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Musicvertising in branded music content. An analysis of formats, features and sectors

Formatos y sectores en el branded content musical: videoclip y moda, pop stars de la musicidad

Abstract
This paper explores the relationship between music and advertising and, more specifically, branded music content. The analysis of the relationship between music and advertising establishes a priori a symbiotic relationship that poses a challenge: the need to formulate a concept to articulate how and why brands use music as a tool to engage an audience that increasingly rejects conventional advertising. To this end, it was necessary to identify the sectors and brands that produce music, and secondly, the formats in which this audiovisual content is presented. This quantitative and qualitative analysis is based on a sample of 165 music contents produced by one hundred brands between 2009 and 2013. The results indicate that brands use the music video format to connect with consumers. On the other hand, fashion brands are the most active sector in the production of music branded content. Finally, the paper shows that brands have made an incursion in the music industry through the production of music and entertainment contents. The term musicvertising is proposed to refer to the contents produced by brands to exploit the power of music to arouse emotions, provide meaning, seduce, communicate and create identity.

Resumen
Esta investigación profundiza en las relaciones entre la música y la publicidad y más concretamente analiza los contenidos o branded content musical producidos por marcas. El análisis de relación entre la música y la publicidad establece a priori una relación simbiótica que plantea un reto: la necesidad de crear el concepto musicidad para explicar cómo y por qué las marcas utilizan la música como vehículo de conexión con una audiencia que rechaza la publicidad convencional. Para ello, observamos qué tipos de sectores producen música y qué forma tienen los contenidos creados por las marcas. Con el objetivo de alcanzar el reto, seleccionamos una muestra de 165 contenidos musicales puestos en circulación por cien marcas distintas entre 2009 y 2013 y aplicamos un análisis cualitativo y cuantitativo. La investigación arroja resultados interesantes. Por un lado, las marcas apuestan por el videoclip como formato para conectar con los consumidores. Por otro lado, las marcas de moda son las más activas en la creación de contenidos musicales. Por último, se demuestra cómo las marcas se han introducido en el negocio de la industria de la música a través de la producción de contenidos musicales y de entretenimiento.

1. Introduction

Music is enjoyable while traditional advertising is annoying. Therefore, the objective of this paper is to delve into the relationship that exist between music and advertising and, more specifically, to identify the formats used by brands to create branded music content as well as the most active economic sectors in the production of music entertainment.

Brands have used music to connect with consumers, improve their image and become associated to the values of pop stars. Music has been used for commercial purposes since the beginning of the 20th century because it communicates, creates meanings and connects with people's identity. However, in a context of media convergence and participatory culture, brands do not only integrate songs in their audiovisual advertising but have also transcended the boundaries imposed by traditional platforms through the production of branded music entertainment content: music videos, live music performances, movies, TV series and shows and video games, among others.

The music and advertising industries have changed as a result of the development of the technology. In the case of music, the digital environment has provoked loss of value of analogue platforms as well as the dis-intermediation between artists and fans. This circumstance has led musicians and producers to use advertising as an alternative tool to promote artists and diversify their incomes.

In this sense, synchronisation royalties are alternative incomes for the music industry. According to the International Federation of the Phonographic Industry (IFPI), in 2012 revenues from music synchronisation licensing for advertising, film and television series reached 337 million dollars, 2.1% more than in 2011 (IFPI, 2013). Although in 2013 revenue fell 3.4%, in 2014 synchronisation revenue grew 8.4% in comparison to the previous year, which represents 347 million dollars, or 2% of the global music market (IFPI, 2014). These figures demonstrate the enormous potential of advertising for record labels. With regards to musicians, they are aware of the difficulties to broadcast music and know that advertising has become an alternative to improve their income (Graakjaer & Jantzen, 2009; Klein, 2009; Powers, 2012; Sánchez-Olmos, 2009; Sheinkop, 2013; Taylor, 2012).

Regarding advertising, large audiences, their most precious asset, have become fragmented and adopted an active role. Brands are increasingly more independent from the media because interactive digital communication have replaced traditional broadcasting and distribution systems. Put differently, advertisers no longer depend on interstices, but can create their own content and spread it through their own platforms, i.e., YouTube. The marketing industry in Spain represents 2.7% of the country's GDP. In 2012, advertising revenue reached 27,859 million euros, 10.3% more than in 2011, according to the Marketing Association of Spain and InfoAdex (AMES, 2012). Advertising investment accounts for 1.03% of Spain's GDP. The index is experimenting a continuous decrease as a consequence of the decline in advertising investment after the peak reached in 2007. In 2008, adverting accounted for 1.37% of the GDP (InfoAdex, 2014). If we isolate investment in marketing, the advertising market reached 10,461.3 million euros in 2013, representing a fall of 3.7% with respect to 2012. All media platforms reported a fall in investment, except for the Internet which grew 1.8%. The investment figures reached in 2013 and 2012 were below the 12,871 million euros reached in 2004. This occurred as a consequence of the economic crisis that broke in 2008 and changed the upward trend that started in 1994 and peaked in 2007, reaching 16,121 million euros (Sánchez-Olmos, 2009).

