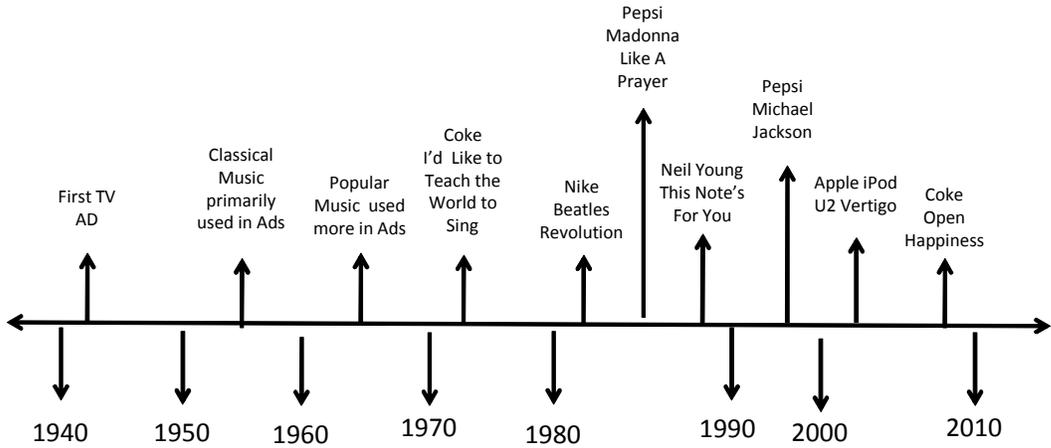


Television Advertisements and pop music

Popular music and marketing have been married for decades. Pop music and television commercials have been dating since television began. What began as familiar music in the background to provide the soundtrack to the advertising content has grown into a talent show stage for the rebirth of old artists and the birth of new music and new artists. Whether it's the instrumental, the original or covered vocal, or an altered lyric - the growth of popular music advertising is large in volume (see Klein, 2010).



How many advertisements have music?

Music has been one of the most frequently used techniques to get attention, stimulate recall, affect attitudes and/or make people purchase in television advertising. In 1986, 40 percent of the television commercials contained some type of music (Stewart and Furse, 1986). By 1993, that number had increased to 89 percent (Appelbaum and Halliburton, 1993). And in 2008, 96 percent of advertisements contained some type music and 14 percent of that was popular most often in automotive, audio/video, and food commercials (Allan, 2008).

What kind of music?

All kinds of genres and artists can be heard in television commercials. Everything from Bob Seger's "Like a Rock" in a slice of life Chevy truck commercial, to Iggy Pop's "Lust for Life" in Royal Caribbean cruise are playing in ads. Because the demographic for the product dictates the choice of genre, car commercials target to men, for example, tend to have rock hits like Sting's "Desert Rose" in Jaguar ads and for females dance you might hear Dirty Vegas' "Days Go By" in a Mitsubishi Eclipse commercial (see www.adtunes.com).

Some brands, like Coca-Cola, use a variety of music genres, artists and integrations. This includes everything from original popular music created for an advertisement like "I'd Like to Teach the World to Sing" by the New Seekers to original music created for an advertisement (most appropriately called "singles," or songs similar to jingles in that they are originated for the brand but do not include the brand name and have a long form version usually with video) like Train's Christmas song or "Open Happiness" featuring artists like Cee-Lo, Travis McCoy, and Janelle Monae. Coca-Cola has also reconstructed popular music (changed the lyrics) for its ads as with "Wavin' Flag" by K'Naan and repurposed popular music (edited) with Diet Coke and Paul Oakenfeld's Starry Eyed Surprise.



Coca Cola - From Teach the World to Sing to Open Happiness

Umüt Ozaydinli, former Global Music Marketing Manager for Coca-Cola and current Chief of Possibilities and founder of Deviant Ventures, a boutique culture and entertainment marketing firm, on music and marketing:

What role has music played in the marketing of Coca-Cola over the years?

With Coca-Cola, music has always been an important part of the brand's DNA. Going back to 1900, when Holds Clark — a music hall performer — and Lillian Nordicta — an opera star, were among the very first to endorse Coca-Cola, through to 1960's 'things goes better with Coke' featuring some of the biggest acts of the time such as Ray Charles, Aretha Franklin to 1971's inspirational message of optimism sung from a 'Hilltop,' 'I'd Like to Teach the World to Sing' to "Wavin' Flag" and "Open Happiness" in the present day, the company's iconic history is filled with refreshing moments of expressing the brand's vision and values through music.

