

# Index

- '2% medium' reputation, commercial radio  
15, 17, 112
- 2-Ten FM 35
- Abbott, David 55–6
- Abacadabra 13, 21
- AC Nielsen 71–2
- accessibility factors, commercial radio 21–5
- actors 46, 84, 95, 100–2, 105–11, 182–4  
best practices 84, 95, 100–2, 105–6, 182–4  
casting decisions 105–6, 183–4  
concepts 46, 84, 95, 100–2, 105–10, 182–4  
creative skills 110–11, 183–4  
dealing challenges 109–10, 184  
directors 107–10, 183–5  
flexibility needs 110–11, 183–4  
neurotic characteristics 109–10  
personalities 105–6, 184  
studio pressures 109–10  
types 105–6  
voice-over decisions 105–6, 182–4
- adult-mainstream style, statistics 11
- advanced level radio creativity 67, 69–81,  
171–86, 189–90  
*see also* creativity ...
- advertising  
*see also* brands  
actors 46, 84, 95, 100–2, 105–11, 182–4  
advanced level 67, 69–81, 171–86, 189–90  
agencies 56, 79, 101–7, 178–9, 184–5  
airtime costs 36–9, 41, 48–9, 57–9, 62,  
86–7, 185  
avoidance issues 43–1, 43–4, 63–4, 80, 98,  
177–8  
award-winning campaigns 61–2, 73, 106  
awareness 28, 35–6, 48–52, 57–60, 71–2,  
95–6, 116, 123–5, 134–6  
best practice process 83–120, 175–86  
briefings 62, 78–9, 84–91, 175–86  
campaigns 61–2, 73, 80, 124  
challenges 43–7, 56, 62–6, 96–7, 99–100,  
102, 141–52, 177–9, 181–2  
change 142–52  
confidence considerations 56, 60–2, 167–8  
creativity issues 56–60, 91–102, 171–86  
dialogue 94, 99, 142, 148–72  
directors 46, 76, 103, 106–10, 183–6  
disconnected ads 72–4, 100, 101–2  
effectiveness issues 28, 48–51, 55–62,  
71–4, 76–8, 95–8, 116–20, 121–37,  
175–86, 189–90  
exceptional ads 61–2, 73, 78–9  
expectations 74–5, 78–9, 88, 90–1, 93  
good ideas 75–6, 91–102, 167–9, 175–86,  
193–203  
humorous commercials 55, 73, 167–9,  
193–203  
irritating campaigns 54, 59–60, 74–5, 98,  
179, 196–7  
measurement systems 4, 8–14, 57, 121–37  
misattribution factors 125  
multiple copies 63, 80, 86–7, 98, 176–8  
music 11, 92, 103, 104–5, 113–20, 155–6,  
162, 183, 193–203  
pre-testing analysis 73–4  
price promotions 51  
production processes 84, 86–7, 102–11,  
182–6  
quality needs 54–66, 74–5, 85–6, 103,  
175–86  
'radio-interfering' ideas 75–6  
realism 78–9, 88, 90–1  
receptivity theory 38–9, 52  
revenue 14–18, 25–6  
role-clarity needs 85–6, 90–3, 102, 175–6,  
186  
scripts 92–102, 103, 104–5, 109–10,  
181–6, 191  
'shooting for the moon'/realism contrasts  
78–9  
sonic branding 111–20  
'sounding like a radio ad' problems 74–5  
'soundscapes' 75–6, 101  
structural problems 72–4  
successful campaigns 46–7, 167–9,  
175–86, 193–203  
usage-analysis processes 51  
word-of-mouth recommendations 148–52,  
168  
zoning challenges 43–7, 63–4, 96–7,  
99–100, 102, 177–8, 181–2
- advertising-medium status, commercial radio  
14–18, 20–1, 25–6
- After Image* (Grant) 145, 147, 151, 178
- age/class map, radio 13–14
- agencies  
advertising 56, 79, 101–7, 178–9, 184–5  
'timeshare commercials' 101–2
- airtime costs, commercial radio 36–9, 41,  
48–9, 57–9, 62, 86–7, 185
- Ali, Muhammad (boxer) 109
- AM stations 5–6, 10
- ambience 114–20  
*see also* sonic branding
- AMD Athlon XP 1800+ processor 177, 191,  
194
- American Express 169, 200
- analogue services, commercial radio 5–8,  
21, 22–3, 25, 34–5

