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The Role of Music in Sports-Related Branding

James Di Michele
Long Island University, James.DiMichele@my.liu.edu

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by

James Di Michele

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Faculty Advisor (Jared Wolfe)

Reader (Tony Bao)

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Abstract

In my thesis paper, I begin by discussing research on the general relationship between music and advertising, such as research on the history of music and advertising, the general effects of music on consumer behavior, and the general effects of music in advertising on consumer behavior. I then discuss research on the general relationship between sports marketing and music, such as research on the types and uses of sports marketing, specific factors that make for successful sports advertising, the general effects of music on sports performance, the general cultural associations between music and sports, and examples of successful sports-related commercials and ad campaigns. I then discuss an original study I ran that explores the role of music in sports-related branding. My research suggests that there is indeed an important role that music can play in sports-related branding. The results of my study showed that consumers tend to be affected by music in sports-related commercials, and that they tend to have preferences for music they hear in sports-related commercials. For instance, the results of my original study showed that respondents tend to feel more energized/excited from music included in sports-related commercials, and prefer such commercials to have faster music rather than slower music. In addition, respondents also preferred the music featured in such commercials to be by an artist that they already know rather than by one they do not know. Also, respondents tended to desire lyrics in the background music used in sports-related commercials that emphasize an individual's achievement and/or freedom.

Introduction

In my thesis paper, I begin by discussing research on the general relationship between music and advertising, such as research on the history of music and advertising, the general effects of music on consumer behavior, and the general effects of music in advertising on consumer behavior. I then discuss research on the general relationship between sports marketing and music, such as research on the types and uses of sports marketing, specific factors that make for successful sports advertising, the general effects of music on sports performance, the general cultural associations between music and sports, and examples of successful sports-related commercials and ad campaigns. I then discuss an original study I ran that explores the role of music in sports-related branding.

General Relationship Between Music and Advertising

History of Music in Advertising

In order to properly understand why music in advertising affects consumers the way it does, I begin by exploring when and why music was used to sell products in the first place. It is impossible to say when exactly the first use of music in advertising occurred; however, Jean-Remy Julien (1989) discovered a piece of lyrical music that can be traced back to the 13th Century book, *Montpellier Codex.* The lyrical piece that Julien found appears to have been used to sell products. Vendors would sell their goods on the streets and employ musicians to play music in order to gain more attention, which would hopefully lead to more sales. Back in those times, using live music in order to sell products in person was one of the very limited ways music could be employed. In the 1920's, a new invention was created that changed the music industry, the entertainment industry, the advertising industry, and society itself; that invention was the radio.

Once the radio was created, music finally had a wide channel for it to get itself heard by the public. Before radio, music had to be listened live; there was no way for it to be heard by the general public. Music, as well as talk shows and news updates, were able to be broadcasted instantly by companies, such as CBS and NBC. The radio significantly changed how the public acquired and received information, as they no longer had to purchase and read newspapers in order to learn what is currently going on in the country and the world; all they had to do was turn on their radio and listen. Advertising was also revolutionized, as advertisements were now able to be heard instantly by the public, as well; before the radio, all advertising consisted of was print ads, such as posters and newspaper advertisements. Even though the radio revolutionized the way people experience music and advertising, it took time for the two of them to coexist properly.

Smulyan (1994) discussed that while music and news was welcomed with open arms on radio channels, using it to primarily sell products was an unheard-of idea, and the concept was unable to gain traction quickly. Music in advertising had to take baby steps in order to be accepted. Companies and products often hired bands who took the name of the product they were tasked to sell and performed some original songs on air, and occasionally sung a few details or benefits of the product during their performance. The songs did not have anything to do with the product aside from that occasional brief mention. This became its own type of advertising called “indirect advertising.” This was the only way that music was used to advertise products at the time because the broadcast companies refused to put any sort of advertising music on the air. Instead, companies were forced to advertise their product in roundabout ways, such as by providing music to listeners and making sure they know who was providing them with it. This method is actually still used in different places; for instance, during sporting events, the announcers will often say when a particular event (e.g., play reviews or replays) is sponsored by a particular product. This is the same advertising that was used during the early stages of radio. The companies were essentially providing unrelated music to the listener, and all they were able to do was just remind the listener who is supplying them with the commercial-free music in hopes that the listener would be encouraged enough to go out and buy their products.

Bennett and Waksman (2014) discussed how possibly the most important discovery in the history of music in advertising was the development of the radio jingle. Before the jingle, companies collaborated with artists to create full-fledged songs that only featured a few words about the product, but were still intended to sell it. The jingle was less of a song, and more like a few lines of sung dialogue. It was simple, catchy, and often stuck with the listeners for long after they heard it. The first radio jingle cannot be known for certain, but most believe it was during a radio commercial for Wheaties, a breakfast cereal, that was broadcasted on Christmas Eve of 1926. The commercial was aired in Minneapolis on WCCO, a local radio station. Sanburn (2012) explained that the actual jingle was a short, lyrical number performed by the Wheaties Quartet, presumably named after the product in an attempt to indirectly market the cereal, inviting the listener to try Wheaties, referred to as the "Best food of Man." Wheaties executives planned to discontinue the struggling cereal until they observed the massive spike in sales in the areas where the jingle was aired. After the incredible success of the advertisement, Wheaties was then able to get the jingle aired nationally. The executives' plans to discontinue the cereal very quickly were scrapped, and the jingle became the method of choice for advertisers.

Sanburn (2012) went on to explain that this type of music in advertising continued until the 1980s and 1990s, when jingles began to sound less like jingles, and more like actual songs. In fact, full songs were being made that were about various companies and products, similar to how music in advertising was before the jingle was created. Sanburn mentions songs, such as "Everybody Needs a Little KFC" and "7-Up, It's an Up Thing," as examples of the new style of advertising music. Music in television also began to rise at a frenetic pace, most notably because of the rise of MTV. In the 1980's and into the 1990's, MTV was instrumental in introducing the viewers to new music by new artists who were able to be exposed thanks to the network, leading many to become stars. It was clear that, just like with radio before it, music was at the forefront of yet another medium, with music being used in advertising on television, as well. However, there were barriers of entry for music in advertising for television, just like for radio before it. Rather than the barriers being the networks and broadcasters, the barriers were the viewers and fans.

Sanburn (2012) continued by stating that many people throughout the 1990s believed that product hawking by musical artists was "uncool," and when a musician took part in a commercial for a product, it appeared as if they were "selling out." This meant that musicians had to limit themselves in how they make a living by only making money in traditional ways, such as by selling albums, tickets, and merchandise. If they were to use their music in advertisements, they ran the risk of sacrificing their career in the music industry for one in the advertising industry, as many fans might cease buying their music and merchandise. Because of the rise of the CD, many artists were actually able to be financially successful even with ignoring the advertising industry.

Sanburn (2012) went on to explain that this continued until 1999, when Napster was released on the Internet. Napster was an online service that allowed users to download music from their favorite artists (without their permission) for free. Users were then able to share and send the music files to each other with no cost and, thus, no profits for the artists. This drastically decreased the amount of revenue that artists made, as less people were purchasing their albums. People did not want to pay for an entire album in order to get the individual songs that they wanted (or perhaps even pay for any music at all). Naturally, if consumers had the options to go the record store and pay for each album or get unlimited music for free from any artist, many would simply choose the second option. Napster was forcibly shut down due to copyright infringement lawsuits from major record companies only a few years after its release, but its existence forever changed the music industry. Further complicating matters was the release of iTunes in 2003, which allowed users to legally purchase individual songs from artists. Users did not have to purchase and entire album for about $10-$15 to get the song they wanted; they were able to buy a single song for under a dollar. During this time, many consumers were either downloading individual songs through iTunes or illegally pirating music from other websites, which caused the profitability of artists to drop significantly. Artists were also afraid to use their music to sell products in fear of losing the support of those followers who listened to them. Artists were left with little revenue and few options until one artist changed the minds of many of his contemporaries in regards to advertising.

Sanburn (2012) spoke about Moby, an artist who was able to break the mold for the typical modern artist. In 1999, Moby released *Play*, an electronica album that had some success, but after not being satisfied with the amount of album sales *Play* generated, Moby decided to license every single song from the album to various companies; suddenly, his music was being played much more throughout society. His music was featured in a large amount of television commercials, television shows, and movies. *Play*'s album sales skyrocketed and became the pioneer album for music in advertising on television. In fact, many of the songs are still being used in all sorts of media outlets today. *Play* proved that using music in advertising could be an all-around success. However, some fans were still not necessarily comfortable with the idea until one product hit the market that essentially ended the negative stigma associated with using music in advertising.

Sanburn (2012) went on to detail the launch of the Apple iPod, and its subsequent promotion on television, which completely revolutionized the music industry, as well as the advertising industry. The commercials for the iPod featured music from big name artists, such as Eminem and U2, with stylish and colorful visuals. The iPod was small enough to fit in a pocket and allowed users to download and listen to music right on the device through iTunes. It also allowed users to burn CDs onto the iPod, meaning users were able to keep their existing collection of physical music. This product and campaign changed the perception for many consumers that "product hawking" is uncool, as some of the biggest names in the business were doing it. The iPod exploded in popularity, which led to more and more people listening to music in new ways. This led to musicians licensing their music to more and more companies, and eventually creating music specifically to be used in commercials. Some artists actually became better known for their music being featured in commercials rather than for the music itself.

