

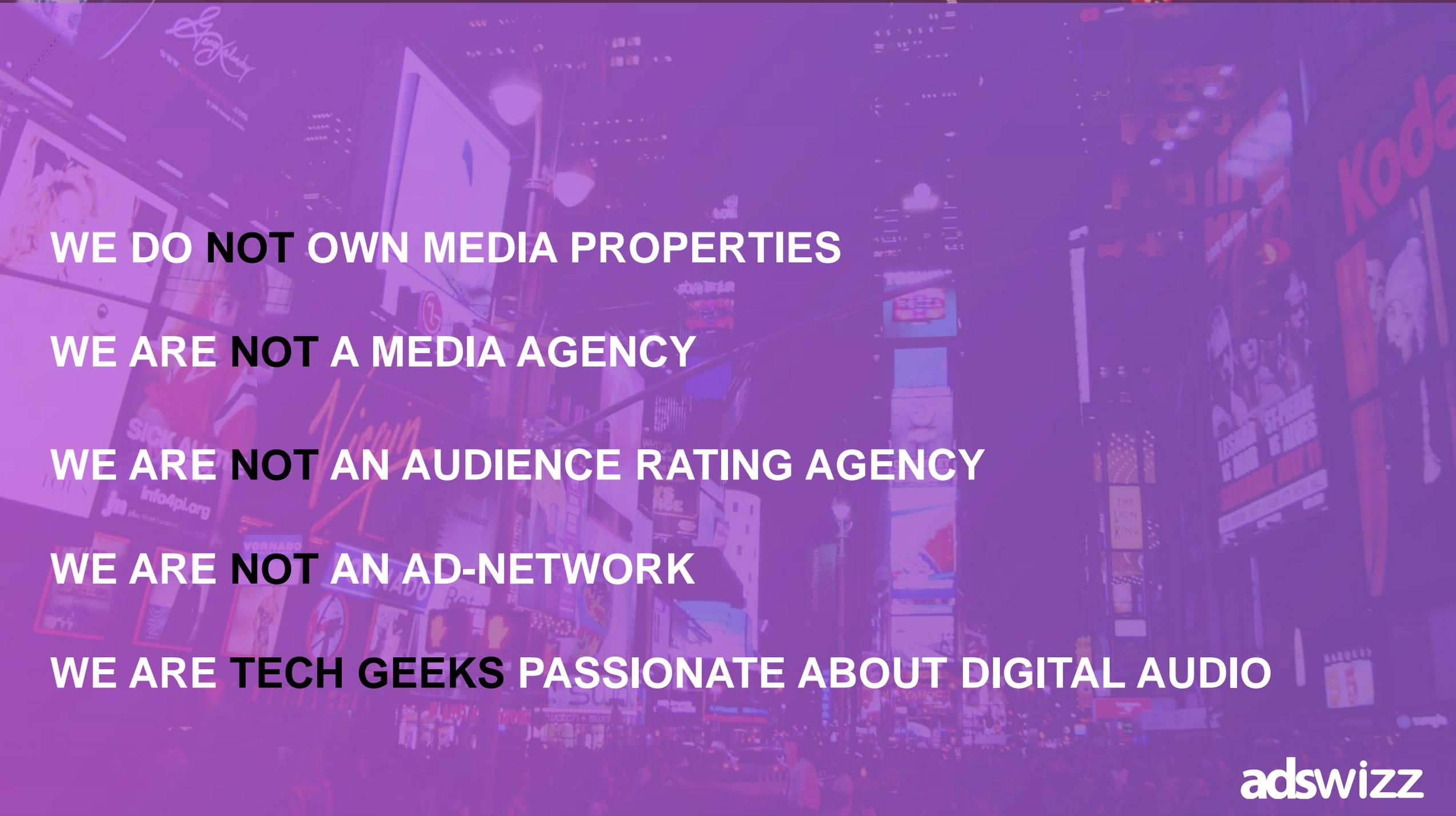


adswizz



adswizz

**At AdsWizz, we build the
technology pipes that enable
digital audio advertising to
thrive and media transactions
to flow easily between buyers
and sellers**



WE DO NOT OWN MEDIA PROPERTIES

WE ARE NOT A MEDIA AGENCY

WE ARE NOT AN AUDIENCE RATING AGENCY

WE ARE NOT AN AD-NETWORK

WE ARE TECH GEEKS PASSIONATE ABOUT DIGITAL AUDIO



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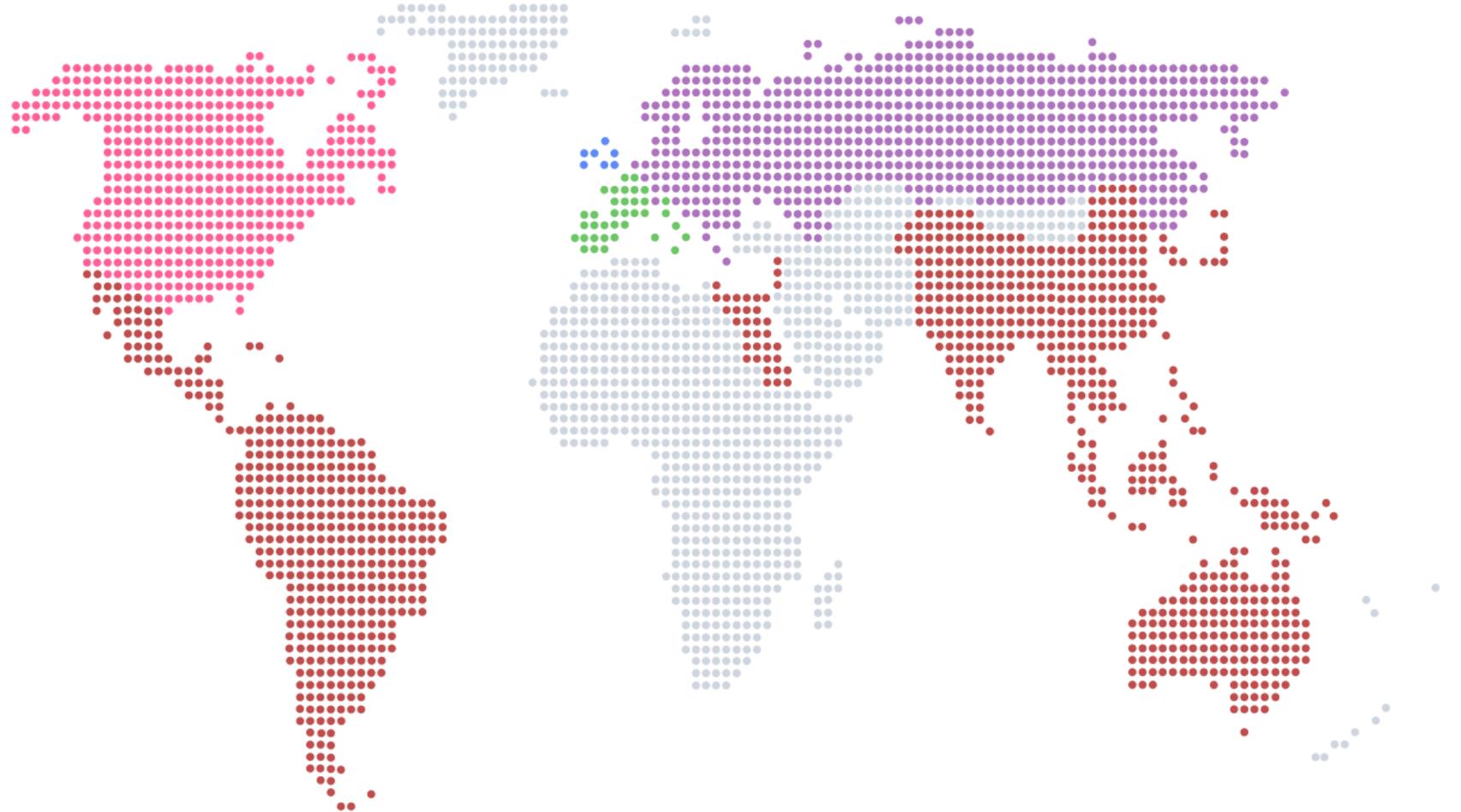
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QUICK POLL: What's your starting point?

