

Music and Advertising. The Influence of Advertising and the Media on the Development of the Music Industry in the USA

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Abstract

This paper examines the previously unexplored influence of advertising on the transition of the music industry from its beginnings in the USA during the second half of the 19th century until today. The strong influence of advertising on the music business is evident in the theoretical association of these two industries in an interpenetration zone between the economy and the media, within which both subsystems constantly interact. In addition this article explores the various core competencies of the music business resulting from changes in the Media and analyses its original hybrid nature.

Keywords: music industry, music, advertising, media, USA

1 Introduction

There can be little doubt the music industry is undergoing radical change. The conventional core business of the sales of records has been in an inevitable decline for the last decade and the main players of the music industry have changed. Advertisers and their ad agencies have joined the music business. At the start of each year the BBC („the Sound of:“) announces the most promising new music for the year ahead. The artists on the list will be chosen by UK-based tastemakers. They are experts in current and new music, whose tastes and decisions are regularly reflected in the media and are capable of setting the musical agenda and

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influencing audiences. However, fewer and fewer newcomers succeed in gaining great commercial success. In early 2009, the BBC predicted the promising future of the Australian band Empire of the Sun. However, the band could only achieve moderate success in their home country and little success in other countries. It was not until Vodafone used the band's song "We Are the People" for its TV commercial in Germany in October 2010 that Empire of the Sun finally topped the German charts (musicline.de). This example demonstrates the impact of advertising on the current music industry.

The emotional and communicative effectiveness of music in advertising has been widely studied since the 1950s. Collaborations between music and advertising, however, started long before: street merchants sang advertising jingles and sheet music was used to advertise products at the end of the 19th century. As media changed, so did the style of music and its content. Advertising as a means of financing played a vital part in this development. After all, advertising not only finances the media, but it also defines their way of working. Looking back to the 1930s, when radio gained prominence in the USA, we see prime time programming lay in the hands of the advertisers. They decided on the music's contents and performers. Tobacco manufacturers in particular were said to be responsible for the invention of the chart show as well as format radio. After the Second World War these music programs were exported throughout the world. As we can see, music as a means of transferring public communication through the media is influenced and shaped by advertising. Advertising agencies were responsible for designing programs and even changed the music industry's modus operandi.

The strong influence advertising has on the music business can be found in the theoretical association of these two industries as an interpenetration zone between the economy and the media, in which both subsystems constantly interact. This paper examines the (previously unexplored) influence of advertising on the transition of the music industry from its beginnings in the USA during the second half of the 19th century until today. Furthermore it reviews various core competences of

the music business as a result of changes in the media and discovers its original hybrid nature.

2 Theoretical Background

The complex historical relationship between the US media, the advertising and music industries can be examined using a theoretical model that offers multiple perspectives on the connection of media and cultural development: the "Medien-Kulturen-Modell von Kommunikation" (the Media Culture Model of Communication) by Carsten Winter. Media scholar Carsten Winter divides complex social communication into four different concepts of action: "production", "allocation", "reception" and "utilization" (Winter 2008: 429, Winter 2003: 90-92). "Allocation" deals with the "distribution of communication", which enables us to study how advertising and the music industry distribute their content to the public. As a result of the differentiation between several means of communication one can learn about the connection between changes in the media and the development of the music and advertising business. The separation of primary, secondary, tertiary (Pross 1972: 127-229) and quaternary media (Faßler 1997: 117-118) enables us to discover the music industry's various core competences throughout history.

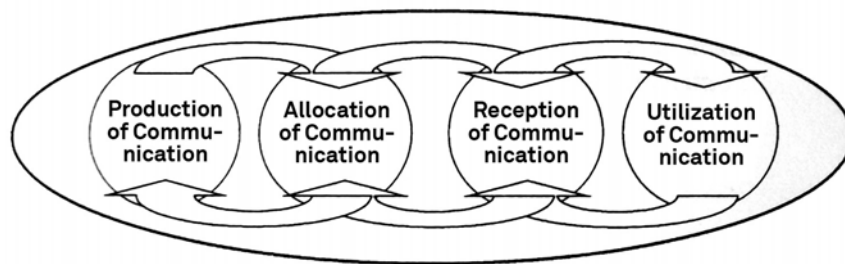


Figure 1: The Media Culture Model of Communication (source: Carsten Winter 2003: 92)

