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**GEMB CE: Research Paper**

## **Alcohol Branding in the Modern Music Industry**

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## **Abstract**

Today's music industry is convoluted by brands. As a result of social, cultural, and technological advances, the music industry is being financed and controlled by a new arsenal of forces. Over the past 20 years, the music industry has seen the emergence of brand activations. At pace like no other, non-music brands are beginning to control and influence the music industry. The category of brands most active in music marketing are undeniably alcohol brands. Despite this unstoppable force in music, there still remains many problems. The impact and influence of non-music related companies in the music industry can be detrimental to the quality and creative nature of the actual music. In this research paper, I investigate exactly how beer brands can positively engage in the music industry in a way that beneficial to the artists, the brand, and the overall music. I focus my research on two of the most active and powerful beer brands in the world: Heineken International and AB InBev.

## Research Question

Brands are an integral part of the global music industry in 2015. Now so more than ever, non-music brands are influencing, funding, and controlling the global music landscape. If you were to ask a music veteran, they might nostalgically reflect on the glory days when music was pure and simple. The days when music was a way of escaping consumerism and corporate greed. There might have been a time when music was actually subsidized on “peace, love, and rock n roll.” The extent of how powerful brands have become in the global music industry is anything but discrete. The presence of brands in music is massive and in your face. If you watch any footage from the iconic 1969 Woodstock festivals, you will notice that there is no presence of corporate sponsors!

However things today are much different. A glimpse at any music festival will make it abundantly clear that brands, not necessarily musicians, are some of the most valuable players in the music industry. The impact of brands in music is evident on all levels. The decline of the record label combined with rapidly changing technology has totally altered mindset and consuming patterns of today’s 18-34 year old consumer.<sup>1</sup> Adding to the equation is the sheer spending power and buying habits of the millennial generation.

Despite this undeniably visible trend, not all music consumers are receptive to the presence of non-music brands in music. Many music lovers and fans feel that the modern music industry has become too commercial. Often, the actual quality and integrity of the music is sacrificed by corporate influence and direction. The focus of my culminating experience is to investigate the role of alcohol brands in the music industry. Through various case studies and research, I am to identify:

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<sup>1</sup> Fitzgerald, Giles. "The Definitive Global Guide to Brand Activations at Music Festivals." [www.wearefrukt.com](http://www.wearefrukt.com). 2013. Accessed November 16, 2014. [http://www.wearefrukt.com/sites/default/files/FS\\_016\\_FIELD\\_WORK\\_A5\\_iPad\\_HR.pdf](http://www.wearefrukt.com/sites/default/files/FS_016_FIELD_WORK_A5_iPad_HR.pdf).

- \* **The various ways that alcohol brands have traditionally used to engage with the music industry**
  - **How can alcohol brands build consumer and fan credibility**
  - **How alcohol brands can leverage their influence to positively promote creativity**
  - **How alcohol brands can integrate into the music industry without seeming like aggressive greedy corporations**
  - **How alcohol companies can engage their fans and contribute to the evolution of modern music**
  - **How alcohol companies can keep brand congruency, while engaging with diverse genres on an international level**
  - **How Alcohol companies can successfully run marketing campaigns that is mutually beneficial for both the artist and the brand.**

## **Literature Review**

The presence and power of brands in the music industry is stronger and more influential than ever. Non-music brands are infiltrating the music industry with rapid and unrelenting force. This shift in the music industry is a direct byproduct of cultural, technological, and economic changes. Brands and sponsorships have not always been an active part of the music industry. Because of rapid shifts in technology and changes in music industry trends, the impact of non-music brand influencing the music industry is stronger now more so than ever. Music and culture has always had a reciprocal relationship. The impact of brands is highly related to the culture and consumer habits of the millennial generation. In order to understand the emergence of non-music brands, one must first understand the shift to brand marketing, the transitions in the music industry, the way that brands traditionally engage with music, and the audience being targeted. Once you have identified these factors, then you can begin to assess the impact that brand activation has had on the music industry. More importantly, you can begin to understand the benefits and drawbacks it poses to the creative arts as a whole.

### **Shifts in the music industry**

Over the past two decades, the traditional ways of making money in the music industry have quickly faded. Making money- by selling records- has “dropped off a cliff, splintered into a zillion pieces and been run over by the methylene train from Breaking Bad.”<sup>2</sup> FRUKT broke down the evolution of music into 4 distinct stages. During stage 1, music was personal. It was a way of expressing feelings and emotions. Next came stage

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<sup>2</sup> Knopper, Steve. "Nine Ways Musicians Are Actually Making Money Today." [www.rollingstone.com](http://www.rollingstone.com). August 28, 2012. Accessed June 6, 2015. <http://www.rollingstone.com/music/lists/9-ways-musicians-actually-make-money-today-20120828>.

2 where music transcended into commercialism. Music became something that was to be enjoyed and shared with others. The third stage in the evolution of music the physical availability of music. People could now own the music they enjoyed. The final stage in music's evolution is the "regeneration of music." Be cause of technological advances, "music has returned to the start of the game. It's become personal again."<sup>3</sup> While things look bleak for the future of record labels, they seem ever-so-promising for brands. Music consumption is much more flexible today. People are consuming music at a rapid and frequent pace. Brands now consider music to be a "cultural space." They understand that music is the best option to reach a widespread audience with great frequency.

With just three major record labels left, the days of making money from physical music are rapidly declining. The annual global recorded income in 1999 was \$26.6 billion. Fast-forward to 2014 where the annual global recorded income was a meager \$14.97 billion. Because of streaming, YouTube, and various digital formats, people are simply paying for music less and less each year. In 2014, the global recorded music income was 46% physical, 24% download, 15% streaming, 8 % synch/performance rights, 5% SoundExchange, and 2 % other.<sup>4</sup>

Yet despite the decline of the record labels, there are still ways that musicians make money. Despite what you might think from Tidal commercial, there are still people in the music industry who are not poor. Touring has always been a lucrative endeavor for musicians. However, touring is still extremely expensive and musicians need money to fund themselves. Today, musicians are turning to brands to make money. Entertainment lawyer Dina LaPolit of the Huffington Post explains the shift in industry trends: "Ten

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<sup>3</sup> Fitzgerald, Giles. "Brands and Music Manifesto." [Www.wearefrukt.com](http://www.wearefrukt.com). 2010. Accessed May 7, 2015. [http://www.wearefrukt.com/sites/default/files/FMI\\_special\\_report\\_lr.pdf](http://www.wearefrukt.com/sites/default/files/FMI_special_report_lr.pdf).

<sup>4</sup> Ingham, Tim. "GLOBAL RECORD INDUSTRY INCOME DROPS BELOW \$15BN FOR FIRST TIME IN DECADES." [Www.musicbusinessworldwide.com](http://www.musicbusinessworldwide.com). April 14, 2015. Accessed June 5, 2015. <http://www.musicbusinessworldwide.com/global-record-industry-income-drops-below-15bn-for-first-time-in-history/>.

years ago, if you had a hit song on the radio and you a great tour, then you'd sell a million records, two million records." However that doesn't happen today. Instead "if you have a hit song and you have a sold-out tour, then other ancillary opportunities are available to you: sponsorships, endorsements, TV, movie, animated feature..."<sup>5</sup>

According to a financial report by The Guardian, the traditional means of income for artists are not very promising. The average musician makes around 1.44 pound per album sale and between 10-14 pence for downloads. However, musicians can make between 300,000 to 400,000 pounds "for the rights to the original recording for a defined campaign period, possibly doubling if its use is exclusive." Additionally, endorsements can earn musicians paychecks of 400,000 pounds and upwards.<sup>6</sup>

Amount of money that brands are spending on the music industry is continually increasing at a rapid in consistent pace. In 2014, North-American companies spent over "\$1.34 billion to sponsor music venues, festivals and tours" compared to only \$1.09 billion in 2010. In North America, the most active companies sponsoring music are Coca-Cola (27%), AB InBev (19%), Pepsi (14%), MillerCoors (8%), Toyota (8%), Heineken (7%), and Citi (6%). (sponsorship). Similarly, the most active categories of sponsoring music in North America are consumer electronics (2.5%), radio (2.6%), hotel/resort (3.8%), food (4%), automotive (4.7%), telco service providers (5.4%), soft drinks (7.4%), bank (8%), spirits( 9.3%), and beer (10%).<sup>7</sup>

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<sup>5</sup> Satran, Joe. "Musicians' Income Can Still Be Huge -- With The Right Brand, Team." [Www.huffingtonpost.com](http://www.huffingtonpost.com). July 21, 2012. Accessed March 9, 2015. [http://www.huffingtonpost.com/2012/07/30/musicians-income\\_n\\_1719908.html](http://www.huffingtonpost.com/2012/07/30/musicians-income_n_1719908.html).

<sup>6</sup> Forde, Eamonn. "Spotify Row: How Do Musicians Make Money?" [Www.theguardian.com](http://www.theguardian.com). July 13, 2013. Accessed June 3, 2015. <http://www.theguardian.com/music/shortcuts/2013/jul/15/spotify-musicians-money-thom-yorke>.

