

A high-angle, wide shot of a massive crowd at a concert or festival. The crowd is dense and fills the lower two-thirds of the frame. In the background, a stage is visible with bright blue and white lights. The overall atmosphere is dark, with the stage lights providing the primary illumination. The text is overlaid on the image in a clean, white, sans-serif font.

MUSIC & BRANDS

TOWARDS A NEW CREATIVE BALANCE

INTRO

▲ The Link Between
Brands and Music



I. Brief personal introduction

Dual expertise: legal (law) and musical (DJ, event organization, label, management) = both creative and contractual.

Early campaigns using non-mainstream tracks = taste for originality, betting on artists before they became "famous."

Role at BETC, now Publicis / Prodigious: leading music creation at the highest agency level, managing teams, working with strong brands.

Initiatives promoting artists : label, Panik events, etc. = legitimacy to claim brands can be cultural vectors, not just sponsors.

Education : Master's in Law → strong foundation in contracts, negotiation, usage rights.

Musical background : DJ + rave organizer in the 1990s → close to creation and emerging artists.

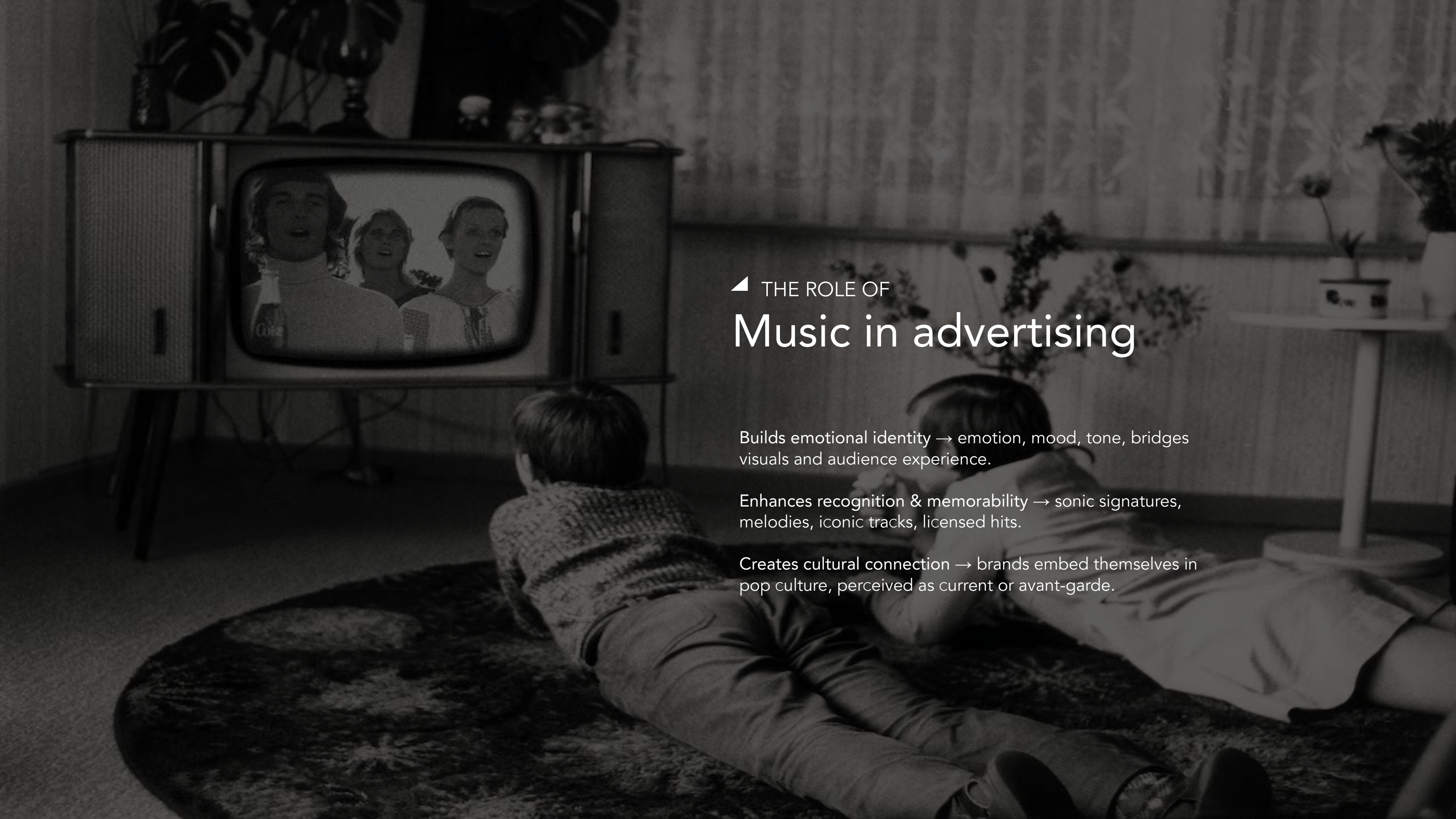
Career path : Virgin Records (business/licensing side). Joined BETC in 1999 → became Music Creative Director, founded BETC Music.

