USING THE NOTION OF IDENTITY THROUGH MUSIC TO AFFECT PURCHASING BEHAVIOURS OF TOBACCO

A Case Study on Camel Mild’s 2017 “TogetherWhatever Space” Event in Indonesia

(Cammie) Jenita Andrian
Pre-master’s Thesis
Dr. Vincent Meelberg
Radboud University, Nijmegen
15 June 2019
Department of Cultural Studies

Teacher who will receive this document:
Dr. Vincent Meelberg

Name of course:
Bachelor’s Thesis

Title of document:
Pre-master’s Thesis

Date of submission: 15 June 2019

The work submitted here is the sole responsibility of the undersigned, who has neither committed plagiarism nor colluded in its production.

Signed:

Name of student:
(Cammie) Jenita Andrian

Student number:

Radboud Universiteit
# TABLE OF CONTENTS

Introduction ................................................. 4

Chapter 1: Theoretical Framework

1.1. Identity in Music and Music in Identity .............. 8
1.2. Jean Baudrillard’s Concept of The Consumer Society 10
1.3. The Role of Music in Identity and Purchasing Behaviours 12
   1.3.1 Music in a Consumer’s Identity .......... 12
   1.3.2 Music in a Consumer’s Purchasing Behaviours 14

Chapter 2: Case Study Analysis

2.1. “TogetherWhatever Space” .......................... 17
2.2. The Identity of Camel Mild ......................... 20
   2.2.1 Camel Mild’s Consumer Classification .... 23
   2.2.2 The Performative Language of Camel Mild 24
2.3. Influenced Consumption in “TogetherWhatever Space” 27

Chapter 3: Conclusion and Recommendations

3.1. Conclusion ............................................. 29
3.2. Limitations and Further Research .................. 30

Bibliography .................................................. 32
INTRODUCTION

In a globalised society that exposes various cultures and art forms from different regions of the world, our notion of identity has become all the more crucial to understand. Identity itself is not a simple concept to unravel because it defines a paradox of both the “social in the individual and individual in the social”, or in other words, the sense of individuality in a subject and others versus the subject in the collective (Frith 109-10). Much like identity, music is positioned as a metaphor for the reason that it specifies the individual and the social, and is an experiential process that involves the self in performance (Slobin 41). To elaborate, this means that music is a process that involves a particular kind of experience for the subject such as performing or listening, in which the subject is able to express him or herself, or even actively participate in the process of creation. As an example, sociomusicologist Simon Frith discusses the impact of identity politics to cultural essentialism, that is, categorising groups of individuals within a given culture according to specific qualities that ultimately determines their individual and collective identities (Grillo 165). He elaborates how the postmodern points of view disagrees with assumptions that only African-Americans can truly appreciate African-American music, by posing the question, “who is expressing what when, say, Ella Fitzgerald sings Cole Porter?” (109). Therefore, in examining popular music, we can not separate the notion of identity from music, but rather, take into account how identity and music are linked firmly and how it constructs an aesthetic experience, that is, one that describes the quality of that particular experience and not the object, in both a subjective and collective identity.

It is said that “popular music travels so well, as opposed to other cultural forms” (Tandt 90), and is also thought to be a more accessible medium to audiences.
However, because of this, it is often overlooked by music audiences that the use of music may be used as a promotional practice that illustrates the attempt by institutions to reinforce local identities within popular music in a global era (Cloonan 453). The involvement in using live music to cater to the public includes second-guessing what the public wants and their musical identities. Furthermore, music is considered to be a "flexible living and dynamic medium that could be tailored to brand strategy by targeting the younger consumers… targeting specific socioeconomic groups and key markets" (Patel 687). Specifically in emerging markets such as Indonesia, music is employed to cross cultural barriers and establish the "local desirability of international brands" (Patel 688). In the case of multinational tobacco corporations, the institutions view investments in popular music events as means for advertising in an already restricted health-conscious environment in hopes that it might transmit an attractive brand message regarding their products. Thus, the scope of this research aims to highlight the relationship between an individual’s notion of identity and music, and how it is used to influence purchasing behaviours of tobacco products.

In this particular case study, the analysis will be limited to the concept of the event entitled “Together Whatever Space” (TW Space) that has taken place in Indomaret Point Tebet, Jakarta, Indonesia on the 18th of November 2017. I have chosen the particular event by the multinational tobacco institution, namely, Japan Tobacco International (JTI), as I have personally been involved in the creation of the event during my employment as a Modern Trade Development Executive. During the time, I have led the project in five different venues and have had the privilege of learning the intricacies of the industry and how it executes its strategies so that its consumers may feel a sense of connection with the brand.
The main goal of this research intends to provide an answer to the question of “How is the notion of identity through music used to affect purchasing behaviours of tobacco consumers in Camel Mild’s 2017 “TogetherWhatever Space” event in Indonesia?” along with the sub-questions “What is the role of music towards identity?” and “What message of identity is Camel Mild depicting to consumers?” The nature of the research question and sub-questions is an interpretation of how an institution exercises a subject’s notion of the individual and collective identity and music to boost consumption, and eventually, product sales. Thus, my investigation will utilise two main sources that will aid in uncovering the relationship between music and identity, and music as a factor in influencing the purchasing behaviours of audiences as consumers in an event.

