Danna Hu

PROMOTIONS IN MUSIC MARKETING: A RESEARCH ON AMERICAN POPULAR MUSIC FOR THE CHINESE MARKET

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kansainvälisen liiketoiminnan

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Nopean kulttuurien integroitumisen myötä kansainvälisesti amerikkalainen populääri musiikki on tullut yhä suositummaksi ympäri maailman. Ihmiset kuuntelevat amerikkalaista musiikkia päivittäin ja todella pitävät siitä. Lisäksi talouden avautuessa maailmalle, musiikkiteollisuus on kasvanut dramaattisesti Kiinassa ja uudet musiikkiyritykset tulevat markkinoille.

Opinnäytetyön lukijat saavat ymmärryksen tämän hetkisestä Amerikan populääri musiikin tilanteesta ja musiikkiyrityksistä Kiinassa ja tarkastelun elementeistä, jotka määrittelevät musiikin markkinointistrategiat. Lisäksi yksityiskohtaista tietoa mainonnallisten työkalujen käytöstä ja niiden vaikutuksesta Kiinalaisten kuluttajien päätöksenteossa ja ostokäyttäytymisessä.

Globaalien musiikkiyritysten näkökulmasta tämä opinnäytetyö tarkastelee miten käyttää erilaisia musiikin mainonnan keinoja Kiinassa. Näiden keinojen syvällisempi ymmärrys auttaa musiikin markkinointistrategioiden määrittelemisessä, kohdemarkkinoiden kehittämisessä ja musiikkiyritysten kilpailukyvyn vahvistamisessa.

Avainsanat	Musiikin markkinointi, mainonta, Amerikan populääri musiikki, Kiina

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ABSTRACT

With the rapid international cultural integration, the American popular music has become more and more popular in the world wide. People around the world listen to it almost every day and love it in heart. With the economy gradually being open to the world, the music industry has grown dramatically in China with an increasing number of music companies entering the Chinese market.

The readers will gain a good understanding of the current situation of American popular music and musical corporations in China, a close view of the elements which decide music marketing strategies, and also a detailed knowledge of the usage of every single kind of promotion tool and the influence on the decision making process and purchasing behaviour of Chinese consumers.

From the global music corporations' perspective, this thesis discusses the problem how to use different promotion tools for music marketing in China. Having a deeper knowledge of this problem will contribute significantly to the music marketing strategy decision-making, the development of target markets and the competitiveness strengthening of musical corporations against their competitors.

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1 INTRODUCTION

As the opening of the thesis, the background of the chosen topic is presented. It includes a brief description of popular music and a history review of American popular music's influence on Chinese modern music business. An explanation concerning the research problems and objectives is then summarized. The limitations of this research and a rough structure of this thesis will also be found at the end of this chapter.

1.1 Background of the Study

Why the topic of American Popular Music for Chinese Market? For several decades, young people of every generation have been interested in popular music very much. At the same time, the global cultural integration has compelled popular music to cross the country borders. What's more, American popular music has affected on music profoundly across the world. As a result, the spread of Western-style popular music has been interpreted as processes of Americanization, modernization, cultural imperialism and a more general process of globalization (Wikipedia: Pop Music 2011) and it became increasingly popular in the worldwide.

China is not an exception from this process. With the popularity of English language in China, an increasing number of young people get interested in English popular music. With a passion of popular music, I conduct this study in order to gain deeper knowledge of the music industry in my home country.

Why a thesis on Marketing Management then? The emerging globalization of popular music have forced music industry companies to market beyond their country borders, which makes international marketing significant for them and an integral part of their marketing strategy. Music marketing managers are responsible for customers' demand and should be able to create effective and cost-efficient

marketing strategies for detailed understanding of their music businesses and for better operation in their target markets. (Wikipedia: Marketing Management 2011)

Therefore, the research are dedicated to the music marketing managers who work for the US music corporations which market their popular music products into the Chinese market. This thesis is also recommended for those who want to be one of these music managers.

1.1.1 Popular Music

Although sometimes it is tempting to confuse "popular music" with "pop music", these two terms should not be interchangeable.

Popular music belongs to any musical genres appealing to wide tastes and interests and usually only for a short time. It is a contrast to art music and traditional music which are disseminated to small numbers of local audiences. Campbell (2006: 2) argued further that popular music embraces more than music that sells to a large percentage of the population. He proposed that popular music consists of an array of attitudes, a family of sounds, and an industry that supports it, and all of these embracing distinguishes it from classical and folk music.

Pop music refers to a body of specific musical genres that evolved out of the rock' n' roll revolution of the mid-1950s (Lamb 2011). The WordNet defined pop music as a bland watered-down music version of rock'n'roll with more rhythm and harmony and an emphasis on romantic love (The Free Dictionary 2011). The pop music is distinct from jazz and folk music according to Hatch & Millward (1987: 14) before 1990s and also different from country, blues, R&B, rock, hip-hop, disco, punk, and other music genres developed recently.

In this thesis, it is the general "popular music" which will be discussed, rather than the specific genre "pop music" which could only be part of the popular music.

1.1.2 American Popular Music in China

An Investor's Business Daily/Christian Science Monitor poll, in August 2002, found that forty-seven percentage Americans felt that American popular culture

has a positive impact on the rest of the world. In a October 1999 PIPA poll, a strong majority believed that US culture, like music, had a lot of impact on other countries in 20th century, and it will have equal or greater influence in the 21st century. (World Public Opinion 2011)

Popular music, with music coming from and going to every part of the world, is a global industry, not only the United States but also the rest of the world. Moreover, the truth that popular music has standed out from classical crossover, country, Christian, and bloomed with contemporary jazz to rock, rap, reggae, and R&B (rhythm and blues) highlight the extraordinary range of popular music at the beginning of the twenty-first century. (Campbell 2006, 18)

American music leads the popular music in the world wide. It has a profound and long-lasting influence on the development of Chinese modern popular music:

In the early 1920s, the US popular music spread to Shanghai with the colonial expansion. A music industry arose in Shanghai at that time. The French records and films company - EMI set up branches in Shanghai, which supported the most efficient way for the spread of American popular music into the Chinese market.

In the 1950s and 1960s, the music industries in Hong Kong and Tai Wan were almost dominant by American and European rock and folk music. At the end of 1970s, the European and American began to influence in Mainland China heavily together with Hong Kong and Taiwanese popular music and thus brought a huge transmit to the Chinese music industry. (HERSP 2010)

Rock did not exist between 1949 and 1978 in Mainland China. In the early 1980s, China began to import popular music from Taiwan and Hong Kong. By the mid-1980s, China had begun to develop its own state-run popular music industry in response to this influx. The state-run song and dance troupes (gewutuan), record companies, and television studios responsible for producing and disseminating what has called tongsu music which is based on foreign models. At the same time, rock music had also begun to emerge in Beijing outside of the confines of the

mainstream popular music industry. Rock as a genre of the popular music has emerged as a subculture till recently. (Blum & Jensen: 293)

Within the 1990s, lively Latin music and heavy metal music has brought into China one after another. The American artists' singing, such as of Michael Jackson and Whitney Huston, have impressed Chinese audiences much. Moreover, after entering 21st century the styles of Chinese artists like Yu Chengqing, Yang Kun, Gufeng and Cuijian have been influenced by different popular genres like Latin, R&B, Jazz and Rock. (HERSP 2010)

With the global economic integration, the Chinese popular music industry has been and will continuously be influenced by and integrated with the American popular music.

