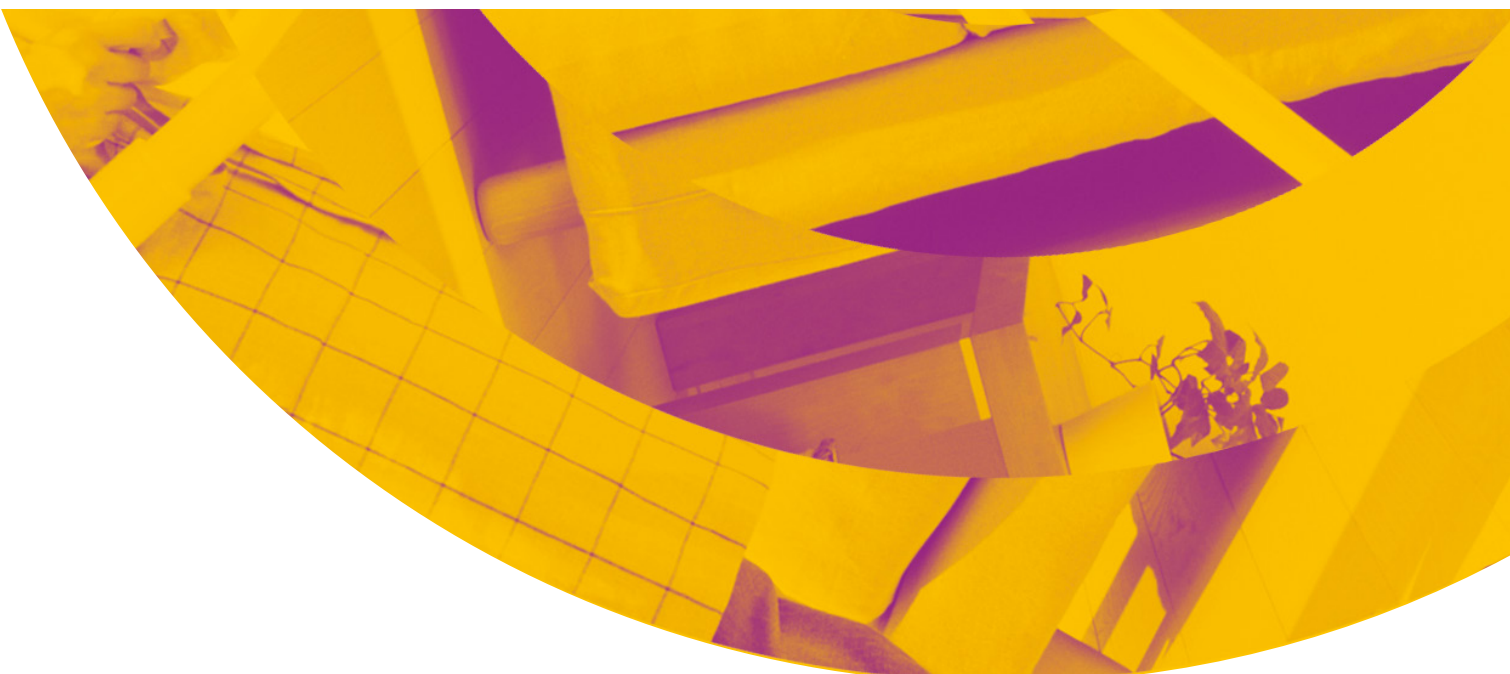




# RADIO THE BRAND MULTIPLIER

Using audio advertising  
to expand your brand



# CONTENTS

<b>3</b>	Key takeouts
<b>4</b>	In summary
<b>5</b>	Using the findings to inform planning
<b>7</b>	Objectives
<b>8</b>	Background
<b>10</b>	How the study was done
<b>13</b>	Findings in detail
<b>21</b>	Implications for advertisers
<b>22</b>	Appendix



# KEY TAKEOUTS

Both audio-visual and audio advertising have a significant effect on helping brands spring to mind more readily in purchasing situations (salience).

When included in the mix, audio advertising significantly increases the effects of brand communication over audio-visual advertising alone:

- expanding a brand's network of mental associations
- building brand associations amongst a wider audience
- increasing share of mind for a brand.

When applied to broadcast media, these findings demonstrate how including radio alongside TV can improve the cost-effectiveness of brand campaigns by over 20%.

Brands with the most distinctive audio assets achieve the best results.

# IN SUMMARY

## The approach

This study set out to look at the way that radio advertising (audio) can drive strategic brand growth. This is an under-researched area, because radio's flexibility means it is typically used for tactical messages.

The study used a cloaked-exposure method to measure the extent to which people's attitudes to three competing pairs of FMCG brands were changed after exposure to two sets of advertising – audio-visual alone and audio-visual with audio.

The research was structured around the recent evidence-based thinking about advertising effectiveness led by Professor Byron Sharp, which suggests that consumer response to advertising is principally emotional. Brands that easily spring to mind largely determine what we buy. The more extensive and fresher the network of memory associations about a brand, the greater the brand's chance of being noticed or thought of in a variety of buying situations experienced by customers. One of the main tasks of advertising therefore is to create wider and stronger brand associations in people's minds.

