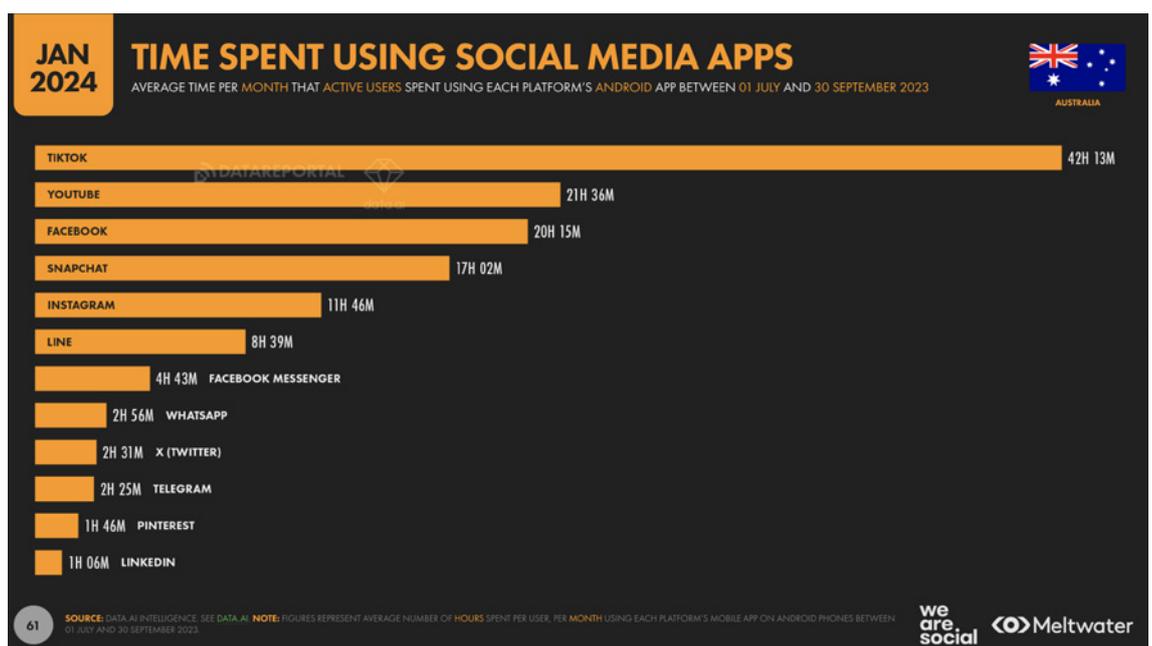
## Section 3 Media: The Channels

We can see from this chart how people are using social media to be inspired, purchase and see content from favourite brands:



“Social media is one of the go-to sources for brand discovery for consumers, making it a crucial channel for marketers to reach their target audience. As social media offers a more engaging and immersive experience, users are increasingly turning to social to make decisions on what to watch, where to travel, and what to buy, with TikTok playing an especially significant role in influencing consumer choices.” **Suzie Shaw, CEO at We Are Social Australia.**

Here we see the average time spent per user per month on social media apps (42 hours and 13 minutes on Tik Tok):



Source: We Are Social & Meltwater (2024). *Digital 2024 AUSTRALIA: The Essential Guide to the Latest Connected Behaviours*

### Audience and Indicative Costs

These are indicative CPC and CPM guides – but please note that these platforms use an auction-based media trading system, where 'bids' are placed on behalf of clients that determine where and when the advertising cost will fall.

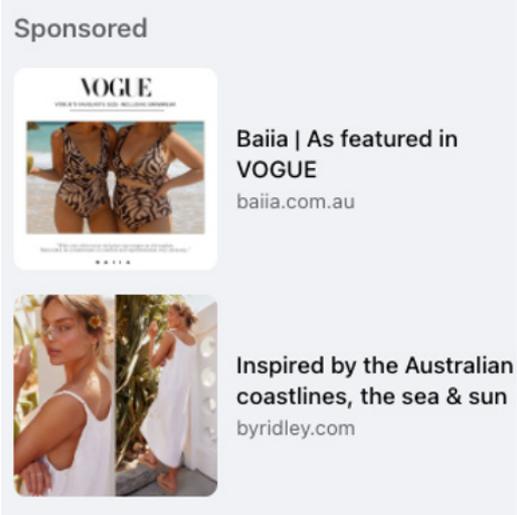
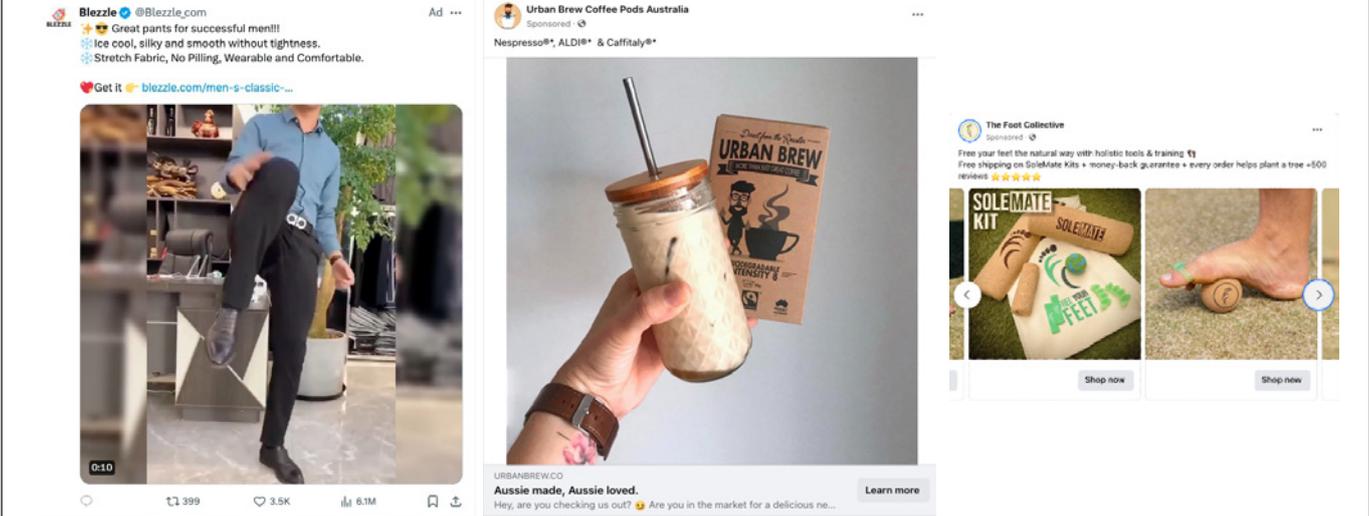
	<p><b>Facebook</b> - Facebook's advertising audience size in Australia is 18.5 million. Its biggest demographic is 25-34 but it has the largest representation for the 65+ age group. The average cost per click for Facebook is \$0.97 (the second lowest after X) and the average cost per thousand impressions (CPM) is \$7.19.</p>
	<p><b>Instagram</b> - The Instagram advertising audience size in Australia is 12.52 million. Its biggest demographic is in the 18-34 year range. The average cost per click for Instagram ads is \$3.56, and the average CPM is \$7.91.</p>
	<p><b>YouTube</b> - The YouTube advertising audience in Australia is 14 million, with the biggest age group being 25-34 year olds. Average cost per click for YouTube ads is \$3.21, and average CPM is \$9.68.</p>
	<p><b>LinkedIn</b> - The LinkedIn ads audience in Australia is 12.7 million. The biggest demographic on LinkedIn is 25-34 years, the average cost per click is \$5.26 and the average CPM is \$6.59.</p>
	<p><b>X (formerly Twitter)</b> - The X ads audience in Australia is 5.8 million. The biggest demographic on X is 25-49 years, the average cost per click is \$0.38 and the average CPM is \$6.46.</p>
	<p><b>Snapchat</b> - The Snapchat ads audience in Australia is 7.75 million. The biggest demographic on Snapchat is 13-34 years, the average cost per click is \$0.98 and the average CPM is \$2.19.</p>
	<p><b>TikTok</b> - The TikTok advertising audience in Australia is 8.5 million. The largest age group is 18-24, the average CPC is \$1.00 per click and the average CPM is \$6.06.</p>

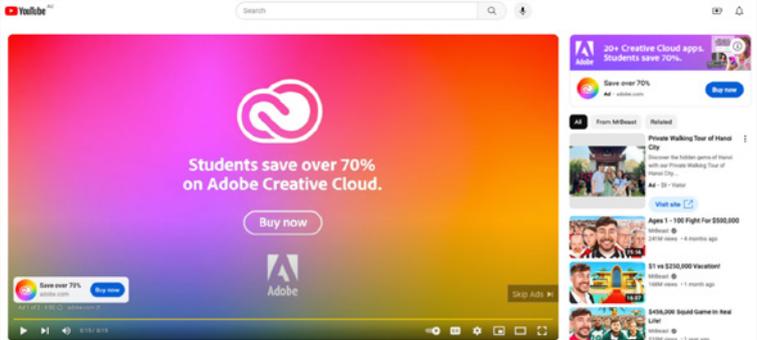
**5. Advertising Opportunities & Formats**

There are multiple opportunities and formats available on each platform, and the best choice will be based on an understanding of the target audience, their engagement with that platform, and formats best suited to deliver the client's objectives.

Often the client will have data from an organic social strategy that can inform the paid social strategy, for example applying insights from top performing organic posts, relating to engagement or clicks. There may also be insights drawn from paid search campaigns, for example, the best performing keywords in paid search ads could be used in Facebook ad copy.

**Examples of Advertising opportunities:**

<p><b>Sponsored Posts / Ads</b></p>	<p>Text, Video, Image, Carousel, Reels, Stories, Boosted Posts</p> <p>The two most utilised paid formats for advertisers in Social Media are:                  (a) Image Ads, which is a static visual message alongside a small amount of copy and a call to action button ('Buy now', 'Book a Test Drive' etc.)                  (b) Video Ads, which is an audio visual and moving content piece that may include a call to action button also.</p>	
		

<p><b>YouTube Examples</b></p>	<p>Skippable in-stream ads, Non-skippable in-stream ads, Bumper ads, Outstream ads, Masthead ads</p>	
--------------------------------	--	--

