

ENGAGING CONSUMERS IN A MULTI-PLATFORM ENVIRONMENT

In this issue we look at how various brands are engaging consumers through radio, television and through the fast-developing platform of internet streaming.

RADIO REVELS IN NEW OPPORTUNITIES



Karen Pearson, CEO of [Folded Wing](#) and Producer of Jamie Cullum's jazz show on BBC Radio 2, tells us how radio offers brands a whole new world of opportunities.

WITH THE IMMEDIACY, DIRECTNESS AND ENGAGEMENT OF SOCIAL MEDIA, ISN'T THE MASS BROADCASTING OF RADIO RATHER OLD HAT?

New technology and the success of streaming services like [Spotify](#) and [Rdio](#) have led some people to argue that radio is dead and 'old hat', but the success of these platforms means that presenters are more important and powerful now than ever before.

Presenters are able to engage with the audience and serve as a curator and filter for music and other content, something much needed with the never-ending stream (excuse the pun) of new and old music being made available on more and more platforms.

The most recent RAJAR figures (Q4 2012) support this argument, with results showing that nine out of ten people listen, engage and interact with the radio (up 340,000 from Q4 2011) – proof that listeners still

want to hear the stories and connections behind the music, and proof of the power of radio to create an emotional connection and level of intimacy not seen in other media.

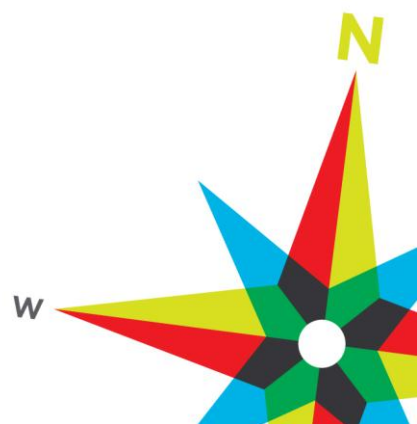
Another reason for the continuing success and growth of radio is the increase in digital platforms, providing even more opportunities for people to listen, whether through their mobile phone, laptop or iPad.

WHAT OPPORTUNITIES DOES DIGITAL RADIO OFFER BRANDS?

Digital listening now accounts for 33 per cent of all the time spent listening to the radio, enabling brands to extend the reach of their campaigns, broadcasting on a larger scale, across more platforms, to a bigger (and younger) audience, reaching consumers on a wider range of devices, and targeting audiences in a more strategic, accurate way. It also enables brands to get more accurate results and statistics from their campaigns.

Digital radio offers improved sound quality, allowing brands to use different sounds and styles of audio that have greater impact; and digital radio screens can be used to provide advertising and promotional messages.

Stations like Kiss FM are now joining national DAB digital channels like Digital One; so rather than broadcasting via a network of local DAB transmitters across the UK, the station's new output will allow the majority of the country to tune in to one Kiss station, creating a perfect advertising opportunity for brands wishing to reach the youth market.



WHAT TRENDS DO YOU SEE DEVELOPING IN RADIO ADVERTISING IN THE NEXT THREE YEARS?

It's very important to view radio advertising beyond simply radio ads.

Radio today is a multi-platform medium and can be shaped and moulded into new formats that are far more flexible than the previously 'static' radio format associated with the pre-internet era. With the advance of technology, radio is now a rich, dynamic and emotive medium that can live everywhere, across platforms like DAB, TV, websites and mobile phones.

These new formats and platforms are allowing the radio industry to grow, gaining more listeners and more opportunities to engage.

Brands need to think beyond old-fashioned radio ads, and more about creating their own high-quality content and even their own platforms, such as the Red Bull Music Academy (RBMA), who with the help of Folded Wing, created their own online radio station, RBMA Radio, that now has 800,000 monthly unique visitors, an archive of over 5,000 exclusive, branded shows, and is syndicated to more than 50 countries around the world.

BOXING CLEVER



Melissa Pine, Head of Marketing, Box TV, explains how [Box TV](#) is building its brands across multiple platforms.

WHAT IS BOX TV?

Box TV is a network of seven music TV channels jointly owned by Bauer Media and Channel 4.

I look after the insight and marcoms for Kiss, 4Music, Kerrang!, The Box, Magic, Smash Hits and Heat. The portfolio caters for a broad range of music fans; from hard rock disciples to eighties ballad enthusiasts, tapping into their tastes and

moods. Marketing plans need to be agile and reactive. There's no such thing as a typical day. I can be working with the talent booker on a Will.i.am Hijack for Kiss TV one minute, and launching The World's Greatest Videos of the 21st Century Vote on 4music.com the next.

WITH SO MANY DIGITAL MUSIC CHANNELS AVAILABLE, HOW DO YOU BUILD BRAND LOYALTY TO YOUR CHANNELS?

