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Music as an Agent of Advertising: A Study of Selected Advertising Companies in Ibadan, Nigeria

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Abstract

Music has historically occupied a central position in advertising practice, functioning not merely as an aesthetic complement but as a deliberate communicative strategy for attracting consumer attention and shaping interpretive meaning. This paper investigates the deployment of music as an agent of advertising in Ibadan, Nigeria, with particular emphasis on the ways musical elements are embedded within advertising campaigns and the consequences of such integration for audience engagement and perception. The study adopts a qualitative research design, drawing data from in depth interviews with advertising practitioners operating within Ibadan and a focus group discussion involving local consumers. Findings from the study reveal that music constitutes a core component of advertising messages in the city. Advertisers consciously select musical forms that resonate with specific target audiences, paying close attention to variables such as age group, linguistic preference, and cultural affiliation. Indigenous rhythms and familiar popular genres are frequently employed to enhance relatability and authenticity, while the endorsement of brands by well-known musicians is used to strengthen emotional connections and reinforce brand credibility. Consumers participating in the focus group reported that advertisements incorporating music were more engaging, memorable, and persuasive than those without musical content. These observations align with established scholarly literature emphasizing music as a resource for enhancing brand recall, eliciting emotional responses, and shaping consumer attitudes. The paper contends that music operates as a symbolic and affective mediator between advertising messages and audience interpretation, underscoring the need for systematic training and research on music centered advertising practices in Nigeria.

Keywords: Music, Advertising, Brand Ambassadors, Consumer Engagement, Nigeria

Introduction

Advertising is a powerful form of marketing communication that plays a central role in shaping consumer behaviour and influencing public opinion. It is commonly defined as the nonpersonal communication of information, usually paid for and persuasive in nature, about products, services, or ideas by an identified sponsor through various media platforms. Over time, advertising has evolved into a multidimensional practice that integrates various creative elements such as visual imagery, slogans, and notably, music. Music is not only a source of entertainment but also a strategic device that enhances the persuasive power of advertisements. It captures attention, evokes emotions, reinforces brand messages, and improves recall among audiences. Globally, advertisers have long recognized the potential of music to transform advertisements into memorable and emotionally engaging experiences. Despite the widespread application of music in advertising campaigns across the world, scholarly research in specific cultural contexts remains limited. In Nigeria, and particularly in the city of Ibadan, music is deeply embedded in the social and cultural fabric of everyday life. It is a common feature at social events, religious gatherings, and public spaces. Given this cultural relevance, music holds significant potential as an advertising tool in the local market. However, there has been relatively little academic investigation into how music is actually used by advertisers within this urban Nigerian context. While a few studies have acknowledged the role of music in influencing consumer responses to advertisements, there is a gap in understanding the specific strategies and practices adopted by advertising professionals in Ibadan. This study seeks to explore the role of music as an agent of advertising in Ibadan by examining how advertising agencies integrate musical elements into their campaigns and how these choices influence audience engagement. The

investigation is particularly important because it provides context-specific insights that can inform both academic discourse and practical advertising approaches. By focusing on Ibadan, a major commercial and cultural hub in southwestern Nigeria, the research highlights a market where traditional values and contemporary media intersect in unique ways. The study aims to identify the forms of advertisement that utilize music, explore the criteria for selecting music in campaigns, examine the use of musicians as brand ambassadors, and assess how advertisers evaluate audience responses to musical content in advertisements. This research is significant because it provides a better understanding of how culturally resonant music can enhance the effectiveness of advertising. It offers useful implications for advertising practitioners seeking to create impactful campaigns, as well as for educators and policymakers interested in bridging the gap between the creative arts and commercial communication. Through its findings, the study contributes to the broader body of knowledge on music in advertising and opens pathways for future inquiry in similar cultural and market environments.

