

Refreshing the World: Coca-Cola and Radio





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—Bea Perez

It was 1886 when John Pemberton, an Atlanta pharmacist, mixed the very first batch of Coca-Cola® and began selling it for five cents a glass.

Over the next year, Pemberton sold an average of just nine glasses a day.

Now, 125 years later, Coca-Cola is available in more than 200 countries and has become one of the most recognized brands in the world with an estimated value of more than \$70 billion.

Last year, Coke was served more than 200 million times each day in North America alone.

The backbone of Coca-Cola's amazing growth is a long history of consistent, innovative advertising driven primarily through radio, print and television.

Quite often those ads have not only expanded the brand's image but have also influenced our culture.

It was a series of holiday-themed Coca-Cola magazine ads in the 1930s that crystallized the image

of Santa Claus as a kind, jolly man in a bright red suit. Prior to those ads, Santa had been depicted as everything from a tall, gaunt man to a spooky-looking elf.

In the 1970s, the company's iconic "I'd Like to Buy the World a Coke" campaign sent a timely message of harmony and happiness to a country bitterly divided.

Coca-Cola's long history of radio advertising began when the medium was still in its infancy.

In 1927, Jessica Dragonette, a popular singer under contract to WEA in New York, was assigned to the new "Coca-Cola Hour." Dragonette, who sung operettas on the show, became known to listeners as Vivian, the Coca-Cola girl.

Now, 84 years later, the company's commitment to marketing remains strong.

Kantar Media, which analyzes advertising expenditures around the world, reports that Coca-Cola spent more than \$350 million on advertising last year in the United States alone.

The consistency and strength of Coca-Cola's commitment to advertising means its current marketing team has two equally important, and not always complimentary, responsibilities; honoring the company's rich creative heritage and cultivating new customers and markets.

Most recently it was Bea Perez who took on a large share of those responsibilities when she became the Chief Marketing Officer for Coca-Cola's North American division.



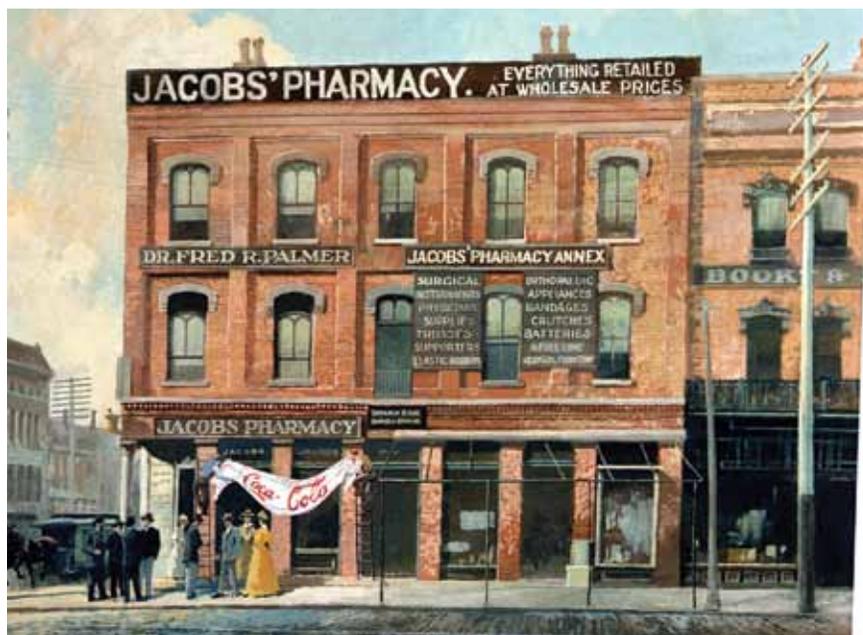
Beatriz "Bea" R. Perez
Chief Sustainability Officer and
Former Chief Marketing Officer,
The Coca-Cola Company

Perez was promoted to the position just 15 years after she left her mentor Ernest Bromley and his company, which at the time was known as DMB&B/Sosa, Bromley, Aguilar, Noble and Associates, to become an Associate Brand Manager for Coke.

Coca-Cola Scores With Multicultural Marketing

At the agency, Perez worked on Coca-Cola's multicultural advertising, an area she has continued to focus on throughout her career.

"I don't see the country as a group of discreet target audiences," says



Perez. "I see the country as a multicultural nation that we need to connect with, and radio is a great way to build connections with all types of consumers."

One shining example of the company's vision for multicultural marketing is the Wavin' Flag campaign, which was created to leverage its sponsorship of the 2010 FIFA World Cup.

The multimedia campaign featured a special remix of the song "Wavin' Flag" by Somali-Canadian artist K'naan, which cleverly includes a five-note bridge from Coke's highly familiar jingle.

The campaign's original goal was to find a song that soccer fans could sing along to in stadiums around the world and associate it with Coca-Cola through a worldwide advertising campaign using radio, television and digital media.

In the end the company got much more than that.