The development of the Internet, the emergence of new television channels, DTT (Digital Terrestrial Television) and technology has caused the fragmentation of audiences. Technology makes it possible to escape more easily from advertising (Baek & Morimoto, 2012). Of all the media, television has been the most affected by this rejection (Dix & Phau, 2010). New technologies have brought about a change of era rather than an era of change. The new digital consumer does not know the borders of the on and off modes. In this new era, brands must do more than just communicate; they must generate brand engagement, i.e., form an emotional or rational attachment with consumers (Del Pino, Castelló, Quiles-Soler, 2013).

The audiovisual commercial is one of the most studied formats both nationally (Palencia-Lefler, 2009, 2017; Santacreu, 2002) and internationally (Graakjaer & Jantzen, 2009; Klein, 2009; Powers, 2012; Taylor, 2012). This is because it has been one of the fundamental pieces in the creation of the advertising message and its discourse is a wide field for the study of its meanings. However, the introduction of new advertising formats demands deeper interdisciplinary research (Sánchez-Olmos and Viñuela, 2017). It is still paradoxical that the relationship between music and advertising, which started at the beginning of the 20th century and became stronger with radio, has returned to the starting point. Some of the great musical programmes of the 1920s and 1930s were created by advertising agencies such as Walter Thompson in collaboration with the best-known music bands of that era. Programmes such as *Clicquot Club Eskimos*, *Palmolive Hour*, *Vick's VapoRub Quartet* and *The Lucky Strike Hit Parade* are examples of music content created by brands.

While the definition could coincide with branded music content, the objectives and consumption contexts are different. In the 1920s media and advertisers were developing advertising formats of the early radio, while nowadays brands produce music because the audience rejects traditional advertising. In this context, this research aims to identify the types of brands and economic sectors have bet on the production of branded music content to connect with users.

2. Theoretical framework

We are living in a context of media convergence and participatory culture (Jenkins, 2008) that privileges multiplatform content flow, collaboration between media industries and the power of the audience to choose what they want to enjoy. In this sense, branded content is entertainment that is created by a brand to generate engagement with user across different platforms. Branded content makes it increasingly more difficult to distinguish between advertising and entertainment (Bermejo, 2009). There are three characteristics that largely define branded content: entertainment, multiplatform dissemination and engagement. In other words, branded content aims to generate significant, aesthetic experiences through interesting and creative advertising for the audience (Cunningham, Hall & Young, 2006). The emergence of the term branded content marks an evolution from previously used terms such as experience marketing (Hudson and Hudson, 2006; Moor, 2003; Schmitt, 2009). This format also shows advertising's facet as a cultural industry (Rodríguez, 2008).

Branded content should not be confused with *brand placement*, which refers to the integration of a brand or service into an audiovisual content (Lehu, 2007). For Hudson and Hudson (2006) and Lehu (2007), brand placement is the origin of branded content because the latter means a sophistication of the brand placement technique. However, in branded content the brand itself produces the content. In this sense, branded content offers the brand greater control over the meanings that are poured into a content. In the music videos that compose the sample of this research we can see how brands produce their own music and audiovisual resources to do product placement.

For Taylor (2012) and Powers (2012), the convergence of music and advertising means, from a critical perspective, the conquest of culture by advertising, a sector that becomes cool by "culturising" products and services produced for non-cultural industries. This is because music is a business strategy for brands and brands are interested in music because it is one of the most important cultural manifestations of our society. Musical experience makes it possible to combine imagination and fantasy and facilitates integration in our own narrative culture (Frith, 1996). Therefore, the use of music by brands implies an injection of ideology into music content (Taylor, 2012).

Finally, music has the ability to stimulate people's emotions. Music's social connection power makes it an excellent channel for the transmission of emotions (Middleton, 1993). For his part, Bicknell (2009) believes that to analyse the connections between music and emotions it is necessary to analyse two issues primarily: the power of music to express emotions and its power to induce them. However, it is appropriate to point out that music is not a universal but a cultural language. Music's power to make people feel excited depends on the historical, cultural and economic framework of the listener and confirms that music is more than just a stimulus (Frith, 1996; Hesmondhalgh, 2013; Powers, 2012; Tagg, 2012).

After describing the reasons why music is important to people, it is convenient to analyse why music is useful for brands. In this sense, we have found three main reasons. First of all, music can help brands to create value and engagement and turns consumers into fans. Marti Parreño (2010), Del Pino and Reinares (2013), Regueira (2012), Taylor (2012) and Jackson (2013) highlight that cultural value is what brands want to generate through the creation of entertainment content. For brands, that value does not have to necessarily be monetary. Content creation does not directly increase sales of the product placed in the content (Sheinkop, 2013). As Regueira (2012) points out, advertising can be produced to directly influence sales or can be oriented to cause non-behavioural effects, i.e. psychological reactions that, even when they are not translated into sales immediately, can create a favourable predisposition in the consumer towards the advertised product or brand. Brands use music mainly to generate value. The aim is to transform fans of popular music into engaged customers in exchange for a sense of exclusivity (Sánchez-Olmos, 2009).