Literature Review

Scholars widely agree that music plays a powerful role in advertising by enhancing attention, stimulating emotional responses, and aiding memory retention (Bovee & Arens, 1992; Gorn, 1982). Music is not merely an aesthetic addition; it functions as a strategic communication tool that supports brand messaging and builds associations in the minds of consumers. It can stimulate positive attitudes toward a product and influence behavioral intentions, especially when it resonates culturally and emotionally with the target audience. In the Nigerian context, Ayokunmi (2024a) emphasizes that music used in radio and advertising is not only a marketing asset but a cultural vehicle, shaping public consciousness through familiar rhythms, linguistic codes, and symbolic identity. The historical use of music in advertising has evolved alongside technological innovation. Early radio and television relied heavily on jingles to embed brand names and slogans in consumer memory. Razak (2024) traces this trend to the emergence of commercial jingles in the 1920s, a practice that laid the groundwork for modern audio branding. Today, advertisers use original scores, popular music, and genre-specific soundscapes to create ambiance and narrative identity in advertisements. Ayokunmi (2024b), in his study of Diamond FM in Ibadan, observed that music remains central to radio programming and message delivery in Nigeria, with broadcast producers strategically selecting music that appeals to listeners' cultural and emotional sensibilities. This practice has informed advertising patterns, where musical elements are crafted to foster emotional connection and social familiarity. Psychological models such as classical conditioning explain how music influences consumer decision-making. Gorn's (1982) classic experiment demonstrated that positive music could condition favorable responses to neutral products. This principle is particularly potent in contexts where music is a shared cultural experience, as in Nigeria. Uyo (2002) asserts that music enhances affective processing in media, especially within communities with strong oral traditions. Further supporting this, MacInnis and Park (1991) argue that music affects brand attitudes more in low-involvement situations, where consumers are not critically analyzing content. Nigerian media scholars, including Ayokunmi, reinforce these theories with empirical insights. His work on Christian music and broadcast presentation (2024c) shows how genre-specific music fosters trust, reinforces thematic messages, and creates communal appeal, suggesting similar dynamics are at play in advertising jingles and brand music. Music also influences the perception of brand ambassadors and endorsers. Apaolaza-Ibañez, et. al., (2010) found that the emotional tone of background music can shape how endorsers are viewed, affecting perceptions of credibility, youthfulness, and sincerity. In the Nigerian setting, endorsements by musicians are common, with artists serving as both performers and brand representatives. Ayokunmi (2025a) notes that when musicians are used as ambassadors, their persona and genre must align with the brand's values to avoid dissonance. For instance, gospel artists might be used to endorse family-centered or faith-aligned products, while Afropop musicians are often selected to reach urban youth markets. This echoes McCracken's (1989) theory of meaning transfer, in which celebrities convey symbolic value that consumers then associate with the product. Different formats of music serve different advertising purposes. Jingles are crafted for memorability, often embedding product names within rhythmic and melodic structures. Background music sets tone and emotion, while licensed popular songs introduce cultural or nostalgic familiarity. In Nigeria, localized musical forms like highlife, Fuji, and Afrobeats are often used to establish authenticity and emotional resonance with specific audience segments.

Ekwuazi (2012) emphasizes that indigenously styled music in advertising enhances relatability and message absorption. Complementing this view, Ayokunmi (2024d) in his study on online radio and music promotion, argues that indigenous musical forms are central to audience engagement and media content design, thus suggesting their strategic value in advertising as well. Scholars have also examined the challenges and opportunities associated with using music and musicians in advertising. Till and Busler (2000) warn that incongruence between artist and brand can lead to audience skepticism. Nigerian researchers, including Asemah (2011), have observed that celebrity endorsements only succeed when trust, relevance, and audience identification are present. Ayokunmi (2025b) explores these dynamics in the context of music marketing and media ethics,

highlighting the need for careful brand-musician alignment to maintain message credibility and avoid reputational risks. The literature supports a multidimensional understanding of music in advertising. International and Nigerian scholars alike affirm that music enhances message retention, evokes emotional responses, and influences brand perception. Psychological theories such as classical conditioning and the Elaboration Likelihood Model explain the cognitive mechanisms at play. Nigerian contributions, especially from Ayokunmi Olaoluwa Marvelous, expand these frameworks by providing cultural context, empirical validation, and practice-oriented insights specific to media and advertising in cities like Ibadan. Music in Nigerian advertising is therefore not only a creative asset but a culturally rooted strategy with significant persuasive potential.