Sanburn (2012) also mentions Ingrid Michaelson, an indie singer-songwriter who had her work used in various commercials for Old Navy, Google, Mott's Apple Juice, and Ritz Crackers. Michaelson is an example of an artist who is in tune with the advertising world, and how it can be used to promote herself, while she promotes products. She is becoming better known by hawking products then her work by itself would be able to. What was once viewed as "selling out" is now viewed as a respectable way to get an artist's name on the national stage and gain popularity and credibility, all while selling products and becoming more established by partnering with the big brands that endorse them. Musicians' music being utilized for advertisements is even becoming more profitable for artists then selling music the traditional way.

Sanburn (2012) also mentions Matt Mahaffey, the lead singer of the Nashville-based band, Self, which has a small cult following. Mahaffey explains that while he loved creating music and performing it with the band, it is much easier to create short and catchy songs that are to be used in commercials. Rather than composing entire songs, and eventually entire albums or extended plays, all he needs to do is create a short and sweet thirty-second composition. Not only is it easier, but he makes more money by licensing music instead of selling albums. This shows how far musicians have come, from generally not wanting to be associated with advertising to allowing their music to be featured in advertisements to creating music specifically for advertisements. What was once viewed as taboo by musicians now became the most profitable path a musician can travel in general.

Matlins (2013) described another new development between music and advertising. Back in 1995, Microsoft paid ten million dollars in order to use "Start Me Up" by the Rolling Stones for their commercial and promotion of Windows 95. The author describes how much the industry has changed since then; going back to the release of the Apple iPod, he mentions that U2 did not demand any money from Apple for the permission to use their music in the iPod launch campaign. This was because U2 realized that the business was changing, and all of the money they would likely make from album and single song sales due to appearing in the iPod campaign would more than make up for any money they would be receiving if they demanded a licensing fee. This helped lead to a shift of sorts back to the times before Moby's "Play," when album sales were the primary way to make money, but with artists now appearing in advertising mainly for exposure rather than as a way to make a one-time profit from a licensing fee. This sort of free promotion among companies and artists is currently prevalent in the music and advertising industries; the creativity and sound of the artist can promote the brand, while the knowledge and integrity of the brand can promote the artist. Now that I have discussed how and when music in advertising became as accepted as it is today, I will begin to discuss how music itself affects consumers.

The General Effects of Music on Consumer Behavior

In advertising, the choice to have music or not could be the difference between having a successful campaign or one that flops. However, the choices do not begin and end with the decision to include music; the correct genre of music must also be considered, as well as deciding whether lyrical or instrumental music is used. This situation is not unique strictly to radio or television commercials; restaurants and other retail environments also have to decide on the choice of music, and there are specific benefits to each option. There have been numerous experiments and observations conducted in order to determine how humans react to different types of music compared to how they behave when there is no music at all.

Starting with radio, Apaolaza-Ibáñez et al. (2010) conducted an experiment comparing how adults described a brand of mineral water after listening to one of the commercials that were created for the experiment. The commercials were exactly the same for all participants, with the exception of the music that was being playing in the background. Each participant only listened to one of the commercials: one of them had no music, two of them had generic music that was created specifically for the experiment, and the last featured “What a Wonderful World” by Louis Armstrong. The group that listened to the Louis Armstrong commercial had the greatest emotional response. This shows that music that is familiar to the listener elicits a greater emotional response than music that is unknown to the listener.

The researchers then took a greater look at what the reactions and opinions were of the groups who listened to one of the two commercials with generic music. One of the commercials featured music with a faster tempo, while the other had a slower tempo. The researchers asked the participants about what they think of the company based on the commercial that they just heard. The participants who listened to the commercial with the slower tempo described the brand as one of class, relaxation, and maturity. The participants who heard the commercial with the faster tempo described the brand as sporty, exciting, and fun. The speed of the commercial itself, as well as the dialogue that was spoken, was completely identical among the commercials, with only the music being the differing factor between them all. This experiment shows how music can influence a listener’s opinion on what type of attitude they believe that the company holds. The research also showed that the music that is featured can have a dramatic effect on the first impression of the listener. A separate experiment was done in which participants listened to the three commercials with music, and the results showed that 73% of the participants felt that the first commercial they heard had the most appropriate music in that it fit the theme of the brand the best. This experiment shows how consumers in general form opinions on companies and products simply by listening to their commercials and reacting to the music that they hear; they are also very quick to form opinions and impressions of the company. First impressions are very important when it comes to music in advertisements.

Even though television and radio are two entirely different mediums, both have similar rules regarding the use of music. For instance, Nielson (2015) conducted a study of over 600 commercials for television, of which over 500 contained music. The author concluded that the commercials that contained music produced more creativity, empathy, emotive power, and information power than the commercials that did not contain music. Thus, in general, having music in an advertisement is more beneficial than having no music.

Huron (1989) describes what he believes are the six most important factors that make for an effective advertisement: entertainment, structure, memorability, lyrical language, targeting, and authority establishment.

“Entertainment” refers to how the advertisement needs to entertain the viewer in some way. Any advertisement needs to draw the viewers’ attention in order to be successful. The advertisement needs to feel like something the viewer actually wants to watch and is interested in, rather than just a “necessary evil” of television. If the commercial is not entertaining, the viewer is very likely to pay little attention to it, which will make all of the following factors irrelevant. It needs to hook the viewer into watching, rather than leading them to just change the channel until the program they wish to watch returns.

“Structure,” or continuity, refers to the use of music to tie various different scenes together to create a single, consistent story. Music should help transition the commercial from one scene to the next. Another use for music is to create a heightened sense of drama or excitement during particular moments. An example would be when a song is used for the whole commercial, until one precise moment when the music abruptly cuts off, only to continue where it left off seconds later. This adds much more drama to the one scene that has no music while still keeping the same music throughout the entire commercial, creating a sense of cohesion and flow.

“Memorability” is slightly more complicated. Consumers tend to select products that they can recall very quickly. This is the reason why short jingles and slogans are so successful; something as small as a few words about a company can make individuals feel a greater sense of familiarity with it. It is very similar to an earworm, when a song is exceptionally catchy and even those who do not like the song cannot help but to remember it. Advertising works the same way; jingles help keep products in the minds of viewers. If a commercial were to use catchy music and the song were to enter viewers’ minds, they will instantly be able to remember where they heard the song and, thus, remember the product. Since consumers tend to select products from brands they find familiar, this strategy tends to lead to a higher number of sales.

“Lyrical language” refers to the idea that the details of the product or company sound much less arrogant or confident when they are sung rather than simply stated. If a brand were to just say that their product was the best and list the details why that is, it can come off as too self-indulgent. If the reasons are sung instead, it can come off as lighthearted and honest, potentially inviting more potential customers to try the brand’s product. An example of this would be the first radio jingle, the Wheaties commercial in Minneapolis in 1926. If the speaker in the advertisement just asked the listener to try Wheaties, it would generally not have had the same effect on the listener. However, since the lyrics were sung rather than spoken, it sounded much more appealing to many consumers.

“Targeting” refers to when an advertiser selects a particular target market and aims their commercials at that group. This can be done in a multitude of ways ranging from deciding what celebrities will be featured, what type of actors they will use, what channels to have advertisements on, and what music is selected. A large amount of money can be wasted if advertisers create the “perfect” commercial, but the commercial is viewed by the “wrong” audience. This makes the commercial a failure because the audience that does see it will not be inspired or encouraged to buy the product since it does not appeal to their specific tastes or desires.

Finally, "authority establishment" refers to the use of a celebrity, song, or other well-known piece of media that creates a sense of credibility for the product. It can even be something as simple as mentioning that the product is certified and awarded by a particular group or committee. This makes the viewer believe the product must be exceptional if a particular celebrity uses it, or if a particular group gives it an award for being the best of its kind. The examples Huron (1989) uses are professional race-car driver Jackie Stewart advertising Ford cars, or the American Dental Association giving overwhelming approval to the products of Crest.

Thus, the decision to include music or not is one of the upmost importance for advertisers; the image they are trying to create for their brand or product can hinge completely on what type of music they select for their commercials. They also need to think about if they wish to incorporate the details of the product into the song, if necessary. Should they change the lyrics of an already established song and risk the commercial becoming too "cheesy"? Should they create generic music in order to save costs and sacrifice authority establishment and lyrical language? Should they disregard music entirely hoping that having no music makes the commercial different enough to stand out? There are countless different decisions which can all severely affect how the campaign performs, whether positively or negatively.

The General Effects of Music in Advertising on Consumer Behavior

An observation by Birkner (2015) describes how pop music is one of the most successful and lucrative genres of music to play for an advertisement or a campaign. Pop music can provide benefits by being able to obtain an emotional response out of the viewer or listener, and therefore by potentially helping to increase sales. Fans of the artist whose song is featured in the commercial are more likely to purchase the product in the commercial. Because of this, advertisers need to carefully select whose music is going to be in the commercial; in general, they should choose a musical artist who has a similar fan base as the company's target market. Meghan Trainor had her song "Lips are Movin'" featured in an HP commercial for their new tablet, the x360. HP wanted to increase sales among young adult women, and so they picked an artist who has a massive fan base inside that target market. As a result, sales for the tablet increased by 26 percent while the commercial was airing. However, pop music is not always the way to go in order to have a successful campaign.

