

RADIO IDEAS
WORTH
SHARING...

2015

egtabites

Get inspired by innovative ideas!

About egtabites:

Having access to a rich and highly diversified benchmarking pool seems to be one of the service that egta members appreciate the most. In an attempt to even more effectively meet your needs, egta is happy to bring to you the “egtabites”!

- » **The objective?** To provide all egta members with thought provoking and inspiring ideas and to help grow the television and radio advertising pie!
- » **The concept?** An easy to read (5 to 10 minutes) e-mail you shall receive every other Friday (or possibly every week, if you are both a television and radio member) whose objective is to share “ideas worth spreading” with the community of senior sales houses professionals.
- » **Like the idea?** We count on you to spread the word and to invite your colleagues to contact us should they wish to be on the mailing list. More importantly, you should feel free to forward these e-mails to the relevant people within your company depending on who the topic might inspire most!
- » **Proud of something your company has done?** Do you need a sounding board for one of your projects? Please [contact us](#) and send us any best case initiative you consider eligible for this new tool. We will be proud to relay the ideas you consider worth sharing!



BROWSE CHRONOLOGICALLY

(Click on the topic to view the article)

- No 79 | RADIO | Smart radio on your wrist – platform innovation from the UK’s Radioplayer**
- No 81 | RADIO | The Power of Sound**
- No 82 | TV & RADIO | TV and radio: the Gods and Kings of brand communication**
- No 83 | RADIO | Unlocking the mobile market through data-over-audio**
- No 85 | RADIO | Radio ads are 3% more popular than... radio! Radio is truly the no-zap medium according to the RAB NL**
- No 87 | RADIO | Radio.likemee: new listener touchpoints, new advertising possibilities**
- No 90 | RADIO | iHeartMedia steps into programmatic for terrestrial radio**
- No 92 | RADIO | Sky Radio + Shazam: bringing listeners one tap closer to Bavaria Beer**
- No 94 | RADIO | Stream Battle: how radio can compete with streaming services**
- No 96 | RADIO | Laboratoire Sonore: a new showcase for creative radio advertising**
- No 98 | RADIO | Radio advertising: an effective and efficient driver of ROI, traffic to the web, marketing buzz and word-of-mouth**
- No 99 | TV & RADIO | The power of advertising for the greater good**
- No 101 | RADIO | Radio: more than just telling its story**
- No 103 | RADIO | An uncontrollable desire to sing!**
- No 105 | RADIO | Pedigree: barking mad?**
- No 106 | TV & RADIO | 15%: abolishing the agency commission in Belgium?**
- No 107 | RADIO | Audio Coffee: keeping drivers safe through the power of sound**
- No 109 | RADIO | RMS and PayPal - radio drives traffic to the web!**
- No 111 | RADIO | Make some noise for charity**
- No 113 | RADIO | Chameleon.fm: radio in full colour**
- No 115 | RADIO | RMS and Burger King: delivering Germany first programmatic audio campaign**

BROWSE BY TOPIC

(Click on the topic to view the article)

Promoting & making the most of TV / Radio as a medium

- No 82 | TV & RADIO | **TV and radio: the Gods and Kings of brand communication**
- No 87 | RADIO | **Radio.likemee: new listener touchpoints, new advertising possibilities**
- No 94 | RADIO | **Stream Battle: how radio can compete with streaming services**
- No 96 | RADIO | **Laboratoire Sonore: a new showcase for creative radio advertising**
- No 99 | TV & RADIO | **The power of advertising for the greater good**
- No 101 | RADIO | **Radio: more than just telling its story**
- No 111 | RADIO | **Make some noise for charity**

Sales & pricing

- No 90 | RADIO | **iHeartMedia steps into programmatic for terrestrial radio**
- No 106 | TV & RADIO | **15%: abolishing the agency commission in Belgium?**
- No 109 | RADIO | **RMS and PayPal - radio drives traffic to the web!**
- No 115 | RADIO | **RMS and Burger King: delivering Germany first programmatic audio campaign**

Creativity & innovation

- No 79 | RADIO | **Smart radio on your wrist – platform innovation from the UK's Radioplayer**
- No 87 | RADIO | **Radio.likemee: new listener touchpoints, new advertising possibilities**
- No 92 | RADIO | **Sky Radio + Shazam: bringing listeners one tap closer to Bavaria Beer**
- No 103 | RADIO | **An uncontrollable desire to sing!**
- No 105 | RADIO | **Pedigree: barking mad?**
- No 107 | RADIO | **Audio Coffee: keeping drivers safe through the power of sound**
- No 111 | RADIO | **Make some noise for charity**

Apps, social media & online platforms

- No 79 | RADIO | **Smart radio on your wrist – platform innovation from the UK's Radioplayer**
- No 83 | RADIO | **Unlocking the mobile market through data-over-audio**
- No 87 | RADIO | **Radio.likemee: new listener touchpoints, new advertising possibilities**
- No 92 | RADIO | **Sky Radio + Shazam: bringing listeners one tap closer to Bavaria Beer**
- No 94 | RADIO | **Stream Battle: how radio can compete with streaming services**
- No 105 | RADIO | **Pedigree: barking mad?**
- No 113 | RADIO | **Chameleon.fm: radio in full colour**

Research

- No 81 | RADIO | **The Power of Sound**
- No 85 | RADIO | **Radio ads are 3% more popular than... radio! Radio is truly the no-zap medium according to the RAB NL**

No 94 | RADIO | Stream Battle: how radio can compete with streaming services

No 98 | RADIO | Radio advertising: an effective and efficient driver of ROI, traffic to the web, marketing buzz and word-of-mouth

No 101 | RADIO | Radio: more than just telling its story

No 109 | RADIO | RMS and PayPal - radio drives traffic to the web!



egtabites

get inspired by
... innovative ideas!



Smart radio on your wrist – platform innovation from the UK's Radioplayer

This week, the egtabite explores radio's emergence onto the latest smart device that is currently changing the way people access and interact with content – the Android Wear-enabled smart-watch. Making radio listening on the move even easier, the UK's Radioplayer has added this new platform to its existing desktop player and mobile apps, ensuring radio continues to deliver a cutting edge experience wherever and however people want to tune in to their favourite stations.



Thanks to the greater accessibility of their screens and their popular use as fitness aids, smart-watches also present a range of interesting possibilities to deliver interactive advertising and branded content to listeners in a timely and relevant context.

Radioplayer: from mobile to wearable

The Radioplayer app developed for smart-watches, which was launched in time for Christmas 2014, works in tandem with Android smartphones and gives the user immediate access to key features of Radioplayer on their wrist. As the screens are small, the developers focused on glance-ability – what's playing right now – and simple station switching. The smart-watch app does not add new features; rather it strips the platform down to its core functionalities, in a design philosophy that holds true for audio's presence in connected car interfaces.

The team developing the app focused on simplicity – a station logo, clear text showing the station name and what's playing. Simple sideways swipes change from screen to screen. The app can be launched using a voice command, and listeners can easily find stations they have saved as *Favourites* or browse the *Recommended* list.

Michael Hill, Managing Director of Radioplayer said: *"We've built radio into computers, phones, tablets, and even cars – but we wanted to see how it might look on a watch. These are hot technology gifts this Christmas, so we worked with the team at All In Media, to get it ready in time."*

Watch a short clip of the Radioplayer smart-watch app in action below:



The app will be extended to Apple Watch when it is launched in 2015. Dozens of Android Wear devices are currently available from brands such as Motorola, Samsung and LG.

Radioplayer – bringing the whole UK radio industry together in a single online destination

Launched in 2011 and currently serving 6-7 million unique users, the Radioplayer has undoubtedly broken ground in delivering a great experience for radio listeners, as well as a flexible platform for integrated advertising campaigns. This partnership between the BBC and commercial radio is the first to present the whole range of UK stations – simulcast and digital stations – together through a single interface. Aside from easy access to live radio content, the Radioplayer allows listeners to catch up on programmes they may have missed and to discover new stations through recommendations.

The Radioplayer features a flexible design that allows broadcasters to show song or programme information, display static or interactive advertising banners synched to content and other over-the-top services. Some broadcasters, such as Absolute Radio, use the player to log online listeners into their streams, offering fewer ads and more music in exchange for listeners' data.

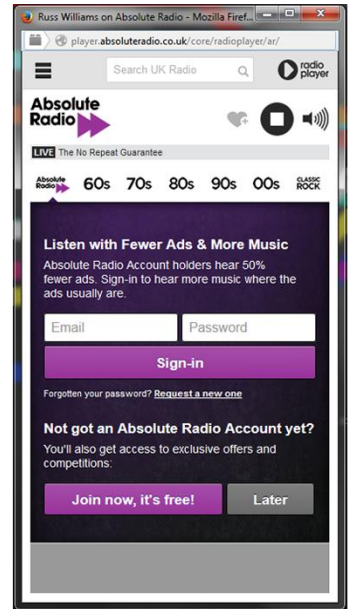
Future possibilities for enhanced advertising

Whilst the focus for this early version of the app was all about getting the listener experience right from the start, and there is currently no display advertising on the watch itself, there are interesting opportunities for future innovations. As the watch is much more accessible than the phone (which is normally out of sight in a pocket), synchronised visuals could be pushed to the screen at the same time as on-air promotions, for instance inviting the user to check their screen and tap to enter a competition.

Additionally, as smart-watches are expected to be widely used for fitness-tracking, extra radio stations or on-demand branded/sponsored mixtapes could be designed specifically for running or gym sessions.

Why this matters for egta members?

The Radioplayer project demonstrates what can be achieved by an industry working together to deliver innovations that not only push the boundaries of the radio experience, but that also match the evolving behaviour of listeners closely and with contextually appropriate solutions. Radio's competitors are quick to exploit the benefits of the connected environment, and the Android Wear smart-watch app for Radioplayer is a great response to new behaviours and emerging technologies.



Background info

Please click on the links below to access the relevant documents:

- » [Radioplayer website](#) (please click [here](#))



egtabites

get inspired by
... innovative ideas!



The Power of Sound

This week's egtabite features research that was presented during the 2015 egta Radio Market Intelligence Meeting in Vienna. iHeartMedia – the USA's largest radio broadcaster – conducted a study on how the brain responds to audiovisual advertising messages in partnership with Neuro-Insight, a leading neuromarketing firm.



The results were remarkable: Neuro-Insight's research clearly demonstrated that **radio ads consistently outperformed television ads in the way the memory encodes messages**. *Memory Encoding* is strongly associated with consumer choice and purchase behaviour, and this study offers convincing proof that radio advertising is highly effective in impacting market outcomes.

The methodology

Memory Encoding Indicates Consumer Choice And Purchase Intent

During the egta meeting, Philippe Generali (President/CEO of RCS and Media Monitors, subsidiaries of iHeartMedia) presented the methodology used by Neuro-Insights. The company used its patented Steady-State Topography brain imaging technology to test eight advertising campaigns that had employed both television and radio ads concurrently.

Neuro-Insights's key metric was *Memory Encoding*. The speed of encoding affects how deeply messages are processed by the brain, and other studies have shown conclusively that this in turn affects whether consumers will choose to buy certain products. Test subjects were monitored whilst listening to radio commercials and television ads from the same campaigns, and to simulate a normal environment, the radio spots were accompanied by innocuous video of car journeys.

The ear is faster than the eye

Philippe showed one of the cases in the study – radio and TV commercials for the movie *The Expendables* – which shows how the audio message encodes more effectively than the TV content. In seven of the eight cases tested by Neuro-Insights, radio outperformed TV ads in *Memory Encoding* at key branding moments. This indicates that radio produces better content-ad interaction, which in turn leads to better outcomes for the brands in terms of consumer behaviour. The analysis also shows the importance of good spot creation and composition, as branding messages need to be delivered when the brain is most receptive to *Memory Encoding*.

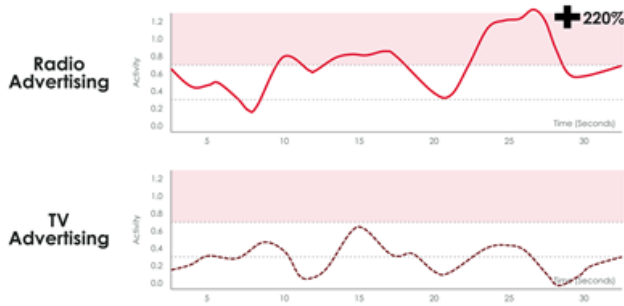
Dr. Radha Subramanyam, Executive Vice President of Insights for iHeartMedia commented on the report when it was published last year, saying "If advertisers want their messages to truly register with consumers – and drive their purchasing behavior – they need to make radio a significant part of their media budgets."