The emergence of the public sphere is a necessary requirement for the formation of the music and advertising industries. This rise of the modern public was the result of a historical progress whose beginnings

can be found in the 18th century, when the change in communication politics shaped social interactions. During this time the royal courts lost more and more of their primary functions. The rise of print media as well as political and social communication led to the beginnings of a "literary public" (Hohendahl 2000: 8-17). Until the late 18th century all types of music had a representative function. This utility music primarily served the purposes of church services as well as festivities held in royal courts. Composers were employed as church, court or town musicians and worked on commissioned contracts. Common people were rarely offered the opportunity to listen to music outside church or aristocratic gatherings. Then private Collegia Musica were created, which were soon followed by public concerts. Due to a booming economy and the widespread use of print media in the second half of the 19th century advertising pioneers were able to launch their businesses. Initially they were selling advertising to the printed media and subsequently freed themselves to become agencies. From the early 20th century onwards advertising established itself as an essential component of any company's communication strategy. For these reasons music as well as advertising can be seen as a form of public communication. Both are transferred through the media and constitute a part of collective knowledge.

The theoretical attribution of the advertising and music industries is based on the theory of interpenetration – a phenomenon of mutual penetration between systems and the corresponding interconnectedness of system logics. As early as in the 1990s Richard Münch (1991: 332-333) and Joachim Westerbarkey applied this concept to the relationship between politics and the media. Gabriele Siegert and Dieter Brecheis (2010: 129-131) conceptualised advertising as an interpenetration zone between the media and economic systems. One cannot analyse advertising without the economy and the media into account. Siegert and Brecheis state that the economic system is unable to work without advertising's information function just as the journalistic system cannot survive without advertising based financing.

Like advertising the music industry aims for the attention of the public. It is the only way to reach a wide audience and distribute its pro-

ducts. The music industry cannot be studied without considering the media. Since the music industry is a producer of media content and therefore oriented towards the maximizing of profits it also needs to be seen as an interpenetration zone between economy and the media. Hence both, the music industry as well as the advertising business, are locked into financial payments and the creation of attention. Furthermore, both industries influence and are aware of each other and use each other's strategies to achieve their respective goals in content production and economical organization.

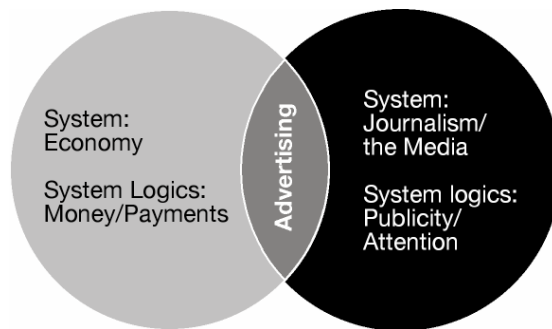


Figure 2: Advertising as interpenetration zone (source: Siegert and Brecheis 2010: 131)

The rise of music and advertising as specific forms of public communication is primarily the result of the development of communicative influences between economy, politics and the media (see Imhof 2008: 75). The political system wields an indirect influence by providing and controlling the legal regulations in the field of the media (e.g. broadcasting laws) as well as the economy (e.g. laws against unfair competition, advertising bans or restrictions).

The political system comprises political organizations, such as governments, parliaments, parties and unions. The recipient of its communication is its own clientele as well as civil society in its sovereign political role. When it comes to music performing rights organizations such as ASCAP (The American Society of Composers, Authors and Publishers)

and BMI (Broadcast Music, Inc.) or music associations such as AFM (American Federation of Musicians) and MPA (Music Publishers' Association) have a large influence on music's public distribution. On behalf of their members these organizations watch over music events and, as a result of their close collaboration with record companies, they possess an indirect authority over content. At this point the US telecommunications authority FCC (Federal Communications Commission) should also be mentioned. FCC is an independent organization whose role is to guarantee the compliance with the guidelines of the Telecommunications Act. It started out as FRC (Federal Radio Commission) monitoring radio only and over time FRC changed into FCC and now supervises the entire field of telecommunications in the USA.

