Soundtrack of consumption

An exploratory study of Spotify playlist’s potential use for commercial purposes.

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Sammanfattning

Det finns få företeelser som kan njutas av så många människor som musik. Det är en av få aktiviteter som korsar kulturer, generationer, sociala klasser och språk. Musik är även en naturlig del av marknadsföring och används på en rad olika sätt såsom reklam, musik i butiker, samarbeten mellan varumärken, med fler.


För att samla information undersökte existerande studier och litteratur för djupare förståelse av ämnet, en konsumentstudie genomfördes, bestående av djupgående intervjuer och en fallstudie för att undersöka möjligheter att tillgodose konsumenters behov, och experter intervjuades för att få färsch och relevant information såväl som deras åsikter om framtiden inom ämnet.

Rapportens resultat föreslår att det finns en möjlighet för företag att förbättra relationer mellan kund och varumärke genom att hjälpa konsumenter att hitta ny musik, främst genom fysiska miljöer såsom butiker, men fler studier behövs för att undersöka resultaten av sådana marknadsföringsaktiviteter. Utförandet beror på existerande varumärkesassociationer, varumärkestyp och storleken och typen av målgruppen. Kort sagt, behöver en spellista vara justerad enligt varumärket för att undvika blandade budskap i kommunikationen och lika mycket uppmärksamhet behöver läggas på vad som inte spelas som vad som spelas.
Abstract

There are not a lot things that can be enjoyed by so many people as music. It is one of the few activities that crosses cultures, generations, social classes and languages. Music is also a natural part of marketing and is used in a variety of ways such as commercials, in-store music, brand collaborations and more.

This report investigates the potential of Spotify's music streaming platform for use in the field of marketing. Spotify has since its' launch in 2006 grown to be one of the largest consumer streaming services, and publically launched a business orientated service in 2014. With a user base of over 40 million people, it is an interesting option for customer-brand interaction.

To gather information, existing studies and literature were studied to gain a broader picture of the subject, a consumer study consisting of in-depth interviews and a case study was conducted to investigate possible ways of catering to consumers, and experts within the fields of commercial use of music were interviewed to gain relevant information as well as their views on the future of the subject.

The outcome of this report is that brands have an opportunity to improve customer-brand relations by helping consumers to find new music, primarily through in-store music in physical retail environments, but further studies are needed to examine results of such activities. The execution depends on existing brand associations, type of brand as well as size and type of target consumers. In short, a playlist needs to be aligned to the brand in order to avoid mixed signals in communications, and attention needs to be paid to what not to play equally to what to play.
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1 Introduction

This chapter gives a quick introduction to the topic of this report and what it aims to achieve. A background to the topic is given followed by details covering the problem and goals.

1.1 Background

The rapid technological advancements over the latest decades have changed the amount of information available to all, as well as the accessibility to this information. Services and activities that used to have dedicated spaces for use – such as radio for music listening or wired telephones for communication – are now available at our fingertips, and the way we interact with the world today is far from the same as at the beginning of this century. Our presence is no longer limited to its’ physical form, as people all over the world spend time and energy into maintaining their digital representations on social media networks.

The same goes for brands. Today, a brand is treated much like a person, having a distinct personality, look and sound in different media channels. And just as consumers jumped on the bandwagons of Facebook, Instagram, Twitter and other social medias, so did brands wishing to keep in touch with their customers and create more intimate relationships.

Music, which has been used as a tool for enjoyment and self-expression amongst people, has become increasingly important for brands as well. Starting off as a mood-setter for commercials and stores, an increasing number of companies are implementing music deeper into their brand personalities.

This report was conducted for Universal Music Sweden as an exploratory study of possible applications of Spotify playlists for business partnerships.

Universal

Universal Music Sweden is part of Universal Music Group – the world largest recording company, which in turn is owned by French Vivendi SA. It is acting as an umbrella organization for roughly twenty record labels, represented in 71 countries.
1.2 Problem description

As new and improved media channels came, they presented new opportunities for businesses to catch consumers’ attention through advertising, and as the number of channels grew, so did the number of companies. In contrast, there are concerns that the human attention span is shrinking as a result of the way we use media today (Carr, 2011), and only a fraction of all ad impressions are remembered. For this reason, companies are always on the lookout for new ways to make their brands unique and stick out of the crowd.

Goal and purpose

The goal of this report is to investigate how branded Spotify playlists can be of use to consumers and what factors come into play.

The purpose of this report is to investigate new ways to use Spotify playlists as a marketing tool for brands and what factors to consider when doing so.

1.3 Questions

Main research question:

• Can Spotify playlists be used to improve relationships between consumer and brands?

Sub-questions

• Is there a clear type of brands and/or products suitable for this type of activity?
• Is there a clear type of target group suitable for this type of activity?
• What factors affect the results of such activities?

1.4 Restrictions

The research limits itself to the use of playlists on Spotify’s platform and hence the target group is limited to existing Spotify users. Due to time and geographical restraints, the empirical research is limited to Stockholm, Sweden.

The study is limited to pre-made playlists, in contrast to those generated through branded apps in Spotify's desktop application.
1.5 Target group

This report is of interest for marketers and persons working with brand partnerships. It is fitted for readers interested and knowledgeable in music and marketing.

The reader should be aware that this is still a fresh research area, meaning that there are few general consensuses to refer to in the background material, and new results are being found continuously.
2 Methods.

This chapter explains how the topic was approached as well as details regarding each method used.

2.1 Choice of methods and approach

The study was started off with a literature study, which was to serve as a foundation for the later studies as well as the propositions. This was followed by a two-part consumer study. The first part consisted of interviews covering consumers’ musical habits and use of brands. The second part was a practical experiment involving branded playlists. Expert interviews were conducted as well in order to collect recent and relevant information from the industry. Based on the results of these methods, a final analysis and conclusion was made.

The methods were chosen based on expenditure of time, as well as availability of interviewees. For the consumer study, quantitative methods were excluded because they judged as less relevant to the exploratory nature of the report topic.

2.2 Literature study

A list of recommended literature was used as a starting point. The list was found on the company blog of iV – an audio branding agency based in the US (iV 2012). As more information was gathered, literature and studies found through references that seemed as relevant were added to the reading list. Because the theme for this study is exploratory and few previous similar studies regarding the use of playlists were found, three literature areas were chosen because they were regarded most relevant to the research field and would give a deeper understanding of the different aspects of the subject. The three themes for the literature study were music psychology, consumer psychology and marketing. KTHB Primo – Royal Institute of Technology’s Library literature search engine – was used to find the electronic articles, as well as Google Scholar in some cases.
2.3 Empirical studies

2.3.1 Environmental analysis

The environmental analysis was competed by monitoring brand activity on Spotify, as well as music playlist related activity through brands communication channels. Digital articles were also used for information and examples of previous uses of Spotify by brands. The purpose was to find potential uses of playlists that haven’t been fully taken up and that could be further studied. Due to the nature of the topic, the main sources of information were digital media.

2.3.2 Consumer study

A consumer study was conducted with ten participants, five men and five women between the ages of 24 and 29. This age span was mainly determined by the minimum age because of the increased probability that the interviewees have formed their own musical identities and self-image (explained more thoroughly in chapter 3), which would simplify the data analysis. The participant sample was meant to include representatives from different social groups in order to increase the range of possible responds and avoid clustering of answers, hence increasing the chances of finding common variables of music-related habits between different social groups. The purpose of the study was to examine brand and music habits of consumers, and in turn how branded playlist could be of use. A pilot interview was conducted in order to check for potential improvements for the subsequent interviews.

The first part of the study was semi-structured interviews. A number of base questions were used as a starting point in order to keep coherence between each interview, but follow up questions were kept open in order to get more information from the interviewee. The semi-structured interviewing method was chosen over structured interviews in order to avoid limiting the answers, which could leave out potentially interesting topics.

The second part of the study was a case study of Spotify playlists of existing brands. A total of six playlists were used, divided in two groups, representing two brands. The first group was created using existing playlists from Victoria’s Secrets’ Spotify profile. The playlists were copied to non-branded profiles and given numeric titles instead of their original titles. The second group was created using musical content from WESC’s branded blog found on their website. The content was sorted by genres and inserted into playlists with numeric titles. The two brands were chosen to complement each other, as the first is a globally recognized brand aimed towards a wide range of female consumers, while the second
is known but not necessarily top of mind and a has a more defined clientele. These were also chosen because of the existing musical content found on their channels, which would minimize possible bias that could have occurred if playlists would’ve been created from scratch. The chosen number of playlists would allow to check how differences between playlists within a group would affect the perception of a group, without taking too much time to complete the study.

Interviewees were asked to listen to the playlists and describe what type of persons in their opinion listened to the different groups and what brands would fit them. The goal with this case study was to investigate how playlists were interpreted in term of brands.

2.4 Expert interviews.

The sampling of experts was based on availability and specialty. Sweden has a limited number of companies actively working with music where the decision-making is done in Sweden. For this reason, specialists with general overview of the subject were chosen in order to get a broader set of information. The number of interviews was determined by expert availability and the search was done through Google.

These were conducted as semi-structured interviews, and as with the consumer interviews, this way was chosen over structured in order to avoid the limitations of structured interviews.

2.5 Method criticism

The subject of music was found to have relatively little consensus in the way of how it affects us. Therefore separate studies were looked at to gain an understanding of existing theories and create a plausible picture. Therefore there may have been studies left out that could have contributed with information to the literature study.

The sampling for the consumer interviews was confined within the authors’ network, potentially leaving out interviewees that could have provided complementary data to the results.

For the case study, the subjects existing familiarity with the chosen brands were not taken into account due to time restraints, which partially could have been made up for by increasing the number of available brands, but could on the other hand have complicated the results analysis.
3 Background and theory

This chapter serves to give a deeper understanding of the topic at hand from the three different perspectives, these being music, psychology and marketing.

3.1 Music

3.1.1 A historical overview

The modern music industry can be traced back to the end of the 18th century, when record labels were the only way for an artist to get his or her music heard was to get signed to a record label. The reason for this was simple: record labels had control of the whole musical process - from the recording sessions in the studios (owned by the labels), the marketing of music (done by the labels) mass producing the music through vinyl, cassettes, CD’s (handled by the labels) and finally the distribution of music (also controlled by the labels). So even if an artist could save enough money for sufficient studio time, it wasn’t enough to take him or her to superstardom (Jackson et al., 2013).

Since its’ introduction in the 1920’s, the main distribution channel for music has been the radio, and in the early 1950’s the Contemporary Hit Radio station format was introduced, which played popular music that came to be known as Top 40. These can be divided into three sub-groups: P1, which has an audience exceeding 1 million weekly listeners, P2 with a range between 200 000 and 1 million listeners and finally P3 with audience numbers below 200 000 (Negus, 1993).