Birkner (2015) goes on to explain that generic music has its own advantages over pop music. Generic music can be defined as music that was made for the specific purpose of being in a particular commercial; it is almost always vocal-free, and is not meant to be the focal point of the commercial. Generic music is used more to set the mood, rather than as a way to sell customers a product. Pop music can potentially distract the listener or viewer from what the commercial is truly about, and they may miss some key details about the product because of it. Generic music has been shown to result in greater product knowledge of the people viewing the advertisement. Consumers are more likely to remember the price, details, or features of the product when generic music is playing. As explained previously in the experiment by Apaolaza-Ibáñez (2012), it is still imperative to decide what type of generic music should be created and played in an advertisement, as consumers can form very different opinions about the company strictly by listening to the music that is featured in the commercial.

Birkner (2015) goes on to explain why some companies prefer to feature music by new and upcoming artists rather than established stars. If a commercial features music from an established giant in the music world, such as Rihanna or Maroon 5, it can get consumers' attention, but it may only truly connect with consumers who are already fans of their music. If advertisements feature new music by up-and-coming artists, it can make the company appear like they are connected to the "current moment." Consumers who are not familiar with the artist may like what they hear and be compelled to buy their music, and this can help the company because those consumers will always know where they first heard the music and feel compelled to buy products from that company in the future. If this is done multiple times by a single company, consumers can establish a connection with the company, and actually look forward to the next commercial; they may even then rely on the company to find new and exciting music to listen to. One company who accomplished this in a particularly personal way was Starbucks.

A research summary conducted by SoundtrackYourBrand (n.d.) described how Starbucks was able to create a personal relationship with its customers that was more than just providing them with coffee and pastries. Originally, Starbucks only played classical music in their stores; it was not meant to be anything other than background music as the true star of Starbucks was supposed to be the coffee. One store manager, Timothy Jones, decided to change the soundtrack to his store to feature more jazz music by well-known jazz musicians. This resulted in customers approaching the staff asking for the names of songs and requests to buy the CD the song was featured on. In other words, Starbucks, a coffee chain, was getting customers who wanted a soundtrack to the music that was featured in the store. Starbucks then partnered with Blue Note Records, and began selling CDs, which were wildly successful for a period of time. The success grew to a point where Starbucks purchased their own music company in Hear Music in order to release these albums. Starbucks later sold the company due to declining profits, but its effects are still seen in Starbucks today. Most consumers go to Starbucks for the coffee and food, but many are now aware of the music that is being played, which can serve as an extra motivation to visit the local Starbucks. The coffee chain created a personal link between itself and its customers that extended beyond its primary business.

SoundtrackYourBrand (n.d.) goes on to detail how shoppers react to the music that is played in retail stores. The research summary discusses a study that showed that playing music in a store has a advantages over not playing music. The experiment took place in an electronic store, and the researchers found that there was a 78 percent increase in sales, as well as an 8 minute increase in time spent in the store per customer, when background music was played vs. when no background music was played. Therefore, playing music can be more beneficial to retail environments than playing no background music, but a question that remains is: what genre should businesses pick to play in their establishments? The answer is: it depends.

The research summary goes on to discuss an experiment done by Yalch and Spangenberg (1990) that compared two different genres of music in retail stores: “Top 40” music (i.e., pop music) and instrumental music. The researchers played the two genres in a store at different times, and the customers were given a questionnaire as they left. Those who were under 25 years of age felt like they spent more time in the store when the instrumental music was being played, while those over 25 years of age believed they spent more time in the store when pop music was playing. The two researchers theorized that the younger customers were more familiar with pop music, so that when it was being played, they perceive time as being faster than it is in reality. The opposite can be said for the older customers who were less familiar with the pop music, and thus why they believed they spent more time in the store when pop music was being played. This shows how music can alter a customer's perception of time, which can ultimately affect how much time they actually spend in the store.

The research summary also details an experiment conducted by North et al. (1999) to see if music by itself can influence which products customers buy. The experiment was conducted in a wine store where the researchers observed the purchases being made when the store was playing German music vs. when the store was playing French music. The results showed that customers purchased more German wine when German music was being played, and more French wine was purchased when French music was being played. After the customers made their purchase and were leaving the store, they were then asked whether the music in the store affected their buying decision. Less than 14 percent of customers said that the music affected their decision, and so it is possible that the customers are affected nonconsciously by the music, and do not consciously realize that they are being affected by the music that is being played.

Another experiment conducted by North et al. (2015) took place in a fictitious restaurant. Participants were given a multicultural menu and were asked which one of the dishes they would order. There were four different rooms and each room had different music; the first room had American music (The Beach Boys), the second had Chinese music (The Peking Brothers), the third had Indian music (Sunidhi Chauhan), and the fourth had no music. The results showed that the most popular cuisine for each room corresponded with the genre of music being played. The participants were also asked to list how many dishes they could recall from the menu, and the most recalled dishes were those linked to the country of the music they heard. This further cements the idea that music can drastically affect how people think and what they spend their money on. It also affects their memory and allows them to remember more things that correspond to the music that they hear.

The same researchers also decided to test whether music can influence the perceived value of products. They sat down multiple groups of participants and played country music, classical music, or no music for them. They then tested how much each student would hypothetically be willing to spend on 10 utilitarian items and 10 luxury items. The reasons for the genre selection was that classical music has a luxurious connotation; when people hear it they often think of expensive cars, jewelry, cigars, and other indulgent items. Country music often sings about more functional items, such as trucks and farms. The results were that those who listened to classical music placed a higher value on luxury items than those who listened to country music or no music. The classical music group also placed a lesser value on utilitarian items than those who listened to country music or no music. The researchers then decided to take the experiment one step further by comparing how much students would be willing to hypothetically spend on luxury items when they were primed as opposed to when they are not primed. The participants who were primed would listen to classical music and be shown images of expensive items, such as mansions and race horses. Those who were primed were more willing to spend the money on the expensive items compared to those who were not primed.

The research summary by SoundtrackYourBrand (n.d.) also describes another wine experiment conducted by Areni and Kim (1993), which compared the sales of wine when a store is playing pop music to when the store is playing classical music. The results were interesting in that customers purchased the same amount of wine between the two genres of music. However, listening to classical music resulted in a greater monetary value of sales because the music influenced the customers to buy more expensive bottles of wine, while pop music resulted in customers buying more affordable wine. This shows that music can cause consumers to buy more expensive goods that they were originally unwilling to buy, but the genre may not outright cause a customer to buy a larger quantity of items.

It has been discussed how music may nonconsciously affect the decisions and thoughts that a customer has, but what about the effects that consumers are aware of? The research summary by SoundtrackYourBrand (n.d.) discusses experiments conducted by Eroglu et al., (2005), in which the researchers again tested the effects of slow music versus fast music in a retail store, but this time it was in a very densely populated shopping mall. They wanted to test whether music can affect the mood of the consumers. They concluded that when the mall was busy, playing fast music can enhance that frustration that comes with high congestion and caused the customers to leave quicker. Slower music appeared to calm the customers down and they became more patient with all of the congestion in the shopping mall. They also concluded that if the mall is extremely quiet, it may be beneficial to play faster music in an effort to make the mall appear livelier. Slow music would cause the mall to feel empty and deserted, which has a chance to dissuade the customer from staying longer.

Overall, the decision a business has to make in regards to what music they play in their establishment does not have a single answer that can be used everywhere. Savvy owners should look at their clientele and adjust their music accordingly. The goal is for the customers in the store to be compelled to stay longer, and thus spend more money. Savvy owners could also change the nationality of the music if they are trying to push sales towards a particular product, such as selling German wine as opposed to French wine, by playing German music. If the establishment in question is a restaurant and the clientele is of the older variety, perhaps a slower tracklist would be more beneficial as it could make the restaurant appear classier and convince the customers to stay longer and perhaps order more drinks, and therefore increase sales. If the customers were generally of the younger variety, a faster tracklist may be more beneficial as it would make the setting feel more upbeat and fun, as opposed to classy.

I have discussed what types of music results in a welcoming environment, such as Starbucks, where the music can result in creating new customers and a greater link with all people that enter the store, and what music can result in greater sales numbers and more time spent in the store, but what about when a company actively tries to turn away those they don't want buying their products? The research summary by SoundtrackYourBrand (n.d.) describes the interesting case of Abercrombie & Fitch, a trendy apparel chain aimed towards young adults. Music is the most important part of their business, as stated in their mission statement, "Music first! Merchandise second." The chain generally plays music by up-and-coming artists who are generally known by college students, but are not on the radio, similar to the type of artists that radio and television advertisers chose to feature in their commercials. The difference, however, is that Abercrombie & Fitch does it because they want to appear as a trendsetter in that they do not follow what is popular and instead create what is popular. They do not want to appear like "followers"; they want to appear more like leaders and do not wish to "fit in" with the rest of society. More important than the type of music the store plays is the volume that the chain decides to play their music. Abercrombie & Fitch play their music at a significantly higher volume than the average store. There are multiple reasons for this.

The research summary by SoundtrackYourBrand (n.d.) discusses a study which shows how different people react to music played at Abercrombie & Fitch. The goal of the loud music is to encourage those who do not fit into the target market for Abercrombie & Fitch to not enter their stores. They want their brand to feel more like a club rather than a widespread fashion brand, and that only those who fit into the culture they create would be willing or able to wear their products. This is very unusual because many other businesses would be happy if their products caught on and grew in popularity with a market other than their target segment; Abercrombie & Fitch is different in that they only want their target market wearing their products, and no one else. The reason for this is because they want their customers to feel a sense of individuality; it makes their customers feel as if they are different from everyone else, and they do not fit the mold of a typical young adult. This has a drawback, however, as the brand's potential earnings can only match the amount of money that their target market has and are willing to spend on apparel. Abercrombie & Fitch also turns into a niche brand because of their policies, one that is not accepted by the general public because the general public is not accepted by Abercrombie & Fitch. This is all due largely to their choice of music for their retail environments.