- Angell, Nick 101
- annoying brands 59–60, 97, 98
- appendices 187–203
- Apple Tango 78–9, 94, 194
- attention factors 77–8
- attitudes, pyramid of effectiveness 48, 50–1
- attributes, commercial radio 28, 33–41
- audiences  
*see also* commercial radio; consumer behaviour
- accessibility factors 22–6
- age/class map 13–14
- BBC/commercial-radio shares 11–12
- breakfast-time requirements 29–30, 32, 38–9, 165
- children 13–14, 23–4
- choice factors 13–14, 21–2, 25, 30, 32–3
- cohort effects 12–14
- communities of interest 34–5, 169
- community radio 7–8, 34–6, 52, 169
- consumption factors 19–21, 25, 32–3, 63
- conversations 54, 64–6, 142–72
- daytime requirements 30, 39, 164–5
- demographic profiles 10–14, 22–5, 34–41, 90–1, 130, 135, 166
- developments 4–14, 34
- electronic measurement systems 9–10
- emotional requirements 28–33, 42–7, 51–2, 62–6, 86, 162–4, 165–7, 176, 177–8, 179–81, 186
- evening/weekend requirements 30–1
- frequency statistics 22–6, 37–9, 52, 63, 80
- friendship factors 42–7
- functional requirements 28–33, 38–9, 52, 86, 165–6, 175–6
- future prospects 19–26
- geographical communities 35–6, 169
- growth 8–14, 19–25
- habits 32–3, 42, 52, 159–60, 165–6
- Internet 20, 22–5, 31–2, 39, 89–90, 144–52, 156–63, 167, 175
- intimate nature of listening 31–2, 42, 51–2, 64, 148, 156–63
- listening hours 10–12, 19
- measurement systems 4, 8–14, 57, 121–37
- niche audiences 28, 34–41, 52
- outreach factors 39–41
- profiles 10–14, 22–5, 34–41, 90–1, 130, 135, 166
- reach by age 12–13
- recency theory 38–9, 52
- relationship factors 164–9
- requirements 28–33, 38–9, 42–7, 90–1, 165–9, 175–6
- research 121–37, 162–3
- solitary/personal nature of listening 31–2, 42, 51–2, 64, 148, 156–69
- 'soundscapes' 75–6, 101
- station-format variety 13–14
- statistics 4, 8–14, 21–6, 156–63
- surveys 9–18, 29–33, 46, 49–50, 57, 71, 76, 189–90
- targeting strategies 28, 33–41, 52, 130, 135
- trust factors 43–7, 143–4, 150–2, 162
- types 165–6
- younger listeners 10, 11–14, 22–5
- audio material  
 ideas 94–5, 102, 111–20, 181
- sonic branding 111–20
- auxiliary-medium factors, radio 19–21, 26, 32–3, 36, 43–4, 51–2
- avoidance issues, advertising 40–1, 43–4, 63–4, 80, 98, 177–8
- award-winning campaigns 61–2, 73, 106
- awareness, brands 28, 35–6, 48–52, 57–60, 71–2, 95–6, 116, 123–5, 134–6
- Awareness Multiplier* 48–9, 57–9, 71, 95, 116
- Bach, Johann Sebastian 117
- Barclays Bank 197
- BBC radio services 4, 9–12  
 audience surveys 9–10, 11–12
- commercial-radio share 11–12
- historical dominance 4
- Beamish Stout 198
- Bernbach, Bill 62
- Bernstein, David 76
- best practice process 83–120, 175–86
- briefings 84–91, 175–86
- good ideas 91–102, 175–86
- production processes 84, 86–7, 102–11, 182–6
- scripts 92–102, 103, 104–5, 109–10, 181–6, 191
- sonic branding 111–20
- better radio advertising, seven-step guide 171–86
- blind approaches, commercial recognition 131
- blue chip advertisers, statistics 16–17
- brain processes, sonic branding 113–15
- branded approaches, commercial recognition 131
- brands  
*see also* advertising . . .
- associations 35–6
- attitudes 48, 50–1
- awareness 28, 35–6, 48–52, 57–60, 71–2, 95–6, 116, 123–5, 134–6
- character/image contrasts 46–7
- conversations 54, 64–6, 142–72
- dialogue 142, 148–72
- disconnected ads 72–4, 100, 101–2
- 'Iceberg Model' 35–6
- image 46–7, 146–8
- impressions 59–60, 88–90, 97–8, 100, 102, 180–1, 186
- linkage importance 76–8, 95–7, 100–2, 181, 189–90
- long purchase cycles 117–18, 120
- new approaches 148–72
- perceptions 115–16, 123–5, 134, 136
- personality issues 46–7, 146–8
- presence across the day 38, 80
- presence contributions 36–9, 52, 80, 134
- price promotions 51
- sales 48, 50–2
- share of mind/voice 38, 52, 80