The message for iHeartMedia's clients is clear: not only does radio come at a lower CPM than TV; on top of that it offers a more effective route into the memory of consumers. There is therefore a clear justification for allocating larger budgets to radio!

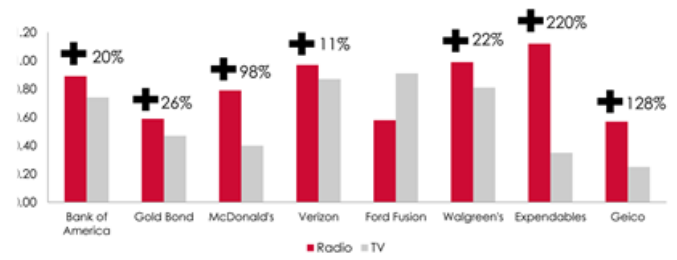
The mind processes spoken words
22% faster
than the written word

Hearing a message lasts
4X to 5X
as long as a visual image

Radio Delivers Better Memory Encoding



Radio Campaigns Outperformed TV On Memory Encoding



iHeartMEDIA

iHeartMEDIA

Why does this matter for egta members

This study uses a robust and accountable empirical methodology to demonstrate the power of audio and the high effectiveness of radio advertising. Whilst advertisers may intuitively want to associate visuals to their brands, it is actually the messages that reach the ear that may have greatest impact in terms of driving purchase behaviour.

This research supports a key argument to present to media buyers: radio is the most cost-effective, high-reach medium marketers that can use to reach their customers, and the way our brains are wired means audio delivers exceptional impact in terms of consumer choice and purchase behaviour.



Video

» Please [click here](#) for interviews about the research & live [demo](#) of Memory encoding



Background info

Please click on the links below to access the relevant documents:

» **Presentation** of Philippe Generali from **Radio Market Intelligence Meeting** in Vienna
(for egta members only - you need to be logged in to access the file) (please click [here](#))

» iHeartMedia **website** (please click [here](#))



TV and radio: the *Gods and Kings* of brand communication



This week's egtabite features a sophisticated multi-media campaign across television, radio, online and cinema. Rai Pubblicità, the cross-media sales house of Rai – the Italian public broadcaster, placed compelling content at the heart of a series of movie promotions for its client, 20th Century Fox, making full use of the unique strengths of Rai's channels and advertising platforms.

Rai Pubblicità focused on entertaining the audience by presenting great content, designing the campaign in line with the client's objectives. The following example – for the cinema launch of Ridley Scott's hit movie *Exodus: Gods and Kings* – explains how Rai's channels delivered the campaign across multiple touchpoints.

This is one of the case studies featured on [egta's website for World Radio Day](#).

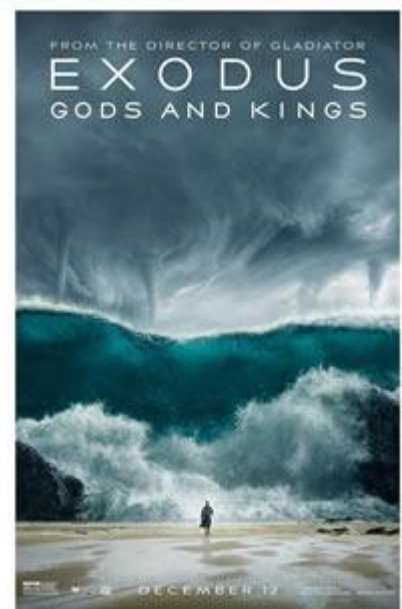
Two key ingredients for success

The campaign for the cinema launch of the film *Exodus* drew on two concepts: the **big event** and **sound branding**. As appropriate for a movie on an epic scale, Rai Pubblicità devoted a large amount of airtime to promoting the movie launch during the period from 15 December 2014 to 17 January 2015. In addition to classical advertising in the form of TV spots and customised on-screen frames, Rai Uno screened *Ten Commandments*, a one-man show by Academy Award winning director Roberto Benigni. Thematically linked to the subject matter of *Exodus*, the show was the most successful television event of 2014, with an audience of more than 10.3 million and a 38.3% market share.

The TV campaign supported the **sound brand** concept through the use of 5" **mini spots** delivered throughout the day, with a strong presence in prime time. This element of the campaign helped convert the movie's soundtrack into a mood for viewers, linking the broadcaster's television stations with the movie's distinctive sound.

For the **big event** concept, Rai Radio1 and Radio2 brought the Ridley Scott movie into its editorial content, with a series of pieces thematically linked to the Biblical epic. These included pieces on major Biblical movies, film soundtracks, the history and places of the Jewish Exodus and Ridley Scott's characters. 15" promotional spots amplified the editorial content, ensuring widespread coverage on Rai's radio stations, and podcast pre-rolls introduced the movie to digital audio listeners.

The *Exodus* soundtrack became Radio1's new **sound brand**, with 150 iterations each week, creating a perfect fusion of the movie and radio brands.



The online element of the campaign centred around a special 20th Century Fox section on the RAI.TV platform, using the **Rai Celebrity** format, which was promoted on the site's taskbar and was used to host the client's videos. Additionally, all advertising formats in this section were reserved for 20th Century Fox.

Cinema advertising comprised the final piece of the cross-media jigsaw, firstly with 5" teasers in the early phase of the campaign, followed by 4'30" preview trailers closer to the launch date.



| MEDIA | FORMAT | CAMPAIGN PERIOD | COMMERCIAL No. |
|---------------------|--------------------------------|--------------------------------|---------------------|
| TV DOMINATION BREAK | 15" | 14 DECEMBER - 17 JANUARY | 20 |
| TV SOUND | SPOT 5" | 4-24 JANUARY | 27 |
| RADIO | BRAND FUSION, ADPOINT, PODCAST | 4-17 JANUARY | 382 |
| CINEMA | TEASER, PREVIEW | 1-13 JANUARY | 27,104 |
| WEB | CELEBRITY | 12-25 JANUARY 12-18 JANUARY | - 4,001,996 imps |

Why this matters for egta members

The case of *Exodus: God and Kings* shows how storytelling and sound branding can be used to develop a coherent and powerful advertising campaign across a number of media touchpoints. As listeners and viewers ultimately look for content on their favourite radio and television channels, developing and leveraging content offers brands that have a story to tell an exceptionally effective way to engage consumers.



Background info

Please click on the links below to access the relevant documents:

- » PDF describing the campaign, clips and radio spot (please click here)
- » **More case studies** (please click here)



egtabites

get inspired by
... innovative ideas!



Unlocking the mobile market through data-over-audio

This week's egtabite explores *Proximity Marketing*, an advertising phenomenon that made headlines throughout 2014 and potentially unlocks the growing mobile adspend sector for innovative radio broadcasters.

Brands are increasingly relying on beacon technology, such as Apple's iBeacon, BLE or Bluetooth devices, to distribute advertising content to people within a very precise geographical location, such as a shopping mall or sports stadium. However, this egtabite features a new technology called *audio beacons*, developed by the start-up LISNR, which uses data-over-audio to activate the delivery of contextually-relevant content and advertising messages. A series of pilot campaigns by LISNR for major brands such as Sony, Pepsi, Mondelēz International, AT&T, Budweiser and the Dallas Cowboys caught the attention of the press and generated over \$1.2 million in revenues for the company over the course of 2014.



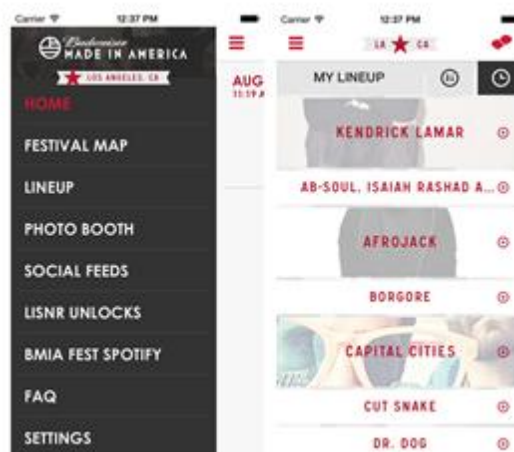
Concretely, data in the form of an ultrasonic audio tone is transmitted via loudspeakers or embedded into digital audio content, and this data triggers a suitably equipped connected devices within close proximity to download content, such as advertising or promotional materials.

Why is this of interest to radio companies?

Although this could be considered a form of audio advertising – albeit undetectable by the human ear – it is valid to ask why radio marketers should be interested. The answer lies on the one hand in the way listeners are increasingly consuming audio content on connected devices and on the other in the relationship between radio stations and their audiences.

The long-established model of radio advertising is all about the use of audio messages to activate response. Traditionally, the radio spot has been used to activate some form of human activity, for instance to visit a store, consider a particular car brand or switch insurance provider. Under this new model, an ultrasonic audio spot effectively activates a connected device, which in turn prompts its human user to take action, such as download a promotional coupon.

Smartphones and tablets are becoming ubiquitous, and they accompany consumers wherever they go, whether to the shops, to live music events or to sports matches. With many radio broadcasters hosting large or smaller scale music events, a real-time contextual advertising platform offers an exceptionally powerful way for sponsors and other event partners to engage with consumers. They can thereby generate significant traffic to their own online properties and drive purchasing interactions. Furthermore, many radio stations have live sport at their heart, with a powerful presence during football matches and other events, matching loyal listeners with

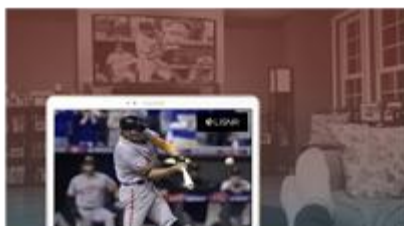


brand fans in an environment that clearly offers great opportunities to interact.

How does it work?

In simple terms, an inaudible audio tone is embedded into digital media or broadcast over the loudspeakers at events such as concerts, music festivals or sports matches. This tone carries data which, when received by LISNR's app or third-party apps that are equipped with the technology, push digital content to the individual's connected device. The application's technology works in the background, alerting users when content is delivered.

An example of advertising delivery comes from the *Budweiser Made in America* music festival. Budweiser's festival app delivered useful information to attendees who had downloaded it, based on their exact location. As they approached concession stands, for instance, they would receive discounts, and close to the exit they received reminders from taxi firm Uber. It proved very popular with users, with over 90% engagement.



In an illustration of additional content, audio smart tones were used to push close-up video of home run hits at Major League Baseball games to attendees in the stadium, using the facility's public address system. People received this content in real-time, synchronised precisely to events happening on the field of play.

The technology is also applicable to broadcast television or radio, opening new possibilities for second-screen interactivity for both media.

Why does this matter to egta members?

To be clear, the use of audio beacons and other proximity marketing technologies is well beyond the scope of most classical radio advertising and sponsorship campaigns. However, this opportunity to help brands engage with consumers in real-time, and in highly relevant contexts, offers broadcasters and their commercial departments an exciting and innovative way to deliver content and messages via a second device and to enhance the value of their activities around sporting events or their own concerts and festivals.

Just as clients have invested in Shazam-enabled radio advertising in Belgium, the Netherlands, Germany and elsewhere, audio beacons could be one of the keys to unlocking mobile adspend for the radio industry.



Background info

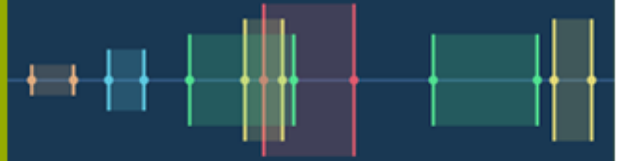
Please click on the links below to access the relevant documents:

- » **Newspaper articles with additional information** (please click here and here)
- » **An audio recognition initiative by Facebook** (please click here)



egtabites

get inspired by
... innovative ideas!



Radio ads are 3% more popular than... radio! Radio is truly the no-zap medium according to the RAB NL

Growth in revenues and advertising market share is the objective of all radio sales operations, and the mission of the RAB is to make this a reality in the Netherlands. This week we look at the RAB's research-driven strategy, which was presented at egta's Market Intelligence Meeting in January 2015.

Of the three research projects carried out in 2014, the Ad Index finding that radio listening is higher during commercial breaks offers the strongest argument to support radio advertising: whilst advertising is becoming increasingly avoidable on other electronic media, radio is truly the no-waste, no-zap channel!

Why this matters for egta members?