Secondly, through music brands can absorb the meanings of pop and rock stars. Thus, advertisers try to cover their products with the same meanings generated by popular music (Fowles, 1996). Kassabian (2013) goes beyond and considers that advertising takes advantage of those music artists with whom the brand's target audience identifies, because music artists can inject differentiation into products that are similar in the market but convey different values. This is why the values conveyed by popular music are particularly effective for brands (Klein, 2009).

In relation to the music video, it has the same business purpose as the commercial: to promote an artist (Viñuela, 2013). This research examines how the music video is used to promote both artists and brands. On the other hand, Vernallis (2013) explains that one of the characteristics of the music video in the digital age is the remediation, i.e. the capacity of the text to take images from film, advertising and different artistic manifestations. Remediation provides an audiovisual context where users interpret advertising as an aesthetic manifestation. Moreover, for advertising professionals, music videos have become the new star of marketing (O'Reilly, 2013). Finally, Sheinkop (2013:147) points out that music makes people feel "cool". Therefore, a music-producing brand is cool: "in the eyes of the consumer, the brand becomes relevant and, more importantly, it becomes useful, beyond its products".

Finally, music content produced by brands aspire to success through what Jenkins, Ford and Green (2013:1) have defined as "spreadable media", because is if the message "doesn't spread, it's dead".

3. Objectives, sample and methodological design

The overall objective of this research is to delve into the relations between music and advertising through the creation of branded music content. In this sense, the research has three specific objectives.

The first objective is to identify the formats of branded music content. To achieve this objective, we have analysed the sample and identified three types of formats: the music video, concerts and audiovisual music contents. The music video is a format that is used in the music industry and has similarities with the commercial and, therefore, is attractive to advertisers. A concert is an activity closely related to experience and for this reason brands are producing their own gigs to connect with users. Finally, the audiovisual music contents category includes very different contents in terms of format, duration, i.e., a TV program made by a brand, interviews, etc.

The second objective is to identify what kind of sectors have made an incursion into the production of branded music content. Following Sánchez Aranda (2005) and Arce Media, an advertiser investment measurement agency, we propose the following categories to classify the economic sectors: Food; car and accessories; alcoholic beverages, brewing, cider and/or wines; hotels, catering and tourism; NGO; cleaning, hygiene and home; fashion and accessories; department stores, soft drinks; transport; telephony; technology and Internet; banking; leisure and culture; and pharmacy and optics.

The third objective is to determine whether the neologism *musicvertising*, a portmanteau of the words music and advertising, is useful to analyse the meaning of music contents that are created for commercial purposes but integrate the values of music. To achieve this goal, we perform a semiotic analysis on the sample to identify the relationship between signifier and signified.

The research sample is composed of 165 examples of branded music content created by 100 different brands during between 2009 and 2013. In the case of our research, establishing the basis of the sample has an added difficulty: branded content is advertising circulated as entertainment and, thus, is not labelled in the media as traditional advertising. Therefore, the selection of content is complicated as it is done across different media and video platforms. Therefore, the sample selection follows non-probabilistic criteria that, as Sierra Bravo (1994) indicates, do not guarantee a representative sampling of the universe. However, Sierra Bravo also recommends the use of this sampling method, which is based on researcher's interests and strategy, when the universe is different. Univariate quantitative analysis was performed on the sample of 165 branded music contents to achieve the second and third objectives. This technique allows us to summarise the observations about a variable independently and allows us to compare values of the same variable or different variables and measure the inequality that exists among them (Sierra Bravo, 1994).

4. Results

After the encoding process, the most relevant data were interpreted by following the variables that corresponded to the research objectives. First, we addressed the quantitative objectives which aim to identify the dominant formats and sectors in branded music content between 2009 and 2013. Subsequently, we analysed the meaning of such contents from a semiotic perspective.

4.1. The formats of branded music content

Music content produced by brands include the music video, which accounts for 45% of the sample. It is difficult to establish the line that separates the music video from the television advertisement in the selected

sample. The audiovisual music content category represents 29% of the sample. Finally, concerts accounts for 26% of the sample, as shown in Figure 1. These results are analysed in depth below.

