

THINKBOX

GET WITH THE PROGRAMMES

UNLOCKING THE POWER OF TV PARTNERSHIPS



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Why read this?

Hopefully you'll be inspired. But almost certainly you'll be tooled up to make your brands more successful and leave with confidence that investing in TV sponsorship yields fantastic results. That's why.

People judge you by the company you keep. It is the same for brands, and TV is the finest company for any brand to keep.

The quality and breadth of TV on offer now is astonishing. TV has always been cultural glue – people love talking about it almost as much as they love watching it – but the bar keeps being raised and with it people's passion.

This is great news for brands because they have a huge range of ways to tap into this passion. The broadcasters are very flexible and keen to work closely with brands to tailor TV content-led activity to specific needs. TV partnerships suit every type of brand – just as TV suits every viewer's tastes.

Of course the well-executed TV spot is as powerful and effective as it is in part because it is watched in the company of great TV shows. But there is a world of effective ways beyond spots – and which complement spots – where brands can partner with broadcasters to bring them even closer to the TV shows people want to watch. This booklet is about these TV partnerships.

Sponsorship, advertiser-funded programming, advertorials, interactive content, competitions and promotions, televised branded events, product placement, contextual advertising, licensing... this booklet will explain exactly what TV partnerships are available and the powerful effects they can have. This could be long-term brand building, brand repositioning, driving short-term response or normalising a brand, establishing it as a part of everyday life.

This booklet also features new research into the mechanics of TV sponsorships, what they deliver for brands and what advertisers can expect them to do for their businesses (see p.08). But it isn't just evidence; there's lots of inspirational examples in the case studies that make up the second half of this booklet (see p.12–27). ■



The Great British Bake Off Channel 4

What are TV partnerships?

TV partnerships are special. They have a certain magic of their own and form a relationship with the viewer that sets them apart from spot advertising and means they work quite differently.

THEY WORK IMPLICITLY

Human behaviour is unconsciously driven. We can't rationally calculate every decision we have to make, so we like shortcuts. This is why we recognise the Coca-Cola logo if you remove the name of the brand from it: decades of branding have made it instantly understandable, have made it mentally available (to borrow from Byron Sharp). TV partnerships can significantly help build mental availability for brands, by increasing and strengthening positive associations.

OUR BEHAVIOUR IS DRIVEN BY COSTLY SIGNALLING

Our need to shortcut means we're constantly seeking subconscious reassurance that the decisions we make are worthy. The fact that advertisers are willing to invest in their brands through advertising is almost as important as the messages themselves. It's a costly signal that shows the thing being advertised is high quality and so worthy of our time, attention and investment. TV partnerships act as a 'costly signal' and help to establish the high quality/popularity of a brand.

THE COMMUNICATION IS THE ASSOCIATION

A TV partnership – such as a programme sponsorship or an advertiser-funded programme – is when the communication strategy is dependent on the editorial values of the programme or it has editorial-style properties. The communication is the association and the brand can borrow values and attributes from the TV content. So, for example, if a brand sponsors a comedy show then they can come to seem more light-hearted, if it sponsors a youth programme they can be seen as more youth-oriented.

BRANDS MUST BE CHARMING GUESTS

Viewers have very close relationships with their favourite TV programmes and it is a brand's privilege to become a part of this. It's a three-way relationship between the viewer, the programme and the brand and, if they get the relationship right, brands can achieve impressive results. But they must take their responsibility to the viewers seriously and behave as charming guests in someone's home.

IT'S A DELICATE RELATIONSHIP

TV partnerships form intimate and delicate relationships with TV shows. Rather than hammering home sales messages, at their best they are about presenting a gift to the audience that works seamlessly with the content they have chosen to watch. Something acceptable in an ad break might become less acceptable when it's woven around the programme itself. ■

TV partnerships act as a 'costly signal' and help to establish the high quality/popularity of a brand.



01



02



03

- 01 Taskmaster, Dave
- 02 Mighty Magiswords, Cartoon Network
- 03 The Voice, ITV

Built by association: different types of TV partnership

Just as there are many objectives that TV partnerships can fulfil, there is also a wide variety of different TV partnerships that enable brands to get up-close and personal with people’s favourite shows.

TV partnerships perform very well as stand-alone items – a product placement say – but the very best TV partnerships don’t just do one thing; they blend activities together to create a richer experience for the brand, the viewer and the broadcaster.