In today's data-driven media landscape, with its myriad of new consumer touchpoints for marketers to choose between, robust measurement and convincing research are essential for winning the confidence of agencies and their clients. The pioneering work on RAM (Radio Audience Measurement) in the Netherlands will be of relevance to all markets that are looking for future solutions, and the insights on media usage offer a glimpse into changing patterns of behaviour in one of Europe's most digitally advanced countries.

Background

In January 2014, the RAB set out to investigate the needs and attitudes of Dutch advertisers via a survey, and they discovered the following:

Advertisers want to know about the effectiveness of a radio campaign, the role of radio vs. other media in a multi-media campaign, and they are looking for more insights about creating great radio commercials.

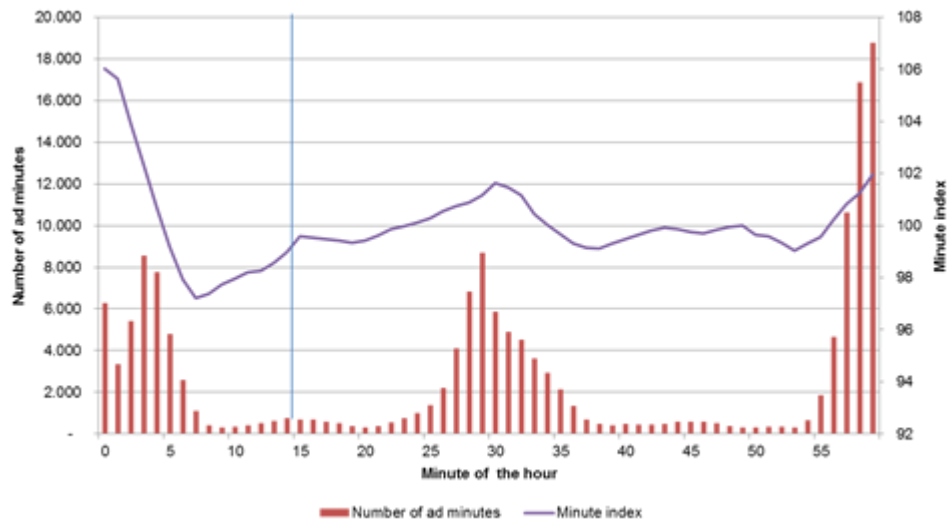
And advertisers want the following from radio stations: to hear about their station-specific content-related actions, including inspiring radio stories, and new commercial possibilities and exchange platforms.

Furthermore, advertisers are looking to the RAB to deliver research and insights into listening patterns, effectiveness, the radio currency and innovations in digital radio.

Mediawatch analysis: radio really is the no-zap medium!

The Netherlands has been trialling Mediawatch measurement alongside the currency diary for a couple of years, and an analysis of the data confirmed that listeners do not tune out when the advertising comes on.

In fact, radio listening to minutes that contain radio commercials are 3% more listened to than radio minutes without commercials – i.e. an index of 103. This effect is believed to occur as radio advertising is placed around good listening times, such as the news.



What are the next steps?

Advertisers know about the effects of radio. They know it is a great medium, and they appreciate the studies done by the RAB and others. So why – as a cost efficient, high ROI, high reach medium – is radio still only 5% of the Dutch media pie?

The RAB plans to take the next step in its strategy to address this question with a deep-dive into the strategic decision-making at media agencies, using a qualitative study to understand the barriers to further investment. The buyers have all the knowledge, and all the arguments. So why do not they not act on it and spend more on radio?

egta will keep you updated on the outcomes of this new research, and whether the RAB has found the Holy Grail to unlock growth!



Background info

Please click on the links below to access the relevant documents:

» [RAB website](#) (please click here)

» [Presentation of RAB from Radio Market Intelligence Meeting in Vienna](#)
(for egta members only - you need to be logged in to access the file) Please click here



egtabites

get inspired by
... innovative ideas!



Radio.likemee: new listener touchpoints, new advertising possibilities

Keywords:

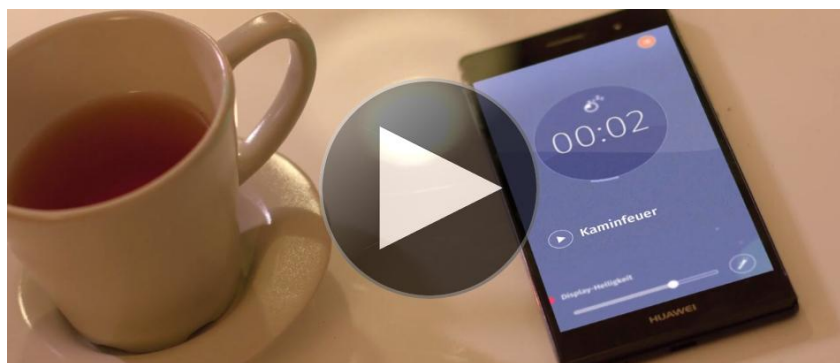
- Mobile audio advertising
- Radio app
- Personalisation
- Touchpoints
- Sony Xperia
- REGIOCAST
- Radio PSR



Radio.likemee

Radio.likemee is a new radio app developed by REGIOCAST in Germany. The platform extends the possibilities of radio into the mobile digital environment, offering an additional contact point to the radio brand and an experience that plays to radio's strengths. As a flexible platform, Radio.likemee allows radio brands to integrate effective audio and other formats of advertising, extending the array of possible touchpoints with which to reach consumers.

Leipzig-based Radio PSR, the top ranked station in the Saxony region, became the first station to integrate Radio.likemee in January 2015. The launch was supported by the telecommunications company KOMSA with a sponsored competition to win Sony Xperia smartphones.



The philosophy: more personal than ever before

In the era of increasingly personalised and on-demand media choices, REGIOCAST has built on its experience in delivering great radio to ensure that digital follows the listeners, translating brand value for the listener into the online space.

The app is designed to follow the digital listener's needs throughout the day. Starting with a personalised wakeup call from the morning host, the listener can choose content such as weather, traffic, news and comedy, and there are several radio streams to select depending on the user's mood and context.

In addition to the wakeup call, the station can insert other personalised messages into the stream, with listeners' names pre-recorded by the on-air personalities. This functionality gives the station an opportunity to surprise listeners with a service that adapts dynamically to holidays and other special days.

Advertising: adapting to the digital space

Radio.likemee offers REGIOCAST an excellent opportunity to gain insights into the most effective ways to monetise connected and mobile audio. The app allows pre-roll audio ads as well as in-stream substitution alongside display advertising such as splash screens and hover screens.

For launch sponsor KOMSA, Radio PSR held a viral competition to win Sony Xperia Z3 smartphones, for which listeners had to submit videos of themselves destroying their old analogue alarm clocks in imaginative ways. Hundreds of videos were submitted, providing great content for the station's YouTube page and social media platforms.

As Boris Lochthofen, CEO of Radio PSR explained to egta, the advertising load and format around this personalised radio platform must be considered carefully, balancing the opportunity to monetise against the need to protect the listener's experience.

With further REGIOCAST stations due to launch branded versions of the app in the coming weeks, Radio.likemee is also available as a white label solution that can be adapted and branded for any station.

Why this matters for egta members

This example from REGIOCAST shows how the best qualities of traditional radio – great content, local relevance and connection to time and place throughout the day – can be translated into the digital space. By offering a compelling listening environment, stations and their sales operations can increase the breadth and sophistication of advertising contact points available to their clients, taking full advantage of connected and mobile audio.

The business objectives of Radio.likemee will feature at egta's AGM in Budapest on 21-22 May, where it will be presented by REGIOCAST's Head of Radioservices, Matthias Pfaff.



Background information

Please click on the links below to access the relevant documents:

- » **More information about Radio.likemee** (please click [here](#))
- » **Download the app on Google Play** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



iHeartMedia steps into programmatic for terrestrial radio

This week's egtabite looks at a landmark deal that marks the first move by an egta-member radio company into programmatic trading for linear, terrestrial radio. iHeartMedia will make its broadcast inventory available for automated buying later in 2015 following the announcement of a partnership with cloud-based programmatic radio company Jelli.

In a highly significant move for the industry, America's largest radio broadcaster is taking a bold step towards automating elements of radio trading and introducing data-driven, digital thinking to the medium, using technologies that could easily be deployed within European markets.

Bob Pittman, Chairman and CEO of iHeartMedia, Inc. commented on the deal in a press release: *"Programmatic is already an important and expected method of ad buying in the digital space. Now we can bring broadcast radio into that world at a scale no digital audio provider can offer. This new tool will give our sales groups the ability to more deeply partner with an advertiser and bring the best resources, unprecedented accountability and speed – allowing us to provide much better service and performance to every client."*

egta is highly engaged in exploring the potential application of sophisticated audience buying techniques to both terrestrial radio and online audio, and by bringing developments such as this to the attention of members, we hope to trigger a wider debate about the future of the medium. egta members will be able to gain further insights into programmatic developments in the U.S. during the planned study trip to New York in October 2015 (indicative and provisional list of companies available [here](#)).

Jelli's programmatic solution for radio

Jelli – a California-based start-up – offers a solution for premium radio inventory sales on a guaranteed programmatic execution basis. The company is active in the U.S. national radio advertising market, and it makes inventory from over 1,200 radio stations available through its cloud-based tools.

It is important to recognise that the front-end of sales under this model remains similar to the traditional workflow. The relationship and negotiation between sales rep and client has not changed, but the process by which the campaign is planned and executed is significantly more automated than before. There is no auction mechanism involved, unlike within real-time bidding (RTB) for online display advertising.

The first programmatic elements are found in the planning stage: radio stations introduce a portion of their inventory (typically a single-digit percentage of their total available airtime) into Jelli's exchange, with rules such as price, availability, daypart, station identity, geographical location and other parameters that the station may wish to pre-select. The client's desired campaign specifications are then matched against this inventory using a set of algorithms in order to define the most efficient plan to meet the client's objectives. This can involve sophisticated targeting data that extends well beyond the traditional audience demographics available from measurement bodies such as Nielsen and others and can include dynamic campaign triggering based on external events such as weather or traffic conditions.

The screenshot shows the RadioDash dashboard for station WJLL-FM. The interface includes a navigation menu with 'Dashboard' and 'Stations', a user profile for Stephen Stephanopoulos, and a date filter for March 9, 2015. The 'Play Logs' tab is active, displaying a table of advertising spots. Below the table is an audio waveform player for an 'Air-Check'.

| Advertiser | Creative | ISCI | Air-Check | Play Time | Daypart | Status |
|------------|------------------------|-------------|-------------|-------------------------------------|-----------|--------|
| Das Auto | Optima Hybrid Launch 1 | ▶ DATO68991 | ▶ Air-Check | Tue, 03/10/2015 03:39 pm US/Central | tu 3p-7p | Aired |
| Das Auto | Optima Hybrid Launch 2 | ▶ DATO68993 | Air-Check | Tue, 03/10/2015 01:52 pm US/Central | tu 10a-3p | Aired |
| Das Auto | Optima Hybrid Launch 1 | ▶ DATO68991 | ▶ Air-Check | Tue, 03/10/2015 12:55 pm US/Central | tu 10a-3p | Aired |
| Das Auto | Optima Hybrid Launch 3 | ▶ DATO68995 | ▶ Air-Check | Tue, 03/10/2015 11:50 am US/Central | tu 10a-3p | Aired |
| Das Auto | Optima Hybrid Launch 2 | ▶ DATO68993 | ▶ Air-Check | Tue, 03/10/2015 10:51 am US/Central | tu 10a-3p | Aired |
| Das Auto | Optima Hybrid Launch 2 | ▶ DATO68993 | ▶ Air-Check | Tue, 03/10/2015 08:41 am US/Central | tu 6a-10a | Aired |

The audio player below the table shows a waveform for an 'Air-Check' on Tue, 03/10/2015 01:52:22 PM US/Central, with a duration of 00:28.

Jelli's ad server injects spots into the radio stations' trafficking systems in a fully automated, real-time process. Clients can then access a dashboard to see where and when their spots have run and export campaign performance data for analysis against their own first-party data, such as sales figures or visits to their online properties, allowing a near-instant understanding of the impact of their radio campaign as it is carried out. The broadcasters themselves can also use this dashboard to manage and optimise the playout of spots on their stations, avoiding compliance issues, maximising revenues and minimising make-goods.

Aside from introducing workflow efficiencies and increasing the targetability of campaigns, Jelli's programmatic platform allows radio to be bought in a much more digital way. Digital-native buyers now have a tool to include radio inventory in their media mix easily and seamlessly, allowing them to leverage a range of data sources, much as they can for digital.