The first primary source used to support this research is *Musical Identities* by David Hargreaves et al. Music has become very much integrated with our identities that even deciding to actively listen to certain types of music, is considered a form of announcement to society of the ideal image of individual we would like to be and who we are (Cook 5). In *Musical Identities*, Hargreaves creates a distinct division between identities in music (IIM) and music in identities (MII). The difference lies in that the former has been defined and established by cultural roles and institutions such as “musician,” “composer,” or even commenting, “I’m a huge fan of Troy Sivan.” On the other hand, the latter, refers to the extent of involvement music has in our self-definitions such as masculine-feminine, old-young, and so on (Hargreaves et al. 4).

To clarify, the IIM of being a fan of Troy Sivan could perhaps signify an MII of youthfulness and the social identity of supporting the LGBT community. Thus, this research will connect the musical identity of consumers to the specific event of Camel
Andrian

Mild’s TW Space, and how the institution has been playing on musical identities as group identities.

The second primary source of this research is Jean Baudrillard’s *The Consumer Society*. Connecting the case study to his theory, consumption is not just the act of purchasing commodities anymore, but it is truly the act of consuming signs and messages (15). Identity has evolved into a larger question of not just *who* we think we are, but *what brands* we consume and how it reflects on our lifestyle (Walton 208). He continues to observe how each society has varying levels of discrimination when it comes to the distribution of wealth amongst its people (53) that affects the decision of consumption for each individual. As Baudrillard makes a comparison between education systems versus the habit of consumption, he makes a statement that the purchase, choice, and use of objects are governed by purchasing power (59). Not everyone receives the same level of education, much like how economic inequality still determines our consumptive behaviours.

The methodology that will be applied to analysing the case study will be primarily qualitative. In order to further investigate the research topic, a thorough approach using discourse analysis with occasional elements of textual analysis will also be exercised.

Qualitative research is a form that analyses “concrete cases in their temporal and local particularity and starting from people’s expressions and activities in their local context” (Flick 21). However, the subjective viewpoint of the researcher will not be the sole perspective, as the triangulation method using two main theories will be implemented in an endeavour to gain a more holistic understanding of the case study. As part of the qualitative analysis, quantitative data such as attendance numbers
gathered from the event by the researcher’s own documentation in former employment with JTI will contribute to strengthen the validity of the analysis.

To further elaborate on the methodology, discourse analysis will be used because it is concerned with the production of institutions and their practices (Rose 164). Hence, discourse analysis will help uncover certain existing discourses in society in relation to identity and music, and how JTI as an institution holds power to influence the purchases of its consumers. The aim of applying discourse analysis as a method for this particular case study is to shed information regarding the set of knowledge that has been legitimised by the institution and society that affects consumers of tobacco. The performative power of language that JTI uses in its TW Space may also be linked to text analysis as a supporting method.

The aim of the researcher in creating this analysis is to make an original contribution to the field of Arts and Culture, with specialisation in the relationship between identity and music. To elaborate more on this, the research will be divided into three main parts: the event concept of TW Space, the identity depicted by Camel Mild, and the outcome as a result of influenced consumption.

THEORETICAL FRAMEWORK

Before dissecting the case study, a theoretical framework and clear methodology must be presented. The first half of this chapter will focus on David Hargreaves’ Musical Identities. Accompanying this theory, other scholarly sources will be utilised to strengthen the subject of music and identity. The second half of this chapter will consist of Jean Baudrillard’s The Consumer Society.

1.1. IDENTITY IN MUSIC AND MUSIC IN IDENTITY

Quoting Mark Slobin in Subculture Sounds, “Music is at the heart of individual, group, and national identity” (11). This means that music is an integral element in the
construction of our identities. Music is a performative and a social act because it represents our conscious conduct and what we do, instead of something we have (Hargreaves et al. 4-5). Because the term identity consists of such a broad and complex definition, there is a distinction between “personal identity”, that is, the part of an individual entailing their characteristics and idiosyncrasies, and a “social identity”, which reflects interpersonal and intergroup behaviours (Lamont 42).

The first concept, namely, identities in music (IIM), concerns itself with both the personal and social identity. In the initial development of a subject’s IIM, the influence of external environments such as peer groups, institutions, family support, and cultural background, impacts significantly in whether or not a subject considers themselves a musician or a non-musician (Lamont 45-6). The importance of distinguishing between individuals, who do or do not regard themselves as having a keen interest in music, is the level of association and relationship they will have with music. On the level of personal identity, if an individual claims that they are not musically gifted or do not care much for music, they are then attaching that label as part of their being. This might affect their life choices, interests, and whether or not they are likely to attend musical related events in the future. IIM also impacts social identities as those who play at least one musical instrument or prefer a certain type of genre over another will share a sense of group identity and similarity. For example, when individuals try to become acquainted with one another, one of the most common topics of conversation is music (Dys et al. 248). Once a likeness has been established, a shared bond affects both individuals to become more open towards each other to explore more variables in the other’s identity such their backgrounds. In addition to this, our preference of music depends on a number of variables such as ethnicity and environment (Dys et al. 253). Our exposure to various Western cultures
and music or other ethnic-based music in different cultures determines our preference when it comes to enjoying music. Though the upbringing of each individual is unique and differs from the other, a common genre that reflects a more consistent trend in which masses of varying ethnicity and environments can relate to does exist, that is, pop music (Dys et al. 254).