What kind of content do you expose to your users?

- Simulcast, i.e. broadcast signal streamed on-line
- On-demand & podcast, i.e. broadcast content made available on-line for listening now / later
- Pure play linear content, i.e. linear programmes / stations made exclusively available to internet users
- Personalized streams, i.e. playlist-like streams tailored to user preferences
- On-demand music libraries, e.g. Spotify, Deezer

How do you generate your audience?

- Through your own media properties, e.g. own website, mobile apps?
- Through 3rd party aggregators, e.g. Tunein, iTunes, Radio.de, UK RadioPlayer...?

Have you got a clear idea about your listenership?

Total listening hours per month?

Unique users per month?



A close-up, low-angle shot of a person wearing a black Marshall headset. The person is wearing a dark jacket with a mesh collar. The background is dark and out of focus, with a blue light source visible in the upper left. The overall mood is professional and focused.

1 ■ Acknowledge on-line audio is different



Do not expect the recipes that work fine for broadcast radio, on-line display or video to work “as is” with on-line audio

This is because audio is different!

Unlike broadcast there is a 1-to-1 connection with every single user!

So, online audio can offer the same level of **targeting** and **accountability** as e.g. on-line display and video.



Actual delivery performance can be measured in real-time, e.g. impressions, reach, LTR

Besides buyers may be able to track impressions or ad-serve creatives straight into audio streams themselves

The spectrum of consuming devices is much broader than with other on-line formats, e.g.

Internet Radio Appliances, Aggregating Apps, Podcast Readers, In-car dashboards ...

Audio publishers might not always have full control of the interaction with the user, e.g. no way to put a “tag” in a webpage, no way to easily collect registration data...

On-line listening has become more of a mobile thing than ever with some publishers reaching 60+% of their listenership on small screen devices



On-line audio ad-formats are not primarily visual!

So, performance and attribution metrics are different to the ones used in display and video!

And CTR is not the holy grail in terms of attribution metrics!

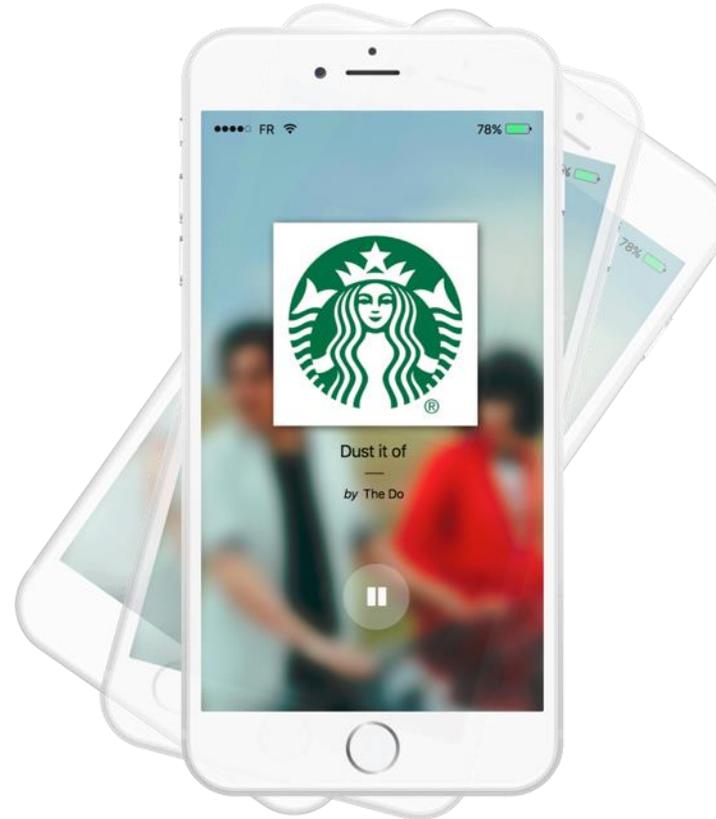
Formats specific to the on-line audio eco-system are developing at scale



You are listening to your favorite station



You hear an audio ad which is prompting you to shake your phone to get a free coupon.

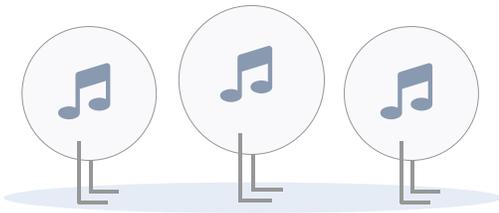


You shake your phone.



Enjoy your Mocha Grande

Audio advertising inventories are considered of high quality



Users can only listen to one thing at a time and ad fatigue kicks in after some time



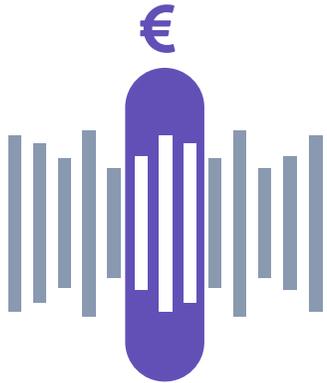
Cost of producing quality content is high because of royalties, content automation, curation costs...



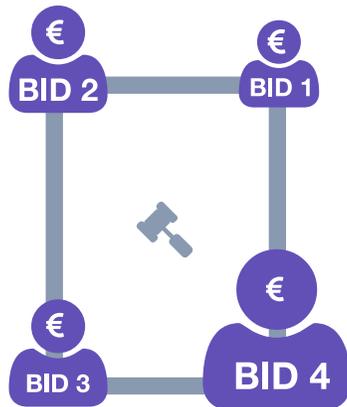
Ad-blocking is much more difficult when targeted ads are inserted server-side