1.2   Research Problems and Objectives

With the overall concept of Marketing Management of American Popular Music in the Chinese Market, a clearer statement of the main research problem and the research objectives of the thesis are presented in this section.

Throughout its development, popular music as a type of the cultural products has absorbed not only influence from other genres of local popular music, but also from the international cultural products. With the high pace of worldwide culture integration nowadays, local popular music market has been influenced intensively by international popular music. Consequently, changes in consumer behavior occurred. As a result, music corporations must understand how popular music as a product is marketed and promoted when crossing their nation's borders to the global market. They must also understand how do the target audiences respond to their marketing communicating messages and thus make choices between products (Kolb 2000, 2).

Thus, conducted from the point view of global music corporations who want to find more audiences and to expand their market into the Chinese market, the research is focused on the problem of:

- Which role does the promotion play in music marketing as one of the marketing mix elements contributing to cost-efficient marketing strategies?

- How to use different promotion tools to position American popular music products to successfully target consumers and find new audiences in China?

The research objectives of the research are to find out the best ways of marketing and more specifically, the most cost-effective promotional approaches for music corporations in China, so as to earn more market shares in the Chinese market. In order to achieve this goal, answers of the listed research questions below need to be found out:

- In music marketing, what are the involved parties or activities? Which elements should be considered when making market strategy?

- What is the current situation of American popular music and music corporations in China?

- How are the marketing mix elements defined in music marketing? In which degree does promotion affect?

- What are those and how to use each of the marketing communication tools in order to promote products?

- How did the Chinese audiences respond to each use of the tools? Which facts do more effectively influence their awareness of the products, their decision-making and purchasing process for American popular music, which ones less?

- Are there any suggestions that can be proposed?

1.3 Limitations

Firstly, this thesis will focus on taking the American multinational music corporations' perspectives in consideration, so the point of view from small independent (indie) record labels or local music companies which do not have a global market-

ing orientation are not to be evaluated in this thesis. Business to Customer (B2C) marketing rather than Business to Business (B2B) marketing is the concern of my research on music marketing promotion.

Secondly, rather than a professional art study, this is written more related to business context. This thesis only concerns the music marketing to the right time and space, not the musical producing on timbre, pitch, rhythm or sound. Many others of the musical art concerns are not included.

Thirdly, even though major music corporations market their products all around the world, the empirical research is limited to music market in mainland China. Music marketing management in any other market places, regions or countries are excluded in this thesis.

Finally, the research is conducted in only a three-month-period by a university student; the limited time and the scarce knowledge limit the depth of this study to some extent. The language level may also be a limitation.

1.4   Thesis Structure

The first chapter of the thesis gave the introduction to the research background and study limitations. How the topic is found, what are the research problems and how the thesis is structured is also included.

The second part will familiarize the readers to the marketing theories in the music market. It starts with introducing the theories of the marketing management concepts. Then it continues with discussions on the music marketing management as following aspects:

- An overall picture of the operations in record companies

- The elements of marketing strategy for a release

- Music marketing as a profession

The third part, the core session of theoretical framework, firstly exams the importance of promotion among marketing mix elements; secondly discusses promotion

processes and relating marketing communications involved in marketing - each promotion tools of general usage and usage in music industry will be discussed clearly in order to find out their influences on target audiences' awareness of products, customers' purchase decision-making process, and consumers' buying choices.

The fourth chapter is an introduction to the research methodology; and fifth part of the thesis is the empirical study which is made up by data acquisition and data analysis. Questions on questionnaires will be mainly based on the theoretical part and discussed concerned about audiences' response details on every promotional tool. Results will be discussed in this part also.

At the end of the thesis, the research results are concluded and suggestions are given for the marketing and promotion of global music corporations in Chinese market. Last but not least, advice to further researches or studies on similar topic will be listed.

2   THE NATURE OF MUSIC MARKETING

The core study of this thesis begins with presenting a study on the theoretical background of marketing management in general, issues concerning music marketing history and marketing operation processes. These are studied and discussed in this chapter.

2.1   Marketing Management Theory

In today's marketplace, an array of entertainment products are presented towards the consumers for choosing, which makes the process of marketing more significant than ever. Competition is fierce within the entertainment industry because of the consumers' budget on entertainment products (Hutchison et al. 2010: 2).

Before discussing the music marketing process, it is necessary to first gain a basic knowledge of marketing management. This subchapter tells about the marketing management theories in general which can serve as the overall guide to the music marketing management.

2.1.1   Marketing Concept

The history of marketing began to develop almost as early as from the existence of the human being, because the exchanges of things such as feelings or symbols are universal to human behaviour in any generation. We could say that the 'first marketer' is the snake in the Bible who convinced Eve to market the idea of eating the forbidden apple to Adam. (Usui 2008: 16)

Marketing management, shortly called marketing in general, is symbolized by the so-called 4Ps model which signified that the planning, implementing and control processes of marketing should cover not only with sale and advertising but also with the whole 4Ps elements (Product, Price, Place and Promotion). Under this model firms need to create a successful marketing mix of the right product sold at the right price in the right place using the most suitable promotion when marketing their products (The Times 100 2011). Since this idea was proved to be suc-

cessful in the USA after the Second World War, it was exported to Western Europe and Japan and became a popular discipline in business education. (Usui 2008: 14)

One of the most broadened concepts of marketing since the 1970s was defined as "the attempt to produce the desired response by creating and offering values to the market". As one of originators for this concept, Philip Kotler insisted that "transaction" or "exchange of values" between any two parties or social units is the core concept of marketing (Kotler 1998: 50). Here, the 'values' involved not only to goods, services or money, but also to any other resources such as time, energy and feelings. The 'social units' included any individuals, groups, organizations, communities or nations. One social unit, or the "marketer", sought from another social unit, namely the "market", for response. (Usui 2008: 16)

Some other scholars, however, restrict marketing to the economic and commercial fields and defined it as the performance of business activities that happened in the flow of goods and services from production and consumption or from producer to user. (Usui 2008: 16)

Although involved with a wide array of activities makes defining marketing difficult, here cites some descriptions which can serve as a starting point for understanding:

- "Marketing is a process that starts with identifying and understanding the needs and wants of the customer and then fulfilling those demands by supply.

- "Marketing is a process of facilitating exchanges in which buyers exchange something of value (typically money) for something of equal value to them (goods or services).

- "Marketing is all activities after manufacturing that promote and deliver the good or service to the customer.

- "Marketing is the process by which resources are brought to bear against opportunities and threats." (Bennett 2010: 2, 3; Bedbury 2002: 153)

More specifically, marketing management is mainly concerned with:

1) Locating and measuring the demand of households or industrial buyers for some type of product or service over years.

2) Translating the demand into product, and

3) Developing and implementing a plan that makes the product available to prospective consumers and inform them about the product's problem-solving capabilities. (Boyd & Massy 1972: 4)

Concluding all the above descriptions, my definition of marketing is:

The activity and the process of planning and executing the conception, pricing, promotion, and distribution of values such as ideas, goods and services for communicating with, delivering offers to, and creating exchanges for customers, clients, partners, and society at large in order to satisfy both the individual and the organisational goals. (Bennett 2010: 2; Kolb 2000: 67)

All in all, obviously, marketing plays a vital role in the processes of obtaining sales and profits in a firm. It is also clear to see from the above discussion that marketing influence the firm's perception and the way setting the objectives by itself.