Figure 1. Format of the sample of contents

- ■ Other music-containing contents (29%)
- ■ Concerts (26%)
- ■ Music Video (45%)
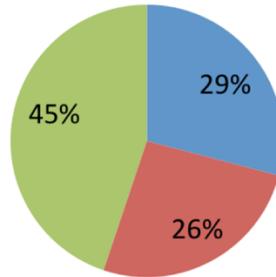
Source: Author's own creation

4.1.1. The advertising music video

Music videos are one of the richest manifestations of popular culture. Through a persuasive and seductive audiovisual narrative, they help people to develop their identity and interpret the world around them. For their part, musicians find in brands new platforms to launch their music and connect with new audiences. YouTube has allowed the emancipation of music videos from television and has enabled brands to gain autonomy when it comes to disseminating their videos through their own channels in this social network. Both established and new artists and musicians are open to participate in music videos produced by brands. Some of the outstanding examples included in the sample are the following music videos: The controversial director Romain Gavras was commissioned by Louis Vuitton to direct the music video "I'd Rather Be High" featuring David Bowie in 2013. That same year Jaguar commission Ridley Scott to direct Lana del Rey's official video for "Burning Desire", which would serve to promote its F-Type luxury sports car. In the same line, Absolut Vodka produced a futuristic music video with Sweden's kings of EDM, Swedish House Mafia. For its part, Fiat produced the official music videos of such artists as Faithless, Jennifer Lopez and Arianna Grande on the condition that their cars were one of the protagonists of the narrative of those music videos. Brands do not only produce original videos, but also create their versions of the artists' videos, such as the Car Loop version of "Gang of Rhythm" produced by Walk off the Earth for Volkswagen Beetle, and remakes of consecrated music videos, such as the remake by Very (UK) and Rizzle Kicks of "Summertime", an anthem of the 1990s performed by DJ Jazzy Jeff and the fresh Prince of Bel Air.

4.1.2. Audiovisual Music contents

This is a broad category that encompasses music contents created by brands other than music videos and live music performances. These projects use music as a strategy to connect with users. We have investigated how brands have become music producers: TV programmes, videos that contain music, feature reports, tours and audiovisual productions. Cases such as the *Red Bull Music Academy*, San Miguel's musical project "A Place Called World" and the creation of recording studios by brand such as the *Converse Rubber Track*, demonstrate that brands act as agents of the music industry because they fund and promote musical activities to improve their image. Brands upload their contents to YouTube channels so that users are able to access, enjoy, share and even reinterpret them in the context of a participatory culture.

4.1.3. Concerts

Brands produce live music to become the medium that facilitates the aesthetic experience through music and with the aim of creating an emotional connection with the audience. Music is an experience that creates an emotional bond with the fan, but we cannot guarantee that emotional connection also occurs between the brand and the user. The links are established between the fan and the artist while the brand is limited to facilitate this experience in the hope that the person attending the concert gets a positive image of the brand. In this sense, there are cases that stand out, such as the "Fnac Music Festival", Coca-Cola's "Música Zero", "Eristoff Internative Festival", Vodafone's "Yu Music Shows" and Pepe Jeans' "Singular Music Festival".

Through these formats we see how important music is for brands. First of all, the ability to generate value and engagement, i.e. the possibility of turning customers into fans through branded and spreadable music videos, concerts and music-containing YouTube contents that have no place in mainstream television. Second, the appropriation of the meanings conveyed by music stars. And, finally, the capacity of brands to become producers, distributors and curators of new musical proposals as in the case of Red Bull, Converse and Burberry. In addition, music videos allow for the simultaneous promotion of the brand and also the musicians. After having analysed the formats, we will examine the sectors producing branded music content.

4.2. Sectors

The analysis of the sample yielded the following results. As Figure 2 shows, the sectors that produce branded music content the most are: fashion and accessories with 25% of the total, brewing with 13%, soft drinks with 10% and spirits with 11%. It is worth noting the importance of the car and accessories sector with 10%, telephony with 8%, and food with 5%. The other sectors account for 1 to 4 per cent: NGOs 4% and transport, 2%; cleaning and home 3%; leisure and culture 1%, pharmacy and optics 2%, and hotels and tourism 1%.

Figure 2. Sectors producing branded music content
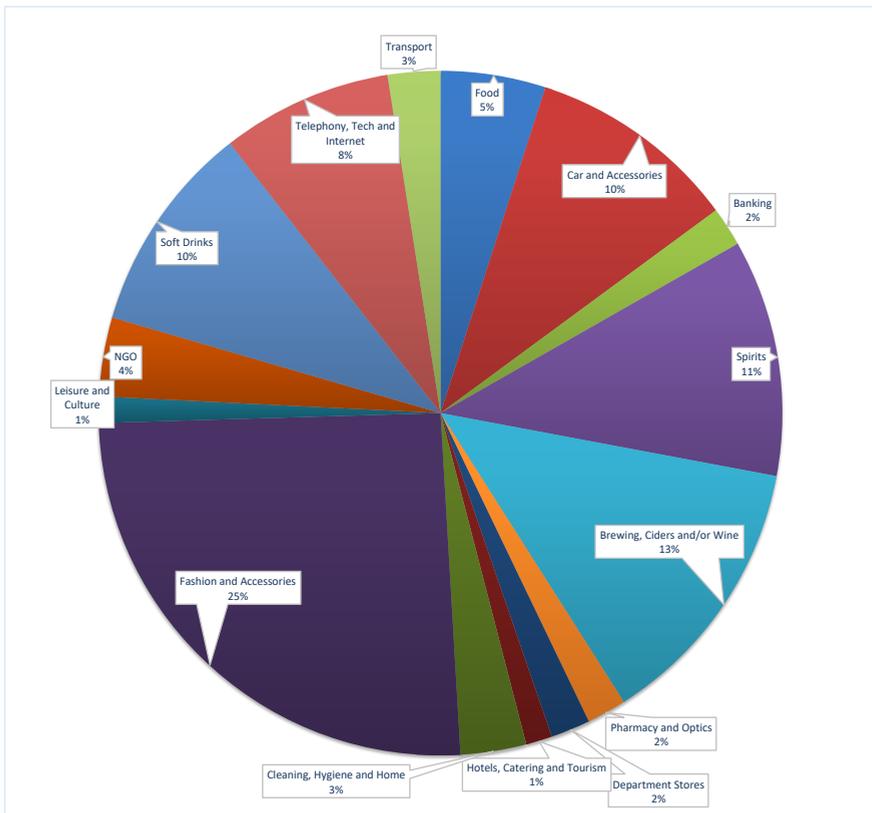
Source: Author's own creation