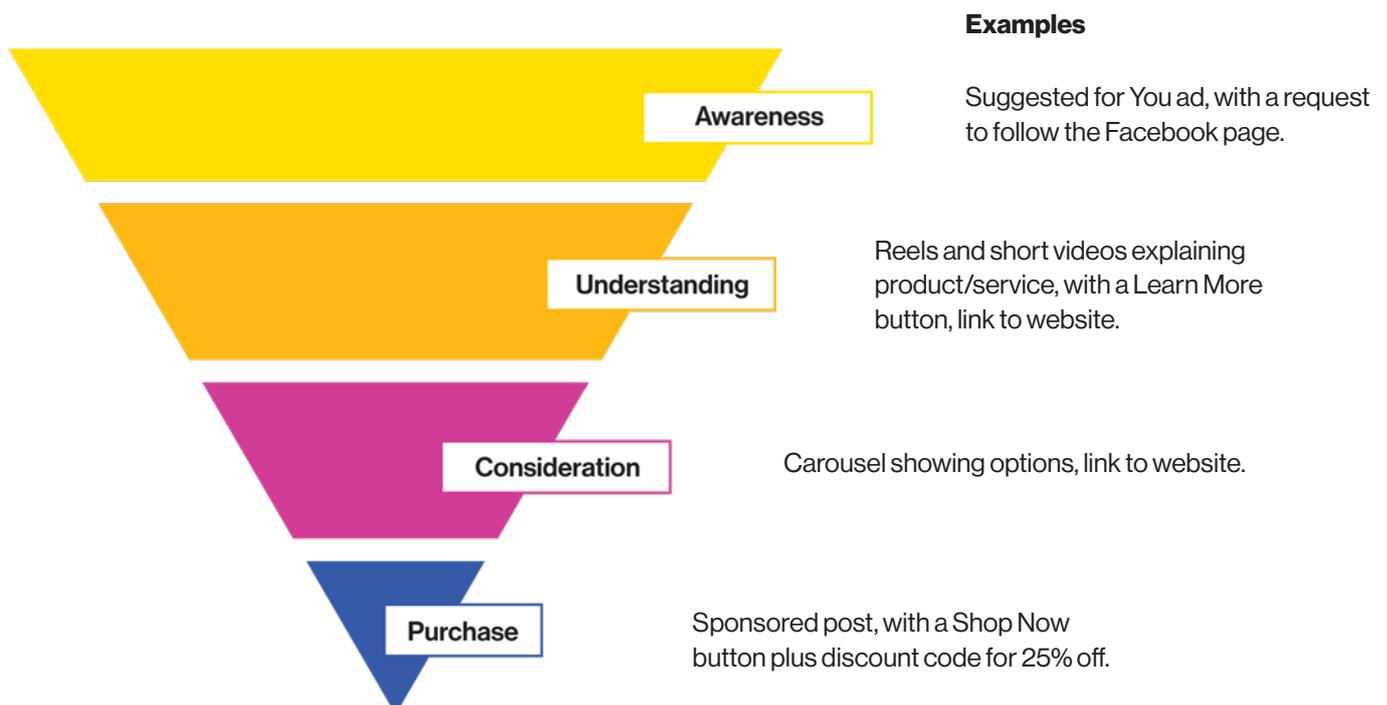
### 6. Using Social Media to deliver Objectives

Whilst all social platforms can help drive brand awareness and shift consumers' perceptions, they each cater to different audience needs and offer diverse targeting and communication opportunities. A mixture of paid and organic social media is the most common way for advertisers to utilise Social Media platforms. You may need to 'test & learn' to see what works best for your client or campaigns.

"Now 44 per cent of business buyers say that they use social to discover new products. It's become a primary source. TikTok, Instagram, YouTube, they're all on the device. They all serve customers engaging and relevant videos before they even have to search." **Hubspot's CEO Yamini Rangan**

### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

Most advertisers have Social Media as part of every campaign, given the platforms' reach, targeting, flexibility and engagement deliverables. It is usually seen as a 'Always On' channel and therefore works well with all other channels.

If there are significant campaign launches during the year, or specific days/months that are important, advertisers can upweight budgets to suit accordingly.

### 8. Researching: to advertise on Social Media platforms

When people sign up to social networks, they provide a lot of personal information. As social media is all about sharing and connecting with people, the data provided is often demographic-centred – e.g. age, gender, relationship status, geography etc.

On top of that, social media users generate a lot of data when they use the platform, including:

- The kinds of brands they connect with
- Topics they are interested in
- Articles they read
- Content they browse, and the way they use the platform and content.

The above creates behavioural data and this data is aggregated, refined, 'de-personalised' and then segmented to build profiles around interests and behaviours for advertising targeting. There are three broad layers of data that we can use in social platforms to target specific audiences:

#### First-Party Data

The client's owned data, loosely defined as information your client has collected about their audience. This could be customer data that is in the client's CRM database and can be loaded directly to a platform through a custom list. It may be cookie data from the client's website, and include data from their Snapchat followers, Facebook fans, website analytics, customer databases and CRM. This all needs to be supplied as to abide by relevant data privacy laws.

First-party data relates to your existing customers, users, or website visitors.

First-party data is always the most useful and valuable, but you will most likely need to reach an audience that you do not have first-hand information about. To provide value for clients that provide first-party data, you could try to build 'look-a-like' segments, so you can target consumers outside the client's current customer base that appear similar.

#### Second-Party Data

In paid social terms, this is the data collected by social platforms about user behaviour and interests. It may include additional information users have offered on their profiles, e.g. demographic, geographic, interests and behaviour.

#### Third-Party Data

Data aggregators such as Quantum and Experian sell third-party data, which they buy on a large scale from multiple publishers and websites and then aggregate to create targetable segments. This data is made anonymous so as to abide by data privacy laws.

Third-party data from external suppliers brings offline information around purchase, income, and households, to be used online to target audiences. The benefit of third-party data is in the sheer volume of user data available.

The biggest concern with data layers is the deprecation of the google cookie, which has been set by Google for Q3 in 2024. This will mean that there will no longer be any cookie tracking for advertisers to use from that point forward. This has meant significant investigation for an alternative solution for the cookie, which to date has not been universally solved. There are however solutions that could work for individual advertisers based on their objectives.

### 9. Buying Advertising on Social Media

Paid social media advertising is bought via an auction process. How much you pay will depend on your industry, the bid, the ad quality and relevance to the target audience, and likelihood of the desired outcome (i.e. the customer clicking on the ad).

In most cases, paid advertising on social media is bought directly from the platform, using a self-service web-based system. Some agencies have aggregation software that can buy in bulk across multiple platforms. Regardless of how it is bought, the social media buying process is complex given all the parameters that could be addressed within the campaign.

The process doesn't significantly change in regard to planning and budget and campaign approvals from the client, but when you are ready to secure inventory in these platforms, the biggest differentiator is the auction process.

This means that the inventory is not set at a fixed price – you bid on the inventory based on your budget and objectives. The social media platform will then automatically process your campaign and deliver to audiences.

### 10. Measurement

Depending on the client's objective and format chosen, social media advertising can be measured through:

- Completion rates of ad
- Cost per completed view
- Click throughs
- Engagement
- Brand awareness or brand perception studies
- Sales lift

Regular tracking (in the platform self-service platform or an aggregated reporting dashboard) is integral to ensure that all objectives are tracking to be delivered for the client and if not, what could be optimised to achieve this.

### **11. Benefits & Considerations**

As an advertising channel, social media has many benefits, but a key benefit versus other channels is the immediate access to audience and campaign data. This highlights who you are reaching and who is engaging or even clicking on your messaging. This data is valuable as it allows you to create targeted campaigns and, if optimised, increase sales or revenue for the advertiser.

The number of consumers using social media is extensive and the platforms allow advertisers to target broad or very specific audiences. This could include age, gender, geography, language, user interests and/or behaviours.

As mentioned previously, consideration must be given to incorporating both paid and organic social activity to maximise campaign success.

### **12. Challenges**

To effectively contribute to the growth of a brand's social presence requires particular expertise in social media marketing. Some brands still underestimate the level of expertise required.

Another challenge may be in choosing the right platform and format to deliver a campaign's objectives. It is important to thoroughly research the platform and the audience, factoring in your potential audience reach, ad cost, traffic potential, lead generation, etc. But most clients understand the importance of 'test & learn' elements within campaigns to help optimise to best performance.

High quality content is key to gaining attention and driving engagement. Otherwise it may prove difficult to cut through the competitive social media noise. Given the nature of social media, authenticity in advertising will make the brand more relatable.

13. Successful Campaign

## Colgate 'Sound of a Smile'



**Challenge:**

Colgate's 'Smile Strong' positioning – while still relevant, was losing appeal. As sponsors of the Australian Football League (AFL), there was an opportunity to evolve the message and place a greater emphasis on inclusivity and diversity. 'Club Songs' are at the heart of AFL fandom, but what if we could make them more inclusive for fans with hearing difficulties.

**Campaign Objective:**

Inspire engagement and interaction.

**Insight:**

Aussies sports fans include women and families, and modern sports fans are more participatory.

**Big Idea:**

"Sound of a Smile"

**Execution:**

The Yeronga Devils Women's team (from a small QLD community) learned sign language so that they could sign the club song to their deaf teammate Jamie Howell. We had Jamie create sign language tutorials for each of the AFL clubs so that players and fans throughout Australia could emulate the Yeronga Devils camaraderie. We used TikTok and TikTok influencers to spread the word.

**Results:**

22m+ impressions, 101,000+ engagements, 6 x higher than TikTok Industry benchmark. Colgate also recorded significant positive shift in brand perception.

Source: Wavemaker Global

**14. To find out more, visit:**

<https://www.facebook.com/business/ads-guide/update>

<https://ads.tiktok.com/business/creativecenter/pc/en>

**Setting up campaigns**

[https://www.youtube.com/intl/ALL\\_au/ads/how-it-works/set-up-a-campaign](https://www.youtube.com/intl/ALL_au/ads/how-it-works/set-up-a-campaign)

<https://business.linkedin.com/marketing-solutions/success/ads-guide>

<https://business.x.com/en/advertising/formats.html>

---

**Inspiration and case studies**

<https://www.facebook.com/business/success/categories/b2b>

<https://business.instagram.com/success>

<https://forbusiness.snapchat.com/inspiration>

<https://www.tiktok.com/business/en-AU/inspiration>

[https://www.youtube.com/intl/ALL\\_au/ads/resources/success-stories](https://www.youtube.com/intl/ALL_au/ads/resources/success-stories)

---

**For further training  
on each platform**

<https://en-gb.facebook.com/business/learn/courses>

<https://en-gb.facebook.com/business/learn/courses/instagram>

<https://forbusiness.snapchat.com/resources/snapfocus>

<https://ads.tiktok.com/business/learn/course/list>

<https://business.linkedin.com/marketing-solutions/success/marketing-training-certification>

[https://www.youtube.com/intl/ALL\\_au/ads/how-it-works/](https://www.youtube.com/intl/ALL_au/ads/how-it-works/)

<https://www.xadsacademy.com/student/catalog>

15. Strengths and Weaknesses of Social Media:

## Summary

### Strengths

- Low-cost advertising
- In-depth analytics
- Reaches audiences at scale
- Highly targeted to specific demographics
- Engaged audience
- Audience time spent on socials is increasing
- Can communicate 1 to 1, or 1 to 100,000s
- Variety of platforms available
- Variety of formats available
- Use of (the right) influencers to sell product

### Weaknesses

- Ratio of advertiser to personal content
- Determining the right metrics to measure each campaign
- Restricted formats and rules of platforms
- Protection of personal data
- Advertising a turn-off for audience, may unfollow
- Need to constantly refresh creative
- Use of (the wrong) influencers to sell products, may unfollow
- Potentially non brand safe environments

### 3.12 Branded Content Integration

#### 1. Marketplace

Product placement, brand integration and branded content are more subtle, less intrusive forms of advertising typically used to enhance brand awareness and product recall. Rarely is a direct call to action used. There are key differences in these three approaches:

<p><b>Product Placement</b></p>	<p>The advertiser integrates a brand into selected content where it is conspicuous, but not the focus of the plotline. It may be visual (product and logo is clearly visible on screen), or verbal (character mentions the brand by name or discusses the product characteristics). For example, the contestants in <i>The Bachelor</i> are shown brushing their teeth with Oral-B toothpaste. This is the least costly option.</p>
<p><b>Brand Integration</b></p>	<div data-bbox="368 987 1070 1503" data-label="Image"> </div> <p>The advertiser's product is central to the program's plotline, and is interwoven within the script, potentially showcasing features and benefits. For example, the Hibachi Grill was used and talked about throughout a season of <i>MasterChef Australia</i>. An episode of <i>Sex &amp; The City</i>: "Absolut Hunk", revolved around a character's involvement in a fictional ad campaign for Absolut Vodka.</p>
<p><b>Branded Content</b></p>	<p>Also known as branded entertainment – content that is produced and/or funded by an advertiser. The focus is on a story, idea or values that the brand wants consumers to associate with that brand. The goal is to create content that consumers will actually want to consume; added value in the form of entertainment or useful information. For example, <i>LegoMasters</i> is a reality show in which teams compete to build the best Lego project. <i>The Morning Show</i> was created by Apple, and features their products in a way that highlights their usefulness in everyday life. This is the highest cost option.</p>

These approaches provide an opportunity to reach consumers in environments that are sometimes ad-free, for example some SVOD platforms. Regardless of platform, nearly every form of product placement/integration activity comes with a level of exclusivity against competitors, which is a big advantage for most brands.

