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Consulting Project: Warner Chappell Spain

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Executive summary

This paper consists on a research process and conclusions conducted for a consulting project for Warner Chappell Spain. They wanted to be more competitive in the advertising synchronization industry and, for that, they wanted me to research “How to better market their music to brands.” To do so, I needed to conduct a research that consisted in both, secondary information research and primary information research. Whereas the secondary information research consisted on articles and books about music advertising, the impact in music in advertising and, even, how psychological theories like neuroscience impacted in music advertising; the primary information research was, in the end, what brought most value to the project. It consisted in, firstly, analyzing the music of successful Spanish advertisements of all time, trying to find similarities between them and seeing whether the music was key for them or not to, later on, conduct a series of interviews with different profiles of industry specialists, not only music industry experts but also marketing specialists of IT companies and consumer goods companies. This led to interesting answers where sometimes all the interviewees clearly agreed on, and where sometimes, the variety of answers led to an interesting approach depending on the specialization area and hence, industry.

These are, summarized, the proposals that I will present to Warner Chappell Spain during the project:



1. **Market Research on Catalogue:** Brands and advertising agencies would like to have data to make decisions on which songs to use in their advertisements. Up until now, there has been no objective and data driven decision options for brands. All decisions are made because “feels like a song it would fit the ad and the brand”. That is why making a market research could be valuable for Warner Chappell. The market research could be done with both, direct to consumer surveys, asking the consumers how do they feel by a particular song in their catalogue; and big data provided by digital streaming platforms on consumer’s behavior on music consumption, where Warner Chappell could see when and how do consumers consume their catalogue.
2. **Interactive song selection application:** An application that would ease the life of advertising agencies could be key to differentiate between other competitors. An interactive application that could be use from the advertiser’s computer, where they could filter all the song that they are looking for through its characteristics (that could range from genre to prize of synchronization), would be easier for both, the advertiser and the publisher.
3. **Playlists for Branded Content:** If a client is looking into creating a branded content campaign, Warner Chappell could offer a standardized prized playlist (that fits the needs of the client) so that the brand can implement it into their campaign. This is especially interesting for the brand because it can help them to have a more



integrated, multi-device campaign since they could create a sponsored playlist in digital streaming platforms.

4. **Become music branding consultants:** The synchronization department has to step up and become experts on the advertising world, the music advertising world, the psychology of advertising and music and, of course, the best fit of music in advertisements. This could expand their business interaction with their clients, offering a bigger, more reliable revenue stream than just selling songs to advertisers.

Demand from the client

It is not a big surprise that brands and advertisement agencies use music in various ways to help them promote their brand values and sell products. Music is able to generate an emotional connection with the consumers and thus, create a connection between brands and emotions.

Synchronization in advertising is increasingly becoming one of the key revenue streams for music publishers, especially majors. In fact, it is advertising the revenue source that brings more income into synchronization.

New models for advertising, like music branding though, have stopped giving as many opportunities to publishers to synchronize their catalogue. That is why Warner Chappell wanted me to conduct a research on “How to better market their music to brands and advertisers”. The research aims to help the publisher to increase their market share in synchronization in advertisements and increase their revenue from this business unit.



All of this will be suggested after an understanding of the market and new possibilities for publishers. We would see new possible strategies that Warner Chappell might adopt that will go along the actual market trends and dynamism.

Music in advertising – A brief introduction

TV commercials or branded content videos can also be seen as a short movie. They usually have a plot, characters and, what matters most in this paper, they, almost always, have music. As Steve Olenski once stated in his article published in Forbes *“I believe when the right brand gets together with the right music, it is well... harmony. Yes, I went there. It’s true, no matter how corny you think I am being. When you see a TV commercial that is done right and features the right music which ties in perfectly with the visuals and copy, you are seeing a work of art.”*¹

Even if it may sound exaggerated, Steve Olenski has a point.

Of course, using music in TV commercial is not an innovation at all. For decades, advertisers have been seeking for the perfect music that would help them selling their products or services. Back in 1989, David Huron, professor at School of Music at Ohio State university wrote a report called *“Music in Advertising: An analytic Paradigm”*. The report was the first paper that gave an insight at the use of music in advertising and which impact did the music

¹ Steve Olenski, ‘Why Music Plays A Big Role When It Comes To Branding’, *Forbes*, 6 February 2014, <http://www.forbes.com/sites/steveolenski/2014/02/06/why-music-plays-a-big-role-when-it-comes-to-branding/>.



have in advertising. In this paper, Huron identified four main capacities that music could serve a promotional goal. The capacities were the following:

- Entertainment: *“A good ad engages the attention of an audience, and the most straightforward way of achieving this is to fashion an appeal which is entertaining.”*²

- Structure/Continuity: *“Music may also be employed in various structural roles. Perhaps the most important structural role is in tying together a sequence of visual images and/or a series of dramatic episodes, narrative voice-overs, or a list of product appeals- This is the function of continuity.”*³

- Memorability: *“Consumers are known to favor products which elicit some degree of recognition or familiarity ... even if it is merely the product’s name. It is one of the peculiarities of human audition and cognition that music tends to linger in the listener’s mind.”*⁴

- Lyrical Language: *“Vocal music permits the conveyance of a verbal message in a non-spoken way. Language utterances can sound much less naïve or self-indulgent when couched with a musical phrase rather than simply spoken. An individual can respectably sing things which would sound utterly trite if said.”*⁵

- Targeting: *“Advertisers are interested in media whose demographic characteristics more nearly match the market segment sought. The choice of media and broadcast scheduling can be used to focus more selectively on a*

² DAVID HURON, ‘Music in Advertising: An Analytic Paradigm’, *The Musical Quarterly* 73, no. 4 (1989): 557–74, doi:10.1093/mq/73.4.557.

³ Ibid.

⁴ Ibid.

⁵ Ibid.



particular group or class of potential consumers.”⁶

• Authority Establishment: *“A simple way of establishing authority is through expert testimony or expert endorsement. Authority may also be fostered through testimonials of non-technical authorities ... notably by testimonials of celebrities who have no specific expertise with respect to the product.”⁷*

What matter is in this paper though, is how this four dimensions of advertising relate to music and how music relates, and helps, the successful accomplishment of each dimension in the advertisement. To do so, I have conducted a secondary information and primary information research that will help me evaluate how Warner Chappell Spain could better market their music to brands and advertising agencies. The methodology of the conducted research will be analyzed in the following chapter.