The results have been qualitatively analysed to try to understand the relationship between music and the productive sectors responsible for 8% or more of the total sample.

4.2.1. Fashion brands and music

The sector with the largest representation in the creation of branded music content is fashion and accessories. Artists have been the most important promoters of fashion trends. Designers have been inspired by musical aesthetics and pop and rock stars to connect with an audience who does not want to grow old and loves music and the symbolism of popular music genres and styles. Fashion and music marry very well for several reasons: they both impose general rules to which social groups can become affiliated and both leave room for the manifestation of individual tastes. Music and fashion are fundamental for the construction of people's identity.

Lipovetsky (2009) considers that fashion is a source of worldly value, of social excellence, which strengthens individualism and liberal societies. For this sociologist, "with fashion begins the social power of the insignificant signs, the amazing device of social distinction bestowed upon the use of new models" (Lipovetsky, 2009:33). First, it is important to describe the sector of fashion and accessories to understand the close relationship that exists between fashion and music. On the one hand, the sample of brands function as an umbrella for different products: clothes, footwear, accessories, fragrances, etc. Brands do not promote objects but lifestyles that are consistent with the values of the brand.

To understand the reasons that lead the fashion and accessories sector to produce music we have divided the analysis of this section into two sections: luxury and casual fashion.

4.2.1.1. Luxury brands

Luxury brands such as Cartier, Dior, Burberry and Louis Vuitton represent, through luxury, industrialised high-society fashion. These brands are associated to high-end fashion (*haute couture*) as an institution of power that exercises its own authority on behalf of elegance, creativity and change (Lipovetsky, 2009). In general, we associate the advertising of luxury brands with elegant, sophisticated and euphoric images.

Luxury brands are heirs of the high-end fashion that emerged in the 19th century, a production apparatus for symbols of class whose purpose was to distinguish the social group holding the economic power. The golden age of modern fashion had as its epicentre the Parisian haute couture. After World War II, the desire to be fashionable reached all levels of society. From the 1970s, according to Lipovetsky (2009:120), "haute couture houses only thrived thanks to their prêt-à-porter [ready-to-wear clothes], their license agreements and fragrances". After this time, Lipovetsky continues, the vocation of high-end fashion brands is to perpetuate the tradition of great luxury with affordable products to other social classes. Currently, the term "new luxury" is used to refer to objects that belong to a luxury brand or offer the status these brands promise but have a more affordable price and distribution (Martínez and Vázquez, 2011).

High-end fashion lost the aristocratic monopoly and gave way to the development of ready-to-wear fashion (*prêt-à-porter*), which meant the democratic pluralism of many firms that innovated and created ready-to-wear dresses from the 1950s onwards. In fact, already in the 1980s consumers did not distinguish well between high fashion and ready-to-wear fashion. The approval of ready-to-wear fashion forced high fashion firms to design ready-to-wear fashion to survive. For Lipovetsky, the metamorphosis occurred as a result of the new values that emerged in the 1950s: youth and rock (2009:134). For this reason, the rock culture is present in luxury brands because they absorb the meanings of different subcultures and adapt their symbols to their brand values. Luxury is affordable thanks to ready-to-wear fashion, fragrances and brand licensing.

The relationship established by Lipovetsky between high culture and rock highlights the impact of popular music in the different social classes. Dior, Cartier, Louis Vuitton and Burberry have all produced advertising music videos with well-known pop artists, such as Franz Ferdinand, Air, David Bowie and James Bay. Luxury products diversify but maintain the meanings of the brand in order to reach different audiences (Martínez & Vázquez, 2011).

4.2.1.2. Casual and urban fashion

The first minority young fashions, what Lipovetsky (2009:141) calls "anti-fashion", appeared after World War II. With young fashions, appearance becomes a strong individualistic urge that "exhibits a radical deviation from the average, and plays on provocation, excess and eccentricity in order to displease, surprise or shock". Clothes become garments of rebellion rather than of distinction, a semiotic struggle against established norms.