### 2. Terms to know

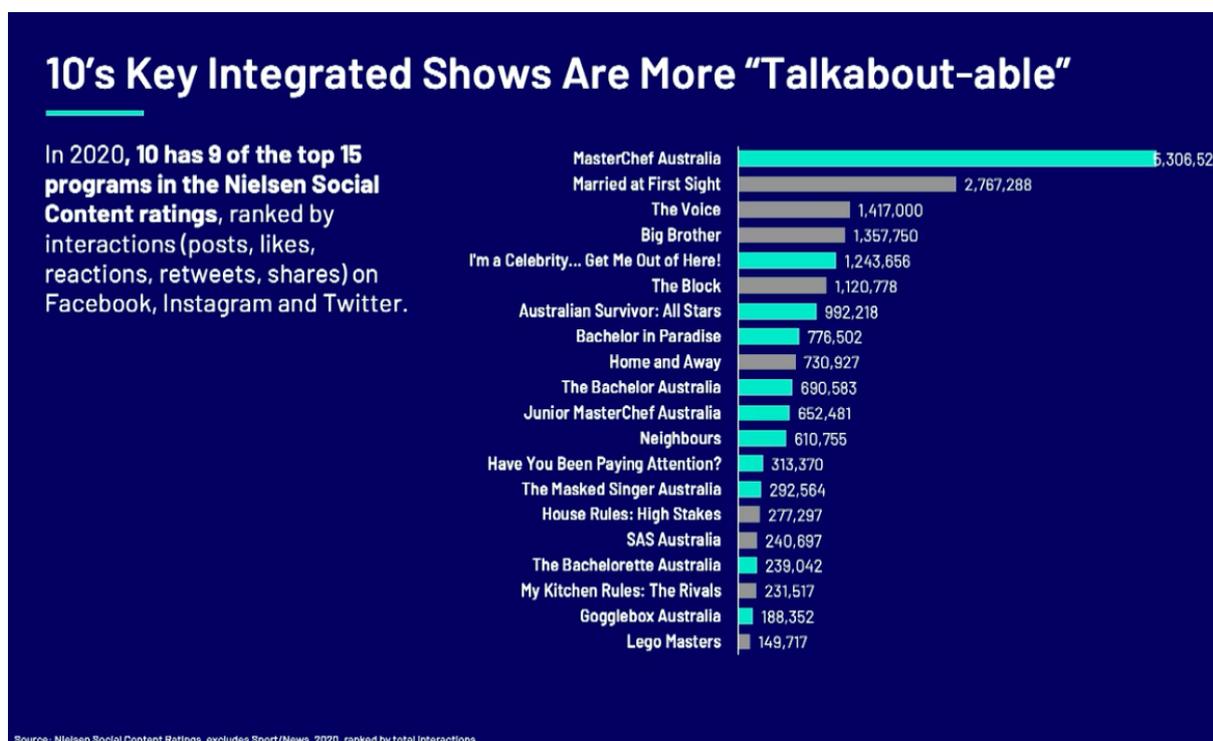
This section covers the terms that are applicable to Branded Content Integration.

Term	Definition
<b>CPM (Cost per Thousand)</b>	The cost to deliver 1000 ad impressions. CPM = Cost/Audience x 1000.
<b>Exclusivity</b>	A level (usually %) of exclusive environment within a mainstream program or platform.
<b>Playout/Pull Thru/Pop Ups</b>	In-programme tactics for delivering integration for advertisers.
<b>Billboard</b>	A 5-10 sec ad that advises consumers who has sponsored the program they are viewing.
<b>Logo Association</b>	Refers to an advertiser logo that can feature on the programme's marketing.
<b>IP (Intellectual Property)</b>	Usually associated with publisher or programme brand. IP allows the publisher or programme brand to manage the distribution of content etc.

### 3. Main Players

Popular reality programs provide some of the best opportunities for placement and integration. Reality programs are often the subject of conversation online, and this can provide further exposure for the brand. Engaged viewers interact with the program and the brands beyond the screen – posting, linking, sharing etc.

The slide below shows total interactions in one season (posts, likes, reactions, retweets, shares etc. on social platforms), with MasterChef Australia topping the list at 5.3m interactions.



Source: <https://www.paramountanz.com.au/news-and-insights/the-science-of-sponsorship/>

From a broadcast lens, each Network offers advertisers various forms of brand integration opportunities, however these approaches can be delivered in most media channels to some degree.

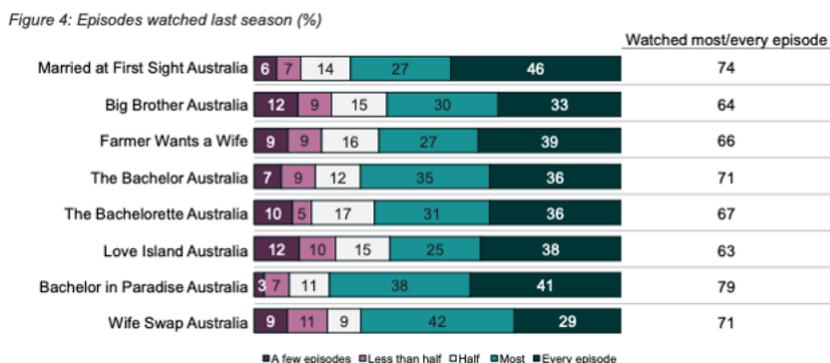
Social media conversations are relevant with product placement because they add additional dimensions to the viewing experience. Consumers can dissect and debate the broadcast content with like-minded groups which can transform the engagement to another level.

**4. The audience (in Australia)**

Understanding the kinds of programs that the target audience enjoys, as well as their interests and values, will help guide you towards the most appropriate program. There are many opportunities for product placement and brand integration in the Australian market, and competition is keen. The campaign budget, objective and idea for execution will also influence the choice of program.

We know that some consumers will occasionally watch a program, some are regular viewers, and some are ‘fans’ who will never miss an episode. If a viewer really likes the program they’re watching, they’re more likely to recall the ads, like the ads and consider purchasing the product. Product placement/integration is ideal if your target audiences are ‘fans’ of a particular program or genre.

The chart below from ACMA Oct 2021, shows episodal stickiness for some key reality series:

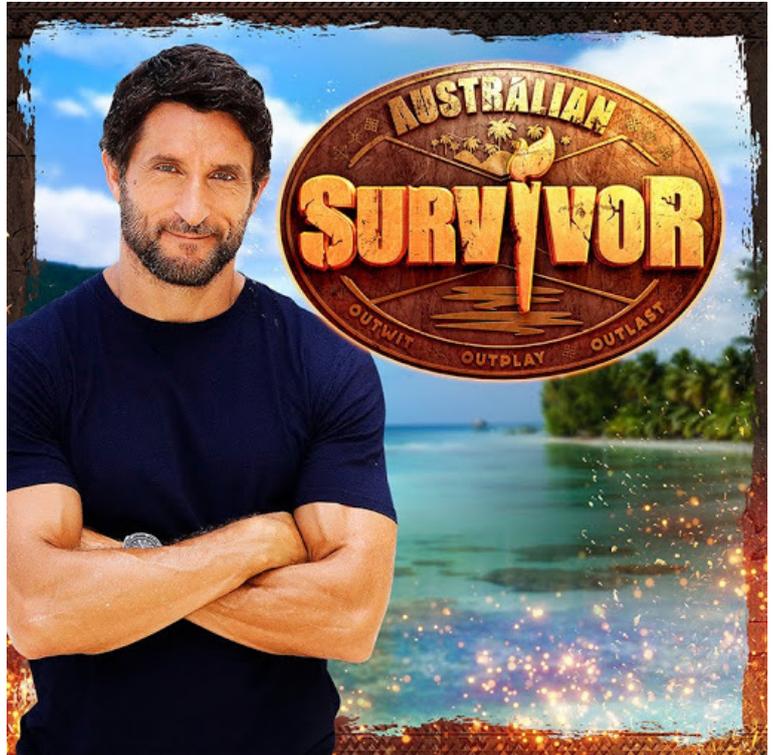


Fans of a program are more likely to:

- Recall ads within the program (21% more likely vs 12% for regular viewers)
- Like ads shown during the ad breaks (4% more likely vs 3% for regular viewers)
- Indicate intent to purchase products featured (14% more likely vs 10% for regular viewers)
- Seek out additional content on other platforms where they can listen, read or share opinions about the program.

Fans also:

- make up the largest proportion of viewers of popular reality programs (Australian Survivor 47%; Australian MasterChef 44%; Married at First Sight 41%)
- pay greater attention to the content (85% claiming they pay full attention vs 81% by regular/other viewers)
- pay greater attention in the ad break (according to Gaze Tracking Technology – same study) which translates to higher recall and purchase intent
- are more engaged, even before the program starts – having clear reasons to watch: 'exciting', 'relaxes you', 'forget about school/work', 'shared experience', and less likely to watch because they had 'nothing better to do'.
- are less likely to watch the live broadcast only, and more likely to watch purposefully on both live and/or BVOD.
- are more likely to consume media across multiple touchpoints (official program site, socials, third-party digital recaps, podcasts), which helps deepen their emotional connection with the program.



Source: <https://www.paramountanz.com.au/news-and-insights/the-science-of-sponsorship/>

**5. Advertising Opportunities & Formats**

The examples below illustrate a range of approaches.