<sup>7</sup> "Music Sponsorship Spending To Total \$1.34 Billion In 2014." [Www.sponsorship.com](http://www.sponsorship.com). March 3, 2014. Accessed March 9, 2015. [http://www.sponsorship.com/IEGSR/2014/03/03/Music-Sponsorship-Spending-To-Total-\\$1-34-Billion.aspx](http://www.sponsorship.com/IEGSR/2014/03/03/Music-Sponsorship-Spending-To-Total-$1-34-Billion.aspx).



There are many ways in which brands engage with music. Brands must view music as an “emotive medium” and find a way to use the “passion around music to achieve rapid results.”<sup>8</sup> First and foremost, brands focus on a way to bring the consumer closer to the creative process in order to “enrich interaction and drive perceived credibility.” Brands often engage with their audience through social media or other endeavors that allow the fans to use a brand in order to get closer to the creative process. For example, Heineken created something called the ‘Yourfest App.’ The application allowed fans to choose a music theme for a festival, create a name, and to select their dream lineup. The fans can share their dream festival as part of a contest to win free VIP tickets to Heineken’s top global festivals.

Content selection is another key aspect that brands have to acknowledge before engaging with music. Brands seek to find a way to package digital content in new and unique ways. Their end goal is to package their digital content as “a service that no-one else can offer, such as behind the scenes footage, exclusive interviews, tailored and private gigs.”<sup>9</sup> Brands search for the right place to showcase their digital content. In terms of digital content, brands try to find a solution that creates dialogue either “consumers creating their own content, or having say in what content they receive.”<sup>10</sup> An example of this is the Heineken VIP Access Program. As part of this program, fans could find a code under the cap of Heineken bottles. Using the code from the bottle, fans could when music related prizes and enter into a sweepstake to win Heineken VIP Music

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<sup>8</sup> Fitzgerald, Giles. "The Definitive Global Guide to Brand Activations at Music Festivals." [www.wearefrukt.com](http://www.wearefrukt.com). 2013. Accessed November 16, 2014. [http://www.wearefrukt.com/sites/default/files/FS\\_016\\_FIELD\\_WORK\\_A5\\_iPad\\_HR.pdf](http://www.wearefrukt.com/sites/default/files/FS_016_FIELD_WORK_A5_iPad_HR.pdf).

<sup>9</sup> Fitzgerald, Giles. "Brands and Music Manifesto." [www.wearefrukt.com](http://www.wearefrukt.com). 2010. Accessed May 7, 2015. [http://www.wearefrukt.com/sites/default/files/FMI\\_special\\_report\\_lr.pdf](http://www.wearefrukt.com/sites/default/files/FMI_special_report_lr.pdf).

<sup>10</sup> Fitzgerald, Giles. "Brands and Music Manifesto." [www.wearefrukt.com](http://www.wearefrukt.com). 2010. Accessed May 7, 2015. [http://www.wearefrukt.com/sites/default/files/FMI\\_special\\_report\\_lr.pdf](http://www.wearefrukt.com/sites/default/files/FMI_special_report_lr.pdf).

experience. Frank Polley, Senior Trade Marketing Director of Heineken USA said that the idea is based on the premise of giving consumers great music experiences by “leveraging Heineken’s relationships with some of the most sought after festivals, venues and music partnerships.”<sup>11</sup>

The next step that brands do is creating conversations that link fans to the consumers. Brands have acknowledged that people love to talk about music. Music tends to be a common conversation topic amongst close friends and strangers alike. Often times, when you meet a person for the first time, the subject of music comes into the conversation. Brands create two-way interactions that involve the consumer/fan and the subject of music. One-way that brands constantly create dialogue with their consumers is through social media platforms like Facebook, Youtube, and Twitter. Simply posting on facebook or instagram is not sufficient. Brands create a music platform that “builds a community around the brand” by offering “space to allow consumers to contribute and is open with fans and encourages participation.”<sup>12</sup>

Another way that brands engage with the music industry is via collaborations. Collaborations can create a new musical identity for brand. Proper collaborations can give a brand “access to new consumers, target the right ones and bring them content in exciting fresh formats.” A good example of a collaboration that created dialogue was Bud Light Platinum using Justin Timberlake as their spokesman. Other ways that brands engage with music is through original live events and sponsorships and partnerships with live events. The general types of campaigns that enhance brand perception for the consumer include: exclusive gigs, VIP access, Free music downloads, Free ticket

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<sup>11</sup> "Heineken Invites Music Fans to Create Their Dream Festival Line Up." [www.musicactivation.com](http://www.musicactivation.com). Accessed March 6, 2015. <http://www.musicactivation.com/heineken-invites-music-fans-to-create-their-dream-festival-line-up/2012/07/30/>.

<sup>12</sup> Fitzgerald, Giles. "Brands and Music Manifesto." [www.wearefrukt.com](http://www.wearefrukt.com). 2010. Accessed May 7, 2015. [http://www.wearefrukt.com/sites/default/files/FMI\\_special\\_report\\_lr.pdf](http://www.wearefrukt.com/sites/default/files/FMI_special_report_lr.pdf).

giveaways, bring you closer to artist, sponsoring venues, creating exclusive content with artists, enabling you to share music with others, artists endorsement, and recommending you new music.

Festivals are at the heart of how brands connect with their fans. Music festivals are the future of the music industry. The modern music festival is a unique opportunity for brands. It gives the companies amazing exposure to one of the most consumer driven and materialistic generations. Millennials are crazy wired and connected. Over 2013, researchers at Frukt watched over 15,000 of live music. They attended over 200 music festivals throughout 30 different countries. They estimated that they saw live music being played in front of nearly 8 million millennial festival fans. During their research, Frukt reported that they identified 447 separate brands present at the festivals. The study found an increase of overall analysis of festival activations/sponsorships from the previous year.

Although there was a sizable increase in the number of brands involved at music festivals, the general patterns and trends as a whole were consistent with previous years. In 2013, the breakdown of types of brands present at music festivals internationally was Alcohol (22.5%), Food (12.7%), Fashion (12%), Drinks (9.7%), Tech (9%), Finance (8.5%), Auto (7.3%), Mobile (5.5%) and Beauty (2.4%). The overall statistic was consistent across the UK, US, and Europe. Alcohol brands seem to be the most common non-music brands involved with music. The extent of brand activations extends far beyond festivals. A few of the many ways that alcohol brands are involved with music are mobile apps, endorsements, sponsorships, and product placements.<sup>13</sup>

The impact of brands on the music consumer is more positive than ever. According to a report by Music 360, 51% of consumers favor brands that sponsor a tour or a

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<sup>13</sup> Fitzgerald, Giles. "Brands and Music Manifesto." [www.wearefrukt.com](http://www.wearefrukt.com). 2010. Accessed May 7, 2015. [http://www.wearefrukt.com/sites/default/files/FMI\\_special\\_report\\_lr.pdf](http://www.wearefrukt.com/sites/default/files/FMI_special_report_lr.pdf).

concert, 76 % of festival attendees favor brands that sponsor a tour or a concert, and 74% of streamers favor brands that engage the through music giveaways, sweepstakes and sponsorships.<sup>14</sup>

Overall, music fans are becoming more and more receptive to the presence of brands accessing music. Yet despite the widespread acceptance of brand activation in music, there are still harsh critics. Many music fans believe that the emerging trend towards corporates sponsors has threatened the true integrity and purpose of music. Two brands that have proven themselves as pioneers of the arts and musical innovators are Heineken International and AB InBev.

### **Brand Profiles**

**Heineken International** is the world's third largest beer brewer. Heineken was founded in 1864 in Amsterdam. Since its establishment, the Heineken family has expanded throughout Europe and the rest of the world. Heineken has one of the worlds's largest and most diverse portfolios of beer. Heineken International's portfolio currently consists of over 170 brands. The Heineken brands are structured on a local, regional, and global level. The Heineken brand owns more than 120 breweries in more than 65 countries. Heinekens diverse portfolio enables the brand to engage in diverse projects. Heineken operates under a global structure. Heineken distinguishes its geographical segments a follows: Western Europe, Central and Eastern Europe, The America, Africa and the Middle East, and Asia Pacific. Heineken has been highly influential in the area of cultural marketing. Heineken has a heavy influence film, music

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<sup>14</sup> "TURN IT UP: MUSIC FANS COULD SPEND UP TO \$2.6B MORE ANNUALLY." [www.nielsen.com](http://www.nielsen.com). March 19, 2013. Accessed April 7, 2015. <http://www.nielsen.com/us/en/insights/news/2013/turn-it-up--music-fans-could-spend-up-to--2-6b-more-annually.html>.

and sport industry. The Cannes Lions International Festival of Creativity awarded Heineken as the 2015 Creative Marketer of the Year.<sup>15</sup>

### **AB InBev**

AB InBev (Anheuser-Busch InBev) is the world's largest beer brewer. AB InBev is based in Leuven, Belgium. AB InBev has a global portfolio that consists of over 200 beer brands. AB InBev breaks down its brands according to global (Budweiser, Corona, Stella Artois), international (Beck's, Hoegaarden, Leffe), and local brands (Bud Light, Skol, Michelob Ultra.) In 2014, the total revenue for AB InBev brands was \$47 billion USD. AB InBev is the byproduct of multiple mergers. Anheuser-Busch was acquired by Belgian-Brazilian brewer InBev. InBev was the result of a merger between Brazilian brewer AmBev and Belgium brewer Interbrew. In addition, AB InBev owns Mexican brewing company Modelo and Korean brewing company Oriental Brewery. The combinations of these massive international mergers has made AB InBev the world's largest brewer. In 2014, AB InBev was the most active brand sponsoring music festivals and the second most active brand sponsoring all music events in North America. (sponsorship).