Why use popular music with such a traditional brand as Coca-Cola?

Music has an amazing capacity to almost instantly evoke emotions, memories and associations. If you're able to capture the associative imagery and qualities that people associate with a particular song, music can be a powerful tool to convey a brand's attributes. Coca-Cola loves music as it moves people, it's the easiest form of entertainment and it keeps the brand young and fresh.

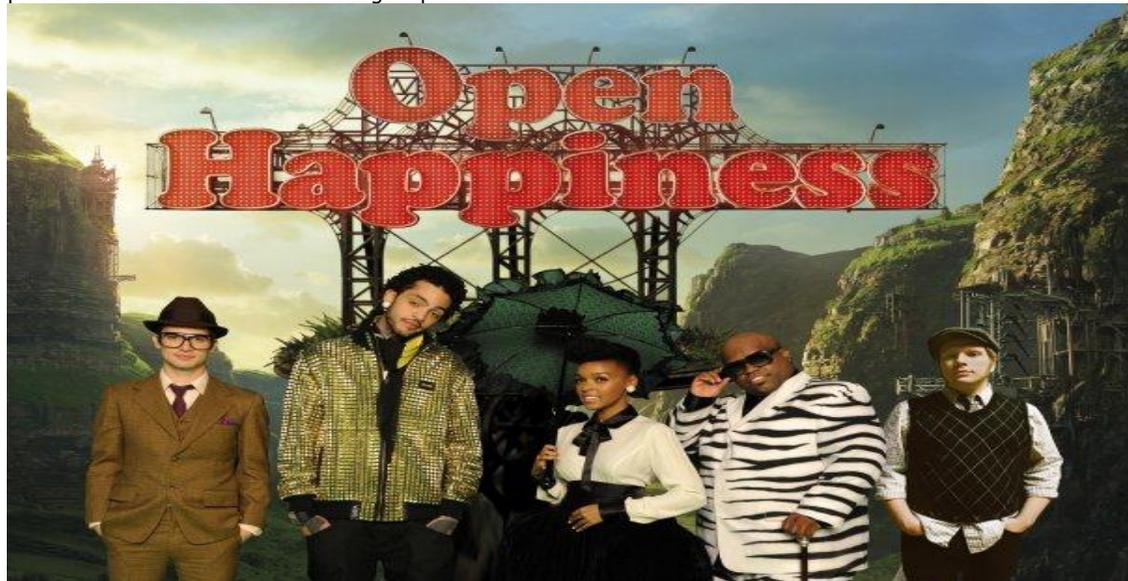
How has music marketing changed since Coca-Cola taught the world to sing?

Coca-Cola has a very long history of using music in its marketing mix. Coca-Cola is one of the first brands to sponsor a radio show and organize free concerts. Things changed a lot and Coke is constantly adopting new technologies to use music as part of its marketing but core of it is very much the same. They use amazing and very moving music in the heart of their communication; the World Cup anthem which became #1 chart hit all around the world in 18 countries is a great example and uses music to create exciting events; the Rock'n Coke Festival in Istanbul which is regarded as Turkish Woodstock.

How was the music chosen for the Open Happiness campaign?

Open happiness was Coke's new global communication campaign. The objective was to help launch the campaign in a way that will appeal the teenagers around the world. Marketers care about campaign but people don't. We wanted to give them something that will get them to talk about us and super interesting that they will want to discover it. With this task in mind we formed an all star line up, shared our vision about optimism, gave them the 5 notes melody which is audio signature of Coca-Cola and asked them to bring our vision to life using their music. Open happiness is the tag line of world's biggest brand and Coke spent millions of dollars marketing the campaign. Google never lies, when you Google open happiness all top results are music related.

Where is music and marketing headed in the future? More people listen to more music, own music and there are a million and one new ways to consume music which creates opportunities for marketers. I also think, its golden era of music marketing as both consumers and musicians are really open to having brands be present in the space. I think we will keep seeing more and more brand driven music platforms and more artists wanting to partner with brands.



How much does the music cost?