Within this, Sharp identifies "Network Size" as a critical measure for successful brands. This describes the range of occasions, needs and feelings which influence brand purchase within a specific category (or as Sharp describes them, *Category Entry Points*) which a brand is associated with.

## The results

This study, conducted by Differentology, shows that exposure to both audio-visual and audio advertising significantly affects people's perceptions of brands, as measured by Network Size.

After two exposures to audio-visual advertising (2x AV), Network Size increased by 23%. But when two audio advertising exposures replaced one of the audio-visual exposures in the mix (1x AV + 2x A) Network Size rose further to 29%.

These uplifts were seen not just in Network Size, but also in *Mental Penetration* and *Share of Mind* (see Background and Objectives section for further detail about these measures).

Within this, the brand which performed best had the most distinctive audio brand asset – recognisable audio which was strongly associated with the brand.

These results highlight the value that can be accrued by including radio as part of the brand-building media mix and give a clear indication of how advertisers can harness these effects optimally for their brands.



## USING THE FINDINGS TO INFORM PLANNING

By demonstrating audio's brand-building qualities and potential for improving cost-effectiveness of brand communications when used within the mix alongside TV, this study shows that radio warrants deeper consideration when developing strategic advertising campaigns to drive brand growth.

Radio benefits campaigns by extending the reach of TV campaigns allowing advertisers to cost-effectively communicate with audiences at different times of day and in different situations (e.g. when people are on their way to the shops).

To exploit the benefits of adding radio to the media mix to optimum effect, advertisers should consider creating multiple radio executions to expand the number of Category Entry Points strongly associated with the brand beyond those likely to be triggered by TV advertising.

The findings also reiterate the learning from previous Radiocentre studies (*Strike a Chord* and *Turning Art into Science*) about the value of developing or using existing distinctive audio brand assets (e.g. music or voiced characters) consistently across media and over time to enhance brand-level effects.



**RADIO CAN  
IMPROVE  
THE COST  
EFFECTIVENESS  
OF BRAND  
CAMPAIGNS  
BY 20%**

# OBJECTIVES

## Objectives for this study

Determine what audio advertising can bring to the task of

### Mental penetration

Number of people associating the brand with at least one CEP

### Network size

Average number of CEPs associated with a brand

### Share of mind

A brand's share of all CEP associations across the category

Develop practical guidelines for advertisers

# THE HYPOTHESIS WE TESTED

By exploiting audio brand assets from audio-visual advertising and creatively linking the brand to different Category Entry Points using multiple executions, audio advertising will expand a brand's network size and build overall mental availability over audio-visual advertising alone.

# BACKGROUND

## What we already know about radio's effectiveness

Radio has a proven multiplier effect, especially alongside TV.

Radio adds reach to TV campaigns, and reaches people at relevant times (source: *IPA Touchpoints*).

Maximising weekly reach of radio campaigns delivers optimum ROI for advertisers (source: *Radio, the ROI Multiplier*).

Radio ads featuring consistent creative elements from TV perform better (source: *radioGAUGE*) and can act as "Virtual TV" (*Diet Coke/Direct Line* case studies).

10% of a TV budget reinvested into radio increases ad awareness by 15% (source: *Millward Brown*).

Re-deploying 20% of a media budget into radio increases overall campaign ROI by 8% (source: *Radio, ROI Multiplier*).

In addition, radio's characteristics (reach, emotional connection, fame) make it well suited to brand-building campaigns (*Audio Now: Les Binet analysis of IPA databank*).

However, because of its short-term flexibility, radio is too often considered for purely tactical roles.



## New thinking on advertising and brand growth: *How Brands Grow*

*How Brands Grow* by Professor Byron Sharp was published in 2010, and followed by *How Brands Grow Part 2* (with Jenni Romaniuk) in 2015. The authors use academic analysis of evidence from around the world to review the major factors in marketing effectiveness, including advertising.

One of the core findings for advertising is that brand growth is driven by availability, not just in retail terms but also in terms of “mental availability”. This is the extent to which the brand is salient within its category and has values and associations which are relevant to the consumer’s needs and desires in purchasing situations – the authors call these Category Entry Points (CEPs). For example, the soft drinks category has CEPs which include “to drink at work”, “to have with food” and “refreshing”, amongst others.

The authors conclude that large share brands (i.e. market leaders) are linked to a broader range of CEPs than smaller brands. Put another way, if you want to grow a brand which can dominate its category, you need to establish strong links in the consumer’s mind to a broader set of CEPs.

Category Entry Points are exceptionally helpful because they allow a brand to assess its strength relative to competitors by providing a consistent framework for measurement and comparison.

For maximum effectiveness therefore, advertising needs to speak to as many people as possible (reach) as continuously as possible and associate the brand with supplementary Category Entry Points.

In addition, the authors identify that advertising which carries “distinctive brand assets” such as colours, characters, or music which are unique to the brand, is even more effective.

The combination of reach and the promotion of multiple Category Entry Points suggested that radio would be an ideal medium for this model of effectiveness – particularly for brands using an audio brand property.



