A white paper by **WARC**

Leveraging digital audio for marketers in MENA

COLLABORATION BETWEEN:

Choueiri Group

WARC
AN ASCENTIAL COMPANY

Contents

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Foreword from Choueiri Group

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Converting passive listeners to active listeners might sound simple, but the challenge is striking the right note. With the advancement of technology and highly connected Gen Z and Gen Y populations, music consumption has evolved drastically over the past few years and is now more accessible than ever. With consumers spending increasingly more time at home and on their devices, online music streaming is booming and expected to reach $24.71Bm globally by 2027.

It's hard to remember a time when listening to music didn't happen via streaming. Music streaming platforms have transformed the way we interact with and share music. Powered by smarter and more personalised technologies, they have evolved to become hyper-relevant, engaging, and reflective of users' true identities. While more traditional channels like radio remain popular, consumers are spending more and more time on streaming platforms than any other audio media format, as they seek to discover and explore culture as well as form new connections.

With consumers increasingly shifting allegiances and moving from passive to active listening, advertisers have started following suit. Available anywhere, anytime, and on demand, streaming audio is a promising new arena, especially in the region, and a significant outlet for brands and advertisers striving to be pioneers in the space. Working across every stage of the funnel, audio advertising unlocks several opportunities from increasing brand awareness to sparking conversion.

Yet how do you as a brand turn digital audio advertising into a recipe for success? To start with, you need to understand the importance of active listeners. Active listeners are those who are emotionally engaged, connected, and attentive at a given moment.

In order to reach these listeners, brands must identify the right context, the right moments, and the right streaming platform to deliver their message.

The audio landscape is bursting with opportunities and today's consumer has endless choices when it comes to audio and ways to access it. By choosing a platform that is highly trusted, emotionally connected, and relatable with an emphasis on local personality and identity, brands can deliver impact from top to lower-funnel while making sure all ears are on them.

To understand the opportunities in this emerging space, we collaborated with WARC on this study to gain an objective and independent viewpoint on shifting trends and best practices. This would be invaluable in shaping the strategy of every marketer in our region.

Enjoy the read!

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Foreword from WARC

Ashik Ashokan
Advisory Lead
WARC

A picture is supposedly worth a thousand words, and it would seem that advertisers have taken that message to heart. In perhaps the busiest of advertising markets, the United States, consumers are <u>exposed to between 2000 and 5000 advertising messages</u> per day. And while other regions may have somewhat lower volumes, exposure to visual media and the volume of advertising and branding messages is growing exponentially worldwide. It can hardly be seen as surprising that the vast majority of ads displayed are <u>simply ignored</u>.

The reality is that grasping consumers' attention has become a huge challenge for marketers. This is what makes audio such a crucial way for brands to differentiate themselves.

At WARC, we are seeing a range of clients consulting us on the role of audio in the channel mix and the opportunities that

this emerging medium can offer their brands. This is in line with the growth of consumption of content in digital audio streaming formats. Music, podcasts, and audiobooks have become the staple of many consumers globally.

Brands have gotten onboard and created personalised content that resonated with consumers, placed dynamic ads that have notably higher resonance, and sponsored creators for embedding their brand's messages within their content. The audio space has seen its fair share of creativity and new ways to reach consumers. But at WARC, we are interested in looking beyond creativity, and focusing on effectiveness.

We collaborated with Choueiri Group to study the factors of growth in audio streaming and to understand the best practices for connecting to core audiences in the MENA region. The research uses a combination of

primary and secondary data points and a review of current thinking from reputable thought leaders, with the aim of contextualising the global and regional growth of audio and offering relevant and actionable insights for marketers in the MENA region.

While showcasing relevant data points and case studies, we focused on the bigger picture. The key question we have tried to answer is how brands can leverage digital audio to garner time, attention and action from audiences in a media consumption landscape defined by fragmentation and saturation.

We hope this report will offer a rich source of inspiration and guidance for brands who are looking to connect with their audiences in the audio sphere.

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Introduction: Why audio matters

As audio expands globally, what does the picture look like in the Middle East? WARC has partnered with Choueiri Group to take an initial look at the audio potential in MENA markets to evaluate how this channel opportunity should be assessed at a local level.

Music streaming technologies are now smarter and more personalised than ever, meaning greater engagement and even more time spent accessing music through a unique and evolving combination of formats and services.

Technology has made music more accessible than ever, with record companies' investments in artists, people and innovation paving the way for greater and greater growth.

Local partnerships have also fuelled creative collaborations between artists, producers and tech. All of which means virtual concerts, artist meet-ups, and seamless artist integration are now the digital reality.

During a time when physical interaction has been limited, Gen Z and millennial generations turned to streaming to discover and explore culture and form new connections.

73%
Millennials

54%
Gen Z
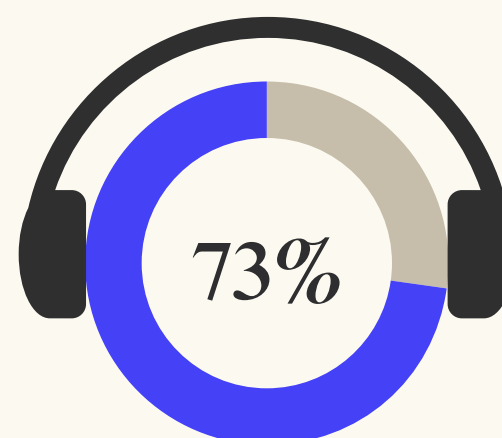
In the UAE[1], for example, 73% of millennials and 54% of Gen Z believe that streaming platforms in general, including audio, have significantly shaped the way they discover and connect to culture as a whole.

62%
Young millennials
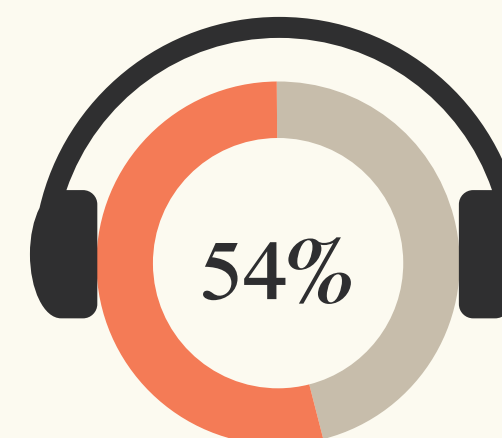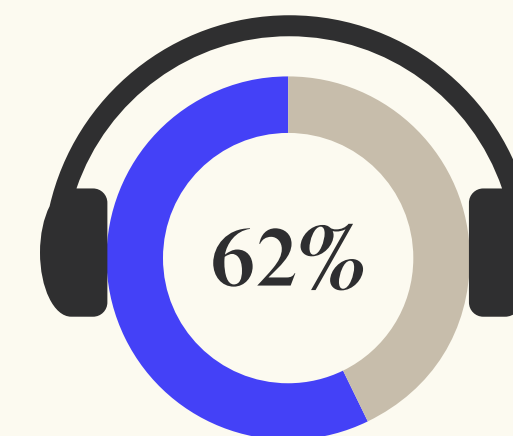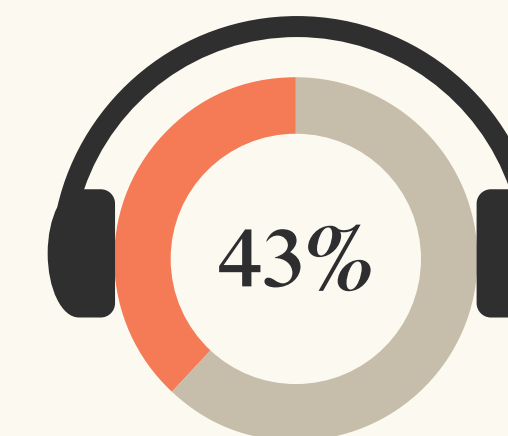
43%
Gen Z

For young millennials and Gen Z in particular, the emergence of new voices in the audio space has made them feel represented - 62% of millennials and 43% of Gen Z said they searched for more content from more diverse creators and podcasts last year.
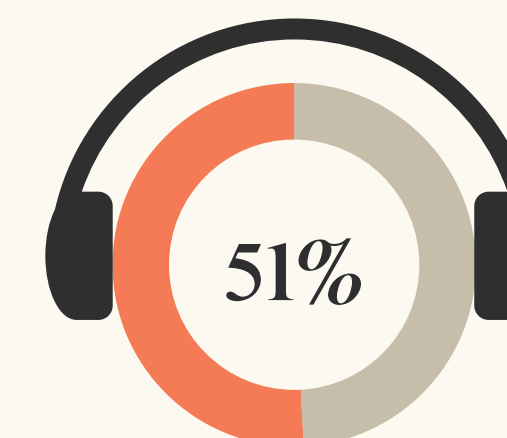
51%
Gen Z

Meanwhile, 51% of Gen Z believe they have more freedom than previous generations to express their authenticity and both generations agree that today's culture is more open than ever to hearing divergent voices.