- sonic branding 111–20  
 tone 59–60, 88–91, 98–102, 162–4,  
 179–81, 186  
 weak branding 77, 96–7, 190
- breakfast-time requirements, audiences  
 29–30, 32, 38–9, 165
- briefings 62, 78–9, 84–91, 175–86  
 best practice 84–91, 175–86  
 brand tone 88–91, 179–81, 186  
 ‘catch one ball/drop all three balls’ analogy  
 176–7  
 concepts 62, 78–9, 84–91, 175–86  
 creativity issues 85–91, 175–86  
 desired responses 87–8, 90–1, 175–86  
 enthusiastic attitudes 89  
 key questions 90–1  
 marketing needs 90  
 meetings 89–91  
 metaphorical propositions 87  
 priorities 89, 176–8  
 radio-role clarity 85–6, 90–1, 175–86  
 simplicity needs 86–7, 176–8, 186  
 telephone numbers/websites 89–90  
 tips 85–91, 175–86  
 writers 89–91, 177–8
- Brill, Clive 110
- British Airways 116, 196
- British Telecom (BT) 16, 26, 42, 49, 169
- broadband 23–5, 144
- Broadcasting Act 1990 6
- BT *see* British Telecom
- bulletin possibilities, conversations 169
- Burchill, Julie 156
- business case, sonic branding 115–16
- business-to-business marketing strategy,  
 launch 15–16
- cable 22
- call centres 112–13
- campaigns 61–2, 73, 80, 124
- Campbell, Robert 56
- Capital Disney 13, 14, 21
- Capital Radio 5, 14, 35
- Career Development Teams 49–50
- Carphone Warehouse 16, 41, 78, 117–18,  
 167, 193, 199
- Castells, Manuel 144–5
- casting decisions, actors 105–6, 183–4
- ‘catch one ball/drop all three balls’ analogy,  
 simplicity needs 176–7
- catchiness opportunities, conversations 168
- challenges  
 advertising 43–7, 56, 62–6, 96–7, 99–100,  
 102, 141–52, 177–9, 181–2  
 communication qualities 141–52, 164–9  
 dialogue 142, 148–72
- change  
 advertising 142–52  
 consumer behaviour 143–6  
 historical background 5–9, 10, 14–18  
 requirements 1, 142–52
- character component, brand personality  
 46–7
- chart-led style, statistics 11
- children, commercial radio 13–14, 23–4
- choice factors, commercial radio 13–14,  
 21–2, 25, 30, 32–3
- Churchill, Winston 167
- cinema 157
- class map, radio 13–14
- Classic FM 6, 10, 14, 15, 34
- cohort effects, demographics 12–14
- COI Communications 16, 26, 49–50, 94,  
 103, 168, 178, 194–5, 200, 202
- commercial radio  
*see also* advertising . . . ; audiences  
 ‘2% medium’ reputation 15, 17, 112  
 accessibility factors 22–6  
 advanced level advertising 67, 69–81,  
 171–86, 189–90  
 analogue services 5–8, 21, 22–3, 25, 34–5  
 attributes 28, 33–41  
 auxiliary-medium factors 19–21, 26, 32–3,  
 36, 43–4, 51–2  
 BBC share 11–12  
 best practice process 83–120, 175–86  
 challenges 43–7, 56, 62–6, 96–7, 99–100,  
 102, 141–52, 177–9, 181–2  
 children 13–14, 23–4  
 choice factors 13–14, 21–2, 25, 30, 32–3  
 communication qualities 18, 28, 29, 40–7,  
 52, 54–6, 86, 104–5, 107–9, 134–6,  
 141–52, 156–8, 164–9  
 confidence considerations 56, 60–2, 167–8  
 consumption factors 19–21, 25, 32–3, 63  
 conversations 54, 64–6, 142–72  
 creativity issues 46, 56–60, 91–102,  
 171–86  
 cultural issues 1, 4, 161–2, 169  
 DAB 6–8, 13, 22–5, 34–5  
 deregulation 6  
 developments 5–8, 14–18, 34  
 dialogue 94, 99, 142, 148–72  
 different approaches 53–66  
 effectiveness issues 28, 48–51, 55–62,  
 71–4, 76–8, 95–8, 116–20, 121–37,  
 175–86, 189–90  
 friendship factors 42–7  
 future prospects 18–26  
 good ideas 75–6, 91–102, 167–9, 175–86,  
 193–203  
 growth 4–26  
 historical background 5–9, 10, 14–18  
 indirect-response medium 41, 49–50, 88,  
 89, 167–8, 175–6, 189–90  
 innovations 55–6  
 Internet 20, 22–5, 31–2, 39, 89–90,  
 144–52, 156–63, 167, 175  
 intrusive characteristics 39–41, 64, 98  
 lies 46  
 mobile phones 22–5, 78, 144–5, 148–9  
 ‘new media’ 139–70  
 opportunities 62–6  
 presence contributions 36–9, 52, 80, 134  
 processes 83–120  
 production processes 84, 86–7, 102–11,  
 182–6  
 recency theory 38–9, 52  
 regulations 6–8  
 relationship factors 164–9

- role-clarity needs 85–6, 90–3, 102, 175–6, 186  
 scale 1, 3–26  
 segmentation factors 4, 34, 90–1, 130  
 skills' needs 60–2, 178–9, 186  
 solitary/personal nature of listening 31–2, 42, 51–2, 64, 148, 156–69  
 spontaneity 155–6  
 statistics 4, 8–18, 21–6, 34–5, 156–63  
 status 14–18, 20–1, 25–6  
 structural problems 72–4  
 technical background 5–8, 22–6, 55–6, 117–18, 143, 144–6, 148–52  
 'true' radio context 27–52, 166–9  
 trust factors 43–7, 143–4, 150–2, 162  
 TV 11, 13, 17–18, 20, 22–5, 30, 44, 57–8, 62–3, 102–3, 125, 155–60, 167, 169, 178–9  
 uses 28–33, 85–6, 92–3, 102, 164–9, 175–6, 186  
 younger listeners 10, 11–14, 22–5  
 commercial recognition, research 131  
 commercial-radio generation, concepts 12–14  
 communication qualities  
   challenges 141–52, 164–9  
   commercial radio 18, 28, 29, 40–7, 52, 54–66, 86, 104–5, 107–9, 134–6, 141–52, 156–8, 164–9  
   directors 107–9, 183–6  
   personal nature of listening 31–2, 42, 51–2, 64, 148, 156–9, 164–9  
   S&P objectives 134  
 Communications Act 2003 7  
 communities of interest 34–5, 169  
 community radio 7–8, 34–6, 52, 169  
 competitions 161–2  
 competitive noise, sonic branding 116–17, 120  
 complexity factors  
   failings 73, 177–8  
   production processes 102–3, 182–6  
 Confetti 167, 198  
 confidence considerations 56, 60–2, 167–8  
 consensus  
   conversations 168  
   new marketing principle 148  
 Conservative governments 5–6  
 consumer behaviour  
   *see also* audiences  
   change 143–6  
   information-access developments 143, 144–52  
   'prosumers' 146–8  
   trust factors 43–7, 143–4, 150–2  
   word-of-mouth recommendations 148–52, 168  
 consumption factors, commercial radio 19–21, 25, 32–3, 63  
 content/resonance variables, IMAS  
   psychometer tests 77  
 continuous research 128–9  
 control samples, research 126–8, 133  
 conversations  
   *see also* dialogue  
   brand-communication opportunities 164–9  
   bulletin possibilities 169  
   catchiness opportunities 168  
   commercial radio 54, 64–6, 142–72  
   concepts 54, 64–6, 142–72  
   new challenges 142–72  
   ongoing aspects 159–60  
   radio-power harnessing benefits 164–9  
   subjectivity opportunities 169  
   trust factors 150–1, 162  
   types 167–9  
   values 167  
   vision 167  
 costs  
   airtime costs 36–9, 41, 48–9, 57–9, 62, 86–7, 185  
   directors 185  
   quality issues 62, 85–6, 103, 175, 185  
*The Craft of Copywriting* (Crompton) 176, 181  
 CRCA 22  
 creatives 56–61, 75, 107–8, 184  
 creativity issues  
   *see also* ideas  
   actors 46, 84, 95, 100–2, 103, 105–6, 110–11, 183–4  
   advance level 67, 69–81, 171–86, 189–90  
   brand impression 59–60, 88–90, 97–8, 100, 102, 180–1, 186  
   brand linkage 76–8, 95–7, 100–2, 181, 189–90  
   briefings 85–91, 175–86  
   critique 56–60, 79, 85, 171–86  
   dialogue 94, 99, 142, 148–72  
   disconnected ads 72–4, 100, 101–2  
   engagement levels 58–9, 78, 96–8, 148  
   good ideas 75–6, 91–102, 175–86  
   judgement processes 91–102, 181–2, 186  
   needs 46, 56–60, 85–6, 91–102, 176–9  
   opportunities 62–5  
   radio-role clarity 85–6, 90–3, 102, 175–6, 186  
   realism/shooting for the moon' contrasts 78–9  
   recall links 57–9, 76, 98, 189–90  
   requirements 46, 56–60, 85–6, 91–102, 176–9  
   scripts 92–102, 103, 104–5, 109–10, 181–6, 191  
   sonic branding 118–20  
   storyboard-style presentations 94–5, 102, 181  
   structural problems 72–4  
   team skills 178–9, 186  
   tips 91–102, 171–86  
   who-where-what-why-how-do-I-know questions 99  
   writers 91–102, 177–8, 181–6  
 Crisell, A. 175  
 Crompton, Alastair 176, 181  
 cultural issues, commercial radio 1, 4, 161–2, 169