The song became a sensation. As the unofficial anthem of the World Cup, it flew to the top of the charts, hitting the No. 1 spot in 17 countries. The video has been viewed more than 87 million times on YouTube and more than 800,000 people have paid to download the song.

According to Perez, the success of the Wavin' Flag campaign exemplifies why music plays such a prominent role in Coca-Cola's marketing efforts. "Music is a passion point. Through music and radio, we are able to connect with just about everyone. Of course it's

continued...

Harmony and Empowerment: The Musical Legacy of Coca-Cola

Music has always played an important role in Coke's advertising, often delivering messages that resonate with consumers in ways that go beyond simply promoting a brand.

Two of the company's best-known campaigns, "I'd Like to Buy the World a Coke," which debuted in 1971, and "Wavin' Flag (The Celebration Mix)," which launched in 2010, are both excellent examples of songs that went beyond the boundaries of marketing to touch people's lives and stir their emotions.

I'd Like to Buy the World a Coke

I'd like to buy the world a home
And furnish it with love
Grow apple trees and honey bees
And snow white turtle doves
I'd like to teach the world to sing
In perfect harmony
I'd like to buy the world a Coke
And keep it company
That's the real thing
I'd like to see the world for once
All standing hand in hand
And hear them echo through the hills
For peace throughout the land



Wavin' Flag (The Celebration Mix)

Give me freedom, give me fire, give me reason, take me higher.
See the champions, take the field now, unify us, make us feel proud.
In the streets our heads are liftin', as we lose our inhibition.
Celebration it's around us, every nations, all around us.
Singin' forever young, singin' songs underneath that sun.
Let's rejoice in the beautiful game.
And together at the end of the day,
WE ALL SAY:

When I get older, I will be stronger.
They'll call me freedom. Just like a wavin' flag.



To view the commercials featuring these iconic songs, please visit www.arbitron.com/Coca-Cola.



a great connector with multicultural teens, but it is also a great connector with other consumer groups too."

Connecting With Consumers Through Music and Radio

While the multicultural aspects of the Wavin' Flag campaign are unique and inspiring, the idea of combining music and radio to market Coke has a long rich history dating back to Jessica Dragonette and "The Coca-Cola Hour."

Throughout the 1930s, the company sponsored several other long-form, branded radio shows like "Refreshment Time" which featured the musical styling of Harry Frankel and Ray Noble and his orchestra.

In the 1940s and 1950s, the Coke name was associated with programs like the "Spotlight Band Series," which featured live performances from popular artists of the day including Duke Ellington, Louis Armstrong and Benny Goodman.

Then, as radio moved away from long-form programming in the 1960s, Coke adapted its advertising with jingles sung by popular artists such as The Supremes, Lesley Gore and Roy Orbison.

Many of these jingles became iconic parts of the brand's history such as the aforementioned "I'd Like to Buy the World a Coke" and "Have a Coke and a Smile."

But it's not only radio's relationship with music that makes it such a powerful marketing tool for Coke; the medium's ability to be local is also extremely important.

"Radio is great for building connections with consumers and helping create shared, meaningful experiences at a local level," says Perez.

Being local is important for Coca-Cola, she explains, because of the need to support their network of more than 70 bottlers who produce and sell their products in communities across the U.S.

"Consumer passion points differ city by city, so building programs with radio helps us tailor our connections via targeted experiences and enables us to make those connections very local and very relevant to the consumer."

Radio's ability to reach consumers where they live also helps Coca-Cola support its partners.

The company frequently tags their spots with information about a local retailer where their products are available. "If a spot can build awareness about our brands and help raise awareness for a key customer, it's a win-win."

Coca-Cola Remains Iconic

In addition to her work expanding the company's multicultural efforts, Perez has played a major role in expanding the company's use of event sponsorships and strategic relationships as part of its marketing platform.

While serving as the company's Senior Vice President of Integrated Marketing for Coca-Cola North America, Perez was instrumental in building the company's Motorsports platform, which led to Coke becoming the official soft drink of NASCAR. She also helped negotiate relationships with the NBA, PGA Tour and NCAA.

But her efforts weren't limited to the world of sports.

Perez and her team engineered Coca-Cola's association with American Idol, which led to those iconic cups sitting on the judge's table, as well as the company's sponsorship of the Essence Music Festival, the largest gathering of African-American music talent in America held annually in New Orleans.

"We are passionate about connecting our brands in relevant ways to the next generation of Coca-Cola consumers," says Perez. "We're always looking for creative ways to connect based on our understanding of evolving consumer interests and needs."

Perez recently segued from the CMO position to take on a new opportunity as the company's first Chief Sustainability Officer.

She views this area as very important for connecting with consumers: "We're seeing continued and deepening interest by consumers in the sustainability of the brands they buy. They expect quality and they increasingly are showing loyalty and love for brands that help them be a part of supporting causes and initiatives they care about."

But, even as Perez moves on to a new role at Coca-Cola, she says radio will absolutely continue to play an important role in Coke's overall strategy, "Radio usage is alive and well in our communications. It is an important part of the broader communications plans we've developed throughout North America."

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