# HOW THE STUDY WAS DONE

The focus was on FMCG for this project. *How Brands Grow* feels particularly relevant to the FMCG category, and radio has strong characteristics to offer FMCG advertisers alongside TV (high reach of main shoppers with kids, reaching people on their way to shops, high share of voice).

To ensure broad relevance of findings we selected three categories, and two brands in each (we chose brands that had TV commercials with audio properties that could be transferred to radio).

## Instant coffee

Nescafé Gold Blend

Douwe Egberts

## Household cleaning products

Cillit Bang

Flash

## Frozen pizza

Goodfella's

Chicago Town

## Stage 1: Identify Category Entry Points (CEPs)

This involved running a seven-day mobile diary across a group of ten shoppers (of all of the above categories) asking them about their usage and purchase behaviour to help us identify relevant CEPs.

## Stage 2: Ratify CEPs

Our team spoke to agency planners (from *J Walter Thompson, MullenLowe, The 7Stars, Publicis, Leo Burnett*) working on brands in these categories to establish the relevance of the CEPs identified through the diaries in the context of ongoing marketing activities. This led to a final set of nine CEPs for each category to be tested (see Appendix A for details).

## Stage 3: Develop audio ads

Two radio executions were written and produced for each brand to be measured, each using the audio brand assets from, but seeking to associate the brand with different CEPs to, the TV commercial.

## Stage 4: The lab test

Having already identified that a real world test would be impractical - no brands currently use radio in this way and if they did, it would be extremely difficult to set up a campaign with required test and control cells - we decided to run a longitudinal lab test. This used a series of test and control cells to measure the impact of varying levels of cloaked exposure to both audio-visual and audio-only ads for the brands in question.

### The test ran over two consecutive days

Initial profiling survey -  
first cloaked media exposure.

Second cloaked media exposure -  
detailed post-exposure survey.

In terms of **audio-visual ad exposure**, respondents were briefed to consider whether reality TV is in decline. On each day they were asked to watch a five-minute clip of reality TV programme about which they would later be asked questions.

In terms of **audio ad exposure**, respondents were primed to consider whether listening to radio can make mundane tasks like ironing or washing up more interesting. On each day, they were asked to watch a five-minute video of someone doing the ironing or washing up with radio playing in the background and told that they will be asked about the experience later. On each day, both the TV and radio content contained an ad break featuring a range of commercials including, where relevant, the brands being tested.

The test cells were designed to explore the impact of both Audio-visual and Audio-only advertising.

**Control**  
No AV or Audio advertising for test brands.

**Test 1**  
2 x AV exposures only.

**Test 2**  
1 x AV exposure, 2 x Audio exposures.

For each of the three product categories in the post-exposure questionnaire, respondents were asked “Which of the following brands of [category] do you strongly associate with [Category Entry Point]?” for all nine CEPs. To allow us to analyse brand performance in a wider market context, readings were also collected for non-test brands in each category (see Appendix B for details).

In line with the suggested research approach within *How Brands Grow Part 2*, respondents were regular category purchasers but light or non-users of each advertised brand.

Finally, we tested the strength of unbranded versions of the audio brand assets at the post-stage amongst participants in the control group using the framework recommended in *How Brands Grow Part 2*. This allowed us to establish two things:

**fame** - how many category buyers link the brand name to the audio asset

**uniqueness** - the share of total responses for the audio asset that goes to the brand.

Each brand was tested in its own set of cells, each with a minimum sample of 200 thus providing a total sample of 600 participants per brand leading to a robust overall sample of 3600 respondents across all six brands.