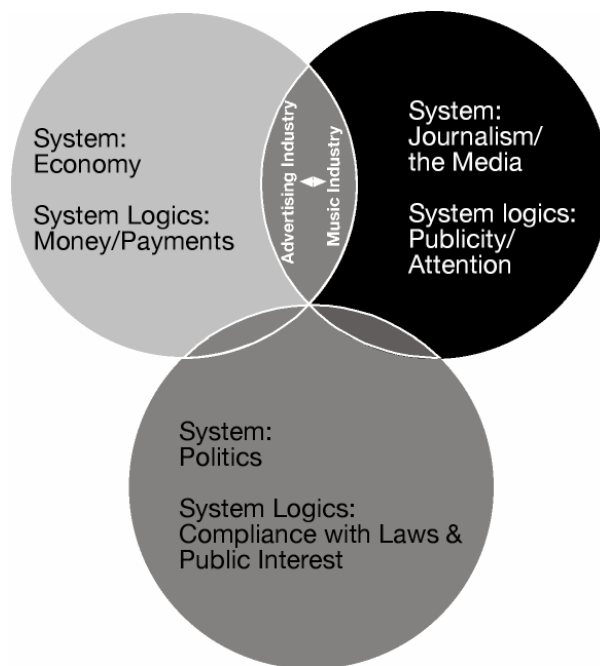


Figure 3: Advertising and music within the economical, medial and political systems

The economic system contains commercially oriented enterprises. As a competitor for public attention and reputation it cannot function without public communication. Apart from employees and equity owners, its addressees can be found in the public. They are divided into groups according to their consumer roles with reference to purchasing power, education and life style. In the field of music, business and food-companies focusing on music marketing are significant. The most influential business when it came to affecting the development of popular music was the tobacco manufacturer American Tobacco Company. Its president, George Washington Hill, known as the originator of the hit parade and the testimonial technique and was a pioneer in youth marketing. He sponsored artists such as Bing Crosby and Frank Sinatra.

The media system involves private media organizations as well as public companies. Similar to the economic system, it approaches an audience, segmented according to buying power, education or affinity with certain life style groups and addresses its audience in their role as media consumers. In the area of music influential players are radio stations and TV networks, the music press as well as the social media such as music blogs, Internet radio, media sharing systems and social networks. Before World War II the most important US broadcasting networks were NBC (formerly RCA), CBS and ABC (formerly NBC-Blue), all of which have been transformed into media groups. Today's aspirants are Google, Apple and Facebook.

3 Case Study USA

Since no other country has proven to be more trend-setting in the development of the media and advertising industries, this study will be limited to the USA and its innovative pioneers. By the late 1920s, the commercial type of radio broadcasting had already established itself in the USA – a type which, under US influence, soon spread to Latin America and other regions. Apart from a few exceptions (Luxembourg, Great Britain), it only made its way to Europe in the 1980s. Since then it has manifested itself as the second pillar of the dual system. The USA has

always embodied a leading position for media systems worldwide. Musicologist Keith Negus goes as far as to refer to a US-American "media imperialism" (Negus 1996: 165-166). Progresses which started there have been transferred and further developed all over the world.

The big US media and entertainment corporations also regulate the global market on an economic level. Since financially sound corporations aspire to international contestability, media concentration is furthered and facilitated through deregulations and re-regulations (Knoche 2007: 129). Globally operating media companies have had a considerable influence on national markets for a long time. In the worldwide music business the USA is without doubt the most important and largest market. Despite last decade's decreasing sales the USA can still hold their ground as the country with the highest digital market shares – absolute figures. According to the International Federation of the Phonographic Industry (IFPI), the USA were able to take the position as the most high selling country at the top of the list below.

Rank	Country	Trade Value US\$ (M)	Market Split – Physical	Market Split – digital
1	USA	4,167.7	49%	49%
2	Japan	3,958.6	73%	25%
3	Germany	1,412.2	81%	13%
4	UK	1,378.5	67%	25%
5	France	866.1	74%	17%
6	Canada	394.2	66%	29%
7	Australia	392.7	68%	27%
8	The Netherlands	261.4	70%	8%
9	Italy	237.1	75%	15%
10	Brazil	228.5	75%	17%

Table 1: The top 10 music markets (source: IFPI, Recording Industry in Numbers 2010: 20)

4 The Development of Core Competences in the Music Industry

As a result of a changing media and economic system the operating principles of the music industry as an interpenetration zone have changed as well. Since the emergence of the music business four different core competences have evolved:

- Live business
- Live music broadcasting
- Record manufacturing
- Music services

4.1 Live Business as a Core Competence of the Music Industry

Thanks to the spreading of print media such as the printing press and sheet music the US music industry was able to establish itself in the second half of the 19th century. Theatre impresarios and music publishers (Tin Pan Alley) were in the centre of the music industry. Up until the 1920s the live business was the core competence of the American music industry. During this period its main players closely interacted. They were collaborating and providing each other with content and financial support. Their collaboration can be illustrated as in figure 4.