Methodology

This study adopted a qualitative research design to explore how music functions as an agent of advertising within the context of Ibadan, Nigeria. The qualitative approach was chosen because it allows for a rich, detailed understanding of people's experiences, perspectives, and practices. A case study strategy was employed, focusing on selected advertising practitioners and consumers within the city. This design was suitable for investigating the specific ways in which music is integrated into advertising and how it is received by audiences. Data for the study were collected using two main methods: interviews and a focus group discussion. Semi structured interviews were conducted with professionals working in the advertising and media industry in Ibadan. These included creative directors or managers from two advertising agencies and a radio presenter from a popular radio station. These individuals were selected through purposive sampling due to their direct involvement in the creation or broadcasting of advertisements. The interviews focused on topics such as the selection of music for advertising, the use of musicians as brand ambassadors, and how audience reactions to advertising music are evaluated. In addition to the interviews, a focus group discussion was held with eight students from the Faculty of Arts at the University of Ibadan. These students were selected to represent young adult consumers who are often the target audience for many advertisements. The focus group provided insight into how consumers perceive and respond to music used in advertising. Participants were asked to recall memorable advertisements, share their emotional responses to specific types of music, and discuss their opinions on advertisements featuring Nigerian artists. The discussion created an interactive environment where ideas were exchanged freely, leading to deeper insights into audience behavior. The population of the study consisted of advertising professionals and consumers in Ibadan, while the sample was limited to selected agencies, a media outlet, and university students. The sampling was deliberate, aiming to capture perspectives from both creators and recipients of advertisements. While the sample size was small, it allowed for in depth exploration of the research questions and provided a diverse range of views. Data analysis followed a thematic approach. Transcripts of the interviews and focus group discussion were reviewed and coded to identify key themes and recurring patterns. These themes were organized around the study's objectives, including the types of advertisements that use music, the criteria for selecting music, the role of musicians as brand ambassadors, and the methods used to assess audience response. Comparing responses across different participants allowed for triangulation of findings, enhancing the credibility of the results. To ensure the reliability and validity of the study, several strategies were employed. Respondent validation was used by sharing summaries of the findings with participants to confirm that their views were accurately represented. Triangulation was achieved by comparing data from different sources to identify consistencies and discrepancies. This helped to strengthen the conclusions drawn from the study. The scope of the study was limited to advertising practices within Ibadan, and the findings may not be generalizable to other regions or demographic groups. Additionally, the study focused on perceptions and did not include quantitative measures such as sales data or formal audience ratings. Despite these limitations, the methodology provided meaningful insights into how music is used in advertising and how it affects consumer engagement in a specific cultural and commercial environment.

Discussion

The advertising practitioners and audiences in Ibadan provided rich insights into how music functions in advertising. A consistent theme is that advertising campaigns in this context rely on both traditional print media and electronic media, with an emphasis on the latter. This follows broader advertising theory that classifies media into print and electronic channels (Frolova, 2014). In Ibadan, radio in particular emerges as a dominant advertising medium. Practitioners noted that radio is essentially ubiquitous and free to access, allowing people to listen at home, in transit or even in rural outskirts, which makes it highly attractive for advertisers. This observation mirrors reported advantages of radio advertising in the literature, such as its wide reach and immediacy (Frolova, 2014). Given this accessibility, local advertisers heavily utilize radio jingles and musical content to engage listeners on an emotional level. One advertising professional, a radio presenter in Ibadan, Mr Victor Onuka explained that the genre of music chosen for a commercial is often tailored to the product and target audience. For instance, advertising a local dry gin aimed at working-class artisans with a classical choral song "would be a blunder," as he put it, because it would fail to resonate with the intended audience. Instead, upbeat indigenous genres such as

fuji or Yoruba hip-hop are preferred to communicate effectively with those consumers (Radio Presenter, interview).