**Examples of Advertising opportunities:**

<p><b>Product Placement</b></p>	<p>Kim Kardashian's character, Siobhan Corbyn, uses an Apple iPad in the first episode of American Horror Story: Delicate S12Ep1. This Apple iPad appearance, coupled with the presence of iPhones, subtly hints that she might not be the villain, adhering to Apple's unwritten 'heroes-only' product placement policy.</p>	
<p><b>Brand Integration</b></p>	<p>Hibachi Grill was featured and discussed during a season of MasterChef Australia. Google Search volumes spiked and sales increased by 1600%.</p>	
<p><b>Branded Content</b></p>	<p>To change perceptions of careers in the Australian Defence Force, web series 'Ultimate Classroom' was created. 16-24 year olds competed in challenges that put their STEM skills to the test, from flying drones to deciphering code. The series aired on Prime, Paramount, Network 10 and YouTube.</p>	

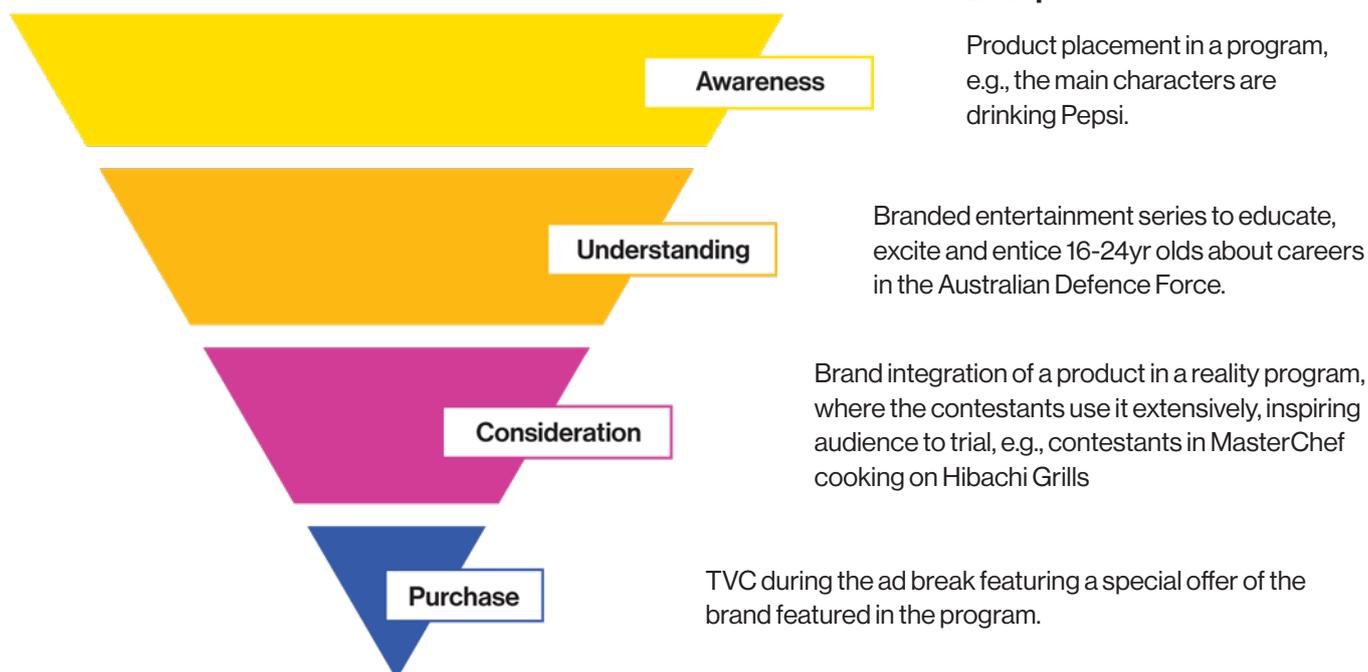
<p><b>Media Buy in conjunction with the above</b></p>	<p>TVCs placed within the program, which feature the program talent, and/or a product that has been integrated into the program can enhance overall results, e.g. Bachelorette host Osher Günsberg featuring in a TVC for Zyrtec, aired during the ad break.</p>	
---	--	---

### 6. Using Social Media to deliver Objectives

This approach is used most often to generate awareness and develop understanding of a product. However, it can also have an immediate impact on sales, particularly if there is a media buy that includes a spot with a special offer.

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



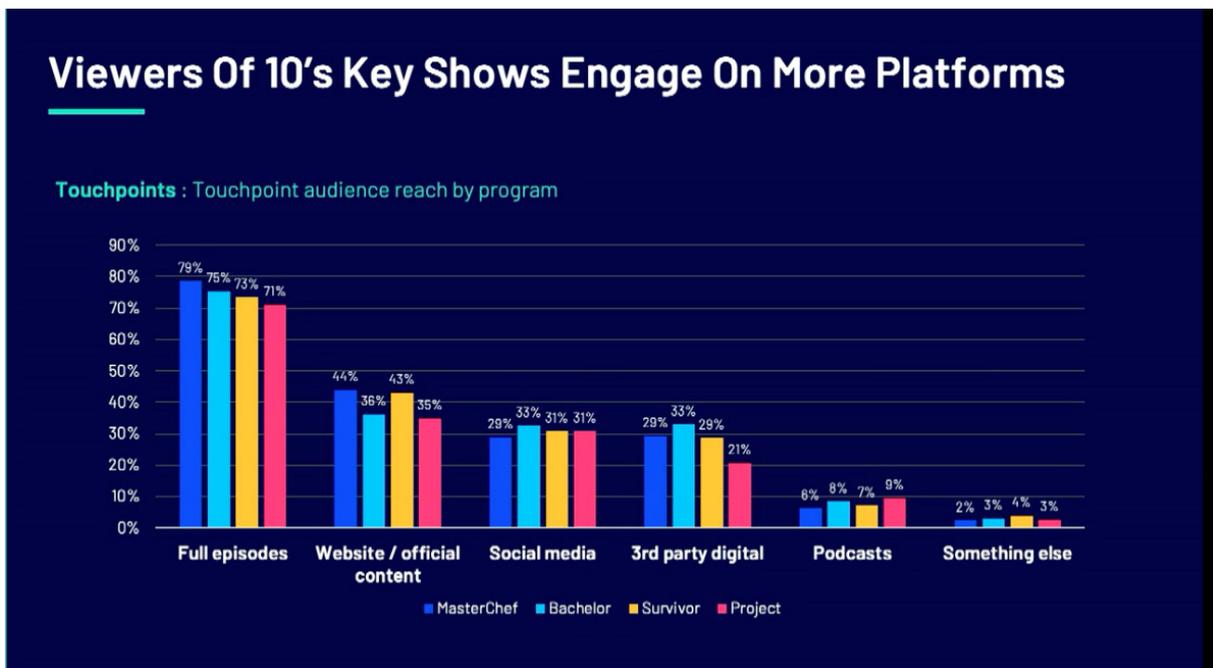
### 7. Complementary Channels

A media buy will often include TVCs that run during the program ad breaks. These serve as a reminder to the consumer of the brand that they may have consciously or subconsciously observed during the program.

Other media touchpoints that enhance campaign effectiveness include the brand's official website, the program's website, social media (where consumers are sharing views on the program), third party digital sites that provide recaps of program episodes (e.g. The Daily Mail), and podcasts about the program.

Google search often shows spikes following effective integration.

The chart below indicates consumer engagement on other touchpoints for four programs (all of which included brand integration and product placement). These consumers are interacting with the program and advertisers beyond the screen.



Source: <https://www.paramountanz.com.au/news-and-insights/the-science-of-sponsorship/en>.

### 8. Researching: to advertise through product placement/integration/branded content

'Upfronts' are presentation events where Media partners showcase the following year's programming, with the aim that advertisers will want to invest in their programs. The word 'upfront' is borrowed from the United States, where advertising agency groups quite literally commit advertising dollars (from their collective clients) to each broadcaster. This practice is not replicated in Australia, where the Upfront is more educational and aspirational.

Following an Upfront, you would consider a new or returning program's audience, brand fit, and potential integration opportunities for your client, and then commence discussions with the relevant publisher if your client has expressed interest in this property.

Branded content and integration can also happen outside this window, but regardless of time of year, these conversations and implementation can take upward of six months.

Consumer goods such as food and beverages or electronics tend to fare better with product placement and integration, as compared to services like healthcare or insurance.



Once you have progressed in discussions with both client and media publisher, there will usually be an initial cost proposal provided for the agency to evaluate.

### 9. Buying: to advertise through branded content integration

Branded content and integrations are not usually done in isolation, and the wider client annual objectives, activity and budget would need to be considered. There will be some publishers in the digital space where these product placement approaches could be integrated into a standard client campaign, but then there are others that will require a higher level of investment and resource to activate.

## 10. Measurement

Measuring effectiveness can be challenging. Depending on the campaign objective, measurement may include:

- Standard media metrics (reach % against target audience or 000's)
- Number of times the product is mentioned/featured in show
- Reach extension opportunities (re-using the branded content)
- Increase in planned performance vs actual audience performance
- Brand recall
- Brand likeability
- Purchase intent
- Sales
- Program related conversation on social platforms
- Other value added items

The following slides indicate positive impacts to 'unprompted awareness' (survey respondents are asked to think about a category and name the brands that they know). The first slide shows an improvement in unprompted awareness when the brand is integrated into the program, vs simply being in the background (product placement).

Consumer goods such as food and beverages or electronics tend to fare better with product placement and integration, as compared to services like healthcare or insurance.

**This finding was consistent** when comparing integrations for the same brand...

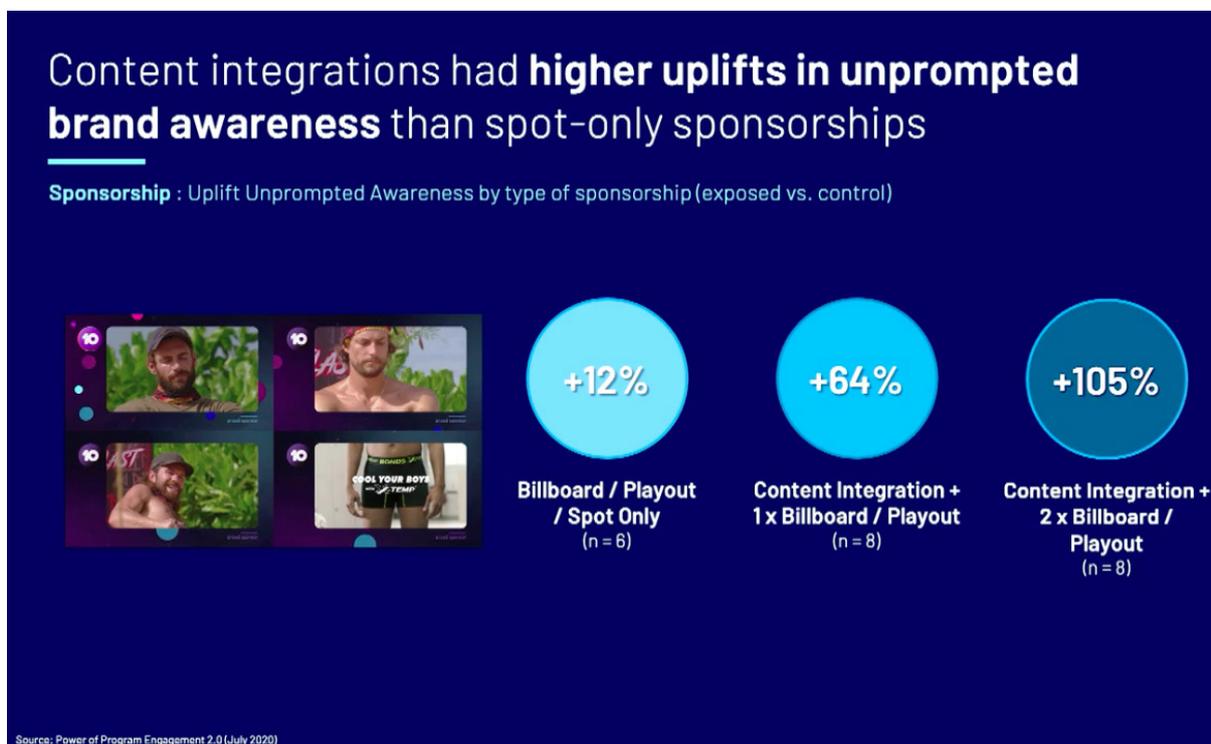
**Case Study** : Magnum unprompted awareness by moments

 <p>5.6x Unprompted Awareness</p>	 <p>4.4x Unprompted Awareness</p>
Magnum within storyline/ dialogue	Magnum in the background

**NOTE** : Both Magnum treatments were combined with a playout and end-of-break spot

Source: Power of Program Engagement 2.0 (July 2020)

