



# A WORD IN YOUR EAR

Using radio branded content to forge deeper consumer connections



ON



OFF



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# Introduction

## by Richard Park

This publication is part of the RAB's programme of activity designed to further people's understanding of how to make branded content work for their brands on radio, and much of the content is derived from the recent RAB event, The Branded Content Academy.

As host of this event, I explored the different ways people define branded content. My conclusion was that all beyond-the-spot activity on radio should be considered branded content; because it involves the presenter integrating the brand into the natural flow of conversation that is radio editorial.

This publication explores the opportunities that this creates for brands in terms of radio branded content, and reviews the broader consumer context for the growth in branded content in general. The accompanying CD ROM features a great selection of branded content case studies presented on video.

To me, this guide and accompanying CD ROM serve two main purposes:

1. They highlight why radio branded content is becoming increasingly central to many marketing plans, and offer guidance on how to make it work best for your brands
2. They also present a challenge to advertisers, agencies and radio groups alike by raising expectations of radio branded content ideas and how they are bought to life

Along with the rest of the radio industry, I am keen to work with customers to meet this challenge and create more sophisticated radio branded content.

I hope this guide acts as a valuable starting point. If it prompts you to explore the opportunities for your brand in more depth, the RAB should prove a good place to start.



**Richard Park**

Programme Consultant, EMAP

# Executive summary

“ All beyond-the-spot activity on radio should be considered branded content ”

## Branded content is increasingly important

Media communications constantly need to evolve and innovate to keep up with developing consumer lifestyles and changes in how people relate to commercial messages and brands.

At a basic level, ad avoidance is on the increase (although this is less of an issue for radio than for other media) but there are more subtle developments taking place that are causing marketers to consider less interruptive, more engaging forms of communication.

Branded content is valuable in this context because it offers advertisers an opportunity to shift from interruption to engagement, by shaping and delivering relevant content.

## Radio has unique qualities for developing branded content

All beyond-the-spot activity on radio (including promotions and sponsorships) is branded content because it involves the presenter integrating the brand into the natural flow of conversation that is radio editorial.

Radio provides brands with an opportunity to engage with ready-made communities, and is more flexible than other media in terms of how branded content ideas can be brought to life on- and off-air, e.g. you are allowed to incorporate commercial messages into 'credits' on radio but not on TV.

New technology allows radio branded content ideas to reach into new spaces and times, connecting with consumers in varying moods and mindsets. Many of the best radio branded content ideas exploit the opportunity to extend off-air via Podcasting, text, websites, etc, to encourage greater listener participation.

## Creating effective radio branded content

There are five basic rules to creating effective radio branded content:

1. Start with a challenge, not a solution
2. Have a clear brand goal to aim for
3. Brief station groups early (ideally allow 2 weeks between brief and response)
4. Involve all key stakeholders (station, agency and client) in the development process
5. Set up a relevant evaluation process

“Radio as a medium is pushing the limits of what branded content offers more than most”

**Katy Harkness, Account Manager, Starcom Mediavest**

“Radio is more than just a channel, it’s becoming a combination of content providers with wide distribution touchpoints, such as podcasting and live station events”

**Danielle Mohammed, Client Executive, Carat**

“Anything is possible”

**Libby Campbell, Account Manager, Starcom Mediavest**



## **The consumer-controller** the context for branded content growth

Why is investment in branded content growing so rapidly?

In this section we explore the important consumer trends that are driving the need for new forms of brand communication beyond traditional advertising.

What are the benefits and challenges of branded content in helping to address these?



### Chart 1: The Starbuck's menu

Source: Complicated Lives, Abbey National/Future Foundation

#### The burden of choice

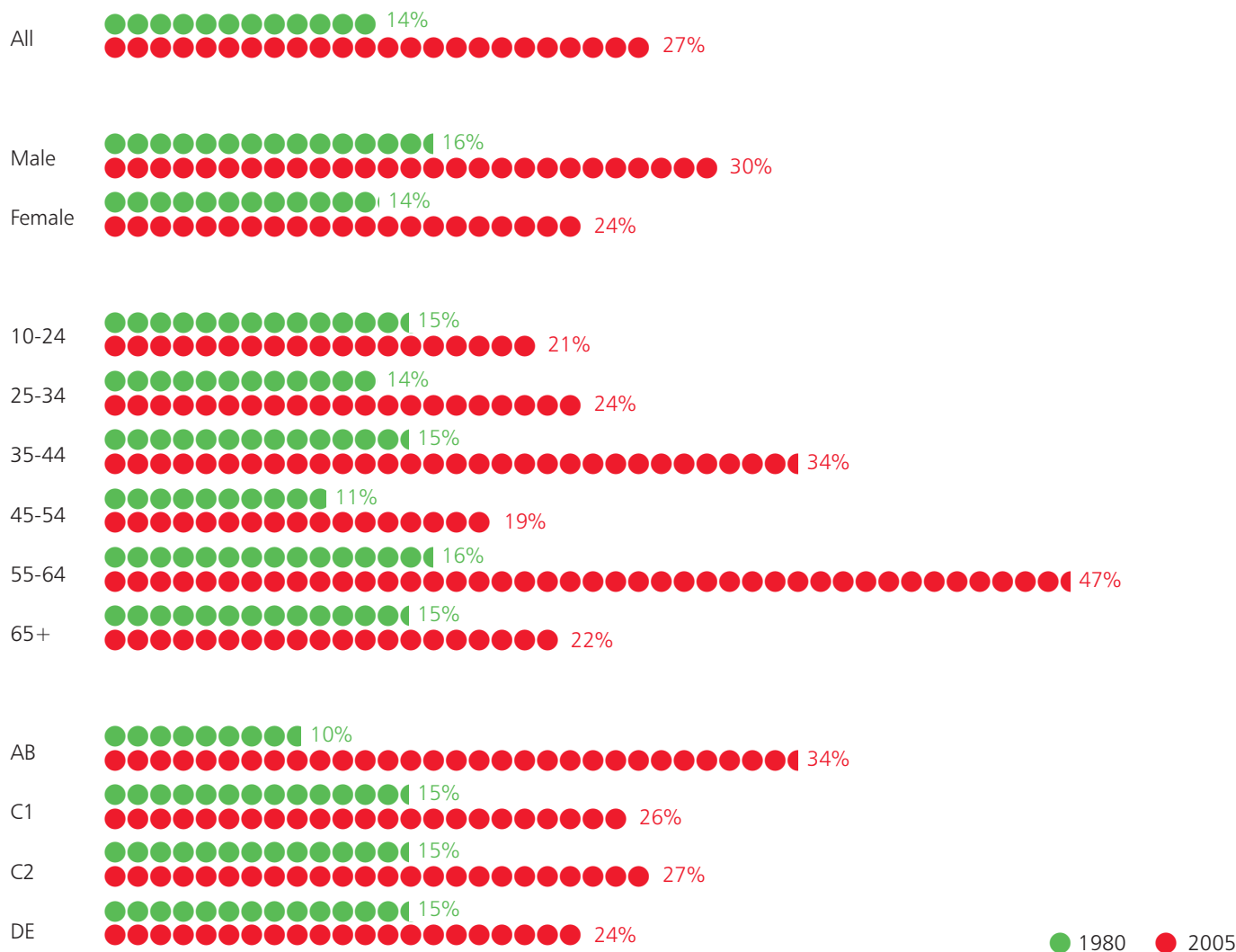
*"We've seen this enormous proliferation of what's available to the consumer – in every aspect of our lives there are more choices to be made. There are some really profound issues for brands in understanding how consumers make a choice, and how you can make yourselves more appealing to your consumers."*

**Melanie Howard, The Future Foundation**

As consumers, we have been faced with a massive expansion in choice in recent years.

The Starbuck's example above is just one illustration, but this increase in choice isn't just limited to coffee drinking. Factors such as globalisation, developments in technology, liberation of bandwidth, and deregulation have contributed to a rapid growth of choice in almost all walks of life.

Whilst this increase in choice is generally considered to be a positive trend, it also brings the burden of having to make more decisions more regularly, often with little clear differentiation between the options. To illustrate this, just consider the choice



**Chart 2: Proportion who disagree or strongly disagree that most companies in the UK are fair to consumers**

Source: 'Changing Lives', nVision/Taylor Nelson Sofres. Base: 1000-2000 adults 16+, UK

available in terms of simple grocery produce such as carrots – most supermarkets offer a minimum choice of loose, pre-packed, pre-packed premium variant, organic, amongst others.