Methodology

To start this consulting project, I first framed the problem and see which would be the best way to do the research needed. I first evaluated doing Focus Groups to have a direct feedback from the consumer. Researches alike can be found online but I thought it could be interesting to have a direct insight on the specific market I was analyzing, Spain. The lack of resources though, avoided me from gathering relevant information that could actually be useful for a company, hence I decided to gather this information

⁶ Ibid.

⁷ Ibid.



from more in depth studies, even if they were not conducted in the Spanish market. Even though I considered surveys for a moment, I realized how hard it would be to have people giving reliable answers in a survey where they would need to see Youtube videos and give feedback through the questions.

Focusing in different topics, this secondary information research was the hardest. I found out that this was a very exploded topic and most articles did not provide anything especially new or interesting for my research. That is why in the final paper, I only implemented the ones that I thought were more relevant for the specific case Warner Chappell wanted me to research on.

I also conducted some primary information research, which, as mentioned, ended up being the most useful for the company. I started researching different successful advertisements in Spain and evaluating how the music impacted in them, through different variables, and the correlation between that specific use of music and the success of the advertisement.

As pointed before, I conducted different interview with marketing specialists in Spain. They had different roles that interestingly, sometimes resulted in different answers. I reached an advertisement agency owner and CEO, a branded content and music industry specialist, a IT company marketing specialist, a consumer good marketing expert and finally a digital streaming service professional. This led to the most important part of the project, as we will see later on. My first interview with Kiko Fuentes Nuñez, branded content manager of Newcast Multimedia. I only had 5 interviews given the small rate of response that I had from the professionals that I reached. This though, ended up positively because, as mentioned above, I



could reach people of 5 different specialization areas. From April to June, there was not an specific time where I conducted most my interviews. In fact, I tried to adapt the interview to the time that would most fit the interviewee and the rest four interviews came from April to June having an interview pretty consistently every two weeks. The order was the following: Kiko Fuentes Nuñez, Alex Gibelalde, Leo Nascimento, Pedro Esnaola and finally Pedro Oyarzabal.

Secondary information research results

Research studies

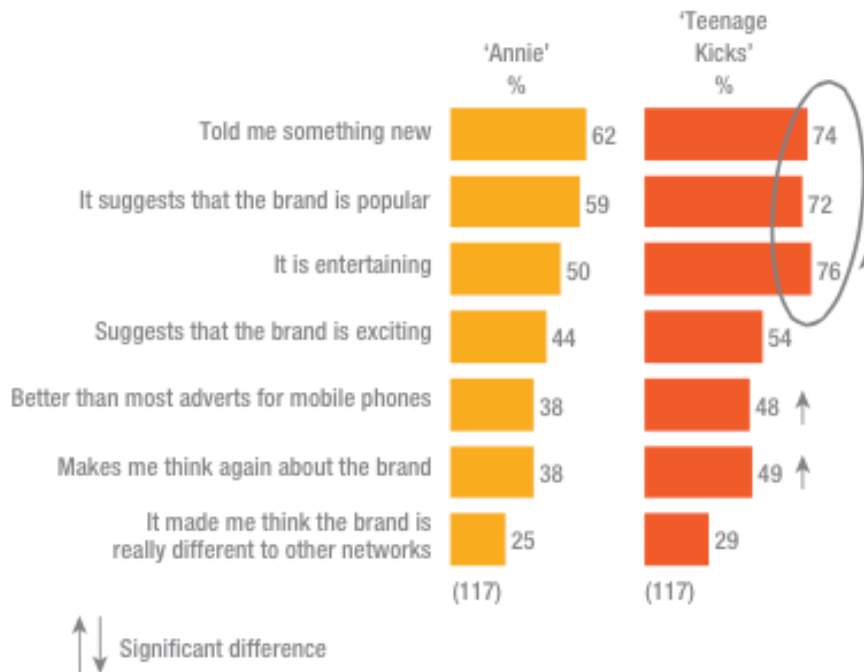
A study conducted by MillwardBrown titled “How to make the best use of music in an ad” has been one of my primary axes in which I have focused my research. It consists on a market study that analysed, 132.000 brand reports, 100.000 advertisements, 1.400 case studies and 900 conference papers and magazine articles. The total amount of secondary information that they used to create the paper made it trustworthy enough for me to consider it in my study.

One first thing that they discover is that music enjoyment in the ad is very important, but the context is even more important, in the sense that the visual content and script of the advertisement is very relevant to its success. In the next experiment, they compared the same advertisement with two



different songs. The first one was not known at all whereas the second one “Teenage kicks” was a well known song.⁸

Graphic 1: Well known song against unknown song



Source: MillwardBrown 2014

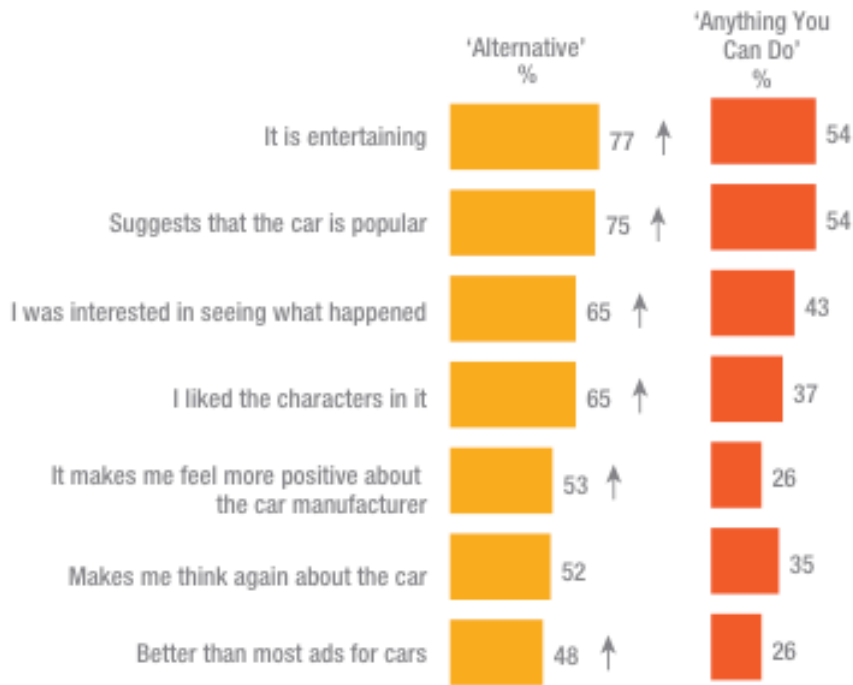
As you can see on the chart, the famous song performed considerably better than the unknown song in all measured parameters, therefore it accomplished way better the objectives that the advertisers were looking for.