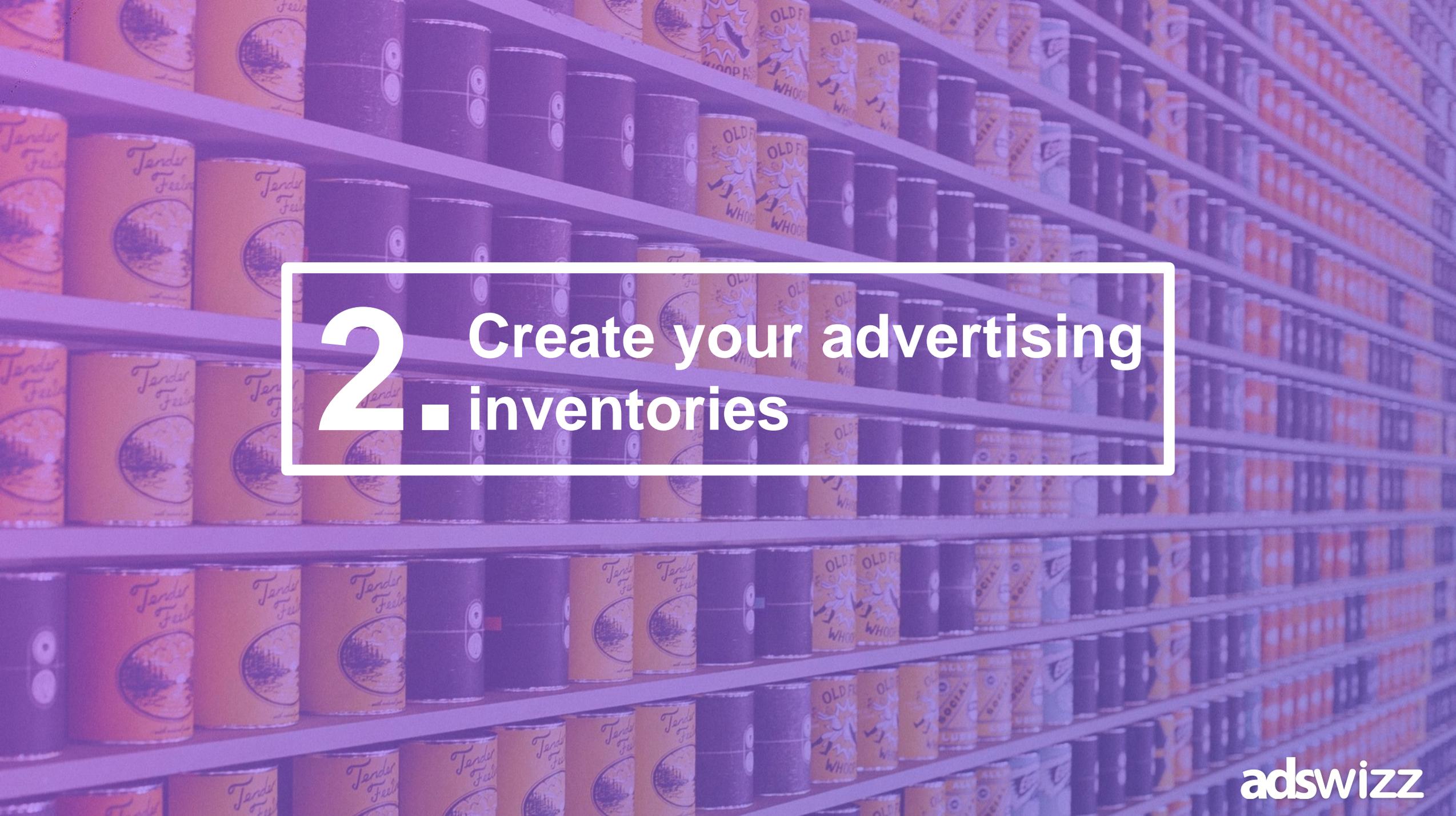
**Therefore, the on-line audio
ad-tech eco-system is also
different**



Special ad-insertion technologies have been developed for on-line audio addressing the “ad-replacement” problem and the sizing of inventory in “ad exposure time” in addition to “ad impression opportunities”

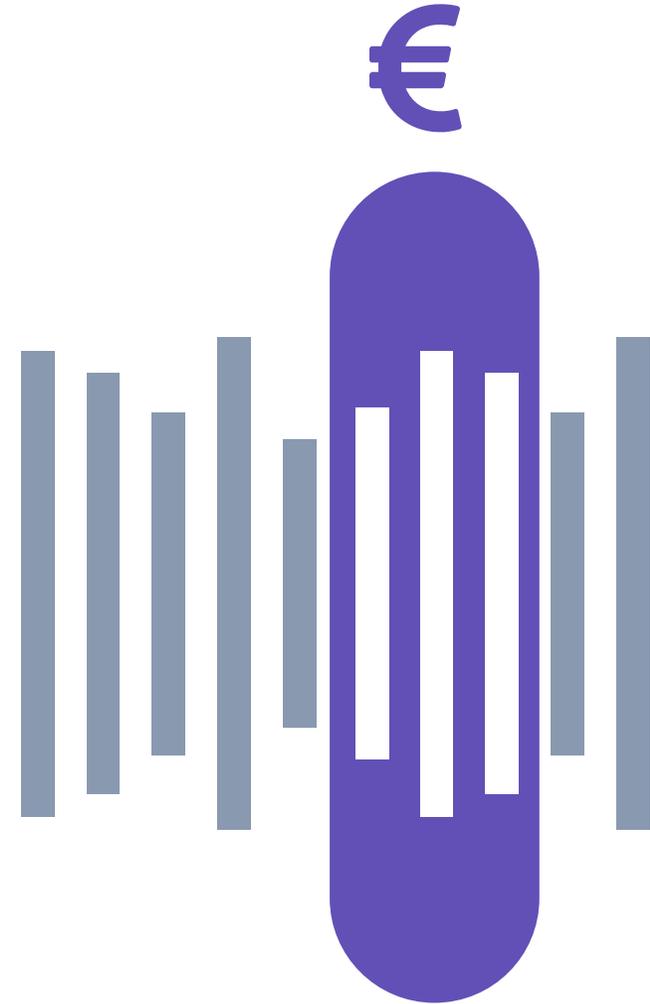


Special programmatic technologies have been developed for on-line audio. Because supply is more constrained than in display, programmatic audio thrives with “programmatic direct” and “private exchanges” rather than “race-to-the-bottom open exchanges”



2 Create your advertising inventories

The way audio ads can be inserted or replaced into audio content highly depends on the type of audio content



types of content

for all

Server-side ad-break replacement for simulcast streams

Can you do full or partial ad-break replacement? e.g. replace local market ads and keep original national market ads in a same ad-break?

Answer: yes, any fragments of your ad-breaks can be selectively replaced

How should we mark fragments of content to be replaced? How can we create “insertion” points?

Answer: Well, several methods are available to you e.g. meta-data based ad-break markers, audio frame flip bits, jingles inaudible beeps...