From the Contemporary Hit Radio stations point of view there is an existing desire to attract a particular segment of the population in order to cater to advertisers willing to spend marketing budgets between songs. A station can choose to either attract a different audience from existing competitors, or copy a competitors’ format. Hargreaves and North argue that this manifests itself in several ways. First, this leads to radio playlists that don’t necessarily aim to deliver interesting songs, but rather songs that have a minimal risk of making a listener to tune out, and in turn miss the advertisements that invest in airtime at the particular station. (Hargreaves and North, 2008; Hendy, 2000). Second, record companies will aim to produce material that fits this non-risky formula. Third, the way songs are chosen for radio programming are emphasizing familiarity, artists with broad appeal and content already played by competitors (because the aspect of hearing the same songs on other radio stations may deter a listener from switching stations). A number of studies suggest that pop music commercial radio’s effect is narrowing the range of popular music instead of broadening the spectrum of styles and talent, and that the process that picks which songs to air on the radio is damaging to musical innovation. (Hennion and Meadel, 1986; Negus, 1993).
The main commodity isn’t the music itself, but rather the listeners it attracts to be exposed for advertisers (Berland 1990). This has led to the audience being sliced into demographic, psychographic and sociologic segments, each served by a specific radio format (Barnes 1988). Record labels can choose to position an artist within a radio segment to ease the introduction of him or her (Negus, 1993), or produce several mixes of a track with each mix fitting different segments. Entire albums can also be produced with several segments in mind, so tracks from the same album can be positioned in different segments. Because of the segmentation, an artist that can’t be easily placed within a format may find it hard to gain airtime (Negus, 1998). A P1 station may not insert a single into its rotation unless it has existing support from a number of P2 and P3 stations (Negus, 1993), and even if a single is in rotation and has a placement on the charts, it still has to fit the segment (Hendy 1990). These requirements not only limit the variation of selected tracks that go on air, but in effect also the repertoires of record labels.

“The influence of radio programmers, disc jockeys and producers’ spiral back to the decision to acquire particular acts in the first place and decisively shapes the way artists are recorded and presented to the media.“ (Negus 1993).

3.1.2 The digital revolution

As the Internet proliferated, and with it – digital music – the habits of music consumers began to change. Services like Napster offered its’ users a comfortable way of searching and sharing music for free. In 1999, the Record Industry Association of America (RIAA) - a trade group representing the actors active in the music industry - initiated a struggle against this development, as it was disrupting the balance between the costs of recording and distributing artists’ material, and the revenues from sales of singles and albums. (Jackson et al., 2013). The struggle against piracy still goes on, but just as the habits of consumers once changed, so has the legal digital channels of music distribution. In 2012, the music sales increased for the first time since 1999 (Phanner 2013), digital subscription services rose to 51,3% in 2013 alone and although physical sales still account for the majority of total industry revenue, it’s share is slowly declining, having gone from 56,1% in 2012 to 51,5% in 2013 (IFPI 2014)

Today, anyone with an internet connection can access Spotify’s library of over 20 million songs, iTunes catalogue of 37 million tracks or any other of the available online services providing enough songs for a lifetime of non-stop listening. (Spotify 2014, Apple 2014). This vast sea of choices is equally a blessing as it is a curse for a person choosing songs to listen to. In The Paradox of Choice, author Barry Schwartz argues that although a certain degree of choice is necessary for our wellbeing and happiness, an overabundance leads to increased efforts in sifting through the alternatives, resulting in a lower degree of satisfaction (Schwartz 2005). And just as the amount of musical material has grown, so has the numbers of content filters. The service of selecting music,
once brought mainly radio stations, is now being put through by a myriad of tastemakers sharing musical tips on the web, further adding choices to make when exploring music.

### 3.1.3 Music psychology

Many people would probably agree to the statement that music is able to affect one's mood. A study conducted in 2011 examined the effects of music, using an MRI scanner while test subjects were listening to songs. Besides a variety of effects such as increased heart rate and respiration, subjects exposed to music experienced a 6 to 21% increase in dopamine levels compared to a control group (Salimpoor, 2011). Dopamine is a chemical released when our brain wants us to do something again, like good tasting food, sex or drugs.

American psychologist and philosopher Daniel Berlyne has proposed a theory which states that liking towards artistic stimuli such as music is related to their ‘arousal potential’, and that variables which affect ‘arousal potential’ can be grouped into three categories: psychophysical, ecological and collative.

The psychophysical variables are physical properties of a stimulus, such as tempo and volume in the case of music. Increased volume and tempo is said to have a greater arousal potential. The ecological variables refer to the meaningfulness of a particular stimulus or piece of music. The collative variables refer to the informational properties of a musical piece, such as complexity and familiarity. (Berlyne, 1971) It is said that music of higher complexity has a greater potential for arousal and the same goes for familiarity – unfamiliar songs should be more arousing than familiar (North and Hargreaves, 2008). Berlyne’s theory of arousal, combined with a study that showed that the most liked music was of moderate level of complexity (North, Hargreaves, 1996a), leads to an inverted-U relationship between arousal potential and liking, which also relates to the Wundt curve (Wundt, 1874).

![Fig 3.1.3.1 Correlations between familiarity/complexity and liking of an activity](image)

Heyduk (1975) argues that the subjective familiarity and complexity of a musical piece decreases as the number of exposures increases. When we first hear a song, we’re unfamiliar with the structure and order of notes in the melody, but as we listen to it again and again, we begin to be able to predict the
material of the musical piece. As follows, it should take less time for a familiar simple song to travel from right to left on the Wundt curve than for a song of higher-level complexity and unfamiliarity. An earlier study found that plugging of songs on the radio preceded sales by approximately 13 days (Erdelyi 1940), indicating that repeated plays of a song increases its’ popularity, and in turn its’ sales. Later, a study showed a correlation between the frequency of plays and the speed of increased liking, meaning that the more a radio station played a song, the faster its’ liking and sales would go up (Jacobovits 1966). Worth noting is that these findings mainly seem to apply to songs that weren’t initially liked (Wiebe 1940).

As for moods, it has been shown that different types of music result in different moods: happy music tends to create happier moods and sad music leads to sad moods (Alpert J, Alpert M, 1988). In an attempt to investigate whether emotions can cross cultures, Thomas Fritz, - a scientist from the Max Planck Institute for Human Cognitive & Brain Sciences in Leipzig, Germany - ventured to the mountains of Cameroon to study whether the local Mafa tribe has the same associations to Western music as a western control group. As this was an initial study, it only explored the emotions of happiness, sadness and fear. Nevertheless, the study showed that these basic emotions were associated to music in the same way by people without any previous experience of western music as well as people who are part of its’ culture, meaning that at least these three emotions can be communicated globally by music (Fritz, 2009).

**Music and identity**

In 2008, professor Adrian North examined whether musical preferences can be linked to personality type through an experiment involving 36,000 people (North, 2008). The findings of the experiment, consisting of 36 000 participants can be summarized as follows:

- **Indie:** Creative, but low self-esteem and not very hard-working, kind or generous.
- **Rock’n’Roll:** High self-esteem and very creative, hard-working and at ease with themselves, but not very kind or generous.
- **Blues:** High self-esteem, creative, outgoing and at ease with themselves.
- **Classical:** High self-esteem, creative and at ease with themselves, but not outgoing.
- **Heavy metal:** Very creative and at ease with themselves, but not very outgoing or hard-working.
- **Reggae:** High self-esteem, creative, outgoing, kind, generous and at ease with themselves, but not very hard-working.
- **Country & Western:** Very hard-working and outgoing.
• Dance: Creative and outgoing, but not kind or generous.
• Rap: High self-esteem, outgoing.

These findings go in line with an earlier study that examined the role of music in self-construction (DeNora 1999), the results of which indicated that music may well serve a purpose of expressing one’s position relative to the social hierarchy. Furthermore, studies have found that our positive opinions of another person are strengthened when we find out he or she shares our musical tastes (Knobloch, Vorderer, Zillmann, 2000) and if he or she is a fan of a prestigious musical style (North and Hargreaves 1999). This may also be applicable to attractiveness, as women can be viewed as more attractive from a male’s point of view when they share musical preferences (Feingold, 1991).

The role of music identity has been shown to fit with social identity theory (Turner, 1975; Tajfel, 1978; Tajfel and Turner, 1986), which analyses the role of self-conception in group membership (in contrast to personal identity, which is one’s identity when no social interaction or categorization is current). More specifically, studies have found that adolescents believed that pupils in their own school would have more prestigious musical tastes than in other schools (i.e. people sharing their social group listen to “better” music than people outside of their group) (Tarrant, North, Hargreaves 2001). Keeping up with musical trends has been reported to be important to adolescents with many friends (Dominick, 1974) and that the time spent doing this may be related to the number of friends who share their musical taste (Clarke 1973).

It has been proposed that the use of music in socializing can be divided into three main categories: setting a mood, filling silence and facilitating interpersonal interaction (for example using music as a conversation topic, or for dancing) (Carroll et al., 1993; Gantz, Gartenberg, Pearson and Schiller, 1978). Knowledge of music can ease up interaction, which motivates us to seek knowledge on highly regarded artists and music (North and Hargreaves 2008). Said knowledge has also been found to be connected to the degree of opinion leadership in music amongst students (Flynn, Goldsmith and Eastman, 1996).

Experimental research on conformity proposes that people can be influenced in two ways (Levine and Russo, 1987). The first is compliance effects, which mean that a person will express a positive liking for a song because a friend likes it, even if the person in question doesn’t like the song. This clash between expression and opinion arises because of the perceived risk of decreased social status in a group if ones expressed opinions don’t line up with the groups, and the perceived reward if the opinion is viewed as favored. The other way of which people can be influenced is ‘informational influence’. For example, if we are presented with an unfamiliar piece of music, being told that it is composed by Beethoven may make the song higher regarded than if we were told that it was composed by a less famous composer.

It has also been proposed that a persons’ musical taste is influenced by his or
her social class (Bourdieu, 1984). Bourdieu argues that sociology of art must consider the relationship between the piece of art, its producer and the institutions in the field of production in which cultural goods are created. The endorsement of certain works by certain institutions results in placement of art pieces and artists into the categories of lowbrow and highbrow. Highbrow refers to art forms such as opera and classical music, while lowbrow is more associated with commercial genres such as pop music. The former cultural form is endorsed by connoisseurs with insights and knowledge of the field, while the latter is promoted towards the wide mass to maximize financial profit. Frith (1990) examined whether this way of seeing art is applicable to music, and found that it indeed is. This doesn’t mean that arts can be divided in a black or white manner, but rather that social group belonging may affect a persons’ taste in arts, or in our case – music.

Age is another factor that has been shown to affect musical preferences. In a study by North & Hargreaves (1995), participants from five different age groups were recruited and shown a playlist of 200 songs which had been number one on the UK charts in-between 1955 and 1994, from which they were asked to choose 30 singles that, in their opinion, deserved to be brought to attention to others. Besides a few selected ‘golden oldies’ such as The Beatles and Elvis Presley, each age group had a tendency to select those songs which had a number one spot on the charts during their adolescent/early adulthood period. These results were confirmed in a later study of nominations of the greatest pop musicians of all time (North and Hargreaves 2002).