So not only are we challenged with making more choices, the process of choosing is also becoming more complex.

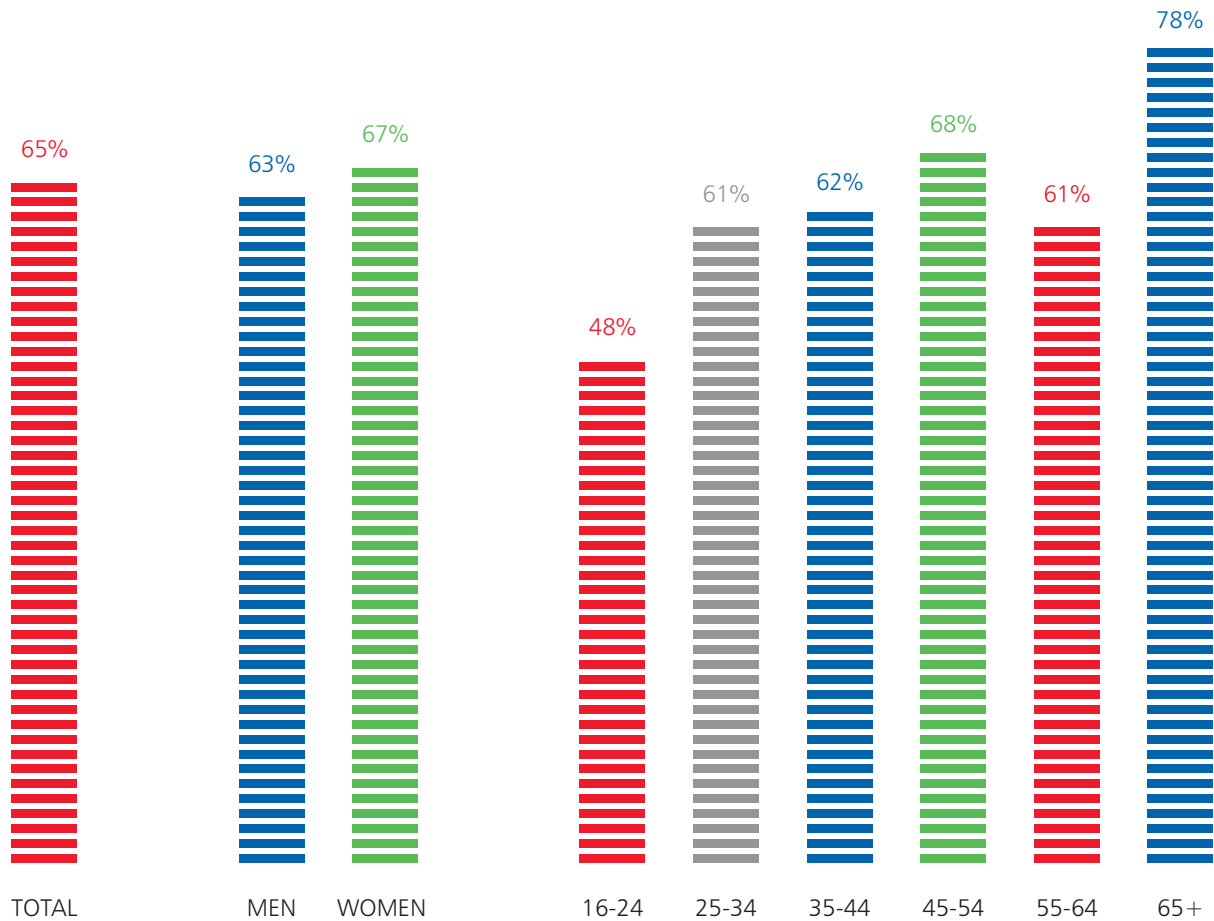
### Declining trust in companies & brands

During this period of unprecedented growth and proliferation of brands and choices in many

different markets, the consumer has become more cynical towards brands.

As Chart 2 shows, the proportion of people who feel that companies aren't fair to consumers has almost doubled over the last 25 years.

So, the levels of trust that consumers are prepared to put into brands is under threat. This in turn creates a barrier to advertising effectiveness – after all, if you don't trust the speaker, you're hardly likely to trust what they're saying!



### Chart 3: **Overwhelmed by commercial messages**

“There are so many commercial messages these days it is overwhelming... strongly agree/tend to agree”

Source: DMA/Future Foundation 2004. Base: 762 respondents

#### **Commercial overload**

Consumers have also experienced a major explosion in media choice. Across the last 15 years we have seen a huge growth in ‘traditional’ media, especially TV and radio stations, magazines, and cinemas.

At the same time we have experienced unprecedented growth in new media – such as online, mobile telecoms, games consoles, DVDs, etc – all of which have created new opportunities for commercial messaging.

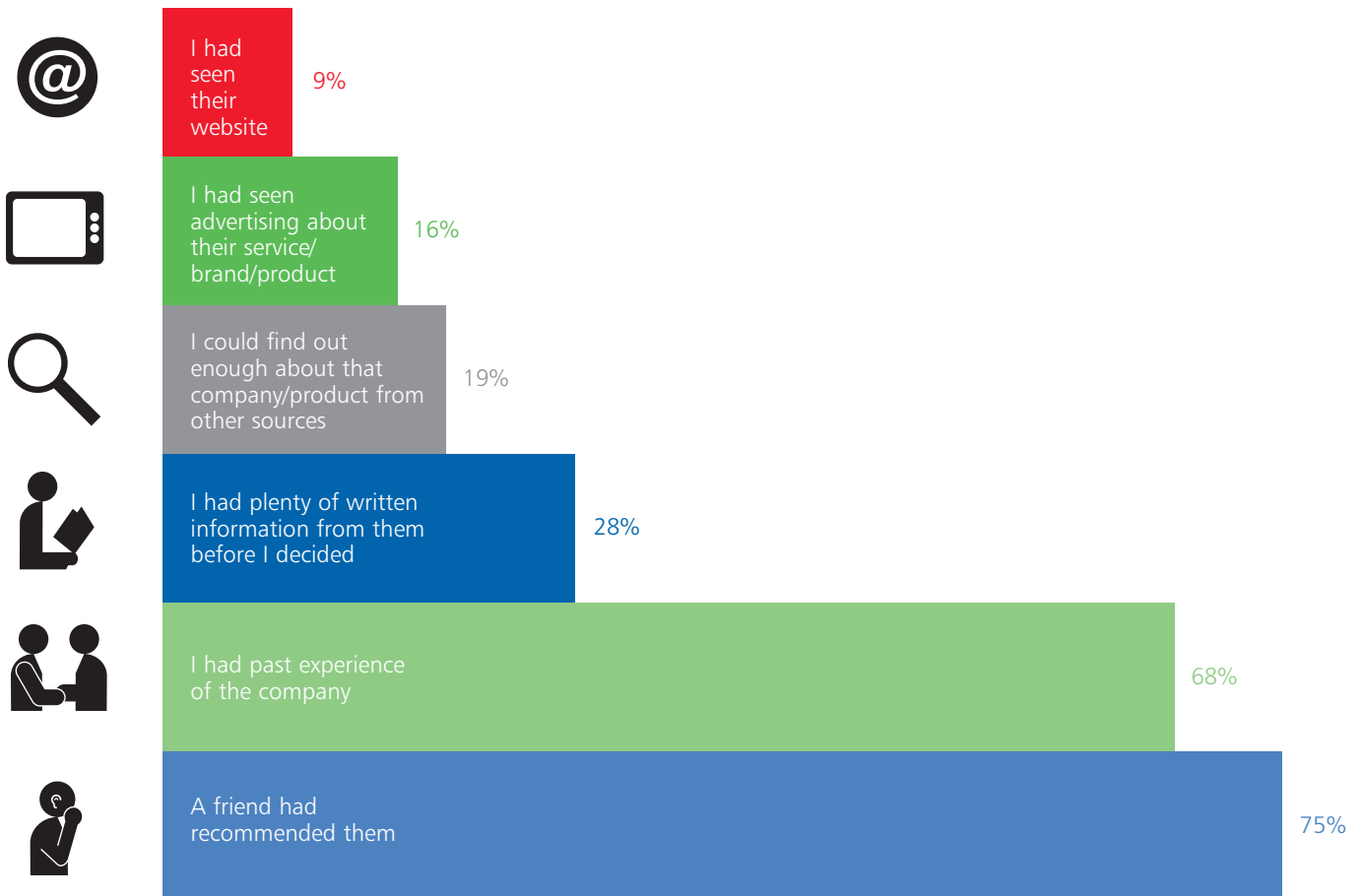
Alongside rampant growth in outdoor and ambient media, this has led to an exponential increase in the number of commercial messages that people are exposed to every day. Some estimate the level of exposure to be around 2,500 messages per day – a significant proportion of which encroach into spaces/times that were historically difficult to reach for the commercial world.