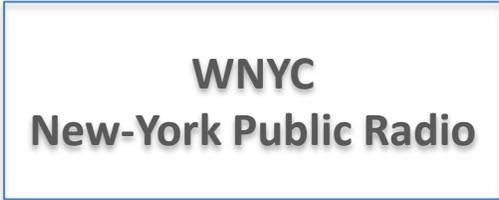
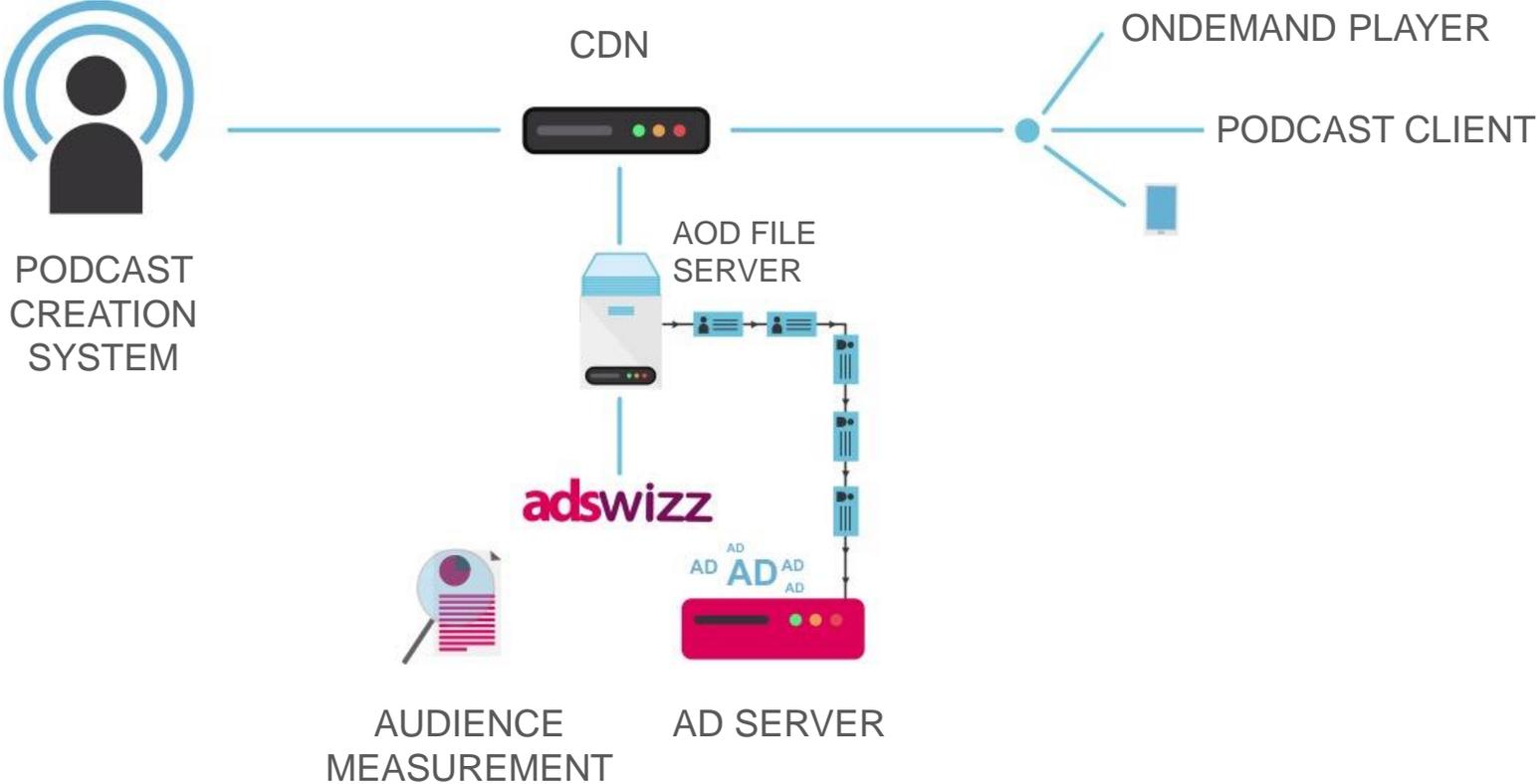
What if there are less ads replaced than the original content allows for?

Answer: No worries, the on-line ad-break can be shortened or extended vs. original ad-break without affecting the user experience