2.1.2 Marketing Focus

Marketing management in an organisation should be able to set their mission as helping consumers to solve problems by using their product.

In 1950s, Peter Drucker, an American author wrote a seminal book on management, *The Practice of Management*, which was the first to describe management as a distinct function of the organisation (Drucker 1954: viii). Drucker was also the first author who emphasises pleasing customers and creating satisfied custom-

ers as the purpose of a business, rather than making a profit. By the mid-1980s American companies has become focused on the marketing effort of providing product features and benefits that consumers wanted. (Kolb 2000: 64)

However, on the other side, the hidden flaw in this traditional marketing concept is that the meaning of marketing still conjures up the terms "selling", "influencing" and "persuading" (Kotler & Levy 1969: 15). Marketing is seen as a huge and increasingly affecting technology. It could somehow determine what the customer wants in a product, because customers can only recall the features and benefits which they have experienced already but cannot answer those with which they are not familiar when asked. This feature of marketing leads to a challenge for music corporations which provide benefits of which many consumers are unknown because they never experienced the product. (Kolb 2000: 65)

2.2 Music Marketing

Within the music business in recent years, marketing as a term has gained respectability. Nowadays the science of music marketing was accepted and better understood, therefore was applied to artists even lesser known.

In the 1960s and the 1970s, artists believed in a myth that if a record was good, it would sell itself, and that to promote through artificial ways was a devaluation of their work. However marketing has always been taking place. When Brian Epstein put the Beatles in their grey suits which were about respectability and uniformity, and Andrew Loog Oldham put the Rolling Stones in their suits about fop, sleaze and sex, they were transmitting a marketing decision from the manager and helped segment the target audiences clearly. (Barrow & Newby 1994: 82, 83)

In record companies, the marketing of records has become a more important part in their work over the past decade. Since marketing is aiming to making goods or services attractive and then delivering their availability to potential customers, artists are always marketing. Music artists need someone to purchase their works, and music marketing was used when artists tried to make what they produced at-

tractive or at least communicate that their works were available to those who might purchase. (Barrow & Newby 1994: 84)

2.2.1 An Overview of Record Labels Operation

When artists have their independent musical works, there are two alternatives for their music businesses: the artists can either be their own record label and PR firm, music company, entertainment agent, etc., or they can pay others who are willing to work with them as partners. Either way requires the know-how about the involving parties' duty during marketing. As to study music marketing and record promotion from the multinational music groups' point of view, an overall introduction about the record labels will serve as a beginning. (Farrish 2011)

Record companies are known as record labels. In other words, label of an album indicates the producing company (Klein 2011). A record label manages a brand and a trademark associated with the production, manufacture, distribution, marketing and promotion of music recordings and music videos and coordinates the enforcement of copyright protection (Wikipedia: Record Labels 2011).

In today's economy, the large record corporations which are actually huge conglomerates usually consist of a parent company that owns a variety of subsidiary record labels (Klein 2011). For example, Warner Brothers Records owns Reprise Record and Maverick Record. BMG (now Sony BMG) owns Arista Records, RCA and J Records.

To give an overall picture at the hierarchy of a record company, Picture 1 is attached. The CEO (chief executive officer) of the record company is in charge of the whole corporation. Further, each subsidiary label has its own president (on the top of Picture 1) and vice presidents in charge of different departments:

- *Legal Department* takes care of all the contract between the company and the artist, as well as between the record label and other companies;

- *Business Affairs* deals with the book-keeping, payroll and general finances;
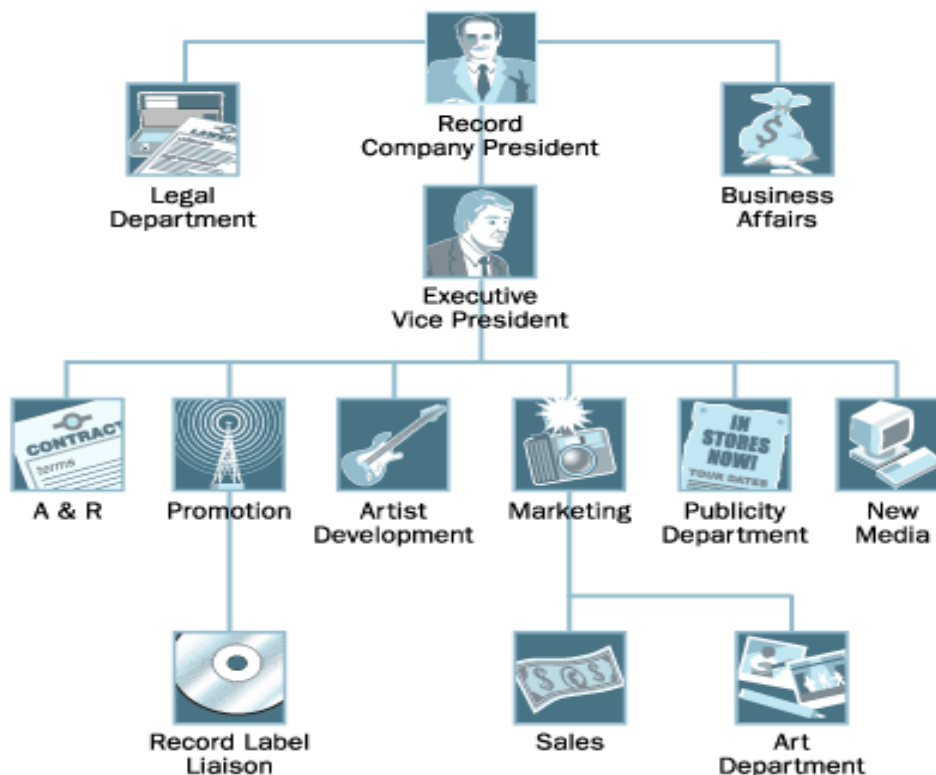
Picture 1: The Hierarchy of a Record Company
Source: Klein (2011), How Record Labels Work

- *Artist and Repertoire department (A&R)* scouts talented people and develops new artists (Wikipedia: A&R 2011);

- *Promotion Department* makes sure that an artist's new songs is being played on the radio, new videos on MTV (Music Television) channels and communicates the best way to sell the artist to the public; it is a key department for a record label (Knab 2010);

- *Marketing Department* creates the overall marketing plan for the releasing of every album and also coordinates the plans of promotion, sales and publicity department;

- *Label Liaison* serves as the liaison between the record company and its distribution company;

- *Art Department* takes charge of all the artwork along with the album producing and releasing;

- *Sales* works with the retail chains and music stores to get new albums onto retailers' shelves;

- *Publicity department* gets an artist, new or established, known by the world;

- *Artist Development* is responsible for planning the careers of the artists signed to the record label;

- *New Media* deals with new aspects or technologies of the music business in producing and promoting music videos through the Internet (Klein 2011).