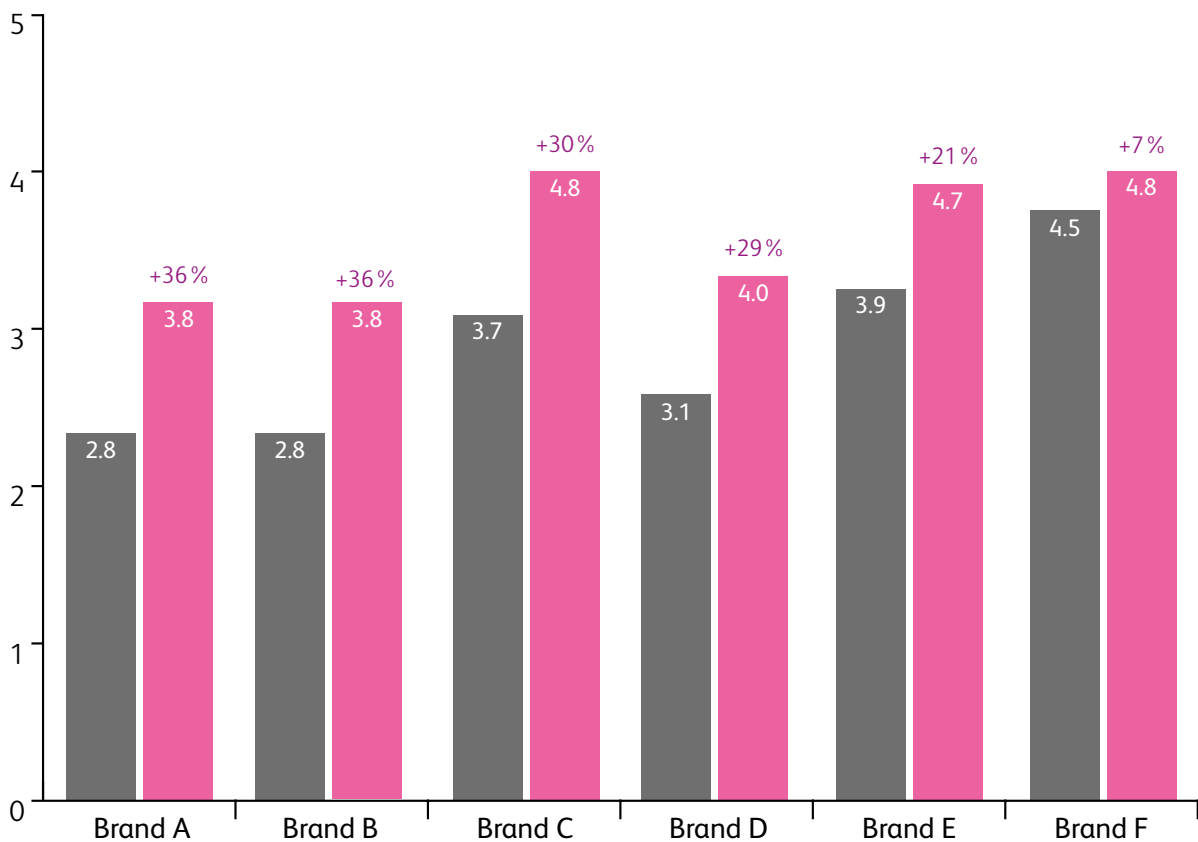
A group of people in a meeting, overlaid with a blue circular graphic. The image is tinted with a blue and purple gradient. The text is centered within the circle.

**RADIO HAS  
A SIGNIFICANT  
EFFECT ACROSS  
ALL MENTAL  
AVAILABILITY  
METRICS**

# FINDINGS IN DETAIL

Both Audio-Visual and Audio advertising have a significant effect on a brand's Network Size

Network Size, average across AV only and AV with Audio vs control



Base: 2,732 category buyers (light/non-purchaser of test brands) making at least one association.  
Source: d.fferento/ogy (2016).  
To protect advertiser confidentiality data is shown unbranded.

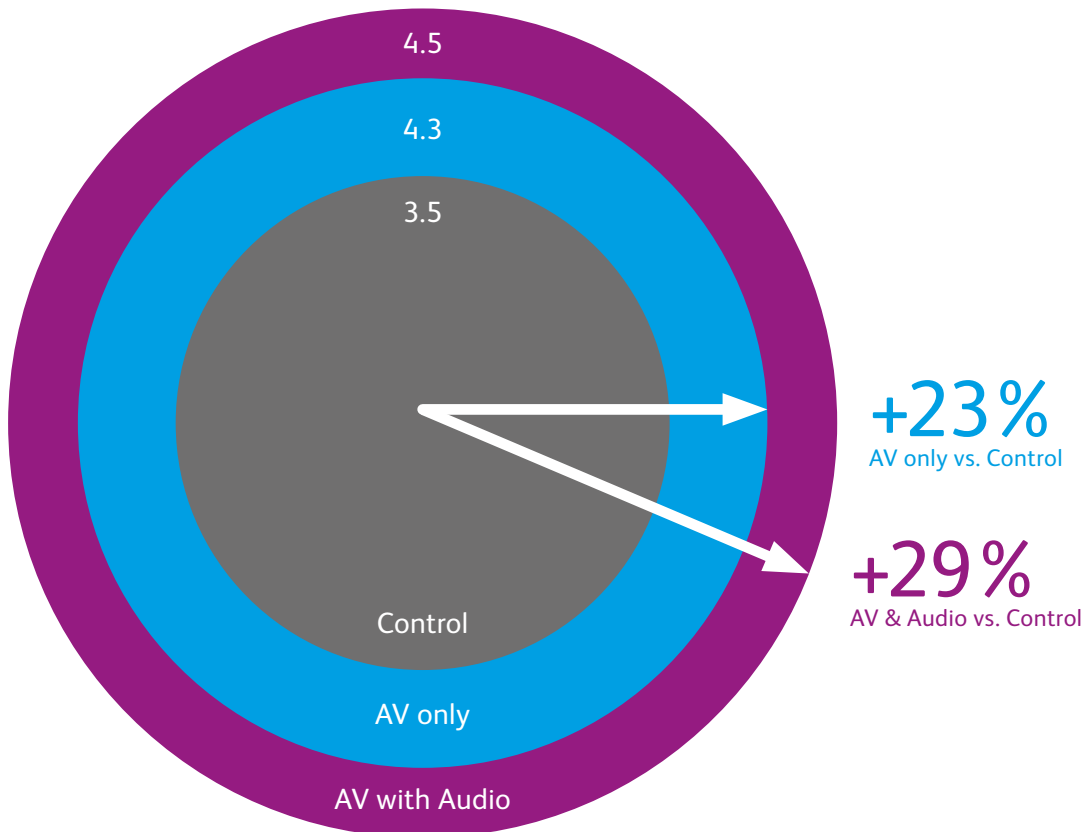
- Control
- Average across both test cells

Network Size is the average number of Category Entry Points which respondents strongly associate with each brand, and it's very clear that this has risen for each brand in the test after exposure to advertising, significantly in five out of six cases. This holds true both across people exposed to AV ads only and AV ads supplemented with Audio ads. So advertising – at least, linear real-time advertising – is demonstrated to help brands spring to mind more readily in purchasing situations by increasing Network Size.