For Heath and Potter (2005:201), the symbols of rebellion are closely related to consumption. The authors recognise that in the 1960s many fashion trends emerged in the streets and became an inspiration for fashion designers. These authors claim that the Counterculture that emerged in the 1960s against consumerism had been paradoxically imbued by the consumer culture. In other words, people call to the revolution by buying products, i.e., casual fashion related with music because rebellion is one of the most powerful signs of distinction in the world. Casual fashion brands produce products in the context of a music subculture establishing new conventions, but, from a pragmatic point of view, this does not mean that they cease to be subversive to those who consume and display them. It is for this reason that casual fashion and music fit very well together.

Therefore, as Fiske (1989), pointed out, an object, like jeans, can be part of the capitalist system but also be subversive. For him, this explains how people use goods not only for their value in use, but for their symbolic value, i.e., to build their identity and social senses. Fiske coincides with De Certeau and Eco in the concept of semiotic guerrilla because he believes that the resistance of the weak against the dominant ideology is done through products produced by the capitalist system itself. Our sample includes fashion and accessories brands that revolve around jeans like Diesel, Levi's and Pepe Jeans, which have a long history in the use of music as a strategy for connecting users. Diesel positioned itself in the genre of electronic music and has produced festivals to convey a fashionable image associated with dance culture. Levi's in Spain has organised several competitions to find new talents in alternative music. Pepe Jeans is a Spanish company of English origin and in recent years has held several editions of the *Singular Music Festival*. In 2013 it toured across Amsterdam, Barcelona and London featuring performances by bands like Citizens! And Crystal Fighters. Diesel, Levi's and Pepe Jeans are brands that focus their activity on jeans as a symbolic garment.

In the same way as jeans generated new meanings, the sportwear trend turned sports clothing items into garments that were used in non-sporting contexts such as work and leisure. Clothing jumped from the domestic to the public sphere and touched the hierarchy of fashion, breaking the rules. Fashion no longer intended to express a social position, but freedom and a hedonistic attitude (Lipovetsky, 2009). The YouTube channels of sports brands such as Puma, Adidas Originals and Converse have become a channel that broadcast many contents, performances and music videos associated with different genres and styles: hip hop, alternative rock, electronic, etc. The brand integrates through product placement their products in the audiovisual contents, i.e., the musicians who participated in the Converse Rubber Track wore the All Star sneakers in the audiovisual music content. In the 1980s music videos became ads that sold and imposed the fashion trends the artists were wearing, but nowadays brands produce advertising music videos to integrate their own products via product placement. In the case of young people, the choice of music and clothing is closely related to their sense of belonging to a certain group and status (Straw, 2006).

4.2.2. Beer brands

Beer brands produced 13% of the sample of contents (and 34% of the contents produced by beverage brands). The beer industry is one of the most active in the creation of music content in all formats and in sponsored collaborations. Beer brands have found in the sponsorship of festivals a very effective strategy since they allow them to build a community and strengthen their brand values. In addition, this action increases their business volume. This is because brands gain exclusivity over the distribution of beer in the event. In Spain, three giant brands control 92% of the production: Mahou-San Miguel (37.5%), Heineken Spain (29,9%) and Damm (24.9%) (Asende, 2013). These three brands produced branded music content during the period covered in this research.

In the case of music, in addition to the advertising war between the cola brands (Klein, 2009), in Spain we detected a war between beer brands. A study by Scup (2013) explored how brands seek to consolidate their position in the minds of consumers through music. The report made a comparison of the comments made on Twitter by Heineken, San Miguel and Estrella Damm and concluded that San Miguel was the most mentioned and best perceived brand in relation to music.

From 2009 to 2013 San Miguel and Estrella Damm sought to improve their position in the top of minds through advertising music videos. Estrella Damm created music videos with unknown bands, while San Miguel

commissioned international artists such as Jamie Cullum and Mika. Both brands trusted music for the transmission of their values. San Miguel advocates for the "citizens of a place called world", and for this reason invites well-known international artists. However, Estrella Damm exploits the Mediterranean lifestyle thorug alternative musicians which is distant from the tastes of the masses.

There are other beer brands that also produce music contents such as the French Kronenbourg 1664, the American Jeremiah Weed and the Spanish Alhambra, which belongs to the Mahou-San Miguel group.

4.2.3. Spirits brands

Spain's General Law on Advertising prohibits TV ads of beverages with more than twenty degrees of alcohol. This situation could explain the interest of this sector in the production of musical content. It is not the most representative sector, because it only accounts for 11% of the sample, but is responsible for some of the most successful cases, such as for example Ballantine's Plan B, Eristoff's online festivals and Neft Vodka's video, which went viral. Spirits brands, according to the connotations of their brand, bet on rock (Jack Daniels), dance (Ballantine's, Absolut and Malibu) and the alternative scene (Eristoff, Beefeater). However, spirits brands also use pop music, such as the musical project of La Oreja de Van Gogh and Ballantine's and the documentary about Bastille's tour produced by Beefeater. Concerts broadcast on the internet by Eristoff are some of the most innovative examples of branded content examples since they grant users an active role in the use of entertainment content.