The second concept, music in identities (MII), focuses on how music is utilised to reflect certain views about ourselves and develop other parts of our personal and social identity such as gender, youth, or national identities. As an example, sex stereotypes on certain musical instruments and behaviours are still present in society such as drummers and bass players in pop groups are usually male, or that specific instruments are seen as more masculine or feminine (Dibben 119). However, once we are aware of these socially constructed cultural expectations, we may choose to comply or divert away from them and create our own personal and social identities. In the same fashion, listeners of music can also adopt this position. Artists that defy traditional gender expectations such as Lady Gaga and Prince can reach a large audience through pop music and even encourage their listeners to investigate their own gender roles and assumptions. In short, MII has a notable influence to allow its listeners the freedom to explore and create sides of their identities in ways they might not have otherwise thought possible.

1.2 JEAN BAUDRILLARD’S CONCEPT OF THE CONSUMER SOCIETY

In relation to IIM and MII, another theory that aims to expose the link between our identities and existing articles is Jean Baudrillard’s The Consumer Society. Similar to how the theory of musical identities reflect on our tendencies to latch on to music as a way of defining our personal and social selves, the consumer theory argues that to an extent, our identities are shaped by our relation to objects and that the act of
consuming objects is in fact, a way of expressing our identities by associating it with the messages the object possesses. For this reason, this specific theory has been chosen in an attempt to aid the analysis of this research.

Written in *The Consumer Society*, Baudrillard begins by stating that when we, as consumers, feel a craving for objects; it is usually “objectless” because what we actually desire is not the object itself, but the “social function of exchange, of communication, of distribution of values across a corpus of signs” (78). This is not to say that we do not, in reality, need or long for some objects when we conduct the act of consumption, but it reveals a coded layer of messages that we unconsciously are fond of consuming as part of our exchange. In a capitalist society, not only do we serve the system by supplying it our monetary capital, but also we increasingly serve it by assuming an active role as consumers (Baudrillard 83). By allowing ourselves to play the role of consumers, we feed our greed for objects and inquire a growing hunger for more objects in hopes that it will grant us the feeling of satisfaction (Poster 35). But since we will never be truly satisfied for what we already possess, this loop will continue on indefinitely. And we do not just consume any random set of objects, but our decisions of consumption are in fact very much influenced by culture and society (Poster 36).

One of the best examples to illustrate Baudrillard’s idea of the consumer society are large department stores that display luxurious items such as clothing, canned goods, appliances, gadgets, and any other consumable products. They utilise store windows to glorify the products as part of a bigger collection such as coffee tables, sofas, and televisions to signify “a more complex super-object, and lead the consumer to a series of more complex choices” (Poster 31). The collection of objects
displayed exhibits a range of selection that the consumers are able to logically follow and connect them to certain signified meanings.

Given these points, the act of consumption is neither random nor a fully conscious decision as consumers often conduct purchases out of their desire to associate their identities to a signified meaning that the object possesses. In regards to Baudrillard’s theory and the notion of identity through music, similarities can be seen as the act of consumption can be persuaded through promoting commodities with attributes that the consumer deems desirable, and therefore, will invoke the will to purchase. In like manner, music reflects identities, and objects can portray the characteristics corresponding with their consumer’s identity to motivate them to purchase commodities.

1.3 THE ROLE OF MUSIC IN IDENTITY AND PURCHASING BEHAVIOURS
Connecting the theory of identities in music (IIM) and music in identity (MII) alongside Baudrillard’s notion of consumer theory, the next section of this research will investigate the role of music in a consumer’s identity and purchasing behaviours. I shall attempt to explain how music impacts our notions of identity, which in turn, affects our consumption.

1.3.1 Music in a Consumer’s Identity
As previously discussed, IIM and MII can affect the personal and social parts of our identities by expressing idiosyncrasies that may be related to opinionated views about the world. The way in which we establish a connection with music determines our intrapersonal behaviour and thoughts, and interpersonal relationships by how we interact towards others who share similar or contrasting preferences. In addition to this, the social functions of music for musicians and non-musicians alike can be
further divided into three main categories, namely, the management of self-identity, interpersonal relationships, and emotions (Hargreaves and North 79).