In this context, it’s not surprising that most people nowadays have a sense of being overwhelmed by commercial messages, as shown in Chart 3.

But what are the implications of this for advertisers?

It doesn’t take a huge leap of logic to see how feeling overwhelmed by advertising affects the way people deal with commercial messages. Recent RAB research highlights how the increasing level of ad avoidance across all media can damage advertising effectiveness (although as its ad avoidance level is lowest of all media, this affects radio less than most).

One thing is clear – consumers are evolving the way they manage choice to help them cope with commercial overload and declining trust in brands.



#### Chart 4: Influence on decision making

Which of these three following would make you feel more comfortable about taking out a product or service with a company? All adults % figures

Source: MEC MediaLab 2004

#### The importance of word of mouth

So consumers are making brand choices based much more on experience – either their own, or that of friends or relatives.

As Chart 4 demonstrates, recommendation from trusted ‘independent advisors’ is one of the most important approaches that people use, and is much more influential than advertising.

Word of mouth also creates a virtuous circle – research from the Henley Centre demonstrates how once individuals feel trust towards a company, they are likely to become powerful advocates for it themselves.

#### The effect of new technology

The growth in word of mouth recommendation has been facilitated by developments in communication technology (mobile phone, email, etc).

The easier the interface, the more people communicate, which makes it easier and quicker for us to interact with our family, social or workplace networks, and can lead to word of mouth spreading more rapidly.

But it’s not just about consumers interacting with each other – with more media offering more interactivity, consumers will also be more open to interacting with brands.

From passive... to **Active**

From receipt of message... to **Participative**

From collective... to **Individual**

From limited choice... to **Total access**

From predictable patterns... to **Wider repertoires**

From less movement... to **Greater flexibility**

### Chart 5: **The media consumer is changing fundamentally**

Existing behaviours and views are not supplanted, but overlaid with new ones

Source: Future Foundation

#### **The changing media consumer**

Developments in new technology, along with social change, are also causing consumers to change the way they manage and engage with media.

There is a trend towards greater individualism. Increasingly people are moving away from the expected behaviour of their background and expressing themselves through what they do.

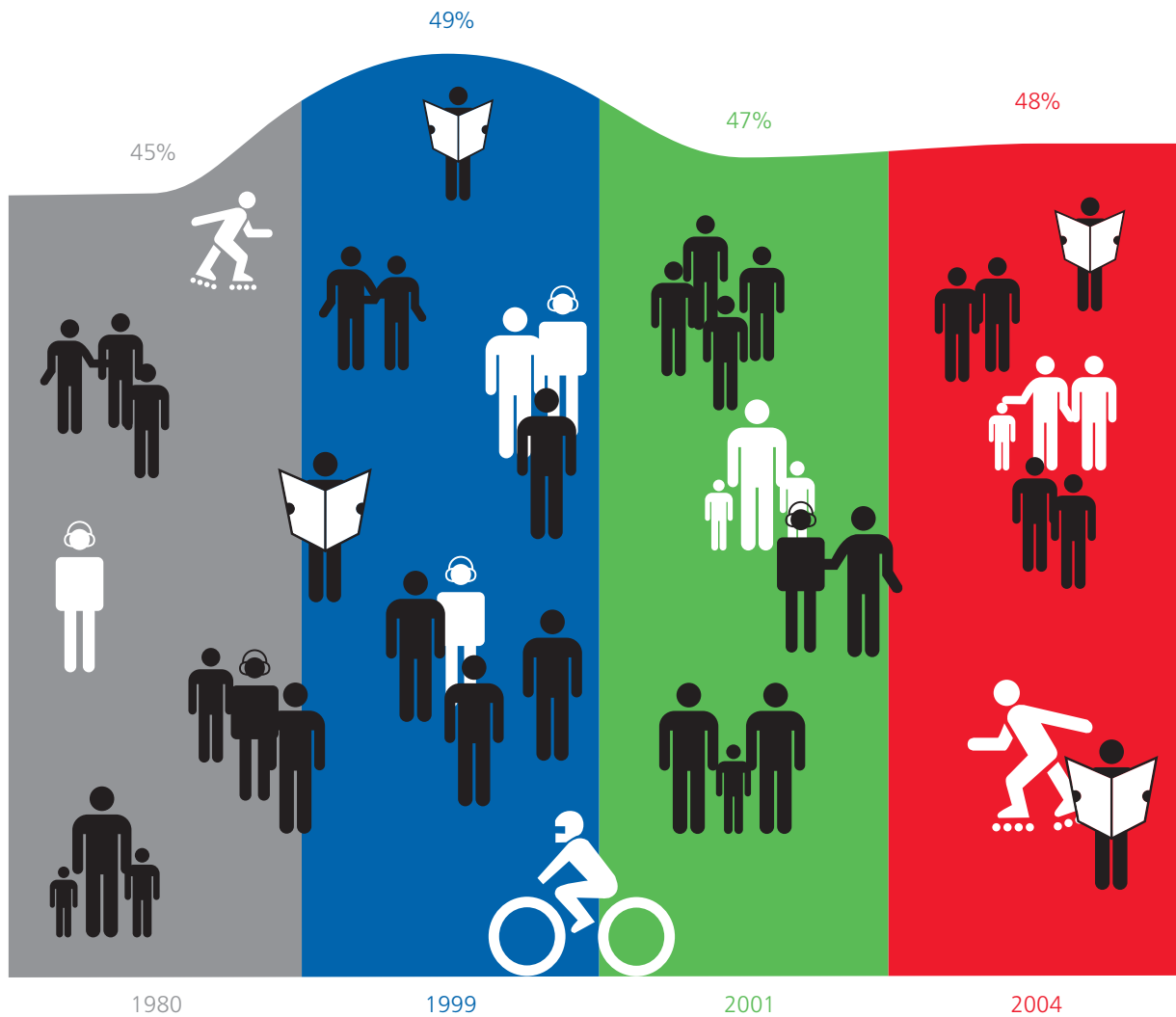
In media terms, this move towards individualism has been accelerated by technology offering people more control over media content than ever, to the extent that they can virtually cherry pick what they want, when they want to consume it, including

advertising. Whilst this is creating more active and participative media consumers (who are more prepared to interact with brands), it is also challenging the traditional model of advertising.

People have much wider media repertoires and their media behaviour is much less predictable. It also means that brands now have to compete with a wide variety of other types of content and ideas that are occupying the consumer's mind.

*"People increasingly want value in exchange for their time – if they're going to give you their attention then you've got to give them something in return."*

**Melanie Howard, Future Foundation**



### Chart 6: **Community remains as important as ever**

Proportion who strongly or moderately feel the need to be involved in the life of the neighbourhood or community

Source: 'Changing Lives', nVision/Taylor Nelson Sofres. Base: 1000 adults aged 16+, UK

#### **The significance of community**

It seems counterintuitive that against this backdrop of greater individualisation, people feel that communities are as important as ever (as demonstrated by Chart 6, above).

However, the concept of community has become a lot more flexible over the last decade. Mobile phones and email have improved ease of communication between individuals, helping to facilitate the creation of new social networks or communities.

These days, communities are not just about where you live but more about people you share interests with – you don't just belong to a community; you are actively engaged in its development. People engaged in communities share knowledge and information, often about products or services.

## Summary

### The opportunity for branded content

Social, technological and media trends are combining to create a lot of challenges to the traditional model of brand advertising.

Branded content can help by moving away from the pure interruption model towards engagement. This will only be achieved by creating properties that people want to spend time with, interact with, and use as social currency.

Strong communities have clearly defined 'needs' and are built on high levels of interaction between their members. As such, they offer a valuable starting point for developing engaging and involving branded content.



## **Connecting with communities** radio's qualities for delivering effective branded content

Branded content accounts for 15% of all expenditure on radio, a much higher proportion than other media.

In this section we explore the characteristics that make radio a particularly valuable medium for developing branded content compared to other media.