In addition, as to the selling portion, a record company could have hired a retail promoter whereas a small independent record label has their own. Music distribution companies that sometimes act as a middleman between the record company and the music retailers are needed in music business. Other entities who may take part in the industry are for example the music manager or personal manager and entertainment lawyer, who are needed with music publishing and general operation. (Farrish 2011)

Every involved department in such a typical record label has its specific duties. Some of the departments may be combined, depending on the size of the label, or sometimes even out-sourced, meaning hiring staff outside the label. But all of them are heading to the same goal, which is to create a viable music product for the marketplace. (Hutchison, Macy & Paul 2010: 93 - 94)

Recently in the music industry, an increasing number of artists have been relied on record labels to market their albums, to promote them on radio, television, Internet and public media reports in order to broaden their audience. One mainstream phenomenon which would be paid more attention is that, the Internet has become more and more indispensable for artists to reduce costs but gain new audiences and sell their product. Facebook, to cite an example, which is one of the greatest social media nowadays, effectively reinforce the genuine relationships building with the artists their fans (Oszajca 2011).
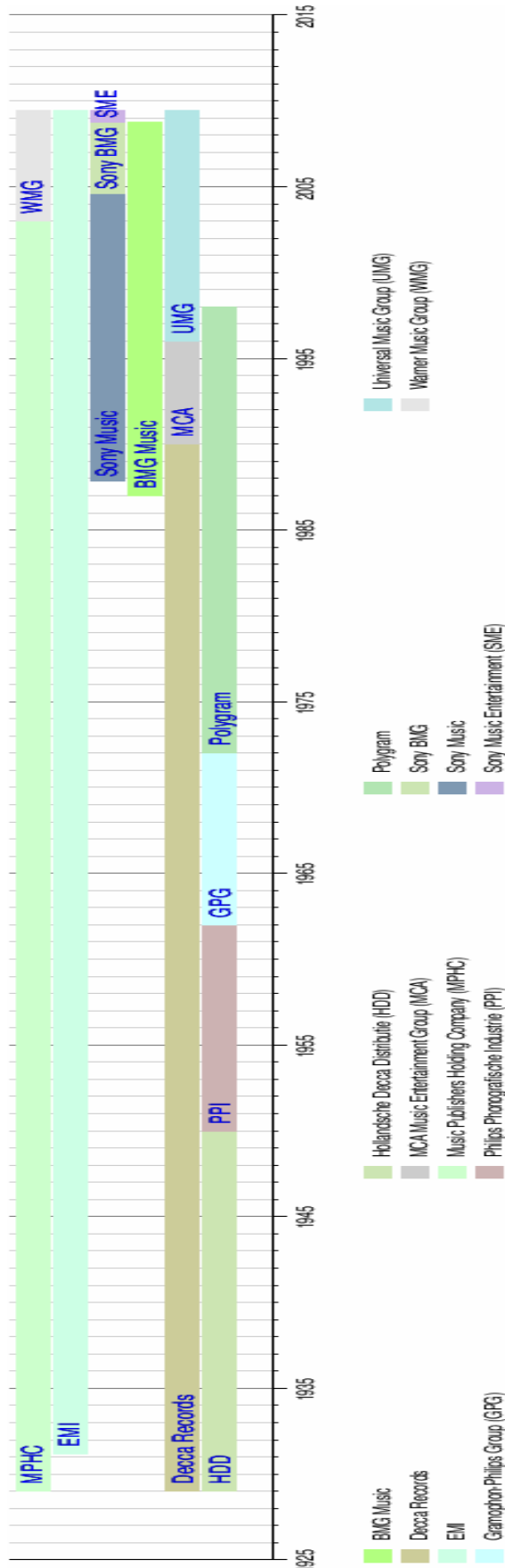
2.2.2 The Major Record Labels

Record labels can be small, localized, independent, or part of a large international media group. The largest record labels are called "Major labels".

Major labels since 2009 (Big Four) are Sony Music Entertainment, EMI Group, Warner Music Group, Universal Music Group. Music groups as corporate organizations are usually the ones who control the music publishing companies, record manufactures, record distributors and record labels when the music group itself is owned by an international holding company. By 2005, the "Big Four" music groups have controlled about 70% of the world music market, and about 80% of the United States music market. In Graph 1 we can have a clear view at how did the Major Record Labels developed in the past century and turned out to be as the Biggest Majors as now. (Wikipedia: Record Labels 2011)

China, the world's most populated country is gradually opening its doors to the world. Music companies around the world entered the Chinese market. Multinational companies extended their music business into China. In autumn 2000, Warner Music has become the first major multinational label which officially set up a record company in China. This move marked a milestone for Warner Music China (WMC) and also for China and the music industry at large.

Sony Music and EMI both have representative offices on the mainland and were also working towards establishing companies in China in the last ten years. One of the differences between representative offices from a proper record company is that the former is not authorized to conduct any business but only to aid in marketing and promotion plans. WMC will operate as a normal record label in all other aspects. Universal Music has been the one strong label but however has not moved toward setting up offices in mainland China, because its business is conducted though the Hong Kong based division. (Billboard 2000: 69, 74)

Picture 2: The Major Record Labels
Source: Wikipedia 2011, Record Label

The Chinese national artist, Faye Wong in EMI (1990s) who launched her career in Hong Kong easily hits the mark of half-million sales with each album. A similar case of some of Sony's top acts, such as Coco Lee, Leon Lai and Cass Phang, have also achieved high sales of between 200,000 to 500,000 legitimate copies in China, mainly on the strength of their popularity in Hong Kong and Taiwan. Universal's stars, such as Jacky Cheung, Kelly Chan, Leslie Cheung, also do well in Chinese markets with their strength of popularity. (Billboard 2000: 69, 74)

2.2.3   Marketing Strategy for a Release

When recording is about to complete, it is time to work on selling the products (a single or the album), which is the responsibility of the marketing department who works under the marketing director in the record company. The work begins on the marketing strategy. Three broad elements are to be considered in this part as any music (artist or recording) marketing strategy would be related to: the image, the target group and the timing.

The image of the artist/product is related to everything in marketing (Ahonen, Chader & Honkamma 1998). An artist's image has to be styled and made up by a stylist very early, because the chosen image is coordinated to every detail of all the marketing materials, such as posters, album covers, concert tickets, videos, stage outfits, etc. for the recording or the event crossed over the whole marketing campaign. Therefore, the stylists play crucial roles by defining artists' images and ensuring them satisfy the artists, the marketers, the managers, A&R (Artist and Repertoire department), and most importantly, the audiences or the fans. (Barrow & Newby 1994)

The target group can be broad. In this case, advertisements in a marketing campaign should be carefully directed toward a particular market segment (Hutchison et al. 2010), and at the same time can be a far-reaching press, for example to aim at older rock or blues audiences' magazines, teen magazine, and better if also newspapers read by young fans' parents who are funding the albums and tickets purchases. Then the delivery time of the advertisements should be ordered so that they can coordinate with the release of the album (Barrow & Newby 1994). If

there were videos made with the album or single, the delivery time of the videos is important because some pieces of the video would be used in the television advertisement which belongs to part of the marketing strategy.