Theatres, newspapers and magazines, sheet music producers, instrument manufacturers, advertisers and their agencies merged into a strong alliance. Musical theatres acted as the most important medium for the acoustic distribution of music. Consequently the sheet music producers of Tin Pan Alley tried to control the music in Minstrel shows and later in Vaudeville theatres. Firstly they would convince stars of theatre to perform their music and later on they even managed to shape the mainstream of US-American popular music by turning song writers, lyricists, and singers into stars. Newspapers and magazines were the advertisers' most important communication channels. Instrument manufacturers as well as theater impresarios needed newspapers and maga-

zines to promote their products and programs. As a result of the triangular relationship between theatre, newspaper and Tin Pan Alley several kinds of conflict of interest arose. When theatre impresarios allowed sheet music to be enclosed with Sunday newspapers in exchange for playbill advertisements, the publishers were outraged: free supplements could have a negative influence on the sales of expensive sheet music. Advertising took over a crucial role in this relationship, not only by financing the media and using musical content as sales messages, but also by creating clarity in the structure of the print media and establishing its "mediating function". With the standardization of the advertisement system the media had defined their mode of practice. Editorial content was mostly oriented to an homogenous readership.

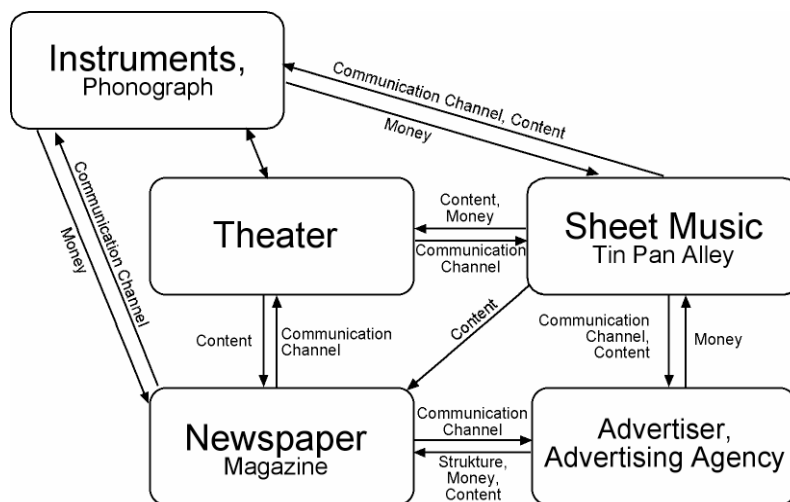


Figure 4: Live business as a core competence of the music industry from the 2nd half of the 19th century until the 1920s

4.2 Live Music Broadcasting as a Core Competence of the Music Industry

In the 1920s, when the radio conquered the living rooms of US families, the music industry's alliance underwent a radical change. New players such as the film industry and radio broadcasters entered while old players such as instrument manufacturers lost their influence on the music industry. With the rise of radio sheet music gradually disappeared and by the 1940s, the publishers of Tin Pan Alley no longer controlled the music business. Newspapers also realised the potential threat of radio. Initially the new medium was publicly criticised, and, after a boycott failed, they allied with the broadcasting industry. Many newspaper publishers took over radio stations, and record labels also managed to occupy a place in this new collaboration. However, due to their lack of understanding radio they exerted little influence on the development of the music industry until the end of World War II. It seemed that music's evolution was shifting into the hands of Hollywood film studios and radio broadcasters. The premiere of the first talking film "The Jazz Singer" on October 6th, 1927 turned the whole film business upside down. Music had never been that important before. The fight over music publishing houses between the broadcasters and film studios began (Barnouw 1996: 232). Within a year, RCA was trying to acquire the ten most important music publishing houses. Warner Bros. Pictures won the auction for Max Dreyfus's Music Holdings paying US\$ 8.5 million (Ruhlmann 2004: 57, Sanjek & Sanjek 1996: 71-73). At the end of 1929, the RCA managed to take over the music publishing houses of Leo Feist and Carl Fischer and launched the Radio Music Company (Sanjek & Sanjek 1996: 88).

In the 1930s, film and theatre enterprises suffered from the economy's collapse and radio broadcasting managed to gain the upper hand in the development of the music industry. People could no longer afford expensive theater and cinema tickets and turned to free entertainment offered by the radio stations. When smaller firms were forced to abandon their radio commercials, financially stronger companies and their advertising agencies took over their place. From this point on only a few advertisers and agencies controlled the nation-wide prime time pro-

grammes. Live performances were the common way of broadcasting music. As a consequence of tertiary media's new dominance, music broadcasting was considered the new core competence of the music industry (figure 6).