Nevertheless, these results led to new experiments where the importance of the context became clear again.

⁸ MillwardBrown, 'How to Make the Best Use of Music in an Ad', 2014, http://www.millwardbrown.com/docs/default-source/insight-documents/knowledge-points/MillwardBrown_KnowledgePoint_MusicInAnAd.pdf.



Graphic 2: Well known song against unknown song



Source: MillwardBrown 2014

In this case, brand attitudes measurements were used to evaluate the impact of the music in the advertisement. In this case, again, two different songs were used. A famous one “Anything you can do” and an alternative one. In this case, the alternative one had better results taking into account the objectives of the brand, with a big difference. This tells us that the context and what the song provokes in the listener is key. Fitting the song with the product, brand and advertisement is what will really make a difference when it comes to brand image and consumer impact.⁹

⁹ Ibid.



Another study, conducted by David Allan in 2007, tried to analyse 6 different variables that determined successful advertising and relate them to their impact in music. His research, gave the following results.

When you use music in an advertisement, the attitude towards the brand improves. Part of it might be because music makes the advertisement time perception smaller, so consumers feel like they have been less time exposed to the advert. This also means that music makes memorability way more effective than what it would the advertisement be without it. The attitude towards the brand though, does not vary significantly. In my opinion, this is because the image of a brand is way more than just one advertisement and it is hard to change your perception of a brand for only one advert.

Interestingly enough, the research didn't find any solid results to state that music in the advertisement makes the brand recall better. Musical fit though, makes the brand recall better. In the end, as we have seen, it is all about the integrity of the message of the band and the music.

The research also showed that faster tempos did change behavioural intent, even if it didn't always change purchase intention. It was the combination between music and silences that really affected on the purchase intention of the consumer.¹⁰

¹⁰ DAVID ALLAN, 'Effects of Popular Music in Advertising on Attention and Memory', *Journal of Advertising Research* 46, no. 4 (2006), doi:10.2501/s0021849906060491.



Neuroscience

In his worldwide recognized book, “This is your brain on music” Daniel Levitin describes how Alexandra Lamont, from the University of Keele in the U.K. discovered that babies in fetus do, in fact, listen to music. In her experiment, Lamont made the mothers expose to their children to a single song repeatedly over the last 3 weeks of pregnancy. This single- out pieces ranged from Classical, to pop, to world music up to reggae.

After the baby was born, the mothers were told not to expose the child to that song at all for a year. After that year, Lemont exposed to that baby to two different songs of the same genre, one unknown to the baby and the other one was the song that the baby had heard during the pregnancy. The results concluded that the baby preferred the song that was exposed during pregnancy. It also concluded that babies prefer upbeat tempo music rather than slow tempo music.¹¹

These results are important for the strategy in advertising with music. If you have your target group well defined, you might want to expose them to upbeat music from their childhood if you want them to receive a positive response towards your product, always bearing in mind that a repeated exposure is needed (classical conditioning) to alter the preferences of your customer. As Daniel Levitin mentions in his book, “*Lamont’s results are*

¹¹ Daniel J. Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (Penguin Audio, 2007).



important because they show that the prenatal and newborn brain are able to store memories and retrieve them over long periods of time. More practically, the results indicate that the environment- even when mediated by amniotic fluid and by the womb- can affect a child's development and preferences... There is also an extended period of acculturation, during which the infant takes in the music of the culture she is born into".¹²

This does not study the effect of the emotionally powerful music that some advertisements use with a big success. Researches in McGill University, in Montreal, Canada did a very interesting research regarding this topic. As you can see in the blog www.neurosciencemarketing.com, "A Canadian research group has found that pleasure centres in the brain that respond to drug craving are also active when we listen to emotionally powerful music that gives us "chills" or "shivers-down-the-spine".¹³ Using two separate brain imaging tests the researchers examined subjects as they listened alternately to music that gave them chills and music that did not. Using a PET scan, the researchers showed that music that caused chills lead to a release of dopamine in the reward centres of the brain (mesolimbic striatum). Using FMRI (Functional Magnetic Resonance Imaging) on the same subjects, they found that activation in these regions happens both during the experience of chills and while subjects are anticipating them. *"Music, a mere sequence of*

¹² Ibid.

¹³ Roger Dooley, 'The Brain on "Chilling" Music - Neuromarketing', *Neuromarketing* (Neuromarketing, 16 June 2009), <http://www.neurosciencemarketing.com/blog/articles/the-brain-on-chilling-music.htm>.



*notes arranged in time, can activate the same reward centres in the brain as drugs such as cocaine”.*¹⁴

That is the reason why emotional music in advertising works so well. The release of dopamine and its “well being” is paired and associated with a brand, hence, the good results of the campaigns using this kind of songs.

A recent market research using neuroscience conducted for the leading all premium video and entertainment platform, VEVO, concluded that advertisement in music videos outperforms any other kind of advertisement. In their research, they took into account 3 variables in which to determine how well did the 4 different platforms do when it comes to advertisement. As platforms, they used, TV, Online TV, Online TV Clips and Music Videos and as variables: engagement, emotional intensity and ad break memory.

The results, showed a big supremacy of online content. This kind of content outperformed traditional TV in all three competences. If we analyse each single kind of platform alone, the results indicated that Music Videos and Online TV shows outperform the rest of the platforms. Both of them though, behaved differently. While Music Videos exceeded in emotional intensity, Online TV shows exceeded in engagement. Lastly, if you take into account only the effectiveness of the advertisement, Music Videos resulted to be the best. Ad Breaks in Music Videos had the best memory encoding, which is a very important indicator of brand success in advertising campaigns.¹⁵

¹⁴ Ibid.

¹⁵ ‘Neuroscience Study Reveals Music Videos Outperform Television Advertising Impact’, *Campaign Brief Australia* (Campaign Brief Australia), accessed 15 March 2015, <http://www.campaignbrief.com/2012/11/neuroscience-study-reveals-mus.html>.



These results corroborate perfectly the importance that brands have to create branded content for the effectiveness of their advertisements. Giving the continuous exposure that the population has to advertising, the brands need to provide content that the audience is willing to consume, like Music Videos. We have to understand though, that even if these results were expected, this research is done for the world leader in Music Video content. All research done by a private brand, especially if it shows such good results for them, should be seen sceptically, even if the results are somehow expected.