Since Sept. 2021 : Music Creative Director at Publicis France & Managing Director of Prodigious Sound.

BETC

**PROD
IGIOUS.**



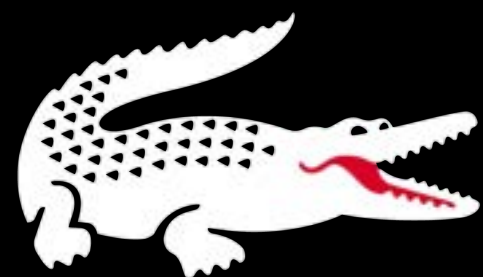


▲ THE ROLE OF Music in advertising

Builds emotional identity → emotion, mood, tone, bridges visuals and audience experience.

Enhances recognition & memorability → sonic signatures, melodies, iconic tracks, licensed hits.

Creates cultural connection → brands embed themselves in pop culture, perceived as current or avant-garde.



THE BIG LEAP - LACOSTE



▲ Why this topic today ?

Advertising & sync market in transformation : economic constraints, tech shifts, demand for authenticity.

Curret as insider → experience across major campaigns and brand–music bridges.

Examples :

Lancôme – La Vie est Belle : long sync history, latest campaign is a composition with Justin Hurwitz.

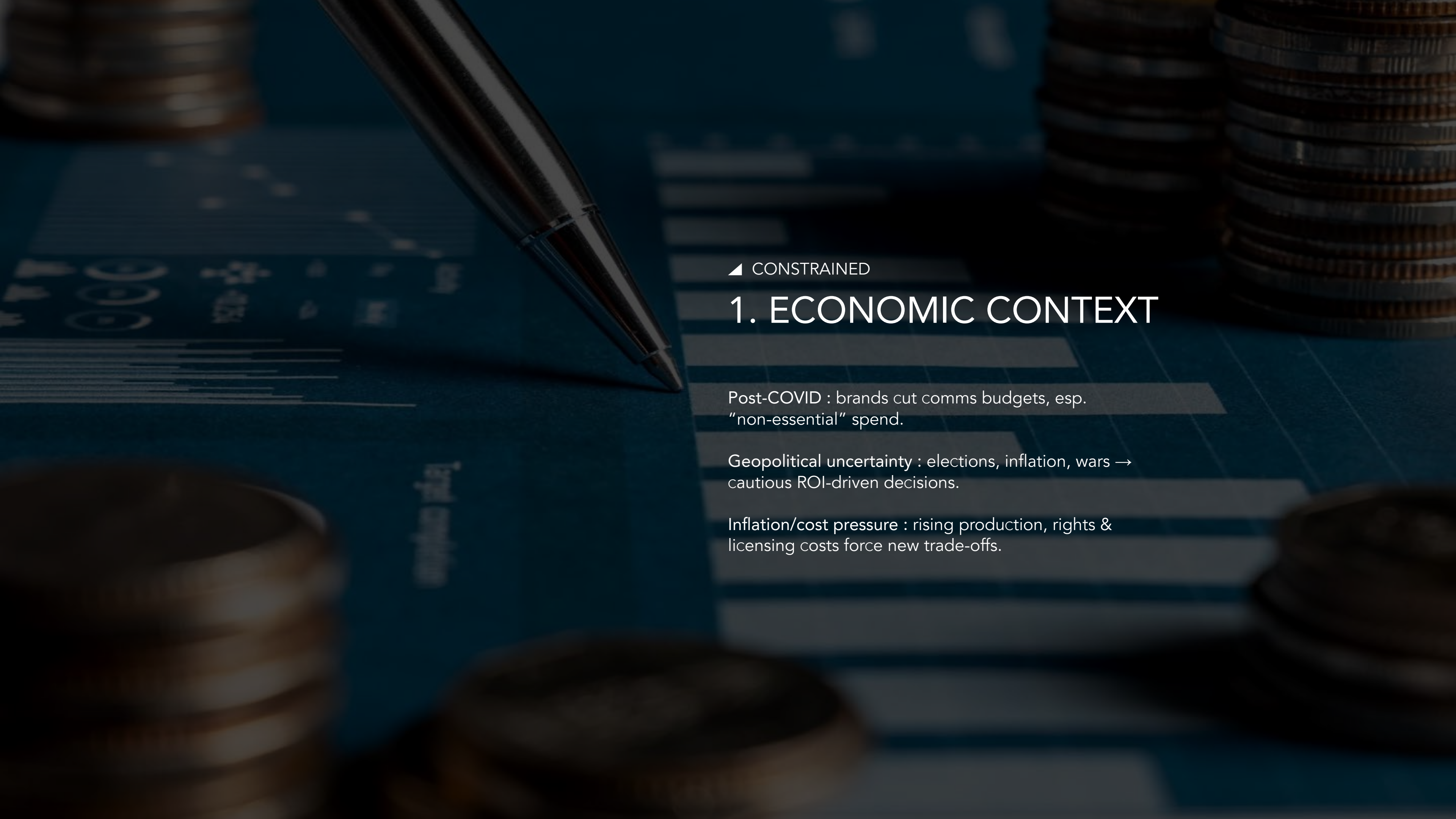
Garnier : Lizzo sync « Good as Hell » => now budgets are reduced ×10.





GARNIER
FRUCTIS

II. CURRENT STATE OF THE SYNC MARKET



▲ CONSTRAINED

1. ECONOMIC CONTEXT

Post-COVID : brands cut comms budgets, esp.
“non-essential” spend.

Geopolitical uncertainty : elections, inflation, wars →
cautious ROI-driven decisions.