Many of the case studies in this booklet (p.12–27) show how brands have created multi-faceted content partnerships, but there are four main ways in which brands can get closer to content and access all areas of TV which are worth outlining:

AROUND THE PROGRAMME

TV sponsorships are very versatile. Brands can sponsor a single programme, a segment within a programme, a certain genre or an entire channel. Sponsorships generate fame and awareness, offer in-built frequency and enable brands to borrow values from the content they are associated with.

If a brand can’t find the right TV sponsorship vehicle, they can always create one for themselves. This is often called **advertiser-funded programming** or AFP. To the viewer the brand appears to be a sponsor with similar credits in the break bumpers.

But the benefits of advertiser-funded programmes include increased rights to the programme property, which might offer international format opportunities, and better opportunities for product placement. AFP and product placement often go hand in hand, for example a real-life event that is sponsored by a brand (e.g. a sporting tournament or arts festival) can then be commissioned as a programme or series. This can give the brand legitimate exposure in the programme itself as well as the break bumper ‘around the programme’ credits.

IN THE PROGRAMME

Product placement can make a product aspirational (think Bond’s watch), it can familiarise viewers with a new or unusual product, and it can normalise a brand and make it appear part of the fabric of day-to-day life. Product placement doesn’t just have to mean showing a physical product. It can take various forms, including a music track or a human representative of the brand. It could even be a swimming pool float (see p.18).

Like all TV advertising, product placement is subject to strict rules. Any placement must be editorially justified and not receive undue prominence.

Sponsorships generate fame and awareness, offer in-built frequency and enable brands to borrow values from the content they are associated with.



Certain TV genres – news, current affairs, consumer advice and children’s and religious programmes – are not allowed to carry product placement. Also, certain product categories are not allowed, these are: tobacco products; alcohol; any brand that is high in sugar, fat or salt; gambling brands; baby milk; medicines; and any brand that wouldn’t be allowed to advertise on TV under existing Ofcom regulations.

Product placement organised before the production begins has the benefit of being able to show the brand in use. But this isn’t always possible. There is also the option to have a product digitally inserted into an existing show. This enables the product to be changed by market and the deal can be done very close to transmission.

IN THE AD BREAK

There are also opportunities in the ad break (and more flexibility in the ad break as it is commercial air time and subject to different rules). These include making **ad break events**, for instance by broadcasting a live TV ad or curating a themed break like the award-winning LEGO-themed one. Event breaks are attention-grabbing and can generate excellent PR for brands involved.

Brands can also collaborate with broadcasters to create **contextual advertising**, where an ad’s creative approach echoes or ties in with the storyline in a programme. And brands can create **advertorials**, which are TV ads which adopt some of the characteristics of programmes (though clearly identified as advertising), and which should ideally be transmitted and promoted as if they were programmes.

OFF THE TV SCREEN

This may sound odd, but there are also a number of ways for brands to get closer to TV content off the TV screen. This could be as an **on-pack promotion**, a **licensing** deal, via second screen interaction such as an **app** or **online competition**, or **in-store**. Brands can capitalise on the wider cultural influence of TV. ■

Brands can also collaborate with broadcasters to create contextual advertising, where an ad’s creative approach echoes or ties in with the storyline in a programme.