(Note that some brands experience steeper increases than others – we explore how this effect can be optimised later).

## Combining Audio ads with Audio-Visual ads boosts Category Entry Point associations

Average network size across all brands



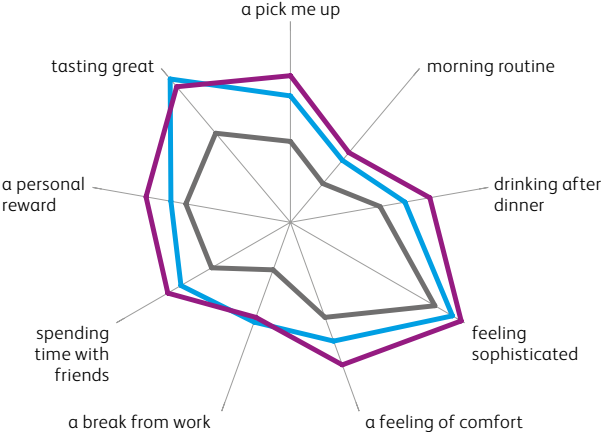
Base: 2,732 category buyers (light/non-purchaser of test brands) making at least one brand association.  
Source: d.fferento/ogy (2016).

The average Network Size across the six test brands was 3.5 – in other words, respondents who were not exposed to any of the test advertising strongly associated the brands with an average of 3.5 Category Entry Points.

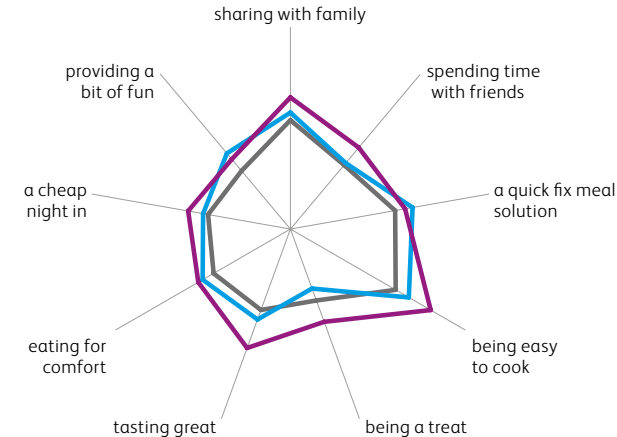
After exposure to audio-visual advertising alone, this rose by 23%, but when audio advertising was added, it increased by 29% - effectively adding one extra Category Entry Point association on average across the six brands. This additional growth in network size driven by exposure to audio advertising is statistically significant to 90% confidence levels.

# Combining Audio ads with Audio-Visual ads expands a brand's network of mental associations

## Coffee brand



## Pizza brand



- Control
- AV only
- AV with audio

Base: 600 category buyers per brand (light/non-purchaser of test brands).  
Source: dfferento/ogy (2016).

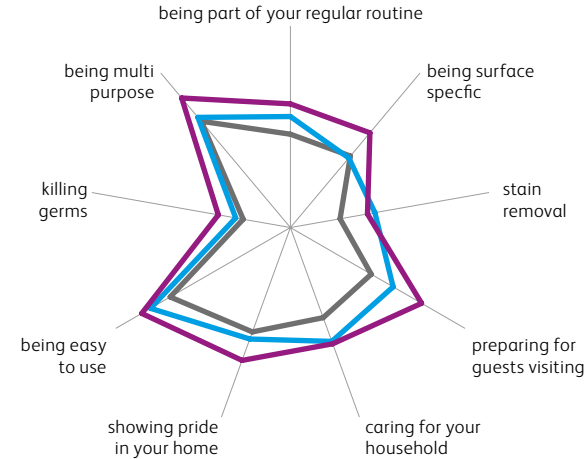
These charts show the extent to which respondents strongly associate the test brands with given Category Entry Points (CEPs) based on three conditions:

- without advertising exposure (control group - grey line)
- after audio-visual ad exposure (test group 1 - blue line)
- after audio-visual and audio exposure (test group 2 - purple line).

The further the lines are from the centre, the greater the number of people who hold that association strongly between the brand and the CEP.