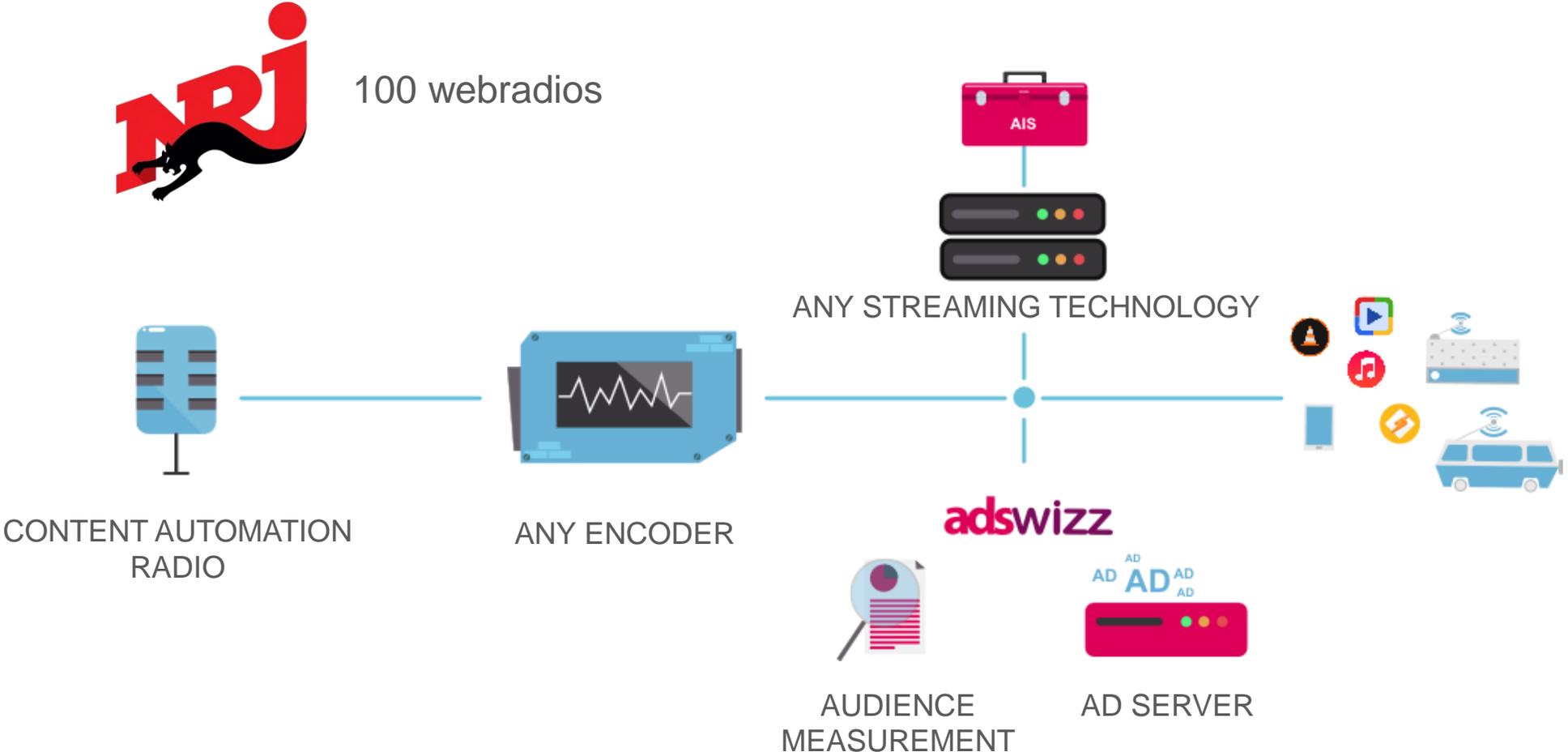


MEDIA GROUP

Server-side ad-replacement or ad-insertion for on-demand & podcast files



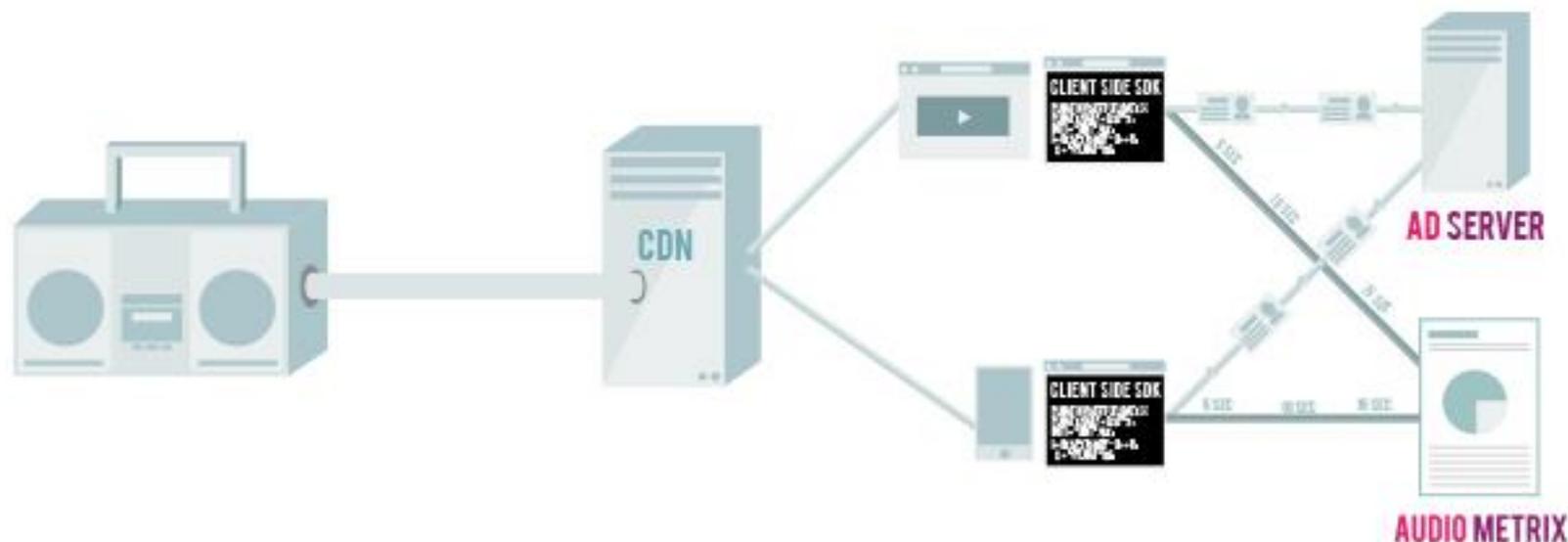
Server-side ad-insertion for **pure play linear content**, i.e. linear programmes made exclusively available to internet users



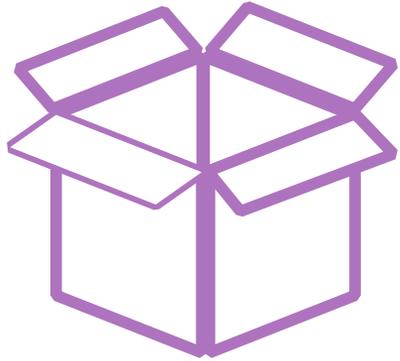
Client-side SDK for personalized streams, i.e. playlist-like content tailored to user preferences



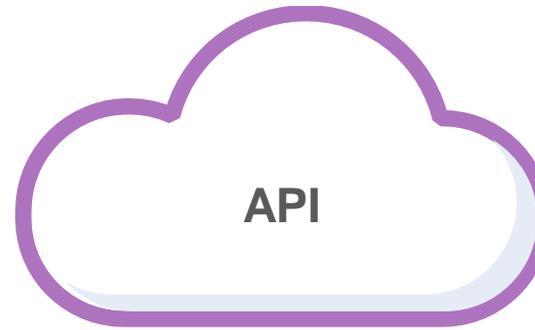
Personalized web channels



Client-side SDK or cloud API's for on-demand music libraries



SDK



Cloud API's

Many CDN's in Europe have already enabled AdsWizz server-side ad-insertion technology on their streaming infrastructure