2.2.4   Music Marketing as a Profession

In a typical music company, a marketing department connects and coordinates all the above mentioned parties' businesses through marketing campaigns, and the size of the department will depend on the size of the company (Barrow & Newby 1994: 83). Whatever the department size is, it should consist of the following personal or units: designers; printers; press, PR and promoters; the artist; the artists' management; newspaper, magazine, radio and television departments; Internet advertising, sales departments; and the marketing director of the record company. (Farrish 2011)

To work within the marketing department of a record company, one will be required to have qualification on marketing and also on current trends. Their marketing knowledge comes either from the subjective passion for the music scene or from the experience of previous related jobs in other record companies, artists' management company, a record retailer or even qualifications in design which all might help. In multinational music corporations, for example, Sony Music Entertainment, where marketing departments are large, "marketing and management qualifications would take priority over any musical experience or knowledge" one has, particularly for those who are aiming for a management position within the marketing department. (Barrow & Julian 1994)

However in fact, during any new marketing campaign, everything is done in the last minute. The reason is the up-to-the-minute nature of the popular music business. No page or poster space in magazines and retail outlets, ad slot or appearance on radio and television, concert venue for promotional tours would be booked very early in advance for the publicity and promotion. So people working in the marketing department of a record company have to be dedicated to their jobs and have little social life at least around the marketing campaigns. (Barrow & Newby 1994)

3 EXAMING PROMOTION IN MUSIC MARKETING

This chapter explores great details into the Marketing Mix Model. Each of the marketing elements contributing to cost-efficient marketing strategies will be discussed, with more focus on the single element "promotion". Later in this chapter, each of the promotion tools will be examined in the music business field in order to find out the cost-effective way of utilizing each tool. The theoretical structure is summarized at the end of this chapter.

3.1 Marketing Mix Elements

The Four Ps and more other Ps as the marketing mix elements will be applied to the music business. The vital role that the single "P" – "promotion" plays in music marketing will be concluded at the end of this section.

3.1.1 The Four Ps

The marketing mix, one of the standard concepts in modern marketing is probably the most famous terms in marketing management study field. The marketing mix elements were suggested by McCarthy, who categorised marketing activities as marketing mix tools into four, which was also known as "the four Ps" of marketing (Kotler, Keller, Brady, Goodman & Hansen 2009: 17).

Figure 1: The Four Ps of Marketing Mix Elements

"The Four Ps" is the fundamental component for strategic marketing plans (Marketing Teacher 2011). Saxena (2009: 27) pointed out that the concept of market-

ing mix involves a deliberate and careful choice of strategies and policies for organisation and the four Ps. Kotler and Armstrong (2010: 76) defined the marketing mix as the set of controllable and tactical marketing tools – product, price, place, and promotion - that a firm blends to produce the response it wants in the target market.

Product

The marketing mix begins with the product. Product means the goods or services or the combination of goods and services the company offers to the target market (Kotler & Armstrong 2010: 76). Products are designed to satisfy the customers' need. (Hutchison et al. 2010: 3)

In music industry, the "product" includes the music or the particular sounds of the music, the lyrics of the songs and the "performance" made by the act. The product classes needs to be taken account also. Popular music is reproduced in various technical formats, such as cassette (audio tape), CD (compact disc), vinyl disc, minidisk, digital audio tape (DAT), video, DVD, and MP3.

Musical genre is another part of the "products" format. Visiting a retailer to see the shelves in category helps one realize the changes in sales, for example from hip-hop to R&B. Live performance can also be a part of the product format. The release format, such as live albums, studio albums, singles, extended plays (EPs), and video-audio mix on EPs; in addition, ancillary products such as T-shirts and so on are seen to be other parts of the music product. (Kerrigan, Fraser & Özbilgin: 21; Hutchison et al. 2010: 4)

In the marketing sense, activities relating to product development are concerned by ensuring that:

- The product has a market

- The new product differs from what has already been in the marketplace.

- It can be produced at a price affordable and the same time competitive

- The product is attractive (Hutchison et al. 2010: 3).

The most potential products are considered to be those which will perform well in a particular marketplace. In business industry, the research and development (R&D) arm of the company perform the task by searching new demand and designing appealing products. The same task applied to the music business, this function is performed by the A&R department by searching new talent and helping choose the most appealing songs to the consumer. (Hutchison et al. 2010: 3)

However, consumer taste, lifestyle, and technology changes over time, which may render the product obsolete. For example, Consumers converted their music collections from long-playing record (LPs) to the CDs after the introduction of CD in 1983. The new technology created opportunities for the record company to sell older catalog product to customers. On the other hand, it led to some companies' failure. HMV – the goliath of the Indian music industry – was left behind by other new music companies such as Music India, CBS, T-Series, Venus, and Sony; because it failed in the shift from LP records to cassettes, meaning from turn tables to two-in-ones, which directly impact its operations. The consumer's interest in ghazal and other kind of music rather than the film music has also lead to HMV's downfall. (Saxena 2009: 28; Hutchison et al. 2010: 4)

Price

Price is the amount of money customers must pay or what a customer will exchange for obtaining the product (Kotler & Armstrong 2010: 76; Hutchison et al. 2010: 3). The price of music basically means the money charged for the recorded product or for entrance tickets to see a live performance (Kerrigan et al. 2004: 23). Reid and Bojanic (2006: 18) described the price component as the value placed by a firm on its products and services which involves the decisions on pricing the product line, discounting strategies, and positioning against competitors.

Pricing is more complex than "How much should the company charge?" The price decision making must be based on maximizing marketing success. What's more, the question of perceived value of money is related. The music product pricing

should consider the factor which is not far from the fans' minds. (Kerrigan et al. 2004: 23; Huchison et al. 2010: 9)

Place

Place includes all the delivering and distribution activities organized by the company in order to make the product available to target consumers (Kotler & Armstrong 2010: 76; Hutchison et al. 2010: 3). Reid and Bojanic (2006: 18) refers place component as distribution which involves decisions related to the location of facilities and the use of intermediaries as the manner of delivering products and services to consumers.

Before the 1960s and 1970s nearly all the recorded product was handled through contract between two companies, with an agreement for one company to distribute goods made by the other. After 1970s, the major labels developed their own in-house distribution systems. (Hutchison et al. 2010: 15)

The final link in the distribution chain is the retailers. Retailing consists of all the activities related to the products selling to the final consumer for personal use. Mass merchandisers for example Wal-Mart focuses on low pricing whereas independent stores concentrate on some specific products and services to consumers. Online retailers such as Amazon.com, CD Baby, and others distributed music products either in physical-buying or digital-downloadable format over the Internet. Apple's iTunes reached the number one spot in music retailing in the past few years. Much through street music retailers, supermarkets and motorway service forecourts, product is sold (Kerrigan et al. 2004: 22). (Hutchison et al. 2010: 16)

Place, however, specific in popular music studies point of view, signifies the spaces where music is originated and heard. The place where the music happens is part of how the music serves. For instance, in the United States, the creators and the fans are free to make and hear of American popular music in a variety of locations, such as the church, the house party, the honky-tonk bar and even the radio or television broadcast. The place where live music is performed is almost highly significant for consumers. (Rubin & Melnick 2001: 7; Kerrigan et al. 2004: 22)

Promotion

Promotion means the activities in which the company persuades target customers to buy the product by communicating the merit of it to them (Kotler & Armstrong 2010: 76). Promotion involves informing, motivating and reminding the customers to purchase the product (Hutchison et al. 2010: 12).