Differences in musical taste between men and women have been documented as well. While women generally tend to prefer ‘softer’ musical genres such as mainstream pop, men prefer ‘harder’ styles such as rock (Christenson and Peterson, 1988; Skipper, 1975). North and Hargreaves (2008) argue that a possible explanation to this difference may lie in two earlier conducted studies. The first study showed that amongst the participants, ranging 13-14 years, males were more likely to answer that they based their musical choices on the impression it would make on other people such as ‘Impress my friends’ or ‘To be cool’, while females tended to use music as an instrument to fulfill their emotional needs such as ‘To express feelings’ (North, Hargreaves and O’Neill 2000). The results of the second study showed that when asked for the most treasured possessions of adolescents in the range of 15-18 years old, males tended to favor objects that embodied enjoyment and instrumental meanings, such as sports equipment and music. Females on the other hand tended to prefer objects that embodied interpersonal meanings, such as jewelry or stuffed animals (Kamptner 1995). ‘That two unrelated studies should produce such similar findings may be more than mere coincidence’ (North and Hargreaves, 2008, loc 2636)
Listening situations

Besides liking for the different variables within a particular music piece, it has been proposed that a song’s appropriateness in a listening situation is also taken into account when evaluating the overall liking for a song. A correlation between appropriateness for music and its’ liking was found when studying yoga and aerobics classes. The results showed that the participants liking for music was positively related to its’ appropriateness, and that this relation was as strong as between liking and complexity (North and Hargreaves, 1996b). Naturally, the appropriateness of music varies depending on the situation, as a person going to bed would prefer non-arousing music while a person going to a party is more likely to listen to arousing songs (North and Hargreaves 1996c). A later study showed a difference in choosing music before and after an activity (North and Hargreaves, 2000). In two experiments, participants were asked to ride an exercise-bike or lie down in a bed and choose between slow and soothing or loud and arousing music. The difference between the experiments was that in the first experiment, the participants got to choose music after they completed the activity, while in the other experiment they got to choose music to listen to during the activity. The results showed that during the activity people chose music aligning with the activity (i.e. soothing for the bed, arousing for the bike) and reversed when choosing music after the activity. The authors argue that the most obvious explanation is that choice of music is related to the listeners’ goal: to moderate arousal or enhance it.

Finally, a British study investigating the consequences of listening to music in everyday life found that in the majority of occasions, experience of music led to increased levels of pleasure and arousal (Sloboda, O’Neill, and Ivaldi, 2001). Furthermore, it also found that in 35% of the music experiences were used to shift away from the present situation towards for example reminiscence, daydreams or nostalgia. These results go in line with earlier findings of Sloboda’s study of people’s descriptions of why they listened to music (Sloboda 1999), but also contrast findings of instances where music was used to achieve a goal, such as staying focused during a boring chore (Sloboda and O’Neill 2001).

3.2 Marketing

3.2.1 Music in marketing, historical overview.

When looking at music used for branding and marketing in general, it can be traced all the way back to 600 AD when Pope Gregory collected and codified all Catholic chants that then were used by people as an aid to retain the teachings of the Church. Music’s use in commercial applications began in the 1500s, as men and women would stand in front of their shops in the London streets and sing short musical quips about the products found in their store. In 1882 came the potentially first published commercial jingle called ‘Rough On
Rats’. The rat poison company behind this marketing activity also distributed sheet music of the musical piece, so people could play the jingle at home (as mentioned in section 3.1.1, the radio didn’t make it into the average listeners’ home until the 1920s). In 1908, the music industry saw the first licensing of an existing song for commercial use, as the car manufacturer Oldsmobile licensed ‘My Merry Oldsmobile’.

The first jingle to appear on the radio was put on air by General Mills in 1926 to promote their breakfast cereal, Wheaties, in Minneapolis. 30 000 of the 54 000 cases sold were bought in Minneapolis, pointing to the undeniable success of the jingle. The following year, Oldsmobile recorded an updated version of their previously licensed jingle for use on the radio. This started a trend of licensing existing songs for radio advertisement.

Almost two decades later, in 1944, Chiquita Banana’s famous jingle was first to leap from the advertising medium to becoming a hit song. In 1971, one of the most impactful and lasting jingle debuted on the airwaves: ‘I Want To Buy The World A Coke’. At one point, two different versions were charting the Billboard Top Ten.

As for artist endorsements of brands, Chevrolet was first to do this. Between 1951 and 1963, singer Dinah Shore was the voice and spokesperson for Chevrolet, starting and ending every show during the partnership with ‘The Chevy Jingle’. In 1981, The Rolling Stones and the company Jovan Musk kick started the tour sponsorship industry. The brand paid 1 million USD to have their logo appear on the bottom of tour posters and ticket sales. Four years later, Pepsi released a commercial that often came to be mistaken for a music video, as it was featuring Michael Jackson and set to the tune of ‘Billie Jean’. As a result, listeners calling radio stations to request the song asked for ‘the Pepsi song’, rather the original title. In 2008, Groove Armada – a successful European electronica act – took the artist-brand relationship to the next level when the band decided to skip the record labels and release their music through Bacardi instead (Jackson et al., 2013).

3.3.2 Music in marketing today.

The common factor for the uses of music in marketing is its’ use to connect with customers and control the brand experience. The different ways are considered to offer different advantages and disadvantages; for example licensed popular music is easy for the customers to recognize and associate to certain feelings (also called ‘borrowed recognition’ (Groves, 2011)), but because the company can’t control where the song is heard outside of its’ own use, or the brand of the artist, it also doesn’t have full control of the associations made (Jackson et al., 2013; Groves, 2011). Imagine a spa complex licensing a calm song by a popular artist to use in the promotion of its’ services, only to find a remix of the song aimed for nightclubs climbing the charts and getting attention from the masses.
instead for the original calm version. Tailored songs instead offer a greater degree of control over the associations as well as a greater fit with the overall brand image, but may not be as easily recognized initially when introduced because of the limited exposure. The fit is another common trait that the different uses share. Using musical cues inspired by Mexican culture would be considered to have a greater degree of alignment with a producer of Mexican foods such as Ol Del Paso, than using German Polka music. Coherent signals are important in communication, because if the brain receives conflicting signals (such as seeing a tortilla and hearing Polka music), there is a risk of the content being ignored (Groves, 2011) or worse - the brand being damaged (North, Hargreaves, MacKenzie, and Law, 2004).

We will now take a look at different ways of using music as a marketing tool for brands.

Advertisements

Groves (2011) proposes that the uses of music in TV-advertisements can be categorized as followed:

- **Background music**: music is heard, but the on-screen action isn’t directly related to it.
- **Foreground music**: the music is accompanied by the artist performing the song in question.
- **Illustrative music**: similar to film music, it’s used as a tool for storytelling.
- **Associative**: used to trigger a particular association, such as a country or a certain time period.
- **Image transfer**: used to underscore the perceived image of the brand, such as classical music for exclusive or urban music for hip and young.
- **Disruptive music**: music which intentionally contradicts the on-screen information, yet manages to set a particular mood. One example the author refers to is the use of John Williams ‘Hymn to the Fallen’ in Saving Private Ryan. The images show soldiers getting killed in battle, but instead of action music, the scene is accompanied by a slow and reflective musical piece, creating more of a horror-induced atmosphere.
- **The song/melody**: the music is chosen to be memorable and may even be a specially created ear-worm
- **The jingle**: a short musical slogan of a campaign or even part of the brands sound identity. Sound identity is a number of guidelines for
using audio in branding purposes, similar to what a graphical profile is to a brands visual presentation.

- **Brand music**: may take any of the above forms, but is engineered using the brands guidelines for sound identity.

- **The Sound Logo**: a sonic logotype of the brand, such as Intel's chant or McDonalds 'Pa-ra pa pa paaa'.

- **Music that doesn’t fit**: music based on the particular decision makers personal taste rather than the brand and/or campaign fit.

- **Buried treasure**: the author refers to this as “‘slumbering assets’ hidden in their archives from previous campaigns – often with significant brand equity potential” (Groves, 2011, loc 1078)

Gorn (1982) found that affective executions of TV-advertisements led to more favorable attitudes towards the advertised product if the music was liked, thanks to the liking being conditioned towards the brand. Chaudhuri and Watt (1995) found similar results for music in radio advertisements, and Ray and Batra (1983) state that emotion-laden stimuli in advertisements may create better message acceptance. These findings underline the importance properly choosing the use of music for commercial use.

The benefits of using music to create affection are mainly applicable to advertisements that bring a low level of involvement, which means that a person doesn’t process for example product information. The reversed effect has also been found for people who actively processed information about the advertised product: if the music was experienced as disruptive it led to lower brand attitudes (Park and Young 1986; Bozman and Muehling, 1994).

**Physical branded environments**

Music in physical branded environments is used in a variety of ways, such as drawing customers into a store for increased sales (Jackson et al., 2013), setting the mood, or masking unwanted sounds.

Studies have found that customers’ willingness to pay a higher price for goods can be affected with music. Such an experiment in a wine store found that although the number of bottles sold wasn’t affected, on average customers spent US$7.73 when classical music was played, compared to US$2.18 when top 40 music was played (Areni and Kim, 1993). Similar results were found in an experiment conducted in a university cafeteria, where students reported they were willing to pay UK£14.30, UK£14.51, UK£16.61 and UK£17.23 when no music, easy listening music, pop and classical music respectively was played (North and Hargreaves 1998), as well as an experiment which indicated that classical music led to more
positive patronage intentions in a jewelry store (Grewal, Baker, Levy and Voss, 2003). Although these results point to the same conclusion, it’s worth mentioning that Hume, Dodd and Grigg (2003) didn’t find stereotypical music to affect wine sales, while at the North, Hargreaves and Mckendrick (1999) found that stereotypical French and German music increased sales of respective wines.

Speed and ‘harshness’ of music has also been examined in physical branding environments. In an experiment spanning eight days, Smith and Curnow (1966) found that ‘loud’ music decreased the time customers spent in a supermarket compared to ‘soft’ music (17.64 versus 18.53 minutes) while spending the same amount. Milliman (1982) found somewhat similar results in an experiment conducted in supermarkets, spanning between New Year and Easter. The results showed that slow and fast music had similar effects as the previously mentioned study, but in this case slower music led to a 38.2% increase in daily sales. One explanation the author offers is that customers shopping at a slower pace wore more likely to browse and thereby see more products in comparison with faster customers. The effect of music tempo and loudness has also been found in restaurant and bar settings, where slower music lead to diners staying longer than when faster music was playing, although the gross margins per minute stayed the same (Milliman, 1986), and music played at 72 dB and 88 dB led to a drinking speed of 2.6 and 3.4 drinks per minute respectively (Guéguen, Jacob, Le Guellec, Morineau, Lourel, 2008). Herrington and Capella (1996) on the other hand found no effect of volume and tempo on shopping time in supermarkets. While the research field is still in an early stage and have mixed results (although four of the five mentioned studies point to an existing correlation), the findings indicate that tempo and volume may be used to affect traffic in physical brand environments. A store may for example to play slower music in neglected areas to encourage customers to linger and browse products, or a diner may play faster music during peak hours to make room for new customers and slower music in-between to keep it from being empty.