Finally, something very important to understand about how neuroscience has showed us why do we prefer some music over the other (and hence, which one should we choose to advertise), is how our social life has a huge impact in so music preferences. Again as Daniel Levitin states in his book, *“Music preferences have a large social component based on our knowledge of the singer or musician, on our knowledge of what our family and friends like, and knowledge of what the music stands for. Historically, and particularly evolutionarily, music has been involved with social activities. This may explain why the most common form of musical expression, from the Psalms of David to Tin Pan Alley to contemporary music, is the love song, and why for most of us, love songs seem to be among our favourite things”*¹⁶

¹⁶ Daniel J. Levitin, *This Is Your Brain on Music: The Science of a Human Obsession* (Penguin Audio, 2007).



Primary information research results

Successful Spanish Advertisements

I conducted a research of different successful Spanish advertisements, with different targets, products and in a different period of time. I analysed different variables that were relevant when choosing a song for an advertisement and later one, I evaluated if the music selection was directly correlated with the success of the advertisement. To see the whole analysis of each individual advertisement, go to Annex 1.

Lyrics: When it came to lyrics, there was an interesting differentiation on what the message was. If they tried to send an informative message, or doing some sort of comedy, the advertisements went for Spanish language. If they were trying the music to become part of an emotional experience, they used English or instrumental. This, in fact, makes sense. It's easier to attribute an image with a song that doesn't have lyrical meaning to the audience and still makes them emotional. You will attribute with what the music says not the lyrics. It will be more abstract and, hence, it will be easier to choose a good musical fit.

Tempo: The tempo changed too depending on the message that the advertisers tried to send. If the message tried to be emotional, the tempo was slower, it gave more time for listener to appreciate the emotions that the music was sending. If they tried to make something young and dynamic though, songs had a very uptempo feeling that almost tries to be danced.



Genre: The main genres that could be seen were Pop, Indie, Classical and even Folk (this last one given the actual trends and taste of music of the consumer).

Tonality: Tonality, as much as tempo does, changes with the message. When they try to really provoke a deep emotion on the audience, they go for a more minor and sad feeling, whereas if they want to represent how fun the brand is, how young, how dynamic, they go for a more major and happy tone.

Role: Music, in almost all cases, played a supportive role in the advertisement. Even if it is key in the success, it always serves the message. It is not a message on its own.

Success correlated with music: Music is key in a lot of advertisements. This does not mean that is the only song that could be chosen though. In the advertisements where music plays a key role (Estrella Damn's "Mediterraneamente") this success is totally correlated with the musical fit. In others though, this is not so clear and feels like you could choose many other songs to do the same job.

Interviews

To conduct the second part of my primary information research of this project, I decided to interview different profile of marketing savvies to give me their opinion about this topic. As mentioned above, I interviewed two brand representatives (one more IT oriented and the other one traditional consumer goods oriented), a Branded Content music specialist, the founder of an



advertising agency and the managing director of a digital streaming platform. These different profiles brought me an interesting look on the subject that we are discussing, representing various areas where music branding and advertising is relevant.

These were the interviewees:

- **Kiko Fuentes Nuñez:** Branded Content Manager of Newcast Multimedia, General Director of Warner Music Spain (1997-2006).
- **Alex Gibelalde:** Marketing Responsible for Twitter Spain, Product Marketing Manager for Google Spain (2006-2013).
- **Pedro Oyarzabal:** Marketing Responsible for Unilever Europe (1985-1993).
- **Pedro Esnaola:** Founder and CEO of “Publis” advertising agency.
- **Leo Nascimento:** Managing Director for Deezer Spain, Special Digital Projects Manager for Universal Music Group Spain (2007-2012).

The questionnaire was the one that follows:

Questionnaire – How to better market music to brands

1. Is there some kind of music that works better to create the advertising impact or is it more about the content of the advert? Is the sound impact more important than the visual one or the other way around? Do these answer change with the customer target and product?

2. How do you see music in branded content? Do you think brands will try to create more content having a more long-term relationship with



artists following strategies like the one Muwom is implementing?

3. If you had to audiovisual contents. One being traditional advertising and the other one being branded content, which would it be the one you designated more of the budget?

4. Which will be the assumptions over you would choose a known artist, an unknown artist or simply create a jingle for an advertisement?

5. What kind of opportunities can generate the actual recording and producing music technology for advertisements?

6. Do you see possible that in a future bands choose to produce music exclusively for brands and brands to choose music only produced by an artist?

7. Do you think music publishers have/will have the opportunities to sell musical projects (like a band or an artist) instead of selling a concrete song for an advertisement?

8. You can see different styles of music depending on the product, campaign and consumer target. In which kind of products or, with what kind of objectives would you consider that music is more important?

9. To what extent is it true the relationship between the emotional appeal of music and the ROI of the advertisement campaigns?

10. Which will be the parameters you would consider to choose a song in an advertisement? Would you choose it before, after or during the creation of the advertisement? Could this variables change depending the product, consumer target or brand?

11. Is there anything else you want to see about music in advertisement or marketing in general?

Even though most of the interviewees agreed on the importance of the music in advertising, their answers in a lot of these questions varied. Interestingly enough, the variability of the answer did not depend on their role.



Sometimes a marketing director would say something different to the marketing director of another brand. It happened the same with advertisers. The following conclusions will be a general approximation of what they all said, taking into account those answers that differed from the average.

According to the first question, they all agreed that this question did not have just one answer. An advertisement, in the end, is a vehicle of a message that you want to send to the consumer. Thanks to all the studies that have been done, we know that the emotional part of an advertisement improves any other variable that we want to add (notoriety, purchase expectation...). The music/audio is a key part of any advertisement, as important as the script and message.

What is more important is the message (content), which, if accompanied with the correct music/audio, can be amplified. This is universal. It's natural to think that young people might have a bigger predisposition to be impacted for a concrete music, but music is a universal language that does not understand about publics and products. It is important to note that even if there is music for everyone and everything, not every music or song is for everyone or everything. For the correct implementation of music in advertisement, you have to select the best matches your consumer target. In Spain, specifically, a lot changed when private TV broadcasters came into play. Before, in the 60s all jingles came through the radio. After private TVs got into the market in the 80s, if singers had a song in the advertisements they had an incredible exposure and could result in a success of the music. Nowadays, everything is way more segmented, where you really have to



understand your consumer target, make the correct advertisement for them, with the correct music and showed in the correct channel. Right now, what we want is the advertisements to go viral.