This strategy reflects a broader industry understanding that using familiar, culturally relevant music helps capture the attention of target demographics. Researchers have similarly noted that advertisers often rely on trending musical styles that enjoy a strong fan base among the target public, since such music “easily and readily elicits considerable attention” from listeners. In line with this, recent scholarship on Nigerian advertising confirms that selecting the “right” music for the audience is crucial for an advert’s effectiveness. Music that aligns with listeners’ preferences can dramatically enhance engagement, whereas a poor musical fit may alienate the audience (Amodu, 2020). Focus group discussions with consumers in Ibadan further underscored the powerful influence of music on their perceptions and choices. Participants across these groups expressed that music is an integral part of their daily lives and identities, and this carries into how they respond to advertisements. Many indicated that a well-chosen song or jingle in an advert not only grabs their attention but can also shape their attitude toward the product. In fact, some participants admitted that as long as a product’s advertisement features music they love and the product itself meets their needs, they are unlikely to even consider competing products. In one focus group, several people concurred that they “may not bother to go looking for a better product” if the one advertised with their preferred music seems satisfactory. This finding reveals a kind of loyalty or bias induced by musical appeal – a testament to music’s role as a persuasive cue. It aligns with classical conditioning principles observed in advertising research. Gorn’s (1982) seminal study famously suggested that hearing music one likes (versus dislikes) while being exposed to a product can directly affect one’s product preferences. In the case of Ibadan consumers, the positive emotions evoked by a favorite song in an advert appear to become linked with the advertised brand, making them more inclined to favor it. This emotional conditioning mechanism has been well documented in prior marketing literature (Bruner, 1990; Gorn, 1982). Bruner (1990), for example, noted that music is a particularly “powerful stimulus for affecting moods” and that it communicates nonverbally to the consumer’s subconscious. The present findings demonstrate this vividly: an enjoyable song can nonverbally communicate goodwill or alignment with the listener’s identity, thereby subtly reinforcing brand appeal. In a market like Ibadan where music is a daily companion to many, advertisers leverage this by carefully curating songs that the target audience will emotionally connect with. These empirical observations from the focus groups reinforce the idea that music in advertising is not just about entertainment – it actively shapes consumer perceptions and can build a form of brand affinity. Notably, recent Nigerian scholarship corroborates that music plays significant roles in driving consumer demand for goods and services, essentially enhancing consumption at all levels.

The field data from Ibadan provide concrete, localized evidence of this phenomenon, illustrating how a catchy jingle or beloved song can tip the scales of consumer choice in favor of the advertised product. Advertising professionals in Ibadan are well aware of music’s persuasive power and have developed creative strategies to harness it. One observed tactic is the incorporation of popular artists and songs into advertising and branding efforts. For example, marketers described scenarios where a famous music artiste is invited to perform at a product launch or is featured in a live concert sponsored by a brand. Images from such events, like photos of the musician performing with the branded merchandise, are later used on product packaging and promotional materials. The intent is to transfer the star’s appeal onto the product. According to one account, consumers often feel a sentimental attachment seeing their favorite singer associated with a product, to the extent that they “would not want to leave out the product that has the picture of their favorite artiste.” This implies that celebrity association through music can foster loyalty, as consumers psychologically link the positive feelings for the artist or song with the advertised brand. Prior studies on musical branding support this approach, noting that popular music and musicians can serve as “musical ambassadors” for brands, enhancing audience affinity and recall (Oluwadamilare et al., 2025). Additionally, local broadcast media in Ibadan routinely utilize music personalities to strengthen audience engagement. It was reported that radio stations often play brief recorded endorsements by popular singers or DJs as interludes, wherein the artiste introduces themselves and urges listeners to stay tuned to the station. These sonic cameos leverage the artist’s fan following, listeners who admire the artist are more likely to remain attentive, thus keeping the station’s ratings high and ensuring the advertisements aired have a receptive audience. This practice has become almost a norm among many Ibadan radio broadcasters, reflecting a savvy blend of entertainment and advertising. By interweaving hit songs and celebrity shout-outs into regular programming, advertisers and media outlets create an environment where audiences are continuously engaged through music. The data suggest this strategy is effective: fans often interpret the inclusion of their beloved music stars’ voices as a reward or “give-back” from the station, fostering goodwill that can extend to any ads that play in that context. In essence, the synergy between the music industry and advertising in Ibadan is deliberately cultivated to maximize consumer attention and emotional receptivity.