- DAB *see* Digital Audio Broadcasting  
*Daily Express* 20  
 danger signs, scripts 100–2  
 Day, Sir Robin 45–6  
 daytime requirements, audiences 30, 39, 164–5  
 dedications 161  
 Delibes, Leo 116, 196  
 demo tapes 93–4, 102, 181  
 demographic profiles, audiences 10–14, 22–5, 34–41, 90–1, 130, 135, 166  
 deregulation 6  
 desired responses, briefings 87–8, 90–1, 175–86  
 developments  
   audiences 4–14, 34  
   commercial radio 5–8, 14–18, 34  
 dialogue  
   *see also* conversations  
   best practice 94, 99  
   new challenges 142, 148–72  
 diaries, surveys 9–10  
 Digital Audio Broadcasting (DAB) 6–8, 9, 13, 21–5, 34–5  
   historical background 6–8  
   statistics 8, 9, 21–3, 34  
 Digital One 7  
 digital television 22–5, 55  
 directors 46, 76, 103, 106–10, 183–6  
   actors 107–10, 183–5  
   benefits 106–7, 183–6  
   communication qualities 107–9, 183–6  
   concepts 46, 76, 103, 106–10, 183–6  
   costs 185  
   studio protocols 107–10, 184–5  
 disconnected ads 72–4, 100, 101–2  
 discretionary listeners 165–6  
 DMA 49  
 Donovan, Paul 29  
 Dove 193  
 dunhumby *Sales Multiplier* study 71  
 Dunstone, Charles 41  
 DVDs 20  
  
 e-mails 104, 148–9, 162  
 Eagle Star 197  
 Eardrum 174  
 effectiveness issues  
   award-winning campaigns 61–2, 73, 106  
   brand linkage 76–8, 95–7, 100–2, 181, 189–90  
   commercial radio 28, 48–51, 55–62, 71–4, 76–8, 95–8, 116–20, 121–37, 175–86, 189–90  
   engagement levels 58–9, 78, 96–8, 148  
   key attributes 78  
   measurement systems 4, 8–14, 57, 121–37  
   pyramid 48–51  
   relative term 71–2  
   research 121–37  
   S&P 134–6  
   sonic branding 116–20  
 Egg 167, 199  
 electronic measurement systems, audiences 9–10  
 emotional requirements 28–33, 42–7, 51–2, 62–6, 86, 162–4, 165–7, 176, 177–8, 179–81, 186  
 engagement levels, effectiveness issues 58–9, 78, 96–8, 148  
 engineers 107–9  
 enthusiastic attitudes, best practice 89, 93  
 environmental issues 112–13, 166–9  
 ethnic audiences, statistics 11  
 evening/weekend requirements, audiences 30–1  
 events 112–13  
 executional elements, S&P 134–5  
 expectations  
   advertising 74–5, 78–9, 88, 90–1, 93  
   realism 78–9, 88, 90–1  
 experts, sonic branding 119  
  
 face-to-face interviews, research 131  
 Female Voice-Over (FVO) 100–1  
 flexibility needs 110–11, 175–6, 183–4  
 FM stations 5–7, 10  
 focus 92–3, 177  
 Football World Cup 169, 201  
 forecasts, advertising revenue 25  
 Freeview 22, 24  
 ‘the frequency medium’ 28, 37–9  
 frequency statistics, audiences 22–6, 37–9, 52, 63, 80  
 friendship factors, radio 42–7  
 Frostup, Mariella 95  
 functional requirements 28–33, 38–9, 52, 96, 165–6, 175–6  
 funny commercials 55, 73, 103, 167–9, 193–203  
 Fusion 35  
 Future Foundation 145  
 future prospects  
   advertising revenue 25  
   commercial radio 18–26  
 FVO *see* Female Voice-Over  
  