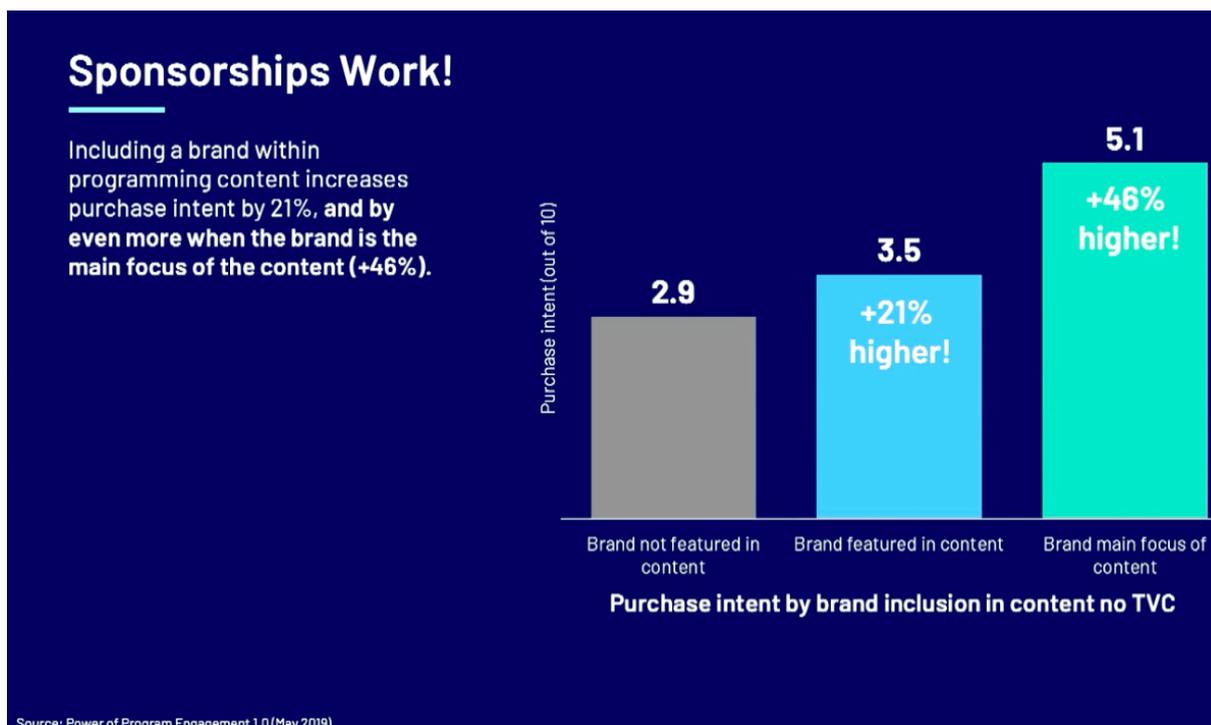
The second slide compares the difference in unprompted awareness when the media buy is 1) just a billboard or spot or playout; 2) brand integration plus a billboard or playout; and 3) brand integration plus two billboards or playouts.



*Note:* This is a simplistic example from a branded content activation and may not take into account other variables that could have helped achieve these outcomes (e.g. promotional calendar, existing brand value, competitor activity etc.).

### 11. Benefits & Considerations

Potential benefits from brand integration and product placement include increases in brand awareness, brand talkability and sales. This slide shows that the more the brand is the focus of the program, the greater the impact to purchase intent.



Source: <https://www.paramountanz.com.au/news-and-insights/the-science-of-sponsorship/>

There is a myriad of reasons to venture into the product placement environment, but first and foremost should be an understanding of the client objectives and if this type of activity will resonate with their core target audience, drive awareness/consideration for the brand or impact short or long term sales.

### 12. Challenges

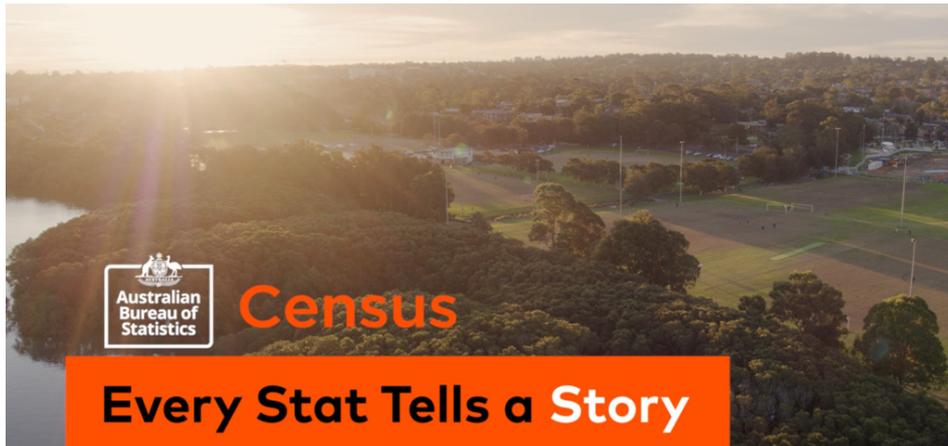
As an implicit form of advertising, with no call to action, there is a risk of the brand not being noticed. This can be addressed by leveraging the campaign with additional spend on spots in ad breaks – spots that include a CTA.

If the program or platform has multiple deals with brands, it may be difficult for one brand to stand out.

Authenticity is critical, and if the integration or placement feels forced, it can have a negative impact on the brand's image. There are however exceptions to this with such programs such as The Block, where audiences crave inspiration or easy.

### 13. Successful Campaign

## CENSUS & Foxtel Media



**Challenge:**

With the Census date set for August 2021, the Australian Bureau of Statistics (ABS) wanted to increase awareness by highlighting the value of participation, reminding Australians about the direct impact the Census has on them and others.

**Insight:**

Many Australians are unaware of the extent of the benefits of the Census especially to individuals, families and communities.

**The Idea:**

Every stat tells a story

**Solution:**

The ABS partnered with Foxtel Media to create a mini-documentary series to drive positive sentiment towards the Census. A series of mini-episodes explored the stories behind the statistics to help shift perception and convey the true impact of the Census. The content was amplified through native advertising across News Corp and within Sky News editorial.

**Results:**

The campaign reinforced the importance of taking part, leading to a 14% increase in familiarity with the Census and a 23% increase among under 40s. It was an important result, as before the campaign, young Aussies were less aware of the importance and impact of the Census.

The bespoke content led to a +6% increase in positive participation, up 12% among the key under 40 demographic. People who saw the bespoke content were 1.2x more likely to believe their participation would make a real difference compared to those who only saw the TVC.

Source: Foxtel Media

“Foxtel allowed UM to bring to life storytelling at scale, supporting the wider campaign through high dwell formats and trusted community voices. The partnership helped the ABS to showcase the intrinsic benefits the Census offers, encouraging people to think more deeply about it and increasing their likelihood to actively participate.”

Alice Davidson, Integrated Planning Director, UM

**14. To find out more, visit:**

**Publisher Case Studies**

<https://www.inside7.com.au/case-studies/>

<https://www.nineforbrands.com.au/advertise/case-studies/>

<https://www.paramountanz.com.au/case-studies/>

<https://www.foxtelmedia.com.au/advertise-with-us/case-studies>

**15. Strengths and Weaknesses of Branded Content Integration:**

## Summary

### Strengths

- Integration into liked programs can boost ad recall and engagement
- Boosts audience reach
- Creates emotional connection, particularly if it is part of a storyline
- Associating a brand with a liked program/ talent improves trust and impact
- Increases top of mind awareness and unprompted awareness
- Cost effective due to reach
- Bypasses ad-blockers
- Good for long-term brand building
- Can be carried through to all consumer touchpoints, i.e. in-store

### Weaknesses

- Over saturation if program has too many placements/integrations
- Limited creative control as to how products are used/represented
- Costly for small brands
- May be difficult to measure ROI
- Considerable resource required to implement
- Actual audience versus proposed audience performance may differ

### 3.13 Publishing

#### 1. Marketplace

In the past, 'print media' has referred to all forms of physical, printed paper publications, with the main channels for advertising being in magazines and newspapers.

However, spurred on by advancements in digital technologies, newspapers and magazines have undergone significant evolution and are now being defined by content rather than platform.

By extending and strengthening their audience engagements through digital media, newspapers and magazines are providing new multi-platform opportunities for advertisers – in both print and digital environments. As a media channel, it is now more commonly referred to as 'Publishing'.

#### 2. Terms to know

This section covers the terms that are applicable to as Publishing.

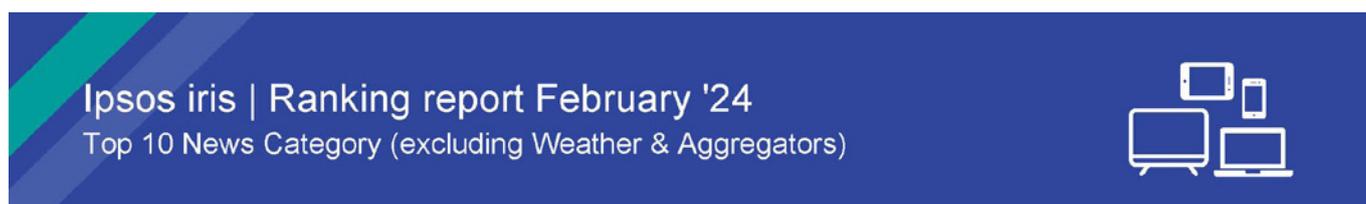
Term	Definition
<b>CTR (Click through Rate)</b>	The total volume of clicks for that placement, divided by the total volume of impressions x 100. It's an indication of how effective a placement is at generating responses and engagement. $CTR = \text{Clicks} / \text{Impressions} \times 100$ .
<b>CPM (Cost per Thousand)</b>	The cost to deliver 1000 ad impressions. $CPM = \text{Cost} / \text{Audience} \times 1000$ .
<b>CPV (Cost per View)</b>	The cost when a user watches a video for a set duration. $CPV = \text{Cost} / \text{No. of views}$ .
<b>CPA (Cross-platform Audience)</b>	The number of Australians who have read or accessed individual magazine content via print, web and/or app (i.e. print and digital combined). Note: the acronym CPA also refers to Cost per Acquisition (refer to this definition in Section 3.5 Display).
<b>AIR (Average Issue Readership)</b>	The number of people who have read or looked at an average issue of a publication, typically magazines. The definition is based on those who say they have last read a publication within its publication interval.
<b>Book Size</b>	The number of pages within a print-based publication.
<b>RHP (Right Hand Page)</b>	Potential location of an ad in a print publication. Ads on the RHP are considered more effective than on the LHP.

Term	Definition
<b>LHP (Left Hand Page)</b>	Potential location of an ad in a print publication.
<b>OBC (Outside Back Cover)</b>	Potential location of an ad in a print publication. The back cover of a publication is the most expensive location, followed by the two inside covers.
<b>IFC (Inside Front Cover)</b>	Potential location of an ad in a print publication. First left-hand page of a publication.
<b>IBC (Inside Back Cover)</b>	Potential location of an ad in a print publication. Last right-hand page of a publication.
<b>Module</b>	Standard ad shapes are based on a modular configuration, and priced accordingly.
<b>FPC (Full Page Colour)</b>	Ad placement option – fills full page of a publication.
<b>DPSC (Double Page Spread Colour)</b>	Ad placement option – fills two adjacent full pages of a publication.
<b>Gatefold</b>	A special custom execution where the front or back cover of a magazine is oversized, folded and intended to be opened out for viewing.
<b>Insert</b>	A supplied flyer or pamphlet that is inserted into print publications.
<b>Anniversarised Position</b>	A booking for a client that is held and booked each year.