What unique opportunities does radio offer to brands?

## Planning considerations for successful branded content

Most media have clearly defined approaches for managing and regulating advertising. However, because branded content takes brands out of the structure of the ad break and moves them more into the editorial product, it encounters a different set of considerations.

The degree to which these considerations support or restrict the development of effective branded content varies by medium. Overall, branded content ideas on radio can be steered through these issues more easily than in other media.



### Editorial issues

These barriers mainly relate to editorial control – how pre-disposed programme controllers or editors are to incorporating brands into the editorial product. As a lot of commercial radio reflects what is happening in daily life, within which brands often play a major role, radio programmers tend to be more open in their thinking about brands appearing outside of the commercial breaks. This is especially true when compared to most television programmers or newspaper editors.

### Structural issues

These are mainly production-based barriers. For example, lead times in TV are very long and the cost of making programmes is very high. Comparatively, radio programming is much less expensive and requires less time to produce (although it should be noted that quick and cheap production doesn't necessarily deliver the best radio branded content).



### Regulations

There are strict Ofcom regulations designed to prevent unsuitable associations between brands and programmes on radio and television. However, a crucial difference between the two media is that brand credits on TV 'must not contain advertising messages or call to action', whereas on radio 'credits may contain legitimate advertising messages'.

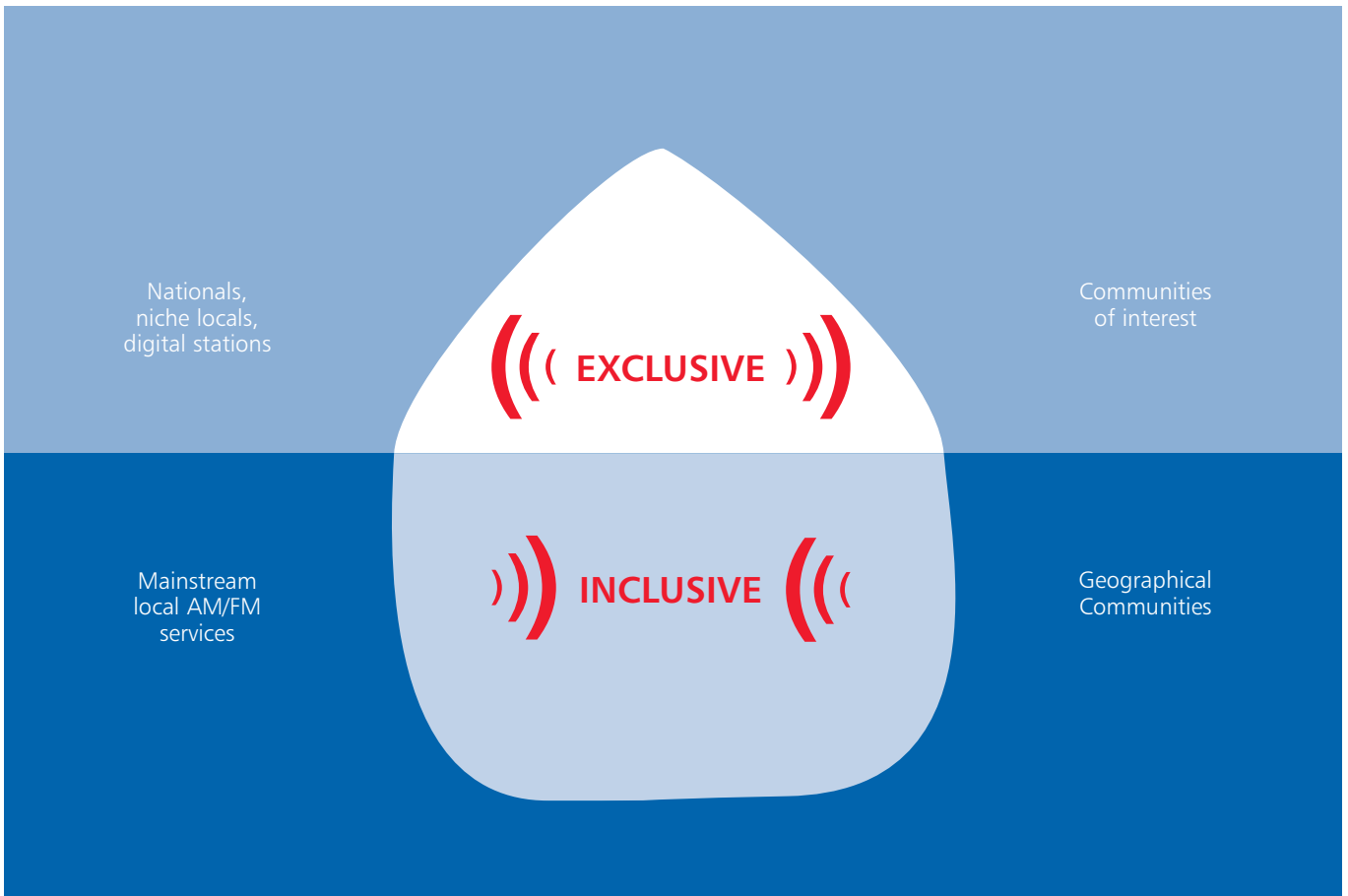


Chart 7: **The radio iceberg model**

Source: RAB

**Radio places brands at the centre of different types of community**

In the previous chapter we considered the value of communities in attaining effective branded content solutions, in terms of both defining and developing relevant and valued content, and encouraging interaction from its audience.

With over 270 analogue and 130 digital stations, each designed to meet the needs of a specific audience, radio offers brands the opportunity to integrate into a huge range of ready-made communities. These split into two broad camps, as detailed in Chart 7 above:

**1. Geographical communities**

Stations designed for groups of people living or working within a certain area, usually local or regional analogue stations and range from large

stations such as Capital Radio in London, through to those covering smaller local communities such as 2-Ten FM in Reading. Shown below the waterline on the iceberg, these still make up the largest proportion of stations.

**2. Communities of interest**

Stations which bring together listeners who share a common interest, be it a particular music genre such as classical or rock, jazz or dance music, sports, arts or books e.g. Classic FM, Kiss FM, Planet Rock and Oneworld. Shown above the waterline on the iceberg, these currently represent a smaller, but growing proportion of commercial stations.

Radio communities are highly inclusive – recent RAB research highlights that all radio listeners feel that their favourite station is aimed at people like them.

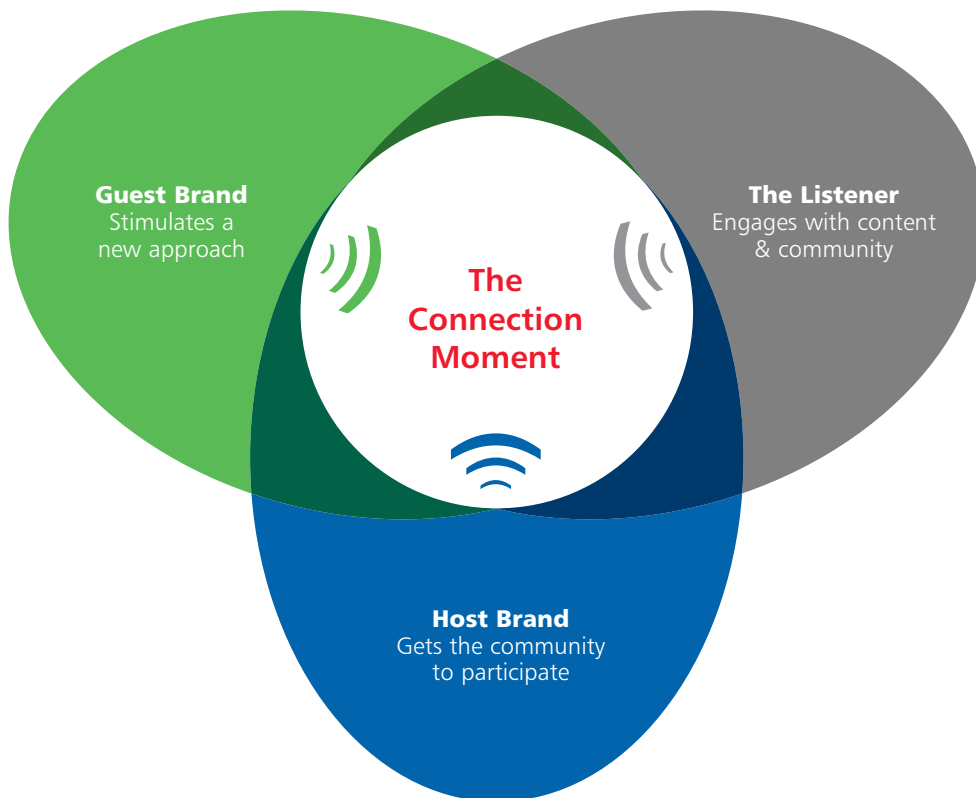


Chart 8: **Radio offers a different type of creative partnership**

**Radio branded content is a collaborative process**

The best radio branded content connects through a three-way collaboration involving the Guest (or advertiser) brand, the Host (or station) brand, and the listener.