Promotion mix engages in the activities of advertising, personal selling, sales promotion, and public relation. These are the vehicles via which the firm communicates the intended message to target consumers. The decision of promotion involves the budget and the strategies for each of the promotion components. In the record industry, there are four traditional methods of promotion: radio promotion (to get airplay), advertising, sales promotion (cooperating with retailers), and publicity. (Hutchison et al. 2010: 12; Reid & Bojanic 2006: 19)

In the book Arts Marketing, the authors Kerrigan, Fraser and Özbiligin (2010: 22) contribute an almost complete list on all the involving promotion activities. They mentioned the promotion includes: " interviews with act, press releases, tour publicity, telephone interviews done by the band, radio and TV promotion and performance, features, photographs, video clips, album trailers/teasers, web-based promotion, especially through the act's and the label's website, merchandise, T-shirts, CD covers, artwork generally, music videos, live performance videos, publicity photos and so on." They also proposed that popular music is heavily mediated via radio, TV, and the Internet. The playing of a song on the radio, TV or Internet website can be seen a product delivery experience and a promotion activity for the artist or performance as well. (Kerrigan 2004: 22)

More recently, record labels have become more aggressive in marketing through street teams, Internet marketing, digital distribution, tour support, and tie-ins with other products. (Hutchison et al. 2010: 12)

3.1.2 More Ps

Some commentators increased the marketing mix to five Ps or the seven Ps. In "the Five Ps", "people" (participants) is included. Neil H. Borden (1964: 9) then

has coined more Ps in his article *The Concept of the Marketing Mix*, for example "package" (the policies and procedures relating to the formulation of package and label), "physical handing" (the policies and procedures relating to warehousing, transportation and inventories), and so on, thus increased the mix to the concluding Seven Ps, in which "Physical evidence" (such as facilities, uniforms or livery) and "process" (service process or the whole customer experience for example a visit to Disneyland) is added (Marketing teacher 2011 & Kotler et al. 2009: 17). This Seven Ps had a more services focus than the earlier Four Ps.
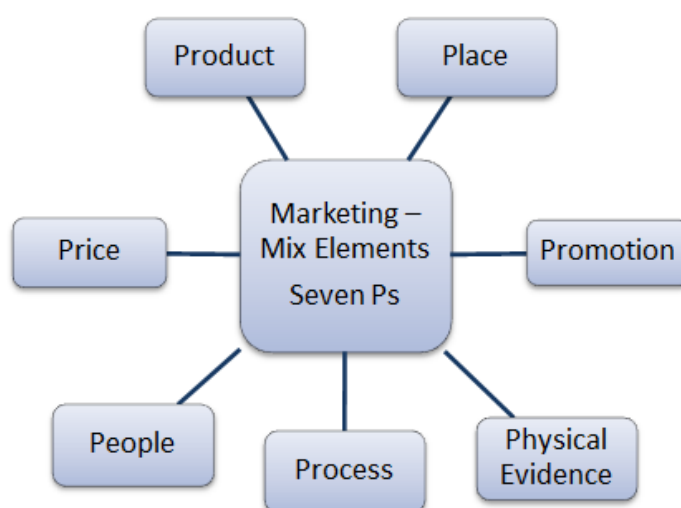
Figure 2: The Seven Ps of Marketing Mix Elements

People

In mainstream marketing, "people" as one of the mix elements means individuals involved in the goods or services delivering or salespeople who sell a product to customers and those are concerned with handling sales and service (Dibb & Simkin 2008: 95). In the music industry, this element in the mix foregrounds can include a wide range of people. In the book *The Internationalization of Finnish Popular Music* Ahonen, Chaker and Honkamaa (1998: 17) referred "people" as audience or target customers. Kerrign, Fraser and Özbilgin (2004: 22) referred it to a wider range, from the band or performing members, the crew and management, tour management, producers, label employees and session musicians to cul-

tural intermediaries involved in bringing the music product into customers. More-over, DJ in clubs and on the radio, or VJs are included according to them.

Process

Five major processes are engaged in the musical acts: material origination, rehearsal, recording, touring and live performance. The first four tasks work in back of-fices with almost no customer exposure or contact. In the last task the artists' or bands' performance process interacts with the consumers' experience process. (Kerrigan 2004: 22)

Physical Evidence

The physicality, tangibility or materiality of the music product is represented by the format of it, such as vinyl, CD, DVD or download, which is carried by the technological medium. Besides this, the venue is more important than the physicality when it is related to the place where live music will be performed. These servicescapes range from bars up to any size of stadia and open air spaces as well. (Kerrigan 2004: 22, 23)
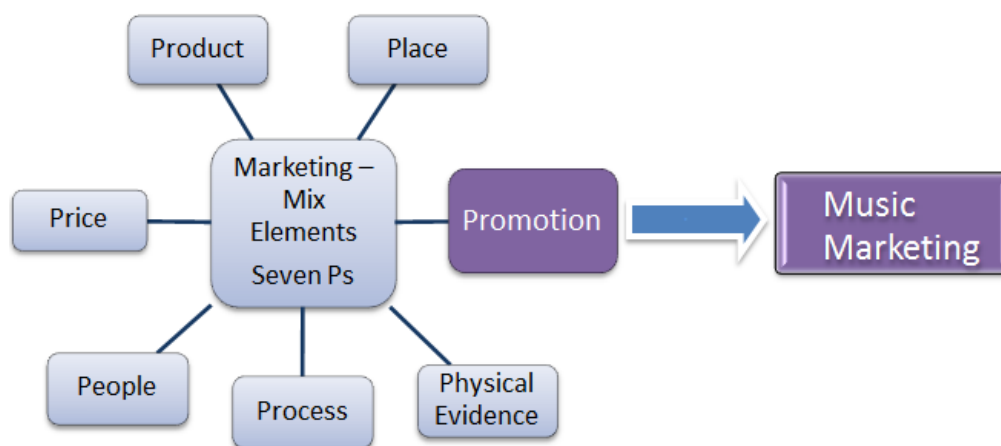
3.1.3 Music Marketing and the One "P"

"You can't make it on talent alone." has always been the maxim in the music businesses. Great knowledge and skills of music marketing and promoting is al-ways needed. Effective marketing strategies and appropriate arrangement of mix components will lead to the success on a music marketing and selling.

But the "products" – the music format, the artist's genres, the technological medium - are recorded and designed by the Art Department, coordinated with A&R and Artist Development (see 2.2.2 & 3.1.1). What's more, using digital recording technology has been running in the technological front nowadays, thus decides the "physical evidence" to be of new technology. Marketing Department has a mission for every releasing record or for each established artist, which has already defines the "product", the "process", and the "people". They cannot change the product line in order to attract new customers. Furthermore, because the multina-

tional record companies in China are subsidiaries of the major music groups, the "price" of their products probably cannot be reduced further to attract customers; and the "place" of performance is often restricted to special spaces where the artists or bands present their live music.

As a result, "promotion" becomes the main marketing focus for Marketing Department of record companies which market their American popular products in China.

Figure 3: Music Marketing and the one P

Today the consumers who are the potential Chinese audiences for popular music spend most of their energy making a living, in their leisure time they are pursuing for a way to relax. They are ready to be entertained or to be beguile, delight, enthral, divert, charm and absorb with some affordable money (Kolb 2000: 74). Therefore, a well used promotion will help the product motivating customers and attracting new customers, thus contribute to the developing of cost-efficient music marketing strategy. In the next part, a closer and clearer view at promotion and the use of each promotional tool is going to be presented.

3.2 Promotion Tools

Communication is the foundation of all human relationships (Duncan 2002: 3). Promotional programs (marketing communications) are one of the mainstays of marketing activity (Dibb& Simkin 2008: 95). An organization's primary objective

of the marketing effort is to capitalize on consumers' demand by influencing purchasing behavior to promote goods and services (Bennett 2010: 152). The purpose of promotion is to add persuasive value to a product for attracting customers (Kitchen & Pelsmacker 2004: 20).