Ford (2013) wrote an article also detailing experiments and observations conducted by various researchers, and he wrote about the findings of some studies regarding the volume of music in retail stores. Smith and Curnow (1966) conducted an experiment in a store that was playing loud music. They wanted to test whether the volume of the music affected the amount of time customers stayed in a store, as well as how sales were affected. After observing the environment, they concluded that customers stayed in the store longer when the music was not so loud, but it did not have a statistically significant difference in the amount of money the store generated compared to when loud music was being played. They also concluded that it is possible that loud music causes females to believe time is moving slower than it really is, in that they spend more time in the store than they think. This is another advantage for playing music loud that Abercrombie & Fitch is going for.

The article goes on to describe the studies of Milliman (1982) who observed how customers reacted to faster music in a grocery store as opposed to slower music. Customers perused the aisles quicker and left quicker when faster music was playing; slower music encouraged the customers to shop longer and, thus, spend more money. The grocery store setting is generally regarded as a fast-paced environment, but it appeared that the slower tempo background music was beneficial for such a quick environment.

Milliman (1986) conducted another study in which he observed how a restaurant functioned when they were playing music with a faster tempo in contrast to when the same restaurant played music of a slower tempo. The results were similar to the results of his grocery store study. Customers stayed 11 minutes longer and purchased more drinks after their meals in the slower setting. This resulted in an overall 41 percent sales increase compared to the sales when they were playing faster music. It is important to note, however, that the tempo of the music only indirectly affects the amount of money that the customers spend. According to the study, tempo only dictated how long a consumer stays in the store. If they are in the store longer, they are more likely to purchase more; therefore tempo indirectly influences the amount of items the customers buy, while the genre of music dictates what they buy.

In sum, the music played on radio, television, and in stores all have a dramatic effect on a listener, viewer, or customer's thoughts and actions. The "wrong" music could lead to a myriad of different problems, including lower sales. Consumers could believe the company has a different mood or theme than it is trying to convey. It can also cause the failure of a commercial or possibly an entire campaign, which can cause the outright bankruptcy of a company if it is fragile enough. In stores, it can cause customers to shop fast and leave even faster. Those that do shop could also nonconsciously opt for cheaper items rather than more pricey options. When the "right" music is played, it can lead to greater sales numbers, better brand recall, greater consumer relationships with the company, and a more profitable organization overall. Now that I have discussed the general effects music has on listeners, viewers, and customers, I will discuss how the effects of music specifically in regards to sports advertising.

General Relationship Between Sports Marketing and Music

Types and Uses of Sports Marketing

Sports marketing is a very broad topic, but it can be defined as any sort of advertising or promotion of a product and a team, player, league, sport, or similar sports-associated entity. There are countless ways in which companies have performed sports marketing, and I will discuss both simple and complex sports marketing promotions and campaigns.

Sponsoring a particular player or using one as an endorser is a marketing tactic that companies have successfully been utilizing for decades. Brands that have a connection with the sports world, such as sports drinks, will often hire a famous athlete to be featured in a commercial. When such a connection does not exist, companies may try to make one by featuring an athlete with the hopes of converting many sports fans into buying their products. One famous modern example of this tactic is State Farm using Chris Paul and James Harden as their main athlete sponsors. Chris Paul and James Harden are NBA players, and in State Farm commercials, they attempt to sell insurance for State Farm; this campaign has been very successful, and has been going on for many years. Sports apparel companies, such as Nike, may decide to sponsor a particular player and give them their own line of clothing or sneakers; perhaps the most famous example of this Nike tactic is Michael Jordan and his Jordan Retro and Jordan Signature sneaker lines. Sneaker advertisements can become even more complex with players, such as Russell Westbrook of the NBA's Oklahoma City Thunder. He has his own line of sneakers, which are under the Michael Jordan brand, which is then under the Nike umbrella. This type of sports marketing can go all the way back to basketball player Chuck Taylor and his series of Converse "All Star" basketball sneakers, which are one of the best-selling sneakers of all time and are still being produced and sold today, long after they have become obsolete for their original purpose (to wear them for playing basketball).

One of the simpler ways a company can form a bond with an entire team (as opposed to just one player) they sponsor and the fans that support that team is by placing a logo on the team's uniforms or stadium. Pinsker (2016) describes various examples of this. While the most popular United States sports leagues (NFL, NBA, NHL, and MLB) have been slow to adopt the use of advertisements and logos on jerseys, it is very common outside of the major four leagues. Major League Soccer has massive advertisements plastered over the players' chests. MLS is modeled on the English Premier League, the largest soccer league in the world, and they also have that style of jersey. The use of advertisements on jerseys is not limited to soccer, however. NASCAR is famous for countless small advertisements stamped all over the driver's jackets and cars. Another example of how companies sponsor teams is how the New York Giants' official food sponsor is Wendy's. It allows the two parties to promote each other and conduct specials and sales.

Pinsker (2016) also explains how companies sponsor the stadiums that they play in. They can be as simple as running a kiosk in the arena or placing a billboard in the outfield of a baseball stadium. Companies even go as far as to completely change the name of the building to the name of their brand. One of the oldest examples that the author discusses is Wrigley Field, which is named after a chewing gum company. This promotes the company through the Chicago

Cubs, as well as through other performances at the baseball park, since almost all stadiums are used for other purposes during the off-seasons. When sponsoring a team and their stadium, some companies take a little bit of a different approach.

Pinsker (2016) goes on to list some of the more unique ways companies can promote their brand in stadiums, such as the cigarette company Chesterfield's tactics in Brooklyn's former Ebbets Field. Chesterfield put their brand name on the scoreboard, and every time there was a hit in the baseball game, the "H" in Chesterfield would light up. Every time there was an error, the "E" would light up. Another creative way to advertise a brand in a stadium was what 7-11 did with the Chicago White Sox and the baseball park they played at. The White Sox routinely start their night games at 7:07pm. 7-11 had the interesting idea to push the start time back 4 minutes, so every night game started at 7:11pm. So far I have described various ways companies can sponsor players, teams, and their stadiums, but there comes times when companies find that the not be enough, these companies are the ones who try to sponsor the entire league in one way or another.

There are also times in which companies may try to advertise not just through an individual player, team, or stadium, but through an entire league in one way or another. In American sports, apparel companies can sponsor each and every team by sponsoring the league and becoming the one and only provider of all apparel with each team's logo and name on them. This includes the uniforms the teams play in, as well. When the apparel company sponsors the league, all the teams' uniforms, as well as the uniforms of the referees and umpires, become that of the brand that partnered with the league. As it stands currently, all NBA and NFL apparel is from Nike, all NHL and MLS apparel is from Adidas, and all MLB apparel is from Majestic (the MLB is scheduled to transition to Nike within a few more years). This can result in some complex branding situations, such as how an Adidas-sponsored athlete like James Harden will have to wear Nike during NBA games.

Ritson (2017) speaks about the various sponsorship opportunities that were available to companies in the 2018 FIFA World Cup, the largest European football tournament in the world that is held only once every four years; some consumers even hold it in higher regards than the Olympics, which is also held only once in four years. FIFA had three tiers of sponsorships that companies were able to purchase. The first tier was “partners,” which can only feasibly be purchased by massive companies since the reported price was around 100 million pounds. These companies are partners with FIFA, and are not just sponsoring the World Cup, as that has its own tier (the second tier) which costs roughly 50 million pounds. The third and final tier allowed companies to become “supporters” in the area that they choose for the more modest price of 8 million pounds. Essentially, such companies are minor sponsors of the World Cup in the area of their choosing.

If a company wants to form an even stronger partnership with a league, they can even come up with a deal to change the name of the league itself to match their company name. I have already mentioned the English Premier League, but only a few years ago, it was known as the Barclay’s Premier League, named after the financial company. The top Spanish football league also has the same situation with LaLiga Santander, named after the Massachusetts-based banking company. France sponsored out their second main league, rather than their top league. The top league is named Ligue 1, while the league under is Domino’s Ligue 2, named after the pizza chain. England also has various tournaments for their clubs, one of which is the English Football League (EFL) Cup, which is held every year. The tournament is almost always sponsored off to companies, and has changed names many times throughout the years. The tournament has been called the Carabao Cup, the Capital One Cup, the Coca-Cola Cup, and many other branded names. The trophies given to the winners were often altered to look like the logo of the brand that the league was currently partnered with.

As the aforementioned examples suggest, this type of sponsorship is common in Europe, but is practically unheard of in the United States. Elsewhere in North America, though, the main Mexican soccer league's name has been sponsored out, as it is known as Liga BBVA Bancomer, which is a partnership with the Spanish banking group BBVA. The United States does not have any sort of sponsored league name; however, recently the National Basketball Association decided to test the waters with a name sponsorship. The NBA, though, elected to go "the French route" and only sponsor out their minor league.