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Chapter 1

Contextualising growth in audio

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The global growth of streaming

Music streaming and online TV/streaming have seen the largest increase in consumption this year and together they are responsible for almost half of the total increase in daily media time. Freed of the shackles of limited playlists that plague traditional media such as radio, music streaming is booming as consumers indulge in a dynamic musical experience. With music libraries growing on a daily basis, the growth momentum of music streaming is projected to increase over the next four years[2].

This is true across key demographics, though less apparent among female and younger audiences as podcasts take a larger share among these groups. For those aged 16 to 24, podcasts saw the largest increase in consumption last year.

A younger and more diverse audience is one of the reasons a broader range of advertisers is beginning to use podcasts in their campaigns.

Music Revenues

MILLION US$
■ Music streaming ■ Music downloads

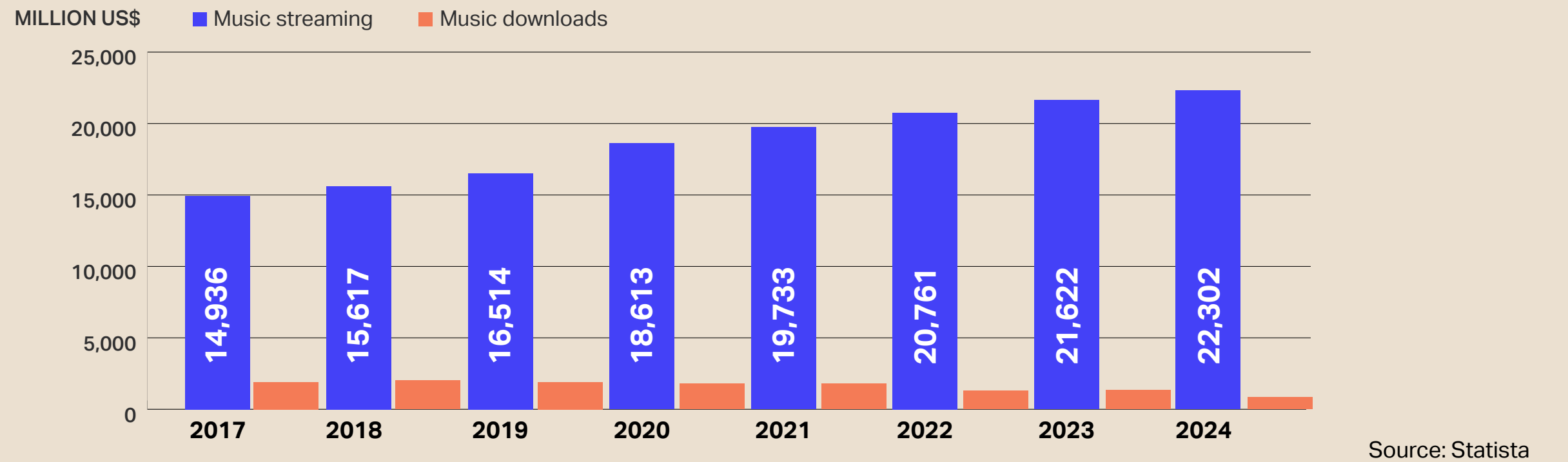| Year	Music streaming
2017	14,936
2018	15,617
2019	16,514
2020	18,613
2021	19,733
2022	20,761
2023	21,622
2024	22,302

Source: Statista

Global media consumption in 2021

Compared to 2020, % share of total media growth

■ Music streaming ■ Online TV/streaming ■ Podcasts ■ Game consoles ■ Print press ■ Broadcast radio ■ Online press ■ Social media ■ Linear TV

	Music streaming	Online TV/streaming	Podcasts	Game consoles	Print press	Broadcast radio	Online press	Social media	Linear TV
All adults	29%	16%	15%	12%	11%	6%	6%	5%	
Female	26%	11%	14%	11%	13%	9%	14%	2%	
Male	22%	42%		7%		9%	20%		
16 to 24	17%	9%	25%	12%	10%	22%	6%		
25 to 34	23%	8%	12%	18%	12%	8%	11%	7%	
35 to 44	39%	22%		24%		14%			
45 to 54	45%	40%		16%					
55 to 64	12%	74%		14%					

Note: Based on quarterly surveys of Internet users aged 16 to 64 across 47 markets.

Source: WARC Data

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Global consumption patterns – how they are evolving

As with other media, when it comes to listening, there was a shift from passive (AM/FM and satellite radio) to active (streaming and podcasting), a trend fast-tracked by consumers spending more time in the comfort of their home and less time in the car on the go. This may also in part be down to the increase in smart devices – which could be good news for up-and-coming podcast talent.

Most global consumers agree that it's fair to watch ads in exchange for free content - consumers do not necessarily see ads as a problem. Recent research[3] shows that when asked, most consider the bargain between consumers and advertisers – that people watch promotions in exchange for free content – to be essentially fair.

The majority of people think it's fair to watch ads in exchange for free content by country

"I think it's fair that we have to watch ads in exchange for free content"

■ Free content ■ Ads
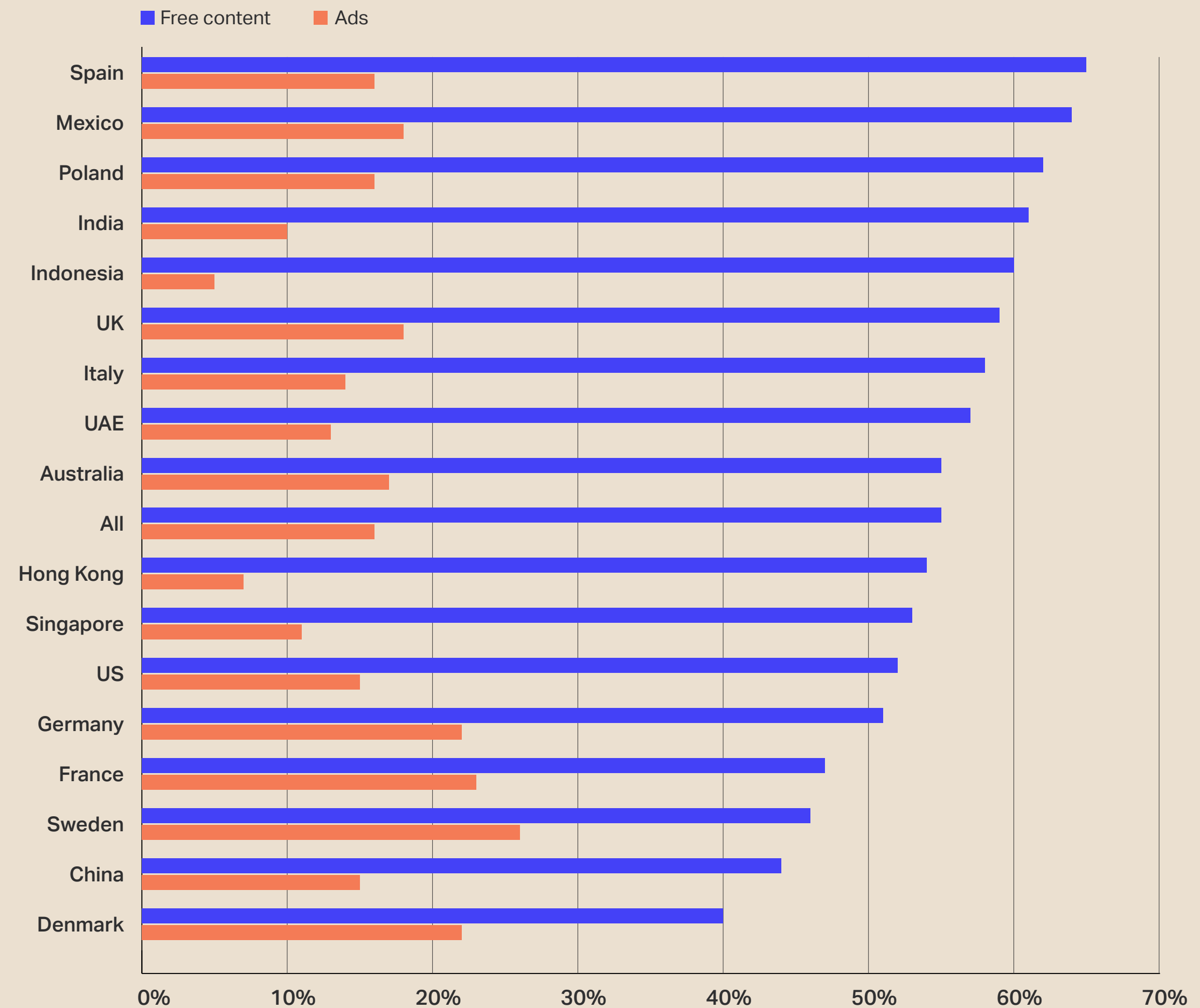
Source: YouGov, International Media Consumption Report 2021.