Each of our brands has a dedicated and engaged audience and we work hard to offer exclusive content that's topical, packed with A-list talent and largely centred on music. To ensure maximum reach and brand alignment, we have a robust multi-platform strategy that ensures fans of our TV channels can get a similar brand experience across social networks, radio or magazines.

EVERYONE KNOWS MTV. HOW DO YOU COMPETE AGAINST SUCH A WELL-ESTABLISHED BRAND?

At Box TV we're dedicated and passionate about evolving our established channel brands to create distinctive propositions which house innovative programming formats and disruptive marketing campaigns. We don't see MTV as a competitor. At Box TV, we are staunch supporters of music programming, whether it's Glastonbury on BBC3 or a new series of X-Factor on ITV. We get a double benefit from more music programming in the market; it increases the appetite for music TV and supports the music industry by offering a wider platform to promote emerging and established artists.

WHAT IS YOUR BIGGEST CHALLENGE OVER THE NEXT SIX MONTHS?

We live in an online, always on world and working at a TV company, it would be easy to get caught up in the myth that all music discovery is happening online. This simply isn't true as we see millions upon millions coming into our network each week.

We are always experimenting with engagement online, notably by developing [4Music.com](#) as a companion to on-air programming, 4Music's presence on social networks, and launching [The Official 4Music youtube channel](#) to showcase exclusive, original content.

We have several exciting, game-changing developments launching in a matter of months which are bound to present their own particular challenges. Bring it on!

SPOTIFY SPURS WIDER SUCCESS



Alison Bonny, Head of Communications, Europe, for [Spotify](#), tells us why access, not ownership, lies at the heart of its success.

SPOTIFY HAS GROWN MASSIVELY IN THE LAST FEW YEARS THANKS TO ITS RECOGNITION THAT 'THERE IS NO OWNERSHIP, ONLY ACCESS'. HOW HAVE SPOTIFY MADE SUCH A MODEL WORK?

Firstly, a huge number of Spotify's users were previously consuming music through illegal file-sharing sites, which is obviously a form of 'access' model already. In this way, we're just repurposing the existing consumer behaviour and bringing those people into a legal, monetised environment, and making sure that artists get paid properly. It's also the case that, since Spotify launched, the underlying trend for consuming all sorts of media has shifted from an exclusively ownership model, to an access model. Services such as Netflix, for which people pay a monthly subscription fee, have become the norm, so Spotify's growth has been consistent with wider industry and socio-economic trends.

HOW IMPORTANT ARE INDUSTRY STAKEHOLDERS TO SPOTIFY'S SUCCESS?

Hugely important! We couldn't do what we do without the collaboration and support of a wide range of music industry stakeholders, including labels, artists and managers, and a wide range of industry bodies. Obviously we work extremely closely with the labels, who are very supportive of Spotify, and are as keen as we are to see the music industry return to a period of growth. Indeed, a recent IFPI report revealed that the global music industry grew by 0.2 per cent in 2012, which is a

tiny percentage, but a huge milestone, as it's the first period of growth in the music industry since 1999.

MUSIC IS A UNIVERSAL PASSION THAT CONNECTS POWERFULLY WITH PEOPLE'S EMOTIONS. HOW CAN BRANDS USE MUSIC OR SOUNDS TO ENHANCE THEIR APPEAL?

Conversation around music happens once every five seconds online. It's an inherently social media and one that means brands are able to access their audience in their most open-minded and responsive state – perfect for suggesting new ideas or products. How you access an audience through music is something that Spotify is leading the way in. Through our bespoke targeting, brands get the most engaged audience you can think of while being able to talk to them on a very one-to-one level. Huge brands such as Coca-Cola, Volkswagen, 20th Century Fox and Reebok have realised the potential of combining their brand campaigns with music and have done some really great, very creative campaigns with us that really drive engagement with consumers.

MINTEL REPORT DISCOUNT

The market research company, Mintel, have just published a report on *Mobile Network Providers (UK)*. Below is a brief extract.

What are the prospects for 4G take-up?

Take-up of 4G will eventually spread to the vast majority of the population. Obviously though, the faster operators can upgrade consumers to a 4G connection, the sooner they can start reaping a return on their initial investment.

Mintel's exclusive consumer research reveals that a large minority of consumers see no need to upgrade to a 4G service, as they do not currently download enough to require the upgraded connection. Almost a fifth do not currently understand what benefits a 4G connection might give them...

For a copy of the full report please visit [Mintel](#). CIM members can claim a 20 per cent discount on the £1,750 price by using the CIMWEB code during the checkout stage when ordering from the Mintel website. Discount is valid until 30 June 2013. For more information about the Mintel report, please contact the [library](#) at CIM.

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