Schultz (2017) speaks about how the NBA's developmental league's new deal with Gatorade can possibly pave the way for new sponsorship opportunities similar to that of what exists currently in European soccer leagues, with the name of the league being up for grabs in negotiations. The NBA has its own minor league where teams send young and recently drafted players to develop until they are ready to be called up to the main roster. This league was called the D-League, meaning the developmental league. Through the NBA's partnership with Gatorade, they have officially changed the name to the G-League, meaning the Gatorade League. This is the first sponsorship in major American sports that involved the league changing its name to fit that of the sponsor, even though in this case it is the minor league. In addition to changing the name of the league, the logo was also changed to feature a small Gatorade "G" in the corner.

In sum, there are many different ways brands can benefit from using sports as a way to advertise their product from small prints on jerseys to completely changing the name of the league to match the company’s name. All of these examples seem like great ways to increase the exposure of the brand and gain sales, but not all sports marketing opportunities are successful.

Specific Factors that Make for Successful Sports Advertising

Now that I have discussed the different ways that companies can advertise their products throughout the sports world, I will discuss what makes some of them particularly successful. Starting with commercials, it is apparent that slowly but surely, television is being phased out of the common United States household, similar to what occurred with the radio, and is being replaced with streaming services and similar Internet-based services. O’Reilly (2017) speaks about the strategy Adidas is employing, which involves advertising their products on television less and less at time goes on. CEO Kasper Rørsted stated that the intended market for Adidas no longer watches much television, and instead uses their tablet and computers more, so naturally Adidas is moving their advertising to where their target market is. They are using the money saved on not broadcasting expensive television commercials towards featuring advertisements on websites, such as short online commercials, emails, and banner advertisements, where their target market is most likely to see them.

Another factor that involves whether a sports commercial is successful or not is what geographic location the commercial is advertised in based on what athletes or teams are featured in the commercial. For example, if the commercial featured members from the New York Giants football team, the commercial is practically destined to fail if it is aired in locations that generally do not support the Giants, such as New England. While this limits where companies can air their commercials, it does allow for companies to pick out specific markets where they are trying to grow, and use tailored commercials specifically for that audience. If a company wants to gain greater sales in the New York and New Jersey area, it would be smart to make a commercial featuring members of the New York Giants. The exception to this rule is when a company features a premier player or a retired player. If a player is no longer active, or if they are one of the best players in the league, companies potentially be successful by airing the commercial nationally.

In regards to athletes' jerseys, Pinsker (2016) speaks about why he believes that advertisements on jerseys are very slow to catch on in the United States. One theory is that the major leagues are afraid that increased advertisements on uniforms would repel many viewers into not watching. All four of the major sports leagues in the United States have been around for a very long time (e.g., MLB has existed for over a century), and many viewers may not want to see classic jerseys and uniforms that have been a staple of many teams for decades be "defaced" by an advertisement. Others state that leagues want advertisements on jerseys because they would bring in a massive amount of extra revenue, but it cannot be agreed on how that money would be divided among the league, teams, and players. However, NASCAR proves that advertisements on uniforms can be done successfully. It has been statistically proven that fans of a particular driver are more prone to purchasing products that sponsor that driver. In addition, fans of a particular English Football League club are more likely to purchase the company that is prominently featured on the chest of all of the players. So if it is proven that advertisements on jerseys can be successful, why do the main leagues in the United States avoid it?

Pinsker (2016) goes on to explain why advertisements on uniforms work for NASCAR, but not for the big leagues. The main leagues all benefit from massive television deals; broadcasting companies pay millions of dollars in order to have the games be broadcasted on their channel. While the extra money from jersey advertisements would be beneficial, they do not want to risk turning off fans in return for gaining that money. Less fans would result in lower profits from television deals, and therefore the main leagues decide to “play it safe,” and not pursue jersey advertisements. NASCAR does not benefit from such television deals, and so pursued all of the money they could potentially receive. Since they do not receive as much money from television deals, they must pursue revenue elsewhere. It is also no coincidence that the MLS also uses advertisements as a major part of their business strategy since they also do not benefit from massive television deals like the four major sports leagues do. However, the NBA just recently began allowing companies and teams to collaborate on jersey advertisements, or each team could elect to forfeit the opportunity and go sponsorless if they so choose. The G-League (or D-League as it once was named) has been allowing advertisements on jerseys since 2010, but this is the first time a major American sports league has allowed it. There are strict restrictions on how large the advertisement can be in the NBA, and it can only be placed under the player’s left shoulder on the front of the jersey, but it is the beginning of what may be a trend that all major American sports may be a part of.

Going back to stadiums, Pinsker (2016) goes into detail about why companies go through the effort into doing something more than just putting up banners or billboards. The reason is that companies want to appear as if they are part of the action, and that they are actual partners with the team. Doing so can make the brand appear creative and “with the times.” If customers are having fun with the way the brand is being featured in games, or if the brand feels as if it is actually a part of the game, they are much more likely to remember the company. As discussed, consumers often gravitate towards buying products from brands they remember or are familiar with. Also, since baseball stadiums in particular are often cluttered with dozens of billboards and advertisements in the outfield, a company simply adding one of their own brand may not stand out, and just makes them part of the "clutter."

Going back the G-League, the narrative that Gatorade is able to produce thanks to this sponsorship is arguably remarkable. The D-League was a place where recently drafted rookies and NBA hopefuls were sent by NBA teams so that they can develop into better players as they mature. While some rookies are able to start in the NBA right away, some are not quite ready, and they would play in the D-League until they were. Now that the league is named the G-League, it creates a narrative that Gatorade helped young players achieve their dreams of playing in the NBA. Gatorade may eventually be viewed as a brand that was able to kick start many future legends' careers simply because they changed the name of the developmental league. This can result in a massive amount of positive publicity, and can further cement Gatorade as the most popular sports drink.

Coincidentally, the NBA is also considering removing the "One-and-Done" rule from the NBA rule book. The rule states that players are not allowed to enter the NBA until they are one year removed from graduating high school. It does not explicitly state that the athletes are required to attend college, but many players do play on a college team for one year just so they have somewhere to play basketball, and can get scouts of NBA teams to notice them. Once they complete a single year of college, they are eligible to enter the NBA draft, hence the term "One-and-Done". If this rule were to be abolished, it would mean high school graduates would be able to enter the NBA and skip college completely. Naturally, high school graduates would generally not be ready yet to be a leader on a major league team, so many of them would be drafted by NBA teams on draft night, and would instead be sent to the team's G-League affiliate, allowing them to get real competitive experience. Most great NBA prospects don't play more than one year of college, but if they were to play in the G-League instead it would bring more attention and views to the league since many people enjoy watching what they believe are the next big superstars, making the Gatorade sponsorship even more valuable. Every high school success story could then potentially have Gatorade at the heart of it. It appears that the NBA is the most progressive in terms of advertising out of the major sports leagues, as they are leading the way in both jersey advertisements and renaming their league after a company sponsor.

While some sports marketing campaigns turn out to be successful, others may end up failing. All of the examples discussed so far in general have all been very successful (or at least are on their way towards becoming a success), but not all sports marketing campaigns are created equal, and not all are successful. FIFA, in particular, has been in serious trouble as their last two World Cups have both generated losses, and since World Cups are held once every four years, this means that FIFA has been losing money for almost a decade.

Ritson (2017) discusses the different types of advertising opportunities FIFA provided for companies. I previously discussed the details of the potential sponsorships and the difference between them, but those differences only matter if a company actually opts in and pays the money to FIFA to be advertised; however, that did not happen often for FIFA. As of the time Ritson wrote his article, 7 of the 8 “FIFA Partner” slots were taken by Adidas, Coca-Cola, Visa, Hyundai/Kia, Qatar Airways, Gazprom, and Wanda Group; there was one slot that went unclaimed. As for the 6 “FIFA World Cup Sponsor” slots, there were only 4 slots filled for the 6 available; these were McDonald’s, Hisense, Budweiser, and Vivo. Finally, and perhaps the most telling, the “Regional Supporters” attendance was quite poor. There were 4 slots for each of the 5 parts of the football world: North/Central America, South America, Europe (including Russia), Africa, and Asia (including all of Oceania). That means there was a total of 20 slots available, and only a single one was filled, a local Russian bank who filled one of the Europe slots. It seems somewhat shocking how unwilling many brands appear to be to sponsor their brand with FIFA. After all, sports marketing has been shown to be one of the most effective and positive ways to generate more attention and profit to a company, and the World Cup is considered by some to be the biggest sports event of all, even though (or perhaps because) the event is only held once every four years. Advertising your brand on the biggest stage sports has to offer, in an international market, and featuring some of the (typically) highest fan attendance and television views of any program, sports-related or otherwise, seems like the best platform a company can ask for. The question then is: why were companies so unwilling to have their brand be featured in the World Cup?

One possible drawback many companies had was, of course, the astronomical prices that they had to pay in order to be at the World Cup; however, Ritson (2017) goes on to explain the problems were much more than just that. FIFA is in the midst of a company-wide scandal that forced the abrupt exit of President Sepp Blatter and is currently being investigated for fraud and money laundering. This type of turmoil and staff turnover would give companies cause to pause and consider whether they want to pay money for the sponsorship. If FIFA is unable to protect their own image, why should other brands trust FIFA to protect theirs? The controversy does not stop there, however, as the location of the World Cup was another obstacle companies had to face. The 2018 World Cup was in Russia, a nation accused of conducting various international crimes. Many were hesitant not to have their product advertised in such a controversial location.