Jelli and iHeartMedia

The deal, announced in April 2015, is the foundation for iHeartMedia to be able to offer its ad inventory to advertisers and agencies looking to leverage programmatic and automated technology including private market place and exchange environments to improve the buying process and reduce administrative hurdles and delays.

This partnership will also see the creation of a new programmatic buying exchange, *Expressway from Katz*, extending programmatic trading to a huge number of radio stations from the multiple broadcasters represented by Katz Media Group (a subsidiary of iHeartMedia).

Why this matters for egta members

Innovations in data-driven approaches to terrestrial radio and television are starting to open many of the advantages of digital marketing techniques to broadcasters. By re-considering the application of sophisticated targeting, reporting and campaign analysis to different stages of the sales workflow, solutions such as this offer radio broadcasters and their sales houses a new way to increase the value of their inventory, tap into new marketing budgets and deliver even stronger proof of the effectiveness of radio as an advertising medium.

Stay tuned to egta to follow broadcast's journey into programmatic!



Background info

Please click on the links below to access the relevant documents:

- » **Press release** (please click here)
- » **Press article** (please click here)



egtabites

get inspired by
... innovative ideas!



Sky Radio + Shazam: bringing listeners one tap closer to Bavaria Beer

Concept



Sky Radio became the first station in the Netherlands to integrate the music recognition service Shazam into interactive radio advertising, with a campaign for Bavaria Beer. By creating a direct point of contact between the listener and the brand, Bavaria's consumers were just a single tap away from participating in a competition and finding out more information about the product.



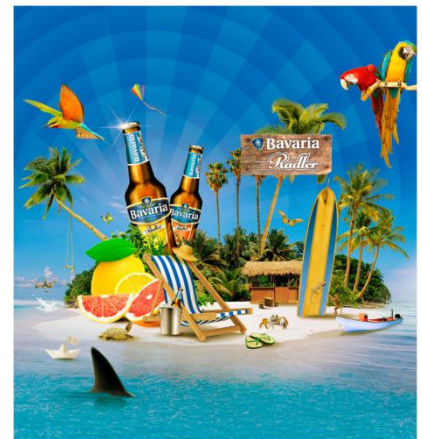
This innovative and effective collaboration between Sky Radio and Shazam also involved the agency Mindshare and smartclip, a digital advertising platform that represents Shazam. The use of the music recognition platform, which has also been used to good effect with TV campaigns, offers a great way to encourage increased listener attention to radio commercials.



The concept is simple. By *Shazam-ing* the Bavaria radio commercial when it came on air, listeners could enter a competition to win a holiday via the specially created *Bavaria Island* campaign website. Sky Radio's website and social media announced the times of day the spot could be heard.

The Bavaria commercial was tagged nearly 7,000 times (by 3,874 unique users) on Shazam in a single week.

A similar commercial for the singer Jason Mraz also allowed listeners to tag one of his songs, generating 6,621 tags by 4,000 unique users in 5 days. On this occasion, the Shazam app allowed participants to access a competition to win tickets to the artist's concerts and to purchase his album on iTunes.



Koen Aartman, Account Manager Sky Radio Group: "Bavaria and the Sky Radio Group are very pleased to see a higher recognition of the campaign, researched by GfK. A remarkable fact is that 60% of the contestants are in the age of 20 – 34 years (the main target group for Bavaria), whilst with a normal campaign this target group generates 20% of the contestants. For both campaigns it was important to activate the listeners; these campaigns succeeded with this and allowed users to be followed up via opt-in."

Sky Radio Group plans to use this tool again in the future: the broadcaster is building another marketing campaign on the station Radio Veronica around the band Nickelback. This campaign is expected to launch in September.

Why does this matter to egta members?

Interactivity using sound recognition apps, such as Shazam – which has been deployed in a number of European markets – is an opportunity to enhance the relationship between station, brand and listener by putting information about products, simple access to contest participation, online purchase, etc. within a single click on a smartphone or tablet.



Listeners are given a great reason to pay higher attention to radio commercials, increasing the value of advertising over the medium.

The possibility of immediate engagement or purchase makes this concept particularly interesting for e-commerce advertisers or when used by more traditional clients in conjunction with competition participation. It also brings a direct response feature to radio advertising, offering a similar mechanism to interactive online ad formats.



Video ...

» **Video showcase of the campaign** - please click [here](#)



Background info

Please click on the links below to access the relevant documents:

» **Sky Radio Group website** (please click [here](#))

» **Dedicated campaign website** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



Stream Battle: how radio can compete with streaming services



KRONEHIT, the leading private radio station in Austria, commissioned a unique piece of research into listeners' perceptions of four different audio streaming apps – Pandora Internet Radio, Spotify (free version), KRONEHIT and its main competitor Ö3 (the youth station from the Austrian public service broadcaster, ORF). A panel of 20 randomly selected female listeners, representing KRONEHIT's core audience, were given smartphones pre-loaded with the apps and asked to use them for at least one hour per day, after which they participated in focus groups and one-to-one interviews.



The research and analysis was carried out by Edison Research and NEXT LEVEL AUDIO, with the findings first made public in March 2015.



NEXT LEVEL AUDIO

The results of the study shed a number of insights into the ways listeners interact with streaming services, leading the research team to make the following series of statements and recommendations based on their analysis:

- Pandora and Spotify did well because of their advanced music functions;
- Technical quality is vital for all apps – progressive downloading beats streaming;
- Skipping is a “killer feature”, so is rewinding;
- The radio apps were surprisingly competitive, especially KRONEHIT's curated channels;
- Simulcasting won't save you. Invest in technology and platform

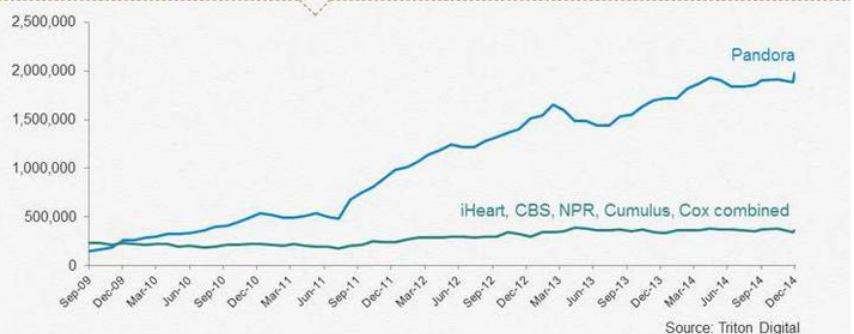
The background: we live in an age of increasing streamed audio usage

European radio markets can gain insights on the trends sweeping digital audio by glancing across the Atlantic to the USA. Americans spend more than 50% of their audio time with radio, but the real growth is being driven by two of the world's leading online audio players: Pandora and Spotify, both of which are posting big increases in listener session numbers.

A glance at the volume of listener sessions across all the major players in the US highlights just how successful Pandora has been at offering its audience an experience that keeps them coming back for more. By the end of 2014, Pandora accounted for about three times the average active sessions as iHeart Media, CBS, NPR, Cumulus and Cox combined according to data from Triton Digital. That's not to say that these broadcasters are not doing a great job with their radio stations, it just indicates that Pandora is performing exceptionally well in digital.

Pandora shows breakaway growth while streams of AM/FM stations are flat

Historical Trend, Average Active Sessions (Mon-Sun 6a-12m)



The results of the study and comments from the participants

The participants were asked to use one of the pre-loaded apps at a time, and as the two-week test went on, the researchers found that the use of Pandora and KRONEHIT gradually increased.

One of the participants noted the effectiveness of Spotify's playlists, which can be selected to reflect mood or the time of day. However, she did not like the fact that she could not select individual songs, which is a restriction of the free mobile version used.

The Pandora app was praised for the easy way of making personal playlists, for instance in the style of a favourite artist. However, the high load of commercials along with the music was something of a negative for this app.

The KRONEHIT app's strength lay in its additional curated channels, which again could be matched to the listener's mood at a given time and presented a wider and more recent selection of songs than could be heard on the main radio station.

Ö3's platform scored well for offering news content on-demand within the stream. It presented a simple user experience, and the function for making a playlist of favourite songs to listen to again later on Spotify was also appreciated.

Why this matters for egta members

Digital still represents a small percentage of audio listening and in many cases an even smaller percentage of ad revenues, but nonetheless it is undoubtedly growing and starting to benefit from better measurement and the introduction of automated trading platforms.

This study and the trends that can be observed from the US clearly show that if the online space is used as just another way to deliver the same radio content then it cannot be properly leveraged. When used to its best effect, digital audio allows greater choice and a richer experience for listeners as well as the advantages of data-driven marketing for advertisers.

Now is the time to innovate and keep the audience engaged and tuned in. Now is the time to offer new and even more effective solutions to advertisers.



Background info

Please click on the links below to access the relevant documents:

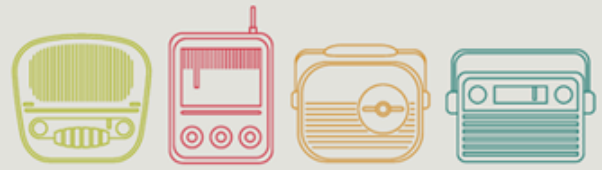
» **Presentation of NEXT LEVEL AUDIO from AGM** (please click here for the [presentation and the interviews](#))

(for egta members only - you need to be logged in to access the file)



egtabites

get inspired by
... innovative ideas!



Laboratoire Sonore: a new showcase for creative radio advertising



IP France (RTL) – one of the leading radio sales houses in France – has launched a new online platform to showcase its *Laboratoire Sonore*, IP's service to promote great radio advertising creativity.

The *Laboratoire Sonore* (Sound Lab) was created by IP France in 1998, and it is dedicated to the analysis of radio advertising creativity and trends. The new platform takes the form of a Tumblr blog, but with a design similar to a conventional website, based around five main content sections.



Coups de Coeur (favourites) highlights the best and creatively strongest radio spots, including audio clips, short descriptions of the creative approaches and campaign delivery as well as details of the agencies and production teams involved. Examples of highlighted cases include the theme park Puy du Fou, Toyota and the supermarket chain Carrefour.

Ops contains a number of more detailed special advertising case studies carried out on the radio stations marketed by IP France, which comprise RTL, RTL2 and Fun Radio. The cases set out the objectives and mechanics, audio and video content for each campaign, including examples for Netflix and the DIY store Mr Bricolage.

The **Galerie Créative** (creative gallery) offers a selection of radio spots covering different advertising sectors, such as banking & insurance and automotive. This section currently showcases creative from clients including AXA, Banque Populaire, Citroën and Audi as well as a retrospective of the best of 2014, with short introductions explaining what made each spot stand out.

Conseils (advice) allows IP France to explain in more detail the different creative methods and techniques that can be used to make effective radio campaigns. This section also contains a selection of spots that illustrate particular creative modes – the current selection looks at the different ways *the voice* can be used in radio spots.

Productions presents some of the spots recorded by IP France's partner studio, showcasing this service offered by the sales house.

Coup de coeur créatif IP : RATP

Pour garantir des bonnes conditions de transport, la RATP a lancé une campagne originale destinée à sensibiliser les voyageurs aux règles de civilité. À partir des codes bien connus des tables de La Fontaine, les comportements d'incivilité sont dépeints à travers la personnalisation d'animaux tels que le paresseux sur son strapontin, la tortue et son sac à dos, ou encore le phasme avec son sandwich. Une campagne renforcée par un dispositif multicanal : un radio mais aussi décliné en affichage dans tout le réseau RATP. Inattendu et ludique !

COUPS DE COEUR AVRIL 2015 RATP

| Station | Spots |
|------------------|--------|
| Wfrance - RATP 1 | 1 spot |
| Wfrance - RATP 2 | 1 spot |
| Wfrance - RATP 3 | 1 spot |
| Wfrance - RATP 4 | 1 spot |



Nom de la campagne : Les Incivilités
 Annonceur : RATP
 Agence Media : Zanich Optimedia
 Responsables annonceur : Céline Riffart, Nadine Kerganou
 Agence pub : Publicis Conseil
 Responsables agence pub : César Grice, Aurélien Duhamel
 Directeur de Création/Concepteur Artistique/Concepteur-Rédacteur : Hervé Riffault
 Production : Photographe Benoit Mauluich
 Studio : Chez Jean

Guillaume Astruc, Director General of IP France explains: “*The Laboratoire Sonore blog offers increased visibility to our unique expertise in the analysis of creation in radio advertising. Aimed at the entire marketplace, the ambition of this blog is to encourage the actors of creation on the market and also to raise awareness among advertisers of the strategic importance of creation in the effectiveness of the radio medium.*”

Why this matters to radio members

The importance of well designed and executed radio spots can often be overlooked, especially with attention increasingly turning to new delivery platforms, listener personalisation and interactivity. Yet great creative remains at the heart of any effective advertising campaign.