First, the management of self-identity refers to the creation and conveyance of identity in a subject (Hargreaves and North 79). Similar to IIM and MII, music serves as a function to establish an identity, and our identities affect our interests, including environments and activities they are most likely drawn to and associations to sub-groups. If a consumer’s IIM indicates that they are fond of pop music, their MII might imply specific characteristics such as being up-to-date or outgoing. In turn, this example of a consumer’s IIM and MII would impact the products they purchase and the marketing strategies implemented by institutions. To elaborate, if the consumer admires Bruno Mars as a pop musician, they would recognise his fashion style, brands endorsed and donned, and even the social identity portrayed by the artist through media. By observing the features of Bruno Mars, his fans may be influenced to have a liking to his clothing and could be inclined to replicate them. The process of attaining the materials needed to share a resemblance with Bruno Mars is the outcome of a consumer’s IIM and MII affecting their purchasing behaviours. Likewise, businesses that target followers of Bruno Mars will likely customise their strategies to entice fans and turn them into consumers. Institutions may market their brands in similar designs as Bruno Mars’ music videos, fashion choices, or use his artwork to build a connection with their consumers.

Second, when individuals or groups find that they share similar musical attitudes and preferences, they will most likely also share some similar values, and as a result, develop a positive interpersonal attraction (Boer 84-5). For instance, when consumers with an IIM of being pop music fans, and an MII that suggests traits of being up-to-date, are situated at an event that facilitates a common appeal such as a
live band performing pop music, they will presumably perceive the experience to be pleasant. The environment of the event reflects a space that accepts the consumers into a particular social group and functions as a mediator that not only connects the consumers with each other, but also with the business sponsoring the event. The business thus promotes an interpersonal relationship with the identities of its consumers.

Finally, music can be used to influence and express the moods of consumers. When listening to a genre of music a subject prefers, the rhythm, lyrics, harmony, melody, or a combination of all the components often capture the attention of the listener and affects the subject’s emotions. If the listener is feeling particularly cheerful, listening to upbeat music can enhance the ambience and mood. The music chosen by the listener itself is reflective of the current condition or desires the subject may be feeling, and hence, serves the function of channelling the emotions of the subject. Various genres of music are used to convey our preferences and reveal insight to our private and public notions of identity. To put it another way, a subject who claims to like alternative rock music may listen to that genre in public so that they may be included in social groups with seemingly similar interests, but in private, they might actually prefer to listen to classical music.

1.3.2 Music in a Consumer’s Purchasing Behaviour

In an environment where listeners are exposed to either background or foreground music but do not have the power to control the types of music that is being played or performed, music can still affect the emotions of listeners and lead to certain subconscious behaviours such as consumers spending more time and money with music they enjoy rather than those they dislike (Yalch and Spangenberg 632-3). Analysing the role of music in a consumer’s purchasing behaviour, the genre or
preference of the music itself plays a significant role, as consumers tend to like or dislike certain types of music (Yalch and Spangenber 632-3). The outcome of whether consumers are pleased by the type of music they hear will ultimately contribute in their purchasing behaviour. Although each consumer may prefer disparate genres of music, pop music is a genre that is the most likely to remain constant in preference from individuals across various cultural environments and ethnic backgrounds (Dys et al. 254-5).

As Baudrillard mentions in The Consumer Society, we are no longer surrounded by merely other human beings, but are now reaching the era where objects are inescapable as they are ubiquitous (25). The incorporation of objects within our lives has become so integrated that it is not surprising that the very same objects play a role in our identities as well. With the inseparable bond between mankind and objects, we will investigate three main factors in relation to the role of music that affect a consumer’s purchasing behaviour, which are: the use of advertising, the brand using the manipulation of signs, and social standing (Poster 12-9).

The fundamental responsibility of any advertisement is to not only promote a growth in sales, but also to convince the society that their hedonistic tendencies are justified (Poster 12-3). The discourse of advertising allows consumers to freely desire produced goods and satisfy the action of purchasing. In most advertisements, music is often implemented to create a more meaningful and memorable message towards potential consumers. When a viewer watches an advertisement with the type of music they like, their minds stimulate their thinking by linking the product with the feeling of similar pleasures (Gorn 97). For this reason, emotionally arousing music is often used because it possess an appeal to affect the mood of consumers, and in a way, relates to their IIM and MII. Furthermore, though the use of music in a commercial
might go unnoticed by regular viewers, music enhances the overall emotion and “feel” of the content, which audiences actually do recognise (Gorn 100). When being exposed to a variety of commercials, consumers might not remember the details of the product, but they do associate the good “feeling” that the commercial has, and thus, attaches the positive emotions to the product or brand through classical conditioning (Gorn 95).

The brand of the product exists as a bridge to connect individual personalities and the “personality” of the product itself (Poster 14). The interaction between humans and commodities has become quite common that the concept of a brand offers a new “language” of consumption (Poster 17). To further demonstrate, in 2003, McDonald’s rebranded their entity by using the pop song entitled “I’m Lovin’ It” by Justin Timberlake, not merely to create an excitement about the involvement of Timberlake, but also to appeal and build a reputation amongst the young generation that is familiar with Timberlake as a pop icon (Gilliland). By doing so, McDonald’s plays with the IIM of its consumers who enjoy pop music, the MII of a youthful, modern, and stylish audience, and attaches its own branding to portray the same qualities.