ABOVE Formula 1, Sky Sports

What brands can expect from TV sponsorship

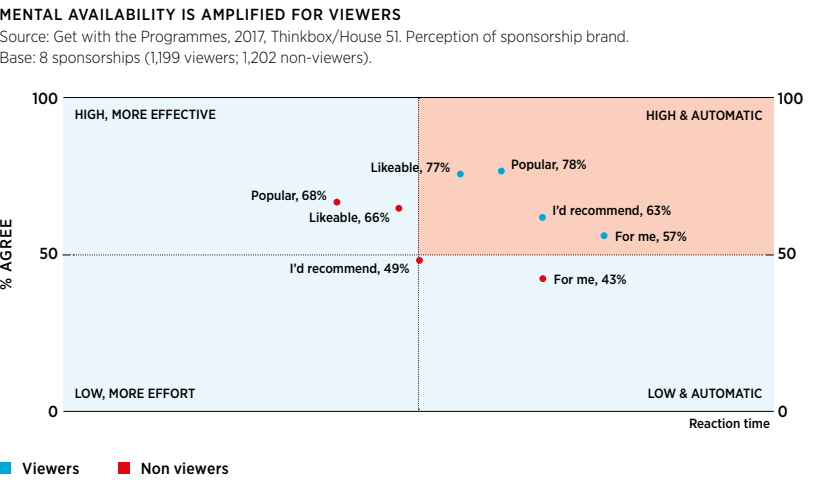
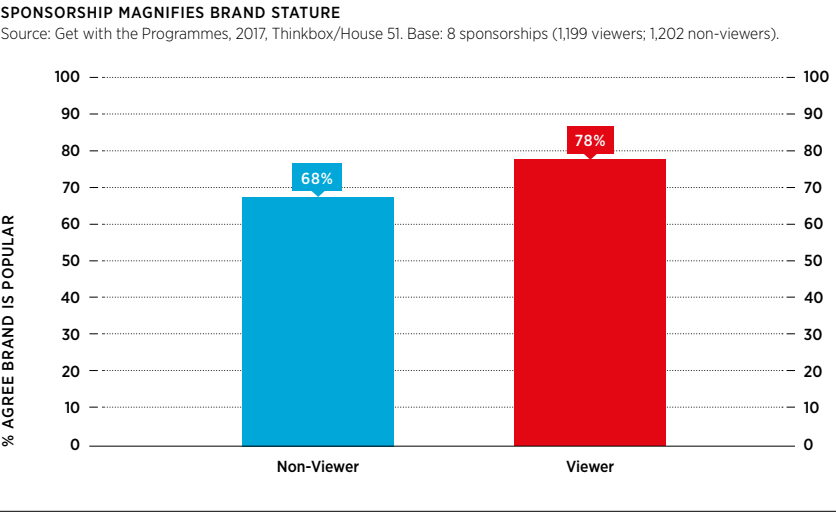
Would you like the evidence and benchmarks to measure the positive impact TV sponsorship will have on your business? A major new study by House 51 and YouGov provides just that. Here we look at the key findings from ‘Get with the Programmes’.

MATCHMAKING VIEWERS WITH BRANDS
People love their favourite TV shows, and brands that sponsor them can share in that love and borrow from the show's personality. This ‘brand rub’ effect makes viewers feel the sponsoring brand is more for them. On average, the personality fit between a viewer of a sponsored TV show and the sponsoring brand is 53% higher than the fit between the sponsoring brand and a non-viewer.

MAGNIFYING BRAND STATURE
Partnering with TV shows takes advantage of ‘costly signalling’ – TV sponsorship is perceived to be costly, so it signals success. Viewers of a sponsored TV show are more likely to believe the sponsoring brand is popular than non-viewers.

BOOSTING MENTAL AVAILABILITY
Using a timed response test, House 51 found that viewers were twice as fast as non-viewers to agree they would recommend the sponsoring brand.

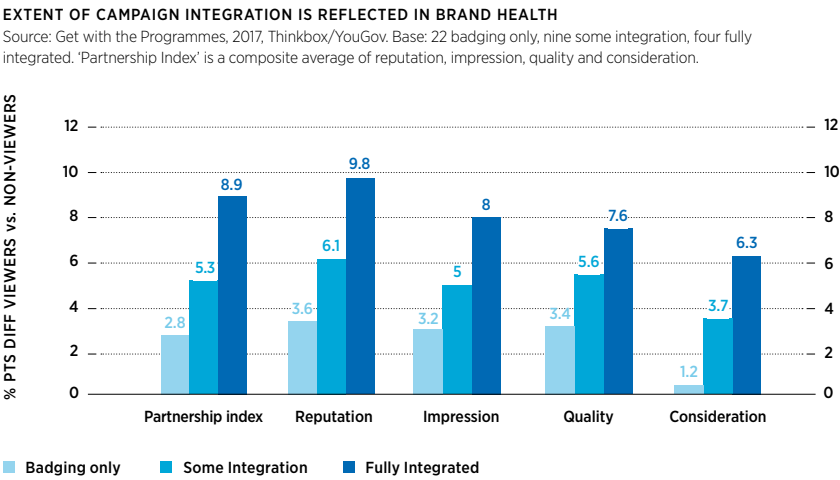
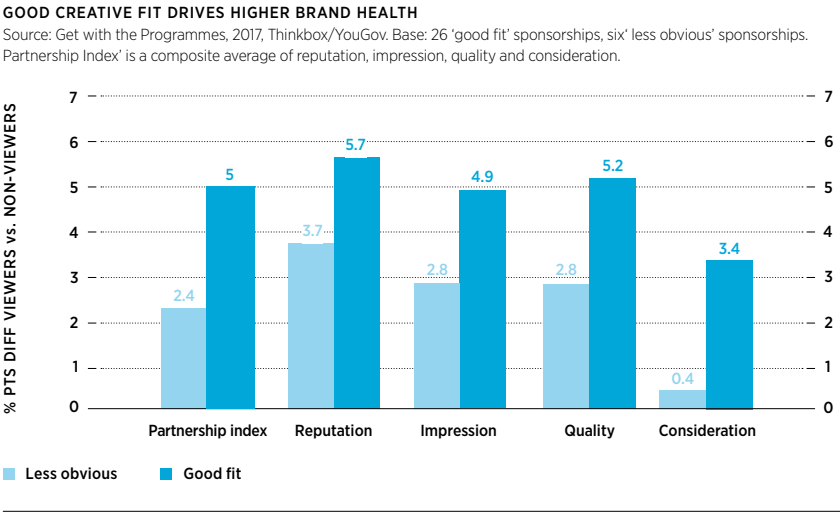
TURBO-CHARGING AWARENESS – ESPECIALLY FOR LESSER-KNOWN BRANDS
The reach and frequency that comes from sponsoring a TV show raises brand awareness for all brands. For lesser-known brands this effect is even greater, underlining the impact TV sponsorship offers new brands.