infomaniak

FLUMOTION

HLkomm
TELEKOMMUNIKATIONS GMBH

nacamar
new media

sharp stream
you create we deliver

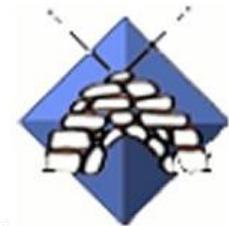
StreamGuys

amazon
web services

... and more

adswizz

And it all works with several different types of streaming technologies



Icecast

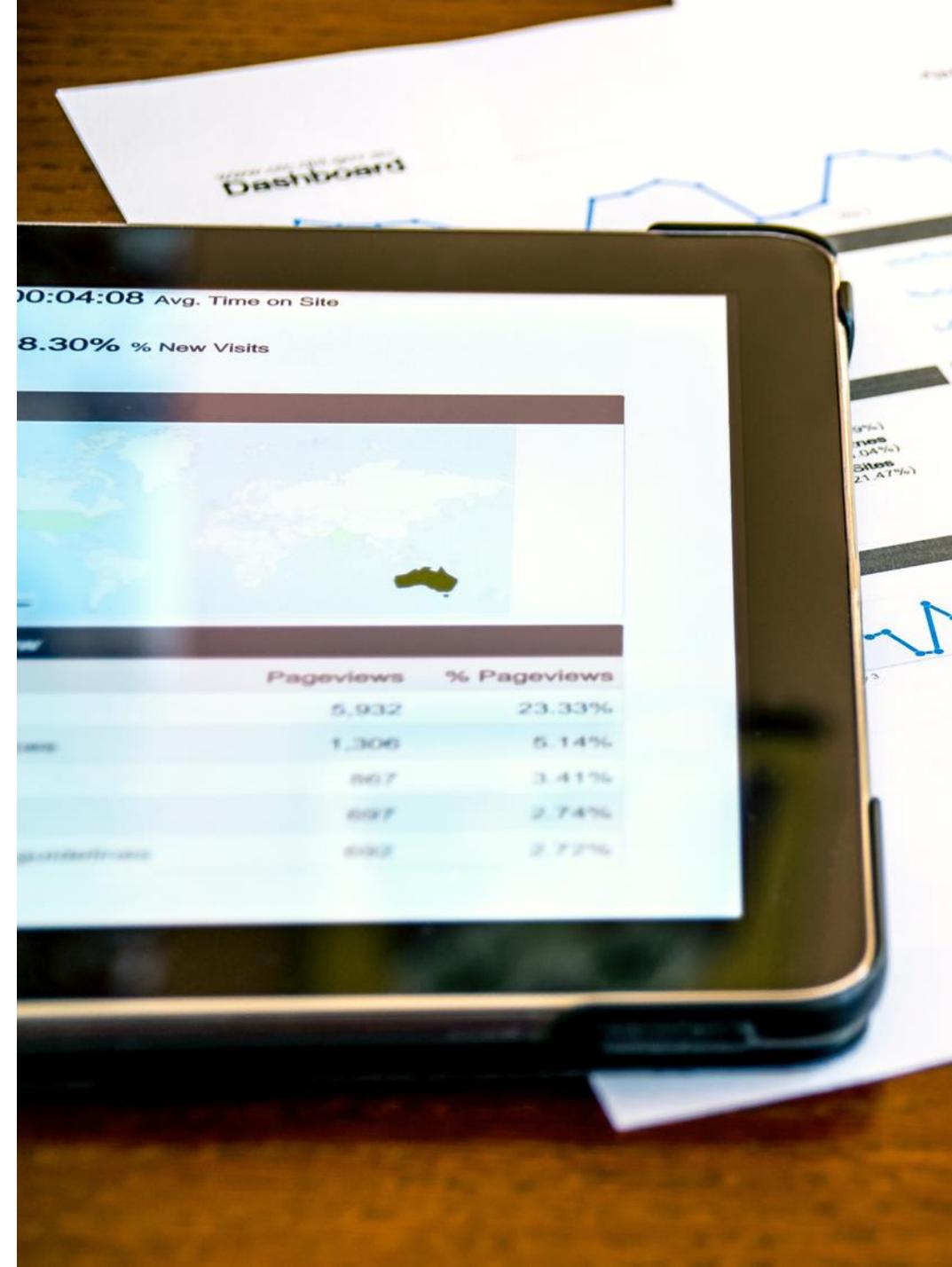


... and more

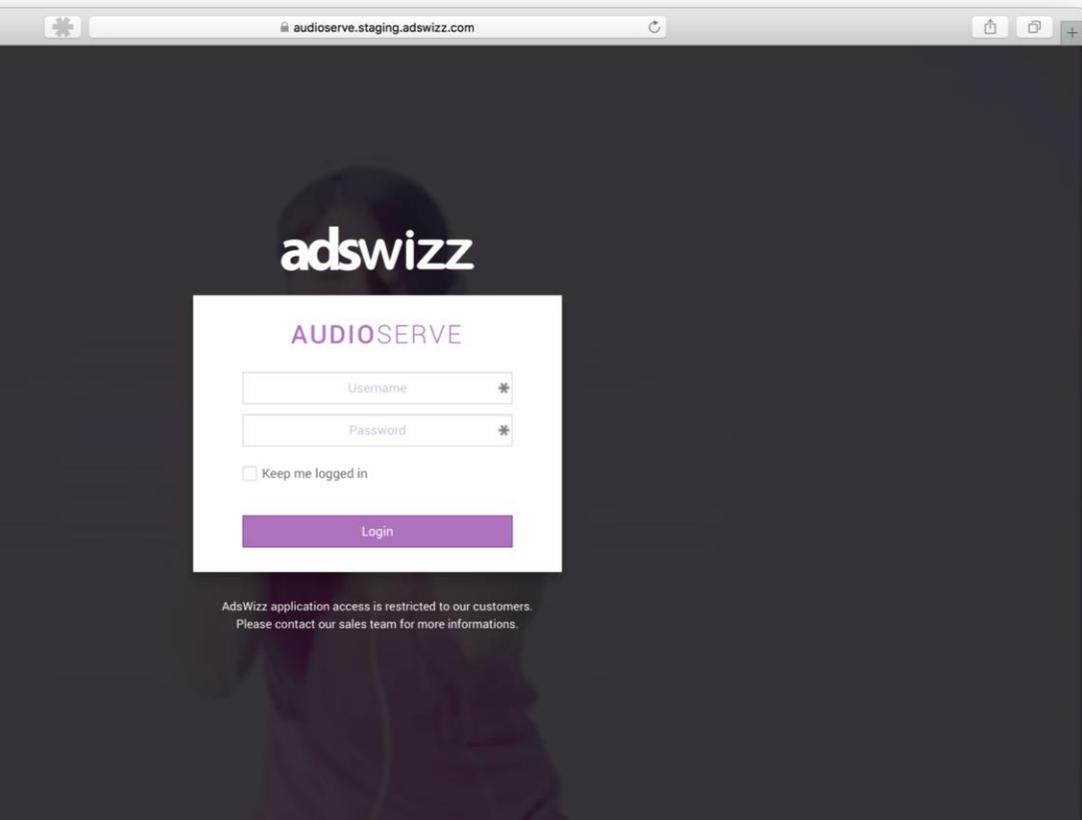
A chessboard with white pieces on a purple and blue background. The pieces are arranged in a strategic formation, with a king and queen prominently displayed in the center. The background is a soft, out-of-focus purple and blue gradient.

3. Devise your sales strategy and execute

You may want to market your inventories differently according to the capabilities of your organization, the potential of the business, existing partnerships, geo or buyer market considerations ...



several ways



AUDIO**SERVE**

For direct sales

AUDIO**SERVE**
For networks

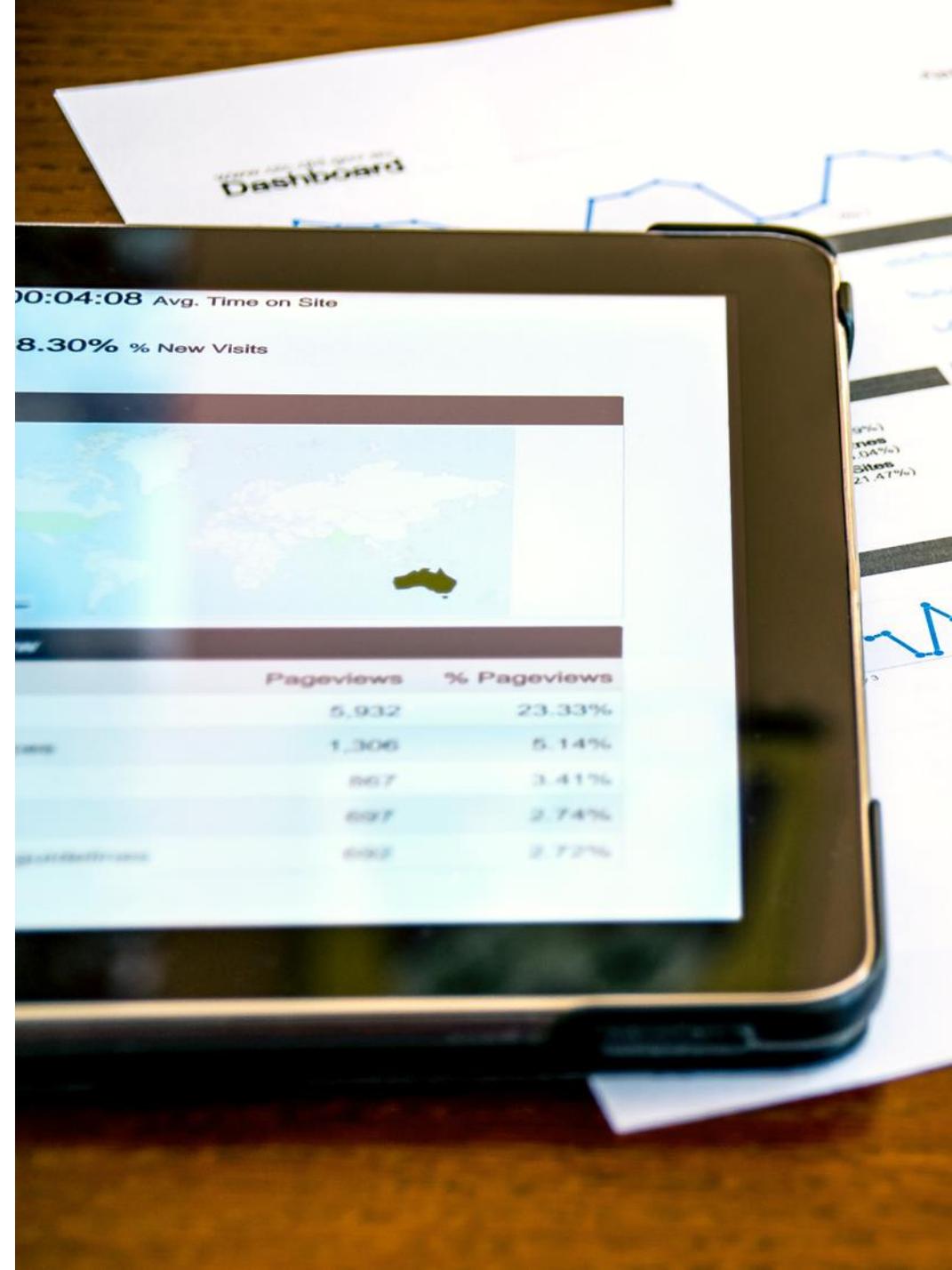
For sales representation

AUDIO**MAX**

for multi-channel sales, e.g. multi-level direct sales teams, networks

...