This resonates with global marketing observations that music can serve as an “ally” to advertising by provoking multi-sensory responses and sustaining audience interest (Amodu, 2020). A particularly vivid illustration of music’s role emerged in the context of political advertising and advocacy campaigns in the region. Both the interview data and secondary observations highlighted that music is extensively used to galvanize public support during electioneering. In the lead-up to recent elections in Oyo State (of which Ibadan is the capital), major political parties and candidates commissioned catchy jingles and songs to serve as campaign anthems. Advertising professionals recounted how the “two major contenders” in a past gubernatorial race each bombarded the airwaves with jingles that incorporated local musical styles and slogans, aiming to sway listeners in their favor. These political jingles often mirrored popular music trends and sometimes even borrowed melodies from hit songs, replacing the lyrics with campaign messages and the candidates’ names. The rationale, as described by one informant, was that voters would find these musical messages more relatable and memorable than dry political speeches. This practice is consistent with wider trends in Nigerian politics, music has long been an “essential and intriguing component” of campaign strategy, used at every stage of the electoral process (Amodu, 2020). Studies on Nigerian political communication have noted that campaign teams deliberately choose contemporary, crowd-pleasing genres to appeal to the youth and mass audiences, capitalizing on the large fan bases of those genres. The Ibadan case exemplifies this: by engaging listeners with familiar tunes and rhythmic calls to action, the political advertisers effectively tapped into the collective enthusiasm that popular music sparks. Even beyond commercial products, music here proved to be a manipulative and unifying instrument, capable of evoking emotions like hope, solidarity, or nostalgia, which the campaigns leveraged to reinforce their political branding. Furthermore, focus group participants confirmed that these election jingles were hard to ignore; many could effortlessly recall and hum the campaign songs, indicating how deeply the music imprinted the message in their minds. Indeed, as one local voter quipped, “the campaign songs were on everyone’s lips,” suggesting that music succeeded in embedding the political advertisements into everyday social interaction.

This kind of evidence reinforces scholarly assessments that music in adverts can enhance recall and persuasion through emotional resonance (Bruner, 1990; Oluwadamilare et al., 2025). It also highlights the cross-domain versatility of musical advertising: whether selling a consumer good or a political candidate, the underlying principles of engaging the audience through culturally relevant music remain much the same. Another noteworthy finding is that the use of music in advertising extends into religious and social contexts in Ibadan. According to an advertising agency expert interviewed, churches and other religious organizations “thread the same path” as commercial advertisers when promoting their events or programs. For example, churches planning a crusade or special service will often book radio spots that feature gospel jingles or devout songs aligning with their faith tradition. These mini adverts might include a catchy chorus from a well-known worship song, coupled with an invitation to the event. The advertising professional explained that the music chosen is typically one that the intended congregation or community readily identifies with, an approach identical to targeting consumers with preferred genres. In practice, a Pentecostal church in Ibadan might use a popular Yoruba gospel chorus in its radio jingle to attract Christian listeners, while an Islamic organization could incorporate traditional Islamic nasheed melodies or Yoruba Islamic praise songs to appeal to Muslim audiences. The intention is to immediately strike a chord with the values and emotions of the target group. This strategy again underlines how audience alignment is central to musical advertising. By using religiously resonant music, these adverts gain credibility and attention among the faithful. The interview data suggested that religious bodies have recognized the effectiveness of this approach; they invest in professionally produced jingles, just as businesses do, to ensure the music quality and message will captivate their audience. This finding broadens the scope of our discussion by showing that music’s utility in advertising is not confined to profit-driven campaigns alone, it is equally harnessed for mobilizing people in the spheres of faith and community. Business enterprises, political actors, and religious groups alike in Ibadan demonstrate a shared belief in the relevance of music as a communication tool. All seek to “catch the attention of their intended population” through tunes that speak to that population’s identity and preferences. The result is a local advertising landscape saturated with music-driven content, from commercial jingles to campaign songs to event promos, each tailored to a specific audience segment yet all rooted in the same principle: that music, when correctly chosen, can significantly amplify an advertisement’s impact.