In addition to these issues, Ritson (2017) also mentions the controversial decision of where FIFA decided to have their next World Cup. The 2022 World Cup will be in Qatar, a small, but rich country located in the Middle East. Other countries, such as the United States, Japan, and South Korea all placed bids to host the World Cup, but FIFA instead voted for Qatar. As already stated, FIFA is currently deprived of capital, so many around the soccer world believe Qatar may have essentially paid an incredible sum of money, possibly under the table, in order to lure FIFA to choose them over the other nations. This is just another example of a possible suspicious business decision made by what appears to be a very unstable association. Qatar, like Russia, also has its own history of questionable decisions and uncomfortable policies, and due to its location in the Middle East, many might worry about potential for wars and other violent acts due to unfortunate recent history in some areas in the region. This could easily lead to even poorer company attendance that currently exists in Russia. Also, Qatar is a very small nation, and brands may not see the value in spending all of that capital to advertise their product because the amount of revenue they would generate may not be enough to cover FIFA's fee.

All of these reports and decisions made by FIFA, as well as the nations that the World Cups are being hosted in, could very easily cause even more companies electing to save their money and not sponsor the World Cup. Companies are aware of what the common perception about them is more now than ever before. Companies only want to partner with companies they feel can provide them with positive value. It is not just about being advertised at the World Cup; it is about forming a business relationship with FIFA and coming to an agreement that helps both parties. With the current financial and structural unrest that exists in the association, and the political controversies that exist in both Russia and Qatar, FIFA may very likely be an even worse financially situation very soon. Brands want to protect their image and have to decide if they can trust who they are partnering with because if their partner falters, it looks bad on them as well through association. As it stands right now, some companies may not feel confident enough to associate their brand with Russia, Qatar, and/or FIFA in general.

Now that I have discussed sports marketing tactics and what the benefits are for companies that employ them, I will discuss the specific role that music can play in sports marketing. One major reason why music has always been very much tied with sports is because of the proven physical effects music has on an athlete's body and mind.

The General Effects of Music on Sports Performance

Music has been shown to have positive effects for athletes in their workouts and an "unfair" advantage during competitions to the point where the US Track & Field, the governing body for distance racing, elected to ban all uses of audio media during races. This ban was intended to protect those who did not use music and to keep the sport as competitive as possible (Ruani, n.d.). In essence, they decided to treat music as if it were a PED (Performing Enhancing Drug). The question then is: what advantages from music is the US Track & Field referring to and in general, why is listen to music during athletic activities so effective?

Farmer (n.d.) states that music has four major effects on the human body: psychophysical effects, physiological effects, psychophysiological effects, and ergogenic effects. Psychophysical effects refer to how the athlete reacts emotionally to the music, or how the music could change their mood. Physiological effects refer to the physical reactions an athlete has, such as faster running speed or better endurance. Psychophysiological effects refer to physical effects that are not in control of the athlete, such as an increased heartbeat. Finally, ergogenic effects refer to any positive effects, whether physical or psychological.

The article also describes what factors athletes must take into account when deciding what song to listen to during their workout. First, the song must have a strong rhythm that inspires the athlete to move. Second, the song must also contain positive lyrics that inspire the athlete to continue their workout. They can also include lyrics that are related to movement in some way. Third, the song must have an association with sports. This could be as simple as picking a famous song that was previously used as the theme song to a sporting event, or even just including lyrics about overcoming the odds and facing adversity. Fourth, the beat of the song must be similar to the speed in which the athlete is moving. Runners may prefer something faster paced to have them run faster, while a rower may wish for something more methodical in order to keep themselves in a steady rhythm. Fifth, the song must contain uplifting melodies or harmonies. Finally, and perhaps the most simple of all the criteria, the song must be to the athlete's taste. If they do not enjoy the genre of the song, they will likely not be able to increase their performance by a significant amount.

Dennehy (n.d.) referenced various studies and experiments conducted by researchers to help explain the core effects music has on an athlete's body and mind. These effects are dislocation, arousal recognition, synchronization, acquisition of motor skills, and attainment of flow.

"Dislocation" affects the mind of the athlete, and it causes them to be less aware of the physical stress they may be putting on their bodies. If an athlete is undergoing a particularly intense workout, listing to music may divert attention away from the workout, and put it instead towards the music. If athletes do not notice how much effort they are putting in, they will generally be able to work out for much longer because they will notice that they are tired much later than they normally would. If an athlete does not realize that they are tired, they will most likely continue to work out until they feel satisfied, and more training time naturally yields greater results in competitions in general. Of course, dislocation does have its problems. It can possibly cause someone to overwork themselves and cause their body to be completely exhausted, even if the athletes themselves may not be able to feel it initially (Bishop et al., 2007).

"Arousal recognition" refers to the actual mood that music may put the athlete in. Music can greatly affect the mood of an individual, and it is up to the athlete to decide which music is most appropriate to listen to, and which music will put the athlete in the best position to succeed. An example of this would be a ballet dancer; she may wish to listen to slow or classical music before a routine in order to stay calm and composed, which are important for ballet dancing. Another example could possibly be a basketball player listening to some upbeat music before a game in order to feel pumped or energized at the start of the game. However, arousal recognition does not have "one-size-fits-all" effects; one genre of music that may work for one athlete may not work for another. This means the effectiveness of arousal recognition is up to the athlete and the athlete only (Bishop et al., 2007).

"Synchronization" refers to a physical effect on the user and it makes the movements of the athlete mimic the speed and intensity of the music. This is especially prevalent when an athlete is running or biking; they will often pace or pedal at the same beat as the music. This is done instinctually, and many people may not even realize they are synchronizing during their work out. This means an athlete who is looking for a way to instinctually put more intensity into their routine might be well-suited to listen to more intense music while they are doing their workout (Bishop, et al., 2007).

"Acquisition of motor skills" is a very interesting effect that has various uses. If the music is to the athlete's liking and they are in a learning environment, the athlete may be more likely to be more eager to learn and take more excitement into honing their craft. The more unique effect, however, is how the human body can actually work more efficiently when listening to music. If an athlete is very into the music they are listening to and acting instinctually to their work out, they may discover more efficient ways to conduct their routine.

Finally, “flow” refers to when an athlete is completely oblivious to what is going on around them as they are completely focused on their work out. The athlete’s mind may go completely blank as they are concentrating on the workout and the music, almost as if they were sleepwalking. This attainment of flow is not just for athletes, but is capable of being achieved by anyone. A common way this can be achieved is if someone was reading a book and they became so engrossed in the story that they are not aware of their surroundings, including the time. Whether it is reading or working out, an individual in a state of flow will feel time is going by much faster than it really is (Pates et al., 2003).

Music and sports formed a relationship because of the advantages music provides those who partake in sports. Going back to the US Track & Field ban on all music during races, the rule does still exist, but it was amended to make it more accepting and fair. This is because the association understands how much some athletes rely on music in order to perform at their highest level. Without music, they may not be able to unlock their fullest potential since they would not be able to train as hard or as long. Now that the relationship between sports and music has been discussed, I will now explain how the sport industry and marketing industry interact with each other, and what their relationship is currently comprised of.

General Cultural Associations between Music and Sports

Olson (2015) described how teams carefully craft the experience they wish to provide for their fans who are in attendance by monitoring and selecting which songs they play at their games. Teams generally want to have a central theme to their games, and will often only pick songs that support that theme. What is very interesting is how they decide on the music. The decision is very similar to how advertisers select music for their commercials in that they give very little advantage to an artist who is an established superstar. They are more interested in finding the perfect song, rather than the most famous or well-known. This leads to songs often being chosen by artists who may be considered "lesser-known" being used at games, and if the song catches on in the arena, this may actually lead to commercial success for the artist/song and create a lasting bond with the team. An example of this is "goal songs" in the NHL, in which teams play a particular song when they score a goal, and the song lasts the entire season. A season is a long time for a song to be used, and it gains tremendous exposure to the point that some songs can become more than just a "goal song" - they can become the unofficial "theme song" of the team.

Of course, a song just cannot catch on by itself. If the fans are not behind the song, it will likely not garner the same attention and reaction the team and artist desire. The fans are the ones who decide whether a particular song, and entire stadium presentation, is a success of failure. The "perfect song" may vary greatly depending on where the team is located; certain genres are more popular in certain parts of the country. For example, professional sports teams in Tennessee, such as the Tennessee Titans and Nashville Predators, play much more country music than teams from the rest of the country. In addition, teams may lean more favorably to musicians that are from the area in which the team is located. Olson (2015) mentions how the NFL's Seattle Seahawks use a large amount of Macklemore, a Seattle native, in their stadium. If the crowd knows the artists is a fan of the team and is from the same area they are, they are more likely to support the song and the artist, which will elicit a greater reaction when it is played. This means each team has their own unique theme and pairs it with music that supports the theme, as well as music from the area.

Olson (2015) goes on to state how the artists are paid for contributing their music to the team. The artist is paid a licensing fee for allowing the team to play their song, which is heard by the thousands of people who attend the game. However, television broadcasts often pick up the music though microphone they have set up for other purposes, such as for the commentary team. This means that even though an artist is playing their song only at the stadium, it is actually being heard nationally. One example of this is during NBA games, in which the home team almost always plays some type of beat or music while their team is on defense. This type of music use is unique in that is actually does not help the artist's record label at all. Playing songs in a private environment, in this case a stadium, is covered by "public performance rights," which means that the label does not receive any of the money an artist may generate from using their music in arenas, making it a very attractive business path for artists, as they get to keep all of the profits. This is because a music label can only make money from an artist's work if it is being used explicitly for selling products which, in this case, it is not.