For less well-known brands, both their brand and advertising awareness scores were substantially higher for viewers of the TV shows they sponsored. Brand awareness was 17.2 percentage points higher than for non-viewers (it was 1.1 percentage points higher for well-known brands).

CREATIVE FIT IS KEY
When a TV sponsorship creative was a good fit with a TV show, key brand health metrics for viewers of the sponsored show were 5 percentage points higher than for non-viewers. When the fit was less obvious they were 2.4 percentage points higher.

FULLY INTEGRATED PARTNERSHIPS WORK MUCH HARDER
Fully integrated sponsorships – those that include additional activity such as bespoke spot advertising, microsites, product placement, programme talent or licensing – increased brand health metrics by 8.9 percentage points above non-viewers compared with a ‘badging-only’ sponsorship approach which delivered an impressive 2.8 percentage point increase.



What brands can expect from TV sponsorship

Continued...

PLAY THE LONG GAME

Longer-running campaigns (three+ years) drove increases in all brand health metrics above younger campaigns (up to one year).

TV SPONSORSHIP EFFECTS LIVE ON

In the six months following the end of a TV sponsorship, whilst ad awareness fell as you'd expect, brand health metrics fell at a far slower rate. Six months after sponsorships had ended 81% of the brand health advantage gained with viewers of the sponsored TV show was still active.

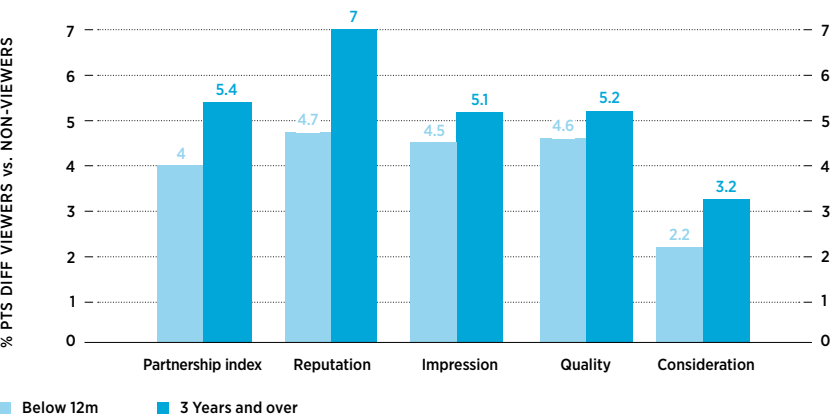
NOTE: METHODOLOGY

House 51 used a blend of mobile self-ethnographies, filmed depth-interviews, and a quantitative survey across eight TV sponsorships, each time interviewing 300 viewers/non-viewers, to understand the mechanics of how TV sponsorship drives brand affinity.

YouGov combined their Brand Index database with their TV programme database (both of which survey the attitudes of 4,000 people every day) to look for evidence of the impact TV sponsorships deliver for brand health and to uncover the key drivers of increased effectiveness.