The last role of music that impacts purchasing behaviours in consumers is the notion of status or otherwise known as “social standing”. “Social standing” refers to the universal codes a society agrees on based on an individual’s relation to an object (Poster 19). To elaborate, there is a set of totalitarian societal beliefs and codes in which all individuals participate collectively and can not escape because it is a form of socialisation (Poster 19-20). This means that each time you are purchasing an object; you are either strengthening or weakening your affiliation towards a particular group (Baudrillard, “The Consumer Society” 61). For example, fashion in music is
closely related to identity and sometimes, its genre. When a hip-hop artist supports certain fashion choices, they are either conforming to the standards of society or alienating themselves by rebelling against the norms. Similarly, an individual who has an IIM of being a hip-hop fan might purchase attires that resemble the artists in the industry to take their position within society and are judged upon based on that object.

To summarise, the role of music towards a consumer’s identity may not seem obvious at first glance, but rather, music positions itself in the subliminal so that it affects purchasing behaviours without the consumer being aware of it. With music being integrated in the identity of an individual, it provides an outlet for individuals to express themselves and communicate with others with similar preferences. Likewise, because music is a part of the individual and social identity, it is often used as a tool to market products that will appeal to consumers and encourage them to make purchases that will depict their personalities or gain them a certain social standing in society.

CASE STUDY ANALYSIS

Bringing the two main aforementioned theories, that is, identities in music (IIM) and music in identity (MII) and the consumer theory, the next chapter will explore the concept, types of music performed, and its affects on the consumers who gathered in the “TogetherWhatever Space” (TW Space) event. Additionally, the latter part of the section will uncover the identity of the brand *Camel Mild* and how it tries to engage with its consumers using Baudrillard’s consumer theory.

2.1 “TOGETHERWHATEVER SPACE”

In mid 2017, *Camel Mild* was officially launched specifically for the Indonesian market. In an attempt to introduce the product to the public, Japan Tobacco International (JTI) initiated an array of marketing efforts to promote awareness
including advertisements in the cinemas, trade programs in retail outlets, and ultimately, engaging events for potential consumers to attend. Among these events, “TogetherWhatever Space” (TW Space) was designed to cater to the vast majority of tobacco consumers who would frequently visit “modern trade accounts” such as convenience stores and minimarts. The title of the event itself consequently reflects the literal accommodation of space for their target consumers. In this particular case study, the research will be solely confined to the TW Space event that has occurred on the 18th of November 2017 in Indomaret Point Tebet, Jakarta, Indonesia.

The event comprises of activities in which consumers could actively or passively participate in such as a karaoke booth offering English and a few Indonesian pop songs, a merchandise booth selling t-shirts and cigarette lighters with the Camel iconography, and a music stage with a local acoustic band. The type of music played in TW Space featured upbeat pop music with songs from artists such as Bruno Mars and Ed Sheeran, and other familiar tunes that have most likely been played on the radio. In addition to this, the outdoor layout of the store provided sufficient space for communities to gather without having to spend a substantial portion of their budget. During the event, a total crowd of approximately 400 people attended, including three larger groups who were noticeably present: a Vespa community, enthusiasts of collectable sneakers, and a group of soccer fans. The appealing factor of TW Space is that the event is aimed for an audience that is price-sensitive and does not require much capital to afford being able to assemble with their social circles. Hence, the tagline “TogetherWhatever Space” has been appropriately placed to represent a space where the attendees and the brand can intertwine and relate.

As briefly mentioned above, the live performance of pop music was the main attraction in TW Space as it was assumed to appeal to a broad audience and is a genre
in which most individuals would be familiar with due to its continuous exposure on the media. Taking two examples of the songs chosen by the local band are Bruno Mars’ “Versace on the Floor” and Ed Sheeran’s “Shape of You”. The emergence of both artists started around the year 2010, and is therefore regarded as recent pop musicians who attract a younger audience. In addition, both pop songs have reached the Billboard 100’s in the month of September 2017 (Billboard), and their tunes were played in most radio stations across the globe. Furthermore, their music carries messages of romantic love and seduction, with “Versace on the Floor” hinting at an intimate situation between the singer and their lover, and “Shape of You” which tells a chronological unfolding of courting between two individuals. Though there are certain similarities between the two songs, the range in the keys and beats per minute (BPM) contrasts one another as “Versace on the Floor” is originally in D major with 174 BPM, and “Shape of You” is in C# minor with 96 BPM, meaning that the former is faster than the latter (Tunebat). However, despite the difference in key and tempo, both songs were even-tempered but exciting enough for the audience members to converse and gather throughout the event.

With the aforementioned songs, the carefree ambience of the melodies and performance by an acoustic band, allowed the audience to engage in conversations and interact with one another, which meant retaining the audience to stay in the venue for a longer period of time. As audience members stay put in the heavily themed environment that promotes Camel Mild, they become unaware that they are encouraged to purchase the tobacco product through the advertisements around them and are made more susceptible due to the casual mood of the songs played.

In brief, the choice of artists and songs performed at TW Space was not random and reflects a carefully strategized plan in order to appeal to a mass of
consumers, but at the same time, attempt to retain them so that they would be more submerged in the atmosphere promoting Camel Mild. The choice of playing recent pop songs is aimed to a target a specific set of audience that is often exposed to the media, and are mostly still in the phase of their young adulthood. In connection to this, the next section will further dissect into the identity of the brand and reveal the target market through its product advertisement.