What are the roles that each of these three parties play in creating, engaging, involving and interactive programming?

**Guest brand** – the initial brief stimulates a new approach, creating an opportunity for the host brand to enhance listener appeal through editorial development involving a valued guest brand.

**Host brand** – evolves existing programming or develops new programming to engage listeners in the values of the guest brand in a relevant and rewarding way.

**The listener** – engages and participates with branded content on- and off-air, enhanced sense of belonging to the audience community. Because radio branded content involves the presenter integrating the brand into the natural flow of host

brand editorial, it is more live and dynamic than in other media. In this way, it is easier to create deeper involvement from the listeners through interaction. Guest brands also benefit from the implied endorsement of the presenter.

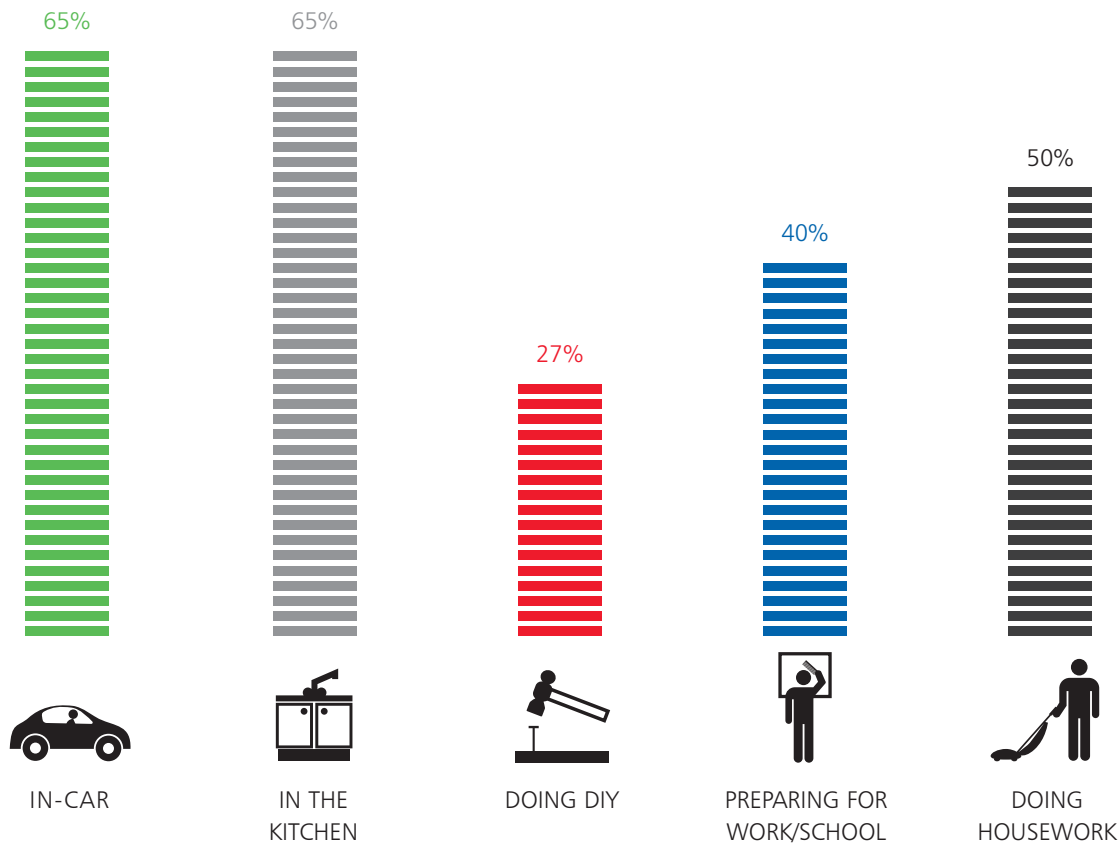
Optimising the different elements of this three-way partnership is explored from a best practice perspective in chapter three.

**Case study example: 3 Premiership Goals**

3 wanted to make their 'Premiership goals on your mobile' service an intrinsic part of the goal excitement of Saturday afternoon football.

Radio stations created branded goal alerts, played out whenever a Premiership goal was scored. 3 also funded 'The Bootroom' – a 90" round-up of the day's key goals, played out within an hour of the final whistle.

Both of these elements brought something new and valuable to the radio programming and enhanced the listening experience for football fans.



**Chart 9: Radio follows people throughout the day**

% ever listen to radio when...

Source: Radio Days 3

### Modal targeting enhances relevance of radio branded content

For the most part (i.e. 9 out of 10 listening situations), radio listening is used as an accompaniment for people involved in a primary activity: listening whilst getting ready for work, driving, working, when online, etc (as illustrated in the chart above). This is a unique characteristic of radio – it is the only medium that people can consume as intended whilst involved in other activities.

Because the medium follows people across their day in this way, it is possible for radio to build on the listener context to enhance relevance of and engagement with branded content ideas.

### Case study example: Martini Moments

With an aim of establishing Martini as part of their core consumer’s repertoire, radio was used to establish the idea of a relaxing ‘Martini Moment’ at 7pm every weeknight – ‘the perfect start to the end of a busy day’.

Each night, a different listener chose three songs to help create their ideal ‘Martini Moment’. The theme was extended online where listeners could download ideas for Martini cocktails.

Research demonstrated that brand salience of Martini doubled, with more listeners claiming that the brand was sophisticated and stylish. Most importantly, the concept of Martini as drink for when you chill out and relax in the evening scored especially highly.