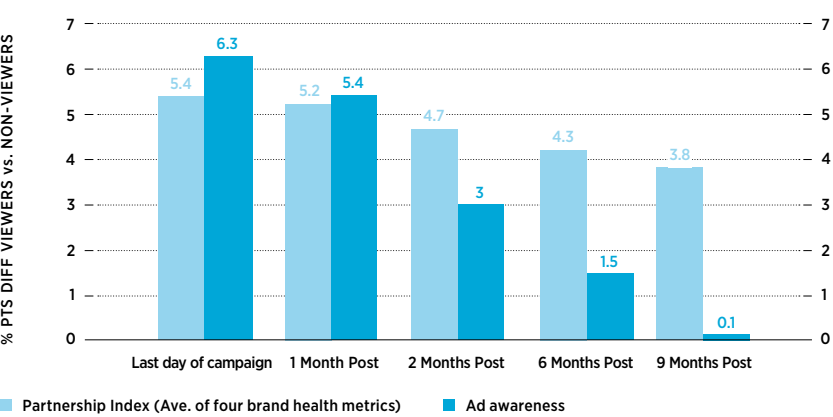
LONG-TERM PARTNERSHIPS DELIVER BETTER BRAND RESULTS

Source: Get with the Programmes, 2017, Thinkbox/YouGov. Base: 15 below 12 months, seven at three years and over. Partnership Index' is a composite average of reputation, impression, quality and consideration.



BRAND HEALTH DECAYS SLOWLY WHEN SPONSORSHIPS END

Source: Get with the Programmes, 2017, Thinkbox/YouGov. Base: 16 completed campaigns. Partnership Index' is a composite average of reputation, impression, quality and consideration.



Case studies



Allianz and the Rio Paralympics on Channel 4

Allianz committed their entire advertising budget to the Paralympics, using the power of TV to tell a series of inspirational stories and drive awareness to an all-time high.

A PARALYMPIC PARTNERSHIP

Allianz, an insurance brand with a 1% share of voice and 53% awareness, invested their entire above-the-line budget in a TV sponsorship, despite having never been a broadcast sponsor before. Mediacom found them the perfect partner in the Rio Paralympics on Channel 4 – the embodiment of Allianz’s can-do brand values. Their objectives were to increase awareness, differentiate the brand amongst consumers and brokers, and increase pride in Allianz amongst colleagues.

The sponsorship gave Allianz an average of 6.5 minutes of idents every day in programming that really appealed to their target audience. They also sponsored disability sports events in the lead up to Rio such as The Superhumans Show and the IPC European Athletics event.

INSPIRATIONAL CONTENT

To accompany their sponsorship, Allianz created ‘Dare to Believe’, a series that told the stories of seven Paralympians and the life-changing moments that led to them becoming world-class athletes. Ninety- and 30-second versions of each film were broadcast on TV first and then adapted for online and social media. Allianz also featured in the first-ever signed ad break which took place during The Last Leg.

RECORD AWARENESS

The sponsorship reached over 50 million people, drove awareness to record levels, convinced over 80% of people that Allianz is a brand for them and made 83% of the Allianz workforce proud to work for the company. In addition, the sponsorship built trust, likeability and people increasingly felt Allianz takes “responsibility towards society and the community seriously”. ■



Audible.co.uk and Crackanory on Dave

Audible partnered with Crackanory on Dave to bring the pleasure of storytelling to people across the UK.

STORIES TO REACH A YOUNGER AUDIENCE

Audible.co.uk is an Amazon-owned company that sells digital audiobooks, radio and TV programmes as well as audio versions of magazine and newspapers. Audible were looking to raise awareness amongst a younger audience, primarily tech-savvy ABC1 16- to 34-year-olds. They also wanted to create some exclusive original content that would only be available on Audible platforms.

Working with UKTV, they decided to co-fund Crackanory – an adult storytelling programme on Dave featuring comedy performers such as Dara O’Brain, Mel Giedroyc, Bob Mortimer and Sheridan Smith – a perfect fit for the brand’s storytelling credentials.

CRACKING CO-OPERATION

Exposure for Audible included sponsorship idents around the show, branded promotional trailers which ran across the whole UKTV network and branded posters throughout the UK. In addition, there was branding and advertising on the Crackanory page on joindave.co.uk which also offered a free trial for viewers. Each story from the series was also made available as podcasts on audible.co.uk.

Alongside the broadcast programme, various pieces of content were created especially for audible. These included five exclusive stories considered too outrageous for TV called ‘Too Cracked for Crack’ and some short-form videos featuring the eight narrators from the series answering questions such as “If you could choose anyone to read you a bedtime story, who would you choose?” for use on Audible’s own platforms and social media.

A SUCCESS STORY

Awareness of Audible increased significantly amongst the target audience of 16- to 34-year-olds from 28% to 39% – up 34%. In addition, 32% of 16- to 34-year-olds agreed they were likely to sign up for a free trial and 60% of people agreed that “I associate Audible with storytelling”. ■

“Exposure for Audible included sponsorship idents around the show, branded promotional trailers which ran across the whole UKTV network and branded posters throughout the UK.”