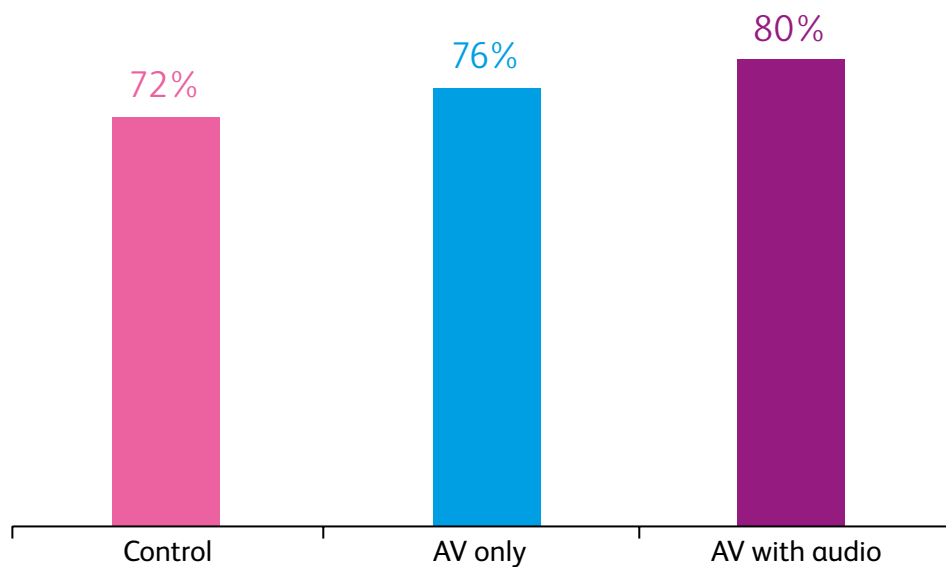
In this context we can see clearly that additional exposure to audio can expand a brand's network of mental associations further than audio-visual advertising alone.

## Cleaning brand



## Combining Audio ads with Audio-Visual ads builds brand associations amongst a wider audience

Mental Penetration, percentage of category buyers with at least one CEP association



Base: 3,600 category buyers (light/non-purchaser of test brands).  
Source: d.fferento/ogy (2016).

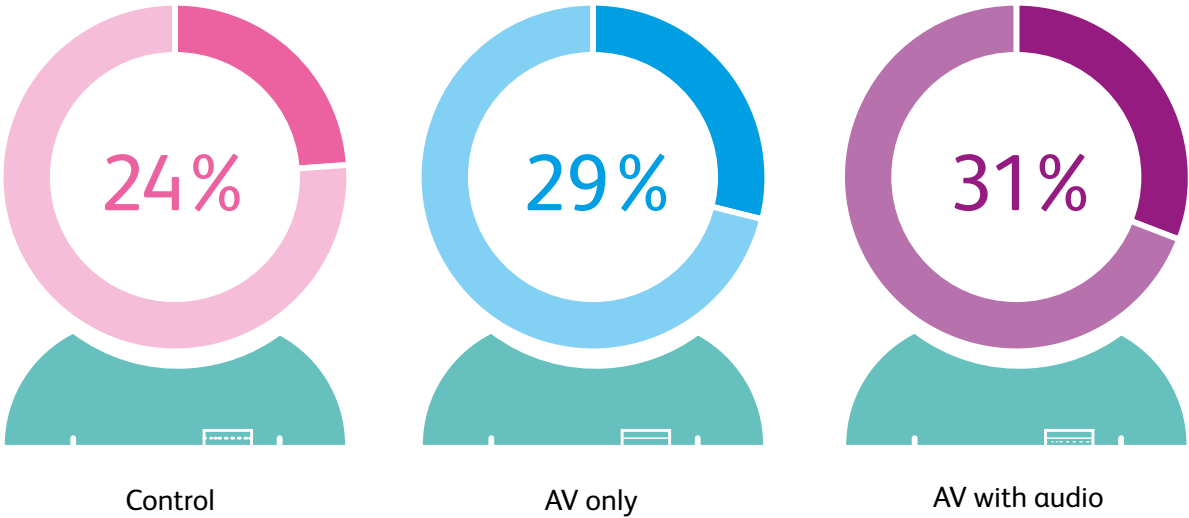
Mental penetration represents the percentage of people who strongly associate the brand with at least one Category Entry Point. As Network Size grows, we would therefore expect a parallel growth in Mental Penetration.

With well-known brands featured in this study, the base level was always going to be fairly high, with the result that it is harder to shift. But, as the graph shows, there has been a clear increase in Mental Penetration after audio-visual ad exposure, and even more when audio-visual ad exposure is supplemented with audio ads, with both steps statistically significant to 90% confidence levels.



# Combining Audio ads with Audio-Visual ads boosts Share of Mind for brands

Share of Mind, percentage brand share of all CEP associations across the category