4.2.4. The car industry

One of the sectors that stands out the most in this research is the automotive industry, since it accounts for 10% of the music content created jointly by brands and musicians. A car takes people to the party and is a symbol of young people's freedom and individualism, at least until they get their own home. Music is crucial to attract consumers because it offers a soundtrack to people's experiences in a car. Car brands have opted mainly for the creation of advertising music videos, which are turned into ads to be broadcast on television and YouTube; or have produced different contents that include music. Among all the advertisers, Fiat stands out for its commitment to the creation of music videos in which the car is featured in the musical format.

On the one hand, luxury car brands advertise high-end models through famous musicians. For example, Volvo's XC60 SUV teamed up with Swedish House Mafia and Lune to create the advertising video "Leave the World Behind"; the two-seater Jaguar F-TYPE commissioned sophisticated singer Lana del Rey the composition of "Desire", an exclusive music video produced by film director Ridley Scott. Fiat uses pop, dance and electronic music to associate its values with well-known artists such as Jennifer López, Pitbull and Faithless. In these three examples, the brand creates, together with the artists, music videos that integrate the car in the audiovisual narrative, in the same way as in the case of Lana del Rey and Jaguar. Klein (2009) emphasises that the automotive sector has been one of the most active in the licensing of pre-existing songs, which explains its evolution from the ad to the music video.

4.2.5. Soft drinks

The soft drinks sector has produced 10% of the sample of contents. The most outstanding brands include Pepsi and Coca-Cola, two logos that have exploited music to connect with the public since the 1960s. Other brands have also made an incursion into music production, like Trina and energy drink brands.

Both Coca-Cola and Pepsi have a long history in the creation of branded content even before this category was coined and theorised. These brands act as real producers of entertainment and have developed their websites and their social network profiles in platforms of cultural content, notably music. In the case of cola brands, Klein (2009) considers that both Coca-Cola and Pepsi have maintained the longest and more consistent relationship with popular music and have become a case study to understand the use of music as a branding tool. Cola brands were pioneers in capturing popular music culture and identifying themselves with the meanings of rock and pop stars.

Cola brands are facing stiff competition, as in the case of Red Bull. This energy drink brand produces different types of branded content, like sports, music and audiovisual resources. The *Red Bull Music Academy* is a platform for young people to create and share music and is one of the most interesting cases because it is the epitome of a music producing non-music brand.

4.2.6. Telephony and new technology

Telephony and new technology brands account for 8% of total music content produced by brands. This percentage is important if we take into account that the telephony sector is not as broad as the fashion industry. Telephony brands have a wider variety in formats than, for example, the automotive industry, which has been discussed above. There are hardware brands (HP, Asus, Energy System, etc.) that use music to connect with smartphone and tablet consumers. In terms of telephony, UK T Mobile stands out because it has produced various flashmobs in Liverpool Street Station, Trafalgar Square and Heathrow Airport. In Spain, Vodafone highlights with its *Yu Music Show* project. Its 2010 campaign, *Vodafone Hammer Sound*, included a musical performance and the recording of an album in a talent show. However, *Yu Music*, which consists of the creation of tours and concerts, stands out because in 2013 it created a stable circuit of concerts that continued throughout 2014.

In any case, music is part of the entertainment of a population that identifies with youth. Music is one of the sectors that influences the development of individual criteria and aesthetic judgment. Straw (2006) considers that through music people position themselves in the personal and social meaning of the consumption of other goods. Youth is closely linked with counterculture and those movements that manage change and produce meanings.

4.3. *Musicvertising*: the dichotomy between music and advertising

The analysis e shows that brands produce branded music content to entertain those users who reject traditional advertising. Music content can be music videos, games, television programmes and series, movies, etc. Thus, here music content is more than just an entertainment, is a commercial message that absorbs the value of music. There is no term to refer to the content produced by brands that uses music as a strategy for connecting with the audience. Therefore, we propose the neologism *musicvertising* to refer to the use of music with a commercial purpose, be it increasing sales or improving brand image. Products are diluted in the audiovisual content or are presented as facilitators of the live music experience. In this case, *musicvertising* is a critical concept that indicates that the content that a person is enjoying is simultaneously music and advertising.

Ultimately, the need to coin the term *musicvertising* arises because the pragmatic analysis of the sample of branded music content indicated that its signifier is multimodal (music, lyrics and moving image, or live performances) and its signified offers different contexts. Contents are surrounded by a very complex paratextual environment: the modes in which they are presented, inserted, recommended or disseminated add meaning to the text. There is a dichotomy between music and brand, understood as products of the music and advertising industries, respectively, and in it we identified binomial cases in which both products coexist: music and advertising. Texts take a variety of forms, i.e., they shamelessly display their advertising function or hide their commercial purpose around music.