The average pop hit costs about \$250,000 for use in an advertising campaign. In 1987, Nike paid that to Capitol Records and Michael Jackson for “Revolution.” But if you want to license a Billboard top-10 song from a popular artist, it can cost millions. Pepsi poured Madonna \$5 million for “Like a Prayer;” Microsoft Windows restarted the Rolling Stones’ bank account with \$12 million to use “Start Me Up!” for Windows 95; and Revlon double rinsed Shania Twain to the tune of \$5 million for “Man, I Feel Like A Woman” Revlon \$5 million. The most extreme example of how music and marketing can work is Moby. His album, "Play," was one of the most licensed albums (every single before it was released) in history and its songs were sold to over 100 different advertisers, film companies and TV shows for a price of more than \$ 1 million. As a result of his music marketing efforts, Moby received increased radio airplay, worldwide album sales of 10 million copies, and a Grammy nomination for best dance record.

How does the licensing work?

The licensing for music used in television advertising depends on who owns what, namely the licensing. The song's original music with the original lyrics, an instrumental version of an original song or rewrite the song's lyrics can be used in a commercial. To use an original song, the advertiser needs a synchronization license. This license authorizes the advertiser to make mechanical reproductions of the song for use in a television ad and the more popular the song, the higher the cost of its license. The price of that synchronization license also depends on whether the song will be used in the foreground or background of the commercial; the length of use of the song used and number of uses; and where it will be used (state, country, globally, etc.).

To use an original artist recording or "master" requires another license in addition to the synchronization license. Record companies typically own the masters to songs released on their label. Depending on the popularity of the song and/or the artist, the "master" rights may be too expensive so the advertiser then chooses to get a synchronization license for the song and then have another band "cover" the song. That's why you hear a lot of songs in commercials you know by artists that you don't.

Once the synchronization or master licenses are paid for the next expense is the performance royalties earned from public performances of the commercial on television which can also be costly. Songwriters have no way of monitoring the performances of their songs and collect royalties, so organizations like the American Society of Composers and Publishers (ASCAP) and Broadcast Music International (BMI) do it for them depending on their affiliation. In the case of television advertising, television stations usually negotiate license fees from ASCAP and BMI for an unlimited number of performances of songs from their respective artists.

Finally, who gets licensing fees and royalty payments, depends on who holds the copyright. Under current copyright law, the songwriter has the copyright. But the songwriter can assign his or her interest in the copyright to someone else, the songwriter would then receive the synchronization license fees and any performance royalties for their song if it is used in a television commercial (see Miles, 2003).

Why is music used?

Music in commercials plays a number of vital roles including entertainment, structure and continuity, memorability, lyrical language, and targeting. From an entertainment perspective, music can make the ad more attractive and engaging, helping to get the attention of the

consumer. Music also provides structure and a platform helping to bring together parts of the narrative and to heighten or emphasize dramatic moments. Music also can stimulate recall of the brand much the same way we learned our A-B-Cs by singing them as children. Vocal music permits the conveyance of a verbal message in a nonspoken way which can facilitate commercial acceptance without consumers feeling like they are being lectured or sold. Finally, bands (artists and genres) have different target markets much the same as brands and, when combined effectively, can provide a double targeting effect.

How does music work with the commercial message?

There is really no definitive explanation of *how* music works in advertising. Some have suggested that feelings generated from hearing liked or disliked music, in combination with a product, can positively or negatively affect product choices (Gorn, 1982). Others think that music creates moods that can affect product choice (Alpert and Alpert, 1990). As to what music elements generate feelings and affect moods, possibilities include: modality (pitch), loudness, tonality (intervals between pitches), texture (timbre) and tempo (Kellaris and Kent, 1994).

Music's relevance to the product and/or what is going on in the advertisement would seem to be an obvious concern in creating commercials. Some have suggested that music's relevance or "fit" to the ad was important (MacInnis and Park, 1991). This means that the song's lyrics and tempo are an important consideration. Some advertisements choose songs to fit the narrative of the commercial. For example, a Swiffer uses Player's "Baby Come Back" in a commercial about how a mop has been replaced by the Swiffer. Others have argued that music's relevance to the product is most important (Kellaris, Cox, and Cox, 1993). Examples of advertisements that choose songs because of the relevance of the lyrics to the product include: Adidas-Run DMC and Courvoisier-Busta Rhymes. In either case, the fit of the song to the story or product could

influence how the commercial is received. This is called attitude toward the ad and can affect how a consumer ultimately feels about the product or service being advertised and deciding to buy it or not.