Initiatives such as the *Laboratoire Sonore* can enrich the knowledge of radio advertising copywriters and producers, giving inspiration and new ideas. With radio remaining a medium that all too often suffers from advertising of an underwhelming quality, all efforts to produce and showcase spots that sound better and that deliver greater results for advertisers are essential to support higher investments in the medium.



Background info

Please click on the links below to access the relevant documents:

- » **IP France website** (please click here)
- » **Laboratoire Sonore website** (please click here)



Radio advertising: an effective and efficient driver of ROI, traffic to the web, marketing buzz and word-of-mouth



This week's egtabite looks at a piece of research from BrandScience, which was presented at the Radio Advertising Summit in Germany last week, that demonstrates radio's effectiveness – at comparatively low cost – across a range of different indicators. Far from being effective only for short-term activation and sales campaigns, radio can also have a powerful effect on all of a brand's assets.

The research uses the *POEMS* model to investigate radio advertising's effect on Paid, Owned and Earned Media, and in particular it focuses on radio's ability to drive traffic to brand websites.

Paid media: Radio's ROI and efficiency

Radio's excellent ROI has been well established by multiple studies, and this research draws on campaign cases in BrandScience's modelling database to better understand of how effective radio advertising is in relation to its share in the media mix. Looking at campaigns for advertisers in both the FMCG and non-FMCG sectors, the study shows radio to have a higher share of media effect than its share of media spend. For instance, for FMCG campaigns, radio had an average of 15% share of spend while it contributed 20% of the media effect; for non-FMCG cases, radio represented an average of 17% of spend and a full 25% of media effect.



This effect exists in part thanks to radio's advertising pressure, which is typically relatively low. This results in proportionally high efficiency when compared to media such as TV.

Owned media: Radio's effect on web searches

Using data that included Google Trends as a source, BrandScience's research found that in the cases examined, 11% of web searches can be attributed to radio. Crucially, radio was the lowest cost medium to increase web searches by one percentage point.

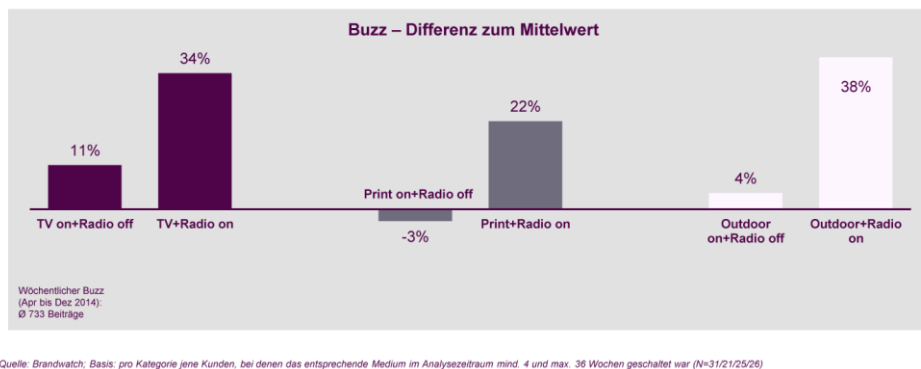
The research looked at 14 brands from three sectors – automotive, travel and online stores. Across these cases, radio was almost always the lowest cost medium for driving search when compared to TV or other media.



Earned Media: Radio's effect on marketing buzz and word-of-mouth

This part of the study examined the effect of radio advertising on some of the less tangible – but nonetheless highly valuable – brand assets: the buzz and social conversations around marketing campaigns and the word-of-mouth recommendations consumers make to people in their social circles.

To measure the buzz, brand mentions on social media were analysed and matched against gross spending data in radio and other media. Radio was shown to have a positive effect on buzz, and this effect “reverberated” for the couple of weeks following campaigns. The buzz effect was most evident in campaigns that featured average volumes of radio advertising, over those featuring low or high volumes. Radio was also found to be especially effective when used with other media.



By using a brand tracking technique developed by the research body YouGov, BrandScience also modelled word-of-mouth (WOM) exposure. Again, radio was found to be relatively efficient as a medium to increase WOM exposure.

Why this matters for egta members

The *POEMS* model, when applied to brand marketing, can help explain the impact and relative cost of channels used within the media mix. By bringing all of the elements of Paid, Owned and Earned Media together, BrandScience found robust evidence of the significant contribution radio can offer in the digital sales funnel – especially by driving web searches – and therefore the positive difference it can make both directly and indirectly to a brand’s success.

As the spotlight increasingly turns to the often opaque data being used to justify investments in online search, display and video, well-established media such as radio stand to benefit greatly from independent and well-designed research that shows its effectiveness and efficiency not only as a driver of sales, but also as a significant contributor to online traffic, marketing buzz and word-of-mouth.

This research was presented by Dr. Alexander Preuss, Director – BrandScience, at the Radio Advertising Summit in Düsseldorf, Germany, on 18 June 2015.



Background info

Please click on the links below to access the relevant documents:

- » **Presentation from Radio Advertising Summit** (please click [here](#))
- » **egta insight - Radio Audience Measurement** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



The power of advertising for the greater good

This week's *idea worth sharing* closes the series on a positive note, before the egtabites go on a summer break: Goodvertising seeks to make a difference in the advertising world. egta carried out an interview with the man behind this praiseworthy initiative, Thomas Kolster.

egta: Can you explain the concept and idea behind *Goodvertising* and how it challenges the current world of advertising? Why should advertising serve higher goals rather than focus only on brand building?



T.K.: In the past few decades, advertising has dominated and interrupted every part of our lives, but people are beginning to question the value of that relationship. People want brands to deliver real value and solve some of society's biggest problems. **Goodvertising is a book about the world-bettering power of creativity in advertising.** It's developed into a project that showcases the brands and agencies that dare to search for new, more meaningful ways forward. It's time to repair the strained relationship. Goodvertising has effectively become a movement for hammering some common sense into brands. There's no higher accomplishment for brands than to make a real difference in people's lives. You're climbing the **brand ladder from being functional or aspirational to being purposeful; it's brand heaven.** The very pinnacle of the brand hierarchy of needs. Goodvertising is about building brands that last.

egta: Can you give some examples of major brands that are giving sustainability a high priority?

T.K.: There are quite a few out there I respect. Unilever deserves kudos for daring to take some serious steps towards sustainability despite a varied brand portfolio. And their efforts matter, they've just published that their sustainable brands grow twice as fast as their conventional brands and deliver half the company's growth. The billion dollar Brazilian cosmetic giant Natura is also worth mentioning. They're living their values and are presently the biggest company in the world to become a B-Corp (a B-Corp provides a framework and certification for companies wishing to benefit society as well as their shareholders.). BMW is catching up on the future of mobility and investing heavily in its BMWi program. Competition has moved on from the traditional battlefield to encompass sustainability, almost following the mantra: whatever you can do, I can do greener. Just take a look at the electric car company Tesla's stellar growth.



The sporting giants Puma and Nike are engaged in an innovation battle, trying to outperform each other in minimising their resource usage while delivering outstanding performance products at the same time. It's a war on doing rather than saying from Puma's InCycle collection, which shows the environmental costs in dollars on price-tags, to Nike's ground-breaking FlyKnit shoes, rethinking how a shoe is made and using as little material as possible.

egta: Are there ways that broadcasters can help them meet their sustainability objectives?

T.K.: Yes, definitely, but it unfortunately **seems that the traditional media industry has chosen to take a backseat**. Some of the world's biggest brands -and even archrivals like Pepsi and Coca-Cola - have joined forces to create a media platform focused on telling positive sustainability news called Collectively. The initiative shows how eager big brands are to engage consumers around sustainability.

Broadcasters and media houses have a responsibility for content; this might begin to matter more and more to big brands. Increasingly we will see brands that don't want to air their products next to alcohol commercials or ads featuring anorexic-looking-girls, but this is only the beginning. The increased focus on health and environment might push brands to avoid media that promote fatty or sugary foods. **It's about time broadcasters take matters into their own hands**, before they are hit by regulation as we have seen in France, where food adverts have to carry a warning if they contain too much salt, sugar or fat.

An example: The Guardian takes their responsibility seriously and is not afraid to take a stance. From last year to this year they've increased their coverage of sustainability related content by more than 25%, which is the equivalent of an estimated 100 million page views. The Guardian does its part in terms of recycled paper and environmentally friendlier media production, but that's only going to take them so far: their biggest impact on society comes from what they cover in their media: the brain impact. And they decided to make it matter!

Another example: Across Europe, TV-stations invited homeless people to be weather reporters during the winter to remind the public of the horrible living conditions homeless people have to withstand. They also invited donations to the Days of Hope Charity.

egta: Besides Goodvertising, you launched the platform WhereGoodGrows last year, which shares experience in the area of responsible solutions and initiatives. Why should companies share their know-how with their competitors?

T.K.: When I was researching my book Goodvertising (Thames & Hudson, 2012) **I couldn't help being impressed by the campaigns' level of creativity, but even more so with the real difference** that a lot of these campaigns made for important causes like water scarcity, poverty, resource efficiency, HIV, environment and homelessness. Why should a campaign that's creative, effective and impactful be used only once instead of being shared with others facing the same challenge? It's kind of like buying your own takeaway mug for coffee instead of throwing away a coffee cup every day.

One ingenious initiative, for example, has been generously shared with the community by a Burmese supermarket chain, Citymart. They wanted their customers to shift to reusable shopping bags by rewarding them for doing their part while making sure the bags were used and reused. A priority till was made for customers carrying a reusable shopping bag and in return 70 000 bags were sold, preventing countless thousands of plastic bags going to landfills or ending up in waterways.

Volvo is also a company that understands this mindset, for example. When one of their engineers, Nils Bohlin, invented the three-point seatbelt in 1959, which we all use today, the company thought it was too important an innovation to patent and keep, but instead shared it with the global car industry. Shouldn't we in the communication industry be ready to embrace the same generous mindset?

The potential upsides are many. We've already facilitated contact between an American hospital that wanted to reuse a campaign from a Brazilian agency, which means potentially more business could be derived from the same campaign and more lives could be improved.

egta: Can egta members i.e. the broadcasters and sales houses participate in such initiatives?

T.K.: Yes, they definitely can! A platform like this needs attention and support. For the media houses this means more business. **If a creative campaign is reused, it still needs media to create attention and impact**. We're always looking for partners and supporters. For the media houses this might also be a possibility to sponsor airtime for certain recycled initiatives. What if we could scale up a national campaign that made a massive difference locally and make it Europe- wide?

Examples of campaigns:

- » <http://www.natura.com.br>
- » <https://www.bcorporation.net>
- » <http://www.bmw.com/com/en/insights/corporation/bmwi/philosophy.html>
- » http://www.nike.com/us/en_us/c/innovation/flyknit
- » http://www.kering.com/fr/dev-durable/succes/collection_puma_incycle-0
- » <https://collectively.org>
- » <http://static.guim.co.uk/ni/1409917485530/Guardian-sustainability-rep.pdf>
- » <http://wheregoodgrows.com/works/view/106>
- » http://saatchi.com/en-us/news/days_of_hope_for_europes_homeless



Background info

Please click on the links below to access more information on this topic:

- » **Where Good Grows** (please click [here](#))
- » **Goodvertising Agency** (please click [here](#))
- » **Goodvertising - book & info** (please click [here](#))
- » **Thomas Kolster's website** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



Radio: more than just telling its story

egtabites welcomes you back after the summer – we hope you enjoyed some time to relax, soak up the sun and listen to great radio stations on your holidays!

Back to the business of radio...

Perception vs. reality: what's holding radio back?

Radio advertising achieves outstanding results. It does so at large scale and at low cost compared to many other communication platforms. But the ad industry continues to undervalue radio's potential, and a big part of that may be down to inaccurate perception on the part of advertisers themselves.

Larry Rosin, one of the radio industry's most respected analysts and commentators, summed it up in recent comments addressing the claim that **radio has a problem of self-positioning**:

"I get frustrated with this argument that the only issue with radio is that it 'doesn't tell its story.' The issue for radio is not that it doesn't have a clever catchphrase, and it's not that its CEOs don't represent radio well.