Another way music is played at sporting events, or in this case sports broadcasts, is becoming the theme song to a particular event. Songs that are currently popular are often used as "outros," which are played before commercial breaks. Some songs gain even more exposure when they are the theme song to an entire season or post-season. For instance, the NBA selects a track to be the official song of the NBA Playoffs every year. That song is played countless times throughout the few months of the playoffs, and so can gain a large following from basketball fans. Another example is "Waiting All Day for Sunday Night" by Carrie Underwood; her song was played on every Sunday Night Football on NBC for multiple seasons, which leads her song to then be associated by many consumers with football. The song's inclusion was very successful, and Carrie Underwood created new tracks once the NFL felt it was time for a change; her songs "Oh Sunday Night" and "Game On" both were theme songs used for later seasons, as well.

When artists want to be a little bit more personal with their favorite team, they create a song specifically for that team. Nielson (2013) discusses how artists have created songs about their hometown teams or changed the lyrics of some of their original songs to fit a more sports-oriented theme. Pittsburgh-based rapper Wiz Khalifa reached fame when he released "Black and Yellow," a song named after the colors that the Pittsburgh Steelers wear. In the music video, he is also wearing a Steelers sweatshirt. The lesser-known Ying Yang Twins released "Halftime (Stand Up & Get Crunk)," a song named after their hometown New Orleans Saints. Naturally, both songs became popular among many fans of their respective teams.

There is possibly no greater event that exemplifies the relationship between sports and music than the Super Bowl halftime performance. The Super Bowl is more than just a football game; it is considered by many to be a special attraction also for the commercials, as well as the halftime show. The halftime show is actually often when there is a peak of viewership during the televised event, as non-football fans often will tune in to see the performance. The featured artist is planned far in advance, and it is the most watched performance by any musician every year, and routinely pulls in over 110 million viewers.

I have discussed how musicians and sports teams/players can both benefit from the exposure and expertise that they both bring, but recently there have been various musicians who have become a part of the sports world to an even greater extent. Smith (2014) gives insight into how rappers have become more than just inspirations to athletes, and have become much more hands-on in the business. Drake, a Toronto native, is one of the most accomplished rappers in the music world today, but he was hired as the Global Ambassador for the Toronto Raptors of the NBA, in which he attempts to influence players into signing with the team, as well as hosting his own NBA games in Toronto a few times a year, aptly named “Drake Night,” when the Raptors wear specialty designed Drake jerseys. He was also influential in luring English striker Jermaine Defoe from the Tottenham Hotspurs of the English Football League to play for Toronto FC of the MLS. Jay-Z went a step further and actually purchased a stake in his hometown NBA team, the Brooklyn Nets, only to sell it back shortly after so he could create his own sports agency, Roc Nation Sports. The agency has facilitated deals for various star athletes in a multitude of sports, such as Robinson Cano of the MLB, Kevin Durant of the NBA, and Victor Cruz of the NFL. Lil’ Wayne also created his own sports agency in Young Money APAA, while Snoop Dogg went with a more grass roots approach and founded his own youth football league that helps young players grow not just as players, but as individuals.

The aforementioned examples show how closely linked the sports world and the music world are. Athletes often looks up to their favorite artists as young players, and those artists often give back to the sports world in one way or another. That could be as small as owning a youth football league, as large as actually owning a part of a professional team, or anything in between. I will now discuss some instances in which sports marketing and campaigns influenced how advertising campaigns can be run in general.

Examples of Successful Sports-Related Commercials and Ad Campaigns

One of the most unique and successful instances of sports marketing is the intriguing story of Beats headphones. Beer (2015) gives an in-depth description of the “Hear What You

Want" campaign that Beats produced that catapulted them into becoming market leaders in an extraordinarily short period of time. The commercials were very simple; they showed an athlete in the locker room being pestered with questions from the media. The athlete becomes frustrated with the questions and decides to put on his Beats headphones. Instantly, the sounds of the locker room go silent as the only thing that is heard is "The Man" by Aloe Black. Why were commercials that were so short and so simple so successful?

Beer (2015) goes on to explain that one factor was the use of famous athletes in the commercial. Rather than have a single spokesperson, Beats had a number of athletes across multiple sports be featured in their campaign. Seattle Seahawks cornerback Richard Sherman, Brooklyn Nets center Kevin Garnett, San Francisco 49ers quarterback Colin Kaepernick, and Barcelona FC midfielder Cesc Fàbregas were among the first athletes featured in these commercials. All players were either established stars or stars on the rise at the time their commercials aired. The "Hear What You Want" campaign advertised exactly that. Once the athletes were done listening to the distractions around them, they put their Beats headphones on, and became completely unaware of all the noise surrounding them, allowing them to focus on the game.

The article then explains the secret to all of these commercials is their transparency and authenticity. They do not wish to make the athlete act like someone they are not. Beats knew that keeping the commercials as authentic as possible is what will make the campaign truly memorable. For example, Richard Sherman's commercial came days after his infamous postgame tirade where he insulted the "sorry" San Francisco 49ers after his game-winning play to send the Seahawks to the Super Bowl, and stated that he was the "Best corner[back] in the game." His actions further cemented his reputation as a brash, trash-talking player, and the reporters in his commercial asked him difficult questions regarding his on-the-field habits, and if they took the spotlight away from his teammates. This added a sense of realism to the commercials as it was something that Sherman actually had to go through after the game and throughout his career. The commercials succeeded because they felt as if they were actually real events, rather than commercials designed to sell products.

The article goes on to further explain why Beats decided to make the commercials the way they did. They wanted to make the commercials as truthful as possible, even if the truth is something that may not be perfectly clean. In the instance of the Richard Sherman commercial, he had a large amount of negative publicity for his actions immediately following the game. Beats showed that they were not afraid to associate themselves with players who may not have the perfect "politically correct" image that some other players may have. Beats also wishes to create commercials that athletes actually want to be featured in. They do not want it to be a simple business transaction; they want to form a partnership between themselves and the athlete. These commercials led to the rise of Beats as the most sought-after designer headphones, but there was another marketing campaign that surpassed even this one, which helped make Beats own 70% of the entire premium headset market.

The article goes on to explain the "Game Before the Game" campaign that was advertised before the 2014 World Cup. Beats gathered a large amount of internationally-known soccer superstars, such as Cesc Fàbregas and Luis Suarez and simply asked them to do what they do to prepare before games. There was very little planning and no script in order to maintain authenticity, just like their previous campaign. The result was a five-minute film, which featured a massive amount of soccer players all doing their pre-game routines, which was all tied together through music and Beats. The international recognition they received from featuring a huge cast of athletes, in combination with airing the commercial before arguably the biggest sporting event every four years, transformed Beats from the leading luxury headphones producer to a global icon. Beats was later acquired by Apple, which only further increased its value and influence on the music world. Now that I have discussed sports promotions that gained popularity and why they did, I will now discuss research that discusses American cultural values, which helps shed light on why such commercials were as successful as they were.

Research on General American Cultural Values

Hofstede (2011) described what he believes are the fundamental values that every country has. The values are power distance, uncertainty avoidance, individualism vs. collectivism, masculinity vs. femininity, long-term orientation vs. short-term orientation, and indulgence vs. restraint. Each country has these values; it is just a matter of how high, low, or in between they are on each, which is quantified on a scale based on research. Also, the quantified ratings for each country imply the "average" results of a country; in other words, they do not suggest that every member of a country follows the same values.

"Power Distance" refers to the discrepancy between the value and wages of the people within the country in general. Countries with a high power distance will have a particularly clear and pronounced high class, middle class, and lower class. Many people in such a country often treat each other based on their class; for instance, someone from the higher class may be less likely to value the opinions of someone from the lower class. A country with low power distance means that everyone is treated more equally to each other in general; for instance, someone from the higher class in such a country may be more likely to value the opinions of someone from the lower class as there is not as great of a discrepancy between them.

“Uncertainty avoidance” refers to a country’s general openness or fear of the unknown. Countries high in uncertainty avoidance tend to see the world in “black and white” terms. Many people from such countries tend to value structure and wish to know in advance what the future holds. They tend to be very detail-oriented and wish to know all of the answers, as not knowing the answer often worries them. They tend to value concrete facts over theories because they believe facts are what produce answers, and they also tend to be very stable as they do not wish to do anything to radically change their society. This desire for the truth and need for structure means that many people from countries high on this dimension are often more stressed than those who are low in uncertainty avoidance. Many people from countries who are low on this dimension do not mind not knowing the answers to life’s questions, and tend to be much more easygoing and relaxed. They value theories and creativity as they are always open to new ideas that may help them grow as a society. They often enjoy not knowing what the future holds because they see the mystery as a chance to learn, and they tend to be much more open to massive life changes, such as relocation and new career paths.

The next value is essentially two in one, as a country that is rated high in individualism will rate low on collectivism, and a country that is rated high in collectivism will rate low on individualism. Higher individualism means that the people are relatively more encouraged to be themselves and form their own opinions, even though they may be different from what is normally believed. They are more likely to prioritize “I” (e.g., personal achievement). Collectivist countries tend to prioritize “we” (e.g., group achievement) and prioritize loyalty and community.