As to what integration, or variation, of popular music to use, some have observed that instrumentals are more effective in evoking advertising message recall if the song is already familiar; however, absent that familiarity, the vocal version was shown to be more effective (Roehm, 2001). Still others have found that song vocals, either original or altered, are more effective stimuli of advertising effects than instrumentals or no popular music especially when personally significant to the consumer (Allan, 2006). In some cases, music can stimulate memories for significant events in our lives. This type of memory called “episodic memories” (Tulving, 1972) or more specifically “flashbulb memories (Brown and Kulik, 1977) and may affect the degree of personal significance for the popular music used by the advertiser because these memories can be autobiographical. The benefit of this to the advertiser is that the song may generate a positive reaction by the consumer that extends to the brand being advertised.

Bankruptcy of Culture or Marriage of Art and Commerce?

In his song “This Note’s For You,” Neil Young of Crosby, Stills, Nash, and Young warned about the dangers of ties between musicians and major corporations (“Ain’t singing for Pepsi, ain’t singing for Coke. I don’t sing for nobody, makes me look like a joke”). It is a sentiment being echoed today by many who are still describing the licensing of popular music by the artists in terms of “selling out.” In 1970, Jim Morrison of the Doors threatened to smash a Buick on television when some of the other members of the group agreed to license the song “Light My Fire.” They changed their minds. Those that oppose the use of popular music as an advertising technique are passionately against its use. Pop culturists argue that advertising with popular

music disregards what the song originally meant culturally by recontextualizing it to use it for commerce.

Those individuals, primarily in the advertising field, who applaud the use of popular music in advertising are just as passionate. “Vincent Picardi, senior VP and associate creative director of advertising agency Deutsch, creator of the Mitsubishi commercials using Dirty Vegas’ “Days Go By” called it “the perfect marriage of commerce and art.” Ironically, another member of Crosby, Stills, Nash, and Young, Graham Nash when asked for justification of the use of “Teach Your Children” in an advertisement for “Fruit of the Loom” said: “I’m not that precious about my music. We’re not talking Mozart here.” Either way, music in television commercials plays on.

Bibliography

- Allan, David. "Effects of Popular Music on Attention and Memory in Advertising." *Journal of Advertising Research* 46 (2006): 1-11.
- Allan, David. "A Content Analysis of Music Placement in Prime-Time Television Advertising." *Journal of Advertising Research* 48 (2008): 1-14.
- Alpert, Judy I. and Mark I. Alpert (1990). "Music Influences on Mood and Purchase Intentions." *Psychology & Marketing* 7 (1990): 109-133.
- Appelbaum, Ullrich. and Chris Halliburton. "How to Develop International Advertising Campaigns that Work: The Example of the European Food and Beverage Sector." *International Journal of Advertising* 12 (1993): 223-241.
- Brown, Roger and James Kulik. "Flashbulb Memories." *Cognition* 5 (1977): 73-99.
- Gorn, Gerald. J. "The Effects of Music in Advertising on Choice Behavior: A Classical Conditioning Approach." *Journal of Marketing* 46 (1982): 94-101.
- Kellaris, James J., Anthony D., and Dena Cox. "The effect of background music on ad processing: A contingency explanation." *Journal of Marketing* 57 (1993): 114-125.
- Kellaris, James J. and Robert J. Kent. "An Exploratory Investigation of Responses Elicited By Music Varying in Tempo, Tonality, and Texture." *Journal of Consumer Psychology* 2 (1994): 381-401.
- Klein, Bethany. *As Heard on TV: Popular Music in Advertising*. England: Ashgate, 2010.
- Macinnis, Deborah J. and C. Whan Park. "The Differential Role of Characteristics of Music on High- and Low-involvement Consumers' Processing of Ads." *Journal of Consumer Research* 18 (1991): 161-173.
- Miles, Nora. "Pop Goes the Commercial: The Evolution of the Relationship between Popular Music and Television Commercials." *Journal of Entertainment Law & Practice* 5 (2002): 121-131.
- Roehm, Michelle L. "Instrumental vs. Vocal Versions of Popular Music in Advertising." *Journal of Advertising Research* 41 (2001): 49-58.
- Stewart, David. W. and David. H. Furse. *Effective Television Advertising: A Study of 1000 Commercials*. Lexington: Lexington Books, 1986.
- Tulving, Endel. "Episodic and Semantic Memory." *Organization of Memory*. E. Tulving and W. Donaldson. New York: Academic Press, 1972.