[...] I believe the reason advertisers nail radio with comments like 'no one is listening to the radio anymore' is in large part because they don't see radio stations anymore. They don't see stations on billboards and they don't see stations on TV and they don't get things in the mail and they don't hardly ever see radio station personalities at events around town.

[...] Radio sales people would walk right into a client with the same problem and say – 'you know how to fix your issues – you need to advertise.' But radio has fallen for the falsehood that 'radio stations advertise themselves.' That's of course true on some small level, but a radio station can only make so much noise by itself. And all the while radio laments its failure to 'tell its story.' Advertising the stations and the personalities would solve the problem organically."

If you share these concerns and want to find out how your colleagues from other markets are promoting their stations and advertising their own initiatives – and if you would like to share your own cases as well – join us for egta's **Marketing & Sales meeting on 1 December in Hamburg**. This event will be focused specifically on both B2B and B2C radio marketing, so don't forget to register and pass on the invite to your colleagues!

To kick things off, we would like to share few examples of fresh and inspiring radio marketing cases.

No. 1 – Groundbreaking new research that shows advertisers drastically underestimate broadcast radio

Leading radio sales houses and broadcasters in US – including Cumulus, iHeartMedia, Westwood One, CBS Radio and others – recently joined forces and decided to tackle the fact that advertisers and agencies drastically underestimate the reach of AM/FM radio by commissioning a **study** to compare advertisers' perceptions of American audio consumption vs. actual usage.



Key findings include:

- Advertisers estimate that 64% of Americans are reached by AM/FM, but the actual weekly reach as reported by official ratings company Nielsen is 93%.
- Advertisers and agencies perceive the audience share of **Pandora** and **Spotify** to be nearly the same as AM/FM. In reality, AM/FM's audience share is 9X Pandora and 17X that of Spotify.
- Nielsen data also shows that radio reaches 93% of Millennials – 22% more than TV.

This study is conclusive evidence of the major gap in actual and imagined performance of AM/FM and streaming outlets, and that radio needs to be more energetic in its efforts to change perceptions, romance its clients and spread the word that it is truly the leading mass reach medium.



No. 2 – Strong branding and positioning by Finnish radio broadcaster Nelonen Media



An example of an effective marketing effort was presented last year at egta's Marketing & Sales meeting in Brussels – a presentation by **Nelonen Media's Erkka Jaakkola** that showcased the company's radio branding, positioning and marketing activities, four of which are described below.

Firstly, Erkka presented a great promotional clip for its station Radio Aalto entitled *Let The Music Do The Talking*, which features the station's morning show hosts going to work using the lyrics of popular songs.

Secondly, when competitor station NRJ started to experience some weakening in response from listeners two years ago, Nelonen created a new youth oriented station called **Loop** ("More Music, Less Talk") – based on the idea of a limited playlist in response to listener demand.



Thirdly, Nelonen's strategy is to try to reach listeners and consumers wherever possible, which includes strategies for social media, events, online and video. By keeping the stations relevant for listeners, Nelonen has achieved the position of market leader in listening and sales. This success partly comes from radio working closely with TV and from the high percentage (about 50%) of contracts that are annual. Pricing and packaging is differentiated from the competitors, with a big emphasis on reach as the most important factor.



And finally, Erkka shared a multi-media advertising campaign developed by Nelonen Media to celebrate 25 years of the ice-cream brand **Magnum**. Radio Loop DJs and personalities appeared in a converted Airstream caravan, with events, ice-cream sampling, social media activity and outdoor and on-air promotion. It was a big success, as shown by the results:

- Brand recognition increased 71% in the target group;
- An event was held for 500 media members, clients and celebrities;
- Magnum spontaneous awareness increased 18%;
- 85% of people reached have already done, or intend to do something based on the campaign;
- Social media buzz for the brand increased 18% during the campaign;
- 59% of those who saw the campaign have tasted the new Magnum variant

Are you looking for more ways to strengthen your radio brands in your market?

Throughout the autumn and into the new year, egta will turn its focus to issues around B2B and B2C marketing. The team hopes to see you in Hamburg on 1 December, and to continue to support you in whatever way we can.



Background info

- » **Highlights from the Perception vs. Reality Study** (please click [here](#))
- » **Presentation of Nelonen** from the 2014 Marketing & Sales meeting (please click [here](#) for video, [here](#) for pdf)

(for egta members only - you need to be logged in to access the file)



egtabites

get inspired by
... innovative ideas!



An uncontrollable desire to sing!

This week's *egtabite* features an award-winning and highly effective marketing campaign by the French speaking radio station Nostalgie, which took Gold at the 2015 Effie Awards Belgium. By developing a multi-faceted and consistent marketing approach, Nostalgie successfully gained audience share from its rivals and refreshed the station's brand image, without having to increase its marketing budget or change its musical programme.

In the ears of the beholder

NOSTALGIE

Nostalgie, as its name suggests, is a music radio targeted at adults, with programming centred on hits from the 70s 80s and 90s. The station competes with the public broadcaster's Classic21 and to some extent private Radio Contact for listeners in the 35-45 demographic. All three stations have similar audience share.

However, Nostalgie has the oldest audience profile of the three, with 37% of its listeners aged 55 or over. By the end of 2013, Classic21 had overtaken Nostalgie in the 35-45 demo, and it was crucial to win back some of these listeners to stop the station aging along with its audience.

Objectives: audience share and positioning

Nostalgie's marketing efforts in 2014 were geared towards winning listeners in its core target demographic, increasing audience loyalty and improving its brand perception. Rather than being seen as a station for senior citizens playing a heavy rotation of old fashioned songs, Nostalgie wanted to position itself as a first choice station, and one that its listeners took to their hearts and were proud to identify with.

The station's marketing team knew that its core target audience often listens to Nostalgie without really being aware of the brand, but these people cannot resist singing along to their favourite songs. And it was this insight that became the key concept of the new campaign.



Creative and media strategies: built on an uncontrollable desire to sing (and to listen to Nostalgie!)



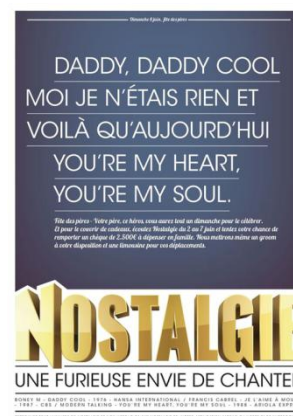
Nostalgie launched a contagious and participatory marketing campaign designed to tap into its listeners' love of singing, using fragments of French and English songs laced together to make mini stories. Knowing that people who saw or heard parts of the campaign would inevitably start singing, the marketing team hoped to leave lasting traces in each listener's memory, strengthening the emotional bond between them and the radio station.

Nostalgie made sure that its presence was felt continuously from April to December 2014, with 32 different stories across print, television, cinemas, online, in social media and out on the street. The campaign was designed to be both consistent and flexible, allowing the creative to be adapted very quickly to reference any relevant subject – from big calendar moments, for example Christmas, Valentine's Day or Mother's/Father's Day, to more unusual issues, such as the national elections or November.

Great results, objectives achieved

Without changing its musical schedule, and using the same creative and media budgets as in 2013, Nostalgie was able to:

- Gain 1.5% audience share over two waves of measurement reporting
- Achieve a record high audience of 896,698, including 69,475 new listeners
- Renew its audience and prevent the station from aging
- Make the strongest recruitment in the 35-45 demo (30,583 listeners per week), outperforming its competitors
- Increase its number of fans and make Nostalgie the station of choice for more listeners
- Become more attractive to advertisers, with an increase in average listening from 171 to 181 minutes among 35-45 year-olds



egta asked Kim Beys, Marketing director, NRJ, Nostalgie & Chérie FM Belgium, for his reflection on this campaign: *"The briefing I gave to our agency (Silver&Copper) was not an easy one: we had to reach our objectives with a diversified campaign, which also had to be innovative, modern and that would give us the possibility to be very reactive. All that, while respecting a very limited budget for production costs. The results we got thanks to this campaign have exceeded all my expectations."*

Why this matters for egta members

Getting into the minds of listeners and connecting with them in a fun and engaging way allows B2C radio campaigns to become more effective ... without the need for additional budgets. Nostalgie found a way to build a campaign that combined consistency of message with flexibility and adaptability, developing relevant touchpoints across a range of media and other marketing opportunities. By growing its audience share, Nostalgie also increased its visibility and attention to advertisers. The results of the campaign speak for themselves.

| | Before campaign (CIM 2014-01) | After campaign (CIM 2014-03) |
|--------------------------|----------------------------------|---------------------------------|
| Audience share 12+ | 12.4% | 13.9% |
| Audience share 18-44 | 9.1% | 12.0% |
| Audience share 35-45 | 11.3% | 14.7% |
| Listening duration 12+ | 176 minutes | 183 minutes |
| Listening duration 35-45 | 171 minutes | 181 minutes |
| Heavy listeners 12+ | 46,772 | 60,155 |
| Heavy listeners 35-45 | 7,417 | 14,773 |

egta will showcase great B2B and B2C cases at its Radio Marketing & Sales Meeting in Hamburg on 1 December 2015. We hope to see you there ... or even better, hear about your own successes!

“ What they said ...

We asked Nostalgie for their comments on this initiative:



"The briefing I gave to our agency (Silver&Copper) was not an easy one: we had to reach our objectives with a diversified campaign, which also had to be innovative, modern and that would give us the possibility to be very reactive. All that, while respecting a very limited budget for production costs. The results we got thanks to this campaign have exceeded all my expectations."

— Kim Beys, Marketing director, NRJ, Nostalgie & Chérie FM Belgium

↓ Background info

- » **Campaign visuals** (please click [here](#))
- » **Effie website** (please click [here](#))
- » **TV Spot** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



Pedigree: barking mad?

This week egtabites goes walkies to New Zealand – with possibly the world’s only radio station designed especially for man’s best friend.

Everybody knows how popular radio is, bringing music, entertainment, news and information to billions of people around the world. And it is also common knowledge that radio provides a wonderful companion, keeping its listeners’ company and helping them to stay connected to their communities, even when alone.

But until now, one key demographic has been overlooked. A group of ... individuals ... who can be described as highly brand-loyal, major consumers of food and other perishables (such as socks and slippers). You guessed it, dogs!

So how did this idea come about?



Pedigree, part of food giant Mars, has a history of developing innovative campaigns designed to make dogs’ lives better. The company was looking for a new idea, so they teamed up with creative agency BBDO Colenso – their partner for past canine campaigns – for a new project.

BBDO Colenso carried out research that showed that whilst dogs get bored when left at home, they respond positively to classical music and the human voice. So a 24hr radio station, with a mix of talk and music, was the perfect solution!

The Cannes Lions-winning K9FM

Pedigree’s new radio [K9FM](#) was designed to be a proper radio station from the beginning, broadcasting on an FM frequency so that owners could leave the radio on all day without having to run their computers. Pedigree gave the creative minds at the agency considerable freedom to come up with dog-friendly programming, ranging from sports segments (Fetch In The Park) to items touching on cuisine (Cuts of Meat), topical debates (Where Is The Ball? and Stupid, Stupid Cats) and a thought for the day (Chew On This). Crucially, the project had support of Mars’s Chief Marketing Officer for Global Petcare, who helped guide this unusual creative idea through the client’s internal procedures without it becoming compromised.

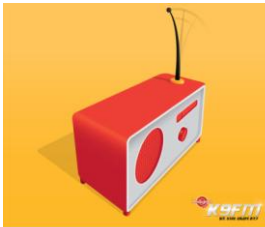


“We calculated we would need around ten hours of speech content given the rest of the output would be music, with additional content to add to this to keep things fresh,” says Senior Writer Matt Lawson. “The idea was that the station should appear live to any dog or dog owner switching on at any point.”

The campaign even generated additional human interaction through *shout outs*, where owners could leave messages for their lonesome pooches. And plenty did!



But what – beyond doggy soothing – did K9FM achieve?



By coming up with a great idea and promoting it just like any other station, Pedigree created a fantastic social media buzz around the campaign during the three months it initially ran. Pedigree also attracted considerable media coverage, doing its brand no harm at all within its core, animal-loving target group.

Pedigree pet food hit a three year sales high during the campaign, and the brand achieved an earned reach of ten times its original target.

Why does this matter to egta members?

By thinking outside of the box (or should that be kennel), brands can use radio's remarkable flexibility to develop highly unusual marketing concepts that both connect with consumers and help drive sales.

This case proves that as an innovative, customisable and relatively affordable communications platform, a well thought out and creatively designed radio campaign can achieve a client's marketing objectives without breaking the budget.