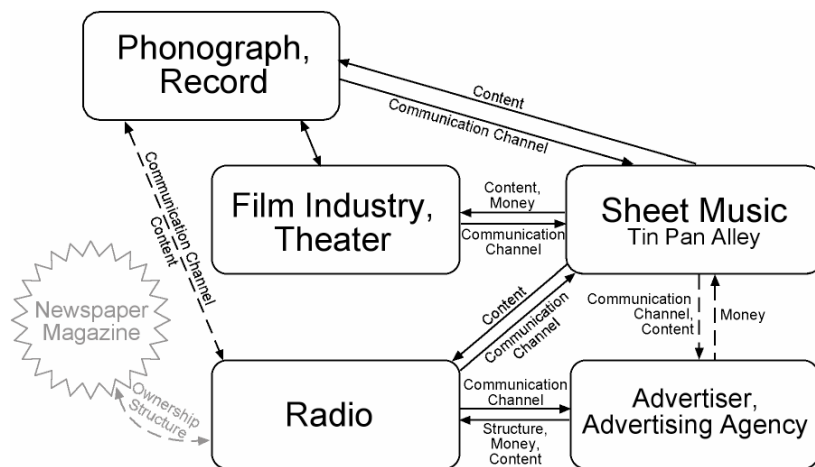


Figure 6: Music broadcasting as a core competence of the music industry from the 1920s until the 1950s

In this process advertising once again played a substantial role. Not only did it serve as financial source for the media but it was also responsible for program arrangements and the development of new radio music formats. In the 1930s, programs such as Top 40 radio, casting shows and daily soaps were developed by advertising agencies and broadcast on radio. In addition advertisers were the first significant players to use records for their sales messages. Only easily reproducible media enabled advertising messages to be spread quickly on a vast scale. In the 1930s, even in the United Kingdom, where radio advertising was forbidden, listeners could receive commercial radio shows on Radio Luxembourg. These broadcasts were recorded using electrical transcriptions in London and eventually forwarded to Radio Luxembourg, which began its regular broadcasts to the UK in 1934 (Scannell and Cardiff 1991: 231).

Inspired by the success of "Make Believe Ballroom" featuring early DJ Martin Block, radio producers finally realised the commercial potential of records. In 1940, a court decision laid down the legal basis for the use of records on radio, which led to the era of records.

Before moving on to the (re)birth of the record industry, let us take a closer look at an important person who created a great deal of program innovations: George Washington Hill of the American Tobacco Company. Even though he never sang, played no instrument and did not write one single note of music, he was the main figure in the early development of the broadcasting of popular music (Eberly 1982: 32). Hill established the mainstream sound of the 1930s and is considered the inventor of the testimonial and advertorial techniques. He relied on well-known personalities and trusted in musical contents for radio shows. His "Your Hit Parade" can be seen as a forerunner of the Top 40 radio format and MTV. Two characteristic features of Hill's style in radio programming were:

- The emphasis on public figures and closeness
- The focus on entertainment and hits

Looking at sales strategies, personal touch has always been an important aspect. Street vendors as well as traveling salesmen based their success on personal recommendations and communication. After the market grew and mass consumption emerged the individual relationship between customer and seller could not be maintained. Now it was up to newspapers and radio to spread advertising messages. As a result personal interaction has become lost. George Washington Hill, however, realised that personal closeness could only be conveyed through real life personas. In 1926, he was the first to use testimonials in his advertisements and radio shows. Hill chose an astonishing mixture of public figures stretching from business tycoons and socialites rather than athletes to movie stars (Marchand 1985: 95-96). By using well-known faces he tried to get closer to his customers and to better communicate sales messages. Back then the use of testimonials was an entirely new advertising technique which established itself as a marketing strategy in the

late 1920s. At the beginning of the 1930s, Hill specifically chose crooner Bing Crosby to advertise Cremo cigars, since Crosby's soft voice created an intense feeling of intimacy. As a result of Bing Crosby's success the importance of singers as part of an orchestra grew. Band leaders understood the need to intergrate singers into their orchestras to get gigs in radio networks and theaters (Eberly 1982: 110). The end of 1946 marked the end of the swing era. Popular music was no longer controlled by band leaders but turned into the domain of lead singers (Eberly 1982: 74). Since the emphasis on personality and intimacy could most effectively be conveyed by singers, the swing era became the "singing era". Up to this day the central role of singers in the field of popular music remains unchanged.