Or it may use the findings of a study by Erglu, Machleit and Chebat (2005) to its’ advantage. The authors examined hedonic and utilitarian evaluations of peoples’ trips to shopping mall and the interaction between musical tempo and in-store crowding. The results indicate that the positive evaluations were highest when high crowding was paired with slow music and low crowding was paired with fast music. This goes in line with the reasoning of moderate arousal described in section 3.1.4, as slow music may have a soothing effect in crowded environments while fast music may increase arousal in an empty environment.

Finally, the aspect of liking for music and correlation with self-image in branded environments has also been investigated by a number of researchers. The previously mentioned study by Herrington and Capella
(1996) found that while volume and tempo didn’t have an effect on the shopping time of customers, liking for the played music did. In a simulation experiment, Areni, Sparks and Dunne (1996) found that music’s effect on pleasure affected the perception of service and merchandise quality as well as the pleasantness of the shopping experience and prices. A later study by Dubé and Morin (2001) confirmed the simulated findings through an in-store experiment, the results of which showed that pleasurable background music improved the evaluations of the physical environment of the store, which led to a liking of the store in general.

A possible linkage may exist between these findings and those of Sirgy, Grewal and Mangleburg (2000) as well as Schlosser (1998), DeNora and Belcher (2000), who argue that an alignment of in-store music with a person’s self-image may influence him or her to choose such stores (similar to the findings discussed in section 3.1.4 regarding music and self-image as well as liking of other people with similar musical taste). Further on, Schlosser argues that this effect should be maximized for ‘social identity products’ (such as clothes), and relatively less relevant for utilitarian products (such as appliances). Also worth mentioning are the findings of Grewal, Baker, Levy and Voss (2003) and Babin, Chebat and Michon (2004), which show that in-store music improve may improve patronage intentions when it corresponds with the stores’ general image. These findings are similar to those discussed previously in this section under ‘Advertisements’, more specifically that liking for an advertisement was increased if the music seemed to fit, although it is unexamined how patronage intentions are affected when the in-store music doesn’t fit the environment and image.

Continuing on the effect of in-store music, research by Hui, Dube and Chebat (1997) have found that attitudes and behavior towards a service provider were positively influenced by music, and research by Kelley and Hoffman (1997) also found that affect was related to perceptions towards a service, although store satisfaction is also needed for future visits and commitment.

Sonic logos and mnemonics

Like stated previously, a sonic logotype is a short audio representation of the brand.

A mnemonic is a trigger for a certain association, such as the swoosh heard when an e-mail is successfully sent on a Macintosh or the sound of an X-Box system being interacted with. A brand that uses designed mnemonics when interacting with users rather than generic sounds increases the number of positive associations made, and the more often a mnemonic is
repeated, the faster the associations occur (Groves, 2011; Jackson et. al, 2013).

Event sponsorship and artist collaborations

“What was once considered as ‘selling out’ by artists 10 or 15 years ago has now come to be expected and today, artists who have not found a brand with which to align will find themselves fighting an even steeper uphill battle to success” (Jackson et. al, 2013, loc. 2083).

There have lots of collaborations between established artists and major brands for the past decades, although brands such as Apple, Chevy and Toyota has been partnering up with independent artists as well over the latter years. One of the more recent big artist collaborations was that between electronic dance music producer Avicii and communication technology company Ericsson. Over seven weeks, fans were to submit musical snippets, which were then used to produce a full-length track. The goal of the project was to illustrate an example of new business models and collaborative environment in the Network Society. (Ericsson, 2013)

3.5 The consumer perspective

Cognitive psychology experiments conducted by Moshe Bar, director of the Visual Neurocognition Laboratory at Harvard Medical School, showed that forcing unwanted advertisements on consumers results in a disliking towards the featured brand if it is viewed as a distraction from achieving another goal (Bar, 2007). The explanation for this is that when we’re forced to ignore a stimulus on the way to achieving another goal, we end up disliking the distraction, in this case the brand seeking our attention.

By the end of the 1980s, the average consumer in the US was exposed to approximately 5000 ads each day, of which 1-3% were remembered without prompting (Whittle Communications, cited 1988). In January 2008, 78.5% of all e-mails were reported to be spam (Symantec 2008) - a number that increased to 83% by the first quarter of 2010 (Commtouch 2010). In 2003, 76% of American citizens were registered on the Do-Not-Call List to avoid telemarketers; and in 2008, 75% of a Swedish surveys participants reported that they actively avoided advertising, whether on TV, internet or radio (Callius, 2008). The list of statistics and studies regarding mass advertising can be expanded even further, but the general picture is that consumers don’t enjoy being interrupted by irrelevant advertisement and marketing attempts.
Choices

Research has shown that making choices tires the brain and can make further choice making more difficult (Vohs et al., 2008). Furthermore, it has been suggested that our decision-making can be based on the relative importance of affect and reason. Products high in hedonic value, such as candy, may be a solely affective purchase, while a dishwasher may mainly be bought for its' utilitarian value (Chaudhuri, 2006). In short, hedonic value refers to the level of pleasure something is capable of giving, while the utilitarian value of a product refers to the usefulness of solving an everyday problem. Worth noting is that these two notions aren’t opposite ends of a continuum, as for example a car may be high in both hedonic as well as utilitarian value (Okada, 2005). Emotion has been found to activate the brain 3000 times faster than regular thought (Robinette and Brand, 2000), which is related to the previously mentioned study in section 3.3.3, that stated that emotions in advertisements may lead to better message reception in advertisements. Furthermore, products and services that elicit positive emotions has shown to reduce the perceived risk of a product or service (Rickard, 1994). In practical terms, this may explain why consumers insist on buying cigarettes and alcoholic beverages despite the warning labels and messages that clearly inform of the health related hazards of smoking (Barlow and Wogalter, 1993).

Chaudhuri (2006) argues that the reduced risk perception is also applicable to price, indicating that positive emotions may increase consumer willingness to pay premium prices for products that are associated with positive emotions, which is supported by studies that has found a positive relation between positive attitudes and willingness to pay a premium price (Keller 1993). This goes in hand with the way that different brand beliefs are described by the author, namely that brand beliefs can be seen as tangible or intangible. Tangible refer to such beliefs as ‘this phone has 4G’ and lead to evaluations such as ‘this brand's benefits are worth the price’ and utilitarian attitudes such as ‘this is a good brand’, which in turn lead to purchase intent. Intangible, on the other hand, refer to beliefs such as ‘this brand is fun’, which lead to such evaluations as ‘this brand is unlike other brands’ and affective attitudes such as ‘I love this brand’, which in turn lead to purchase intent and willingness to pay. These two ways of seeing on brands is supported by Aaker (1991), who distinguishes between different types of loyalty in a similar way, namely that a consumer can make a purchase because of a ‘love’ to the brand, or because of a cheaper price or value for money.

Similar to the case of musical choice discussed in section 3.1.4, the choice of products has also been proposed to be tied to self-concept (Belk, 1988; Escalas and Bettman, 2003, 2005; Gao, Wheeler and Shiv, 2009). Park and John (2010) examined this potential relation, and one of their experiments found that women felt more feminine, glamorous and good-looking when
carrying Victoria’s Secret bags, while those carrying un-branded pink shopping bags felt indifferent. A German study in turn investigated brands effect on the brain by showing test subjects images of well-known and unknown brands while scanning their brain using functional magnetic resonance imaging (fMRI). The results showed that the well-known, strong brands lit up areas of the brain associated with positive emotions, rewards and self-identification, while the unknown brands lit up part associated with negative emotions and memory (possibly trying to recollect if they have seen the brand before?) (Radiological Society of North America, 2006). These results are in line with those of the promotional campaign by Pepsi as well as a later study of the campaign experiment using fMRI (Montague et al., 2004), where participants did a blind taste test of Pepsi and Coca Cola. A majority of people stated that they preferred Pepsi, and the fMRI scans showed that the reward centers in their brand showed five times more activity than with Coca Cola. But when the same experiment was repeated with the brand labels visible, almost all of the participants preferred Coca Cola instead, even when the labels were switched so that they didn’t correspond with the content. The results of the repeated experiment showed that when subjects thought that they were drinking the drink they believed was consistent with their self-image, the area of the brain associated with self-identification lit up to a higher degree than in the blind test.

Finally, it has been proposed positive affect of the brand is related to brand loyalty, meaning that brands that make consumers happy would gain a higher level of loyalty, which in turn would lead to favorable word of mouth, decreased risk of switching to a competitor brand (Dick and Basu, 1994), reduced marketing costs, more new customers and greater trade leverage (Aaker, 1991).

### 3.6 Relationship marketing

Relationship marketing is a way for companies to retain customers and build loyalty through activities that build trust and strengthens the relationship between company and customer (Berry 2000). This way of thought comes from the idea that it is cheaper to retain existing customers by keeping them satisfied than solely focusing on attracting new customers. In markets with a high number of products and services with similar offerings, strong relationships can be the difference between a recurring customer and losing him or her to a competitor.

Bob Gilbreath, Chief Strategy Officer at Possible Worldwide, argues that a marketing model that focuses on creating value in customers’ lives beyond product features and independent of product purchase is a favorable way to cut through the clutter of todays’ mass media landscape and improve
customer-brand relationships (Gilbreath, 2010). Examples of this type of marketing include Michelin’s travel guide for car travelers and Dove’s ‘Real Beauty’-campaign for improving the self-esteem of women. It follows the similar logic of Social Exchange Theory: interactions and behavior can be viewed as exchanges that lead to costs and/or gains to the parties involved. The amount of costs or gains are subjective to each party and as exchange between two parties continue, a balance in exchanges is strived towards: when a person gives something he or she will expect something back and when receiving, a person becomes under pressure to give something back. (Homans 1958).

Besides providing consumers with additional value in exchange for engagement, Gilbreath argues that one of it’s main benefits is that people choose to engage with the brand with this kind of marketing, in contrast to interruptive mass marketing that tries to force itself into the consumers’ attention span. Important to note is that, as brand communications in general, this type of marketing has to be relevant to the brand and its market in order to be of value.

3.7 Proposition

Both music and brands have been found to be used by people in similar ways – namely for creating and maintaining self-image. Music is also generally highly valued itself. It has several practical uses such as regulating or enforcing certain moods, and is seen as a common ground for interpersonal bonding. Therefore, two propositions are formulated for further examination.

- Spotify Playlists can be used to further strengthen a brand associations and the effect of its’ use for self-image construction.

- Spotify Playlists can be used to bring value to existing as well as potential customers by introducing them to unfamiliar tracks fitting their profile.
4 Results

In this chapter, empirical findings from the three studies are presented in the order they were conducted. The empirical analysis aims to give a picture of today’s use of playlists, the consumer interviews portray the customers point of view, and the expert interviews bring relevant information as well as the companies aspect of the topic.