### **The Target Audience**

Millennials are defined as "the cohort of Americans born between 1980 and the mid-2000s." Millennials are the largest generation globally. In the US alone, the Millennial generation represents almost 1/3 of the population. Millennials are a prime target for all types of marketing. Millennials are unique in that they are the "first generation to have access to the internet during their formative years. In addition, Millennials are the most

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<sup>15</sup> "A Brief History Of Heineken." Ww. ukessays.com. Accessed May 18, 2015. <http://www.ukessays.com/essays/commerce/a-brief-history-of-heineken.php>.

diverse and formally educated generation to date. For example, in the United States, “61 percent of adult Millennial have attended college, whereas only 46 percent of the baby boomers did so.” In addition to being educated, Millennials are the most connected generation to date. According to The White House, “three quarters of Millennial have an account on a social networking site, compared with only half of Generation Xers and less than a third of the Baby Boomers.”<sup>16</sup>

Millennials are the prime target for music marketers. In a survey conducted by Nielsen, Millennials were asked to identify what makes their generation so unique. The results are as follows: Technology Use (24%), Music/Pop Culture (11%), Liberal/Tolerant (7%), Smarter (6%), and Clothes (5%). Millennials are also perfect targets for music marketing considering the sheer diversity of the music they consume. Millennials are highly diverse both in their background and their taste in music. Now more than ever, the young generation is listening to drastically eclectic genres of music.<sup>17</sup>

Compared to other generations, Millennial are more accustomed to brands than ever. They are open to brands being involved with the music industry. A survey by Nielson studied multi-cultural millennial consumers. The results showed that nearly half of multi-cultural millenials had a favorable opinion towards brand activation in the music industry. Brands have captured the value that music plays in the average consumers life. A survey conducted by GroupM asked a group of 2,000 Americans to rank a list of categories in terms of importance in their lives. 22% of those surveyed ranked “listening to music” as the “single most important medium in consumers’ lives.” (groupm). Music is the perfect solution for brands to market their product. GroupM considers music to be

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<sup>16</sup> "15 Economic Facts about Millennials." [Www.whitehouse.gov](http://www.whitehouse.gov/sites/default/files/docs/millennials_report.pdf). Accessed April 20, 2015.

<sup>17</sup> "MEET THE MILLENNIAL MULTICULTURAL MUSIC LISTENER." [Www.nielson.com](http://www.nielson.com/us/en/insights/news/2014/meet-the-millennial-multicultural-music-listener.html). August 24, 2014. Accessed January 10, 2015.

“an omnipresent medium, with 93 % of people listening at least weekly and 71% listening daily.”groupm. Music is an integral part of our lives.

GroupM conducted a blind and randomized survey that showed that “ live music partnerships are the factor most likely to increase positive feelings and purchase propensity for a brand- 27% higher than award shows, 15% higher than a sporting event and 14% higher than a television show partnership” (group m) In addition, music consumers are more aware of brand activations than expected. Of the consumers surveyed by GroupM, “1 out of 3 who attended a concert or festival in the last 12 months say they remember the show partner of the last live event they attended.”<sup>18</sup>

### **Methodology**

Approaching the subject of brand activation in the music industry is a very broad, and often convoluted subject. Where to begin and where to focus is a very difficult and specific question. Before selecting the subject for my culminating experience, my goal was to pick an area in the music industry that I wanted to work in after graduation. I was particularly drawn to the area of non-music brands being involved in the music industry.

My fascination with brand-activation started in the fall semester at Berklee, when I took Graham Ball’s course in Branding, Sponsorships, and Partnerships. During this class, I became particularly interested in alcohol brands. The root of my methodology came from various publications in FRUKT reports. After reading “A Definitive Guide to Brand Activations at Music Festivals.” The report documented a break down of the types of brands involved in the music industry. As part of a case study, members of the FRUKT team attended 200 music festivals across 30 countries. They documented that

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<sup>18</sup> Wolfersberger, Jesse. "The New Music Models For Brands." <http://www.groupmnext.squarespace.com/music/>. 2015. Accessed April 13, 2015.

they saw over 447 separate brands total at the festivals. In every section of the world, Alcohol brands were the most common type of brands present across every region studied.

From there, I decided to narrow my findings to simply Beer brands. I wanted to focus my research on international beer companies that have a massive portfolio of brands. For my Culminating Experience, I decided to target my research on Heineken International and AB InBev. In addition to be two of the world's largest beer breweries, they were also some of the alcohol industries most influential, and most diverse players in the music industry.

To complete my research paper, I had to decide a way to properly structure and format my work. The first part of my Culminating Experience focused on what is already known. Here, my goal is to give a background to non-alcohol brands being involved in the music industry. I provide an historical background of how non-music related brands have gained such rapid momentum in the music industry. From there, I focus on alcohol brands and why they are so important. Next, my research focuses on the basic and traditional ways that alcohol brands use music to market themselves.

My research leads up to my ultimate dilemma. There is often a lot of skepticism and distrust surrounding the use of non-music brands influencing the music industry. Often times, music fans and consumers feel like corporate sponsors are destroying the music industry. The purpose of my culminating experience to investigate the problems that can result from non-music brands working in the music industry. In the results section of my CE, I address the steps and practices that brands need to follow in order to be legitimate and beneficial members of the music industry. I focus on prime examples of both Heineken International and AB InBev to demonstrate how they can have a positive effect on music.



In order to become an expert on this area, I first did extensive research on both brands. I studied the corporate culture, the companies' portfolio of brands, and the types of marketing campaigns they do. I researched music-marketing campaigns from all over the world. In addition, I compared the types of marketing campaigns that each company did. My purpose of focusing on these two brands was to show positive examples of how alcohol brands can have a beneficial relationship with the music industry.

When structuring my examples, I focused my research on a local, regional, and global level. I wanted to demonstrate how proper brand activation could be achieved at all levels. An important part of my methodology was keeping my research and examples current. My aim is to prove how brand activation is properly implemented in today's modern music world. Additionally, I discussed both digital and physical platforms that alcohol brands use to integrate into the music industry. The examples I use combine traditional means of brand activations, as well as innovative and experimental campaigns.

A significantly important part of my culminating experience is the interview I conducted. My interviews offer perspective from all sides of the music industry, the alcohol industry, and the fans. My interviews are balanced and shed perspective on the various attitudes and philosophies that center around the issue of alcohol brand activation in the music industry.

## RESULTS

### Ethical Concerns Related to Alcohol Marketing

There are countless ethical, health, and legal concerns that every alcohol company must address. Alcohol companies must decipher how to promote their product as being fun, luxurious and semi-glamorous while simultaneously reminding their consumer to be safe and responsible. In order for alcohol companies to continue having a positive impact on the music industry, they must focus a substantial amount of their marketing efforts on promoting responsible drinking. Both Heineken and AB InBev have successfully lead campaigns that stressed the importance of responsible consumption while enjoying music. Failure to properly promote responsible consumption can be the downfall of any music campaign.

In 2014, Heineken set aside 10% of its marketing budget to promote alcohol awareness. The best example of how Heineken dealt with the issue of responsible consumption involved the “**Dance More, Drink Slow**” campaign featuring trance music legend Armin van Burren. Heineken’s Senior Director Global, Gianluca di Tondo, described the campaign as a “ fresh look at how we approach the single most difficult issue that affects our industry today.”<sup>19</sup> On the company’s website, Heineken proudly describes the “Dance More, Drink Slow” initiative as “the first global responsible drinking campaign to target consumers on and around the dance floor. Created using our globally-recognized Heineken brand, in partnership with acclaimed international DJ Armin van Burren, the moderation message is simple- stay in control and you can enjoy the night more.”<sup>20</sup>

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<sup>19</sup> "Heineken Launches a Moderation Movement." [Www.theheinekencompany.com](http://www.theheinekencompany.com). Accessed April 1, 2015.

Armin Van Buuren developed his own track titled “Save My Night.” as well as a campaign film shot in Miami where he documents how “pacing your drinking and good music lead to longer enjoyment on the dance floor.”<sup>21</sup> The “Dance More, Drink Slow” campaign launched in over 20 countries.<sup>22</sup> Heineken allowed Armin van Buuren extensive control over the campaign. Anuraag Trikha, a global communications manager at Heineken, said that the Heineken brand has no editorial control over the track.<sup>23</sup> Heineken wanted to align itself with an artist who is globally influential in electronic music and nightlife. Another aspect driving the campaign is open communications at shows about the importance of responsible consumption. Fans look up to these celebrities. Something that brands must take into account is the character of the musicians that sponsor. For example, it would be detrimental if Heineken sponsored a musician who was outspoken about drug use.