The second question led to very interesting answers. Firstly, I would like to say that most interviewees agreed that Branded Content is the future of advertisement, especially for big brands. As Alex Gibelalde, marketing director of Twitter Spain stated on the interview, *“Branded Content is nothing but histories that include the brand to have a bigger impact on the consumer. Traditional advertisements have increasingly less impact, and the next step is Branded Content. In any audiovisual history, the image, the voice and the music play a crucial role. A song that engages, that creates emotions, that irritates can be (and most times is) the key of success of any given content, advertisement or spot.”*¹⁷

Another thing that Branded Content brings to the consumer is the narrow targeting of the consumer segment. Only people that like the content that you create will be likely to see it. For example, only MTB downhill fans will probably watch a RedBull MTB downhill video (unless spectacular cases where the video goes viral). This helps the brand to create a very specific message to their target customers, having the need to select the song with very specific requests.

After the great crisis in Spain, the advertising sector is innovating and new and interesting projects like Muwom are arising. Muwon has realized the

¹⁷ Gibelalde, Alex. ‘How to Better Market Music to Brands’, 15 April 2015.



importance of the music and its relations to the brands and their relationship. Their business model consist on being an advertising agency that works like a record label for artist so that they can create a long term relationship between artists and brands. Anyway, brands have always been bonded to music with more traditional formats like festival sponsorships, concerts, clubs...

When asked about budgeting, the results of the interviews were not exactly as I had planned. I ended up with three different answers.

- **Invest more on music with Branded Content:** The interviewees that answered to the question stating that they would give more part of the budget to Branded Content stated that being the future, and having music so much importance in the success of the content, they would invest more in this type of advertisement. It supposed the 40% of the interviewees. This was the answer of Leo Nascimento and Kiko Fuentes Nuñez.

- **Depends on the targeted consumer:** This was the response of the advertisement agency founder. From his point of view, different consumer targets look for different things. Probably, a young segment, that loves sports, will want to consume branded content, watch videos of his favorite driver drifting in circles around their favorite artist performing live. In this case, maybe it's better to invest more in music. And older segment though, if we talked to 60 or 70 year old targets, maybe what they want is to hear pleasant music in the advertisement slots of their favorite soap opera. In this case, it would be more interesting to invest in traditional advertisement. It was Pedro Esnaola, the advertising agency CEO who gave this answer.



- **More on traditional advertisement:** The other 40% of the interviewees agreed that they would spend more in traditional advertisement. They both came from marketing departments of big brands that had no involvement with the music industry (except for advertisement and synchronization). From their point of view, the effectiveness of traditional advertisement is so low that music can be the only way of achieving a bigger impact. Being Branded Content more innovative, it has a bigger impact, especially in a young and urban consumer target; and even if you have to take care of the music, the script will have a bigger role. This was the answer of Pedro Oyarzabal and Alex Gibelalde, both of the brands representatives that I interviewed.

The notoriety of the artists or songs that the brands want to work with in an advertisement is something widely discuss in the advertisement world. Some say that if you are a small artist and get involved in an advertisement, you have the opportunity to grow as an artist and become popular, creating a feedback effect having the brand a great success in the advertisements. Some say that if you use a known song or artist, you will have a most likely success of advertisement. The following questions tried to explain which are the factors that you have to consider when choosing one strategy or the other. Interestingly enough, most interviewees agreed that they would use an unknown artist for their campaigns. The reason for that is that unknown artist can bring freshness into the advertisement, they would not eclipse the notoriety of the brand with their own notoriety and the association with the



image of the artist will be bigger if they are unknown rather than if they are known.

The risks of choosing famous artists for advertisements reside in the fact that unless you are a brand with a huge notoriety over the market you are advertising in, the notoriety of a famous artist can surpass your own, making your advertisement not very efficient. If you want to use the artist to create an image aligned with the brand too, big artists are not very convincing because of their big sponsorships with different brands. People do not create a clear alignment between the artist and the brand.

Of course, all of this varies depending on how they want you to be seen. If you want to create a short term relationship with a fast ROI for the investment and be seen like a big brand, known artists may be the best fit for you.

All the new technology that is being developed continuously brings new opportunities to every market and sector. For advertising and music branding new technologies not only facilitate the process of creating the content but also brings new opportunities to do music branding. For almost all of the interviewees, this technological advances brought the opportunity not only to personalize 100% the song you want in the advertisement in a very little time and with a very little cost, but it also helped the brands to select unknown artists, that might not even be signed, to create the content in a very cheap way. On the other hand, digital platforms help the brands to create sponsored playlists. This way, brands can access to their targeted customer easily too. Maybe they can create the brand's party EDM playlist. This way, EDM fans



that are going to go partying could be exposed to the brand in a very easy way.

As it has been discussed above, the arousal of the branded content, along with the huge economical crisis in Spain, have been the consequences of new advertisement movements. Between them, one of the most innovative ones has been, again, Muwom. Through Muwom, the brands request the services of this advertisement agency get in a long term relationship with an artist, getting involved in all his performances and content.

It was relevant to me, to ask my interviewees the future of this movement, where, in most cases, they agreed that it was the right way to. If bands and artists can get financed by brands and make a living out of music, they will totally do it. This way, brands can get an image association with the artist and, if the artist is successful, the brand will be successful too.

Nevertheless, Pedro Oyarzabal, head of Marketing in Unilever Europe from 1985 to 1993 had a different, yet interesting point to mention. He said that people remembers the song way more than anything else. The campaignability engages more if you are able to maintain, over the time, a common element. The problem with having a long term relationship with the artist is the uncertainty whether the artist will still be representing the same values and image that the brand needs in the years that are to come. What happens if you are an alcohol company who sign a long term branding relationship with an artist and after some time that artist declares publicly that he wants to quit alcohol? Even a worse scenario will be if the artist creates a public scandal. The song is very engaging. A good song is really memorable



and it definitely is less implicating than an artist for a brand.

Not all the interviewees that agreed that brands need long term relationship with artists agreed that publishers would be able to sell a complete project “like an artist” to a brand for advertisement purposes. Most interviewees agreed that either companies like Muwom could reach to the publishers to get deals for synchronization or that publishers must start to work in this direction creating advertisement projects. Even still, 40% of the interviewees were reluctant. They argued that it would be a hard job given the fugacity that the world lives in right now. They stated that what works now, does not necessarily need to work tomorrow. Brands and agencies want less and less exclusivity to reach more concrete customer segments. And, above all, the public asks for innovation and freshness. It was Alex Gibelalde IT marketing specialist and Pedro Esnaola, advertising agency owner who were reluctant to this new model.