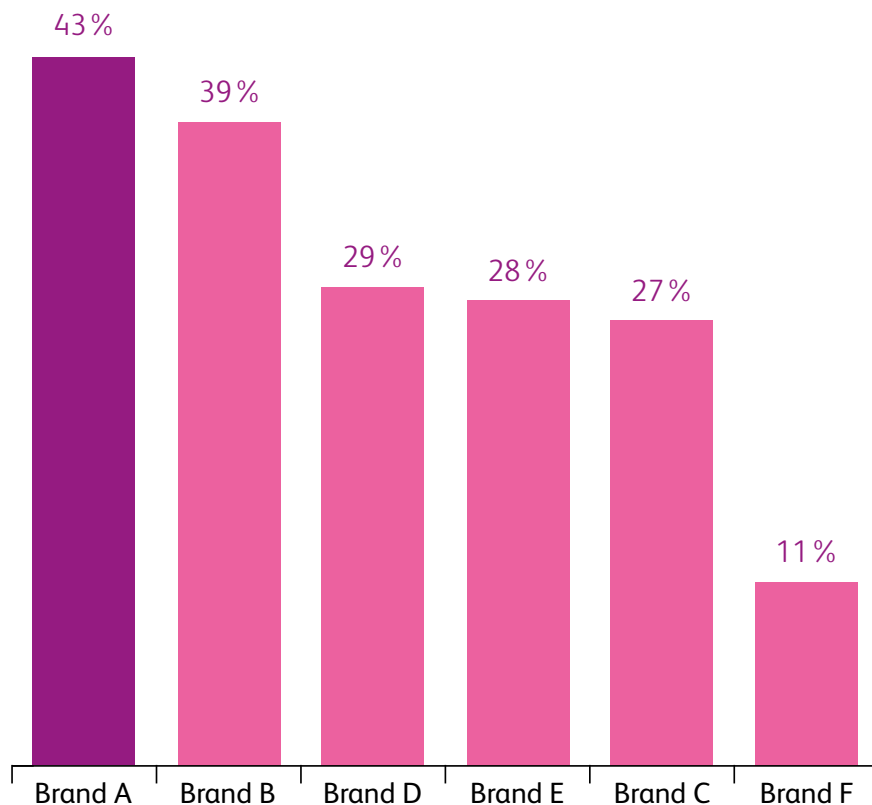
Base: 2,732 category buyers (light/non-purchaser of test brands) making at least one association.  
Source: d.fferento/ogy (2016).

Share of Mind represents a brand's percentage share of all CEP associations across the category (amongst those who have at least one CEP associative link to the brand). Once again, we would expect Share of Mind to increase in line with Network Size. This is supported by the data in the chart which shows that adding audio ad exposure further boosts the gain created by audio-visual advertising alone.

As with the previous measures this additional increase is statistically significant to 90% confidence levels.

## The top-performing brand...

Increase in network size by brand, AV with Audio vs control



The best performing brand saw its Network Size increase by

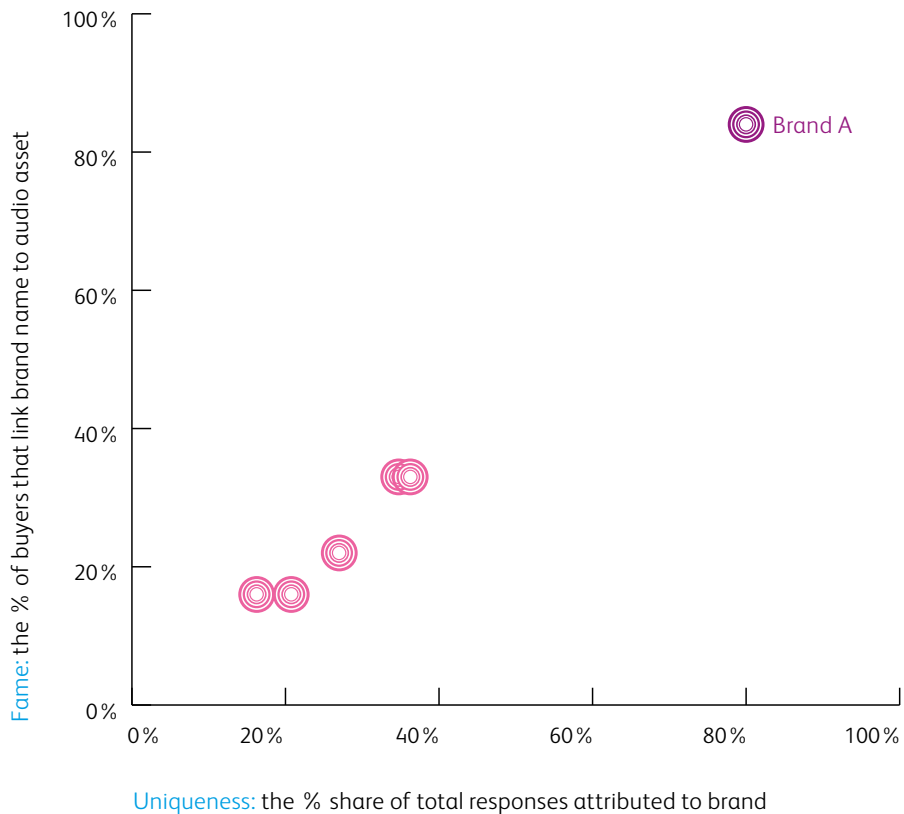
# 43%

Base: 1,816 category buyers (light/non-purchaser of test brands) making at least one brand association.  
Source: d.fferento/ogy (2016).  
To protect advertiser confidentiality data is shown unbranded.

As we identified earlier, not all the brands in the test had the same results. The best performing brand saw its Network Size increase by 43% amongst those exposed to audio-visual supplemented with audio advertising compared to those in the control group not exposed to any advertising - almost four times that of the brand with the lowest uplift. Some of the difference may be explained by different base levels of CEP associations but are there other factors that are influencing this?