You may have inventories in geographies that you do not market or inventories simply left unmonetized



market and partner markets





5. Beef up your data play



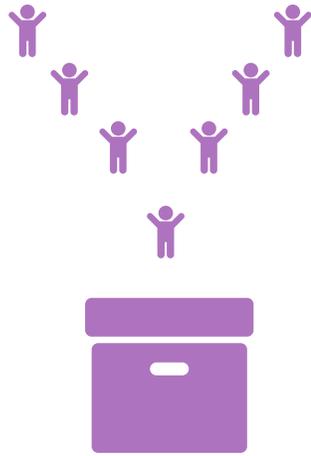
Regardless of how you wish to implement your data strategy, you should first make sure that your users are identifiable through e.g. a resettable device ID like IDFA, cookie ID...

kits

SDK

web JS

You then need to devise your data strategy



You may want to collect user registration data so as to enrich your knowledge of our listenership



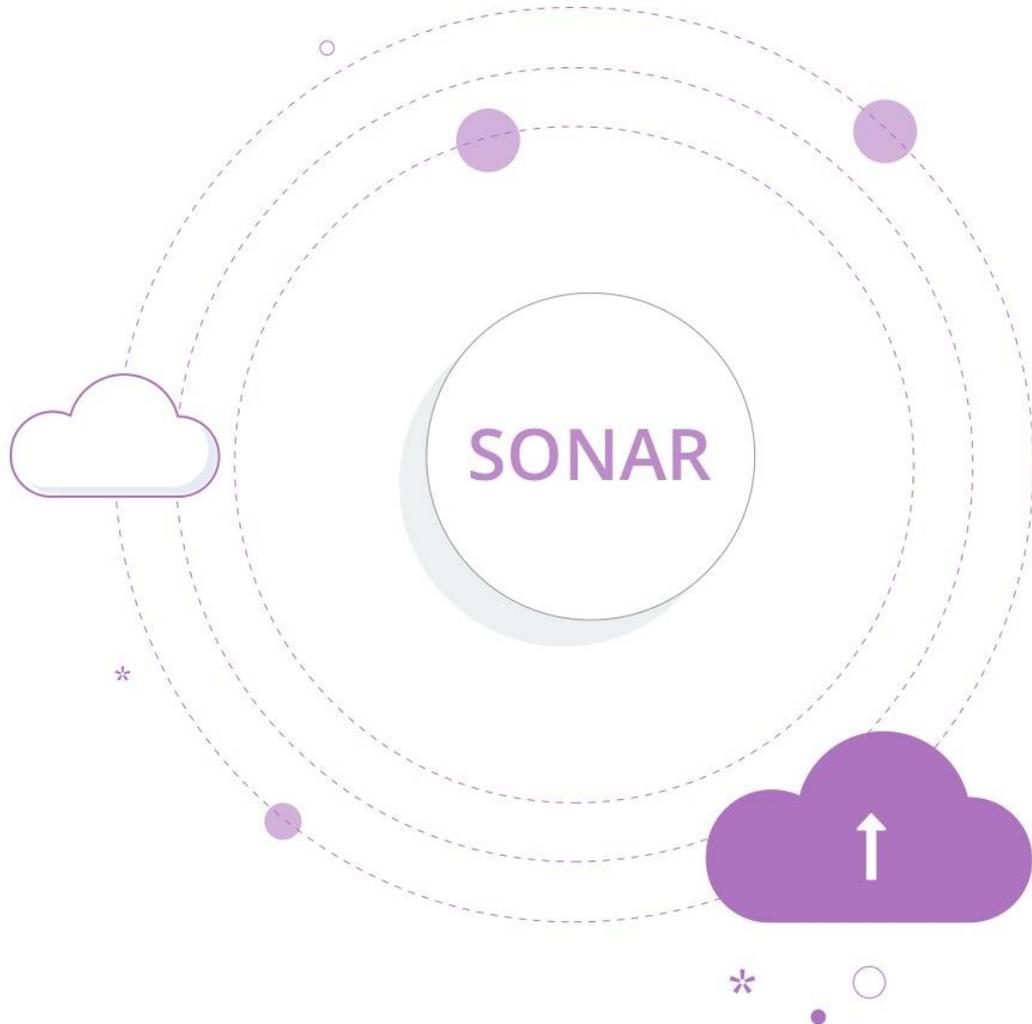
You may want to buy data to enrich your audience knowledge and create your own segments



You may want to let buyers assess your audiences against their own data sources.

100%
**addressability of your on-line audio
audiences**

SONAR blends several data sources to maximize addressability



- 1st party data collected by yourself
- 3rd party data purchased from a mix of premium vendors, so as to increase reach across all device types and geos
 - **Mobile** data
 - **Web** data
- 1st party inferred data – based on listening patterns and control group extrapolation

And SONAR helps you identify your unidentified users ...



6. Create your data story and prove the effectiveness of your media



7 ■ Fear not and
automate!

Media buyers have several reasons to push for automation and publishers do greatly benefit from it!

Media Buyers	Publishers
<ul style="list-style-type: none"><li data-bbox="351 536 1039 779">Lower back-office costs, as digital requires more manpower both pre-campaign for media planning and in particular post-campaign for reporting<li data-bbox="351 865 1039 979">Cherry pick audience using their data sources and/or yours as well<li data-bbox="351 1065 1072 1250">Sometimes to push prices down, e.g. RTB Race-to-Bottom on some remnant, open exchanges	<ul style="list-style-type: none"><li data-bbox="1251 536 1964 708">Publishers also greatly benefit from automation in terms of back-office/sales costs reduction<li data-bbox="1251 865 1964 979">and ability to charge premiums for data-powered inventories



However out of fear of pressure on prices and sales channel cannibalization, some publishers have delayed their journey into a more automated world...