And radio can make a dog's life just that little bit better.

egta will showcase great B2B and B2C cases at its [Radio Marketing & Sales Meeting](#) in Hamburg on 1 December 2015. We hope to see you there ... or even better, hear about your own successes!



Background info

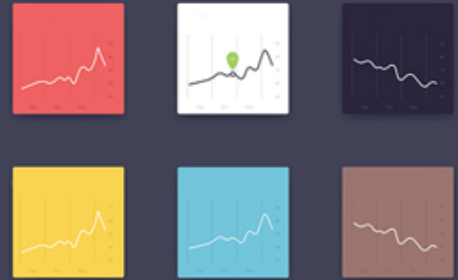
Please click on the links below to access the relevant documents:

- » **Case film** (please click [here](#))
- » **Examples of K9FM's programming** (please click [here](#))
- » **K9FM website** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



15%: abolishing the agency commission in Belgium?

This week egtabites looks at a major change that is about to take place on the Belgian advertising market: the abolition of the 15% agency commission by some of the country's major sales houses as of 1 January, 2016. The implication is that rate card prices will be cut by 15% as a consequence of this decision.

The term commission has become something of a misnomer, as by convention it is no longer the means by which media agencies in Belgium are remunerated for their work. Today, the 15% actually represents a discount that is applied to the gross price of media and typically passed on in full to the advertiser, with the agencies charging their clients for services rendered.

The move was first announced earlier in 2015 by MEDIALAAN, the parent company and sales house of the leading private television and radio stations in Flanders, the northern, Dutch-speaking region of Belgium. A number of other sales houses have followed MEDIALAAN's lead, but others have either decided to postpone or reject this decision.



MEDIALAAN

Broadly speaking, the Flemish audiovisual sales houses will adopt this new approach from the beginning of next year; their counterparts in Wallonia, the southern, French-speaking part of the country, will not – at least for the time being.

The reasons behind the decision to abolish the agency commission

MEDIALAAN, and others that support the decision, state that the 15% agency commission is not relevant in today's increasingly digital and converged media landscape. Many digital players, with global operations, do not operate this agency commission model, and its use by so-called traditional media simply serves to artificially overestimate media sales prices and make the comparison between media less transparent.

In comments to egta, Ben Jansen, MEDIALAAN's Commercial Director – and the driving force behind the decision – said the following: "In our digital world, media and technology are converging. This means that TV and online video – if it is not already the case – will be considered as one universe with one currency and pricing model. In order to realise our ambitions for growth in online video in this converging world, we decided to abolish the agency commission. As a matter of fact, we are simply aligning ourselves with global market leaders such as YouTube and Facebook. On top of that, we do believe that net pricing and net reporting is the only way forward. Consequently, we think that gross pricing has arrived at the end of its life cycle and that it cannot be used any longer as a basis for B2B partnerships between the different stakeholders."

Indeed, increased transparency and reduced complexity are cited by several of those who support dropping the agency commission.

One such sales house is Var, which represents the public radio and television stations in Flanders. According to the company's CEO, Thierry Van Zeebroeck, this decision has been under discussion for some time, and it is a smart move to prepare for digital marketing and programmatic trading. It is also a way to move forward with the other Flemish AV sales houses in order to simplify the way of working with their partner agencies.

SBS, the other major private television player in Flanders, has announced that it will also adopt the same approach as MEDIALAAN and Var.

The two major out-of-home players, JCDecaux and Clear Channel, which together represent about 80% to 85% of the Belgian OOH market, have confirmed that they too will abolish the agency commission from 1 Jan, 2017.

The move has been welcomed by the Belgian union of advertisers, the UBA, which regards the agency commission model as outdated.

Several sales houses will retain the agency commission – at least for now



Some of the sales houses that will not drop the agency commission from the beginning of 2016 have nonetheless expressed support for evolving the trading system to align it better with today's media environment, whilst stressing the need to find solutions that protect the interests of all actors in the ecosystem. Broadly speaking, this is the tone of remarks made by executives at the southern Belgian AV sales houses RMB and IP.

However, some sales houses point out that a market in which some retain and others drop the commission may lead to complexities and confusion. This may also be an issue for contracts with international clients, as the agency commission remains in place in most European countries with the exception of Spain.

There has been some concern on the part of media agencies that in the short term it will involve an increased workload to adapt contracts, reporting and trading software. However, the CEO of one agency, OMD's Dominique De Ville, has come out in support of the move, noting that it's a smart decision made at the right time given the evolution of programmatic.

Why this matters for egta members

A fundamental change in the pricing of media, and the abolition of a long-standing trading convention, are clearly very interesting developments. Time will tell whether the whole Belgian market will follow the decision to drop the agency commission, or whether a dual approach will continue beyond 2016.

For the near future, the consequence of the decisions taken will lead to two philosophies in Belgium: one the one hand, MEDIALAAN, Var and SBS will be aligned with Google/YouTube, Facebook and Twitter with regards to the agency commission, and this represents approximately 60% to 70% of the Flemish advertising market. On the other hand, the publishers and the audiovisual industry in the south of the country for the most part will continue to apply the agency commission model of old.

In time, it may be possible to gain an understanding of whether the decision to abolish the 15% commission has achieved its two main objectives – to align traditional media pricing with digital and to reduce complexity. The experience of the Belgian market will undoubtedly be of interest for other markets looking to introduce similar initiatives.



Background info

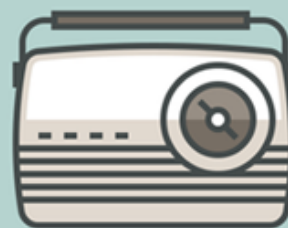
Please click on the links below to access the relevant documents:

- » **MEDIALAAN website** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



Audio Coffee: keeping drivers safe through the power of sound

This week's egtabite demonstrates how the clever use of radio can both advertise a brand and have a positive impact on road safety. An award-winning campaign by the creative agency Serviceplan for the German coffee importer and restaurant franchise Deli Star used an unusual property of sound waves to create an extraordinary promotion that raised the brand's awareness, increased sales and may even have saved a few lives at the same time.

The concept



This campaign was developed in conjunction with the research institution Infrasonics, and it was built around an innovative audio technique called *binaural beats*. When sound is delivered in stereo so that each ear receives a slightly different pitch, the human brain tries to equalise the difference, and in doing so the brainwaves start to vibrate at a frequency corresponding to that difference in pitch. If, for example, a tone with the pitch of 425Hz is played in the left ear, and a tone with a pitch of 440Hz is played to the right, the brainwaves begin to vibrate at 15Hz, the difference between the two.

This has the effect of inducing a heightened state of consciousness in the listener, making them more alert. Hence why this campaign was labelled the world's first audible coffee!

Infrasonics spent a year researching binaural beats, refining the technique so that it could be used in cars. The agency Serviceplan then worked with several international artists to produce specially designed pieces of binaural beats music, called Audio Coffee Tracks, which were then played out during the night on the Munich-based radio station ego FM in order to help drivers avoid the risks of tiredness at the wheel. The tracks were also distributed on limited edition CDs, available in Deli Star's coffee shops.



The results – a breathtaking success!

All 2,500 CDs were sold out in a couple of days, with 12,000 downloads online. Aside from the considerable attention generated in the press and online portals, the campaign generated real business outcomes: Deli Star saw its website traffic increase by 370%, and it enjoyed a boost in sales of 40%, thanks to a radio campaign that reached a quarter of a million listeners.

Audio Coffee was recognised with several international awards, including The New York Festival 2015, The Cristal Festival 2014 and the Eurobest Festival of Creativity.

Why this matters for egta members

Audio is an immensely powerful medium, and the boundaries of its application are constantly being pushed. This campaign demonstrates how the neurological effects of sound can be harnessed, not only to help drivers stay awake while on the road at night, but also to increase sales of a consumer brand.

Radio offers this opportunity to innovate to advertisers of any size, from multi-nationals to independent coffee shop chains, something that would only be possible for the biggest brands on TV, print or digital. The case of Audio Coffee also highlights radio's position as a medium in constant reinvention, and one that is well placed to embrace technical evolution.



Background info

Please click on the links below to access the relevant documents:

» **Campaign video at Eurobest** (please click [here](#))



RMS and PayPal: radio drives traffic to the web!



This week's egtabite is a classic example of radio advertising's ability to drive traffic to the web and help e-commerce businesses find new customers, which is a particularly hot topic today.

A new test campaign by the German audio sales house RMS, which represents the majority of the country's private radio broadcasters and online audio companies for national advertising, for the online payment provider PayPal, offers compelling proof that audio advertising can deliver impressive results.

The test



RMS, with the media agency Optimedia, ran a campaign for PayPal across the whole of Germany (the *test area*) with the exception of Hamburg and Schleswig-Holstein (the *control area*). Lower Saxony (Niedersachsen) and Bremen were also excluded, in order to avoid spill-over into the control area. The campaign included advertising on both FM radio stations and to targeted online audio audiences.

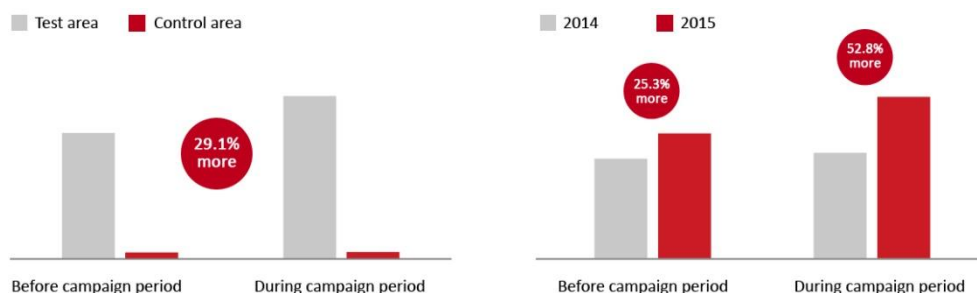
PayPal's objective was to increase registrations to the service, and the study compared PayPal's results during an identical period in 2014. During both periods – the test period in 2015 and the identical period in 2014 – the company's other advertising activities were identical, so that the effect of audio advertising could be isolated and quantified.

The results

The results of this test campaign demonstrate the clear success of audio advertising. The number of registrations to PayPal in the test area increased by 29.1% during the campaign period, compared to just 3.7% in the control area.

Compared to the similar period in 2014, PayPal increased its general enrolment by 25.3%. However, the RMS audio campaign doubled the growth in registrations to 52.8%.

In terms of conversation rates, the campaign period showed a 32% increase in the test area, which was about four times higher than the 7.6% increase seen in the control area.



Base: Registrations in Germany (except Hamburg, Schleswig-Holstein, Niedersachsen, Bremen)
 The number of registrations is indexed and respectively weighted
 Source: PayPal

These results offer compelling evidence of audio advertising's ability to both reach an audience at scale as well as drive business

outcomes. With online interactions becoming more and more important for advertisers, whether operating in the online and e-commerce world or that of bricks-and-mortar, this study again shows how radio and online audio can drive traffic to websites and convert audiences into transactions.

A Q&A with Alexander Sempf, Managing Director Sales, RMS

egta: *PayPal is a company firmly rooted in the digital world. What do you believe are the most effective sales arguments and evidence that can be used to convince e-commerce advertisers to invest in radio and online audio?*

AS: It's that simple: Audio works! It drives traffic to the web. Why? Because the combination of FM radio and online audio generates most touchpoints of all media. You have the enormous reach covered by FM radio plus further touchpoints and a high contact quality with interesting target groups by adding online audio. And thanks to mobile devices, audio is everywhere, anytime: at home, at work or on the road.

egta: *Were there any differences between the audience targeting or campaign creative used for the FM radio and online audio elements of this campaign?*

AS: No, in this case we had the same target group and same campaign creative for both channels FM radio and online audio.

egta: *What do you believe to be the unique selling points of radio advertising as a component of an advertiser's media-mix, or indeed as a standalone medium?*

AS: The need for mass communication continues, especially in a digital age defined by ever-increasing possibilities of media availability, fragmented media usage, social media and declines in other traditional media. Therefore, FM radio is one of the last remaining effective mass media to build extensive coverage and to spread messages quickly. Moreover, with the increasing digital distribution, audio is everywhere – it can be consumed offline, online and on any connected device. Therefore, audio is very close to its listeners and delivers touchpoints other media can hardly reach.

egta: *How has this campaign, and other tests you carry out, helped RMS attract new clients in the e-commerce sector?*

AS: Companies want efficacy proofs for every single medium, whether in the e-commerce business or other economic sectors. So, the more successful audio campaigns such as PayPal we publish, the more the interest of other companies is growing. We can already see that the response is getting bigger and bigger.