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The local growth of streaming

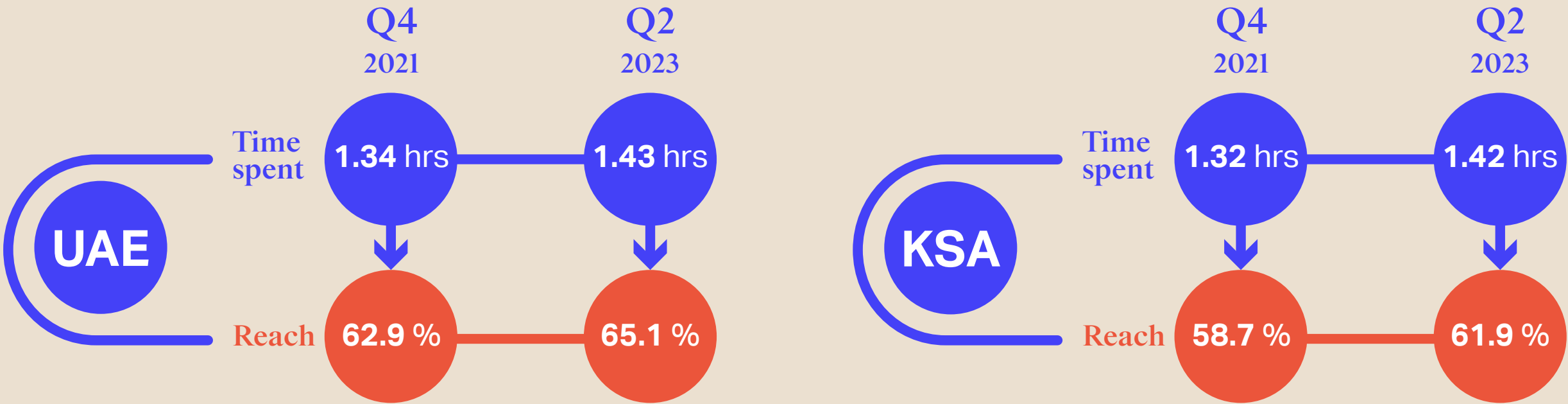**In the past decade, many local and international players have set foot in the audio streaming arena across the MENA region, which created a highly competitive space for platforms, all fighting for the listener's ear and complete undivided attention.**

In that competitive space, there are international brands that have been in this industry for some time now, such as Spotify and Deezer, both originating from Europe, and are undeniably making waves in the region. On the other hand, there are local players, such as Anghami that positioned itself as the MENA streaming platform which provides an offering that is close to the Arab streamers' culture and identity.

Music is an integral part of many aspects of daily ife in the MENA region. Listening to songs and artists when driving is common across the board but for the 16 to 24 age bracket, it is also closely associated with exercise and time spent at the gym. For women, there is also a 40% higher probability of listening to music while cooking[4].

Factors for rise in audio consumption

	Q4 2021	Q2 2023		Q4 2021	Q2 2023
UAE Time spent	1.34 hrs	1.43 hrs	**KSA** Time spent	1.32 hrs	1.42 hrs
Reach	62.9 %	65.1 %	Reach	58.7 %	61.9 %

Source: WARC data

A YOUTHFUL POPULATION

More than 28% of the population is aged between 15 and 29

HIGH SMARTPHONE PENETRATION

Saudi Arabia has one of the highest rates of smartphone ownership in the world

HIGH RATES OF MEDIA CONSUMPTION

In MEA, people spend an average of 3:31 hours on the internet via their mobile and 1:42 hours watching TV every day

Source: Ipsos Data, The state of music streaming in MENA research 2020.

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The audio streaming landscape in MENA

Although the MENA market has reached maturity, that maturity does not mean that audio streaming has reached market saturation in the MENA region. The likes of Deezer and YouTube Music may have expanded their geographic footprint in the market but huge potential remains, particularly in Saudi Arabia. Unlocking that potential will ensure continued growth for years to come.

Until recently, the lion's share of regional growth has come from consumers switching their allegiance from previous generations of music distribution – be it physical sales or digital downloads – to streaming platforms. That growth is forecast to continue in the MENA region, with overseas ventures making the landscape more dynamically competitive.

Local player Anghami became the first Arab technology company to be listed on the NASDAQ. Anghami, along with international streaming brands like Spotify, YouTube Music and deezer form the big four that are the most talked about services in the region. However, players like Huawei's Music App, Du Telecom's Music Offering, Etisalat's Music Offering, Gaana, Hungama, MTN Music+, Samsung Music, Saavn and many others are also eyeing the same consumer base.

Key players in the audio landscape

INTERNATIONALLY STREAMING BRANDS	LOCAL BRANDS	ECOSYSTEM BRANDS	SEMI-MUSIC STREAMING BRANDS
Spotify	anghami	Music	SOUNDCLOUD
YouTube Music		Google Play Music	YouTube
deezer			

Music streaming penetration among MENA online population

Regardless of the platform

KSA	59%
UAE	70%

0% 10% 20% 30% 40% 50% 60% 70%

Source: Ipsos Data, The state of music streaming in MENA research 2020.