4.1 Environmental Analysis

4.1.1 Marketing use of Spotify

One of the main use of branded musical content on Spotify has so far mainly been focused around interactive campaigns in the Spotify desktop application. Brand apps were launched April 13\textsuperscript{th} 2012, and generated playlists have been one reoccurring feature in campaigns, where playlists are generated based on a choice made by the user.

![Campaign app by BMW using generated playlists.](image)

This approach to branded musical content on Spotify allow brands to customize its’ presence on the platform as well as greater opportunities for consumer interaction. Since the app is tailored towards a brand, its’
existing graphical language can be incorporated into the interaction, bringing the benefits of multisensory communication, which is when communication through two or more senses are aligned (such as the previously mentioned example of images of Mexican food aligned with the sound of Mexican music). At the time of writing, branded apps are only available on the desktop applications, meaning that mobile users don’t have access to such campaigns.

4.1.2 Use of playlists

Spotify profiles for brands do exist, but are scarce. At the time of writing, very few brands with a profile promoted them via other channels such as official websites or Facebook fan pages. The same goes for continuous use of playlists in general with the only two exceptions found being Max, who uses Spotify playlists as a compliment to it’s web radio; and Urban Outfitters; although the latter uses the service Songdrop to create and publish playlists. Songdrop allows users to create playlists from a combination of different existing streaming services, such as Youtube and Soundcloud.

Besides in-store music, other uses of playlists mainly include individual campaigns. Carnival Cruise Lines put together a playlist capturing a sunny, tropical atmosphere and added a fitting description to it: “No time for a Carnival cruise? No problem, we’ll bring the Caribbean to you.”. It resulted in 450 new followers to their profile and 800 listening hours. In conjunction with the release of the animated movie Monster University, Pixar created a number of playlists inspired by characters in the movie series.

*Figure 4.1.2 Pixars’ Spotify profile, showing playlists inspired by movie characters*
4.2 Consumer study

4.2.1 Interviews

The attitudes towards brands amongst the interviewees were varied, ranging from pure utilitarian - where a consumer would return to a brand for quality and functional reasons rather than affectionate ones – to instances where a brand was considered to be a representation of oneself – where a person would return or stay away from a brand based not solely on its’ products, but also its’ beliefs and actions.

“If brands do things that go against my values I stop using them, even if I like the product. It’s a matter of principle.” – Consumer D.

The majority of the interviewees acknowledged that the choice of brands was more important as self-representation during the adolescence period of their lives and that they nowadays serve more as a quality assurance and guidance for product choice. When asked whether brands can be used to describe the interviewees, the answers were in line with the persons’ attitudes towards brands in general. Those who viewed brands purely as quality assurance were less likely to see themselves describable with brands and vice versa for those who had reported brands to be something more.

“I don’t even know what brands 90% of my clothes come from, it’s not something I base my choices on. Riley and Dobber are two brands I usually buy shirts from because they fit me really well, everything else is too long or too tight.” – Consumer B.

Attitudes towards music exploration also varied amongst the interviewees and the approach to music searching can be grouped into two different categories.

- **Active searching**, where the person is continuously jumping between sources of songs, such as artist pages and playlists generated by artists as well as other users. The most popular tool on Spotify’s platform for this purpose was found to be the ‘Related Artists’ feature, that recommends a selection of artists which musical styles are considered to be similar to the one currently selected in the application.

- **Passive searching**, where the person puts on a playlist and lets it play while engaging in another activity. If a song comes up that fits the persons taste, he or she switches attention to the playlist and marks the song in question to be added to his or her own collection for later listening.

Besides these two types of exploration, the majority of users also reported to have found music in everyday situations (one reoccurring example was
in-store environments) by using apps such as Soundhound or Shazam, which records a fragment of a song and gives the name of the artist and title if a match is found.

Although most of the participants found active searching for songs to be interesting and exciting, many also considered it to be time-consuming, mainly due to the amount of music available. For this reason, the passive approach to searching was more common.

The most important aspect when determining which friends’ musical profiles to pay attention to in social media feeds was similarity in taste. The same aspect plays a role when it comes to specific recommendations from friends and acquaintances. While knowledge in specific genres was mentioned by some as a relevant factor, it was only relevant when exploring new music of an unfamiliar genre. All interviewees reported not solely listening to a single genre, but rather having a taste for several different ones.

The interviewees also acknowledged a positive effect that similarity in musical taste has on interpersonal relationships, and several consumers even had examples of them getting closer to a person after discovering similarities in music.

“When you see such a person next time you have more to talk about, you may feel that you are more alike and automatically get along better.” – Consumer A.

“I have a friend with whom I was friends in elementary school until I moved from Sandviken, then we lost contact, which was ten years ago. Recently we’ve become friends again because he has got great music on Spotify. We have started writing to each other and get together when I go back home because we both listen to good music, so we have found each other again.” – Consumer D.

Finally, attitudes towards branded playlists were mainly positive with a couple of exceptions. In these cases, branded playlists were viewed as something created to fit the brand or a single persons’ personal taste (for example the person tasked with the playlists’ creation) without any concern to its consumer base.

4.2.2 Case study

The first group of playlists (created by Victoria’s Secret) was perceived to be mainstream by all of the respondents as well as feminine by the female respondents. The femininity was mainly reported due to playlist 1.2, which had a strong love-theme through it, and the mainstream association was made because all three playlists consist of songs, the majority of which has been played on radio stations following the Contemporary Hit Radio
format. As followed, associations were primarily made with brands with a broad customer base, such as Coca-Cola, JC, H&M and McDonalds. The target group was believed to consist of a broad age span, between 16 up to 50 years old and not necessarily particularly interested in specific genres, but rather listens to whatever is played right now.

The second group was harder for the interviewees to interpret, as the songs and musical genres weren't as well-known as those in the first group, which led to fewer existing associations that could be made due to previous experience. Nevertheless, all of the respondents associated this playlist group with an older audience. Because the genres of the songs in these playlists were viewed as more niched and not as available to the common person, the imagined listener was someone who had time to form a specific musical taste rather than simply listening to whatever is playing on the radio. When asked to name possible brands for this group, respondents answered that they envisioned well-known brands, but with a more distinct customer base. Amongst the named brands were Acne, T-Shirt Store, Tiger of Sweden and Nike.
4.3 Expert interviews

4.3.1 Andreas Liffgarden (Founder and Chairman of Soundtrack Your Brand)

Andreas is co-founder and chairman of Soundtrack Your Brand (SYB) – a company who is working with developing and spreading Spotify’s B2B platform. His previous experiences include leading strategic roles at a number of multimedia and advertising agencies as well as Head of Mobile Portal at Hutchinson 3G (commonly known as the mobile operator 3) and Freelance Business Developer for Content & Media for Ericsson. Andreas worked at Spotify between 2008 and 2012 as the Global Head of Telecom Business Development where he was responsible for commercial partnerships across Sweden, Norway and Finland. In 2013 he cofounded SYB.

Spotify has until recently mainly been a consumer product and SYB brings this platform tailored to the needs of small businesses together with the licenses needed in order to play music legally. Out of the three parts of in-store media – infrastructure (internet connection, speakers), music consulting and platform – SYB’s focus is on the last category.

Basically all brands that are sold over the counter, whether they are sold in brand stores or third party retailers, need marketing and actions – through partnerships or alliances or in other ways. In that way, music is a unique phenomenon. It is filled with brands itself, such as Prince, Rihanna or Avicii; that can be associated with different products. Music platforms such as Spotify, Wimp or iTunes are also brands that can be used in that sense, which Telia did by offering Spotify Premium to those signing up to their subscription plans. An alliance with sports may attract more male consumers, film may scare off the grown up consumers. Music is one of the few things in society that almost everyone enjoys. It is often said that 98% of all people have positive relations to music.

When asked how the trust is for brands use of music, Andreas said that it depends on the brands’ actions and the execution of the musical activity. A brand is the sum of its activities, that’s why some brands are more trustworthy than others. There are definitively opportunities to create a believable position using music, but there are also great risks by only having generic playlists that lack any thought put into them, which is basically click fishing.

Existing brand expectations play a role here as well. A brand focusing on utilitarian products, such as tools or car parts, will not have the expectation of delivering a brand experience, because consumers come there for the functionality and price, so it’s not the end of the world if there is no music or if it’s perceived as wrong. In their case, music can simply be a better alternative than silence or the sound of air conditioning. On the
other hand, a high-end fashion brand tells their customers what to wear, in which case they can't play the wrong music. Such a brand can’t tell you to buy a hip new jacket for 18 000 SEK and listen to old pop music. When you reach the high end of the brand hierarchy it becomes extremely important that the music matches the brand.

Today it’s up to each individual music programmer to interpret a brand and put together a selection of songs. Surprisingly many stores still use CD’s, in which case the process can be summarized as follows: songs are selected and compiled into a playlist, which then is burned onto a number of CD’s and mailed to the stores where they are to be played. This means that all stores probably sound the same, regardless if they are located in Oslo, Örebro or Osaka, which all have different demography’s. SYB believes that in the future, music programming will still be done by people and not entirely by algorithms. Technology and tools will assist in, for example, finding out what differences there may be in song preferences of a musical profile between geographical locations. This will allow music programmers to create more relevant playlists by using data and not having to entirely rely on gut feel.

When it comes to differences in target audiences, Andreas mentions two approaches. Brands with a niched target group may cater to their target consumers if they notice that their clientele favors a particular type of music. Although he also mentions that he perceives the division of fans by genres to be outdated for today’s active listeners, due to the range of available music and the easy access to it. When it comes to brands with a broad target group, a single genre or type of music will not work, and a broader selection is needed. For example much of high-end fashion is aspirational, meaning that a person wearing a certain piece of clothing makes him or her a certain someone, similarly to how the music people listen to reflects them as a person. These types of brands won’t listen to the people, but rather wants people to listen to what they got to say.

As for listening to consumers through interaction on the Spotify platform, Andreas sees a need for limitations in terms of track options, similar to the jukeboxes that venue customers could use to select songs, within the company’s selection. While sharing and collaboration are two positive notions, the majority of brands will want to have control over what’s played rather than letting their customers play whatever they want. One reason is the existing risk of offending people through the use of for example explicit lyrics, sexual content or the use of certain artist who have acted controversially. There are lots of ways that things can go wrong. Certain brands make sure to use ecological products and avoid child labor; as the world becomes fairer and more enlightened, so must the music.

Andreas believes that brands will play a big part in the future of the music industry. It has gone through three big changes over the recent decades: the production has gone from expensive studios to laptops in bedrooms,
the distribution has gone from record stores to online channels and the way artists are promoted has changed as well. The changes in artist promotion were results of the disappearance of record stores, television as a promotion channel for music as well as radio losing advertising money to online channels. Radio’s loss of advertisers led to a need of catering to a broader audience, which in turn led to a narrower selection of music. A radio station in Sweden adds maybe five songs a week, which adds up to 250 songs per year, and a record label releases far more than 250 songs over the course of a year. This is where brands come in. Big brands such as H&M, McDonalds, Zara reach to a large part of the population. Being able to influence a brands selection of music is like owning a radio channel, a channel that can’t be turned off unless a person is wearing headphones.