2.2 THE IDENTITY OF CAMEL MILD

Camel Mild is an exclusive member of the larger international tobacco family of the brand Camel, owned by Japan Tobacco International (JTI). It was designed as the first low tar and low nicotine (LTLN) clove cigarette by JTI to target the Indonesian market at an affordable price point. Though it may be possible to inquire the background and specifications of the product, these information alone will rarely provide us with an abundance of insight to its identity and message, and therefore, we shall allude to its advertisement and analyse two main discourses: the brand’s consumer classification and the use of performative language.

First, before diving into the consumer classification and performative language, a brief summary of the occurrences in Camel Mild’s national video campaign will be given. The narrative has been subtly written to market the tobacco product without being explicitly outspoken on the types of consumers targeted, the identity of the brand, and the consumer theory found in the clip. Similar to Camel Mild’s multi-coloured packaging, the colour palette, range of tonalities, and background music in the clip depict a cheerful and light-hearted ambience (see fig. 1). Placed in various places of the clip, dynamic colours such as a pop art picture (see fig. 2) play a significant role as it reveals interpictoriality (Cabo et al. 93) to other works of pop art depicting the commercial culture of America (Lanchner 17). The one-
minute advertisement presents a story of a diverse group of friends around the age of 18-25 years old, namely, Arya, John, Simon, and Tara. As the story begins, viewers are introduced to the contrasting characteristics of the four individuals and their residence to illustrate an assortment of identities found. The first, Arya, is an overweight young adult who seems to be living in a small cluttered room without many luxurious items; typifying some students or recent graduates new to the job market with a potentially sedentary lifestyle. The second, John, is another young adult surrounded by plenty of gadgets, which may represent individuals who are “tech-savvy” and financially stable. The third, Simon, is a male Caucasian who possesses a well-built physique and has a few sporting decorations around his domain. Last, Tara, is the sole female member of the group who initiates the conversation with the others through social media. In order to exhibit the peculiarities of the characters, the use of crosscutting and ellipsis has been generously applied, which adds to the excitement of watching the advertisement. Fast-forwarding the story, the four personalities gather at a typical café in Jakarta to formulate an idea of a budget-friendly activity in which they are able to do over a three-day weekend. Nearing the end of the advertisement, they assemble at John’s affluent apartment to enjoy their own do-it-yourself (DIY) home cinema by projecting concerts from Sydney and Amsterdam via social media platforms. At the moment of the clique’s peak entertainment, the emblematic tagline of #TOGETHERWHATEVER emerges.
As shown above, the identity of the brand can be extracted from the commercial as it depicts a seemingly fun, carefree, cheerful, and social lifestyle of the characters. Additionally, the upbeat repetitive music accompanies the clip to enhance the optimistic experience while viewing the advertisement. However, to further gain an in-depth understanding on the identity of the brand, the discourse behind its consumer classification shall be analysed in the upcoming section.

Fig. 1. *Camel Mild*’s multi-coloured packaging design with “Jakarta” and “Imagination Rules the World” by JTI.

Fig. 2. John carrying a pop art iconography of *Camel* from the video advertisement.
2.2.1 Camel Mild’s Consumer Classification

When watching the advertisement alone, we can already identify a multitude of references to the identity of Camel Mild. The first immediate noticeable indication is the four figures in the advertisement. Arya, John, Simon, and Tara are all representative of the four categories of target consumers in which Camel Mild aims to attract. Arya points to the “pop cult” who is interested in films, music, and games. Tara manifests the “hipspotters” as she is interested in fashion, trends, and social events. Simon embodies the “day tripper” who is interested in travelling. And finally, John expresses the identity of the “technohack”, who, as the name suggests, has a keen interest in technology (“Brand Book”).

In the clip, gender discourse and consumer culture are clearly depicted. The gender discourse in the depiction of the characters can be criticised as they dictate the conventional norms in the Indonesian society. The associations between gender, sex, and the habits of the subjects in the advertisement reveal Camel Mild’s discourse of what it assumes to be a masculine or feminine activity for society to follow. Much like the concept of music in identity (MII) that associates certain musical instruments towards a particular sex, the singular female, Tara, is made affiliated with fashion and trends, which are often considered as mainly feminine past-times to undertake. On the other end of the spectrum, Simon embodies a well-travelled individual with a muscular built, as if to claim that strength and a sense of adventure is reserved for primarily for males. The portrayal of these characters contributes to the definition of the gender discourse in Indonesians, but also, simultaneously is shaped by the existing discourses of the public (Rose 136-7). Despite the occurring discourse, perhaps it is also understandable as to why Camel Mild chooses to portray three men and only one woman. More than 75% of men in Indonesia are active smokers and women are much
fewer in number (Schewe). Thus, marketing tactics would have to take these statistics into consideration and create an advertisement that is fascinating for men to feel a connection to.