### 3. Main Players

Print (physical/paper based) has been a declining channel for several years, however the online news platforms have seen healthy growth in numbers that in some cases now dwarf physical counterparts.

The chart below is a snapshot of News related digital platform metrics:



Rank on audience	Type	MEDIA	CURRENT MONTH	PREVIOUS MONTH	AUDIENCE	CURRENT MONTH	PREVIOUS MONTH	AVG. MINS PP
			AUDIENCE (000S)	AUDIENCE (000S)	% CHANGE	AVG. MINS PP	AVG. MINS PP	% CHANGE
		Total internet population (14+)	21,449	21,111	1.6%	7,379	8,203	-10.0%
1	BRAND GROUP	news.com.au	12,423	13,008	-4.5%	28	28	0.0%
2	BRAND GROUP	ABC News	11,051	11,351	-2.6%	35	33	6.1%
3	BRAND GROUP	nine.com.au	9,967	10,011	-0.4%	16	16	0.0%
4	BRAND GROUP	Daily Mail Australia	9,489	9,437	0.6%	17	18	-5.6%
5	BRAND GROUP	7news.com.au	8,262	8,570	-3.6%	7	6	16.7%
6	BRAND GROUP	The Sydney Morning Herald	7,606	7,205	5.6%	18	17	5.9%
7	BRAND GROUP	The Guardian Australia	6,776	6,910	-1.9%	18	19	-5.3%
8	BRAND GROUP	The Age	4,899	4,538	8.0%	20	21	-4.8%
9	BRAND GROUP	Yahoo (Australia) News	4,821	5,293	-8.9%	9	10	-10.0%
10	BRAND GROUP	SBS News	4,052	4,110	-1.4%	8	7	14.3%

Source: Ipsos iris Online Audience Measurement Service Current Month February 2024, Previous Month January 2024, Age 14+, PC/Laptop, Smartphone, Tablet, Text Only, Brand Group, Audience (000s), AVG Mins PP Not tagged Tagged

© Copyright Ipsos 2023 | iris-au.ipsos.com



These are the leading publishers in Australia:

	<p><b>Australia's leading omnichannel content provider for women.</b></p> <p><i>Brands include:</i> Better Homes &amp; Gardens, hardtofind, The Australian Womens Weekly, Woman's Day, New Idea, Take5, that's life!, TV Week, Who, now to love, marie claire, Elle Australia, Girlfriend, Beauty/crew, beautyheaven, Australian House &amp; Garden, home beautiful, Countrystyle, belle, InsideOut, homes to love, The Block, diabetic Living, Gourmet Traveller, bounty, and practical Parenting.</p>
	<p><b>Provides high-end, cultural magazine content.</b></p> <p><i>Brands include:</i> Taste.com.au, Vogue Australia, GQ Australia, Body+Soul, delicious, Travel +Luxury and Vogue Living.</p> <p>NewsCorp is also Australia's largest publisher of news, in print and online, including these titles: The Australian, The Daily Telegraph, Herald Sun, The Courier-Mail, The Advertiser, Mercury, NT News, Townsville Bulletin, The Cairns Post, Gold Coast Bulletin, Geelong Advertiser, news.com.au</p>
	<p><b>Australia's largest locally owned media company, owns both broadcast properties, as well as news, in print and online:</b></p> <p>The Sydney Morning Herald, The Age, Australian Financial Review, Brisbane Times, WA today, The Sun-Herald, Sunday Age.</p> <p>Also digital entertainment properties such as nine.com.au, 9Honey, Pedestrian Group, WWOS and Drive.</p>
	<p><b>Search plus online news and entertainment:</b> au.yahoo.com</p>
	<p><b>Independently owned, The Guardian online news:</b> www.theguardian.com/au</p>
	<p><b>UK parent company Daily Mail is a digital news platform, the Australian site:</b> www.dailymail.co.uk/auhome</p>

The remainder of the market is served by niche and smaller publishing groups:

	<p><b>News, in print and online:</b> The West Australian, Sunday Times, perth now</p>
	<p><b>ACM (Australian Community Media), print and online:</b> The Canberra Times, The Border Mail, Blue Mountains Gazette, The Senior</p>
	<p><b>Online opinion articles and entertainment for women:</b> <a href="http://www.mamamia.com.au">www.mamamia.com.au</a></p>
	<p><b>Dedicated sports site managed by Foxtel Media:</b> <a href="http://www.foxsports.com.au">www.foxsports.com.au</a></p>

**4. The audience (in Australia)**

Publishing channels attract a wide range of consumers. Consumers are drawn to press or magazines seeking information, advice and entertainment. Readers have varied interests such as sports, business, entertainment, fashion, politics, local and international news.

Australians love their news – 82% read the news each week:



**Reading news**

18.1 million or 82% of Aussies read the news **each WEEK**

**That's more than...**



**Consuming milk**  
16.2 million or 73%



**Watching YouTube**  
15.0 million or 68%



**Eating vegetables**  
17.5 million or 80%



**Drinking coffee**  
12.0 million or 54%



Source: Roy Morgan January to December 2023  
Base: Australians aged 14+, n=64,594

In terms of news readership, the chart below shows who is reading news, via digital and print publications, and their location (metro vs regional areas).

Monthly readership	Reach % to population 14+	Totals	Male	Female	14 to 24	25 to 34	35 to 49	50 to 64	65+	Metro markets	Regional markets
Reach to age 14+		97%	97%	97%	94%	98%	98%	99%	96%	97%	97%
Population 14+	100%	22.0	10.8	11.2	3.6	3.8	5.3	4.7	4.6	14.2	7.8
Total news	97%	21.4	10.5	10.8	3.4	3.7	5.2	4.6	4.4	13.8	7.6
News (digital)	94%	20.7	10.2	10.5	3.3	3.7	5.1	4.5	4.0	13.4	7.2
News (print)	56%	12.2	6.2	6.1	1.5	2.0	2.8	2.9	3.1	7.7	4.5
Newspaper inserted magazines (NIMs)	28%	6.1	3.0	3.1	0.7	0.9	1.3	1.5	1.7	4.2	1.9

Source: Roy Morgan January to December 2023  
Base: Australians aged 14+, n=64,594



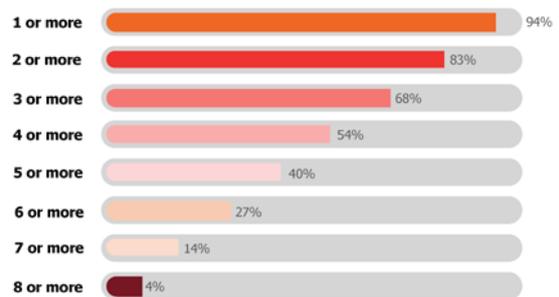
Besides reading 'general news', what else do Australians like to read in news publications? You might decide to buy space in other parts of a publication, depending on the interests of your client's target audience.

# News covers all interests

Types of categories read

Category	Unique audience	% population
General News	20.6 million	94%
Property	14.6 million	66%
Sport	13.1 million	60%
Lifestyle & Health	12.1 million	55%
Entertainment & Culture	11.3 million	51%
Business & Finance	10.5 million	48%
Auto	6.9 million	31%
Travel	6.7 million	31%
Technology	5.0 million	23%
Other	4.2 million	19%

Number of categories read with General News



% Population



Source: Roy Morgan January to December 2023  
Base: Australians aged 14+, "read news in the last 4 weeks (print or digital)", based on Total News Publishing definition, n= 64,394

Whilst some Australians access their news without paying for a subscription, 62% choose to pay. These consumers are 23% more likely to be homeowners, 25% more likely to be big spenders, and 72% intend to travel in the next 12 months.

# Paying news readers



Source: Roy Morgan January to December 2023  
Base: Australians aged 14+, n=64,394

## Are more likely than the general population to:



Hold **2X level of wealth** (\$162K in savings/investments vs. \$73K average Australian).



**Spend more on travel**, spending more than \$2K on their last trip (20% more likely).



Be **early adopters** for new cars, buying the latest sporting equipment or apparel, new season colours in cosmetics, new models of kitchen and/or laundry appliances, trying a new hotel or resort (more than 40% more likely).



Source: Think News Brands, Total News Publishing Fact Pack, Feb 2024.

“We have a growing audience and a record audience, and they’re growing because they’re digitally oriented. Additionally, our clients are wanting to spend more time and more money on digital.”

**Alice Michael Miller, Executive Chairman, News Corp**

Press and magazines are often considered to be environments that encourage consumers to ‘lean in’ or ‘lean forward’ that is, readers actively engage with the publication when reading. In contrast, TV is considered a ‘lean back’ medium, as it can often be consumed while conducting another activity, e.g. on your phone or laptop. As such, publishing platforms tend to result in high engagement.

**5. Advertising Opportunities & Formats**

The opportunities within the publishing environment are extensive. Often when utilising publishing as a channel, a buyer will explore advertising options in both print and related digital assets.

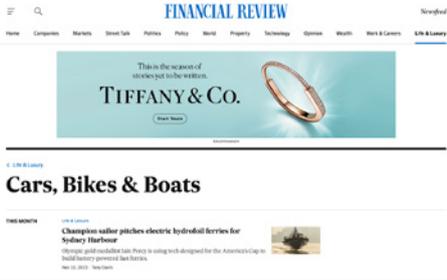
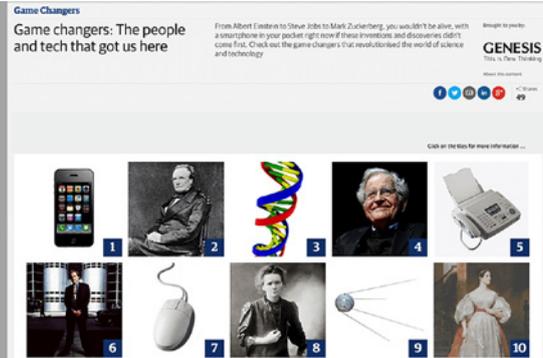
For example, for a tourism campaign targeting F55+, you could book ad space in the printed and digital versions of The Australian Women's Weekly magazine, buy native article space in both, feature video and stills in Instagram posts @womensweeklymag, and run digital ads on womensweekly.com.au, The Australian Women's Weekly standalone website.

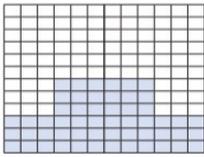
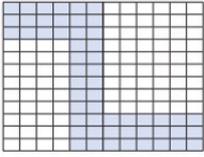
The choice of news or magazine publication is based upon your campaign objective, budget, target audience and reach goal. For example, do you want to reach a specific segment, or do you want to achieve broad reach? If you wanted to promote cut-price airfares from Sydney to Brisbane, you might choose a more general news publication like news.com.au to obtain high reach. If you wanted to promote a new yoga mat, you might choose a female focused magazine site that is popular with F18-45.