Similarly, AB InBev constantly makes strides to address the issue of responsible consumption. In their 2013 annual report, AB InBev stated that their goal is to invest at least 300 million USD in “responsible-drinking advertising and programs” by the end of 2014. AB InBev strives to make their commitment to responsible drinking clear and evident at every event. A great example is Budweiser’s “responsible-drinking” blimp. Budweiser flew a blimp over 25 different locations that read, “Designate a Driver.” Over the course of the campaign, “the flight plan included stops at festivals, outdoor celebrations and sports events over the course of 17 weeks.”<sup>24</sup> The campaign was highly

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Lacy, Lisa. "Heineken to Young Men Around the World: Dance More, Drink Slow." *Www.clickz.com*. January 13, 2013. Accessed May 8, 2015. <http://www.clickz.com/clickz/news/2322116/heineken-to-young-men-of-the-world-dance-more-drink-slow>.

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"Anheuser-Busch-InBev/2013 Annual Report." *Www.ab-inbev.com*. 2014. Accessed April 15, 2015. [http://www.ab-inbev.com/content/dam/universaltemplate/abinbev/pdf/media/annual-report/ABI\\_AR13\\_EN\\_Full.pdf](http://www.ab-inbev.com/content/dam/universaltemplate/abinbev/pdf/media/annual-report/ABI_AR13_EN_Full.pdf).

dependent on digital activation. For example, consumers could follow the blimp on Twitter. Additionally, fans were encouraged to log on to [www.budblimp.com](http://www.budblimp.com) and pledge to drink responsibly as well as to secure a designated driver. This pledge could be shared via Twitter or Facebook.

Another great example of how AB InBev has leveraged its music industry credibility to promote responsible consumption was an advertisement that ran for the “Global Be(er) Responsible Day.” During the 2014 Super Bowl, Budweiser ran an advertisement that now has over 23,000,000 views on YouTube. The advertisement is quite simple. It portrays a young male spending time with his puppy before he goes out for a night of drinking. When the man doesn’t come home, the puppy gets anxious, yet patiently waits for his friend. The next morning, the man arrives and says to his dog that he stayed at his friend’s house the night before because he decided he wasn’t fit for driving. The commercial is a prime example of how “a good commercial collaboration can shine on unknown artist.”<sup>25</sup> For this campaign, Budweiser used a virtually unknown and aspiring musician, Dan Rodriguez.

AB InBev experienced a disaster with responsible consumption marketing. Skol Beer, part of AB InBev’s portfolio is one of the most popular beers in Brazil. The company came under scrutiny when Skol has an advertisement that translated to “I forgot the ‘no’ at home.”<sup>26</sup> Skol quickly pulled the ads and replaced it with themed messages about respecting others.

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<sup>25</sup> Mitchell, Brittany. "Budweiser Commercial Song Friends Are Waiting." [www.whatsonthiscommercial.com](http://www.whatsonthiscommercial.com). September 29, 2014. Accessed May 4, 2015. <http://www.whatsonthiscommercial.com/custom/budweiser-commercial-song-friends-waiting/>.

<sup>26</sup> Kaye, Leon. "Accused of Condoning Rape, Brazilian Beer Company Drops Carnival Ad Campaign." [www.triplepundit.com](http://www.triplepundit.com). February 20, 2015. Accessed June 5, 2015. <http://www.triplepundit.com/2015/02/accused-condoning-rape-brazilian-beer-company-drops-carnaval-ad-campaign/>.

## Talent Discovery

Critics often blame brands for only endorsing and supporting established and world-renowned artists. Often times, corporate sponsors or partnership totally neglect aspiring or independent musicians. In effect, this prevents undiscovered musicians from gaining any real notoriety in today's music industry. According to Becky Dillion, Talent and Partnerships FRUKT DIXER, FRUKT LDN, it is important that brands get "more proactive in harnessing the creativity of available artists to bolster existing on-site artistic endeavors." By searching for new talent, brands can leverage pre-festival build-up and bolster the brand image. Also, it is advantageous is the brands continue their relationships with musicians who achieve fame. For pure music fans, they go to events to hear "intimate" and "unrepeatable music experiences." When brands offer "authentic audio events, whether at the heart of the festival itself or on the periphery" it can help the company "position brands as credible curators" frukt 64). In addition to promoting new artists, these brands must also promote new styles and genres. They need to give their fans the tools and motivation to change the face of music.

Brands have a responsibility to establish themselves as A&R pioneers. Both Heineken and AB InBev have implemented multiple marketing campaigns that function on the premise of supporting independent and lesser-known musicians. The goal is to diversify the music industry and gain a reputation as a brand that can bring new styles of creativity to a major international audience.

AB InBev demonstrated its committed to undiscovered talent with their "**Made Underground**" campaign. The campaign started in 2014, following the initial success of Budweiser's "Made in America Festival." The "Made Underground" campaign is a world wide search for street musicians that will create the ultimate global "busker

band.”<sup>27</sup> AB InBev described the “Made Underground” tour as a six-part series that will “chronicle Budweiser’s global quest for undiscovered talent” with the goal of bringing together street musicians from around the world to create the ultimate ‘busker band.’” The “Made Underground” campaign is part of AB InBev’s greater MADE for Music initiative which features Jay-Z and Rihanna traveling to over 85 countries.

As part of the worldwide search, musicians X-Ambassadors and Jamie N Commons teamed up to find the best street performers worldwide. The winners of the competition performed live at the 2014 **Made in America Festival**. In addition to playing live, the chosen busker band had their remix recorded and sold exclusively on iTunes. Camilo Durana, Global Director for Sports and Entertainment at Budweiser, expressed the brands commitment to promoting music ingenuity and creativity. In a press release, Durana summed up AB InBev’s objective and motivation behind the event: “Music’s ability to inspire millions of people around the world every day can come from unknown and passionate artists like these street musicians, as easily as it can come from global icons like Jay-Z and Rihanna.”<sup>28</sup>

Another great example of how Budweiser gives its fans a chance to be part of the music making experience is with **The White Agency**. Budweiser created an online music platform that “enables the brand to support emerging adult music producers by offering them the tools and guidance to grow their talent and achieve their dreams as musicians.”<sup>29</sup> The White Agency was part of a partnership that Budweiser made with

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<sup>27</sup> O'Herron, Patrick. "Budweiser Is MADE for Music." [Www.partnershipmovement.org](http://www.partnershipmovement.org). Accessed May 8, 2015. <http://www.partnershipmovement.org/news/p/budweiser-is-made-for-music/>.

<sup>28</sup> O'Herron, Patrick. "Budweiser Is MADE for Music." [Www.partnershipmovement.org](http://www.partnershipmovement.org). Accessed May 8, 2015. <http://www.partnershipmovement.org/news/p/budweiser-is-made-for-music/>.

<sup>29</sup> "Budweiser Australia Launches Exclusive Music Platform for Aspiring Artists via The White Agency." [Www.campaignbrief.com](http://www.campaignbrief.com). October 9, 2014. Accessed June 7, 2015. <http://www.campaignbrief.com/2014/10/budweiser-australia-launches-e.html>.

Universal Music Australia to give amateur producers around Australia the “opportunity to share their music, gain exposure, engage with like-minded people, and receive advice and guidance from industry experts” (campaign brief). The White Agency takes fan interaction to a whole new level. Professional Australian electronic acts have signed on with Budweiser to be program mentors. Four winners from the competition will be selected to travel to Sydney to enjoy a two-day studio workshop at The Aston Shuffle. In addition, the final winner will “receive a life-changing opportunity to perform in front of Universal Music Australia’s A&R team and \$5000 worth of studio equipment.”

campingsite

Heineken launched a similar campaign aimed at promoting and shedding the spotlight on up-and-coming talent. Two initiatives that Heineken launched to accomplish this goal were the **Heineken Green Room**. The Green Room was founded in 2002 in Singapore as part of an effort to allow music fans to co-create music with established industry professionals. The original task of the Green Room was to establish the Heineken brand as leader in the Singapore music scene. The Green Room is designed to allow industry leaders to stay ahead of the game by encouraging new and experimental music within different cities. The Green Room is strictly attended by invitation only. The guest list is carefully crafted to include the most innovative and daring minds in global entertainment. The event is always held in a new location and takes place in unconventional venues. Artists that generally perform at the Green Room have achieved international acclaim; yet still have not gained total stardom. Since its introduction in 2002, Heineken’s Green Room events have taken place in over twenty cities worldwide. The goal of the Green Room is described as “bringing together leftfield electronic music from the international and local arenas in a marriage of cutting edge music and event production that promotes local, regional, and international talent on a level playing

field.”<sup>30</sup> Another reason that the Green Room is a successful campaign is that it combines the idea of inclusivity versus exclusivity. Having a VIP event brings many risks and rewards. In this situation, Heineken is trying to create a “had to be there” hype around the event. Nick Morgan of FRUKT advises that in order for these types of events to work, the brands must “think big star, small venue.” FRUKT 72

**Heineken Thirst** is an extremely unique EDM festival that takes place in Malaysia. Heineken describes Thirst as a “uncompromising and unconventional” music experience that includes a “thrilling mix of established names and emerging leftfield electronic artists from both the international and local music scenes.”<sup>31</sup> The success of Thirst is based on its dedication to promote new styles of creativity and combined different aspects of the entertainment industry. Thirst is promoted as a festival “cutting-edge electronic music, art and motion graphics collide to bring a night of colossal sound clash”.<sup>32</sup> The event is famous for promoting ingenuity in the music industry. Professionals from different walks of life are encouraged to create a festival that is revolutionary in style and totally experimental. Thirst tries to highlight how music is part of everything that people do- from fashion, to film, to art. The event is described as a “journey through the senses and a celebration that together music fans and creative talents around a custom designed and futuristic festival site.”<sup>33</sup>

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"Heineken Thirst." Wwww.edmdroid.com. Accessed February 4, 2015.  
<http://www.edmdroid.com/dance-music-festivals/heineken-thirst/>.