In the 1930s and 1940s the tobacco industry was the biggest sponsor of popular music in network radio. Radio shows financed by tobacco firms gave a good overview of the most popular US-artists of the time. With his appealing and popular dance radio shows George Washington Hill raised the entire tobacco industry's interest to create music shows for a younger audience. NBC's "Lucky Strike Orchestra" was the first successful nationwide radio show produced by George Washington Hill. It was the first important program in which Hill emphasised on entertainment and hits. The content of this radio show was solely decided on by its advertisers and their agencies with George Washington Hill being the most active person in the programming of the "Lucky Strike Orchestra". He socialised with the artists and musicians and devised concepts to approach the young target audience (Eberly 1982: 32). He gave the band the instructions only to perform well-known, popular music and stressed: *"I want real dance music that people will like to dance by, and I don't want their attention diverted by French horn gymnastics. Let's give the public what the public wants and not try to educate them. We should not be concerned about introducing new numbers and novelties"* (Fox 1997: 154). After the launch of the "Lucky Strike Orchestra" Hill decided to stop advertising in other media to test the show's success. In November and December 1928, Lucky Strike cigarettes' sales rose an impressive 40 percent. This success caught the attention of other tobacco firms,

who relocated their budgets from outdoor advertising to radio (Fox 1997: 154-155).

In 1935, "Your Hit Parade", an innovative radio program that would turn the entire music industry upside down, went on air. "Your Hit Parade" was the very first chart show broadcast weekly, in which the most popular songs in the US were presented. Until now music publishers had refused to publish their sales figures as this would have enabled music stores to place their orders based on this information. The success of "Your Hit Parade" resulted in complications concerning the distribution of records and sheet music. A song's sudden descent led to an abrupt cancellation of orders, and the show was constantly encountered a lot of opposition. A long-term dispute between the MPA and Lucky Strike was triggered by the enormous influence of "Your Hite Parade" on sheet music sales.

As a result of the development of "hit radio" only 350 to 500 of the 2.000 songs that were released each year by the big publishing houses made it into jukeboxes or radio stations in the late 1930s. Out of these, only about 100 were able to gain wider attention. In order to become a hit, a song had to sell over 70,000 copies. About 20 songs exceeded the 200,000 mark with five selling over 300,000. As they were played on the radio, these hits became the most well-known in the US. Thousands of other songs were printed and recorded, but by being "less commercial", they were barely noticed by the program developers (Sanjek 1983: 22).

In comparison to the strategies of music publishers, who concentrated on current public events, George Washington Hill shifted the musical focus to public figures and well-known hits in order to attract the target audience's attention. Thus, the success of Hill's programs changed also the content of popular music. Up to the present days, the emphases on singers as well as the concentration on hits are common strategies of the media and the music industry.

4.3 Record Manufacturing as a Core Competence of the Music Industry

The establishment of the phonographic industry was ultimately based on two developments: first of all, on the emergence of television as a cen-

tral, nationwide medium, and secondly, the shifting focus on the so-called "race market". The acceptance and speedy growth of television after the Second World War shattered the previous medial structure. Television took over the role of radio as a carrier of national shows. Large-scale enterprises and their advertising agencies relocated their programs to television and radio became a regional medium. This newly decentralised landscape of radio stations provided social groups apart from the white "Anglo-Saxon mainstream" with the opportunity to devise special radio programs. In some US cities the large size of the African-American population led to the emergence of the so-called "race market". This market niche was discovered by primarily white entrepreneurs and filled by generating radio programs and records for the black community. In order to produce their programs in a more economical way, radio broadcasters made use of records. As a result of this new and strong collaboration of record producers and radio stations the record industry was able to establish itself as an independent player on the market. By the mid 1950s, when nationwide TV shows were still produced live, local radio programs relied on records.

At the end of the 1950s, the conflict between advertising agencies and television over the programming got out of control and turned into a public scandal. As a result of the so-called "quiz scandal", the single sponsor system, which had been prevalent for 20 years, ended and the era of TV commercials began. This directly led to the "Payola" scandal. Rock 'n' roll-DJs were accused of having accepted bribes for airplay music (pay for play). Eventually the conflict led to the emergence of format radio. Now preselected playlists were in demand. After the establishment of radio formats and TV commercials, advertisers and media had given up their control in the music industry. The record industry was able to separate itself from the old alliance and became independent. The new core competence of the music industry was to manufacture and to distribute records. Record labels were now solely responsible for the music they recorded. The former allies such as newspapers, magazines, TV and radio stations were only used to promote the record industry's products.