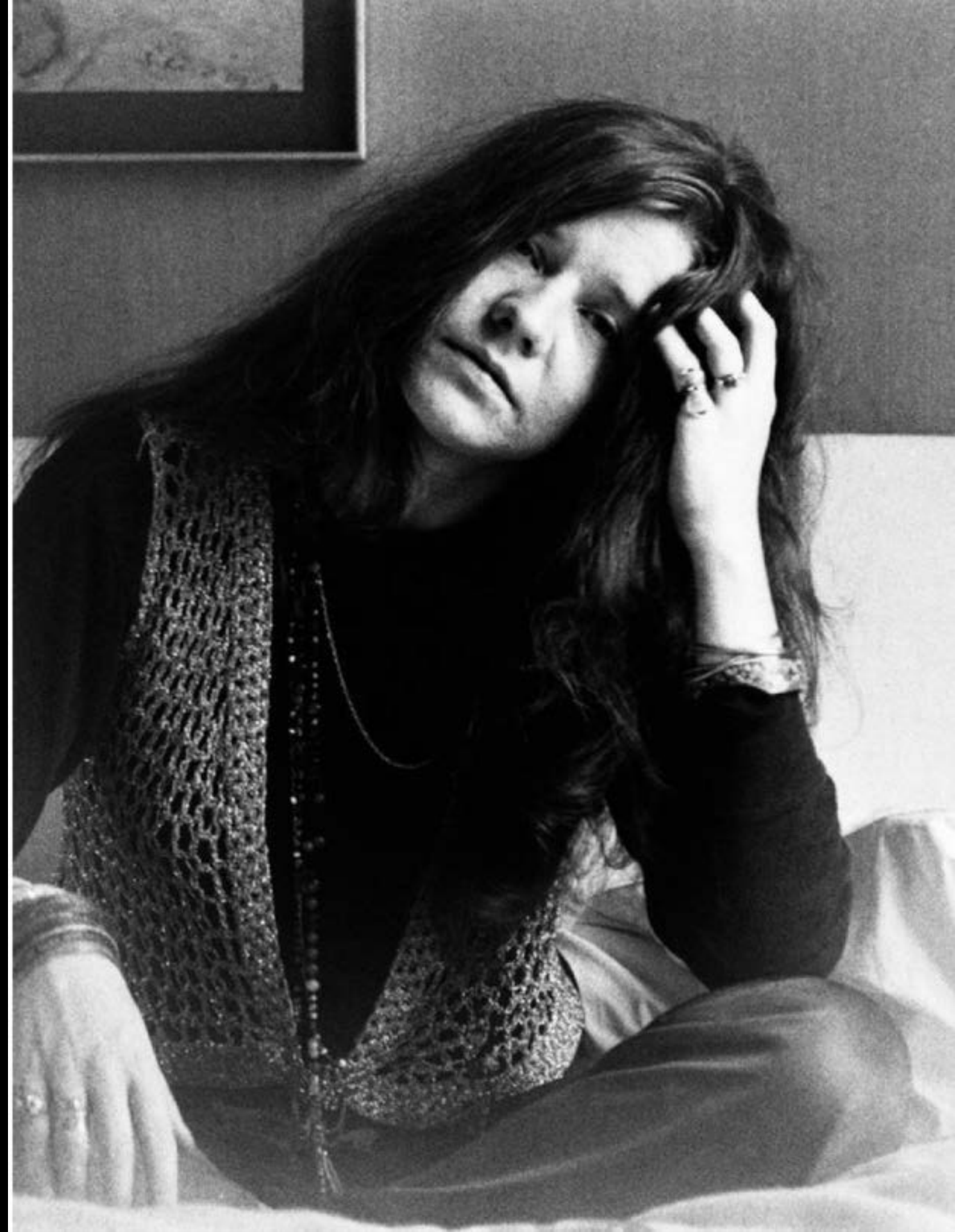
Inflation/cost pressure : rising production, rights &
licensing costs force new trade-offs.

▲ 2. Direct consequences

Falling sync budgets → less willingness to pay for costly tracks or big artists.

Fewer high-priced licenses → brands exploring cheaper, flexible routes (exception: Cartier / Janis Joplin).

Decline in “awareness buys” → fewer “pay for the hit to be recognized” strategies; shift toward originality & custom work.



III. NEW OPPORTUNITIES

▲ 1. RISING

ROLE OF EMERGING ARTISTS

Audiences seek authenticity & sincerity → emerging artists deliver that.

Lower costs → cheaper licenses, more flexibility

Easier cooperation → artists with strong voices but adaptable to advertising codes.

Example : Enfant Sauvage x DS ad



▲ 2. GROWTH OF ORIGINAL COMPOSITION & SOUND DESIGN

Brands commissioning tailor-made works : sound motifs, signatures, brand sound environments.

Advantages : full rights ownership, unique identity, no conflicts.

More integrated collaborations → artists involved early in creative process.



ORANGE CHRISTMAS



TERRE D'HERMES



MERCI