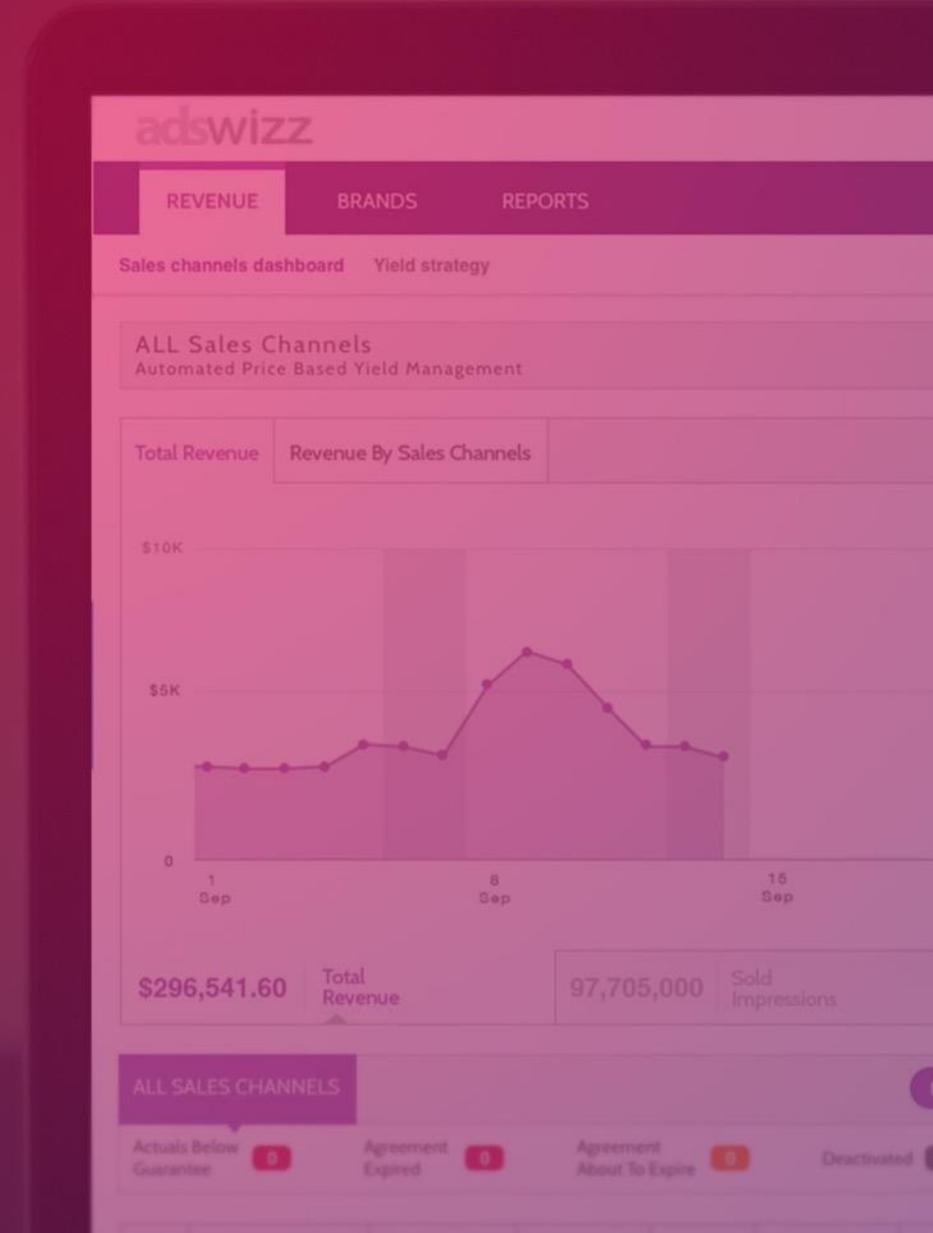
With AudioMax

Publishers and Networks can connect to a private market such as AdWave

Publishers and networks can also contract directly with buyers able to transact programmatically – aka Programmatic Direct. Publishers manage their own contracts, fixed prices and/or floors.

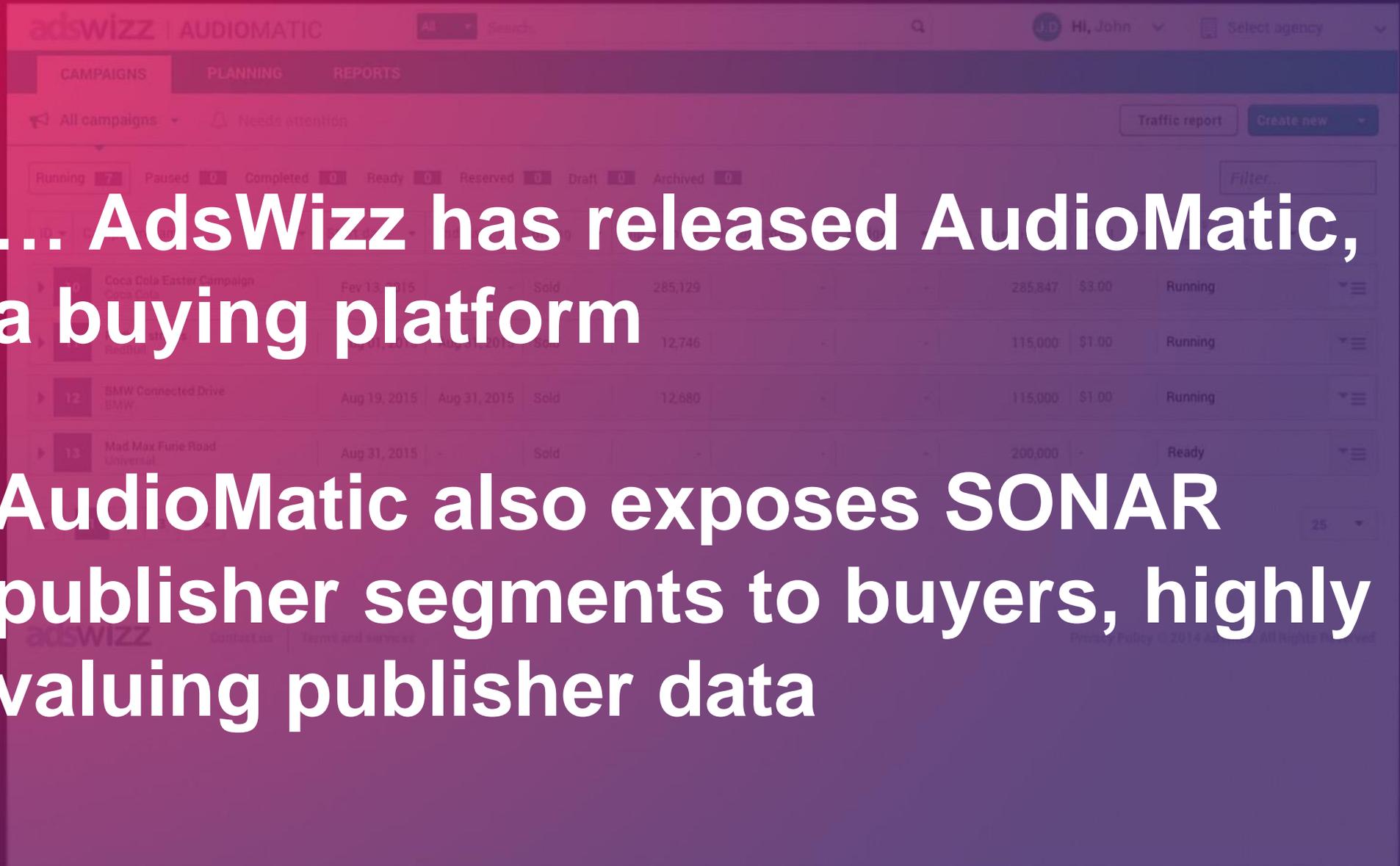
TODAY, 100% of the transactions powered by AdsWizz technology stack are either “programmatic direct” or “private market”. There is no open market, race-to-bottom...

AudioMax is connected to several buyer technology platforms – aka DSP's - such as APN, TubeMogul...



... AdsWizz has released AudioMatic,
a buying platform

AudioMatic also exposes SONAR
publisher segments to buyers, highly
valuing publisher data



THANK YOU