4.3.2 Robert Johansson (Freelance Music Programmer)

Robert is a freelance music programmer with over 27 years of experience in radio programming, with clients ranging from radio stations and brands to companies active in the in-store media business. He has been working in Sweden as well as internationally across continents and specializes in optimizing music scheduling software and creating programming strategies.

One tendency that Robert sees in in-store music is lack of consistency and guidelines for the content. This obviously doesn't apply to every brand and store, but while using consumer platforms such as Spotify allows easy access to music, it also means that without guidelines, anyone can play any music that fits them. Depending on which employee comes to the store first the music can be extremely varied from day to day. An example Robert mentioned was a store that could play rock music one day and switch to hip-hop the following day. It leads to difficulties for the visiting customers in understanding what the brand wants to say, and this is crucial as a company to keep in mind – what does it want to communicate? Playing a mix of all possible types of music isn’t good at all for a brand that wants to stand for something. Playing the right type of music can make customers feel more welcome in the store. Then there’s also the functional aspect of music, which is that it can make customers to stay longer, which in turn increases his or her potential spending. Some companies have even started working with customer zones, resulting in different music played depending on location in the store.

The size of a target audience also plays a role when it comes to music programming. A niched brand can easier create a specific profile, while a brand with a wider target audience has to work differently. One way to approach this challenge is to focus on the core customers of the brand, find out what types of music are relevant for them and make sure not to repel
other potential customer groups. What not to play is equally important as what not to play. Walking into a store aimed at teen fashion and hearing Rolling Stones will probably be perceived as strange, while a grocery store may have a greater chance of making it work. The same is applicable to a radio station. When doing music surveys and analyzing the results it is very much about what repels listeners. Robert brings up an example, from the last time he was in Germany. They tested around 650 songs, of which 100 were really liked, 200 were okay and the rest had to be removed. To the common man, 100 songs in a playlist may not be much, but it should be kept in mind that this is supposed to be aimed at a lot of different people. If five people sit down and discuss their current top ten favorite songs, chances of a couple of common picks are low. It’s more about what message the music is supposed to communicate, what a listener can expect to hear when tuning in. Musical style is more important than having specific artists or songs.

Furthermore, in-store music has two audiences: the customers and the store staff. While a customer may spend maybe fifteen minutes in the store, the staff spends a considerably longer amount of time listening to the music. If the staff dislikes the music, or feels that it gets repetitive, there is a risk that the volume gets lowered or the type of music gets changed. Roberts’ specialty is the balancing between different types of songs, such as contemporary hits, brand songs and image songs. Playing a segment with several unknown songs back to back may result in people not feeling as welcome, since familiarity is something positive for most people. Avoiding too frequent changes is also important, such as playing slow music for half an hour followed by half an hour of fast music. Finally, one needs to look at the extremes and separate them as much as possible and keep coming back to the core. That way a person who spends fifteen minutes in a store gets to hear a bit of everything, and the tempo can be decided by the time of the day, where a Friday afternoon may have a higher tempo than a Monday morning. The balance is important, to include approximately equal parts of different types of songs in every segment. Then, certain genres can be played without the fear of repelling people, since it would be easier to accept them in a mix.
5 Analysis and discussion

This chapter will look at the information presented in chapter three and four and discuss their contents.

Two propositions were presented in Chapter 3:

- Spotify Playlists can be used to further strengthen a brand's associations and the effect of its' use for self-image construction.
- Spotify Playlists can be used to bring value to existing as well as potential customers by introducing them to unfamiliar tracks fitting their profile.

The interview results showed weak indications of consumers using brands for self-image construction. While there were instances of brand choices being viewed as extensions of one self, the majority of the interviewees reported that this wasn't the case.

A possibility that this premise is false isn't excluded though. Several authors of literature included in the literature study acknowledged a weakness in self-reported studies, which is when participants themselves answer questions instead of when researchers monitor their brain activity (or any other measurable activity relevant to the study). The weakness is that there may be possible differences between responses and actual behavior of study participants, which can't be controlled for without measuring equipment. In this case, it may also be tied to self-image construction, namely that responses are given to reflect the desired self rather than the actual self. Because of this uncertainty, the discussion in this chapter will be focused on the second proposition.

5.1 Playlists and relations

The consumer interview results point towards an existing interest in exploring new music, but also an existing perception that it takes much time. Passive exploration is a comfortable solution for many, but a want for accurate recommendations still exists. While there are a number of existing services offering music recommendation, such as Spotify's own genre-based radio, mood-based playlists or apps with a range of published playlists, the results of this study indicate that a want exists for music recommendation without the need for constant active interaction. Brands have an opportunity to cater to this need, bringing additional value to existing and potential customers without a need for change of habits. The environmental analysis and expert interviews indicate that today's' use of
playlists by brands mainly involves music being used in retail environments for functional use, or as mood setters, which indirectly brings value to customers willing to ask the staff for song information or look it up themselves using a smartphone. This use can be developed to further increase customer engagement with brands by inviting them to take part of content on an official musical profile.

While consumers won’t be rushing off buying a brands product by listening to a good playlists, existing literature state that positive affects lead to positive views on the brand, which in turn lead to purchase intent and price premium. A longer study is required to investigate long-term results of this specific practice, although the interview results confirm previous studies that found positive inter-personal affection towards others with similar musical taste; and Social Exchange Theory and relationship marketing theory indicates that it should be applicable to relations between consumers and brands.

5.2 Implementation

Companies with physical stores may find it easier to naturally implement the use of playlists for increased customer value into its’ line of customer touchpoints – which is the ways that consumers interact with the company, such as different types of support, retail or brand communities. The consumer interview results as well as previous studies and literature show an existing curiosity for liked songs in stores, and this initial interest could be used to invite consumers to brand interaction. A person who is already visiting a store is also hearing the music played (unless he or she is wearing headphones), which removes the uncertainty of choice when browsing playlists (the uncertainty being whether it will be liked or not) – the choice is being made for him or her. If choice of music is perceived as a match to one’s own preferences, it should potentially serve as a motivation to explore the rest of the playlist. Mobile technologies such as QR-codes and NFC-tags would allow the in-store access to the branded playlists to be even more simplified, further lowering the threshold for brand engagement, allowing consumers to continue listening to the in-store music (or other playlists by the brand) without having to search for it. Implementing access to profiles through online touchpoints such as websites can be done by using Spotifys’ web framework, allowing one-click subscription, similar to the corresponding one-click like feature for Facebook. This is already being done by existing playlist services such as Filtr and Playlistme.

Companies relying solely on digital touchpoints or distributing products through other retailers may find it more challenging to gain traction for such use of playlists, although it depends on existing use of music. A brand
known for using music in a trustworthy way will be met with less skepticism than a brand that has never done anything music related and has no believable connection to music.

The interviews showed that the most important factor when it came to music recommendation was matching taste, such as friends with a similar taste, artists similar to existing liked artist or playlists of a familiar liked genre, and as stated previously - in-store music can either confirm or deny this match without the need for the consumer to take any actions. Music can technically be implemented into websites to fulfill the same function, but the difference is that in-store music is a wide-spread practice and is often expected in today's retail environment, while playing music on a website without a user’s intent is often viewed as bad practice, since it performs actions not prompted by the user and may clash with other audio sources playing music on the users’ device.

In addition to official communication channels, the Spotify platform allows content to be easily spread by word-of-mouth through Facebook and Spotify’s social feed. Unless a user opts out, his or her activity on Spotify is shown in a part of his or her friends Facebook newsfeed, as well as Spotify’s own in-app feed. Furthermore, a selection of ‘liked’ content by friends on Facebook is exposed to a person’s newsfeed, whether he or she has ‘liked’ a fanpage or not (unless this feature is turned off in the settings). When added up, this drastically increases the reach of posted content beyond fans of brand profiles (Lipsman et al. 2012). Since people trust friends and acquaintances with similar taste, such spreading further adds to the effect of this marketing activity. Furthermore, in order to give

Figure 5.2.1- existing implementations of social networks and Spotify Features into websites.
customers a reason to stay engaged and gain exposure, playlists should be exposed in social media channels regularly. Besides increasing the spread to fans as well as friends of fans, it also increases the chance of consumers taking part of the content if it is presented to them rather than having to check for updates.

5.3 Audience

Creating playlists that bring value to someone means that a target audience needs to be defined, whether it being everyone between the ages of 18 and 60 or females between 20 and 25 interested in urban music genres. As shown in the interview study as well as commented in Section 4.3.1, it's not very common for a person to solely stick to one all-purpose genre, as different situations, moods and purposes with music listening lead to different music feeling appropriate, which over time lead to explorations of different types of music. Nevertheless, while having a greater variety in music types in a playlist may encapsulate a wider audience, it may also mean that the perceived value to be lower.

A relation was described in section 3.1.3 between familiarity and liking for a musical piece as well as a proposition that appropriateness of songs affect the liking. While the theory behind the relation covers individual songs, if it is applied to a series of songs in succession, it may be viewed as a continuous level of liking. Having a too wide variety of music may increase the chance of songs landing too far on the unfamiliar end of the familiarity spectrum and/or be perceived as inappropriate. Overly simplified: for example, a playlist targeted at two music types should result in every other song being perceived as good, while a playlist which tries to include ten different styles would result in every tenth song being viewed as a hit. The latter case would have a lower perceived continuous value and has a greater risk of being switched from. Experts’ interviews confirmed the need for certain limitation in musical content. In practice, much depends on a brands target audience as well as practical choices available. For example, a clothing store with distinct separations between sections - for example mens clothing and womens clothing in different rooms or on different floors - may cater to male and female audiences with individual playlists, depending on what they seem fit for respective group.

5.4 Factors and questions

Although brands with physical environments may find a greater use of playlists, the use of music shouldn’t entirely be determined by what types of customer touchpoints a brand has. As mentioned in section 3.6 and 4.3.1, the total of a brands actions come into play when it comes to
credibly using a specific type of marketing. Red Bull, for example has a long history of implementing music into its’ communication as well as involvement of the development of the musical landscape, so the use of playlists as a marketing tool would be considered believable, as long as the content is aligned with the brand.

The features of Spotify’s brand platform discussed in the interview with Andreas Liffgarden in section 4.3.1 will allow music programmers to analyze data and use it to further increase the fit of playlists to both brands and target audiences. One interesting question that arises here is how far this adaptation can go and how it can be implemented by brands in practice. If, for example, an international brand located all around the globe decides to create playlists tailored to each culture where it has stores (and Spotify is available), how does a Swedish customers’ impression of the brand get affected if he or she decides to listen to what it sounds like in France, India or Japan. Or reversed, how much can a brand keep holding on to its’ core sound, adapting as little as possible to local musical taste and culture, hence risking alienating customers visiting their stores. One get around would be dividing Spotify profiles into countries or regions, to keep some level of control and avoid cluttering the profile page with too many playlists. On the other hand, Spotify users could easily gain access to different regions through searches, meaning that the question regarding international music and brand perception still remains relevant.