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"Heineken Thirst." Wwww.edmdroid.com. Accessed February 4, 2015.  
<http://www.edmdroid.com/dance-music-festivals/heineken-thirst/>.

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"Heineken Thirst." Wwww.edmdroid.com. Accessed February 4, 2015.  
<http://www.edmdroid.com/dance-music-festivals/heineken-thirst/>.

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"Heineken Thirst." Wwww.edmdroid.com. Accessed February 4, 2015.  
<http://www.edmdroid.com/dance-music-festivals/heineken-thirst/>.



## Unique Genre

Alcohol brands that engage with the music industry need to promote themselves as music connoisseurs. Heineken and AB InBev have made substantial efforts to project themselves as well-rounded music lovers. Both Heineken and AB InBev have shown a strong commitment to promoting Jazz.

Heineken's commitment to jazz has been remarkable. The most famous jazz events that Heineken is involved with are the **Puerto Rico Jazz Festival** and the **Heineken Jazz Festival** (San Sebastian, Spain). The Puerto Rico Jazz Festival has been operating for 25 years. The event takes place every May in San Juan, Puerto Rico. The Puerto Rico Jazz Festival features a mixture of mainstream and independent jazz musicians. Some of the major acts that have performed at the Puerto Rico Jazz Festival include George Benson, Ray Vega Latin Jazz Sextet, Roberto Perera, Julito Alvarado Del Sur al Norte and Stunz and Farah.<sup>34</sup> The Puerto Rico Jazz Festival features talented and creative geniuses across all facets of jazz but the major "genres of music emphasized are the Puerto Rican music styles and Latin jazz."<sup>35</sup>

The San Sebastian Jazz Festival (**Heineken Jazzaldia**) is one of Heineken's longest running music events. The event started in 1966 in San Sebastian, Spain. Heineken Jazzaldia has hosted some of history's most famous and legendary Jazz musicians. Performers at the festival have included Ella Fitzgerald, Dizzy Gillespie, Miles Davis, Herbie Hancock, and Chick Corea. 2015 marked the 50<sup>th</sup> anniversary of The San Sebastian Jazz Festival. This festival is one of the oldest and well-established

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<sup>34</sup> "Heineken Jazzaldia." [Www.heinekenjazzaldia.com](http://www.heinekenjazzaldia.com). Accessed June 16, 2015.  
<http://heinekenjazzaldia.com/en/>.

<sup>35</sup> "Puerto Rico Heineken Jazz Festival." [Www.jazzfestival2016.com](http://www.jazzfestival2016.com). Accessed June 20, 2015.  
<http://jazzfestival2016.com/events/jazz-festivals-in-the-caribbean/puerto-rico-heineken-jazz-festival/>.

European jazz events. Over the course of 50 years, Jazzaldia has “connected with different styles and attracts fans thanks to its plural and rigorous offer, based on Jazz but opened to other types of music.”<sup>36</sup>

Stella Artois is considered one of the most important “original flagship beer brands in the portfolio of the global giant known as Anheuser-Busch InBev. Stella Artois is marketed as a more sophisticated beer and is generally more expensive. Beginning in the 1990’s, Stella Artois took a brand identity for being “reassuringly expensive” As part of their marketing campaign, Stella Artois has used jazz videos made on YouTube known as the **Stella Artois Jazz Sessions**. The videos feature original jazz jam sessions of artist from the Dominican Republic. The series leads up to a jazz festival featuring Pengbian Sang and Retro Jazz. The event is made to be a platform that showcases Stella Artois as a beer that consumers use to celebrate greatness in music.<sup>37</sup>

In addition to Jazz, one of the most important genres that these brands must engage with is EDM. A study recently released by Nielson provided extremely valuable information concerning the constitution of EDM fans. The pluralities of EDM fans are within the age range of 18-24. They tend to be above average in their education level as well as their household income. Simply put, they are a bunch of fun-loving young adults who have some recreational funds.<sup>38</sup> There is not much disparity amongst gender with the breakdown being 55% men and 45% female. Despite the majority of EDM fans being white (63%), the genre is still very popular amongst other ethnicities. In addition, the EDM scene is global and it’s massive. Electronic Dance Music is estimated to be a

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<sup>36</sup> "Heineken Jazzaldia." [Www.heinekenjazzaldia.com](http://www.heinekenjazzaldia.com). Accessed June 16, 2015. <http://heinekenjazzaldia.com/en/>.

<sup>37</sup> "Mañana Llega Stella Artois Jazz Sessions a La Fortaleza Ozama." [Www.socializandord.com](http://www.socializandord.com). May 28, 2015. Accessed June 23, 2015. <http://www.socializandord.com/#!Mañana-llega-Stella-Artois-Jazz-Sessions-a-la-Fortaleza-Ozama/c10xv/55672aa40cf2adc1ad63c565>.

<sup>38</sup> "Who Is the Electric Music Listener." [Www.nielsen.com](http://www.nielsen.com). July 10, 2014. Accessed December 4, 2014. <http://www.nielsen.com/us/en/insights/news/2014/who-is-the-electronic-music-listener.html>.

\$6.2 billion dollar industry. More important, EDM is picking up pace all over the world.

<sup>39</sup>Understanding EDM is vital to the music experts at all of these companies. Both Heineken and AB InBev have properly used EDM's momentum and influence to leverage themselves as industry experts. **Heineken** tends to focus their EDM marketing events through their **sponsorships** and **partnerships** with some of the world's largest and most recognizable EDM festivals. AB InBev has done similar work with global music festivals. However, something distinctive that AB InBev did was to use their off-brand label **Bud Light Platinum** to project their name into the EDM scene.

### **Expansion into emerging markets**

Just as it is crucial for these brands to refrain from being genre specific, they also most refrain from being regionally specific. When engaging with the music industry, alcohol brands most study and analyze different consumer habits around the world. In addition, they most properly understand musical trends around the world. The key to successfully spreading their name as global leaders in the music industry depends on their ability to find solutions that accommodate and promote each trend. Oftentimes, this involves searching out markets that are emerging both in beer consumption as well as markets that are experiencing significant changes in music consumption behavior.

**Heineken** has successfully marketed itself throughout the **South-East Asia**, whereas **AB InBev** has done an excellent job marketing itself in **China**.

Heineken has done major expansions projects throughout South East Asia. In 2012, acquired Asia Pacific Brewery (headquartered in Singapore). Asia Pacific Brewery is a major brewer in South East Asia. APG has 30 breweries across 14 Asian countries, with a portfolio of over 40 brands. They are most famous for their Tiger Beer and

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<sup>39</sup> Fitzgerald, Giles. "Brands and the EDM Boom." [www.wearefrukt.com](http://www.wearefrukt.com). May 16, 2013. Accessed March 15, 2015. <http://www.wearefrukt.com/source/brands-and-edm-boom>.

Bintang lager brands.<sup>40</sup> At the time of the acquisition, Heineken was eager to “bolster its presence in emerging market” at a time where Western Europe was experience a recession. Purchasing APG was highly strategic considering that Asia is considered to be the “world’s largest regional beer market , accounting for 35% of global consumption.” (wsj. In addition, Asia’s beer market is projected to continue growing at a fast pace. Two countries that Heineken has become especially active with in South East Asia are **Malaysia** and **Singapore**.

In Malaysia, Heineken has promoted music brand activation through mainly jazz and EDM events. In Malaysia, Heineken host three different jazz and world music festivals: **The Penang Island Jazz Festival**, **The Miri International Jazz Festival**, and **The Rainforest Festival**. These Malaysian festivals are part of Heineken’s sponsored music projects. Heineken describes the Penang and Miri Jazz Festivals as a unique festival composed of “global ethnic beats to the chilled isaldn tunes of the Penang and Mire jazz Festivals, wherever there are unusual or leftfield music moments you can expect to see Heineken in support.” The Rainforest Word Music Festival is described as “three days of laidback bliss in the jungles of Sarawak, with some of the hippest global sounds ever.”<sup>41</sup> In addition to the jazz festivals in Malaysia, Heineken also hosts a series of EDM events. Most famous is **Heineken Thirst**. Thirst is an event that fuses “cutting edge electronic sounds and creative lifestyle.” The purpose of Thirst is to offer “new and immersive ways to experience music, Thirst is a journey through the

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<sup>40</sup> "Heineken Triumphs in Asia Beer Deal." Www.wsj.com. September 28, 2012. Accessed June 2, 2015. <http://www.wsj.com/articles/SB10000872396390443916104578023413476878742>.