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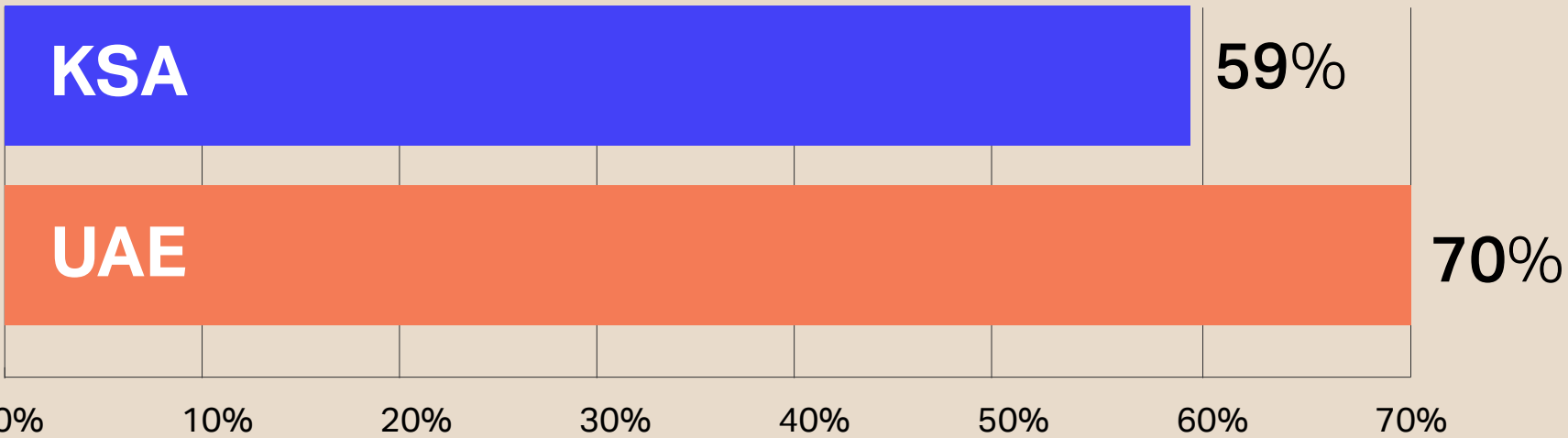
Chapter 2

Connecting to core audiences in MENA

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Being local makes a difference

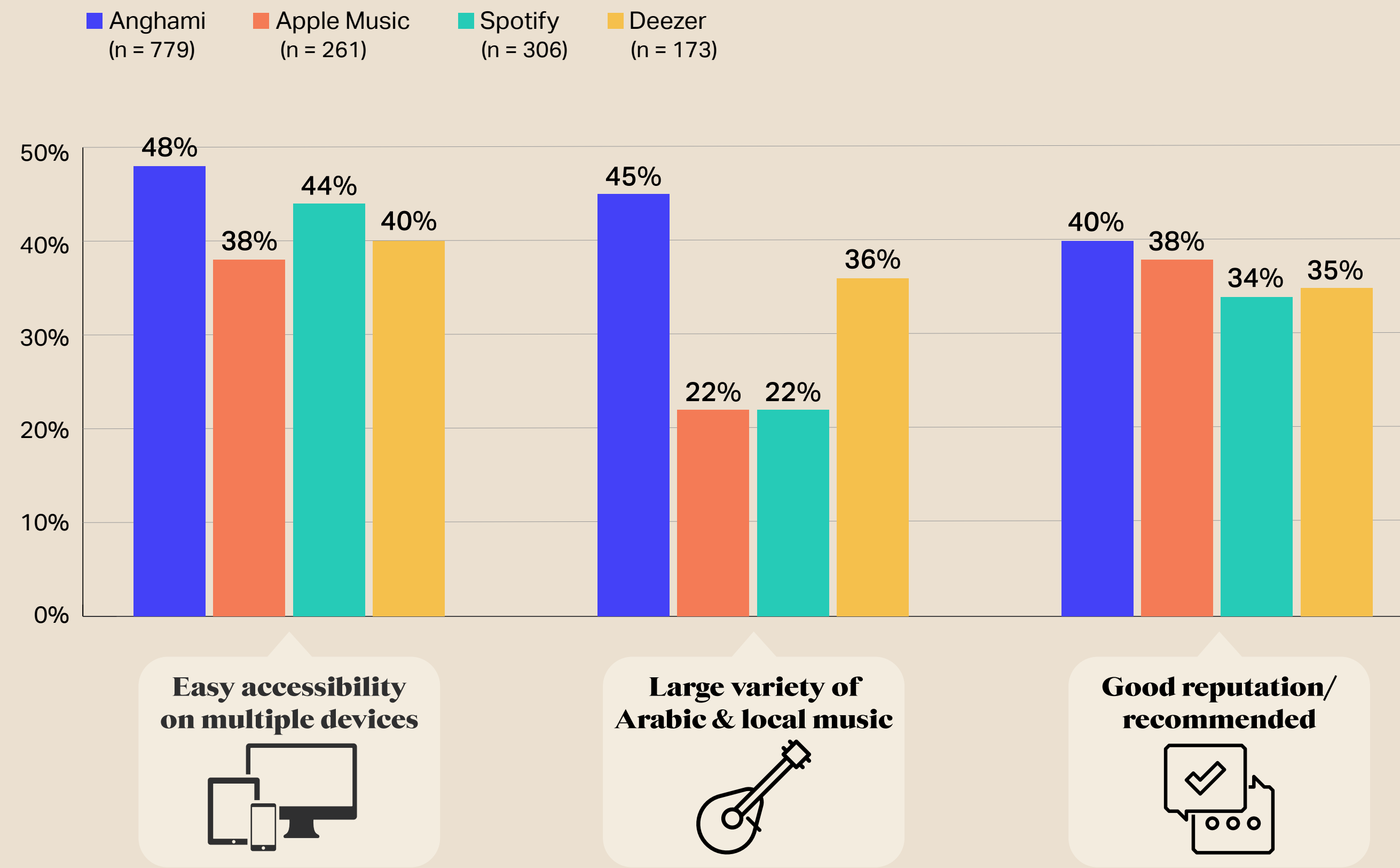**Ease of accessibility, the availability of preferred music, and the large variety of Arabic and local music are the top three reasons why streamers choose local players.**

The homegrown brands remain resolutely focussed on the MENA region and have developed an in-depth understanding of its cultural nuances. It is for these reasons that Anghami excels at local content and is favoured for its delivery of exclusive content.

An emphasis on local identity has helped to place Anghami uniquely among other key players in the region's music streaming market. Seven out of 10 music streamers in the MENA region agree that Anghami has a local personality that shares similar values with them. It is a brand that feels relatable and like home, and recognises the Arab users' identity. An identity that is not based solely on language, but also on culture, traditions and faith. With an extensive, eclectic, and high calibre Arabic music library and exclusivity for well known local singers, the like of Amr Diab who recently signed an exclusivity with them and removing all of his catalogues on YouTube and other music paltforms. Eight out of 10 music streamers in the MENA region view Anghami as a distinctive local brand that they feel very close to[4].

Reasons for preferring a music streaming brand

Legend:
- Anghami (n = 779)
- Apple Music (n = 261)
- Spotify (n = 306)
- Deezer (n = 173)

Easy accessibility on multiple devices
- Anghami: 48%
- Apple Music: 38%
- Spotify: 44%
- Deezer: 40%

Large variety of Arabic & local music
- Anghami: 45%
- Apple Music: 22%
- Spotify: 22%
- Deezer: 36%

Good reputation/ recommended
- Anghami: 40%
- Apple Music: 38%
- Spotify: 34%
- Deezer: 35%

Source: Ipsos Data, The state of music streaming in MENA research 2020.

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For regional listeners, music streaming is the most common means of music consumption

The frequency and time spent on music streaming exceeds radio, making it the main method for music consumption.

Over 70% stream music at least 4 days a week[4].