Background info

Please click on the links below to access the relevant documents:

- » **The case study on RMS website** - in German (please click [here](#))
- » **Interview with PayPal** in German (please click [here](#))
- » **RMS case studies** (please click [here](#))



egtabites

get inspired by
... innovative ideas!



Make some noise for charity

In this week's egtabite we would like to showcase a campaign from UK's Global, the Media & Entertainment group that managed to successfully use all the strengths of radio as a medium and raise awareness, create a great buzz and generate engagement with their second edition of the Make some noise campaign to collect money for disadvantaged youngsters across the UK.

Concept



Make Some Noise is the charity set up by Global, to give a voice to small charities that struggle to raise awareness. On October 8, 2015 the second edition of *Make Some Noise* day took place calling on Global's star line-up of presenters, friends from the music and entertainment world, their clients and its 23 million listeners to get involved and raise money for disadvantaged youngsters across the UK. Global involved all of its radio brands including Heart, Capital, Capital Xtra, Radio X, Classic FM, LBC, Smooth, Smooth Extra and Gold using their different profile for different types of appeals to their listeners in order to get them involved in the campaign.

Global managed to engage celebrities in various stunts such as Simon Cowell performing on the air or Ellie Goulding who put her unique twist on some of TV's most iconic theme tunes including 'Game of Thrones' and 'The Simpsons'. On Classic FM David Tennant and David Suchet joined an all-star cast featuring every Classic FM presenter in the comedy whodunnit 'Upstairs Downland Abbey'.



Radio X offered the chance to bid for tickets to experience the world's biggest bands and artists, including a holiday to Australia to see both Mumford & Sons and Florence & the Machine. Other prizes included holidays to New York, Los Angeles, Barbados and Mauritius, plus the chance to meet The Vamps in Paris and Jennifer Lopez in Las Vegas or bid for lunch with Nigel Farage. Across the country, people in schools and offices were encouraged to dress loud and donate money to Global's *Make Some Noise* which resulted in big interest and participation.

Involving brands

All this was also possible thanks to the brands that joined the appeal and supported the campaign as sponsors, for example Vodafone, Confused.com and LifeSkills created with Barclays. Global also managed to engage partners like Uber who offered to those who download the Uber app, £15 off their first ride when using the code MAKENOISE. What's more, when using this code, *Make Some Noise* received a £5 donation from Uber for everyone that signed up and took a ride between 10th September and 10th November.



A number of brands got involved in the *Make Some Noise* campaign which helped them to increase visibility and strengthen their image. The involvement included initiatives such as a charity breakfast morning by the Filling Station restaurant chain, where they provided breakfasts to visitors in exchange for a donation to *Make Some Noise*. Some brands are happy to commit to longer partnerships beyond the October 8, 2015 appeal, for instance putting a special *Make Some Noise* dish or 'Noisy Cocktail' on their menu or providing vouchers for their goods and services with a % donation from every sold item.

Results



The *Make Some Noise* day appeal was a great success and managed to raise 1,995 million pounds compared to the 1,1 million last year. This is a great proof of radio as a medium being able to generate a big call to action and almost double the contribution as opposed to last year. The campaign also generated a great buzz on social networks with their #makesomenoise supported by all the hosts and celebrities joining the appeal. Fans were sharing their pictures dressed in their loud outfits and showing their support to the campaign.

Why does this matter to egta members

This initiative is good case study of a creative cross-media campaign using the strengths of radio combined with strong presence on social media generating great visibility, raising awareness and changing the attitude of listeners. The result of emotionally strong campaigns such as this one is of course an increased loyalty of listeners but also of clients who love being associated with a good cause which reflects positively on their brand. It brings benefits to all parties - B2B promotion for the sales house, B2C for the stations, popularity campaigns for the hosts and celebrities involved, fundraising for the charities and image strengthening for the brands.



Background info

Please click on the links below to access the relevant documents:

» **Global's website** (please click [here](#))

» **Make Some Noise website** (please click [here](#))



Chameleon.fm: radio in full colour

This week's egtabite showcases Chameleon – a multimedia entertainment portal created by the leading radio broadcasters of Russia and Turkey. Chameleon brings something completely new to the Russian radio landscape, featuring a unique blend of radio heritage, video and editorial content in a slick and attractive platform that adapts responsively to work on the screen of any connected device.



The initiative is a co-creation by the Russian broadcaster Europa Media Group (EMG) and Turkey's Karnaval Media Group, both of which are the top private radio operators in their respective countries, as well as members of egta. Chameleon is built on the technology platform of Karnaval.com, which has proved very successful in Turkey, helping the company grow from the third largest radio broadcaster to the number one spot in less than three years, according to Ali Abhary, the company's CEO.

By entering into a strategic partnership, rather than building a platform from scratch, EMG significantly reduced the time required to bring this innovative entertainment experience to market.



Radio ... and beyond!

At its core, Chameleon is a true radio product. It brings together EMG's six terrestrial stations with a further seven pureplay radio streams, all of which have human hosts, thus covering a spectrum of genres from electronic to classical music under a single umbrella brand.

Visitors, however, have much more than audio alone to explore. The portal's second strand – Chameleon TV – broadcasts exclusive video programming created by EMG for the platform. The third stream consists of a large selection of editorial content, featuring articles, picture galleries and videos. In addition, Chameleon's news partner RBC supplies economic and political news.

This rich experience is designed to enhance the value proposition for EMG's radio listeners by offering additional content in line with their interests, whilst also generating new traffic. Chameleon unlocks radio's potential across mobile and social. It includes an interface for easy in-car station switching as well as apps for smartphones, tablets and Smart TVs. This presence on connected devices offers EMG greater access to digital advertising revenues.



An enhanced advertising proposition

Chameleon is an ad-funded platform, and it is financed under a digital revenue-sharing agreement between EMG and Karnaval Media Group. The platform takes advantage of digital advertising's possibilities, including audio, mobile, Smart TV and targeting.

Russia's digital advertising market is growing, whilst traditional media – such as radio – face significant headwinds. The creation of Chameleon allows EMG to tap into this market; the broadcaster aims to attract up to nine million unique daily visitors within three years, and the project is expected to become financially self-sufficient in its fourth year of operation.

egta asked Ekaterina Tikhomirova, President of Europa Media Group, about what the Chameleon project means for the broadcaster's advertising proposition.

egta: What advantages does Chameleon offer in terms of additional advertising revenues, and how do you see the platform's different functionalities being used by marketers?

ET: Chameleon offers a wide range of advertising opportunities. Clients have access to all forms of online media advertising, with the most recent technologies and targeting capabilities (inclusive of targeting by location, socio-demographics, behaviour, screen resolution, operating system, browsers etc.), as well as mobile advertising, advertising on Smart TV and so on.

egta: Are there particular advertiser categories that are not currently big radio clients but that you expect will be attracted to Chameleon?

ET: Digital audio advertising, video advertising, content-driven projects, media advertising and special projects: all of these capabilities that Chameleon can offer are interesting to any advertiser. Therefore, we are able to extend from the spectrum of traditional broadcast radio advertisers (the top five being automotive, medical, retail, real estate/construction and banking/finance) to categories such as FMCG, entertainment, online games and many others.

egta: You chose Karnaval Media Group as your strategic partner for this initiative: what was it about Karnaval that drove this decision?

ET: When preparing our own digital strategy, we called on international experience and searched for examples of successful implementations and executions of digital approaches, particularly by radio groups. And as a result, we decided to make a partnership agreement with the Turkish company Karnaval, because their model – in our opinion – has the best potential for success on the Russian market. Why did we decide not to copy their platform, but rather partner for a long-term licence agreement? The point is that the development of such a project from scratch using our own resources would have taken two years, according to our estimations. The cooperation with Karnaval gave us an opportunity to leverage their experience and to be able to immediately use a technology platform that had already been developed.

Why this matters for egta members?

Digital is a great opportunity for radio, but unlocking the potential of audio, mobile and social working together can be a complex conundrum to solve. The growth of Karnaval Media Group in recent years suggests that this approach – a coherent, multimedia hub built on smart technology, compelling content and strong radio expertise – stands a great chance of success in other markets, such as Russia.

Chameleon also demonstrates the efficiencies that can be achieved when broadcasters from different markets combine forces to develop new products – the very philosophy that drives egta members as they share experience and look for common solutions to the challenges they face!



Background info

Please click on the links below to access the relevant documents:

» **Official website** (click [here](#))



egtabites

get inspired by
... innovative ideas!



RMS and Burger King: delivering Germany's first programmatic audio campaign

This week's egtabite showcases a highly significant event for the radio industry: German sales house RMS delivered an industry-first programmatic audio campaign for Burger King.

In a partnership that involved RMS working alongside Amnet (Dentsu Aegis Network's programmatic buying unit) and tech provider AppNexus, the campaign allowed the client to buy pre-stream audio spots across the RMS web radio network and display advertising, controlled and optimised in real time.

The campaign

Amnet handles Burger King's digital marketing account, which includes online display, video and other channels. RMS was able for the first time to make pre-stream audio advertising inventory available within Amnet's programmatic trading platform – alongside the existing digital channels. Through the insertion of cookies, it was possible for Burger King's display and video advertising to be re-targeted to users who had heard the restaurant chain's pre-stream spots.

Amnet combines data and technology to offer marketers tailor-made audiences and campaign optimisation in real time, and this campaign for Burger King demonstrates how programmatic platforms can be used to break down traditional media silos to deliver advanced cross-format advertising solutions.

The trading of advertising in real time has, until recently, been available only for search and display, whilst solutions for video advertising are in their infancy. Likewise, buyers of audio advertising have not been able to leverage the opportunities of automation, targeting and increased efficiency that can be achieved using programmatic platforms, despite pressure from large advertisers in particular to develop programmatic solutions for all media.

RMS and Amnet have made a major stride towards programmatic audio advertising trading with this successful case for Burger King, and client interest in the initiative is high. The concept and technology were tested and worked well, paving the way for trading online audio through programmatic platforms at greater scale in 2016.

One advantage for RMS lies in the automation of the billing process, as this was handled through the SSP (supply side platform), thus eliminating the need for traditional invoicing.



egta asked Tobias Conrad, Head of Digital Media at RMS, for further details about the campaign.



egta: *In a nutshell, what sets this online audio programmatic campaign apart from those that are planned, transacted and executed under the traditional model?*

Tobias Conrad: Our programmatic case has shown that online audio is an integral factor in companies' marketing plans. It specifically targets their audience on different channels simultaneously. Planning, transaction and execution turn into a more holistic approach. As a result, it enables audio to catch up with video, online and mobile display concerning programmatic trading.

egta: *What are the key benefits for the client in this case?*

TC: Firstly, we provide a technological solution that fits into the existing framework of programmatic trading. Secondly, Burger King's cross-channel campaign "King of the Month" has a retargeting function for individual listeners of the commercial. This is the case because it perfectly addresses Burger King's marketing goals and has a value-added benefit to every media strategy.

egta: *And what are the main benefits for RMS as a seller?*

TC: For us as a seller it is important to develop our products based on the wants and needs of the market by using the programmatic audio case. This definitely helps us to gain more momentum for online audio in general

egta: *As programmatic audio gains traction and becomes more commonplace, what kind of advertisers and campaign objectives do you think it will best serve?*

TC: In broadcasting, advertisers book their target audience in relation with a content environment. With programmatic advertising we enable clients to reach their desired audience with direct targeting. So PA is very efficient, time and cost saving and drives performance for our customers. They can deliver their message directly to their target audience.

egta: *As the instigator of a pioneering initiative, what advice can RMS offer to other radio and audio sales houses that may be exploring programmatic trading?*

TC: We are still at the beginning of a long journey to transform online audio into a technological trading product. Having said that, we would still encourage other radio and audio sales houses to start working with programmatic trading, because audio as a medium – as well as an advertising platform – will rapidly grow in the years to come.

Why this matters for egta members

Advertisers are expressing a clear demand for automated and programmatic trading technologies, recognising the efficiencies and improvements in targeting that they can deliver. Television and radio – and by extension video and audio – publishers have until recently lacked the tools to allow them to tap into the growing programmatic market.

RMS has demonstrated that by taking a strategic decision to invest in the development of programmatic audio capabilities, it is possible to put online audio advertising on an equal footing with other digital media, potentially marking the start of a new era.



Background info

Please click on the links below to access the relevant documents:

- » **RMS website** (please click [here](#))
- » **Press release** (in German) (please click [here](#))

egta.