<sup>41</sup> "Heineken Miri International Jazz Festival." Www.heineken.com. Accessed February 18, 2015. <http://www.heineken.com/my/AgeGateway.aspx>.

senses an a celebration that brings together music fans and creative talent around a custom-designed futuristic festival site.”<sup>42</sup>

AB InBev has also done significant work in Asia. AB InBev has focused a substantial amount of the corporate and music branding efforts in **China**. For AB InBev, almost 90 % of its valuation comes from the Americas. However, China accounts for about 95 % of AB InBev’s Asia-Pacific volumes (Forbes sa) China is unique in that it is the largest beer market in the world in terms of Volume. In addition, China’s beer market, unlike America and Europe, is consistently growing. (forbes sa). China’s beer market is the highest for volume, not for revenue. However, this trend looks like it will slowly change. As a result of growing incomes and new beers being introduced to China, the consumers “could be persuaded to trade up from the value beer brands” (forbes). According to Forbes, China’s GDP is expected to grow by “7.1% and 7% in 2015 and 2016 respectively” (forbes). AB InBev is taking the potential growth in China very seriously. In 2013, Budweiser ran its largest ever music campaign in the country with the MADE for Music tour. As part of the campaign, Budweiser hosted a series of Signature Events in top nightlife venues across Beijing, Shanghai, Guangzhou, Changsha, Hangzhou, Dalian and Shenzhen. Budweiser also stepped up its presence in China by sponsoring Rihanna’s Diamonds World Tour concert in Macao. In addition, Budweiser co-sponsors the **STORM Electronic Music Festival in Shanghai**. STORM is a EDM festival that started in China in 2013. For the 2014 STORM, the festivals promotion company A2LiVE hosted “80 STORM themed pre-parties across 21 cities in China, 6 warehouse size parties in Beijing, Guangzhou, Shenzhen, and 2 days of STORM Festival bringing in 35,000 attendees from all over China and surrounding areas.”<sup>43</sup>

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<sup>42</sup> "Heineken Thirst." [www.edmdroid.com](http://www.edmdroid.com). Accessed February 4, 2015.  
<http://www.edmdroid.com/dance-music-festivals/heineken-thirst/>.

<sup>43</sup> "Budweiser STORM Shanghai." [Http://shanghai.a2storm.cn/](http://shanghai.a2storm.cn/). Accessed June 3, 2015.

## PARTNERSHIPS WITH MUSIC PROFESSIONALS

Heineken and AB InBev have proven themselves to be music industry leaders. Yet, regardless of how many music events or campaigns they run, these brands will still be beer companies at the end of the day. It is common for these alcohol brands to form relationships and partnerships with corporations that are specific to the music industry. Linking up with music industry professionals brings a new perspective to the brand. Also, working with industry professionals allows the alcohol brands to fund their creative insights under a combined budget. Another way that working with industry professionals help out alcohol brands is by building industry credibility. The skeptical music lover might be a little more open to an event if it's hosted by one of his favorite promoters! In addition, partnering with established music companies can give these brands the advantage they need to get into a lot of events. **Heineken** demonstrates this method with **ID&T** and **Live Nation** whereas AB InBev has done this through their partnership with **SFX**.

Heineken has had a long partnership with the EDM festival **Sensation**. Sensation is festival that is organized by ID&T, a Dutch promotion company. Sensation's official website describes the event:

“Sensation creates a new show every year to dazzle the senses. Committed to innovation and excellence, Sensation has earned the distinction of being The World's Leading Dance Event. It succeeds in creating an atmosphere of togetherness at even the most mammoth venues. With everyone dressed in white, the crowd is immersed in a tidal wave of unity and euphoria.”<sup>44</sup>

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<sup>44</sup> "Sensation." [Www.sensation.com](http://www.sensation.com). Accessed June 19, 2015.

Another way that Heineken leverages its power is through the partnership between **Live Nation** and the **Heineken Music Hall**. The Heineken Music Hall was opened in 2001. The intimate venue hosts over 600,000 visitors per year. (HeinekenmusicHall). This international venue, located just outside the company's headquarters, follows its credo: "Live music will never be the same." Live Nation is currently enjoying a 20-year lease on the venue. The deal was a great success for both Heineken and Live Nation. According to Pollstar, "Heineken Music Hall consistently ranks in the top 10 highest attended mid-sized music venues in the world." PRN)

Similarly, in 2013 SFX Entertainment entered into a sponsorship deal with Anheuser-Busch InBev. The details of the deal were not disclosed. However, at the time of the deal, sources estimated that the deal would be worth \$35 million in 2015 (nyt). Some of the most popular festivals that SFX puts on include Tomorrowland, TommorowWorld, and Electric Zoo. This is a very big event. It signifies that corporate marketers are taking dance events much more seriously. These brands are trying to work their way into an events, which "historically have been resistant to commercialization.

### **Marketing Via Music Related Endeavors**

Music should be at the forefront of music marketing. When brands try to engage with the music industry, it is extremely obvious that they should focus the bulk of their efforts on actual music related projects. However, brands must understand how music is engrained in other forms of entertainment. Brands must find a means to indirectly engage with the music industry. One way that brands often do this is through either television or sport marketing. Many times, these brands will target different television shows or films that are heavily influenced by the music industry. Television is a great way to market towards a music consuming audience. Both Heineken and AB InBev have

done fantastic work in this regard. The impact of music branding through television sponsorships and partnerships is best demonstrated by Heineken's sponsorships with the Showtime series **Californication** as well as Budweiser's sponsorship with HBO's hit series **Entourage**.

Californication was a very popular series that ran on Showtime for seven series. The show's protagonist, Hank Moody, is a once-famous writer who is perpetually flawed, but decent at heart. Hank Moody is a rock n' roll fanatic. The show features an endless amount of famous rock music. In addition, various music legends have had guest appearances on the show. If you watch any selection of episodes, you notice that the green Heineken lager bottle is present in almost every single episode.

Similarly, Entourage does the same type of advertising, but for Budweiser. Entourage follows a fictional Hollywood actor and his group of immediate friends. The show chronicles their adventures and experiences that they experience in their day-to-day lives in Los Angeles. Music plays a very important role in Entourage. Great deals of episodes include famous musicians and celebrities. In addition, Entourage has released a series of successful soundtracks as well as multiple Spotify playlists. Budweiser does substantial product placement throughout the series eight seasons. When watching the show, you begin to associate celebrity life with Budweiser. I personally felt the impact of this type of marketing. While an undergrad, my friends and I were avid fans of Entourage. Every Sunday night, we would gather at a friend's apartment to watch the newest episode. Present at all the viewings was a refrigerator full of Budweiser!



## **Conclusion**

Moving forward, brands will continue to extend their influence on the music industry. Different trends in global music as well as the international consumer culture will dictate the path that these brands take. Alcohol brands have a major responsibility ahead of them. They can control and change the creative industry for better-or for worse.

It is intrinsic upon the marketing minds at these alcohol companies to keep the true goal in sight. The brands must put the music and the fans ahead of their profit. They need to align themselves with the needs of their fans, without losing sight of their brands true identity. Brands need to find new ways to bring in- and retain fans. They must also interact with their fans and include them in the music making process. The most important thing is that brands maintain an authentic identity. They cannot pretend to be something they are not. This will ultimately lead to skepticism, distrust, and contempt from both fans and consumers alike.

**Interview: Graham Ball (Former Marketing Director for Sony, Former International Marketing Director at Virgin)**

- 1.) What alcohol brands do you think are the most influential in the music industry?

*Smirnoff just due to the quantity of work they do especially Smirnoff Nightlife Exchange*

- 2.) Can you give an exact example of how alcohol branding has hurt the music industry? For example, have artists compromised their true sound to conform to a certain brand's endorsement? (You mentioned in class that the Rolling Stones did some sponsorship that outraged their true fans.)

*None that have hurt the wider music business but there are a number that have been ineffective - the problem is the companies involved wont own up to it though.*

- 3.) What do you think the biggest challenges alcohol brand's face in the music industry (i.e drunk driving or underage drinking) . What are the best and most efficient ways to deal with such challenges.

*Check the Smirnoff Nightlife Exchange contract i posted up in BSA Module , you'll see the huge restrictions alcohol brands face in advertising and sponsorship ...the reality is that alcohol sponsorships and branding can only achieve so much in the current controlled environment its legally compelled to work within*

- 4.) Can you give some example of disaster campaigns and some examples of brilliant campaigns?