 Gaydar Radio 21  
 geographical communities 35–6, 169  
 Glasgow 5  
 ‘Gold’ format stations 5, 11, 14  
 good ideas 75–6, 91–102, 167–9, 175–86, 193–203  
 gossip 156–7, 167–8  
 Grant, John 145, 147, 148, 150–1, 167, 178  
 graphic arts 60–1  
 Greenall, Simon 109  
 gross ratings points (GRPs) 50–1  
 growth  
   audiences 8–14, 19–25  
   commercial radio 4–26  
 GRPs *see* gross ratings points  
 GWR 14, 21, 34, 49  
  
 habits, audiences 32–3, 42, 52, 159–60, 165–6  
 Hamlet Cigars 97, 117, 195, 198  
 Hang Up The Phone 196–7  
 Hegarty, John 92, 182  
 helplines 161

- Henley Centre Ltd, trust research 143–4, 151
- historical background  
 BBC dominance 4  
 commercial radio 5–9, 10, 14–18
- Hitler 167
- homeworkers 42
- How to Advertise* (Roman and Maas) 175
- humorous commercials 55, 73, 167–9, 193–203
- Hutchinson 3G 16
- 'Iceberg Model', brand associations 35–6
- ideas  
*see also* creativity issues  
 actors 46, 84, 95, 100–2, 103, 105–11  
 audio material 94–5, 102, 111–20, 181  
 brand linkage 76–8, 95–7, 100–2, 181, 189–90  
 dialogues 94, 99, 142, 148–72  
 engagement levels 58–9, 78, 96–8, 148  
 good ideas 75–6, 91–102, 167–9, 175–86, 193–203  
 judgement processes 91–102, 181–2, 186  
 oblique ideas 72–4  
 'radio-interesting' ideas 75–6  
 radio-role clarity 92–3, 102, 175–6, 186  
 scripts 92–102, 104–5, 181–6, 191  
 'soundscapes' 75–6, 101  
 storyboard-style presentations 94–5, 102, 181  
 tips 91–102  
 who-where-what-why-how-do-I-know questions 99
- identity development, sonic branding 118–20
- IKEA 168, 200
- ILR *see* Independent Local Radio
- image component, brand personality 46–7, 146–8
- IMAS psychometer tests 76–7
- impressions, brands 59–60, 88–90, 97–8, 100, 102, 180–1, 186
- incremental radio stations 5–6, 8, 10
- Independent Local Radio (ILR)  
*see also* commercial radio  
 historical background 5–10, 14–18
- indirect-response medium, commercial radio 41, 49–50, 88, 89, 167–8, 175–6, 189–90
- information-access developments, consumer behaviour 143, 144–52
- informationalism, concepts 144–8
- innovations 55–6
- institutional trust, decline 143–4
- Internet 20, 22–5, 31–2, 39, 89–90, 112–13, 134, 144–52, 156–63, 167, 175  
 briefing priorities 89–90  
 dialogue 148–9  
 information-access developments 144–52  
 statistics 22–5, 145–6, 156–63  
 'the intimate medium' 28, 148, 156–63
- intimate nature of listening 31–2, 42, 51–2, 64, 148, 156–63
- intrusive characteristics, commercial radio 39–41, 64, 98
- involvement benefits 148, 160–2
- IPA 167
- irritating advertisements 54, 59–60, 74–5, 98, 179, 196–7
- ITV technicians strike 1979 14
- Izzard, Eddie 76
- Jackson, Dan 111, 113–14
- Jaffa Cakes 169, 201
- jargon 74–5
- Jazz FM 10, 14
- Jenkins, Brian 103, 178
- JICRAR *see* Joint Industry Committee for Radio Audience Research
- jingles 59–60, 97
- Joint Industry Committee for Radio Audience Research (JICRAR) 9–14
- judgement processes, good ideas 91–102, 181–2, 186
- Kellogg's Nutri-Grain 50
- Kenny, Mary 20
- Kenrick, Jo 56
- Kiss FM 10, 14, 34
- knowledge 145–8  
*see also* information . . .
- Labour governments 5
- Lal'nie* (Delibes) 116, 196
- Lamp of Leather 180, 201–2
- last-minute tactical campaigns 60–2
- LBC 5
- 'learning just-in-time' 145–6
- legal copy 183
- lenticular sites, outdoor advertising 55
- licences, historical background 6–8
- lies, Megalab Truth Test 45–6
- 'lifts my mood' medium 163–4
- LINKtest, Millward Brown 73–4
- listeners *see* audience
- listening hours, audiences 10–12, 19
- Listerine 50
- liveliness feelings, radio 155–6, 163–4
- location considerations, research 126–8
- London 5, 9, 35
- long purchase cycles, brands 117–18, 120
- 'low interest' brands, sonic branding 117–18, 120
- Lowes, Katrina 42
- M&As *see* mergers and acquisitions
- Maas, J. 175
- Mace 197
- McLuhan, Marshall 167
- magazines 17, 156–63, 169
- Male Voice-Over (MVO) 100–1
- Marie Curie Cancer Care 202
- marketing  
*see also* advertising  
 briefings 90  
 key principles 148  
 mix 112, 119  
 modern developments 112, 142–52  
 new challenges 142–72  
 research 123–5