Apart from the discourse mentioned above, a depiction of the consumer society can be derived from the clip. To clarify, Baudrillard compares consumption to a class institution, of which there is an inequality in the acquisition of objects due to differing economic conditions. These inequalities create a discrimination that allows certain classes to be exposed to better environments, while others face the opposite. In essence, Baudrillard claims, “this fetishistic logic is, strictly, the ideology of consumption” (Baudrillard, “The Consumer Society” 59). Likewise, the advertisement filters their audience by showing material goods such as the pop art iconography (see fig. 2), to appeal to those who relate to the signifying culture. Because consumption is the manipulation of signs, the clip deploys plenty of signs such as the gadgets used, the vehicles of the characters, and their residences, to render a society that possesses cultural, social, and economical capital (Poster 21-2).

2.2.2 The Performative Language of Camel Mild

In *Camel Mild’s* product design, a few words are inscribed on the inside of the cigarette pack such as “Jakarta” and “Imagination rules the world” (see fig. 1). While seemingly innocent and neutral, the choice of language used holds a performative power due to its intertextual references. First, the word “Jakarta” can denote an urban metropolitan city, but connote possible meanings such as a social hub, an important location to be, or an area where only the elite can afford to reside. The language targets a specific audience who wishes to attain the illusion of an upper class status by mentioning the country’s capital, carrying with it its connotations. Second, an intertextual reference to Napoleon Bonaparte’s quote of “Imagination rules the world”
is used on the forefront of the brand’s packaging. The historical explanation behind this famous line refers to Bonaparte’s opinion of modern institutions’ flaw of not being able to “speak” to the imagination. He continues by stating that the absence of imagination causes men to become savage, but men can be governed with the presence of imagination (Bonaparte 140). This military discourse implies the notion that as an institution and a brand, *Camel Mild* agrees with the ideology that imagination is crucial to mankind, but concurrently, directs its consumers into thinking that in order to appear successful and “conquer” the world, one can simply consume the product.

Besides the performative language implemented on the product’s packaging, the advertisement showcases the tagline #TOGETHERWHATEVER. This implies a social discourse with an optimistic and social message that consumers can easily remember and relate to. The iconic line interacts with the consumer’s notion of social identity as it expresses the importance of being a member of a group and the idea that the collective can withstand any set of circumstances. When purchasing the brand, consumers will be able to achieve solidarity in their social communities “together” through any condition, that is, “whatever”.

Another use of performative language is evident in the advertisement as the four characters communicate with each other using social media and slang that is common in Jakarta’s culture. The culture of the youth and young adults in Jakarta is very much American oriented and is strongly influenced by the media (Sarwono 61). For this reason, *Camel Mild* strives to appeal to the young adults living in Jakarta by using a mixture of English and Indonesian languages in their marketing campaign (see fig. 3). The conversation between the members of the group all contain a some form of modern slang that combines abbreviations such as “*cabs yuk!*” which is short
for “cabur”, and literally means “yank out” or “take out” (Oxford Living Dictionaries). However, in an informal context, the usage of certain words or phrases can change. The intricate multi-layered meanings involved in Jakarta’s slang language are quite complex for individuals who are not accustomed to the culture and are outside of its social circles. Regardless of individuals who are of Indonesian nationality but is not a part of Jakarta’s community, grasping these terminologies may be quite challenging as well. To comprehend the conversation taking place, a loose translation has been provided below:

Tara // 9.17 AM: “Guys, long weekend nih!” (Guys, it’s the long weekend!)

John // 9.17 AM: “Cabs yuk!” (Let’s go somewhere!)

Arya // 9.18 AM: “Tanggal tua nih 😎” (It’s not pay-day yet 😎)

Simon // 9.18 AM: “Ke basecamp dulu deh...” (Let’s go to our basecamp first…)

Understanding the culture of the targeted consumers is crucial in order for an advertisement to be effective in connecting to its viewers. As Jakarta’s young adults interweave the Indonesian language with its own slang and adopts the influences...
displayed from Western cultures as part of their identity, they become a soft target for brands to market commodities through social media and Western oriented slang (Sarwono 48).

2.3. INFLUENCED CONSUMPTION IN “TOGETHERWHATEVER SPACE”

As previously discussed, the identity of Camel Mild can be derived from its advertisement through its consumer classification and language. Keeping this in mind, “TogetherWhatever Space” (TW Space) duplicates the same traits as the advertisement, and therefore, conveys the same discourses. However, to dive deeper into the analysis, I shall analyse in detail regarding the pop music used in TW Space such as Bruno Mars’ “Versace on the Floor” and Ed Sheeran’s “Shape of You”, and how it appeals to a consumer’s notion of identity. Consequently, this will impact their purchasing behaviour in the particular event.