MENA music streamers have infinite appetite for music
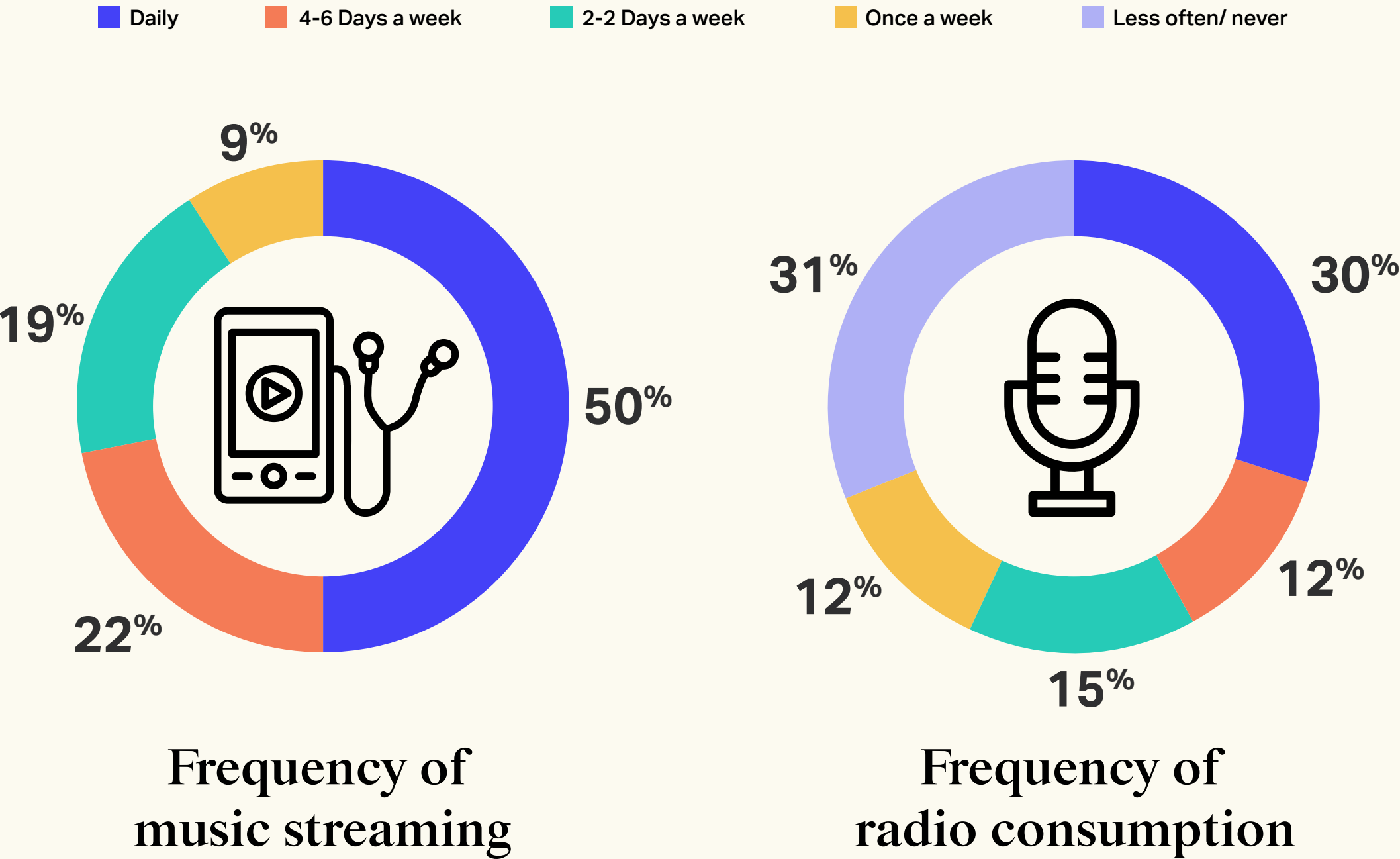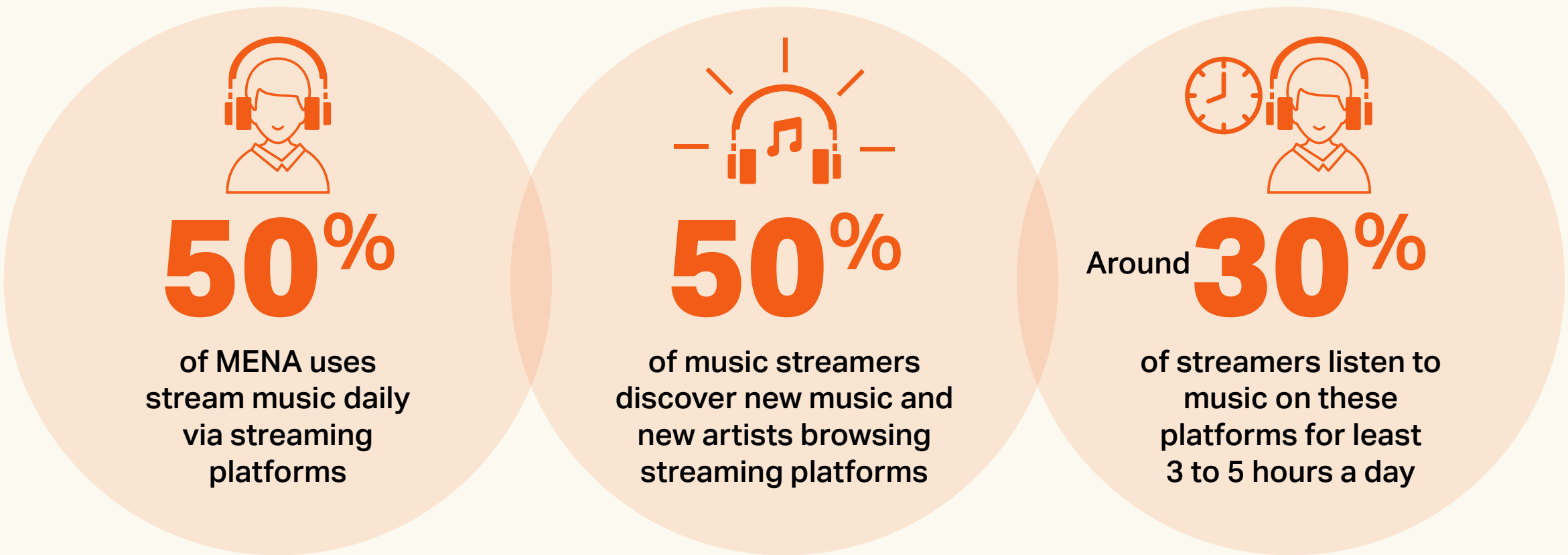
50%
of MENA uses stream music daily via streaming platforms

50%
of music streamers discover new music and new artists browsing streaming platforms

Around **30%**
of streamers listen to music on these platforms for least 3 to 5 hours a day

■ Daily ■ 4-6 Days a week ■ 2-2 Days a week ■ Once a week ■ Less often/ never

Frequency of music streaming

9%
19%
50%
22%

Frequency of radio consumption

31%
30%
12%
12%
15%

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Younger audiences: redefining the value of audio

Audio is a stress-reliever

Delving into listener trends[1] in the UAE, audio was perceived as a stress-reliever, where 69% of millennials and 58% of Gen Z use audio to reduce their stress levels. This was also backed up by the fact that 61% of Gen Z feel "more centered and generally happier" when listening to their favourite music on a daily basis. 68% of UAE-based millennials see audio as a mental health resource. There is a growing listening average in podcasts related to mental health, alternative health and spirituality.

Streaming drives culture

With curation being a critical part of how culture is being shaped today, streaming is being seen more and more as a key driver for discovery and the formation of a global community. In the UAE, 73% of millennials and 54% of Gen Z believe that streaming platforms in general, including audio, have significantly shaped the way they discover and connect to the culture as a whole. 64% of millennials and 46% of Gen Z in the UAE have used music as a way to discover cultures and experiences different from their own. 59% of millennials and 46% of Gen Z in UAE have made a friend who lives in another country through music or podcasts.

Audio enables diverse viewpoints and amplifies unheard perspectives

Gen Z is the most racially and culturally diverse generation yet and it expects brands to reflect, represent and empower them through their campaigns, talent partnerships and participation in social justice movements. For young millennials and Gen Z in particular, the emergence of new voices in the audio space has made them feel represented. 62% of millennials and 43% of Gen Z in the UAE said they searched for more content from more diverse creators and podcasts last year. Through audio, millennial and Gen Z creators are finding a medium ready to embrace projects that represent and empower them and their communities. 51% of UAE Gen Z believe they have more freedom than previous generations to express their authenticity and both generations agree that today's culture is more open than ever to hearing divergent voices.