## ...uses the most distinctive audio brand asset

### Relative strength of audio assets used by brands featured in the study



Base: 1,200 category buyers (light/non-purchaser of test brands) Control Group only.  
Source: d.fferento/ogy (2016).

Part of the answer lies in the strength of the audio brand assets featured in the advertising. When we reviewed the performance of the audio used in the ads it's notable that the top performing brand has a sonic property which is widely recognised as unique to the brand, helping create synergy between the AV and audio campaigns and a strong link to the brand.

A photograph of a group of people dining at a restaurant, overlaid with a semi-transparent pink filter. The scene shows several people seated at a table, engaged in conversation and eating. A waiter is visible, serving a drink. The background includes a wooden table and chairs. The overall mood is social and relaxed.

**OVERALL  
CAMPAIGN ROI  
IS OPTIMISED  
WHEN RADIO  
IS ALLOCATED  
20% SHARE  
OF BUDGET**

# IMPLICATIONS FOR ADVERTISERS

We used a lab test for this study exploring the effects of audio advertising alongside audio-visual advertising because relatively few advertisers use radio primarily as a brand building medium for live campaigns.

So how do the findings relate to broadcast advertisers considering using radio alongside TV?

- **Use radio to increase reach of brand activity**

Firstly, it's helpful to revisit one of the key elements of *How Brands Grow*, namely the importance of advertising reaching as many people as possible as continuously as possible. We know from IPA Touchpoints that adding a radio campaign into the media mix alongside TV extends overall campaign reach and allows the advertiser to speak to customers across the day and in different mind sets.

- **Use distinctive audio brand assets to improve the brand's presence**

*How Brands Grow* identifies the value of using distinctive brand assets consistently over time for building mental availability. By revealing how using music consistently for brands increases familiarity and likeability of advertising leading to significantly higher levels of engagement, Radiocentre's recent *Strike a Chord* study highlights the significance of using existing or developing new audio brand assets that can be used across media to drive brand effects further.

- **Create multiple radio executions to associate the brand with more Category Entry Points**

The study highlights how developing a range of radio executions designed to trigger different CEPs to those triggered in existing advertising. Radio production costs facilitate this. Linking the brand successfully to more CEPs is identified as an important means of stimulating brand growth.

- **Use radio to enhance cost-effectiveness of brand activity**

The latest data from WARC (World Advertising Research Council) highlights how on average radio airtime is about a third of the price of TV, meaning that the test cell featuring audio alongside audio-visual (1 x AV + 2 x A) would be c. 15% cheaper to buy than the audio-visual only (2 x AV) test cell. This price difference helps deliver an improvement in cost-effectiveness of over 20% when considered alongside the additional increases across all mental availability measures observed in the test cell containing audio.

On this basis, it's clear that beyond just extending reach, including audio in the mix can also significantly improve the overall cost-effectiveness of brand-building campaigns. This is interesting to consider alongside the findings from Radiocentre's *Radio, the ROI Multiplier* research which highlights how overall campaign return on investment is optimised when radio is allocated 20% share of the total budget.

In summary, if you're seeking to strengthen your brand this study highlights the distinct and effective multiplier role that radio can play within the mix.

# APPENDIX

## Appendix A

Details of Category Entry Point (CEP) measured for each category

### Instant coffee

- A pick me up
- Morning routine
- After dinner
- Feeling sophisticated
- For comfort
- A break from work
- For times with friends
- A personal reward
- Tastes great

### Household cleaners

- Regular routine
- Surface specific
- Stain removal
- Preparation for guests
- Caring for the household
- Showing pride
- Ease of use
- To kill germs
- Multi-purpose

### Frozen pizza

- Sharing with family
- For times with friends
- A quick fix
- Easy to cook
- A treat
- Tastes great
- For comfort
- For a cheap night in
- A bit of fun

## Appendix B

List of brands tested for Category Entry Point (CEP) associations for each category

### Instant coffee



### Household cleaners



### Frozen Pizza





**Mark Barber**  
Planning Director, Radiocentre

## WHAT NEXT?

For many years we've been promoting radio's suitability for brand-building campaigns. This study is the final piece of the jigsaw, providing robust evidence of radio's effect on brand metrics to support the theory.

I hope the findings and the practical guidance it provides gives more advertisers the confidence to benefit from radio's brand building capabilities for themselves.

If this research inspires you to use radio to expand your brand, we'd love to hear from you.

Whether you'd like to discuss the implications of the research specifically for your brand or just need a sounding board for ideas, we'd be happy to help. Feel free to give me a call on **020 7010 0600** or drop me a line at [mark.barber@radiocentre.org](mailto:mark.barber@radiocentre.org).

### References

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**Prof Byron Sharp** (OUP)

*How Brands Grow Part 2: Emerging Markets, Services, Durables, New and Luxury Brands* (2015),  
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(OUP Australia & New Zealand)

*Radio, the ROI Multiplier* (2013)  
**Radiocentre**

*Turning Art into Science* (2012)  
**Radiocentre**

*Audio Now* (2014)  
**Radiocentre**

*Strike a Chord* (2015)  
**Radiocentre**



# SEE RADIO DIFFERENTLY



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