- word-of-mouth recommendations 148–52, 168
- Marmite 112
- Marston's Pedigree 50
- MATs *see* moving annual totals
- measurement systems  
*see also* research
- audiences 4, 8–14, 57, 121–37
- S&P 134–6
- sales 123, 132–4
- MEC Media Lab 150–1
- media  
*see also individual types*
- media conversations 167
- mix 92–3
- planning research 123–5, 167
- meetings  
briefings 89–91
- preproduction processes 103–5, 182–6
- Megalab Truth Test 45–6
- memory effects, music 114
- mergers and acquisitions (M&As) 6
- messages 86–7, 148–9, 162, 166–9, 177–9, 181, 186
- metaphorical propositions, briefings 87
- Millward Brown 48–9, 57, 71, 73–4, 76–7, 95, 116
- misattribution factors, advertising 125
- mission statements 88
- mnemonics 97, 118
- mobile phones 22–5, 78, 144–5, 148–9
- modal targeting strategies 28, 33–41, 130, 135
- moving annual totals (MATs), advertising  
spend 16–17
- Mullarkey, Neil 109
- multiple copies, advertising 63, 80, 86–7, 98, 176–8
- multiple messages, tips 86–7, 176–8, 186
- multiplexes, DAB 6–7
- multiplier effect 48–9, 57–9, 71–2
- music 11, 92, 103, 104–5, 113–20, 155–6, 162, 183, 193–203  
*see also* sonic branding
- memory effects 114
- MVO *see* Male Voice-Over
- national licences 6, 8–9, 25
- Nature* 45–6
- Nestlé Double Crème 168, 199–200
- neuro-signals, sound 114
- neurotic characteristics, actors 109–10
- 'new media' 139–70
- 'the new television' 150
- news 11, 29–30, 35, 52, 117, 165, 169
- Newlink 164
- newspapers 17
- niche audiences 28, 34–41, 52
- Nivea for Men 97, 195
- oblique ideas 72–4
- Ofcom 7, 22
- office workers, Internet 23
- Oneword 34
- Opel Corsa 77, 193
- opportunities, commercial radio 62–6
- optimum radio briefs  
*see also* briefings
- concepts 85–91
- Orkin, Dick 75
- out-of-market audiences, concepts 40–1, 78
- outdoor advertising 55, 65
- outreach factors, audiences 39–41
- P&G *see* Procter & Gamble
- the papers *see* press
- participation  
growth 161–2
- new marketing principle 148
- patronising brand impressions 59–60, 98
- PDA's 144
- personal nature of listening 31–2, 42, 51–2, 64, 148, 156–69
- personalised diaries, RAJAR surveys 9–10
- personalities, actors 105–6, 124
- personality issues, brands 146–7, 146–8
- Philipson, Guy 73
- phone-ins 161–2
- Planet Rock 14, 21, 34
- poetry, uses 203
- political issues 5, 26
- poor-quality advertisements 54, 59–60, 74–5, 85–6, 98
- post-campaign studies, concepts 128–32
- pre-campaign studies, concepts 128–32
- pre-testing analysis, advertising 73–4
- preproduction processes 103–5, 182–6
- presence across the day, brands 38, 80
- presence contributions, commercial radio  
36–9, 52, 80, 134
- presentations  
advanced level radio advertising 174
- storyboard-style presentations 94–5, 102, 181
- press 44, 49–50, 89, 156–63
- indirect-response medium 49–50, 89
- trust factors 44
- price promotions 51
- processes  
best practice process 83–120, 175–86
- briefings 62, 78–9, 84–91, 175–86
- good ideas 91–102
- production processes 84, 86–7, 102–11, 182–6
- scripts 92–102, 103, 104–5, 109–10, 181–6, 191
- sonic branding 111–20
- stages 84–120, 175–86
- Procter & Gamble (P&G) 16, 26
- production processes 84, 86–7, 102–11, 182–6
- art 102–11
- best practice 84, 86–7, 102–11, 182–6
- complexity factors 102–3, 182–6
- concepts 84, 86–7, 102–11, 182–6
- preproduction 103–5, 182–6
- products  
*see also* brands
- brand conversations 166–9