*Marvelous campaigns include Guinness , Red Bull , Converse , Nike Red October 1 with Kanye . Disasters I 'll need to research a bit further*

- 5.) From a marketing perspective, how do you properly measure and identify the impact that an alcohol sponsorship has on the concert goers? For example, does Heineken see a drastic spike in sales amongst 18-34 after a Sensation tour?

*Heineken would look at a pre selected array of metrics top measure success -these will include quality and quantity of social media interest in their brand . old fashioned press coverage , consumer perception of the brand and finally measured across months our even longer - actual sales*

- 6.) If you were the marketing director of Heineken, what genres of music would you focus your energy in? Would you focus on the EDM scene, or would you try to find a more niche genre in an emerging market?

*EDM is very crowded in the US and perhaps more associated with energy drinks etc. I'd be looking at critical clever niche artists - possibly those that do not fit normal genre expectations - but are smart operators - Disclosure , Major Lazer for example*

**7.) Have you seen a rapid increase in the amount of brand involvement in live music since the decline of the CD? In short, are all these sponsorships a somewhat desperate attempt for bands to get funding that had previously been done through traditional music sales?**

*Brands will always go where the action and consumers interest is going so the shift from recorded to live music was fairly seamless and tracked the course of the changes in the wider music business*

**8.) Besides alcohol brands, who are some the biggest brands getting involved in the music industry? For example, Converse and Vans seem to be doing some awesome work.**

*Sneakers , energy drinks , to a lesser extent technology companies.*

**9.) As a music veteran, what are the biggest challenges that brands face when working directly with the artists? For example, were there any catastrophes when you worked with Beyonce and Pepsi?**

*By running differentiated campaigns targeted at very different audiences*

**10.) Is there a big difference between Beer branding and Liquor branding .Do these two types of beverage bring new challenges and hurdles. Are there any legal difference?**

*No real difference - effectively both are "products" also booth are under the same or very very similar codes of conduct legally*

**11.) Do alcohol brands require greater liability fees than say soda brands.**

*By seeking to build brand loyalty to Heineken - this is the real long term goal of sponsorship*

**Interview: Stephen Canfield (National Culture Marketing Manager at Red Bull)**

- 1.) Alcohol companies like Heineken and AB InBev are huge players in the music industry. They do a lot of music related campaigns that are similar to Red Bull. What advantages and disadvantages does Red Bull have compared to alcohol brands? Does being a non-alcoholic drink allow you to try new things that beer brands can't? Also, does being non-alcoholic limit the types of things Red Bull can do?**

*Alcohol companies and their marketing have a lot of limitations regarding who they market to. For example, the websites for alcohol companies are age gated. We aim to market everything 18+ but that's more of a moral guideline than a government mandate.. Between us and alcohol companies, we're in a convenient place because we're already part of the music scene. It's something that musicians are already drinking. It's not something that you need to force people to drink on stage. Our products tend to be at most festivals. People are drinking alcohol at festivals. If you've been up all day at a festival, Red Bull provides a functional benefit and people would tend towards it even if we weren't marketing it.*

- 2.) A common complaint amongst music fans is that brands get in the way of the music industry. They feel like corporate sponsors have taken away from the quality of music. Do you agree or disagree?**

*There are definitely cases where that is true and fans have something to complain about. It ultimately depends on the intention of the brand, the closeness of the brand to the music scene, and their willingness to understand it. We're in an interesting time where music marketing is becoming something companies care about, and a lot of them go into it without taking the time to understand all of its sensitivities. Brands should go in and celebrate the scene, using their reach to help support things that are already happening. A brand shouldn't rush in and try to recreate or redefine dance music, or invent some new format. A brand should go in and think about how to uplevel the experience and make the people that are already helping to create something that much more impactful. There's a marketing cliché that consumers are stupid and brands should simplify their marketing to the lowest common denominator. I completely disagree - consumers are busy so they don't always notice everything or take in a complex message, but they're absolutely smart enough to sniff out which brands have the right intentions and which are in it for a quick gain.*

**3.) How can a brand engage with an artists without altering the artists style or genre?**

*The artist is first. At the end of the day, it would be stupid to go to a festival and think that everyone there is there to learn about us. People go to these festivals to learn about music and to see musicians. To be impactful and integrated, we need to support the artists and get them to the people that they are supposed to get to - ideally that much more efficiently than they could on their own. It's ultimately a really long term play if you want to market within music effectively, and a mistake people make is trying to get their music marketing strategy to pay off in 6 months like its a google spend. The success we are having at the moment is based on activities we did 3-4 years ago, that we built up and cultivated with patience and a willingness to listen to the voices and influences of the industry at large.. The work that we are doing now, will impact us even farther out. In our case, we're doing 200+ events and festivals a year in the US alone - so to look at a single one would miss the point. Working with 450+ artists, pushing too hard on a single relationship would do the same thing. We're lucky enough to be able to dig deep, go wide, and commit for the long term so that success sits in the network at large vs individual activities*

**4.) What are some examples of campaigns or events by beverage brands that you feel had a negative impact on music?**

*You're trying to get me in trouble with this one. I'll just say I don't envy any brand that isn't already tied to music to begin with in some credible fashion (whether that be artists wearing the brand, drinking the product, etc). I think brands like Vans, Converse and Urban Outfitters do some really great things.*

**5.) Are there any genres that Red Bull struggles to get involved with?**

*We don't do a ton in country music or bluegrass, but it's not for any particular reason. We aim to reflect a certain global zeitgeist where we can, and there's a level of that kind of music that doesn't always play overseas. Mostly though, if we're going into a genre, we want to go deep. With that, we'll get around to it someday, but for the time being we have plenty of work with a lot of the other spaces we play in.*

**6.) What regions of the world does Red Bull have the most influence on the music industry. Are there any parts of the world where Red Bull struggles to impact the music industry?**

*It's hard to say. Generally we have a big presence in the traditional 'export markets' for music globally. New York, LA, London, Sydney, Melbourne, Stockholm, etc. Believe it or not we have recording studios open year round in 12 different countries as well.*

**7. What are the most important online and offline platforms for music branding at Red Bull?**

*We tend to market with partners that are doing interesting forward-thinking things, because that's what we try to do as well. They just tend to be who we got along with the best. Think Soundcloud, Spotify, C3 (lolla, ACL), Sonos, etc.*

*A lot of this has to do with the fact that we work with a lot of emerging acts and these platforms tend to support them. The more independent and rising artists are the ones that need support, and that's who we opt to work with most often. We build relationships on trust and over time. We wouldn't build the deepest partnership with someone like Kanye at this stage in the game, because he doesn't really need us. At this point in his career, he probably should be cashing out on partnerships. The gives you wings mantra is something we live by, and working with emerging partners and emerging artists allows us to do that.*

**8.) Red Bull is by far one of the biggest brands in today's music industry. At what point in the company's history did music become a significant part of its culture?**

*We launched Red Bull Music Academy in the late 90s in Germany. At the time, the dance scene was becoming so party centric, that there was an idea to take a more intellectual approach to it. That led to a workshop with some of the innovators that had helped to create the scene there and a handful of up-and-comers we hoped they'd inspire. We're entering the 18th year of RBMA this year and it's a backbone of our program. Many of the other things we've built have taken it as an example and looked to approach other parts of the industry the way RBMA approaches music creation. As an example, Red Bull Sound Select is an artist development program that's more about reimagining how an artist might be developed. Right now, we see music becoming a bigger part of our marketing mix year over year. It's something we care about, it fits with our mission, and we see it impacting our business every day. We're looking forward to where it goes from here.*

**Interview Robert Greenfield (Former Associate Editor at Rolling Stone Magazine, Rock n' Roll historian/Journalist, Touring Journalist for two tours with The Rolling Stones)**

**1.) How would you compare the influence of brands in the music industry today compared to the 60's and 70's? During your time, did non-music related brands have any real impact or influence on live music?**

*There is no comparison. The reason is that there were no brands involved. The only brands were the record label. No bands were sponsored on tour. All the promoters were independent. There were no corporate sponsorships. The corporate sponsorships didn't take on until around 1978. There was an outcry when the Rolling Stones first took on a corporate sponsor. The Stones ended up taking on a lot of Sponsorships later on in their career. It grew to be the norm in the business. This really started to kick in after Live Aid. The was so huge globally. The corporate heads saw an opportunity to meet a huge audience.*

**2.) What do you consider to be the most influential (whether for better or worse) brands in music today?**

*I don't know. From my perspective, the huge festivals have become brands. These mega festivals make an extraordinary amount of money for the bands. They have branded themselves in a way that they became events on Rock n' Roll calendars that people attend every year. The bands that have survived have become brands. For example, The Grateful Dead are selling their shows as packages. Other bands that have become brands are U2 and The Rolling Stones. The bands that have been around for 15-20 years plus have survived because they package themselves. The most grievous example is Bono making people get his music on iTunes.*

**3.) Do you think that the increase in brand marketing, sponsorships, and partnership has had a negative impact on the music industry? Do you think that the integrity and quality of music has been damaged by Artists relying on brands for funding?**