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Role of audio in the marketing funnel

Audio advertising works at a local, regional and national level and across <u>every stage of the funnel</u>:
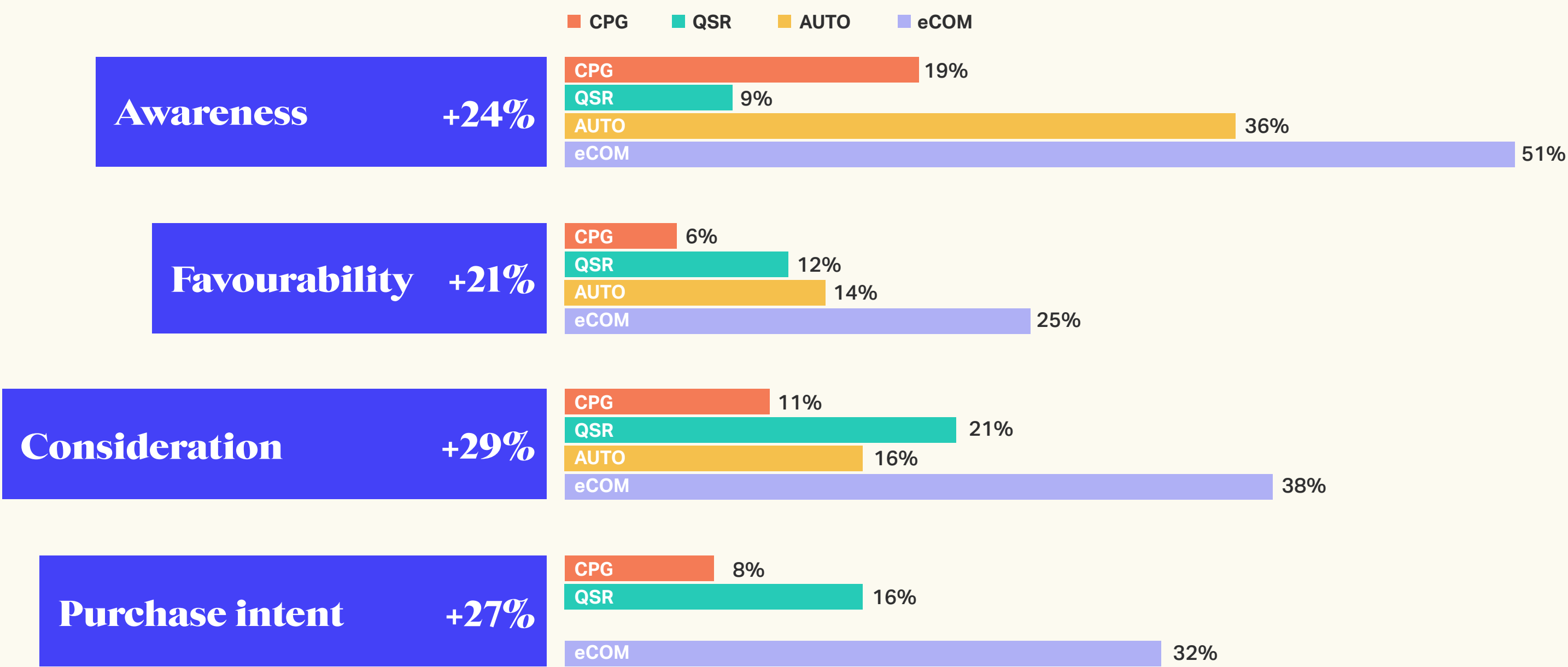
Increases brand awareness: Audio delivers wide reach and high frequency. Nielsen Share Shift data shows that adding audio to a TV campaign improves performance by 20% whilst reducing costs.

Creates favourability: Audience members have close relationships with their preferred stations and platforms, and audio boosts brand familiarity and consideration.

Sparks conversion: By delivering urgent calls-to-action at the most relevant times and places, audio motivates the actions and interactions brands require.

This overall potential of digital audio needs to be considered in the context of how it can impact brand metrics

Average uplift on brand health – 2019 - 2021

Legend: ■ CPG ■ QSR ■ AUTO ■ eCOM

Awareness +24%
- CPG 19%
- QSR 9%
- AUTO 36%
- eCOM 51%

Favourability +21%
- CPG 6%
- QSR 12%
- AUTO 14%
- eCOM 25%

Consideration +29%
- CPG 11%
- QSR 21%
- AUTO 16%
- eCOM 38%

Purchase intent +27%
- CPG 8%
- QSR 16%
- eCOM 32%

Measurement done by CG Data.
(Research by DMS shows that audio delivers cross-funnel brand impact in the MENA region.)

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Case study: 2021 Yukon

Lower funnel impact of audio – driving footfalls

GMC launched the 2021 Yukon in GCC. An immersive audio campaign ran on Anghami to promote the launch.

anghami

digital media services
a Choueiri Group Brand

The campaign objective was to entice enough user curiosity about GMC's re-launched Yukon nameplate that would nudge consumers to visit GMC showrooms to check out the car.

However, this task had become more challenging due to reduced mobility during the COVID-19 pandemic.

Campaign goals:
The campaign aimed to spread awareness of the 2021 Yukon. It sought to evoke user curiosity about GMC's re-launched Yukon and nudge prospective buyers to visit GMC showrooms to check out the car.

Approach:
Immersive Audio Ads were used on Anghami. The campaign ran from January 2021 to March 2021.

The CG Data team conducted a Footfall Attribution exercise in KSA, in addition to a Brand Lift Study.

Measurement:
The CG Data team measured the effectiveness of the campaign through a Footfall Attribution exercise (using a leading GPS tech partner). This solution also helped uncover the profile of the audience visiting GMC showrooms and these crucial insights can easily feed into the retargeting strategy.

Impact:
The three-month long campaign on Anghami resulted in a high volume of showroom visits at +8.5% KSA uplift over the control group.

Furthermore, the campaign increased awareness and favourability - there was a 114% increase in awareness (2x uplift) and 121% increase in favourability (2.2x uplift)

The campaign was targeted towards 30 years+ men and succeeded in capturing their attention.

The campaign's impact exceeded the benchmark - 5% uplift vs control group's 0.24 visit index (benchmark: 0:10)

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Chapter 3

Key considerations for best practice in audio

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Overview

Research shows that matching ad creative to listening context can boost performance. If something is not looked at, then it cannot be seen. However, if something is not listened to, it will still be heard as hearing is passive, involuntary and effortless. This allows ads to work their way into consumer consciousness and trigger changes in behaviour even when people are not paying attention to them.

Audio offers an effective channel for localisation, including differences in language and localities. Streaming platforms also enable the delivery of targeted messages. Audio platforms can combine what users are listening to and device data to infer the "mood", "mindset" and "activities" of their audiences, enabling more contextually relevant and targeted messaging.

Snickers refreshed its "You're not you when you're hungry" brand positioning through audio advertising in the UK which targeted people listening to untypical musical genres.

Geo-fencing enables location-based targeting. Turkey's Akbank created a location-based

podcast experience for jazz lovers to celebrate the anniversary of its annual jazz festival. Some 58,000 jazz lovers listened to Akbank's content in related districts, garnering a total of 4.5 million impressions.

The intimate and trustworthy nature has been particularly valued across the world during the pandemic.

Audio provides an opportunity for marketers to connect with consumers on a deeper level. Radiocentre's "Building Shelf Awareness" research study found that having been passively exposed to radio ads when driving to the supermarket, respondents were 11% more likely to notice the advertised brands on-shelf and 30% more likely to buy them.