Colgate and Britain’s Next Top Model on Lifetime

Colgate created a record-breaking partnership, transforming a new toothbrush into the latest beauty accessory, establishing an entirely new behaviour and smashing tough targets.

ORAL CARE AS BEAUTY PRODUCT

Although Colgate was the market leader in the manual toothbrush category, their share had stagnated. In 2016, they set the ambitious target of increasing their market share. To do this, they created a new innovative whitening product – the Max White Toothbrush Plus Whitening Pen. The challenge for Colgate was how to launch this product, which had a high price point, into a tough, competitive market.

MEC’s strategy was to position the brand as a premium beauty product rather than an oral care brand. Central to this was an integrated partnership with Britain’s Next Top Model on Lifetime, which showcased the product as a beauty accessory and provided the opportunity to demonstrate how to use it.

SEAMLESS INTEGRATION

The product was naturally woven into the TV show, including an episode in which the models were challenged with creating a TV commercial for the new product. Colgate’s marketing director featured in the episode alongside the host, Abbey Clancy. The winning model from the Colgate challenge later became one of the faces of the product.

In addition to the product placement and the sponsorship idents, there was a Colgate-branded launch party, co-branded TV spots using content from the Colgate challenge which ran across Sky’s portfolio of channels and additional behind-the-scenes content for use online and across social media.

RESULTS TO SMILE ABOUT

80% of viewers were aware of the sponsorship and Colgate grew their share of the oral category above targets. 87% of exposed viewers agreed that the whitening pen is a beauty brand, compared to 48% of non-viewers. In addition, purchase intent grew from 28% amongst non-viewers to 84% for viewers aware. ■

“The programme was the perfect launch pad into the Fashion & Beauty market, where we positioned the product as the latest beauty accessory. We were successful in generating competitor standout by building excitement around the product, bringing it to life from screen through to point of purchase.”
Ana Sanchez, Marketing Director, Colgate Palmolive



I Love Summer and Love Island

Ministry of Sound threw the ultimate product placement party to make their summer album a smash hit.

THE PERFECT PAIRING

In the summer of 2016, Ministry of Sound had a new album to launch called 'I Love Summer'. Featuring 60 dance tunes, it was a definitive mix of summer anthems with tracks from stars such as Sigala, Calvin Harris and David Guetta.

Working with the7stars and ITV2, Ministry of Sound accessed the top youth show of the summer to deliver some beautifully integrated product placement via a party at the villa in Love Island.

COLLABORATION ON SONG

This partnership included a DJ playing the latest summer songs, including those from the 'I Love Summer' album. The swimming pool was loaded with branded MoS floats and the housemates were given branded fans as the party heated up.

The product placement was supported with a reactive social media campaign targeting those tuning in to get their Love Island fix. Viewers were encouraged to join the party by downloading the album for themselves.

The album was a roaring success, entering the charts at #2 with 18,700 sales (only beaten by another MoS compilation, 'Throwback Summer Jamz') and spent two consecutive weeks at #2. In fact it worked so well that they have repeated the product placement during this summer's series of Love Island. ■



“When the opportunity arose to work with Love Island, it was a no-brainer – the brands aligned perfectly from a target audience lifestyle perspective. The partnership was a huge success for us, seeing an immediate chart uplift across the iTunes charts and a daily 25% increase in sales across the weekend the show was aired.”
Naz Ideji, Ministry of Sound



Volvo’s Human Made Stories and Sky Atlantic

Volvo’s sponsorship of Sky Atlantic has been a major success since 2014. In 2016, Volvo wanted to expand the sponsorship to give consumers something more to engage with beyond the TV idents, emphasising their commitment to being a premium, innovative and human-centric brand.

PUTTING PEOPLE FIRST

Volvo worked with Mindshare to launch their new Human Made philosophy – a creative platform developed by Volvo’s creative agency, Grey London, based on putting people first and pioneering innovations for a safer, cleaner and more enjoyable future. They felt that high-quality branded content could provide context for this philosophy.

HUMAN MADE STORIES

They created Human Made Stories, a series of short films portraying defiant pioneers – people who do things differently and go their own way, whose relentless pursuit of craft and innovation will change our world. The films united Volvo’s human-centric philosophy with Sky Atlantic’s storytelling credentials.

The stories were promoted through 24 brand-new idents. Each story was activated sequentially as a teaser to generate intrigue amongst viewers and drive them to watch the content which could be accessed via Sky Go, a special hub created on the Sky Atlantic website, and on Volvo’s own site.