Between 1955 and 1999 the US record industry was able to increase its market volume to over 53 times of its initial size. Its annual revenue grew steadily - apart from a declines at the end of the 1970s and 1990s - from US\$ 277 million to US\$ 14.6 billion (Tschmuck 2003: 129 and 224). This constant growth over 45 years can be ascribed to two record label strategies: On the one hand the music repertoire was expanded by exploiting youth culture and its subcultures. Secondly, technical innovations improved record formats, players and the audio quality. Other positive influences on the development of the music industry were its close collaboration with the film industry, advertising firms, radio stations (independent music promotion, which caused another type of "payola") and television (e.g. MTV). Initially this collaboration served promotional purposes only, but when record sales stagnated in 2000 it proved to be more necessary than was originally assumed.

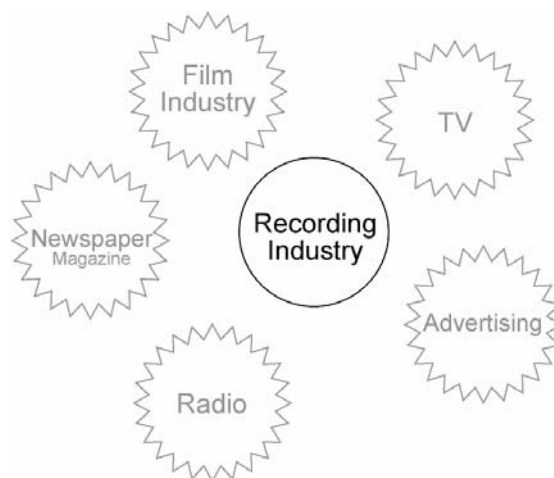


Figure 6: The independence of the recording industry in the 1960s

4.4 Music Services as a Core Competence of the Music Industry

The new millennium saw the US media moving in two directions: Online content distribution was decentralised through quaternary media. Fur-

thermore, global media conglomerates emerged. In 1996, the new US Telecommunications Act allowed the foundation of media groups, which could own an unlimited number of radio stations as well as at least two TV stations and a cable network in the same market (Sterling and Kittross 2002: 668-669). This meant that the few big media corporations were now dealing with countless users and their individual online contents.

From 1999 to 2010 the worldwide market for recorded music decreased by over 40 percent. The music industry is now looking for new ways to compensate for these losses. In doing so a contract model used in management was applied to recording contracts, enabling the music industry not only to profit from record sales but also to share in artists' other revenue streams from licensing, live performances and merchandising. The so-called "360 deal" is nothing other than an agency contract, which allows a record company – not unlike an agent – to participate in the artists' various income sources. Consequently the music industry's competence has shifted from record manufacturing to supporting services. And the labels return to the former alliance with film and TV production, the advertising business as well as game producers. The music industry produces content, which is delivered to its business partners, and offers management services.

This new constellation – centralised and highly integrated media conglomerates and decentralised social media structures – now offers the possibility of distributing content in both, a centralised and a decentralised way. Central distribution comprises network radio and prime time television, Hollywood blockbusters, popular TV soaps, games and casting/reality shows. This shows that in the age of quaternary media the content has become a medium in itself. This is exactly what Manfred Faßler (1997: 117) meant when arguing that the networking of technical senders and receivers turns the content itself into the medium. Social media applications such as YouTube, Twitter, Facebook, Google Blog and online radio stations distribute music in a decentralised way. And again advertising plays a central role in this network by collaborating with each player (including the distribution media) as investor as well as content designer.

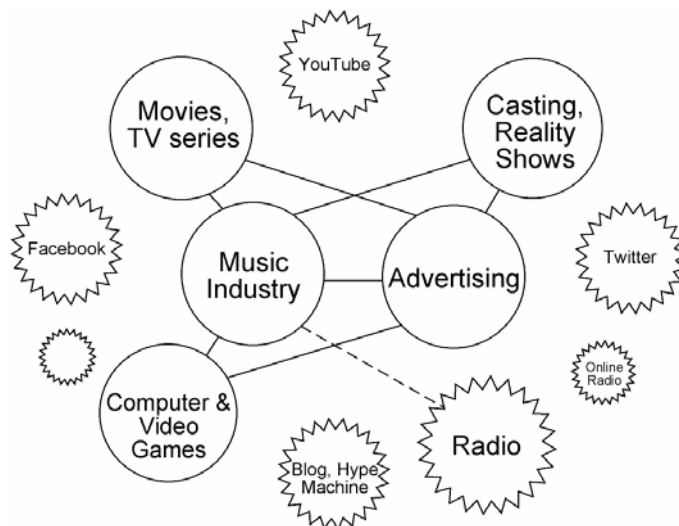


Figure 7: Music services as a core competence of the music industry in 21st century

5 Hybrid Music

By looking at the concept of the mutual penetration of systems and the interconnection of system logics, I was able to highlight mutual development of the music and advertising industry in an historic perspective. In doing so I discovered further subsystems in the interpenetration zone between the economic and media systems, such as the film business. These subsystems of the interpenetration zone form an alliance and influence each other as a result of media and economic developments. As a consequence of the tightly woven network of subsystems we can imagine music in a hybrid form. As a type of public communication music is invariably connected to media and economic systems as well as to the subsystems of the interpenetration zone.