These circumstances lead us to more axiological valuations: symbiosis or parasitism? The question brings us back to the starting point, to pragmatics. In other words, the existence of a parasitic or symbiotic relationship between music and advertising depends on the circumstances of the interpretation of content. The contents included in the sample are composed of music from its multimodal consideration, but also contain the brand somehow, either in the text (brand placement in the lyrics and the image), in the object that is not explicitly mentioned but refers to the brand that sells it (context), in logos, or the banners displayed in music concerts to show that the brand is the facilitator of the experience (paratexts). In this sense, the creative freedom and conditions of artists vary according to the contents. Therefore, asking musicians about this type of advertising can help us to answer the question in the future.

Therefore, the neologism *musicvertising* highlights from a critical point of view the commercial objective of those contents that, in practice, escape the rules and principles of advertising since they are not labelled as commercials in advertising investment reports. The review of the reports issued by agencies in charge of measuring advertiser investment, such as InfoAdex and Arce media, indicates that there is no registration of investment in branded content. Therefore, the decline in conventional advertising investment cannot be contrasted with an increase in investment in branded content because there is no registration of these data. On the other hand, we have observed that advertising creates entertainment as other sectors of the cultural industries do: the music TV show "A place called world" (*Un lugar llamado mundo*), first broadcast on Canal+ and later in La Sexta TV channels, is not registered as advertising, but as editorial content. One of the consequences of this gap in the registration of advertising diluted in entertainment is that the fall in investment does not result in a decrease of advertising saturation, since the viewer remains exposed to messages of advertisers. In other words, it is advertising disguised as content, which raises an ethical issue

with regards to the protection of the consumer, regardless of whether this content is much more entertaining than traditional ads.

5. Conclusions

The formats used by advertisers are music videos, concerts and other audiovisual music contents. The "*musicvertising*" video is the format used the most by brands, with 45% of the total sample, and can be classified as *musicvertising* because it contains music and advertising simultaneously. Also, this commercial music videos have a hypermedia nature and their purpose is to spread. The music video is a communicative device that shares characteristics with the television commercial, persuades and seduces through music and images and spreads across mainstream media and YouTube. In this case, music videos have a dual commercial role: advertise the artist, as pointed out by Viñuela (2013), and promote the brand that produces the content. As O'Reilly (2013) has noted, advertising music videos are on the way to becoming brands' most appreciated content.

Audiovisual music contents is the second most common category, with 29%. As mentioned, this broad category encompasses brand projects, other than music videos and live music, created in the context of media convergence and participatory culture as defined by Jenkins (2008).

Finally, concerts represent 26% of the total sample. Brands produce live music to become the medium that facilitates the aesthetic experience through music and with the aim of creating an emotional connection with the audience. While it is true that music is an experience that creates an emotional bond with the fan, we cannot guarantee that this emotional contact will occur between the brand and the user, as Moor (2003) has warned. Ties are made between the fan and the artist and the brand only facilitates that experience.

The interpretation of the data indicates, among other results, that the most active economic sectors in music production are fashion with 25%. Secondly, alcoholic and soft drinks which together represent 34% of the total sample. Brands become cool artefacts to absorb the values of musicians and the musical genres in which they are framed. Music transmits a whole universe of meanings and life styles and generates engagement with musicians and consumers.

Through the concept *musicvertising* and its application in the contents we have seen that brands appropriate the symbolic value of music because it is an aesthetic manifestation that excites, means, seduces, communicates and creates identity. When brands become music by producing concerts and music videos, it is impossible to separate music from advertising: the content is *musicvertising* (music and advertising). *Musicvertising* is a neologism that arises from the combination of the words music and advertising. It has been coined to identify a complex context, a dichotomy between contents of the music and advertising industries. However, from the point of view of advertising investment control, branded content is not labelled as advertising and this raises ethical and legal challenges.

This research shows how productive sectors create and broadcast music in the same way the popular music industry does. However, while brands are creating music content and, therefore, extending the possibilities of musicians, record companies are not produce cars, soft drinks or beer. This circumstance indicates that it is music what has been adapted to the needs of the industry of goods and services. This is because the advertising industry and the music industry (and in general, the cultural industries) produce symbolic goods.

The existence of a parasitic or symbiotic relationship between music and advertising depends on a pragmatic interpretation. The conquest of culture by brands involves the transmission of the ideology of consumption to a very deep level because listeners understand that they do not have to consume products (which was consumerism), but to enjoy the cool and modern contents that brands have created, as Taylor (2012) has pointed out. The social value of music is reduced to economic parameters that are intended to inject cultural values into brands. Put another way, brands, when producing music according to their values, influence the perception of the product and the socio-cultural contexts in which music is circulated for commercial purposes. There is an asymmetric relationship between socio-cultural and economic values (Powers, 2012). On the other hand, from a professional perspective, Sheinkop (2013) bets on the adherence and adaptation of a brand to the values and beliefs of a particular musical genre to introduce the brand in the community of the listener.

Finally, it is important to note that to move forward in this research it is necessary, among other points, to consider the opinion of musicians to know whether the relationship between music and advertising is symbiotic and parasitic. This objective will guide future research. Until then we must not forget that we could live without brands, but not without music.

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