One does not have to be a fan of Bruno Mars or Ed Sheeran to be aware of their internationally acclaimed status as musicians. Plenty of media platforms play their songs because the general population are able to tolerate pop music (Dys et al. 254) and recognise these two icons as prominent artists in the Western music industry. With globalisation, the glorification of Western culture, including pop music, has all the more impact in influencing the association of identity within countries like Indonesia. To be aware of popular Western culture seemingly presents a consumptive, relaxed, and elite persona (Sarwono 49). Therefore, in becoming familiar and liking Western music, is considered as a modern and high-class aspect of your identity. Specifically in relation to a consumer who attended TW Space and their identity in music (IIM), listening or stating that they are informed about Western pop music reveals an aspect of their identity that they have adapted to Western influences and is somewhat open to the ideals of the Western lifestyle. For instance, although
pre-marital sex in the Indonesian society is still regarded as a topic to avoid from openly discussing, the two songs explicitly tell a love story that performs just that. The lyrics found in “Versace on the Floor” and “Shape of You” illustrates an intimate relationship between two lovers, and any listener who claims to be fond of the song, are approving the Western customs occurring within the song’s story.

As mentioned before in the identity of Camel Mild, language plays a vital role in the formation of identity. In the language of those living in Jakarta, fluency in English is a sign of high-class as it shows that those individuals have had the proper level of education and exposure to Western culture. In the lyrics of both the songs, the use of informal English is applied, and though the singers not directly sing about their wealth, portrayals of a certain lifestyle such as mentioning brands like Versace and visiting bars, do reflect consumptive behaviours. Furthermore, these lyrics can appeal to all listeners regardless of their economic capital, as those who listen to the songs can simply desire and associate themselves to the characters within it. All in all, the songs function as a separator to distinguish between those with similar IIM and MII, and in turn, make them feel a sense of social bonding by affiliating with a certain social group (Baudrillard, “The Consumer Society” 61).

Baudrillard describes the consumer society as “a society of the production of goods and of the accelerated production of relations” (Baudrillard, “The Consumer Society” 172). This means that human and social relationships resemble the production of objects, and are being consumed the very same way as humans do with the objects they purchase. In connection with the IIM and MII of the audience attending TW Space, the ambience of the music contributes to a casual environment where similar Western-minded individuals gather. With the gathering of various social circles, each individual functions as an agent who observes and indirectly
compels others to conform to the enjoyment of the surroundings. Moreover, with familiar and liked pop songs performed such as the two previously mentioned songs, audiences tend to stay longer and spend more hours. During this time, the brand’s sales team approaches potential consumers to promote and sell the product. In addition to this, the master of ceremony (MC) aids in marketing the product by short bursts of interruptions to remind the attendees to purchase *Camel Mild*. Additionally, a study shows that the enjoyment an individual feels in a given setting may result in the misattribution of good feelings from the music towards products, and thus, increasing the possibility of consumers purchasing the items (Yalch and Spangenberg 634). On top of that, by being exposed to constant media tactics, consumers develop purchasing behaviours that is no longer for the function of the object, but to embody the signs associated to the object.

3.1 CONCLUSION

The influences of music towards our personal and social identities have been highlighted and specified in prior chapters. To conclude, music does not only appeal to our notions of identity, but it is an indispensable part of us that our identity in music (IIM) and the role of music in our identity (MII) affects how and what objects we purchase. The guise of gratification in consumption is not merely a sole form of enjoyment, but includes a larger involvement of the society. In the case of *Camel Mild*, Japan Tobacco International (JTI) as an institution utilises the mass-media culture and the art of consumption, by promoting the tagline #TOGETHERWHATEVER to connote a desirable social lifestyle that consumers are able to relate to if they purchase the brand. Through the live performance of pop music as their main attraction in the “TogetherWhatever Space” (TW Space) event, JTI strengthens this message and interacts with its consumer’s musical identity. The
music of pop musicians Bruno Mars and Ed Sheeran, helped set a casual mood for audiences to interact and spend their time at the venue, giving the opportunity for them to misattribute the feeling of enjoyment towards the brand.

In addition to music influencing the identity of consumers, the discourse of advertising also aids in justifying the desires of the consumers and is burgeoned to grow. Music in advertisements play a role in which it impacts the consumers subconsciously to purchase certain objects more than others by affecting their emotions and boosting a “feel good” nuance that consumers will tend to remember (Gorn 100). Within these advertisements, multiple messages conveyed towards the consumers from the brand are associated with the individual when purchasing the object. Thus, the concept of “social standing” occurs. In TW Space, music is used to affect purchasing behaviours through a combination of the previously mentioned factors.

3.2. LIMITATIONS AND FURTHER RESEARCH

The first limitation concerns the research being limited to a specific situation, time, and place of one of the five “TogetherWhatever Space” (TW Space) events held in Jakarta, Indonesia. Only analysing the results from the event held in Indomaret Point Tebet, on the 18th of November 2017, readers should take into account that factors such as the particular chosen location, whether the date fell on any special national or local festivities, and any possible on-going promotions at the time is not included in the study. Another limitation pertains to the theories selected by the researcher and outcome as part of an inevitable personal bias due to the researcher’s own background, education, and influences that may have affected the legitimacy of the research. Finally, a lack of previous research on the given topic from the angle of humanities also contributes to the current results.
Further research from other disciplines and perspectives are highly encouraged, as it will add a more objective understanding of the phenomena. Expanding the theories implemented and constructing the same research in a new context or culture may also result in the emergence of new findings.
Works Cited