In section 4.3.2, Robert Johansson described an approach to balancing different types of songs for in-store music by combining the familiar with the unfamiliar. If the use of Spotify playlists is for customer value through music exploration and not only in-store mood setting, is the same balance equally relevant, and to all brands? One way to look at it is that existing programming balance can be applied to in-store playlists and let them be a gateway playlist that introduces listeners to the brand profile, where a number of playlists are found that are balanced more towards new music, but still keeping a certain level of familiarity to avoid repelling listeners. One possible factor that may play a role in determining the balance is the aspect of control in retail-environments versus consumer music platforms. If a person hears a song in a store that he or she really dislikes, unless he or she has headphones available, leaving the store is the only way to “change” the song. Hence, in a controlled situation there may be more room to increase the share of relatively unknown songs and in turn increase the chance of listeners finding new interesting songs; although repeated unfitting songs may still lead to a change of playlist instead of change of song, so limitations in term of extremes still apply. As Andreas suggested in section 4.3.1, aspirational brands may have more room to choose freely and being interpreted as being at the forefront of music.

Finally, an aspect that may also contribute to the effect of branded playlist is the way profiles are presented. At the time of writing of this report, the
options of visual communications through profile and its’ presentation are limited to profile name, playlist descriptions, profile image and album covers. As mentioned in sections 3.3.2 and 4.1.1, aligning communications aimed to multiple senses, such as sight and hearing, results in a stronger perception of the message or experience. For this reason, besides using the brand name and logo brands may want to create album covers following the graphical profile of the brand to strengthen the associations made when interacting.
6 Conclusion

This chapter reconnects the discussions in Chapter 5 back to the questions asked in Chapter 1 and covers recommendations based on the discussions as well as potential research topics.

Can Spotify playlists be used to improve relationships between consumer and brands?

The results of this study aren’t able to give a definite yes or no answer to this question - a focused long-term study will be required to do so. A more appropriate question formulation for this report would have been “Are there potential marketing applications for continuous commercial use of Spotify playlists?”. Earlier studies and literature indicate that there are existing positive effects of the use of music by brands. As music is generally considered as a positive notion, this study proposes that brands have an opportunity bring value to consumers by helping them discover new music and hence improving their relationships.

Is there a clear type of brands and/or products suitable for this type of activity?

Producers of purely utilitarian products with low hedonic value will find it difficult to benefit from the use of playlists. The evaluation of this kind of products is functional – it’s acquired for a specific purpose rather than for an experience. This means that a product either has to be superior in functionality or cheaper than similar alternatives. Another factor that makes it hard for such brands to make use of playlist in a believable way is that marketing activities in general have to be believable, whether it’s a sponsorship or way of communication. Utilitarian brands aren’t usually associated with music, which makes it hard for continuous use of it. Otherwise, it’s mainly a matter of finding a way to implement it in a trustworthy way, which varies from brand to brand.

Is there a clear type of target group suitable for this type of activity?

Because music is universally considered as an enjoyable notion, the main limitation is brands target consumers. Those who find music exploration to be too time consuming may benefit the most, as this use of playlist gives them an opportunity to explore new music with a higher success rate by effectively getting a preview of its’ contents without having to make any decisions
What factors affect the results of such activities?

Because the results of playlist use aren’t clear, it’s hard to tell what affects them. Results of this study suggest that the following existing factors may play a role:

- **Customer touchpoints.** Brands with physical retail environments may for example use in-store music to promote their playlists by giving customers a sample of what they offer.

- **Size of the target group.** A narrower consumer group makes it easier to tailor a musical profile, while a broad group is more complex when it comes to choosing an approach.

- **Existing brand associations and strength.** Aspirational brands may for example be able to choose music more freely, making a statement rather than simply catering to customer tastes (although still having certain limits). Existing associations affect the credibility of the use of music, as brands that can be related to music should find it easier to make use of playlists in a believable way.

6.1 Recommendations and further research.

- **Make sure that playlists are easily accessible.** Eliminating the need for searching after the playlists increases the chance that consumers are willing to take part of its content.

- **Update regularly in order to increase trustworthiness,** continue bringing value to customers and expose the brand in newsfeeds on Facebook and Spotify.

- **Make use of the visual communication options on brand profiles by not only using the brand name and logo,** but also custom album covers.

Like stated earlier, a long-term study would give a clearer picture of the effects of playlist use. Because of the uncertainty that comes with self-reported studies described in the beginning of chapter 5, the use of equipment such as fMRI scanners may give a better understanding of the effects, such as do playlist created by brands increase activity in the area of the brain that is associated with self-image, or does it over time lead to a stronger positive affection when being exposed to a brand. Furthermore, a study of whether the perception of control affects listening patterns and content perception would give more data on what potential factors to keep in mind when programming branded playlists with the intention of private listening.
Another interesting examination of the use of playlist would be whether they can be used to improve product experiences, and if it can affect the products brand. For example, if a culinary brand presents consumers with music typical for different popular cuisines – for example French or Italian – can playlists consisting of typical French or Italian strengthen the experience, and in turn improve the relationship with the brand that supplied the product and the playlist?
Appendix A

A.1 Consumer study

A.1.1 Interviews
What do brands mean to you and what function do they fill in your life?
What do you base your choice of brands on?
Do you believe someone would be able to describe you with brands?
Why/why not?
Do you believe someone would be able to describe you with music genres?
How do you discover new music?
Is there anything you don’t like with music exploration?
What factors play a role when it comes to music recommendations?
Do you believe that inter-personal relations can be affected by high amounts of fitting music recommendations?

A.1.2 Case study

Questions
Describe the target group you believe the group is aimed at.
What brands do you believe could publish these playlists?
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>California Gurls - feat. Snoop Dogg</td>
<td>Katy Perry, Snoop Dogg</td>
</tr>
<tr>
<td>Island In The Sun</td>
<td>Weezer</td>
</tr>
<tr>
<td>Stars In The Sun - Edited Version</td>
<td>Nicki Minaj</td>
</tr>
<tr>
<td>Shook Up The Sun</td>
<td>Sheryl Crow</td>
</tr>
<tr>
<td>The Boys Of Summer</td>
<td>Dan Hanley</td>
</tr>
<tr>
<td>Bubble Toes</td>
<td>Jack Johnson, Adam Topol, Merlo</td>
</tr>
<tr>
<td>Kokomo</td>
<td>The Beach Boys</td>
</tr>
<tr>
<td>Pumped Up Kicks</td>
<td>Foster The People</td>
</tr>
<tr>
<td>Potbton</td>
<td>Little Big Town</td>
</tr>
<tr>
<td>Sexy And I Know It</td>
<td>LMFAO</td>
</tr>
<tr>
<td>Stars Are Blind</td>
<td>Pori Hilton</td>
</tr>
<tr>
<td>Amber</td>
<td>311</td>
</tr>
<tr>
<td>Harlem Shake</td>
<td>Baauer</td>
</tr>
<tr>
<td>Thong Song - Radio Edit</td>
<td>Siajo</td>
</tr>
<tr>
<td>Girls Just Wanna Have Fun</td>
<td>Various Artists</td>
</tr>
<tr>
<td>Cruel Summer</td>
<td>Bananarama</td>
</tr>
<tr>
<td>Margaritaville</td>
<td>Jimmy Buffett</td>
</tr>
<tr>
<td>Knee Deep - feat. Jimmy Buffett</td>
<td>Zac Brown Band</td>
</tr>
<tr>
<td>Under The Boardwalk - Single'</td>
<td>The Drells</td>
</tr>
<tr>
<td>Raise Your Glass</td>
<td>Pink</td>
</tr>
<tr>
<td>La Isla Bonita</td>
<td>Madonna</td>
</tr>
<tr>
<td>Summer Of’69</td>
<td>Bryan Adams</td>
</tr>
<tr>
<td>Californication</td>
<td>Red Hot Chili Peppers</td>
</tr>
<tr>
<td>Summertime - Single Edit</td>
<td>DJ Jazzy Jeff &amp; The Fresh Prince</td>
</tr>
<tr>
<td>Diamonds</td>
<td>Rihanna</td>
</tr>
<tr>
<td>Locked Out Of Heaven</td>
<td>Bruno Mars</td>
</tr>
<tr>
<td>Summer Love - Main Version - Clean</td>
<td>Justin Timberlake</td>
</tr>
<tr>
<td>Ocean Avenue</td>
<td>Yellowcard</td>
</tr>
<tr>
<td>Walking On Sunshine</td>
<td>Katrina &amp; The Waves</td>
</tr>
<tr>
<td>Mermaid</td>
<td>Train</td>
</tr>
<tr>
<td>Sponago Dream</td>
<td>Katy Perry</td>
</tr>
<tr>
<td>Sweet Home Alabama</td>
<td>Lynyrd Skynyrd</td>
</tr>
<tr>
<td>Whistle</td>
<td>Pilo Ride</td>
</tr>
<tr>
<td>Wipe Out</td>
<td>The Surfers</td>
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<tr>
<td>Santana</td>
<td>Sublime</td>
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<tr>
<td>Call Me Maybe</td>
<td>Carly Rae Jepsen</td>
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<tr>
<td>Everybody Talks</td>
<td>Neon Trees</td>
</tr>
<tr>
<td>Three Little Birds</td>
<td>Bob Marley &amp; The Walters</td>
</tr>
<tr>
<td>Fly</td>
<td>Super Fly</td>
</tr>
<tr>
<td>Beauty and a Beat (feat. Nicki Minaj)</td>
<td>Justin Bieber</td>
</tr>
<tr>
<td>Stereo Love - Radio Edit</td>
<td>Edward Maya Feat. Vika Jigulina</td>
</tr>
</tbody>
</table>