POSITIVE PERCEPTIONS

The campaign saw a positive shift in Volvo’s brand perception. In particular, there was an uplift in people thinking that Volvo was more forward-thinking, distinctive, progressive and understanding with a reputation for quality. The average uplift amongst on-demand viewers was 31 percentage points. In addition, viewers were more likely to recommend Volvo to family and friends and more likely to consider Volvo when making their next car purchase. ■

“In Human Made Stories, we wanted to profile people who share our ethos of simple and effective innovation. With the help of Mindshare and Sky, we were able to showcase quality content which conveyed that ethos to a huge audience. We’re looking forward to continuing our discovery of Human Made Stories throughout 2017 and bringing them to the eyes of the public in association with Sky Atlantic.”
Georgina Williams, Head of Marketing, Volvo Car UK



Suzuki and Saturday Night Takeaway on ITV

Sponsorship idents, licensing, content creation and an exclusive talent deal with Ant & Dec delivered fun, fame and fortune for the brand. And they sold out of cars in the process.

BECOMING FUN

Suzuki suffered from a perception of being ‘middle market’, with trusted European premium brands at one end and the traditionally Japanese ‘high tech/low cost’ proposition at the other. Years of consumer research led them to the key insight that Suzuki cars are fun to drive. In fact, the sale rate after a test drive was very high at 70%. But it’s difficult to just tell people you are fun; you have to make them laugh.

A PERFECT PARTNERSHIP

the7stars were tasked with delivering sales of the Vitara, a family SUV. They needed to create fame and also show the brand’s fun personality. They devised a partnership with Ant & Dec’s Saturday Night Takeaway that included a licensing and talent deal.

ITV’s show was tonally perfect for the brand and delivered a style of humour that appealed to Suzuki’s target audience. As well as sponsoring the show, with entertaining idents created by Red Brick Road, they created special content

featuring Ant and Dec and two Suzuki Vitaras in humorous skits and pranks. These 10 short films ran on TV, alongside the sponsorship, across branded mobile, social channels and in dealerships nationwide.

DRIVING SUCCESS

As a result, positive opinion of Suzuki rose by 56% in just three months. Sales for the Suzuki Vitara rose 38% during the course of the campaign. Suzuki posted record UK car sales for the year selling over 38 thousand units. Across the campaign period, Suzuki car sales overall were up 14% vs. total automotive market growth of 4% for the same period. ■

“We’ve always been way more fun than the other manufacturers, but this is the most fun thing we’ve done to date. This campaign was very different from our usual and it was a huge decision to go with it but I’m very glad we did. The return we’ve had is more than we could ever have hoped for.”
Dale Wyatt, Director, Suzuki Automotive Division



Sensimar & First Dates – a match made in heaven

Sponsorship of First Dates combined with some quality short-form programming, First Breaks, combined to create the perfect platform to promote Thomson's new "couples" product offering, Sensimar.

In 2016, Thomson renamed its Couples' holiday range, Sensimar and were looking for ways to drive awareness of the new offering, particularly amongst young, aspirational couples.

Mediacom found them the ideal programme partnership in First Dates – a perfect brand and targeting fit and on at the right time of year to coincide with when Thomson see the majority of their bookings. The programme sponsorship consisted of 12 x 60 minute episodes of First Dates. The idents created were designed to showcase what a 'first date' can lead to, featuring couples doing different activities on their 10th or 75th date at TUI holiday resorts under the strapline 'It all started with a first date'.

FIRST BREAKS

To extend the partnership, they went on to create a four-part mini-series called First Breaks. In the programme, British couples put their relationships to the test by going on their first holiday together, all filmed at a Sensimar resort. They promoted the series across pre-roll VOD and online display targeting viewers of First Dates.

A BEAUTIFUL RELATIONSHIP

Brand awareness of Sensimar grew by 220% amongst holiday planners and 69% of viewers correctly described Sensimar as being adults-only, high-quality couples' holidays. ■



"First Dates has given us the opportunity to extend the reach of our Sensimar product beyond standard digital activity. A 12-month sponsorship also gave us continuity and consistency of the Thomson Sensimar product message which has been hugely beneficial. Extending this beyond spot sponsorship to 4OD shorts last year has been a great addition and it is something we'd like to continue going forward."

Charlotte Cheesman, Senior Marketing Manager



Weetabix Weetabuddies on Cartoon Network

Weetabix partnered with Cartoon Network to encourage families to get creative and enjoy a fun and nutritious breakfast.

PROMOTING HEALTHY, FUN BREAKFASTS

To do this, Weetabix wanted to bring to life Weetabuddies – a creation involving Weetabix biscuits and fruit to make fun characters.