According to the interviewees, traditionally, brands that have a younger target customer base (14-45), especially urban and with concrete musical taste are the ones that most take care of music when they are advertising. We are already seeing music in TV advertising that are being posted in social networks as well. For example, telecommunication companies are increasingly using catchy songs for their advertisements like Orange or Movistar.

Of course, music is hugely important for all kinds of advertisements, products and consumer targets, but aside from the consumer segment



mentioned above, there is an advertising model where music is not as important. There are some brands that want to describe the functionality of a product, not to create an aspirational message. This is increasingly less seen in brands, but there still is room for this kind of advertisement between brands that follow a low cost strategy. In this case, brands want to show the functionality of the offer or the product. They usually use a small jingle to accompany the music, but it is not the most important part. They want to show how good their product is being less expensive than the rest of their competitors. This is, for this model, the most important part of the advertisement.

Music can be the most important part of the briefing of a campaign, especially because it is one of the most abstract. You can only explain what do you want that music to transmit. You can't write a script. Obviously the kind of music that you are going to choose varies depending the targeted consumer that you want, but the importance of the music (when creating the advertising) should not change.

From the interviewees point of view, music must be chosen from the beginning, taking into account the message that you want to transmit. What you need though, is an objective way of measuring this. If a publisher had a database, with a market research, of what do different of their song appeal to consumers, it would be so much easier to sell their music to brands. No longer would they be selling an intangible thing, a song that they think that could work. They would have data behind it. That is the future.



Overall, music is a fundamental part of audiovisual advertising. The advertiser always wants to create an impact in their customer with clear objectives (increase sales, trials, notoriety, consideration, feeling...). Emotion is key to impact anyone and music plays a fundamental role in this equation. Nonetheless and even if we are talking about emotion appeal, people are not happy if you can't show them objective data on how it works. That is why having market studies on what emotions and images do songs of your catalog appeal to could be key to sell better the catalogue to brands.

Recommendations

After the results of the interview, it was clear to me that the fact that brands need data could be very interesting for Warner Chappell. Having data of what do songs in their catalogue feel to the consumers will definitely help them to have a competitive advantage over the competitors. To do so, Warner Chappell can only conduct a market research (taking into account surveys and direct to consumer data and big data) or hire a market research company to do it for them. Even though both solutions can be costly, it could definitely suppose a competitive advantage and, in my opinion, having this kind of data will totally happen in the future of the industry. I suggest conducting a survey based market research and using big data from digital platforms to understand when and who listens their catalogue. The surveys, which would be the costlier part of the market research, should include, at least firstly, only a small part of Warner Chappell's catalogue. I suggest, after all the results we have seen on this project, to choose what they think to be, more unknown



songs, probably better if they are upbeat and fun (because they are probably harder to evaluate since an emotive instrumental song is easier to see how can make people feel with the advertisement), for younger audiences and more dynamic brands. Warner Chappell should try to see how do this songs make feel to the audience and what is the image that they can translate through a questionnaire.

The big data research will come from data that can be easily found in streaming platforms like Spotify. This can tell you who, when and how is your catalogue streamed. Even if it wouldn't probably give you as much, or at least as detailed, information as the small data research could give you, if you understand who listens to your catalogue, when do they listen to it and how do they do it, you can probably understand, or approximate, how do they feel about it.

Ideally, the research will have both studies, even though, if low on cash, assumptions out of big data could be made.

Along with the market research, another interesting thing for advertising agencies will be to create an interactive platform to choose the song they want in their advertisement. This means create a platform when they can introduce the filters they want: genre, tempo, feeling, tonality and even prize; for the platform to show them the songs available in the catalogue with those characteristics. This will make the life way easier for advertising agencies and even for Warner Chappell. Living in a world so dynamic with so many technological innovations, it is only a matter of time until platform and services like this one mentioned above arise. Once again, this will suppose an



important investment for Warner Chappell. Understanding the current situation of the Spanish market it is important to try to give more economical solutions rather than just the ideal. Because of that, I think that a solution to this interactive platform would be to create folders that can be sent to advertising agencies. Create folders (or playlists) of songs that have a set of determined characteristics in common and send them to the agencies depending of what they are looking for. For example, create a folder that has young, upbeat, fun, indie songs and send that to an advertising agency (or brand) that is trying to reach a young and dynamic audience.

These last solutions though, don't really offer a special way to have a bigger market share in branded content. Given the inclusion of different audiovisual content through different **platforms** and devices to create one campaign, I think it would be interesting to offer playlists to brands. A playlist that offers different songs with the same "vibe" (should be done with a better offer than just licensing the songs individually), could be appreciated by the brands when the time comes. This would help them to send an integrated message through all their branded content campaign with a different songs, given it a more interesting approach. This approach will help the brand in two ways as well. During and after the campaign, they can use this playlist to create sponsored playlists in digital streaming platforms and really create an integrated, multiplatform campaign.

If Warner Chappell wants to market their catalogue in the most efficient way, they have to know, not only about their catalogue, but also about the consumer, the market and the industry. People working in the synchronization



department should be music communication specialists and be able to consult the brands about the music and the advertisements. They have to stop being a provider to become consultants. This means that, if the client says that they want a song that creates excitement and makes their brand look “cool”, Warner Chappell should not only provide them songs; they should help them understand what is to be “cool” depending on the song, which songs will make them look innovative with certain segment or which will do it with others.

They need to become experts, not only in songs, but also in the whole advertisement industry so as to give confidence to brands in those times where the objective data is missing and they have to rely on “a gut feeling”.

Scenarios for the client and limitations

As I mentioned before, if Warner Chappell decided to implement any of the recommendations proposed, budget will be the determining factor on whether it should be interesting to adopt one or another strategy. Especially in both, the market studies and the implementation of the interactive platform, even if they both look sensible decisions on the long run, their implementation will be conditioned on the budget Warner Chappell has.

If they chose not to implement any of the suggestions, most likely, their business will continue working as it is doing, or at least it will for the next couple of years. New advertisement models though, can really affect the business in the long run. Branded Content is stepping in and, if publishers don't start innovating their business models, companies like the above-mentioned Muwom can really damage their market share. That is why I think



that Warner Chappell needs to start innovating on how they market their music, offering a bigger value to advertisement agencies and brands because if they don't, they might lose a big part of the market share that they have today.