Traditionally, the distinct tools of the promotion mix are advertising, public relations (PR), sales promotion, direct marketing, and personal selling. They were categorized by Bennett (2010: 153) as Mass Communications and Personal Selling as two primary categories of marketing communication. Mass communication consists of advertising, public relations, promotional marketing, and direct marketing. Personal Selling includes direct personal selling, inside sales/service, telemarketing, and retail sales. Over recent years internet marketing and sponsorship are increasingly used as promotion tools in business. (Kitchen & Pelsmacker 2004: 21)

Figure 4: The Elements of Marketing Promotion Mix

Each of the mix needs to have the ability to influence customer purchasing behavior, to exert control over the message, and to deliver the message cost effectively (Bennett 2010: 153). Moreover, each element has a different communication capacity to achieve different objectives (Kitchen & Pelsmacker 2004: 20). Their ab-

ilities vary in effectiveness, costs and controllability as outlined by Fill (1995: 12). In Picture 3 Fill ranked the capability of the various mix in three selection criteria: communication, cost and control.

	Advertising	Sales Promotion	Public Relations	Personal Selling	Direct Marketing
Communication					
Ability to deliver a personal message	Low	Low	Low	High	High
Ability to reach a large audience	High	Medium	Medium	Low	Medium
Level of interaction	Low	Low	Low	High	High
Credibility given by target audience	Low	Medium	High	Medium	Medium
Cost					
Absolute costs	High	Medium	Low	High	Medium
Cost per contact	Low	Medium	Low	High	High
Wastage	High	Medium	High	Low	Low
Size of Investment	High	Medium	Low	High	Medium
Control					
Ability to target particular audiences	Medium	High	Low	Medium	High
Management's ability to adjust: the development of the tool as circumstances change	Medium	High	Low	Medium	High

Picture 3: Key Characteristics of Marketing Communication Tools.
Source: Kitchen & Pelsmacker 2004: 21

Selecting the best promotion mix is significant for an organization's marketing business. Determining the optimal mix is a process of optimizing customer response, in which a marketer should deliver the right message, at the right time,

from the right spokesperson, using the right media and to the right audience. In the same way as well as in music business, choosing the best promotion tools and to make the best use of each becomes important for music marketers. (Bennett 2010: 153)

In the following parts, these five promotion mix and the using of each various tools will be discussed in detail within music promotion field.

3.2.1 Advertising in Mass Media

Media is where any message can be placed. The selection of specific media should be based on analysis of its cost, coverage, usage by the target audience, and advantages and limitations.

Advertising in mass media involves messages communicating from a sponsor to a particular audience through a purchased communication channel (Bennett 2010: 179). Since people receive the same message and their motives for purchasing are publicly understood, advertising is a highly public communication mode and a persuasive medium. Furthermore, advertising allows the sellers to repeat a message; at the same time it permits the buyers to compare the message with competitors'.

Advertising has both long-term and short-term goals for attempting both brand relationships and transactional sales. For business-to-customer advertising, the short-term object is to inform, persuade and remind so as to stimulate demand or influence an opinion, a behavior and then purchase decisions. Marketers seek long-term goals to build relationships with their customer in loyalty and commitment. (Bennett 2010: 179 & Ahonen et al. 1998: 28)

Farrish (2011) referrers the mass media as widely as which consists of a record label, PR firm, music/artists manager, music publishing company, entertainment agency, music distribution firm, and more of other parities, generates and promotes all kind of airplays, publicity, gigs and sales of records. Today's new technology Wireless Fidelity (or abbreviated Wi-Fi) even makes any mass media wireless and easy-accessed to the Internet for audiences in almost any location

(Biagi 2007: 7). Each party in the music industry has its own range of business and interacts with other, thus smooth the music marketing.

The media mix used in music promotion is often composed of traditional advertising media (Radio, Television, Newspaper, and Magazine), mass online advertising (Internet and more recently of mobile phones), and other Alternative offline advertising media that can provide advertising opportunities (such as CD-ROMS, videos, product placements in movies, outdoor virtual signage on cars, taxis, balloons and so on). (Bennett 2010: 188, 189 & Shimp 2003: 354 - 425)

Radio

Traditionally the best way for a record label to get their recorded music heard by the public is radio airplay (Knab 2010). Radio, as a mass communication vehicle reaches over 90 percent of all consumers.

According to Bennett (2010: 187), a consumer's recall of radio ads is close to that of television with generally much less costs. As Farrish (2011) stated in his article however, the radio is the most expensive portion of a major record label compare to other three basic music marketing areas, PR, gigs, and music retail. Some record labels hire an independent radio promoter who can also help a little with PR, gigs and retail.

The record label needs radio airplay to deliver their artists' music to radio listeners. The more a song is played on the radio and heard by audiences, the more chance the song gets to be public's consciousness. When people get familiar with the song, they may like it and want to buy it; anyway, a label's only real income source is from the sales of their products. (Knab 2010)

Music records can be solicited to both commercial and non-commercial radio station. Commercial airplay is an effective type for major labels' radio airplay. Commercial stations through local music programs also often cooperate with labels. Also, non-commercial radio stations, especially college radio and International stations air recording music effectively.

Today, various promotion activities are held to support the radio airplay for new songs. For example Internet promotions, publicity efforts, retail store promotions, and artists' live tours, are playing significant roles in creating sales of the new records. (Knab 2010)

However, radio has its disadvantages as an advertising tool. Firstly, no visual component and relatively low listening during day (peak time is morning and evening drive times) limit the radio airplay promotion. Secondly, the introduction of satellite radio and MP3 technology has stolen audience share from radio stations, more importantly, the Internet. (Outdoor 2011)

Television

Television began in the 1930s. It became a mass commercial medium in 1950s and remained the dominant one until the 1990s (Kitchen & Pelsmacker 2004: 33). According to Space Today Online (2005), Chinese each urban family possesses average 1.2 televisions and rural families 0.8 as of 1995. A recent media statistics (Nation 2011) shows every 1,000 people in China have 306.205 televisions, ranking 62 in the world. China Today (2011) reports china has roughly 370 million TV households and 287 TV channels of media activity by the end of June 2009.

Television as a medium can reach a wide audience, but also reach target audience by the use of cable channels; for example CCTV (Chinese Central Television) Fengyun Music, CCTV 15, and Channel V broadcast music programs to the music audiences specifically. Cable and broadcast television is an essential way to get mass exposure for new records and the video exposure can significantly increase the popularity of a recording artist (Knab 2010). It has high information content which would capture viewers' attention and can create emotional response. On the other hand, it has a short life span, usually 30-60 seconds, for music videos 1-2 minutes; it can be expensive or high cost; what's worse, when it would be clutter of many other ads, consumers may avoid exposure. (Hutchison et al. 2004: 230)

Newspapers

Newspaper is a good medium for targeting customers near their purchase decision (Bennett 2010: 187). Newspapers can be national (China Daily), regional (Southern Weekend), or local (Chutian Metro Daily). They also can be general in content (Global Times) or in specific scope (music section in Entertainment Express).