In the 1950s, the establishment of the record industry and major changes in the media and advertising systems broke the alliance of the subsystems. As a result the music industry became independent. In my

opinion this independence was unusual and temporary. This exceptional state lasted for about half a century until the new millennium, when the record/recording industry once again forged new alliances. Today, the advertising and music industries are connected in the interpenetration zone through important subsystems such as the film and gaming industries.

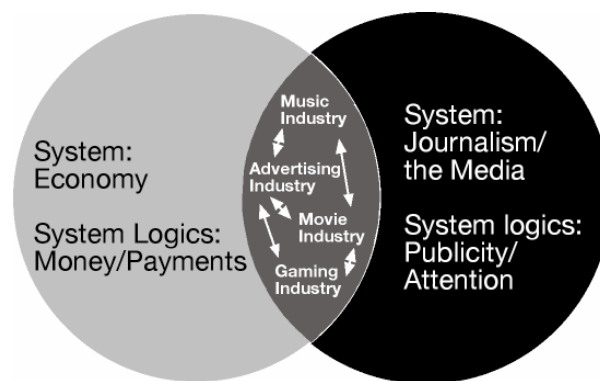


Figure 8: The interpenetration zone and its current players

If the music industry is located within a network of subsystems and the interpenetration zone, one has to differentiate between primary and secondary content.

When regarding music as primary content the main topic is music itself. In order to attract attention the focus is on very popular musicians. Relying on public figures (such as Madonna and Lady Gaga) and by combining well-known songs music content can reach the masses. This explains, among other things, why music on radio and TV offers less diversity and sounds quite familiar.

When unfamiliar music is produced around a public topic or event, our attention can also be diverted to the music and the musicians. This tendency can be seen, for example, within sport events such as the US Super Bowl, Soccer World Cup and the Olympic Games as well as the Eurovision Song Contest. That is why music producers and artists as well as advertisers try to place their songs in these events. However, this also

means that without public awareness it is nearly impossible for unknown artists to become commercially successful on a primary level. One way of distributing unfamiliar music to a mass audience is to use material generated by a different content producer. Music as secondary content can be applied in commercials, films, TV series, casting shows, games, etc. When doing so it is not important to use well-known music or melodies, but to find the right music for a particular setting. For that reason unknown artists may be more suitable for this type of production. On the one hand there are cost savings while on the other fresh and unknown music is made available.

By integrating the recording industry into a new alliance, control over the dissemination of music could shift. Record companies could now turn their efforts to media, film and advertising businesses, just as happened during the era of broadcasting when the music industry was controlled by radio networks. The people responsible for nation-wide sponsored programs were the ones who put the music on air. Today's biggest record labels are subsidiaries of giant media and electronics companies. The Universal Music Group, which recently agreed to buy EMI, is owned by French media conglomerate Vivendi, which also specialises in Pay TV, games and telecommunication, while Sony Music Entertainment is part of the Japanese Sony Corporation, which produces electronic devices and is an important player in the film industry. The Warner Music Group was bought by Access Industries, which owns - among other things - telecommunication companies, TV production firms and film distributors. Being part of global conglomerates and a tightly woven network within the media and economic system, it is only logical that music increasingly becomes a "secondary content" through its use in film and TV productions, games and commercials.

Even though the major labels are already closely collaborating with the media, film and advertising industry, they mainly focus on music as a "primary content". Advertising deals are mainly seen as a way to promote an artist's new release. Musicians who have not put out anything new are not taken into consideration. This opens up new chances for independent labels. If they focus on music as a "secondary content" by

licensing it to film/TV productions, commercials and games and by promoting it through social media (blogs, YouTube, Facebook, Twitter), it is very likely that they will be able to compete with the majors.

The development of subsystems in the interpenetration zone is a dynamic and a changing process. It is to be expected that further down the road more subsystems will develop while others will fall away. Music will no longer be "primary content" anymore, but will exist in a hybrid form as a "secondary content" within other media.

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