*I don't think so. The integrity and quality of music is damaged by the fact that artists now want to be as massive as possible. Taylor Swift is great at this. She has made herself bigger than herself. She decided that she wanted to be part of a new type of music. With technology, artists are now trying to create the type of music to give them the widest audience in order to make them as huge as possible. People in your generation do not understand the concept of "selling out." Now, the point of life in America is to make as much money as possible. And music has always taken on the current culture of the younger generations. When you get to the top, it's people like Jay-Z. Jay-Z is probably the most important figure in today's generation of music. He has transformed the concept of what a music person can do. No one is like Jay-Z. Jagger is kind of comparable, but from another era.*

**4.) Why do you think there has been such a noticeable increase in music branding. For example, has the decline of the record industry forced musicians to seek funding?**

*Absolutely. This created a desire to create revenue streams outside of people who physically come to see you. Winterland productions were the first people to ever make rock t-shirts. Within 10 years, artists were making absurd amounts of money of merchandise. This began in the late 70's. That was the*

*beginning of money coming in that wasn't directly related to the kind of people in the house or the amount of CDs being sold. People wanted to take stuff away from the show to prove they were there.*

**5.) Alcohol has always played a big role in music. What alcohol companies do you feel are the biggest players in the music industry?**

*This gets into the raves and Electric Daisy Festival. People are dying of drugs. This has always gone on. In the 60's, people were not drinking at these shows. They were all smoking weed. The heavy presence of alcohol really came into play in the 70s and 80s. You were dealing with the fact that there are some people who can't handle any of these substances. People want to alter their consciousness when they are watching music.*

**6.) What was the presence of sponsorships at music festivals like in the 60's and 70's? When you were at festivals then, were you conscious that an endless array of companies was marketing their product?**

*There was no presence. Woodstock was not sponsored. The Watkin Glenn was not sponsored. No companies were marketing their product at festivals back then. You could say that Live Aid was marketing a product. But that product was charity. Charity is a separate ballgame to using Rock and Roll as a force to raise money for good causes. Mega and global corporations today basically run the world. Music is just part of the culture. There is no reason for people to resist this anymore. Their lives are controlled by things like Google and Apple. People in their 20s have grown up with this. No one seems to mind giving up their privacy in return to communicate with anyone that they like.*



## Interview: Benji Rogers (CEO/Founder of Pledge Music)

### 1.) What is the correlation between free music and alcohol brands?

*It can have a negative impact with the way that a super fan interacts with their band. Brands and sponsorships have brought revenue to the table in the absence of sales. There is no real correlation to the sale. The super fan does not care where the music comes from. Brand revenue is a huge drive in the music industry. To the superfan, seeing brands doing Coca-Cola commercials looks desperate, needy, and pathetic.*

### 2.) Do you think that alcohol brands provide any benefits for the music?

*It's possible. But, it's not free. Huge amounts of people are used to this stuff. It's not a special thing. There are positives. It's a pure place for the artists and a pure money place for the brand. Does it turn off the super fan who wants a pure relationship with the band? Yes. Relationship between artists and fan should be long-term not short-term.*

### 3.) Do you think there are any situations where appropriate branding can enhance the musical experience?

*I am yet to see musicians or artists become bigger stars because of it.*

### 4.) Your company Pledge music is all about getting funding for bands, would you advise artist against relying on brands to fund their endeavors? Why?

*Personally I would, but that would not be Pledge Music's stance. We did a partnership Swatch. I advise artists all the time not to do these types of experience.*

### 5.) What do you think is the most influential brand in the music industry?

*Heineken, Perry Perol, Budweiser, Samsung, Beyonce and Pepsi.*

### 6.) What are some other problems with brands in the music industry?

*You can't control what a brand does. If they become unpopular, you are in trouble. I created Pledge Music for this. Super fans are the future of the bands recording future. Average superfan on Pledge spends 53 USD per transaction.*

*You can't control what a brand does. If the band becomes unpopular, then they are in trouble. I created pledge for this. Superfans are the future of the bands recording future. Average superman on Pledge spends 53 USD per transaction. A big problem is that bands would brands first. Most bands want the easy and quick solution. It's just noise and its in the way. Would a band like 1,000 people who care but don't spend any money, versus one hundred who care and do spend money?*

**Interview: Jon Kaku (Internationally renowned DJ. Jon has played at Ultra Korea, Ultra Japan, and Ultra Macao)**

**1.) As a world class DJ, Do you feel like alcohol brands play a positive or negative role in live entertainment?**

*They play a vital part. They basically sponsor most of these concerts. Heineken's They help play for some of the biggest artists. It's usually a split share with a big shareholders. They want to be at these concerts or events. It keeps them relevant. The more that there logo is on the same page as the ultra banner, the better it is for them. It doesn't matter what music it is. The alcohol is always going to be a driving force of the music scene. It will never be a scene without alcohol. It doesn't matter on the type of show. It's all about promotions. It won't always be about just one brand. In order for your brand to survive nowadays, you have to be very different. You have to diversify yourself. You need to make se of social media and new media. The guys who adapt to the new media environment really make it fare.*

**2.) Are there certain alcohol brands that you as a DJ aspire to work with?**

*I inspire to work with whoever gives me te most reach during big shows. These alcohol brands help you to promote. When you ask a big DJ, they care about who pays the most. For me, it's whoever gives me the most reach. Big alcohol companies are just promotional methods for me.*

**Interview: Jon Simpson (Director, Commercial Marketing- Portfolio at HEINKEN USA)**

- 1.) Is there a difference in demographics between different types of marketing , such as film, sport, or music?**

*The age demographic is 21-34 for all of them. Sport goes further because it's a more multicultural demographic. For sport, we want to extend into the 40s. Generally 21-45.*

- 2.) What is the biggest challenge of marketing your brand across different genres? For example, how about Jazz and EDM?**

*These are two very different types of musical audiences. EDM is an international platform. The other ones are locally activated. An efficient level of branding and activation is always important. It depends on the countries with the agencies that are creative and innovative.*

- 3.) How do you address the liabilities and issues of responsible consumption with music events?**

*Everything needs to be about responsibility. For example, we can do Uber partnerships so people can get home for free. Never do free alcohol events. There needs to be intense training to staff. Event organizers need to have strong detailed contracts. They present to us their full structure and contingencies plans on how to manage. Timing is important. Always end early.*

- 4.) How do the music marketing teams function within different offices? Do you have a team of music advisors per region? Or do you work with outside agencies and promotion groups?**

*We have our global experts. Most of the television is done from New York. Other activation is done from other services. The big central things are all done from New York.*

**Interview: George Howard (Berklee College of Music- Music Business/Management)**

**1. ) When working with brands and music. What are some key elements that you use to make sure that the consumers don't abandoned the brand? For example, if Heineken sponsors a concert, what do you try to do that makes the consumer think of Heineken even after the concert?**

*You start from the premise of value alignment (psychographic profiling), and then back that up with data - mined from wherever you can get it. then you study the results of your thesis (mining other post-concert data) and refine.*

**2.) "Customers will abandoned these company's as soon as more feature rich alternatives emerge." What did you mean by this? How can companies prevent this from happening? Do you have any specific examples of brands involved with musics that lost customers after a more "feature rich alternative" emerged? Do you have any suggestions of things that this brand could have done differently?**

*All brands are susceptible to competition in the form of features or price. that is, an emergent company comes along and offers a better/ cheaper alternative than what the incumbents are offering. at first only early adopters care, and so the incumbents ignore the threat. By the time the incumbents realize they were wrong, it's too late. This is the Innovator's Dilemma (clay christensen).*

*it happens to companies over and over and over again.*

*10 - 15 years ago everyone had a nokia phone.*

*35 years ago everyone had a sony walkman*

*ballmer laughed at the iphone [https://www.youtube.com/watch?v=eywi0h\\_Y5\\_U](https://www.youtube.com/watch?v=eywi0h_Y5_U)*

**3.) Why have brands that have nothing to do with music become so important in the music industry? Besides the decline of the record labels, what other reasons do you see as being responsible for this shift?**

*Because when music shifted from analog to digital it became information. Information is the act of **organizing** things/ ideas. Music helps organize other things - products, lifestyles, environments, etc.*

**4.) Generally speaking, what types of brands (besides alcohol) are the most influential and effective in the music industry?**

*All of them*

**5. ) What are some ways that alcohol brands who sponsor a music festival get their fans to repurchase after a live event?**

*They hope to build a meaningful impression -one that is deeper than they might receive through other types of marketing. one that allows for a connection between the brand and the music that encourages the*

customer to **organize** their habits in a manner consistent with the information that the music provides vis-a-vis the brand.

**6.) How do brands make people feel better about themselves at a festival? For example, if someone at Ultra is having a wonderful time, how does Heineken get the fan to attribute that feeling to both the music and the beer?**

*see above.*

**7.) What is the biggest threat that alcohol brands bring to the music industry? Do you think that they are destroying the integrity and creativeness of today's performers?**

*No threat. If music and brands organize in a way that's repugnant to customers, they will reorganize until it becomes delightful. That's how information works*

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