The next value is also essentially two in one as a country that is rated high in masculinity will rate low on femininity, and a country that is rated high in femininity will rate low on masculinity. A country high in masculinity tends to value more “masculine” traits (as defined by Western social constructs), such as competitiveness. A country high in femininity tends to value more “feminine” traits (as defined by Western social constructs), such as being kind and caring.

The next value is long-term orientation vs. short-term orientation. Once again, if a country ranks high in one, it will rank low in the other. A country with a short-term orientation generally focuses on the present over the future. Many people from countries with a short-term orientation tend to live in the present, which can lead to short-term actions, such as being looser and less cautious with spending their money rather than saving for the future. A country with a long-term orientation generally focuses on the future over the present. Many people from countries with a long-term orientation tend to think more about the future, which can lead to long-term actions, such as being more cautious with spending their money in order to save for the future.

The final value is indulgence vs. restraint. People from countries high in indulgence tend to feel like they are more in control of their life, and generally prioritize hedonic value. People from countries high in restraint tend to feel less in control of their life, and prioritize utilitarian value. Now that I have discussed Hofstede’s values, I will discuss how the United States ranks on each of the values.

Hofstede Insights (n.d.) details how the United States ranks in each of the cultural values; each trait is graded on a scale of 1-120, with 1 being the lowest and 120 being the highest.

The United States has a score of 40 in power distance, and so is relatively low on this dimension. The United States has a score of 91 in individualism (i.e., a score of 29 on collectivism), and so is relatively very high in individualism. The United States has a score of 62 in masculinity (i.e., a score of 58 in femininity), and so is neither relatively high nor low on this dimension. The United States has a score of 46 in uncertainty avoidance, and so is generally relatively low on this dimension. The United States has a score of 94 in short-term orientation (i.e., a score of 26 in long-term orientation), and so is relatively very high in short-term orientation. Finally, the United States has a score of 68 for indulgence (i.e., a score of 52 for restraint), and so is neither relatively high nor low on this dimension.

Original Study

Overview

For my thesis, my original study explored the role of music in sport-related commercials. The following are my hypotheses:

Hypothesis 1: In general, people will find sports-related commercials with music more desirable than sports-related commercials without music.

Hypothesis 2: In general, sports-related commercials with music will make consumers more excited/energized than sports-related commercials without music.

Hypothesis 3: In general, consumers will find sports-related commercials with music they already know more desirable than sports-related commercials with music that is not familiar.

Hypothesis 4: In general, consumers will find faster music more desirable in sports-related commercials than slower music.

Hypothesis 5: In general, consumers will find hearing lyrics in sports-related commercials that emphasize an individual's achievement and/or freedom more desirable.

Method

Participants completed a six-question survey that explored the role of music in sports-related commercials. Participants completed six 5-point scale questions regarding how they think they are affected by music in sports-related commercials, and what their preferences are for music used in sports-related commercials. The first question asked participants on a 5-point scale (1= Very undesirable, 5= Very desirable), "In general, how desirable to you is hearing music within sports-related commercials you watch (as opposed to no music playing within the commercial)?" The second question asked participants on a 5-point scale (1= Much less energized/excited, 5= Much more energized/excited), "In general, does music included in sports-related commercials you watch (as opposed to no music playing within the commercial) tend to get you less or more energized/excited?" The third question asked participants on a 5-point scale (1= Very undesirable, 5= Very desirable), "In general, when watching a sports-related commercial, how desirable is it you to hear music within the commercial from an artist you already know (as opposed to an artist you do not know)?" The fourth question asked participants on a 5-point scale (1= Very slow, 5= Very fast), "In general, when watching sports-related commercials that include a song, what tempo (the speed/quickness of the rhythm of the music itself) do you prefer the music itself to be?" The fifth question asked participants on a 5-point scale (1= Very undesirable, 5= Very desirable), "In general, when watching sports-related commercials that include a song, how desirable to you is hearing lyrics that emphasize an individual's achievement and/or freedom?" The sixth question, intended to be used to compare for potential differences regarding the first five questions between those who are less interested in sports vs. those who are more interested in sports, asked participants on a 5-point scale (1= Very uninterested, 5= Very interested), "In general, how interested are you in watching and/or playing sports (whether one sport in particular or more)?"

Findings

The first question asked participants on a 5-point scale (1= Very undesirable, 5= Very desirable), "In general, how desirable to you is hearing music within sports-related commercials you watch (as opposed to no music playing within the commercial)?"

Results from a one-sample t-test with a test value of 3 (i.e., the neutral response of "Neither undesirable nor desirable") indicate that respondents tend to think that hearing music within-sports related commercials they watch (as opposed to no music playing within the commercial) is desirable, although results did not reach a statistically significant level, perhaps due to the relatively low sample size ($M = 3.33$, $t(32) = 1.46$, $p = .155$). Thus, there was partial support for Hypothesis 1.

The second question asked participants on a 5-point scale (1= Much less energized/excited, 5= Much more energized/excited), "In general, does music included in sports-related commercials you watch (as opposed to no music playing within the commercial) tend to get you less or more energized/excited?"

Results from a one-sample t-test with a test value of 3 (i.e., the neutral response of "Neither less nor more energized/excited") indicate that respondents tend to think that music included in sports-related commercials they watch (as opposed to no music playing within the commercial) get them more energized/excited at a statistically significant level ($M = 3.91$, $t(33) = 5.51$, $p < .001$). Thus, there was support for Hypothesis 2.

The third question asked participants on a 5-point scale (1= Very undesirable, 5= Very desirable), "In general, when watching a sports-related commercial, how desirable is it you to hear music within the commercial from an artist you already know (as opposed to an artist you do not know)?"

Results from a one-sample t-test with a test value of 3 (i.e., the neutral response of "Neither undesirable nor desirable") indicate that respondents tend to think that sports-related commercials featuring music from an artist that is already known (as opposed to an artist you do not know) is desirable at a statistically significant level ($M = 3.68$, $t(33) = 3.70$, $p < .001$). Thus there was support for Hypothesis 3.

The fourth question asked participants on a 5-point scale (1= Very slow, 5= Very fast), "In general, when watching sports-related commercials that include a song, what tempo (the speed/quickness of the rhythm of the music itself) do you prefer the music itself to be?" Results from a one-sample t-test value of 3 (i.e. the neutral response of "Neither slow nor fast") indicate that respondents tend to prefer faster music in sports-related commercials at a statistically significant level ($M= 3.76$, $t(33) = 6.02$, $p < .001$). Thus, there was support for Hypothesis 4.

The fifth question asked participants on a 5-point scale (1= Very undesirable, 5= Very desirable), "In general, when watching sports-related commercials that include a song, how desirable to you is hearing lyrics that emphasize an individual's achievement and/or freedom?" Results from a one-sample t-test value of 3 (i.e. the neutral response of "Neither undesirable nor desirable") indicate that respondents tend to think that music included in sports-related commercials that feature lyrics that emphasize an individual's achievement and/or freedom is preferred at a statistically significant level ($M= 3.65$, $t(33) = 3.97$, $p < .001$). Thus, there was support for Hypothesis 5.

The sixth question, intended to be used to compare for potential differences regarding the first five questions between those who are less interested in sports vs. those who are more interested in sports, asked participants on a 5-point scale (1= Very uninterested, 5= Very interested), "In general, how interested are you in watching and/or playing sports (whether one sport in particular or more)?" Of the sample of 33 participants, 2 respondents were relatively uninterested in sports (i.e., chose a rating of 1 or 2), and so there unfortunately were not enough participants less interested in sports to run such comparison analyses.

Conclusion

My research suggests that there is indeed an important role that music can play in sports-related branding. The results of my study showed that consumers tend to be affected by music in sports-related commercials, and that they tend to have preferences for music they hear in sports-related commercials. For instance, the results of my original study showed that respondents tend to feel more energized/excited from music included in sports-related commercials, and prefer such commercials to have faster music rather than slower music. In addition, respondents also preferred the music featured in such commercials to be by an artist that they already know rather than by one they do not know. Also, respondents tended to desire lyrics in the background music used in sports-related commercials that emphasize an individual's achievement and/or freedom.

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Appendix

Original Study

1. In general, how desirable to you is hearing music within sports-related commercials you watch (as opposed to no music playing within the commercial)?

Very undesirable

Somewhat undesirable

Neither undesirable nor desirable

Somewhat desirable

Very desirable

2. In general, does music included in sports-related commercials you watch (as opposed to no music playing within the commercial) tend to get you less or more energized/excited?

Much less energized/excited

Somewhat less energized/excited

Neither less nor more energized/excited

Somewhat more energized/excited

Much more energized/excited

3. In general, when watching a sports-related commercial, how desirable is it you to hear music within the commercial from an artist you already know (as opposed to an artist you do not know)?

Very undesirable

Somewhat undesirable

Neither undesirable nor desirable

Somewhat desirable

Very desirable

4. In general, when watching sports-related commercials that include a song, what tempo (the speed/quickness of the rhythm of the music itself) do you prefer the music itself to be?

Very slow

Somewhat slow

Neither slow nor fast

Somewhat fast

Very fast

5. In general, when watching sports-related commercials that include a song, how desirable to you is hearing lyrics that emphasize an individual's achievement and/or freedom?

Very undesirable

Somewhat undesirable

Neither undesirable nor desirable

Somewhat desirable

Very desirable

6. In general, how interested are you in watching and/or playing sports (whether one sport in particular or more)?

Very uninterested

Somewhat uninterested

Neither uninterested nor interested

Somewhat interested

Very interested