Also, radio's editorial context boosts audio advertising processing, according to Radiocentre's "Emotional Multiplier" study. This identified that radio's mood-boosting editorial effect extends into the ad break, enhancing engagement with advertising by 30% compared to if heard when preceded by silence.
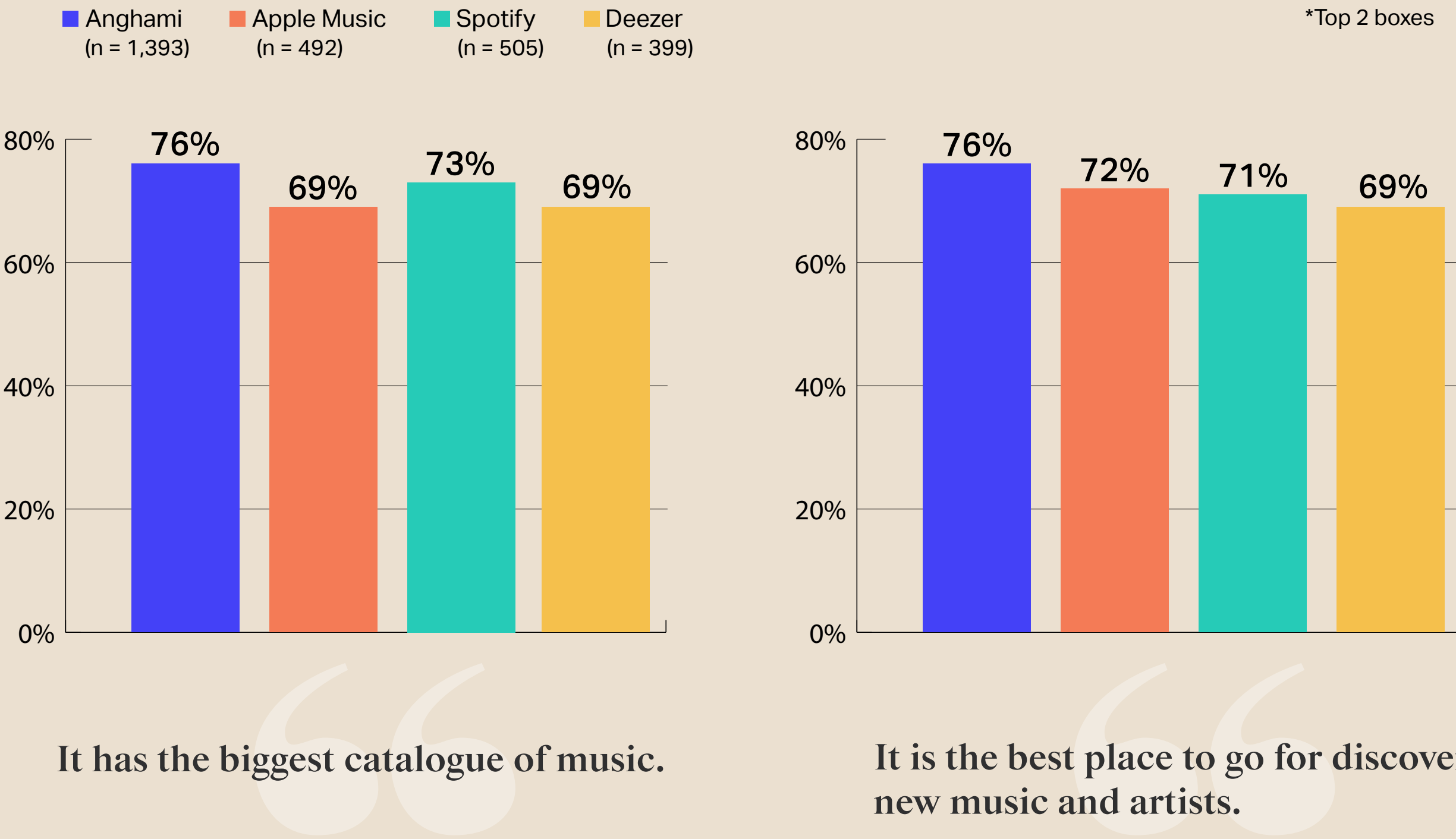
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Content relevance

Brand preference for audio platforms is deeply influenced by the availability of musical content and the exclusivity of that music. Variety and relevance are also important determinants.

When all of these connectors can be found in a single space, it wins music fans over.

With over 423 million Arabs globally, Anghami's extensive Arabic song catalog serves as the only credible streaming platform unifying Arabic music, not only in the MENA region but worldwide.

Consumer considerations for choice of audio platforms

Legend:
- ■ Anghami (n = 1,393)
- ■ Apple Music (n = 492)
- ■ Spotify (n = 505)
- ■ Deezer (n = 399)

*Top 2 boxes

Chart 1 (axis 0% to 80%):
- Anghami: 76%
- Apple Music: 69%
- Spotify: 73%
- Deezer: 69%

"It has the biggest catalogue of music.

Chart 2 (axis 0% to 80%):
- Anghami: 76%
- Apple Music: 72%
- Spotify: 71%
- Deezer: 69%

"It is the best place to go for discovering new music and artists.

Source: Ipsos Data, The state of music streaming in MENA research 2020.

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Increased trust

Globally, Anghami gives more than 75 million users access to over 72 million Arabic and international tracks to stream and download, in addition to around 200,000 Arabic and international podcasts. The platform has experienced improved levels of customer advocacy over the past 12 months.

This trust links to the importance of local relevance showing a clear understanding of the audience in MENA. From Umm Kulthum to Latifa, Arab female artists have played a pivotal role in shaping the region's music. However, in MENA, 60% of aspiring female artists feel stigmatised for pursuing a career in music[6]. Those who do choose to move into the industry have a hard time finding label support. In fact, responses from MENA-based music labels showed that female artists make up less than 13% of label signings in the past five years. There is, however, hope for a brighter future - that same survey showed that 86% of the labels agree there is a demand for Arab female artists; it's just that finding this talent remains a challenge. Spotify launched a regional campaign, "Sawtik", highlighting the musical and cultural contribution of female artists through a series of activities and experiences, including female artists taking over the covers of 18 flagship playlists.

2019 YouGov brand advocacy rankings: most improved UAE

The rankings are based upon YouGov Brandindex's Recommend metric, which asks
"Would you recommend this brand to a friend or colleague?"
"Would you tell a friend or colleague to avoid the brand?" (Net recommend score)

Rank	Brand	Change in score
1	Pakistan International Airlines	18.1
2	Netflix	12.4
3	Huawei	10.0
4	Air France / KLM	9.0
5	Pepsi	8.7
6	Airbnb	8.2
7	Coca-Cola	7.6
8	Anghami	7.6
9	Crest	7.3
10	noon.com	7.1

YouGov

Source: YouGov BrandIndex
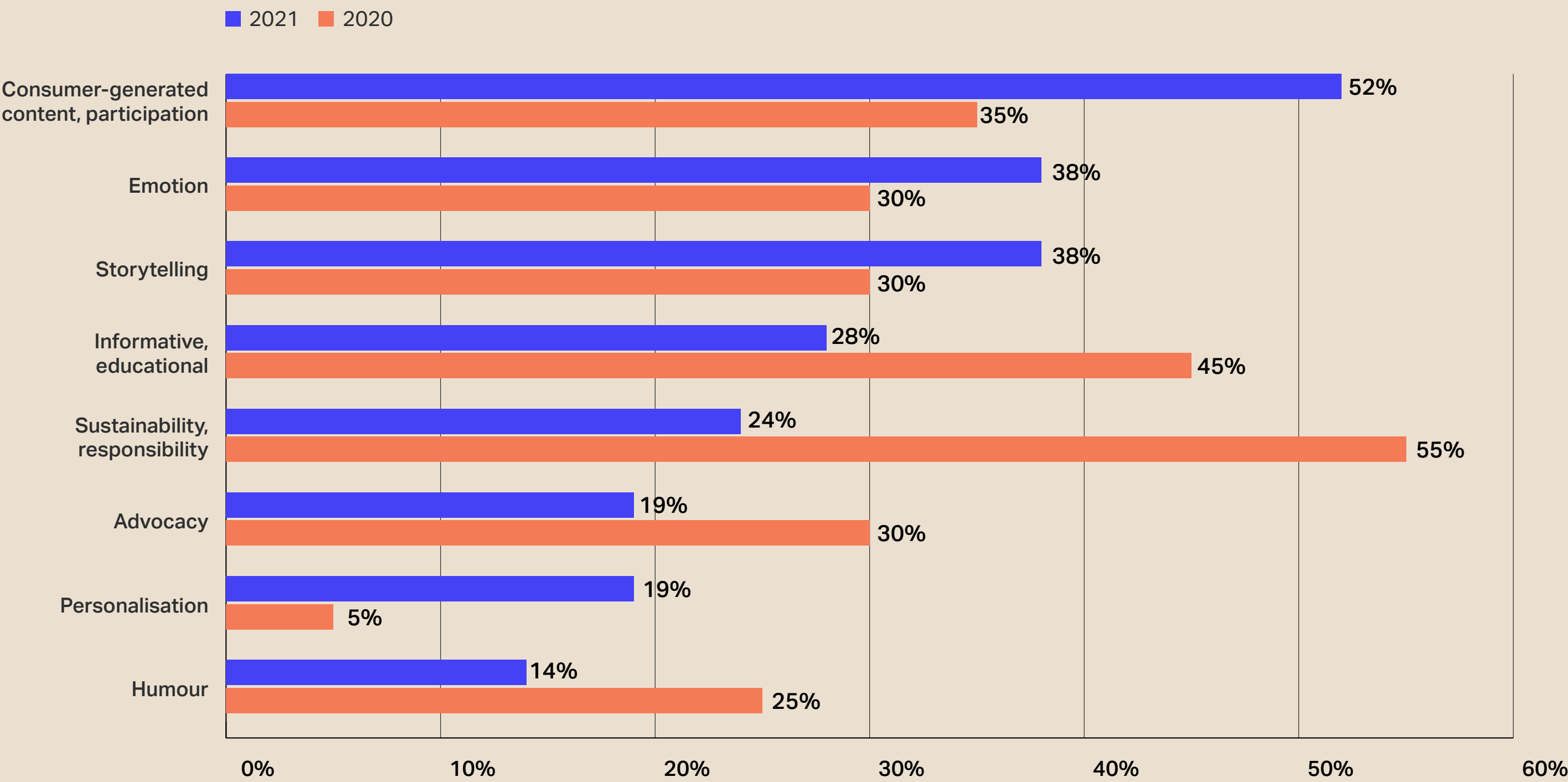
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Emotional intelligence