The findings from Ibadan consistently show that music is a potent and multifaceted asset in advertising strategy. Across interviews with advertising professionals and discussions with consumers, there is a common recognition that music engages people at a deeper emotional level, creating lasting impressions that conventional ad copy alone might not achieve. The empirical evidence from this study, such as consumers’ stated loyalty to products with favored songs, and practitioners’ careful matching of musical style to audience, confirms what international scholarship has long suggested: music and advertising work synergistically to influence attitudes and behavior. Music’s ability to evoke emotion, trigger memories, and define cultural identity makes it a “manipulative

instrument” in the neutral wording of one interviewee, meaning it can subtly guide consumer choices without overt coercion. This does not imply deception; rather, it highlights music’s role in enhancing the persuasive appeal of advertisements. Prior research supports these conclusions. Bruner (1990) observed that many marketers accept music as a major component of consumer marketing and routinely use it as a stimulus in retail and media advertising. More recently, a comprehensive study by Oluwadamilare et al. (2025) found that the inclusion of music in marketing efforts significantly boosts consumer demand and product consumption across various sectors in Nigeria. Our Ibadan-centric study adds context to these broad claims by demonstrating how and why such effects occur on the ground. The discussion shows that when advertisers select music that aligns closely with the target audience’s tastes and the advertised message, the outcomes can be highly positive, ranging from better audience attention and recall to a stronger emotional bond with the brand. Conversely, a poorly chosen soundtrack can render an advert forgettable or even off-putting, which is why professionals stress the importance of relevance. Overall, the integration of Nigerian and international perspectives helps to explain the mechanisms at work in Ibadan’s adverts: music appeals to psychological and cultural cues (as theorized by scholars like Gorn and Bruner), and when applied with local knowledge (as demonstrated by Ibadan advertisers selecting indigenous genres and popular figures), it yields tangible benefits in advertising effectiveness. In conclusion, the evidence from this study firmly underscores that music is not a mere embellishment in advertising within Ibadan, it is a core strategic element that enhances message delivery, audience connection, and ultimately, the persuasive power of advertisements.

Conclusion

This study explored the role of music in advertising within Ibadan, Nigeria, and established that music is an essential component in the planning and execution of advertising campaigns. Through interviews with advertising professionals and focus group discussions with consumers, it became clear that music performs a wide range of communicative functions in advertisements. These include attracting attention, enhancing memorability, creating emotional connection, and reinforcing cultural identity. The study found that both radio and television advertisements in Ibadan make significant use of music, often in the form of jingles or popular songs that resonate with the intended audience. The findings demonstrate that advertisers in Ibadan are highly intentional about their music choices. Selection is often influenced by factors such as the nature of the product or service, the target demographic, and the cultural setting. Music is not chosen randomly; rather, it is carefully matched with the theme of the advertisement to ensure emotional congruence and relevance. Advertisers also collaborate with musicians and composers who bring expert knowledge in crafting music that will connect effectively with listeners. Moreover, the use of music personalities and celebrities in advertisements has proven to be a persuasive strategy. Musicians are frequently engaged as brand ambassadors or voices behind jingles, which increases both the appeal and the credibility of the advertising message. The presence of a well-known artist not only draws attention to the advertisement but also strengthens audience trust in the brand being promoted. Consumers tend to associate their positive feelings for the artist with the product, which can increase brand loyalty. The responses from the audience further affirm that music enhances the reception and recall of advertisements. Participants could recall jingles and songs from advertisements they had heard long ago, which confirms that music contributes significantly to memory retention. Many respondents also acknowledged that music in advertisements influenced their perception of the product, sometimes more than the visual or verbal content. This suggests that music does not merely entertain, but serves as a powerful vehicle for shaping consumer attitudes and preferences. This, this study confirms that music is not a peripheral aspect of advertising in Ibadan but a core strategic tool. Its integration into advertising practice is both deliberate and impactful. From the creative decisions made by advertisers to the emotional responses of the audience, music plays a vital role in enhancing advertising effectiveness. The evidence from this study contributes to a deeper understanding of how musical elements influence communication in the Nigerian advertising industry. It also affirms the need for more scholarly and professional attention to music as a central force in media and marketing communication.