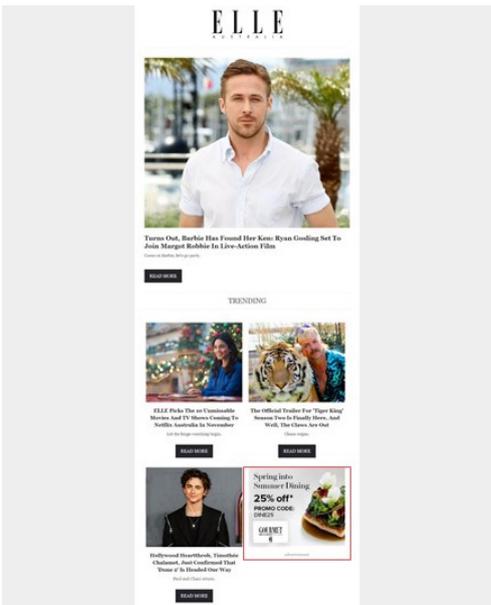
There is also a wide choice of format. Depending on the campaign, you may choose to embrace an obvious ad format or a more subtle 'native' format. Whilst advertorials are more subtle than regular promotions (advertorials are ads that are written as articles and designed to appear like other editorial content), native advertising is even less blatant. Marketers started to embrace the format in 2013 and native advertising is now considered the new generation of advertorials. Consumers immediately know that print advertorials and broadcast infomercials are promotions that will try to persuade them to purchase something at the end. But the low-key nature of native advertising makes readers feel like they're getting useful knowledge, rather than a subtle sales pitch. The content of native advertising is more focused on sharing insight than selling product.

**Examples of Advertising opportunities:**

<p><b>Press ad, Print</b></p>	<p>Various opportunities in module size, section and page choice.</p>	
-------------------------------	---	--

<p><b>Press ad, Digital</b></p>	<p>Various opportunities in banner sizes, sections and site pages. Opportunities for standard and rich media placements.</p>	 
<p><b>Press, print/digital – native advertising and advertorials</b></p>	<p>Seamlessly integrating ads into the reader experience. May be long form copy or image based (as with this example in The Guardian, for Genesis).</p>	 
<p><b>Press – socials</b></p>	<p>Earned media through 'articles' on press social feeds.</p>	

<p><b>Press, print – special buys</b></p>	<p>For example, a high-impact advertising cover wrap, or high impact shapes (for example, Podium DPS shape, Z-shape etc. in a NewsCorp publication).</p>	 <p><i>News Corp Australia</i></p>  <p>Podium DPS</p>  <p>Z-Shape DPS</p>
<p><b>Magazine ad, print</b></p>	<p>Various opportunities in module size, section and page choice. Standard sizes include Full Page Colour (FPC), Double Page Spread Colour (DPSC), Half Page, Third Page and Quarter page formats. Creative options include inserts, cover mounts, tip-ons (samples) and gatefolds.</p>	
<p><b>Magazine ad, digital</b></p>	<p>Various opportunities in ad sizes, sections and site pages. Opportunities for standard and rich media placements. Example shows ad placement opportunities on the digital version of New Idea, and on the New Idea website.</p>	

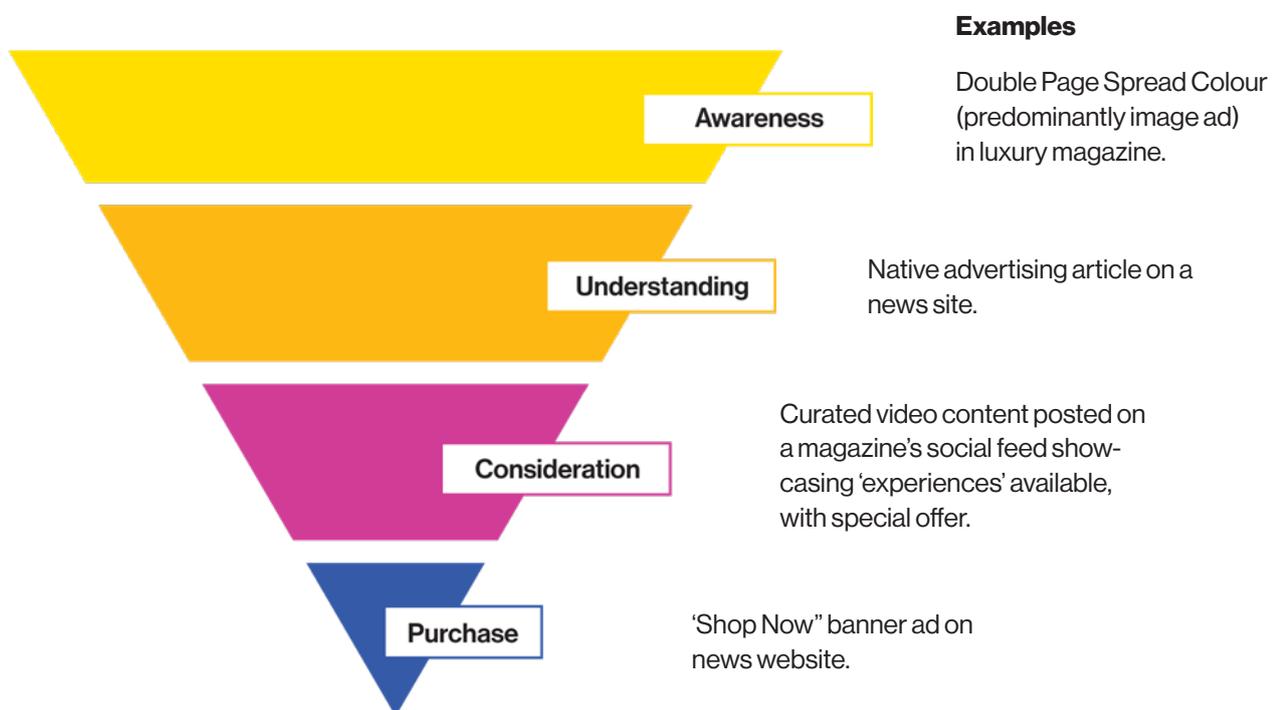
<p><b>Magazine print/digital – native advertising and advertorials</b></p>	<p>Seamlessly integrating the advertising message into the reader experience. May be long form copy or image based (this example is native advertising for Porter's Paints, in the magazine Inside Out).</p>	
<p><b>Magazine – socials</b></p>	<p>Various social executions available, including links to magazine content, video, competitions etc.</p>	
<p><b>Magazine EDM (newsletter)</b></p>	<p>Additional opportunity to connect with magazine subscribers through the publication's email channel (often via an ad placed within the email and/or a special offer for subscribers)</p>	

### 6. Using Publishing to deliver Objectives

Press and magazines can be effectively used to deliver client objectives. Consideration must be given to the longevity of the publication, that is, a printed magazine is likely to have a much longer lifespan than its online version (readers are likely to keep magazines for a long time and possibly revisit ads more than once or twice).

#### The Conversion Funnel – what to use, when

Advertisers might consider the following executions to achieve their objectives:



### 7. Complementary Channels

Traditional channels can be used in conjunction with publishing channels to amplify impact, and depending on budget and objective, may include broadcast and OOH.

**Video content** – for example, behind-the-scenes stories and interviews, shared on both parties' social accounts, can also help increase visibility and awareness.

### 8. Research: to advertise using Publishing channels

All publishers provide highly informative circulation and readership data on their websites. In addition, the media agency may utilise Roy Morgan Research or their own proprietary planning system to verify reach.

#### Researching Magazines - Considerations

Roy Morgan Research provides data on the number of people that read a magazine publication. Readership is generally higher than a circulation figure as more than one person may read a particular print issue.

The readership estimates are 'average issue readership' (AIR) over a 12-month period, and represent the number, or %, of Australians who read or look into an average issue of the particular publication. This provides an estimate of the 'reach' an advertiser can expect to achieve with advertising placed in the publication.

These print readership estimates do not include the additional Australians who read the publications in their digital form online, via web, mobile or app.

The total reach – 'cross-platform' audience reach (CPA) is greater than the 'average issue reach' of a publication as it includes additional readers and covers a 4 week period, rather than an average issue. Roy Morgan also provides these numbers for each magazine. See: [www.roymorgan.com/readerships/magazine-cross-platform-audience](http://www.roymorgan.com/readerships/magazine-cross-platform-audience)

Both data sources are relevant in the planning process, depending on whether the campaign will be print only or cross platform.

#### Other Considerations

##### Markets

In most cases, magazines are national media. Upon request, state and regional insertions may be possible.

##### Classifications

Magazines can be classified generally by genre. For example, consumer magazines based on lifestyle interests (e.g. Marie Claire) versus business/trade magazines, which are specialist titles for key industries (e.g. AdNews for the advertising industry).

Consumer magazines can be further classified across a broad spectrum of content areas:

- Home & Garden
- Food & Entertainment
- Fashion
- Health & Family
- Women's Lifestyle
- Men's Lifestyle
- General Interest
- Sport & Motoring
- Special Interest

**Sections**

Each magazine has its own individual sections. For a woman's magazine, this may include specific sections dedicated to health/beauty, food, fashion, gardening, gadgets and more. Magazines may also publish a list of special features throughout the year (e.g. Christmas Special, Mothers Day).

**Researching Press – Considerations**

**Markets**

While each newspaper has its own individual sections – for example: early general news, business, sport, entertainment, holidays, real estate, classifieds; most follow the same format.

Headline articles, local and international news are given priority, followed by specific sections. These sections can take the form of a lift-out, which is popular for weekend versions of the title.

**Dimensions & Placements**

Print newspapers usually come in two standard sizes; Broadsheet (56cm x 11 cols) and Tabloid (38cm x 7 cols).

However, the dimensions are specific and based on the number of square column centimetres (SC cm), i.e. height (in centimetres) multiplied by width (in columns) or modular height or width. (Dimensions will be dependent on the publisher).

Placement can be a general run of paper, a specific page placement, consecutive pages, specific section placement. Specific placements – such as right-hand page only or specific sections, come with an additional charge referred to as a load.

Ad Size (Name)	Depth mm	Width mm
M17x16 (Double Page Spread)	540	774
M9x16 (Half Page Spread)	284	774
M4x16 (Quarter Page Spread)	124	774
M17x8 (Full Page)	540	372
M9x8 (Half Page Horizontal)	284	372
M6x8 (Large Strip)	188	372
M5x8	156	372
M4x8 (Medium Strip)	124	372
M2x8 (Small Strip)*	60	372
M12x6 (Portrait)	380	278
M6x6	188	278
M4x6*	124	278
M3x6	92	278
M17x5 (Dominant)	540	231
M17x4 (Half Page Vertical)	540	184
M9x4 (Quarter Page)	284	184
M6x4***	188	184
M5x4***	156	184
M4x4***	124	184
M3x4	92	184
M2x4***	60	184
M12x3	380	137
M9x3***	284	137
M7x3***	220	137
M6x3	188	137
M5x3	156	137
M4x3	124	137
M3x3	92	137
M17x2 (Quarter Page Vertical)	540	90
M9x2**	284	90
M7x2**	220	90
M6x2	188	90
M5x2	156	90
M4x2	124	90
M3x2	92	90
M2x2	60	90

**Newspaper Specifications**



### 9. Buying Publishing Channels

#### Buying Magazines

There are four key criteria you need to consider when selecting a magazine:

1. **Effectiveness** – based on previous learnings
2. **Value**
3. **Magazine Index vs Target Audience Profile** – This relates to how likely a target market is to read a particular magazine versus total population. It's a guide that is helpful in selecting the core magazine titles to reach a particular target audience.
4. **Relevance** – both demographically and environmentally

Once the magazine title(s) have been selected based on these factors, the activity is bought by specifying the on-sale date and cover date of the issue, size of the advertisement, placement requirements and negotiating the rate.

Often, magazines' online platforms (website, social, mobile, etc.) are included as part of the magazine buy. Advertising for online assets may be negotiated alongside the print buy or may require a specific brief to an alternative sales representative for the online site.

In addition to rate and added value, editorial coverage may also be included in the overall negotiation to further stretch the coverage provided by magazines. When negotiating print deals, media buyers need relevant information such as readership and circulation trends, contract rate agreements, feature lists, publication dates, and material deadlines.

