

Sound Rich Series

Play on their own, alongside no other ad, in premium spots;

Heard directly after the news before returning to programming.

A lot of time and consideration went into these carefully manufactured ads. It would have been easy to mash together a cacophony of random sounds, but MOD. is deeper than that. Instead, what you'll hear in each version is a story wrapped up in a mystery - after all, this is the curiosity we're encouraging our listener to discover.

As **Version 1** begins, it demands the listener's attention with a vacuum-like crescendo, pulling their ears away from the expected. Once through it, the listener discovers a strange chanting crowd, marching as one; an ethereal choir; classical music hard up against a funk drummer. Then, from nowhere, the words: This is not MOD. As the mind tries to make sense of the meaning, the vacuum crescendo returns - louder than at first - throwing the listener back into their everyday listening.

For us, this was a way to demonstrate the real-world MOD. experience: *you may leave with more questions than you started with.*

In **Version 2**, we insist on the listener's attention with multiple knocks on a plank of wood, glass shattering at the same time. A dark piano chord rings out and a new mystery beckons to be solved. A shaky dial tone hums, but a connection cannot be made. Now it appears that water is flowing through the room, but before you can compute the meaning an old phone rings. The hammering continues, the phone rings again. As the hammer begins to hit an anvil in frustration, the crescendo takes us out of the commercial and back to everyday programming.

This ad embodies the *participatory* nature of the MOD. experience, in particular the ringing phone beckoning the listener to "pick up".

Version 3 is packed with hidden surprises that hint to the name and location of MOD. After a static charged dial tone makes its shaky connection, the truly attuned listener may notice the sound of skateboards at a skate park. However, right along these sounds is the very similar sound of a shovel digging new dirt. A familiar yet disembodied bell tolls – it is the sound of an Adelaide tram on North Terrace. A sonar pings repeatedly, asking the user to keep “scanning” for answers. The keenest of explorers may also notice the word MOD. expressed in Morse Code. Just as the ad begins to create a comfortable rhythm, all MOD. breaks loose – flooding the listener’s senses.

Although “This is not MOD.” may seem contradictory on this occasion, there is still some truth in the phrase. After all, we can’t express everything MOD. is in 30 seconds; one needs to *experience it in person*.

Version 4 is the most musical of our sound rich series. Set to a swaggering beat, we hypnotise our audience with a carefully woven selection of human reactions: shock, fear, happiness and ultimately, surprise. The beat thumps as bulbs snap and metal clangs. A female voice speaks a phrase that could be taken as either a comfort or a warning: “This might sting”. Through the second half, the listener may notice the word “MOD.” exclaimed a number of times. When all of the drama has subsided, a sensible voice proclaims: “This is not MOD.”.

This sound rich ad plays to the strengths of our radio station using our number one asset: music. But once a listener gets into the groove of what could easily be another track, MOD. crashes their expectations. *It’s not what you know.*

Hijack Series

Utilise fake ads as a base, “This is not MOD.” breaks through the expected; Play throughout the day when the listener isn’t expecting it.

Like the Sound Rich series, we put a lot of thought into crafting these ads. To minimise the anticipation of a Hijack Ad (and to retain the integrity of our “subliminal”/surprise campaign), we’ve created five that will be scattered. Our challenge was to create fake commercials that were:

Intriguing enough in their own right;

Believable but not misleading;

Designed to hit key demos; and,

Able to create a little mystery when interrupted by MOD.

Hijack A is an aspirational message about “climbing the ladder”. We know our listeners are driven to succeed: in their careers, and in their health. This could be an ad about a financial product as easily as it could be about health and well-being. But, just as the listener begins to tune in for “the answer”, a voice interrupts to contradict it all. The ad ends with an ever-so-slight robotic glitch – almost questioning the reality/credibility of the original voice.

Hijack B talks to our house hunting audience. We know from our research that a large number of our listeners (that we call “Style Seekers”) are stepping up their game to achieve life goals: getting the promotion, buying the first home, looking the part. The fake ad attracts their attention by showing them that they can “walk away from renting” and into their new home. However, subverting this optimistic message is noise from an unexplained source.

Hijack C, in the vein of version B, talks to the audience about their aspirational car. As consumers we crave what’s better, newer and smarter. The ad plays on this by inviting the listener to interactively test the quality of their car speakers. Knowing that a large number of our audience listens to the radio in the car, we create an opportunity to “buy in”. Just as the music gets going, the whole ad begins to shift to the right speaker – while in the left speaker, a male voice speaks a mysterious line to disrupt the flow. The ad returns to even keel. To ensure the ad is seen as fictitious, a fake web address (expressed in hexadecimal – 4D4F442E) is spoken.

Hijack D targets one of our biggest audience members – a listener we know as “Mrs. Multitasker”. This is the manager of the household, a person who puts her family first, and is always on the lookout for solutions to make life more convenient. The fake ad connects the audience to a common challenge: raising active children and keeping the house clean. It could be an ad for a carpet cleaner, but before we can find out for sure, an interruption breaks out. The ad ends with a somewhat cheesy tune to confirm its fictitious bearing.

Hijack E completes the suite of fake ads with a message about outdoor living. While the ad winds its way towards an answer we will never hear, a sparkling resonant thrum washes over the ad. We reach a high, shimmering summit as a calm and collected voice speaks the words: “This is not MOD.”. When we return to “normal programming”, a dead-end lead is offered.

Conclusion

This complete suite of ads will work to create a sense of intrigue and start our listeners on the path to **discovery**.

As they are confronted with a **sensory** overload and **questions** without immediate answers, we are hoping to embody the actual MOD. experience.

The variety of ads (nine in total) ensures that the pattern and placement is not predictable – we want to keep the audience guessing and break them away from **what they think they know**.

The key thing to remember about this campaign is the element of surprise. Played individually, the “This is not MOD.” messages may appear scarce. But as a combination, it serves the greater sense of discovery and intrigue we are aiming to create across the two weeks.

In other words, unlike a traditional campaign that relies on high reach and frequency to build brand awareness, we only need a listener to hear the phrase “This is not MOD.” once – in a high impact way – to trigger a response. Hearing it multiple times, in different ways, only consolidates this reaction.