1.1 Victorias' Secret “Summer of Sexy”
<table>
<thead>
<tr>
<th>TRACK</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forget You</td>
<td>Cee Lo Green</td>
</tr>
<tr>
<td>Cry Me a River</td>
<td>Justin Timberlake</td>
</tr>
<tr>
<td>Don't Speak</td>
<td>No Doubt</td>
</tr>
<tr>
<td>Blow Me (One Last Kiss)</td>
<td>Pink</td>
</tr>
<tr>
<td>Without You (feat. Usher)</td>
<td>David Guetta, Usher</td>
</tr>
<tr>
<td>Love You Like a Love Song</td>
<td>Selena Gomez &amp; The Scene</td>
</tr>
<tr>
<td>Somebody That I Used To Know</td>
<td>Golly, Kimbra</td>
</tr>
<tr>
<td>You Oughta Know</td>
<td>Alanis Morissette</td>
</tr>
<tr>
<td>Survivor</td>
<td>Destiny's Child</td>
</tr>
<tr>
<td>With Or Without You</td>
<td>U2</td>
</tr>
<tr>
<td>The Cave</td>
<td>Mumford &amp; Sons</td>
</tr>
<tr>
<td>Someone Like You</td>
<td>Adele</td>
</tr>
<tr>
<td>Fighter</td>
<td>Christina Aguilera</td>
</tr>
<tr>
<td>Close Playing Games (With My Heart)</td>
<td>Backstreet Boys</td>
</tr>
<tr>
<td>Un-Break My Heart</td>
<td>Toni Braxton</td>
</tr>
<tr>
<td>Goodbye My Lover</td>
<td>James Blunt</td>
</tr>
<tr>
<td>Warn Me Down</td>
<td>Rachel Yamagata</td>
</tr>
<tr>
<td>Wicked Game (The &quot;Creepin&quot; Show)</td>
<td>Chris Isaak</td>
</tr>
<tr>
<td>I Never Told You</td>
<td>Colbie Caillat</td>
</tr>
<tr>
<td>Young Girls</td>
<td>Bruno Mars</td>
</tr>
<tr>
<td>I Cry</td>
<td>Flo Rida</td>
</tr>
<tr>
<td>What's Love Got To Do With It - 1997 Digital Re.</td>
<td>Teena Turner</td>
</tr>
<tr>
<td>What Becomes Of The Brokenhearted / Single</td>
<td>Jenny Ruffin</td>
</tr>
<tr>
<td>Back To Back</td>
<td>Andy Williams</td>
</tr>
<tr>
<td>Better In Time</td>
<td>Leona Lewis</td>
</tr>
<tr>
<td>If Must Have Been Love</td>
<td>Rosette</td>
</tr>
<tr>
<td>We Are Never Ever Getting Back Together</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>Wanted You More</td>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>Didn't I</td>
<td>Darondo</td>
</tr>
<tr>
<td>Don't Leave Me This Way - Single Version</td>
<td>Thea Houston</td>
</tr>
<tr>
<td>Doesn't Mean Anything</td>
<td>Alicia Keys</td>
</tr>
<tr>
<td>I Won't Give Up</td>
<td>Jason Mraz</td>
</tr>
<tr>
<td>If You Ever Came Back</td>
<td>The Script</td>
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<tr>
<td>Poison &amp; Wine</td>
<td>The Civil Wars</td>
</tr>
<tr>
<td>Call It What You Want</td>
<td>Foster The People</td>
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<tr>
<td>Fool</td>
<td>Robbie Williams</td>
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<tr>
<td>So Cold</td>
<td>Chris Brown</td>
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<td>Love Will Tear Us Apart (The 1980 Martin Hans)</td>
<td>Joy Division</td>
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<td>Ain't No Sunshine</td>
<td>Bill Withers</td>
</tr>
<tr>
<td>I Want You Back</td>
<td>Jadson S</td>
</tr>
<tr>
<td>Without Your Love</td>
<td>The Go-Go Girls</td>
</tr>
<tr>
<td>Heartbreak Hotel</td>
<td>Whitney Houston, Faith Evans, Kelly Price</td>
</tr>
<tr>
<td>Payphone</td>
<td>Minoon S, Wiz Khalifa</td>
</tr>
<tr>
<td>The Scientist</td>
<td>Coldplay</td>
</tr>
<tr>
<td>Did You Think About Me?</td>
<td>Screaming Ophres</td>
</tr>
<tr>
<td>White Flag</td>
<td>Dito</td>
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<tr>
<td>I'm The Only One</td>
<td>Melissa Etheridge</td>
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</tbody>
</table>

1.2 Victoria’s Secret “Victoria’s Secret: Best Break-up Songs Ever!”
<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Album</th>
<th>Artist</th>
<th>Album</th>
</tr>
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<tbody>
<tr>
<td>I Know You Were Trouble</td>
<td>Taylor Swift</td>
<td>Tawnie Dream</td>
<td>Katy Perry</td>
<td>Tawnie Dream</td>
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<tr>
<td>My Songs Know What You Did In The Dark (Light Em Up)</td>
<td>Fall Out Boy</td>
<td>Call Me</td>
<td>Ellie Goulding</td>
<td>Call Me</td>
</tr>
<tr>
<td>I Don't Want To Miss A Thing</td>
<td>A Great Big World</td>
<td>Unbreakable</td>
<td>Muse</td>
<td>Unbreakable</td>
</tr>
<tr>
<td>Locked Out Of Heaven</td>
<td>Bruno Mars</td>
<td>I'm Coming</td>
<td>Chris Botti</td>
<td>I'm Coming</td>
</tr>
<tr>
<td>Beauty And A Beat</td>
<td>Justin Bieber, Niall Horan, Liam Payne</td>
<td>SexyBeak - Main Version - Clean</td>
<td>Justin Timberlake, Timbaland</td>
<td>SexyBeak - Main Version - Clean</td>
</tr>
<tr>
<td>Diamonds</td>
<td>Rihanna</td>
<td>I Like The Way - Radio Edit</td>
<td>Redfoo</td>
<td>I Like The Way - Radio Edit</td>
</tr>
<tr>
<td>Super Bass</td>
<td>Nicki Minaj</td>
<td>Drop It Like It's Hot - Extra Clean Radio Edit</td>
<td>Snoop Dogg, Pharrell Williams</td>
<td>Drop It Like It's Hot - Extra Clean Radio Edit</td>
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<tr>
<td>Stronger - Album Version (Edited)</td>
<td>Kanye West</td>
<td>Empire State Of Mind</td>
<td>John Legend</td>
<td>Empire State Of Mind</td>
</tr>
<tr>
<td>My Vibe In Paris - Album Version (Edited)</td>
<td>Jay-Z, Kanye West</td>
<td>Runaway</td>
<td>Rihanna</td>
<td>Runaway</td>
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<tr>
<td>Moves Like Jagger - Studio Recording From The Voice Paris</td>
<td>Maroon 5, Christina Aguilera</td>
<td>La La - Album Version (Edited)</td>
<td>Teesha Marie</td>
<td>La La - Album Version (Edited)</td>
</tr>
<tr>
<td>California Girls - feat. Snoop Dogg</td>
<td>Katy Perry, Snoop Dogg</td>
<td>Can't Hold Us</td>
<td>David Guetta</td>
<td>Can't Hold Us</td>
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<tr>
<td>From Now On</td>
<td>Katy Perry</td>
<td>When You Were Young</td>
<td>The Killers</td>
<td>When You Were Young</td>
</tr>
<tr>
<td>Angel</td>
<td>A$AP Rocky</td>
<td>S.O.B.</td>
<td>A$AP Rocky</td>
<td>S.O.B.</td>
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<tr>
<td>Mascagirl</td>
<td>Andrea Boldi</td>
<td>Young Futbol</td>
<td>Peter Bjorn &amp; John</td>
<td>Young Futbol</td>
</tr>
<tr>
<td>Family Affair</td>
<td>Minnie Ripper</td>
<td>Human</td>
<td>The Killers</td>
<td>Human</td>
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<tr>
<td>8 Days of Christmas</td>
<td>Destiny's Child</td>
<td>Mercy</td>
<td>Duffy</td>
<td>Mercy</td>
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<td>Tragedy</td>
<td>Marc Anthony</td>
<td>They Don't Know We're Home - CDQ Radio Edit</td>
<td>The Ting Tings</td>
<td>They Don't Know We're Home - CDQ Radio Edit</td>
</tr>
<tr>
<td>Can't Stop Loving You</td>
<td>Phil Collins</td>
<td>Breathe</td>
<td>B.o.B Party</td>
<td>Breathe</td>
</tr>
<tr>
<td>Send Your Love</td>
<td>Sting, Victoria Amos</td>
<td>With You</td>
<td>Chris Brown</td>
<td>With You</td>
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<tr>
<td>Wherever You Go</td>
<td>Sting, Mary J. Blige</td>
<td>Little Bit</td>
<td>Lily Allen</td>
<td>Little Bit</td>
</tr>
<tr>
<td>Drop It On Me</td>
<td>Ruby Martin, Des'me Vanes, Teeko</td>
<td>Love Lockdown</td>
<td>K. West</td>
<td>Love Lockdown</td>
</tr>
<tr>
<td>My Love - Single Version</td>
<td>Justin Timberlake, T.I.</td>
<td>Sex On Fire</td>
<td>Kings Of Leon</td>
<td>Sex On Fire</td>
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<tr>
<td>Step</td>
<td>Spice Girls</td>
<td>The Man Who Can't Be Moved</td>
<td>The Script</td>
<td>The Man Who Can't Be Moved</td>
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<tr>
<td>Amazing</td>
<td>Seal</td>
<td>Happy</td>
<td>Jeanne Lewis</td>
<td>Happy</td>
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<tr>
<td>I Got It From My Mama</td>
<td>will.i.am</td>
<td>Untouched</td>
<td>The Veronicas</td>
<td>Untouched</td>
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<tr>
<td>This Ain't Sex</td>
<td>Usher</td>
<td>1992</td>
<td>Phoenix</td>
<td>1992</td>
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<tr>
<td>We All</td>
<td>Usher, Lil Jon, Ludacris</td>
<td>The Battle</td>
<td>Yo-Yo Ma, Vernis, Wall Power, Lussi McIntosh</td>
<td>The Battle</td>
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<tr>
<td>What's Your Name</td>
<td>Usher, will.i.am</td>
<td>My Delirium - Radio Edit</td>
<td>Ladyhawke</td>
<td>My Delirium - Radio Edit</td>
</tr>
<tr>
<td>Boon's Boun POW</td>
<td>The Black Eyed Pees</td>
<td>Message In A Bottle</td>
<td>The Pussies</td>
<td>Message In A Bottle</td>
</tr>
<tr>
<td>Meet Me Halfway</td>
<td>The Black Eyed Pees</td>
<td>Some Old Song</td>
<td>Four Tops</td>
<td>Some Old Song</td>
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<tr>
<td>Sex Romance</td>
<td>Lady Gaga</td>
<td>Hey Oh</td>
<td>Group</td>
<td>Hey Oh</td>
</tr>
<tr>
<td>What You Are</td>
<td>Jewel</td>
<td>Don't Stop The Rhythm (Do Baby Do)</td>
<td>Notorious</td>
<td>Don't Stop The Rhythm (Do Baby Do)</td>
</tr>
<tr>
<td>Vex Populi</td>
<td>Thirty Seconds To Mars</td>
<td>Bulletsproof</td>
<td>La Roux</td>
<td>Bulletsproof</td>
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<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

1.2 Victoria's Secret “Rock the Runway: From Victoria’s Secret Fashion Show (2001-2012)”
Playlists created from music posted on the WESC’s brand blog.
A.2 Expert interviews

A.2.1 Main questions
How do different aspects such as market, brand and target customers play into the use of music playlists?
How can a company adapt its’ playlists depending on the target customers?
What future trends do you see?
How do you believe the trust towards brands as playlist publishers would be from the customers’ point of view?

A.2.2 Support questions
What role does Soundtrack Your Brand play in brands’ use of Spotify?
What role do you see brands playing in the future of the music industry?
Does Spotify’s B2B platform allow customer-brand interaction?
What other uses of playlists besides as background music do you see?