Emotional intelligence drives the region… and this matters for audio.

Audiences in MENA are looking for opportunities to emotionally connect and audio could be key here. Based on WARC's Insights from the MENA Strategy report, audiences are looking for deeper engagement. The award-winning work demonstrated what can be aptly described as "emotional intelligence".

This ability to deeply connect with consumers allowed brands to create digital experiences targeted to the needs of their audiences. Of particular relevance was how tone and delivery were determined by a high level of emotional intelligence in the brands' communications.

Creative strategy

2021 shortlist vs 2020 shortlist (selected strategies)

■ 2021 ■ 2020

Strategy	2021	2020
Consumer-generated content, participation	52%	35%
Emotion	38%	30%
Storytelling	38%	30%
Informative, educational	28%	45%
Sustainability, responsibility	24%	55%
Advocacy	19%	30%
Personalisation	19%	5%
Humour	14%	25%

Source: WARC Data 2020-2021.

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Case study: Libre – YSL

Emotive connections

Moving closer from a distance.

March 2020: L'Oréal launched its latest female fragrance "YSL Libre", featuring the sights and sounds of brand ambassador and global pop sensation, Dua Lipa. Sponsoring one of her top playlists on Anghami, the campaign made a lot of noise with streams increasing by 440% in less than two weeks[7]. Then, COVID-19 struck and the campaign was put on pause.

August 2020: Staging a comeback,

YSL and Anghami set out to re-ignite the YSL Libre campaign which had laid dormant for the past five months. The comeback had to be well-orchestrated and in tune with the challenges which the COVID-19 crisis had brought into the mix.

Fragrances are highly experiential products. How would the campaign build awareness and engagement and get users to feel the intense power of YSL Libre in the wake of the COVID-19 pandemic, when consumers were practising caution, locked indoors and socially distancing themselves?

The Approach: Introducing a virtually irresistible connection.

Fragrance ads build emotive connections by inspiring a range of feelings and fantasies. Leveraging Anghami's newly introduced commercial opportunity, "Immersive 8D Audio Ads", YSL became the first brand in the region to pioneer the development of a highly experiential journey for YSL's Libre brand, featuring Dua Lipa. Cutting-edge 8D immersive audio technology helped to recreate the previously designed YSL Libre audio ads in the new 8D format, with distribution commencing across the GCC, targeting females (18 to 44). Immersive or augmented reality audio is a

sound design technique that places the listener at the heart of the action. Users can be transported to places and experiences, all through the power of sound.

Results:

The sweet smell of success: 113% increase in CTR vs the industry benchmark.

Upper funnel impact: 67% increase in brand awareness and 43% increase in ad recall. Female millennials most engaged amongst users.

Mid funnel impact: 25% increase in brand consideration and 7% increase in brand favourability.

WARC

Strengthening the local connection

As part of Anghami's "Community Support Plan" to help artists and subscribers cope with the financial struggles of COVID-19, Anghami pledged US$3 million worth of free audio ads for small businesses in the MENA region[8].

So far, the Beirut-based music streaming giant has already run US$850,000 worth of free audio ads supporting 90 businesses and is currently working towards supporting more, according to Anghami co-founder and CTO Elie Habib on the platform's official blog, "Anghami Talks".

The platform began granting over 400 regional independent artists US$1.5 million worth of "amplify" credits which allow artists (who are compensated every time their music is played) to promote their content and music releases on Anghami.

Additionally, the platform has launched a "Support My Music" button which informs listeners about how they can support regional artists.

Anghami is working on allowing small businesses to launch their online storefront

with free advertising on its platform by offering a special US$6/month family subscription plan that's valid for 12 months.

1.
Small business support via ads

2.
Local artist support

3.
Artist support button

4.
Helping offline businesses go online

5.
COVID-19 family offer

WARC

Summary:
What brands need to ask themselves in MENA:
Is your brand part of the gap?

1

Audio Avoiders
WARC data shows that 29% of advertisers don't invest in audio at all.

2

Digital Onlys
Some advertisers take the right first step by jumping into podcasts and cutting-edge audio formats early. But they don't explore the full extent of audio, missing the large pool of consumers and the power of context. WARC data shows that 38% of brands are planning to spend more on podcasts this year.

3

Cross Platform Champions
They are already exploring audio's full potential and continue to test and learn, optimising their investment across platforms and creative strategies.

4

Broadcast Believers
They are likely to have seen the benefits of radio and now push deeper, investing in other forms of audio. The categories investing the most in radio, currently in the US, for example, are financial services and automotive. Both dedicate 9.3% of their media budgets to radio.

Despite strong evidence supporting audio media effectiveness, many brands appear unwilling to invest in the channel. A study by Ebiquity and Radiocentre placed radio second in overall performance against factors like targeting, maximising campaign reach and increasing campaign ROI. Yet only 16% of respondents to WARC's The Marketer's Toolkit survey plan to increase spend on radio and audio in 2022 – though that figure rises to 38% in the case of podcasts. For brands in the MENA region, we hope that our paper has not only provided compelling evidence of the power of digital audio, but also shown how to leverage it.

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WARC

Who we are

At WARC, our purpose is to save the world from ineffective marketing by putting evidence at the heart of every marketing decision.

We believe that effective marketing is based on facts and not opinions.

Since 1985, we've brought confidence to marketing decisions through the most trusted research, case studies, best practice, data and inspiration.

WARC
AN ASCENTIAL COMPANY

Today, we help 75,000+ marketers across 100+ countries. Our clients include the world's leading brands, advertising and media agencies, media owners, research companies and universities – including the top-five largest agency groups and top-five largest advertisers in the world.

Learn more about WARC Advisory here.

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About Choueiri Group

At Choueiri Group, our love for media drives everything we do.

Whether you are an advertiser looking to engage your audiences or a media company seeking to amplify your voice, we are the right partner for you.

Rooted in our deep understanding of the region and our passion for innovation, over the past 50 years, we have found new ways to empower brands to resonate with the market. While our industry continues to evolve, we will continue to adapt alongside it.

With our diverse portfolio of over 50 media companies across television, radio, print, OOH, digital and cinema, and our best-in-class data, tech, and content capabilities, we can help your brand deliver results at scale and across platforms.

We believe in what we do and the power of collaboration.

As a progressive, forward-thinking, and family-owned business, the foundation of our continuous success lies not only in the strategic partnerships we have built over the years but in our highly dedicated and passion-driven professional teams.

Choueiri Group

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