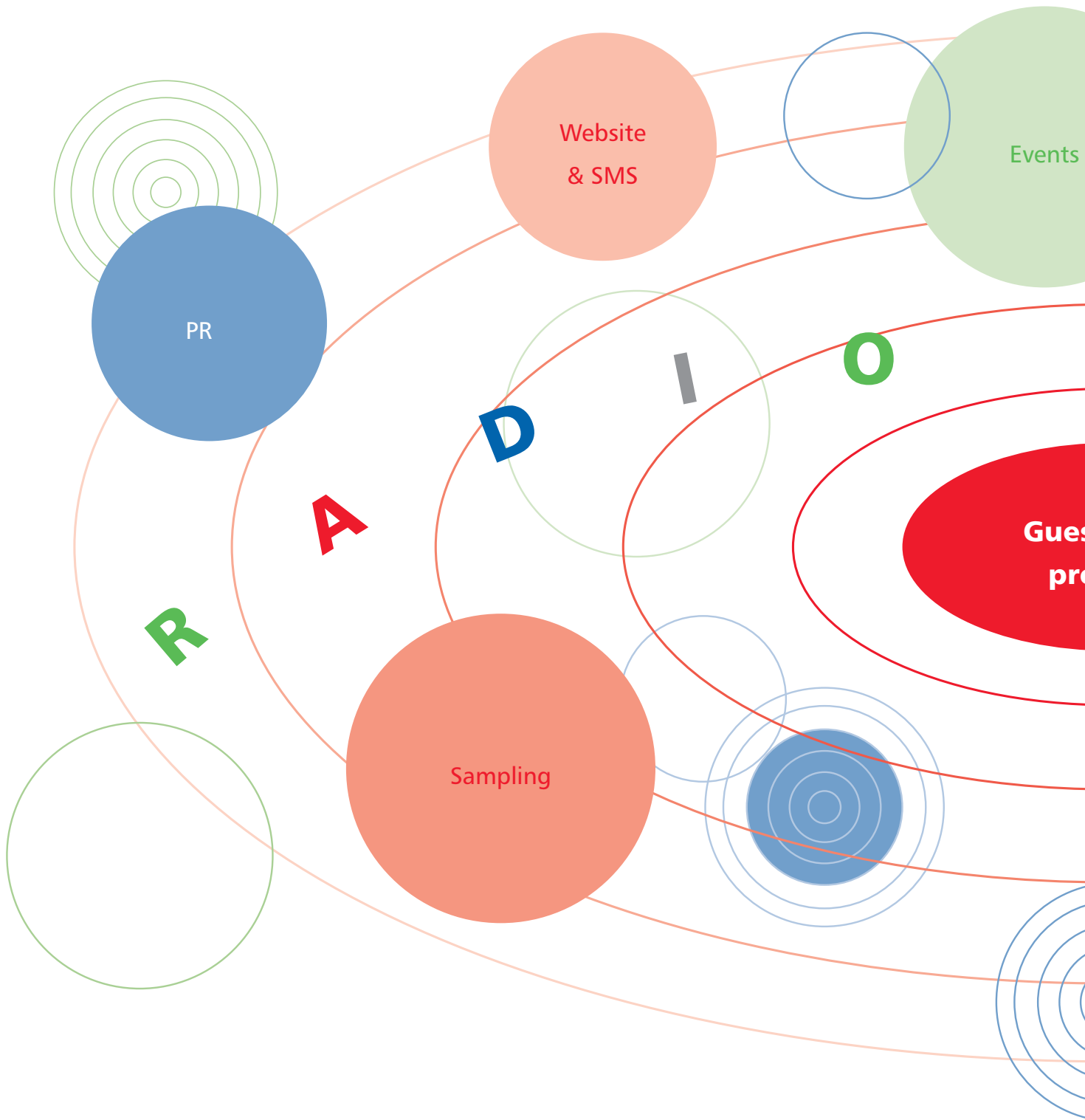


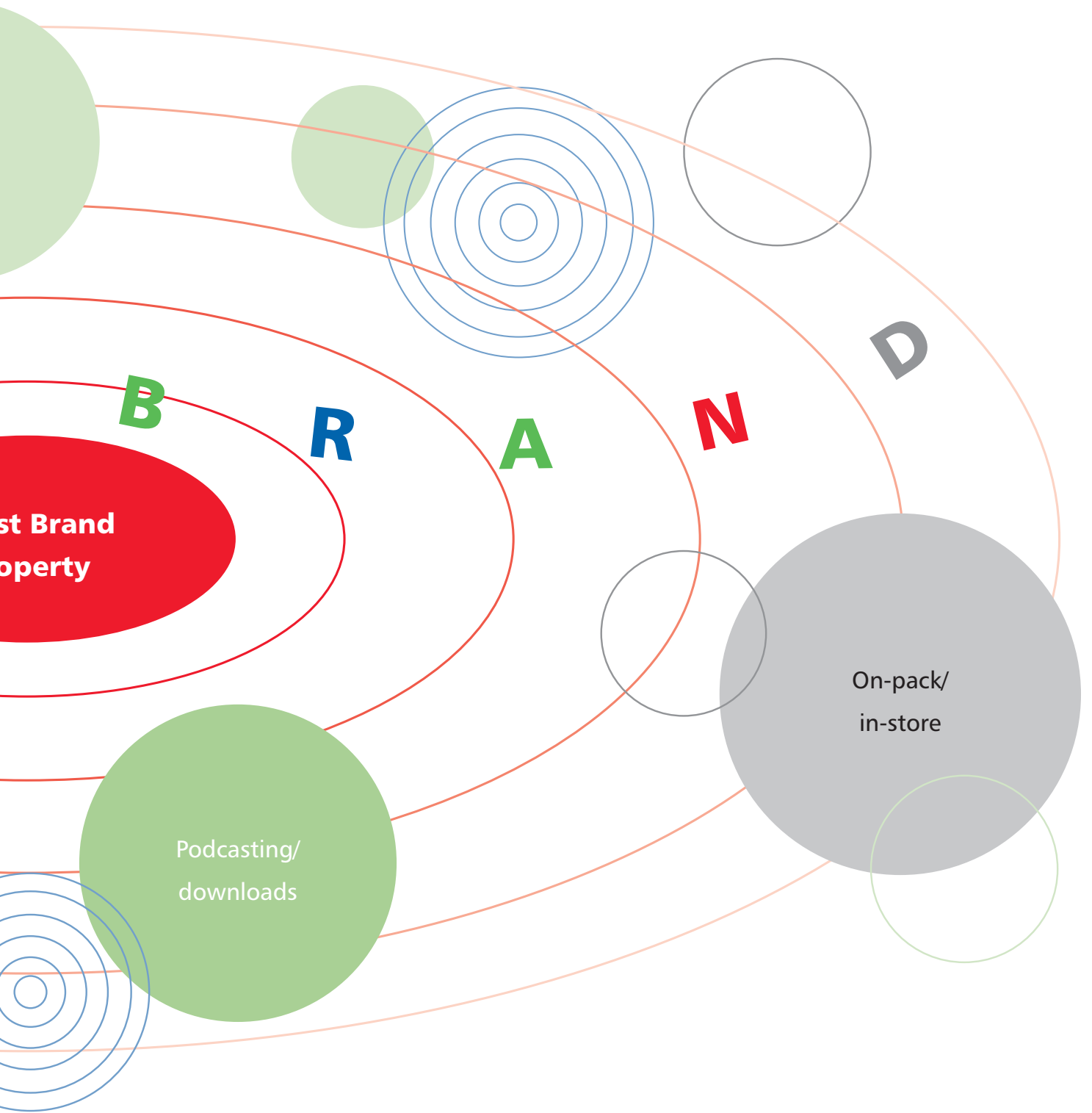
Chart 10: **Radio branded content is more than just on-air content**

**Radio provides more than just on-air content**

*"Radio acts as a fantastic gateway for brands into critical mass communities"*

**Barnaby Dawe, Heart 106.2**

An important benefit of radio branded content is the ability to deepen listener involvement by extending the property into new forms off-air, as illustrated in the chart above. This is made possible by:



- **The strong culture of response amongst Commercial Radio audiences.**

Listeners are regularly invited to participate in on- and off-air activity by the stations, and many are prepared to do so because of the high level of trust they have in their favourite station – for example, over 10 million people attended Commercial Radio events in 2005.

- **Radio stations acting as a conduit for brands through to a community that is ready to respond.**

Stations are equipped to develop relevant off-air activities to enrich the listener experience of the branded content property, by bringing it to life in a variety of consumer touch points.

## Summary

### The benefits of radio for branded content

Radio has fewer barriers than other media to getting branded content on-air.

Radio branded content can communicate more deeply through modal targeting.

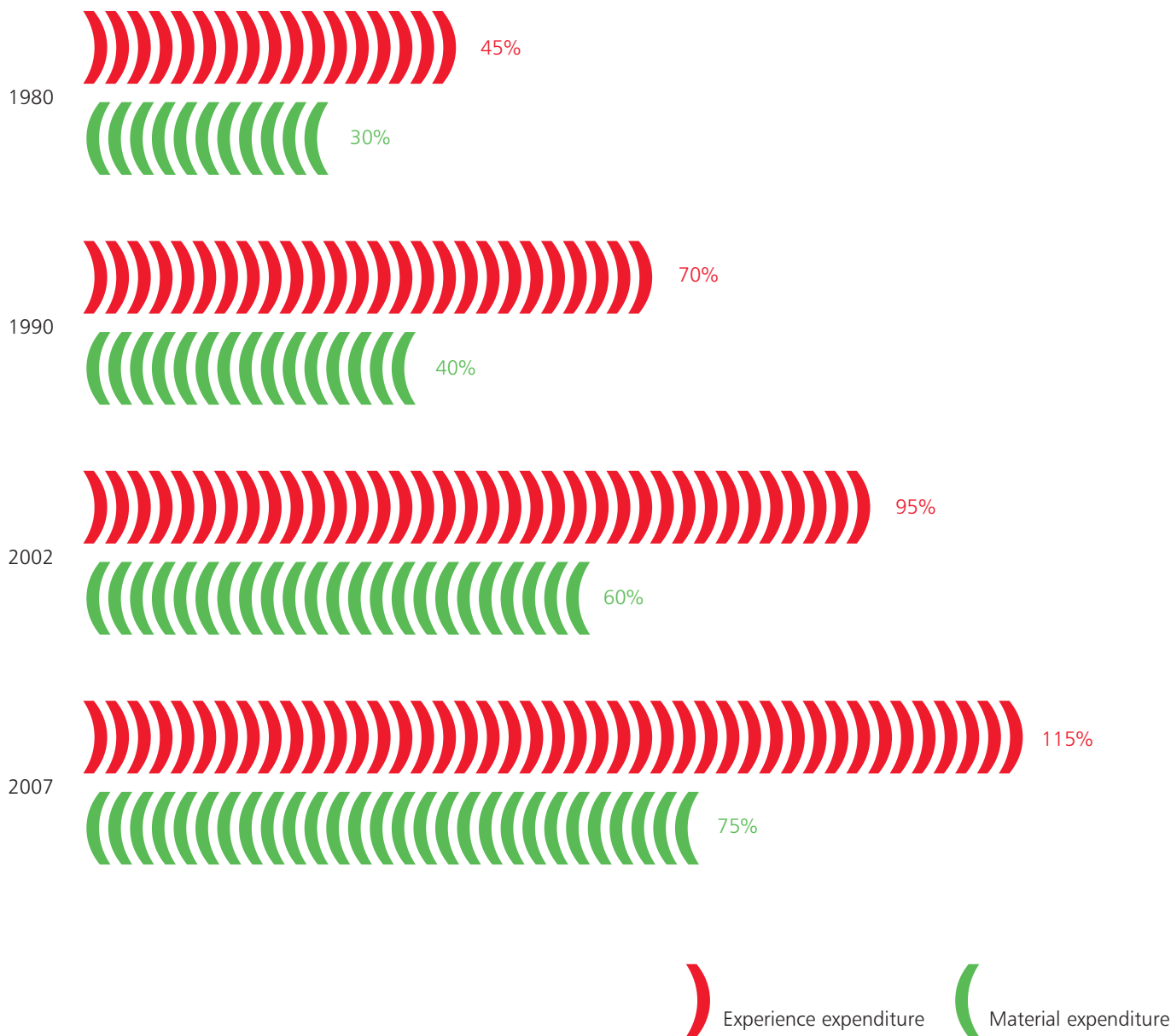
Radio branded content extends listener involvement with brands off-air.