Conclusions

The increasingly important revenue stream of synchronization in advertisements for publishers, combined with the new advertising strategies followed by brands and agencies can offer, either opportunities, or a big competition for Warner Chappell.

To turn those risks into opportunities, Warner Chappell needs to understand the implications of each advertisement for the agencies, the brands and the consumers. This way they will be able to offer better solutions than the ones they are currently offering, showing the brands they can provide data to make decisions on and to the advertising agencies that they can ease their work by providing new and innovative solutions to song selection.

If they do, they may gain market share and take advantage of the new opportunities offered by the new advertising models.

As it has been said, given the Spanish economical environment, it will not be easy to implement the solutions provided in this project. It is important to note though, that strategies alike will most likely be taking place more and more often in the synchronization world and that Warner Chappell, given that it is a major publisher, should be ahead of the new technological and strategic implementations.



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Annex 1: Spanish Advertisement studies

1 Reference¹

1.1 Link

<http://www.esviral.com/las-10-mejores-campanas-de-marketing-viral-espanolas/>

1.2 Analysis

1.2.1: Amo a Laura (2006)

- **Brand:** MTV
- **Product:** Critic against traditional and conservatory groups.
- **Time:** 2006
- **Agency:** Tiempo BBDO
- **Media:** Video
- **Plot of advertisement:** A group of friends (two boys and two girls) singing and dancing a song (music video). It is a parody video
- **Original song**
- **Language:** Spanish (lyrics very important, because of the parody)
- **Lyrics:** Parodial, they are the reason why the campaign had that much success.
- **Instrumentation:** Simple, (drums, percussion, guitars, bass and keyboard) They leave importance to the lyrics.

¹ José A del Moral, 'Las 10 Mejores Campañas de Marketing Viral Españolas', accessed 3 April 2015, <http://www.esviral.com/las-10-mejores-campanas-de-marketing-viral-espanolas/>.



- **Genre:** Very pop sounding song, it is catchy and very simple harmony. This catchiness is what led people to easily learn it and contributed to the success of the campaign.
- **Comments:** This song became a huge success in Spain due to the parody lyrics and the catchiness, even if people did not know what the advertisement was about.
- **Success correlated with music (opinion):** Yes

1.2.2: iJam

- **Brand:** iJam
- **Product:** Ham
- **Time:** 2008
- **Agency:** Shackleton
- **Media:** Transmedia (Video, Package and Web)
- **Plot of advertisement:** Doing an analogy using the ham as a apple product and sending it to houses in a very “apple like” package
- Music but no specific song, just a flamenco sounding guitar chord.
- **Instrumentation:** Just the guitar
- **Comments:** Music had little influence in this campaign, it was just to remark the Spanish idiosyncrasy of the ham.
- **Success correlated with music (opinion):** No

1.2.3: #conchifacts

- **Brand:** Sony Ericsson
- **Product:** Xperia X8
- **Time:** 2011



- **Agency:** Tinkle
- **Media:** Videos
- **Plot of advertisement:** Old women act talk with the “twitter slang” and make a parody of the use of twitter in this little town in Segovia
- **Instrumental music**
- **Instrumentation:** Very simple, the music only supports the script and creates a little bit more interest. There is no specific song. Strings and ambient instruments create the ambient.
- **Genre:** Ambient, most likely to be library music
- **Comments:** Music just has a support role in this campaign where the key to success was the parody and the script of the old woman’s speech.
- **Success correlated with music (opinion):** No

1.2.4: Lárgate

- **Brand:** Atrápalo
- **Product:** Holiday package offers
- **Time:** 2010
- **Agency:** Doubleyou
- **Media:** Videos, web page and Facebook App
- **Plot of advertisement:** A member of a couple tries to convince their partner to go alone on vacation in a hidden camera.
- **Instrumental music**



- **Instrumentation:** Latin sounding, happy feeling and more comedy oriented. Helps to smoothen transition between scenes and do a nice intro.
- **Genre:** Latin, comedy
- **Comments:** Music just has a support role in this campaign but the happy latin feel prepares the audience for a comedy video.
- **Success correlated with music (opinion):** Yes

2. Reference²

2.1 Link

<http://www.marketerosnocturnos.com/campanas-de-exito-del-marketing-por-samuelmrt90-marketerosnocturnos/>

2.2. Analysis

2.2.1: Hola soy Edu, feliz navidad

- **Brand:** Airtel
- **Product:** 3 months of free calls
- **Time:** 1999
- **Agency:** Casavedall Pedreño PRG
- **Media:** TV
- **Plot of advertisement:** A boy called Edu uses the free call service to wish a merry Christmas to all the family's contacts.

² Danielamyca, 'Campañas Exito Marketing Marketerosnocturnos', *Marketeros Nocturnos* (Marketeros Nocturnos, 18 July 2013), <http://www.marketerosnocturnos.com/campanas-de-exito-del-marketing-por-samuelmrt90-marketerosnocturnos/>.



- **Christmas Jingle**
- **Instrumentation:** Classic coir Christmas jingle
- **Genre:** Christmas song
- **Comments:** Music only comes in the end when they announce the product. It is not a key element for the success of the campaign.
- **Success correlated with music (opinion):** Yes

3. Reference³

3.1 Link

<http://www.marketingdirecto.com/creacion/spots/estrella-damm-mediterraneamente/>

3.2 Analysis

- **Brand:** Estrella Damm
- **Product:** Beer
- **Time:** 2009
- **Agency:** Villarrisas
- **Media:** Video, TV commercial
- **Plot of advertisement:** It's a music video for the song. They try to position their beer as a summer beer and the Mediterranean.
- **License song:** Billie the vision and the Dancers - Summercate
- **Language:** English
- **Lyrics:** Happy summer love lyrics
- **Instrumentation:** New Indie pop sounding music

³ 'Estrella Damm: "Mediterráneamente"', *Marketing Directo* (Marketing Directo, 22 October 2010), <http://www.marketingdirecto.com/creacion/spots/estrella-damm-mediterraneamente/>.