#### Placement

The placement of an ad can be non-specific, i.e. run of book, or specific placement. Specific placements include front of book, inside front or inside back covers, right page or left page, centre spread, outside back cover and consecutive pages. It is not unusual to also book with a 'Prior Page' designation e.g. RHP Prior Page 15, therefore providing a guarantee for the placement of the ad (general rule is that earlier in the magazine provides greater impact for the client's advertising message).

#### Rates

Publications publish a rate card, which many make available on their website or can be requested from relevant sales teams. Rates will depend on the size dimensions, colour requirements and placement of the advertisement. The volume of spend in a publication will also influence the level of discount applied. Generally, a request to have a specific placement will attract a loading.

It's recommended that you also engage the agency investment lead prior to negotiations, as there could be certain concessions for clients for publishers at an Agency Group level that you could also leverage.

### Issues

Magazines have two important dates:

- The cover date, which is published on the magazine (for example, a monthly magazine may have September on the cover).
- The on-sale date, which is the date the magazine is available for purchase (for example a monthly magazine with a cover date of September may in fact be on the shelves in mid-August).

Monthly magazines have booking and creative delivery deadlines a long way prior to on-sale dates. These need to be considered when planning.

The online counterparts of magazine publishers are less rigid regarding activity live dates and material deadlines/requirements. These should be highlighted clearly in media plans to ensure all assets are created for the multiple formats that would be included in the digital package.

### Buying Press

Newspapers are published in a variety of market breakdowns, and all have digital versions:

- **Community** – some are now digital only (The Manly Daily)
- **Regional** (The Newcastle Herald)
- **Metro** (The Sydney Morning Herald)
- **National** (The Australian)

In addition, there are other more niche publications such as ethnic press, which provide opportunities to reach a specific ethnic audience (e.g. The Greek Herald), and entertainment press in print and/or online (e.g. Heavy Magazine).

### Rates

Rate cards for most newspaper publishers are found on their websites or can be requested from relevant sales teams. Rates will depend on the size dimensions, colour requirements and placement of the advertisement. The volume of spend in a publication will influence the level of discount applied.

As with magazines, it's recommended that you also engage the agency investment lead prior to negotiations, as there could be certain concessions for clients for publishers at an Agency Group level that you could also leverage.

### Buying an ad in The Australian as an example, we:

1. Determine the number of modules the advertisement will require – depending on the campaign objective and creative.
2. Source a Ratecard  
(*Note: Given sensitivities with ratecards between publishers and agency groups, we have included the chart below as a pure example only. These are not current rates and any rate discussions are confidential between the agency and individual publisher.*)
3. Determine if a load for a specific placement will apply (for example for a specific section or day of the week).

## Section 3 Media: The Channels

	Discount	Mon-Fri (excl. GST)	GST	Total (incl. GST)	Saturday (excl. GST)	GST	TOTAL (incl. GST)	Review (excl. GST)	GST	Total (incl. GST)	Travel & Life (excl. GST)	GST	Total (incl. GST)
Casual	0%	\$380.00	\$38.00	\$418.00	\$677.00	\$67.70	\$744.70	\$405.00	\$40.50	\$445.50	\$619.00	\$61.90	\$680.90
\$75,000	-2%	\$372.40	\$37.24	\$409.64	\$663.46	\$66.35	\$729.81	\$396.90	\$39.69	\$436.59	\$606.62	\$60.66	\$667.28
\$150,000	-4%	\$364.80	\$36.48	\$401.28	\$649.92	\$64.99	\$714.91	\$388.80	\$38.88	\$427.68	\$594.24	\$59.42	\$653.66
\$300,000	-6%	\$357.20	\$35.72	\$392.92	\$636.38	\$63.64	\$700.02	\$380.70	\$38.07	\$418.77	\$581.86	\$58.19	\$640.05
\$500,000	-8%	\$349.60	\$34.96	\$384.56	\$622.84	\$62.28	\$685.12	\$372.60	\$37.26	\$409.86	\$569.48	\$56.95	\$626.43
\$750,000	-10%	\$342.00	\$34.20	\$376.20	\$609.30	\$60.93	\$670.23	\$364.50	\$36.45	\$400.95	\$557.10	\$55.71	\$612.81
\$1,000,000	-12%	\$334.40	\$33.44	\$367.84	\$595.76	\$59.58	\$655.34	\$356.40	\$35.64	\$392.04	\$544.72	\$54.47	\$599.19

### Position loadings

Section	Page	Loading	
		Mon-Fri %	Saturday %
General News	Page 1 *	125	150
	Page 2	35	35
	Page 3	50	50
	Page 5	20	40
	Outside Back Cover	-	20
Business	Page 1	35	35
	Page 2	35	35
Sport	Page 1	35	35
Review	Outside Back Cover		35
Travel	Page 1		35
All sections	Other specified position (not listed above)	20	20

Rates are inclusive of colour. Prices based per module.

Modules not sold individually

\*Cancellation of General News Page 1 requires 14 days prior notice.

Size restrictions may exist on specific pages, please contact your Advertising Representative for more information.

### The Result:

A full-page ad on page 5 on Wednesday on could be costed as such:

- Full page, 17 (modules high) X 8 (modules wide) = 17 x 8 = 136
- \$380 (cost per module excl GST)
- 20% position load to guarantee Page 5
- **Cost: \$62,016 + GST**

Rates for Newspaper-Inserted Magazines (NIM) are set similarly to magazines, based on format (full page, half page etc.), placement and level of spend.

Online counterpart platforms can be either bought manually (via an Insertion Order) or in most cases now programmatically through the agency trading desk. This would be determined based on if the activity was being bought as part of a larger campaign including physical (paper-based advertising) or bought in isolation.



## 10. Measurement

Importantly, Key Performance Indicators/measures of success for the online publications will be vastly different to those of the print editions.

When agreeing KPIs for printed publications, the media agency may simply specify several pages to be delivered, along with the positioning of the ads (within the publication itself) and any negotiated added value and/or editorial.

Whereas online potential metrics include, but are not limited to:

- Delivery of impressions by ad format
- Delivery of an agreed number of unique visitors to site during the campaign period
- A click-through rate (the % of people sent through to the advertiser's destination page)

- Number of video views
- The length of time spent within an ad unit
- Delivered sales / leads via the online publication
- Social engagement

Brand tracking surveys can be used to report on brand awareness, purchase intent, message association, brand attributes and affinity with the brand, post campaign.

### 11. Benefits & Considerations

As a channel, publishing is still considered one of the most trustworthy. It is also perceived as less disruptive than other channels.

News publications have a wide reach, with 96% of Australians reading news each month. It also tends to delivery audiences with a higher attention span – news is often consumed at the start of the day, and consumers check news throughout the day. Consumers tend to be highly engaged.

Digital and print publications cater to specific demographics, interests and markets, which allow for strong alignment with the target market.

Consideration must be given to choosing the best publication/s to deliver campaign objectives, and negotiating rates that include digital and print executions.

### 12. Challenges

Whilst the growth in digital has meant more consumers are accessing news and magazines online, there are challenges associated with the online environment. Consumers reading an online publication can be distracted by live chat pop-ups, social account messages, scrolling behaviour, and fragmented attention.

It can be difficult to measure effectiveness, as physical/paper-based readership figures don't highlight how many people actually see the ad.

Print (physical/paper based) advertisements have a shelf life and are replaced daily/weekly/monthly by a newer edition. The digital platforms don't have this same issue from an editorial point of view, but specific campaign timing will dictate when the client advertisement ceases.

### 13. Successful Campaign

## Mortgage Choice: A Formula for Success



#### Challenge:

Whilst awareness for Mortgage Choice was strong, the brand lacked relevance with younger homebuyers. In this competitive category, other firms had maintained a high share of voice. We wanted to relaunch Mortgage Choice in an impactful way to drive relevance with this audience.

#### Insight:

We discovered that 85% of under 35s trust premium news brands over any other media source. We found that many young homebuyers felt like “just a number” in the mortgage system – until they found a broker, at which point loyalty skyrockets. We had to capture them early in their journey.

#### The Idea:

To tell our audience that Mortgage Choice is the rare broker actually invested in their success, treating them less like a number and more like a human: You're Never a Loan.

#### Solution:

We used trusted Newscorp news and magazine publications that were read by the target audience, such as The Daily Telegraph, The Herald Sun, The Courier Mail, The Advertiser, The Australian, NT News, Mercury, GQ, Vogue and realestate.com.au. Bold print and digital formats earned attention and increased impact.

#### Results:

The campaign reinforced the importance of taking part, leading to a 14% increase in familiarity with the Census and a 23% increase among under 40s. It was an important result since before the campaign, young Aussies were less aware of the importance and impact of the Census.

The bespoke content led to a +6% increase in positive participation, up 12% among the key under 40 demographic. People who saw the bespoke content were 1.2x more likely to believe their participation would make a real difference compared to those who only saw the TVC.

Source: Foxtel Media

**14. To find out more, visit:**

<b>ACM</b>	<a href="https://acm.media/">https://acm.media/</a>
<b>ARE</b>	<a href="https://www.aremmedia.com.au/">https://www.aremmedia.com.au/</a>
<b>NewsCorp Australia</b>	<a href="https://www.newsCorpaustralia.com/media-assets/">https://www.newsCorpaustralia.com/media-assets/</a>
<b>Nine</b>	<a href="https://www.nineforbrands.com.au/brands/">https://www.nineforbrands.com.au/brands/</a>
<b>Yahoo!</b>	<a href="http://au.yahoo.com">au.yahoo.com</a>
<b>The Guardian</b>	<a href="https://advertising.theguardian.com/au/advertising">https://advertising.theguardian.com/au/advertising</a>
<b>Mamamia</b>	<a href="http://mamamia.com.au">mamamia.com.au</a>
<b>Roy Morgan magazine readership</b>	<a href="https://www.roymorgan.com/readerships/australian-magazine-readership">https://www.roymorgan.com/readerships/australian-magazine-readership</a>
<b>Think News Brands</b>	<a href="https://thinknewsbrands.com.au/">https://thinknewsbrands.com.au/</a>
<b>Boomtown</b>	<a href="https://boomtown.media/">https://boomtown.media/</a>
<b>Publisher Case Studies</b>	<a href="https://view.ceros.com/news-corp-australia/news-case-studies-home/p/1">https://view.ceros.com/news-corp-australia/news-case-studies-home/p/1</a> <a href="https://www.nineforbrands.com.au/advertise/case-studies/">https://www.nineforbrands.com.au/advertise/case-studies/</a> <a href="https://explore.aremmedia.com.au/captive/p/1">https://explore.aremmedia.com.au/captive/p/1</a>

15. Strengths and Weaknesses of Publishing:

## Summary

### Strengths

- Trust in news and magazine brands
- Provides reach across broad and niche demographics
- Digital versions are more cost effective
- Digital versions can be updated quickly
- Print magazines provide cost-effective means to distribute samples via 'tip-ons' (eg perfume sachets)
- Geographic flexibility
- Offers online and offline integration, plus event properties
- Sections allow for contextual relevance and targeting, such as travel, property etc.
- Wide variety of ad sizes and creative options
- Native and advertorial opportunities

### Weaknesses

- Print (physical/paper based) has a premium cost, particularly full page/double page spread
- Print has longer leadtimes compared to digital publications
- Difficult to reach younger audiences
- Cluttered ad environment (press)
- Readership of physical platforms are declining (press and magazines)
- Consumers can often get similar content from other sources
- Print has less impact than broadcast (no audio or video)
- Less independent research in category due to declining audiences