## **Radio branded content FAQs**

getting the most powerful radio  
branded content

In this section we tackle some of the frequently asked questions about radio branded content, including best practice for briefing and measuring, and understanding the potential role for new technology.



### Chart 11: **We will spend progressively more on experience than material**

Total annual expenditure on experiences and activities that enrich people’s lives (£ billion, at 2002 prices)

Source: Norwich Union Life/The Future Foundation/Family Expenditure Survey, 2003

#### **What is effective radio branded content?**

*“The experience economy is a very important context for thinking about Branded Content because you’re competing as media providers and brands with this much wider array of different activities that your consumers are going to be participating in”*

**Melanie Howard, The Future Foundation**

During a period when we feel that our time is under mounting pressure we are spending an increasing amount on experience in relation to material goods (as demonstrated in Chart 11) to make the most of our leisure time.

As consuming media is not generally considered a high value leisure pastime, this presents an important challenge to branded content and

editorial in general – making it sufficiently compelling to compete with other activities for the consumer’s attention.

At a general level, industry observers suggest that effective radio branded content benefits from two main characteristics:

- the concept is developed with the listener in mind
- the execution is designed to encourage and reward their continued attention

In terms of effective results, a survey of delegates at the Branded Content Academy stated that developing a deeper emotional connection with consumers was the optimum headline outcome for branded content.

### **Does branded content compromise the integrity of stations and presenters?**

The opinion of Commercial Radio programmers is that when it’s handled carefully featuring brands can make radio output better for the listener on two counts.

Firstly, whether consciously or sub-consciously, people use brands to help them manage choice and navigate their way through life generally. Brands help them to understand the environment they’re in. In this respect, featuring brands on-air is a natural extension of what the listener encounters in life.

Secondly, Commercial Radio has grown up featuring brands as part of the editorial fabric – branded content is a continuation of a Commercial Radio tradition and, as such, is less likely to rupture the listener-station relationship.

*“Brands fertilise radio, they bring bigger ideas and allow stations to do things that they haven’t done before to enhance the listening experience. I think it’s a very constructive relationship”.*

**Mark Story, Managing Director,  
EMAP Radio Programming**

### **I want to do some radio branded content - where do I start?**

*“Radio (branded content) is very inclusive. Whether you’re a presenter, you’re in production, you’re on the sales side or the marketing side - everyone gets involved in the briefs that come in”*

**Barnaby Dawe, Heart 106.2**

As we have already explored, the best radio branded content projects require the input of people on both the sales and programming side of the radio station. It is vitally important therefore that everyone involved in the development process has a clear understanding of the strategic background to the project: in particular, about the brand and what it aims to achieve.

As with most things in the marketing world, this places a huge responsibility on the quality of the brief.

To help ensure that the most useful information is included from a radio perspective, the commercial groups have developed a standard branded content briefing form for the whole radio industry.

So, if you’re interested in exploring radio branded content, start by constructing the brief (an electronic copy of which is on the enclosed CD ROM).

# All-radio branded content brief

## What is the brand background?

Which brand is it? Which market is it operating in? What kind of personality does it have?

## Describe the target consumer (in vivid language)

What kind of people are they? Lifestyle? Attitudes?

## How do consumers currently feel about the brand and how do we want this to change?

Please answer this realistically from the consumer's point of view – how should the overall marketing plan influence them?

## What is the core brand idea?

What is the core strategic idea that is driving all of the brand's communication?

## What is the specific objective for the radio branded content?

A realistic ambition in the context of other advertising/marketing activity. Over what period of time is this expected to happen?

## What other communications activity will be used?

When will this run in relation to the branded content, and what are the roles for the individual elements, if different?

## Are there important times of the day for the brand?

How do people consider/interact with the brand differently at these times?

## How will success of the radio branded content be measured?

Attitudinal changes? Sales? Click-through to website? How do these relate to the specific objective for the branded content? What tools will need to be put in place to measure these?

## The importance of a good brief –

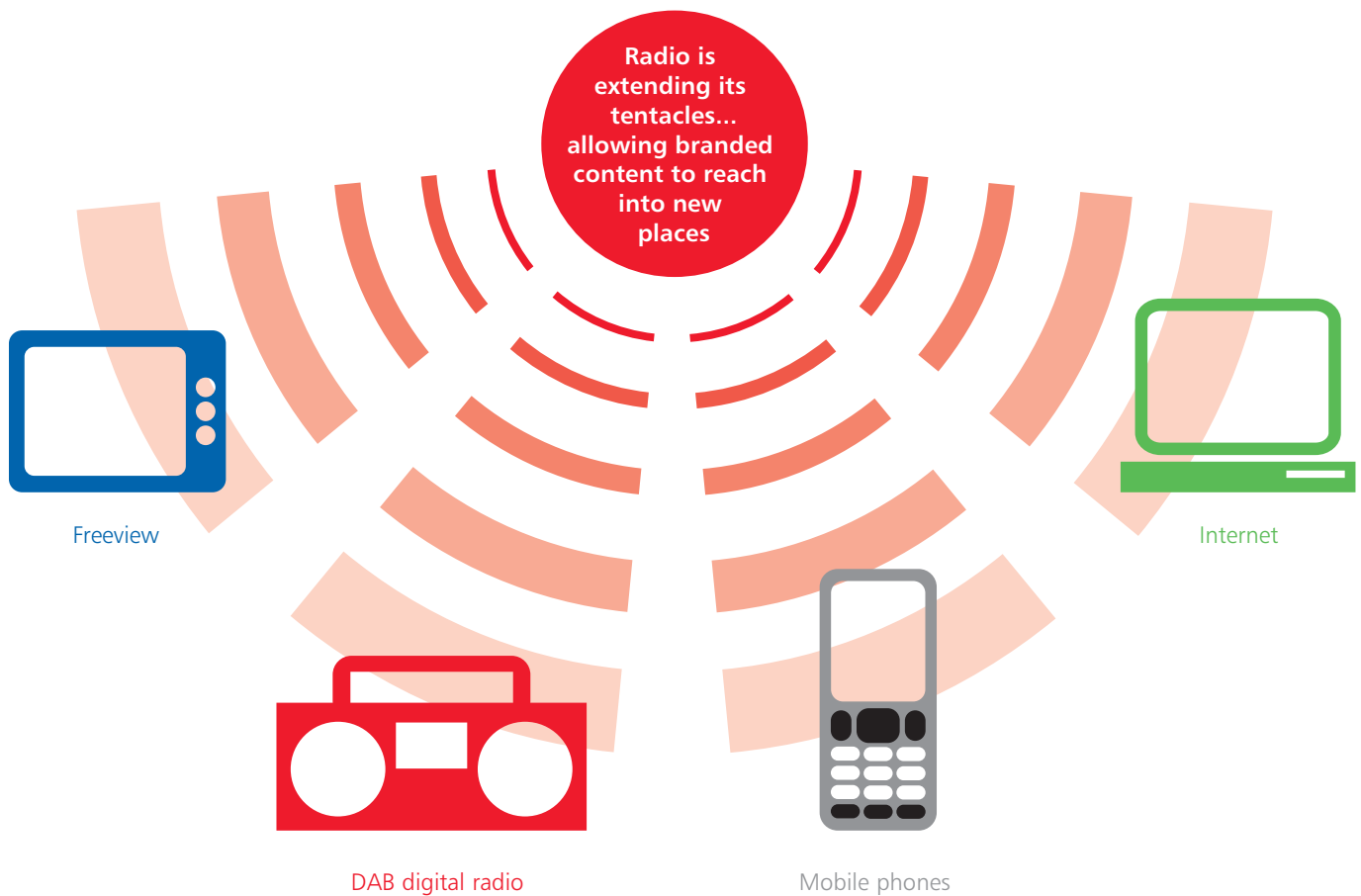
A brief that says paint the ceiling can end up with very different results