- profiles, audiences 10–14, 22–5, 34–41,  
     90–1, 130, 135, 166  
 promotions 51, 134–6, 161  
 propositions 87, 89, 90–1, 176–7  
 ‘prosumers’ 146–8  
 Prudential 203  
 puzzles 97  
 pyramid of effectiveness 48–51
- quality needs  
   advertising 54–66, 74–5, 85–6, 103,  
     175–86  
   costs 62, 85–6, 103, 175, 185  
   poor-quality advertisements 54, 59–60,  
     74–5, 85–6, 98  
 questionnaires 131–2
- RAB *see* Radio Advertising Bureau  
 RACC 104  
 Radio 1 14  
 Radio 2 14  
 Radio 3 14  
 Radio 4 14  
 Radio 5 14  
 radio  
   *see also* audiences; BBC...; commercial  
   radio  
   accessibility factors 22–6  
   age/class map 13–14  
   analogue services 5–8, 21, 22–3, 25, 34–5  
   auxiliary-medium factors 19–21, 26, 32–3,  
     36, 43–4, 51–2  
   choice factors 13–14, 21–2, 25, 30, 32–3  
   consumption factors 19–21, 25, 32–3, 62  
   DAB 6–8, 13, 34–5  
   demographic profiles 10–14, 22–5, 34–41,  
     90–1, 130, 135, 166  
   friendship factors 42–7  
   Internet 20, 22–5, 31–2, 39, 32–90,  
     144–52, 156–63, 167, 175  
   liveliness feelings 155–6, 163–4  
   mobile phones 22–5, 78, 144–5, 148–9  
   solitary/personal nature of listening 31–2,  
     42, 51–2, 64, 148, 156–69  
   spontaneity 155–6  
   statistics 4, 8–18, 21–6, 34–5, 156–63  
   technical background 5–8, 22–6, 55–6,  
     117–18, 143, 144–6, 148–52  
   ‘true’ radio context 27–52, 166–9  
   TV 11, 13, 17–18, 20, 22–5, 30, 44, 57–8,  
     62–3, 102–3, 125, 155–60, 167, 169,  
     178–9  
 Radio Advertising Bureau (RAB) 11, 15–20,  
   29–44, 47–51, 57–61, 71–2, 76, 79, 96,  
   107–8, 112–13, 126, 130, 147, 149,  
   156–63, 174, 189–90  
   Advertiser Conference (2004) 85, 112,  
     174  
   client/agency workshops 99–100  
   Media Values Study 159–60  
   out-of-market audiences 40–1  
   pyramid of effectiveness 48–51  
   questionnaires 132  
   Research Bus 76, 189–90  
   sample sizes 130  
   sonic/visual branding findings 112–13  
   split samples 126  
   studio protocol 107–8  
 Radio Authority 6  
 Radio Clyde 5  
*Radio Days 2* 161  
 Radio Joint Audience Research Ltd (RAJAR)  
   9–14, 15  
   ‘radio-interesting’ ideas 75–6  
 Radioville 174  
 RAJAR *see* Radio Joint Audience Research  
   Ltd  
 realism  
   expectations 78–9, 88, 90–1  
   ‘shooting for the moon’ contrasts 78–9  
 recall  
   creativity issues 57–9, 76, 98, 189–90  
   RAB Research Bus 76, 189–90  
 recency theory, concepts 38–9, 52  
 Reeves, Vic 106  
 ‘Referral Economy’ 151  
 regional accents 169  
 regional licences 6, 8–9, 25  
 regulations 6–8  
 Reith, Adrian 36, 75, 92, 95, 174  
 relationship factors, audiences 164–9  
 relevancy principle, new marketing 148  
 requirements, audiences 28–33, 38–9, 42–7,  
   90–1, 165–9, 175–6  
 research  
   *see also* measurement systems; surveys  
   commercial recognition 131  
   concepts 121–37, 162–3  
   continuous research 128–9  
   effectiveness issues 121–37  
   face-to-face interviews 131  
   location considerations 126–8  
   marketing issues 123–5  
   media planning issues 123–5, 167  
   objectives 123–5  
   post-campaign studies 128–32  
   pre-campaign studies 128–32  
   questionnaires 131–2  
   sales 123, 132–4  
   samples 125–31, 135–6  
   split samples 125–8, 135–6  
   stages 128–9  
   telephone research 131  
   test/control samples 126–8, 133  
   timescales 128–9, 136  
   tips 124, 129  
 Research Bus, RAB 76, 189–90  
 responses 41, 49–50, 76, 87–9, 90–1, 134,  
   160–2, 169, 189–90  
   conversations 160–2  
   desired responses 87–9, 90–1, 175–86  
   indirect-response medium 41, 49–50, 88,  
     89, 167–8, 175–6, 189–90  
   pyramid of effectiveness 48–50  
   RAB Research Bus 76, 189–90  
 retail environments 112–13  
 revenue  
   *see also* sales  
   advertising 14–18, 25–6  
 Ries, Al 179