- **Genre:** Very Indie pop sounding song, it is catchy and very simple harmony. This catchiness is what led people to easily learn it and contributed to the success of the campaign.
- **Comments:** This song became a huge success in Spain. It became the song of the summer and because of the song the brand increased notoriously their brand awareness.
- **Success correlated with music (opinion):** It was all about the music

4. Reference⁴

4.1 Link

<http://www.europapress.es/cultura/noticia-polemica-nuevo-anuncio-loteria-navidad-20141113181938.html>

<http://www.rtve.es/alacarta/videos/loteria-de-navidad/anuncio-loteria-navidad-2014/2856583/>

4.2 Analysis

- **Brand:** Loterías del Estado
- **Product:** Lottery
- **Time:** 2014
- **Agency:** Leo Burnett
- **Media:** Video, TV commercial, WebPage
- **Plot of advertisement:** Series of stories, even if one was the only one to appear on tv, centralized in the “Bar de Antonio” that have as their

⁴ Europa Press, ‘Polémica Con El Nuevo Anuncio de La Lotería de Navidad 2014’, *Europapress.es* (Europa Press, 13 November 2014), <http://www.europapress.es/cultura/noticia-polemica-nuevo-anuncio-loteria-navidad-20141113181938.html>.



main objective to share emotions under the slogan “El Mayor Premio, Compartirlo”

- **License song:** James Vincent McMorrow -Glacier
- **Language:** Nostalgic, emotive
- **Instrumentation:** Very ambient and emotional instrumentation
- **Genre:** This is a folk song with a very strong emotional push.
- **Comments:** This song serves as a background while there's a story being told with the images and the conversations. It helps the audience to get into the emotional mood and bring tears into their eyes in the end of the spot. The song, perfectly chosen, it's all about the emotive appeal.
- **Success correlated with music (opinion):** Yes

5 Reference⁵

5.1 Link

http://www.elpublicista.es/frontend/elpublicista/noticia.php?id_noticia=20961&id_seccion=20

5.2 Analysis

5.2.1: La otra carta

- **Brand:** Ikea
- **Product:** Ikea Christmas advertisement
- **Time:** 2014
- **Agency:** McCann Madrid

⁵ 'Los Anuncios Más Populares Del 2014 En Youtube En España', accessed 3 April 2015, http://www.elpublicista.es/frontend/elpublicista/noticia.php?id_noticia=20961&id_seccion=20



- **Media:** TV, Online Media
- **Plot of advertisement:** Children write to Christmas letters, one for the three magician kings and another one for the parents
- **Instrumental song, probably music library**
- **Instrumentation:** Piano and strings. Very happy major feeling
- **Genre:** Non dramatic, major feeling score
- **Comments:** This music helps to create continuity and impulses the emotion that the advertiser tries to potentiate through the advertisement.
- **Success correlated with music (opinion):** Yes

5.2.2: Nike Winner Stays

- **Brand:** Nike Football
- **Product:** Brand awareness
- **Time:** 2014
- **Agency:** Wieden and Kennedy Portland
- **Media:** TV, Online media
- **Plot of advertisement:** When two groups of boys face the problem of who stays with the field in the streets, they bet the field on a game. Then they imagine they are famous football players, athletes and even superheroes! They even imagine they play in an imaginary stadium with millions of spectators and, in the end, its one of the boys (not the imaginary football player he is trying to imitate) the one who scores the last goal.
- **Rock upbeat modern sound**



5.2.3: Nike The Last Game

- **Brand:** Nike Football
- **Product:** Brand awareness
- **Time:** 2014
- **Agency:** Wieden and Kennedy Portland
- **Media:** Online media
- **Plot of advertisement:** It is a cartoon short movie. It is branded content. The plot of the movie consists that the antagonist creates perfect clones to beat the unpredictable football stars and in the end, these last ones, challenge the clones for a football match that they win.
- **Rock upbeat modern sound**
- **Instrumentation:** Classic rock instrumentation
- **Genre:** Rock
- **Comments:** The music plays a big role to keep continuity and excitement to the advertisement. It goes perfectly along with the footage and makes the video more entertaining.
- **Success correlated with music (opinion):** Yes

5.2.4: Youtube rewind advertisement

- **Brand:** Youtube
- **Product:** Brand awareness
- **Time:** 2014
- **Agency:** Portal A
- **Media:** Youtube



- **Plot of advertisement:** Branded Content. Youtube shows the major youtube hits of the 2014 year in a different way with a video that contains work from all the youtube stars
- **Medley**
- **Instrumentation:** Different kinds of songs, it's a medley of the major hits of 2014
- **Genre:** Pop
- **Comments:** The music is a major factor since youtube
- **Success correlated with music (opinion):** Yes

5.2.5: BBVA – James Harden and Kevin Durant challenge

- **Brand:** BBVA
- **Product:** Brand awareness
- **Time:** 2014
- **Agency:** Leo Burnett
- **Media:** Youtube, TV
- **Plot of advertisement:** James Harden is playing in Madrid while Kevin Durant is coaching him from Oklahoma. It is an analogy to show that BBVA is always there to coach you even if you can't see (don't understand) the finances
- **Electronic music to create tension with acoustic elements**
- **Instrumentation:** Electronic and very rhythmic and percussive
- **Genre:** Percussion
- **Comments:** The music serves to create the rhythm of the basketball playing. It creates continuity and makes it more "real".



- **Success correlated with music (opinion):** To a certain extent. It's only there to create continuity and does not appeal to any emotions. If it didn't have music, it would not be as exciting but it would still be successful.

6 Reference⁶

6.1 Link

<http://www.anuncios.com/premios-festivales/mas-anuncios/1088757010601/ganadores-anuncios-ano-2014.1.html>

6.2 Analysis

6.2.1: BBVA – James Harden and Kevin Durant challenge

- **Brand:** BBVA
- **Product:** Brand awareness
- **Time:** 2014
- **Agency:** Leo Burnett
- **Media:** Youtube, TV
- **Plot of advertisement:** James Harden is playing in Madrid while Kevin Durant is coaching him from Oklahoma. It is an analogy to show that BBVA is always there to coach you even if you can't see (don't understand) the finances
- **Electronic music to create tension with acoustic elements**
- **Instrumentation:** Electronic and very rhythmic and percussive

⁶ 'Concursos', accessed 3 April 2015, <http://www.anuncios.com/premios-festivales/mas-anuncios/1088757010601/ganadores-anuncios-ano-2014.1.html>.



- **Genre:** Percussion
- **Comments:** The music serves to create the rhythm of the basketball playing. It creates continuity and makes it more “real”.
- **Success correlated with music (opinion):** To a certain extent. It’s only there to create continuity and does not appeal to any emotions. If it didn’t have music, it would not be as exciting but it would still be successful.

- **Comments:** The critiques arouse for the polemic, which doesn’t necessarily mean that was a failure of advertisement. The music it’s well thought and fits perfectly the dynamic of the advertisement.
- **Failure correlated with music (opinion):** No