### What makes a great branded content brief?

A good brief should provide rich context and clear direction to help inspire great ideas but allow plenty of room for creative development. In particular, there are three main characteristics that help to enhance radio branded content briefs:

1. **Simplicity.** Keep the brief clear and concise and avoid unnecessary marketing speak/jargon. Try to limit information to that which is relevant to or will help in the development of the radio branded content idea. Allow room in the brief for the radio groups to develop ideas.
2. **Focus.** Ensure that the brief is very clear about the marketing challenge that the radio branded content needs to address, and how this relates to other marketing activity.
3. **Time.** Allow enough time for the station groups to consider the brief and develop ideas before responding. In general, a time frame of two weeks between brief and response should be enough to allow the station to involve the right people in the development process.



## What role can new technology play?

Developments in technology now mean that it is possible to listen to Digital Radio via three main platforms - DAB Digital Radio, the Internet and digital TV. In parallel, FM receivers are now incorporated into many mobile phones.

This expansion in listening platforms allows listeners to tune in more often and at different times. The effect of this is to make it easier to extend radio branded content into new places and consumer touchpoints, and enhance listener involvement. Examples include:

1. **Scrolling text on DAB.** 42% of listeners claim to have used phone numbers/web address on screen.
2. **Red button interaction via digital TV.** 36% of listeners via digital television claim to have interacted via on screen competitions.

3. **SMS response mechanics.** There are almost half a million people signed up to Commercial Radio VIP text lists – texting into stations is one of the cultural norms of radio.
4. **Station websites.** At any given time, 20% of people online are also listening to the radio. Of these, 57% claim to have visited a website after hearing about something on the radio.
5. **Podcasts/MP3 downloads.** Great opportunity to provide richer version of on-air content for interested listeners.

Some of these are featured in the case studies on the enclosed CD ROM.

## What are the opportunities for a sponsored syndicated show across all stations?

Across the last year there has been increased collaboration in programming terms between the Commercial Radio groups. This began from a non-commercial perspective with UK Radio Aid day in January and UK Leaders Live in May 2005, and culminated in cross-group national promotions for the National Autistic Society and Egg (included on enclosed CD ROM) in the autumn.

This is a developing area for Commercial Radio and there is a willingness amongst the groups to explore further commercially based cross-group opportunities, where appropriate.

If you're interested in finding out more about this area, please contact the RAB.

## What's the best way of measuring radio branded content?

The same basic rules apply to measuring radio branded content as for measuring radio advertising, as covered in the RAB Guide: 'Measuring radio's effect'.

However, there are some additional aspects that are particularly important to bear in mind.

1. Relate research metrics to the specific communications objective of the branded content property. *e.g. reinforce brand values/change perceptions, etc*
2. Consider measuring reactions to executional elements. *e.g. trails, live reads, credits, etc. Assess how these are contributing to the overall success of the branded content property*
3. Measure the people who the branded content is targeted at. *If a particular station has been chosen to communicate highly targeted messages, then only measure response amongst listeners to that station*

4. Compare results to a test sample. *Compare any changes in awareness/perceptions amongst listeners to people who don't listen to the branded content host station. (NB – ensure that your listener/non-listener samples are equally matched in terms of demographics, media consumption, etc). This will enable you to quantify more clearly the effects of the branded content activity.*

### Case study example: Prudential Composer's Notes

One of Prudential's long-term objectives is to educate people about money to help them understand their finances better.

But this is a real challenge when over half of the population claim to find financial matters of little or no interest. However, further investigation into the motivations of the Pru's high-value financial consumers revealed a passion for classical music.

Prudential saw this as an excellent opportunity to borrow interest in the world of finances by tapping into this love of classical music through radio.

Working with Classic FM, they created a programming property that allowed them to weave in educational messages about finance using an engaging editorial approach: Composers' Notes, positioned as "a fascinating look at how money influenced the lives, loves and success of the greatest classical composers, from Mozart to Mussorsky."

Research revealed that almost 40% of the programme's listeners believe that Prudential are "Doing a lot to improve people's understanding of finances (compared with 12% of non-listeners).

According to the Pru brand tracker, this figure beat that of Halifax (their biggest competitor) for the first time ever.

(See the video case study and the PowerPoint presentation on the enclosed CD ROM)

# Appendix

## CD ROM Contents

### 1 Powerpoint presentations from the Branded Content Academy event

### 2. PDF copy of A WORD IN YOUR EAR

### 3. PDF copy of all-radio branded content briefing form

### 4. Seventeen radio branded content video case studies, featuring:

#### Short-term promotions

- a: 20th Century Fox, Amityville: Getting listeners to experience the fright-factor for a horror film launch.
- b: UKTV: Making UKTV's schedule more compelling in the run-up to Christmas.
- c: Carlsberg: Creating a call to action for Carlsberg's association with the England football team during Euro 2004.
- d: Egg: Using listener participation to build understanding of Egg's product launch.
- e: Eurostar: Involving Londoners in Eurostar's 10th birthday celebrations.
- f: Homechoice: Helping consumers to understand a complex brand offering.

#### Long-term sponsorships

- a: Toyota RAV4: Bringing the spirit of rebellion to RAV4's long-term sponsorship on a daily basis.
- b: Virgin Mobile: Building credibility for Virgin Mobile amongst its core youth audience.

#### Ad-funded programming

- a: Guardian Guide: Giving listeners a daily taste of The Guardian Guide.
- b: 3: Making 3 an intrinsic part of Saturday afternoon's Premiership goal excitement.
- c: Disney: Bringing Disney Classics to life as bedtime stories.
- d: Prudential: Engaging uninterested consumers in Prudential's financial products.

#### Event/outside broadcast

- a: Foster's: Getting listeners to participate in Foster's Australia Day parties – in dreary January!

#### Augmenting other media activity

- a: O2: Amplifying O2's TV sponsorship of Big Brother to create ubiquity.
- b: Nike: Building credibility for Nike's basketball event amongst Choice FM's community of listeners.

#### Station partnerships

- a: Orange & Core: Engaging listeners with the Orange brand and driving handset usage 24/7.
- b: PSP & Virgin Extreme: Creating an involving experience of PSP functionality for Virgin Extreme listeners.



# What people said about the RAB Branded Content Academy:

“A great introduction to radio branded content opportunities”

Simon George, Founding Partner, Drum

“A brilliant eye opener”

David Webster, Account Manager, BBH

“Reassuring, honest, and good for picking up ideas”

Guy Rogers, Planning Assistant, Zenith Optimedia

“Extremely informative”

Anna Holmes, Account Manager, Abbott Mead Vickers

“Lots of ideas and inspiration”

David Amstel, Account Director, Doner Cardwell Hawkins

“Very informative, fun and informal”

Gillian Nove, Advertising Manager, Iceland

“Great case studies”

Tim Inman, P&G Radio Manager, Starcom

## Radio Advertising Bureau

The Radio Advertising Bureau is funded by the Commercial Radio industry to help national advertisers and their agencies towards effective use of radio advertising.

For further information, go to: RAB OnLine ([rab.co.uk](http://rab.co.uk))