- role-clarity needs, commercial radio 85–6,  
90–3, 102, 175–6, 186
- Roman, K. 175
- RSPCA 203
- S&P *see* sponsorship and promotions
- Sainsbury's 16, 26
- sales  
*see also* revenue  
pyramid of effectiveness 48, 50–2  
research 123, 132–4
- Sales Multiplier*, dunnhumby study 71
- samples 125–31, 135–6  
*see also* research  
size considerations 129–31  
split samples 125–8, 135–6
- Satellite television 22
- scale, commercial radio 1, 3–26
- scripts  
*see also* writers  
bringing-to-life requests 93–4, 102, 181  
concepts 92–102, 103, 109–10, 181–6, 191  
danger signs 100–2  
example 191  
flexibility needs 110–11, 183–4  
good ideas 92–102, 181–6  
preproduction processes 104–5, 182–6
- segmentation factors, commercial radio 4,  
34, 90–1, 130
- seven-step guide, advanced level radio  
advertising 171–86
- SFX *see* sound effects
- Shake 'n' Vac 115
- share of mind/voice, brands 38, 52, 80
- 'shift boxes' 28
- Shingler, M. 62
- 'shooting for the moon', realism contrasts  
78–9
- short-termism approaches 59–60, 28, 132–3
- simplicity issues  
briefings 86–7, 176–8, 185  
'catch one ball/drop all three balls' analogy  
176–7  
deception 92  
sonic branding 119
- Sims, Martin 75, 107–9
- simulcasts 21
- Single Source PLUS Radio* study, AC Nielsen  
71–2
- skills, needs 60–2, 178–9, 186
- Sky 22
- social issues  
community radio 7–8, 34–6, 52, 169  
'new media' 139–70
- solitary/personal nature of listening 31–2,  
42, 51–2, 64, 148, 156–69
- sonic branding  
*see also* music  
appropriate brands 116–18  
brain processes 113–15  
business case 115–16  
competitive noise 116–17, 120  
concepts 111–20, 162  
creativity issues 118–20  
effectiveness issues 116–20
- identity development 118–20
- 'low interest' brands 117–18, 120
- 'news' 117
- technology categories 117–18
- tips 119–20
- touch points 112–13, 119–20
- visual branding 112–13
- sonicbrandcompany 118
- SonicSista 118
- sound effects (SFX) 92, 100–1, 103, 183
- 'sounding like a radio ad' problems 74–5
- 'soundscapes' 75–6, 101
- 'speaks my language' medium 162–4
- specialist-music style, statistics 11
- split samples  
concepts 125–8, 135–6  
misattribution factors 125  
S&P 135–6
- sponsorship and promotions (S&P)  
communication objectives 134, 135  
executional elements 13–5  
measurement systems 134–6  
split samples 135–6
- spontaneity, radio 155–6
- sports results 29, 165
- station-format variety, audiences 13–14
- statistics  
advertising revenue 14–18, 25–6  
audiences 4, 8–14, 21–6, 156–63  
blue chip advertisers 16–17  
commercial radio 4, 8–18, 21–6, 34–5,  
156–63  
DAB 8, 9, 21–3, 34–5  
Internet 22–5, 145–6, 156–63  
status, commercial radio 14–18, 20–1,  
25–6
- Stereo MCs 117–18
- stereotypes 169
- stories 94–5, 97
- storyboard-style presentations 94–5, 102,  
181
- structural problems, radio commercials  
72–4
- studio protocols  
actors 109–10  
directors 107–10, 184–5  
flexibility needs 110–11, 183–4
- subconscious effects 88, 177–8
- subjectivity opportunities, conversations  
169
- The Sunday Times* 29
- surveys  
*see also* research  
audiences 9–18, 29–33, 46, 49–50, 57, 71,  
76, 189–90  
diaries 9–10  
electronic measurement systems 9–10
- Sutherland, Donald 198
- takeovers *see* mergers...
- Talk Radio UK 6
- targeting strategies 28, 33–41, 52, 130,  
135
- Tax Credits 168, 200
- teams, skills 178–9, 186

- technical background  
 commercial radio 5–8, 22–6, 55–6,  
 117–18, 143, 144–6, 148–52  
 information-access developments 143,  
 144–52  
 Internet 20, 22–5, 31–2, 39, 89–90,  
 112–13, 134, 144–52, 156–63, 167, 175  
 mobile phones 22–5, 78, 144–5, 148–9  
 new platforms 22–6, 55–6, 144–6, 148–52  
 telephone  
 briefing priorities 89–90  
 research 131  
 television *see* TV  
 Tennent's Dry 195  
 test/control samples, research 126–8, 133  
 text messages 148–9, 162  
 threats 142  
 time checks 29, 165  
 timescales, research 128–9, 136  
 'timeshare commercials' 101–2  
 Toffler, Alvin 146  
 tone 59–60, 88–91, 98–102, 162–4, 179–81,  
 186  
 touch points, sonic branding 112–13,  
 119–20  
 travel news 29–30, 52, 165  
 tricks 97  
 Trout, Jack 179  
 'true' radio context 27–52, 166–9  
 trust factors  
 concepts 43–7, 143–4, 150–2, 162  
 conversations 150–1, 162  
 institutions 143–4  
 media 43–7, 143–4, 150–2, 162  
 TV  
 advertising-airtime costs 36–7, 48–9, 57–9  
 digital television 22–5, 55  
 misattribution factors 125  
 multiplier effect 48–9  
 'the new television' 150  
 radio 11, 13, 17–18, 20, 22–5, 30, 44,  
 57–8, 62–3, 102–3, 125, 155–60, 167,  
 169, 178–9  
 trust factors 44  
 'under the radar' 115–16, 118  
*Understanding Radio* (Crisell) 175  
 Unilever 25  
 unmistakable branding, sonic branding  
 115–16, 119  
 usage-analysis processes, advertising 51  
 uses, commercial radio 28–33, 85–6, 92–3,  
 102, 164–9, 175–6, 186  
 values, conversations 167  
 van Dijk, Ralph 73, 174  
 Virgin Radio 6, 14, 21  
 vision, conversations 167  
 visual branding 112–13, 178  
 Vodafone 16, 73  
 voice-over decisions, actors 105–6,  
 182–4  
 Waitrose 180, 201  
 Walker, Murray 95  
 weak branding 77, 96–7, 190  
 weather 29–30, 52, 165  
 web *see* Internet  
 Wella Shock Waves 106, 198  
 Wheeler, Mandy 99, 163  
 who-where-what-why-how-do-I-know  
 questions, dialogue ads 99  
 Wieringa, C. 52  
 wireless laptops 144  
 Woolwich 195–6  
 Woolworth's 202  
 word-of-mouth recommendations, benefits  
 148–52, 168  
 workshops 99–100, 193–203  
 writers  
*see also* scripts  
 briefings 89–91, 177–8  
 creative ideas 91–102, 177–8, 181–6  
 storyboard-style presentations 94–5, 102,  
 181  
 www.better-radio-advertising.co.uk 94, 97,  
 106, 167, 177, 180, 193–203  
 XFM 14, 135  
 younger listeners, commercial radio 10,  
 11–14, 22–5  
 zapping 40–1, 43–4, 63–4, 98, 177–8  
 zoning challenges, advertising 43–7, 63–4,  
 96–7, 99–100, 102, 177–8, 181–2