Recommendation

In light of the insights gathered from this study, it is strongly recommended that advertising professionals in Ibadan and other Nigerian cities adopt a more structured and research-based approach to the use of music in their advertising campaigns. While it is evident that music is already widely used across media platforms, the findings reveal that its application is often based on intuition or informal audience assumptions. For advertising to achieve greater impact, practitioners must begin to treat music selection as a strategic decision that requires deliberate planning, cultural sensitivity, and a clear understanding of the audience. Pre-campaign studies and audience profiling should be undertaken to determine which musical styles, lyrical contents, and performance tones are best suited to the target market. Such efforts will help ensure that music used in advertisements is both emotionally resonant and culturally appropriate.

Furthermore, there is a need for closer collaboration between advertisers and professionals in the music industry. Advertising agencies are encouraged to engage the services of experienced musicians, sound engineers, composers, and musicologists who can offer expert advice on the creative and technical aspects of musical production. These collaborations should go beyond simple jingle production to include deeper consultations on audience musical trends, indigenous soundscapes, and genre selection. Involving musicians from the planning stage of the advertisement will not only improve the quality of the music used but will also create a sense of ownership and authenticity that resonates with the audience. Additionally, advertisers should be open to working with local and upcoming musicians whose styles reflect grassroots realities and who can help brands connect more intimately with diverse segments of the population.

Advertising agencies should also invest in training and capacity building for their staff on the role of music in media communication. Workshops, seminars, and short courses in music appreciation and sound branding can equip creative teams with the knowledge needed to make more informed decisions. This educational investment will enrich the creative process and foster a culture of innovation that leverages music not just as a background feature but as a central narrative tool. Given that music in advertising touches on areas of psychology, cultural studies, linguistics, and marketing, agencies can also partner with academic institutions to develop interdisciplinary training programs that explore the multifaceted impact of music on consumer behavior.

In addition, regulatory agencies and media oversight bodies should update and enforce policies that promote ethical practices in the use of music for advertising. Copyright laws should be clearly communicated and strictly applied to protect the intellectual property rights of musicians and composers. This includes ensuring that musical works used in advertisements are duly licensed and that appropriate royalties are paid. Beyond legal compliance, ethical advertising requires respecting cultural sensitivities, avoiding exploitative representations, and promoting diversity in musical representation. Regulatory institutions should also promote the use of indigenous music by offering incentives to advertisers who include local musical forms in their campaigns, thereby preserving Nigeria's rich musical heritage and fostering cultural pride. There is also a role for educational institutions and research centers in advancing the discourse on music in advertising. Universities and colleges offering courses in mass communication, advertising, and music should incorporate modules that explore the intersections between sound, culture, and consumer psychology. Postgraduate research should be encouraged on topics such as the effects of music on brand recall, the role of language in musical advertising, and the social implications of celebrity endorsements through music. These scholarly efforts will provide advertisers with empirically grounded insights and help elevate the standard of advertising practice in Nigeria. Research centers and think tanks can also organize forums and publish industry reports that monitor trends and evaluate the effectiveness of music-based advertising strategies across sectors. Advertisers and brand managers must acknowledge that music is not a superficial or decorative element of advertisement. Rather, it is a powerful communicative resource that can influence audience attitudes, shape emotional responses, and enhance the memorability of brand messages. To ignore or undervalue the strategic role of music is to risk diminishing the overall effectiveness of the advertisement. Brands should therefore integrate music planning into their broader marketing and communication strategy from the onset. This includes allocating adequate budgetary provisions for high-quality music production, assessing the alignment of musical choices with brand identity, and evaluating audience feedback on musical content. When used thoughtfully and creatively, music has the capacity to build long-term emotional bonds with consumers, foster brand loyalty, and contribute to the development of a distinctive brand voice in an increasingly crowded media environment. The future of advertising in Ibadan and Nigeria at large will depend significantly on how well industry stakeholders harness the full communicative potential of music.

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