They sponsored Breakfast Funnies – mornings on Cartoon Network from 7.00am to 8.30am. The sponsorship idents featured the Weetabuddies characters telling jokes to each other. To increase the relevance, they turned some of the more famous Cartoon Network characters into Weetabuddies. And, to increase reach and stand out further they also sponsored Boomerang and created channel idents featuring the Weetabuddies.

WHAT MAKES THE BEST WEETABUDDY?

A 30-second spot encouraged viewers to visit a dedicated microsite hosted on the Cartoon Network website. In this spot, viewers saw the Weetabuddies discussing what makes the best Weetabuddy and Coach Bananas invited viewers to create their own Weetabuddy and submit it.

The microsite featured a gallery section that showed off the kids’ entries, fun games for them to play and the chance to win prizes.

The Cartoon Network Imagination Studios created content that gave kids tips on how to create the character Uncle Grandpa in Weetabuddy form. This inspired kids’ creativity as well as providing additional awareness of the campaign.

A HUGE SUCCESSFUL CAMPAIGN

The sponsorship, alongside in-store and on-pack promos, delivered an increase in sales, became the brand’s biggest viral success and generated over 10,000 competition entries. It also had a positive impact on consumers who viewed the brand as more exciting, tasty and fun. The partnership has continued into 2017. ■

“When we launched the Weetabuddies campaign, our aim was to build the next generation of cereal eaters by getting them excited with a fun and creative way of eating a healthy and nutritious breakfast and upping their intake of fruit.”
Victoria Westwood, Senior Brand Manager, Weetabix



Tips for top TV partnerships

If you are going to put the effort into forging a meaningful TV partnership, it makes sense to make it as successful as possible. Here are some golden rules to follow which will help ensure brilliance.

TALK TO THE BROADCASTERS

Collaboration is key. The TV broadcasters are very flexible and will work closely with brands to tailor a solution that delivers exactly what they need.

GOOD FIT

Choose well. As the research on p.08 shows, the TV show a brand rubs shoulders with will say a lot about it so it is crucial to make sure it says the right things. The association is the communication.

ACTIVATE AND INTEGRATE

To make the most of a TV partnership, a brand should integrate it, not just into other TV activity, but into as much marketing activity as possible; in-store, online, on-pack, events, PR, internal communications. It can form a hub for through-the-line activity.

RESEARCH

Ongoing brand research may not be suitable for assessing the contribution of a specific TV partnership. Ideally, design and institute a tailor-made research study well enough in advance to understand the pre-activity metrics. If it is a long-term partnership, research will help to refine the partnership to deliver a better performance.

RESPECT THE VIEWER

Viewers are very passionate and protective about their favourite programmes. They are sacred ground and if a brand appears disrespectful it will go down badly. Particular care needs to be taken in drama sponsorships in the ‘end of part’ bumpers, when the preceding action is likely to have finished on a tense moment.

GREAT CREATIVE

Sponsorship idents in particular have to stand a lot of repetition so they need to be high-quality creative with plenty of varied executions which bear repeat viewing. Although it is legal to include various elements from your spot advertising you should not approach them as if they were ads. If it is a long-running sponsorship invest in creative refreshment every season.

ALLOW TIME

Most TV programmes take a while to commission and make, so brands wanting to get closer to them need to bear this in mind. Also, if a brand is considering activity around a content partnership – such as an on-pack promotion – these need to be planned far in advance too.

THINK LONG-TERM IF YOU CAN

As the ‘Get with the Programmes’ study showed (p.08), longer-running TV sponsorships increase brand health metrics above younger campaigns. ■

To make the most of a TV partnership, a brand should integrate it not just into other TV activity but into as much marketing activity as possible.

01 Britain’s Got Talent, ITV
02 Hollyoaks, Channel 4
03 Red Bull Soapbox Race, Dave



Talk to the broadcasters

The key to a successful TV partnership is successful collaboration with broadcasters. These are the people to contact:



David Shore
Sky Media
Head of Business Development
david.shore@sky.uk



Gary Knight
ITV
Commercial Content Director
gary.knight@itv.com



Zara Peters
Turner Media Innovations
Sponsorship & Promotions Director
zara.peters@turner.com



Jason Hughes
Sky Media
Head of Creative Solutions
jason.hughes@sky.uk



Rob Ramsey
Channel 4
Partnership Leader
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Michael Holt
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Bhavit Chandrani
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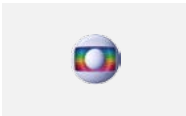
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