Newspaper as a print medium has advantages. Newspapers include detailed message and information. It has a geographic flexibility covering big cities to small towns, in other words a broad reach to market area with targeting regional delivery capability; they provide special advertising section, more a marketplace for competitive price purchasing; a short lead time makes the placement quickly. However, disadvantages of traditional newspapers as a medium are decreasing marketing penetration because of online newspaper, low young audience, high frequency costs, low recall noting ads, ad cluttered environment and no product sampling. (Outdoor 2011 & Bennett 2010: 187 & Hutchison et al. 2004: 230)

Magazines

Magazine as another printed medium provides advertisers with the ability to target audiences but use copy-intensive information which is not suited for either television or radio. The effectiveness of the ads on magazines impacts the reader's recall directly. The size, colors, spread pages and the ad's location needs to be studied and selected carefully by advertisers. (Bennett 2010: 187)

Magazine provides high quality of production/ads (compare to newspapers), high degree of targeting and high information content. On the other hand, magazines take a long lead time between creative production and ad placement. For new record ads, no audio for music sampling is offered unless a CD is included at considerable expense. (Outdoor 2011 & Hutchison et al. 2004: 230)

Internet

Internet advertising began in the mid-1990s and since then it has been the fastest growing media segment (Outdoor 2011). According to China Today (2011), China had 338 million Internet users by the end of June 2009, which outnumbers of

USA's population; by the end of 2010, the number of Chinese Internet users had increased to 457 million in total.

The internet allows the two-way transmission of text, high-resolution and graphics (3-D), video, and audio signals. For the marketers, the Internet is the primary interactive medium, because of the benefits it brings: one-to-one communications, global, cost efficiency, purchasing convenience, product demonstration quality and short lead time. (Bennett 2010: 189)

BBC estimated in 2005 that the global music market was worth 33 billion dollars a year while the online music market accounted for around 5% of all sales in the first half of 2005. Revenues of online music stores like Napster and Apple iTunes Store were gained from online subscription and permanent music downloads. Napster offers subscribers access to over one million tracks that can be downloaded or purchased. Subscription and download fees are paid by customers via credit card or online payment systems in advance. Apple iTunes made a great success on its portable music player the iPod, with approximately half billion sales by 2005. (Chaffey, Chadwick, Mayer & Johnston 2006: 320)

These days, moreover, social Networking sites like MySpace, Facebook, and YouTube are used by more and more record labels to discover new music and artist/bands. (Knab 2010)

Mobile Phones

According to the Chinese ministry of Industry and Information Technology (MIIT), the total number of phone subscribers has reached 1.17 billion by the March 2011, which is only slightly less than China's population of 1.34 billion. Among this number, nearly 878.83 million population are mobile users with an increasing of 20 million in only the first two months of 2011, while as the number of fixed-line telephone users fell down. At the same time, the third-generation (3G) mobile phone service subscribers expanded to 55.99 million by the end of February as MIIT reported. (Rediff)

Advertising through mobile phones provides advertisers with another new approach to reach consumers on a personal level. As the cell phones having developed more mature in functions, the technology of sending advertisements to consumers has become more advanced. Mobile marketing campaigns can be acted as many advertising formats, including text messages, mobile websites, and banner ads. (Gentry 2010)

Advertising in Mass Media Conclusion

It is the Marketing Department's responsibility to decide the artists' image first and then to advertise it to the right place. The Marketing Directors' responsibility is to set the budget and control all the campaign process. This process always begins when the recording and mixing of the album are about to be completed. The market department usually held meetings with the artists and their managers to discuss every detail concerning the whole marketing campaign from packaging the artists, television publicity, and press interview to advertising appearances. (Barrow & Newby 1994)

Advertising, as a promotion tool in mass media dramatizes the company and its products through the artful use of print, sound and color. However, it cannot be used as a company sales representative, since audience may not feel obligated to pay attention or respond. (Ahonen et al. 1998: 28)

3.2.2 Public Relations

Public Relations, also known as PR, is an element of marketing communications which establishes and promotes the awareness of an organization (Apple), an individual (a pop star), or even an idea (health maintenance). Reputation is the most important thing for an organization or for an individual. In today's competitive and fast-moving business environment, success in reputations are coloured by one thing: perception, meaning what the public perceives, thinks, interprets, and believes. (Bennett 2010: 208)

Therefore, PR activities involve with fostering good-will between a company and its various publics, including employees, suppliers, stockholders, and govern-

ments, the public, labour groups, citizen action groups, and consumers (Shimp 2003: 569). The concern in this thesis is narrowed to the only aspect of the interactions between music corporations and consumers as public relations efforts.

The PR or publicity can be done by a large record label without hiring outside promoters. Big mass media like music magazines and music websites can be available to them, whereas a smaller independent music label could be far away from reach (Farrish 2011). Record labels and artists make money through tickets and merchandise sales. In order to make artists well-known and successful, companies must obtain a sizable audience for the artists. Therefore, a PR manager and a serious of PR activities are needed as a significant tool for music product promotion. (Mahoey 2010)

Gigs

Live music hinges on an interaction between the performing artist and the live audience (Mahoney 2010). Ultimately, the best promotion tool is the artists themselves and their gigs or public performances (Ahonen et al. 1998: 23). The gig part of music marketing is achieved by entertainment agencies that take care of booking gigs for the artists (Farrish 2011). Musical agencies take care of the contacts for the local agencies where then gigs are arranged for artists or bands in festivals or lives.

For example, The M Agency (2010) in Beijing is a musical institution which makes efforts on promoting both the local and international DJs to expand the local electronic culture throughout China; and their business is not only about metal rock but all other kinds of music.

Events

Event marketing is an important tool for PR managers. PR managers help to report natural events and stories that occurred in a company and also create news by making events happen. Events make images more attractive, more impressive and more persuasive. When used effectively, events would help in a long way to improve the artist's personality on the public's mind, especially the target consumers.

The success of an event can be measured by how widely it is reported. An example of making good use of events is the big concerts hold for charity purposes. In addition, showcases are used as a way to present new artists to limited audiences. (Ahonen 1998: 23, 24)

Video

In order to make an international breakthrough for a new song or a new artist, proper music video need to be produced (Ahonen et al. 1998: 24). New ideas are always needed to make the video more attractive and distinct compared to past records so as to absorb customers.

The expenses for producing video seem to be often not low. It is neither not cheap to get a video on MTV or music channel. Even though, an increasing number of video of music records are broadcasted in music channels. The 24-hour music channel makes the record publicity more widely and efficiently. (Wikipedia: Music Video: 2011)

Interview with Media

To bring artists to the attention of media can dramatically raise artist's visibility levels (Ahonen 1998: 25). This happened to Justin Bieber, a 17-year-old Canadian pop/R&B singer-songwriter. Four years ago in 2007, he was busking for money to go Disneyworld and then appeared on YouTube. After he was discovered in 2008 by Scooter Braun, his present manager showed him up in American most popular talk show programs like The Ellen DeGeneres Show and got Justin famous almost overnight. Now he has been the biggest pop sensation since Michael Jackson. (Ronson 2010)

How does the artists communicate with the media becomes an important part. The audience wants their idols be beautiful or handsome, at least good looking. In an interview with media, the artist's gestures, positions, movements mean a great deal. In addition, the artists' voice and expressions have also a great impact on audience's feeling about them. Especially at a concert, the message sending out

from the artists decides the quality of audience experience in the show. (Ahonen 1998: 25)

Public Relations Conclusion

Public Relations foster an artist' or a companies' publicity. PR as a major promotion method creates opportunities for a better market developing as well as advertising in mass media. These two approaches that have been mentioned above are the most effective and efficient ones, however not the only ones. The rest parts are going to discuss the other three programs of marketing promotion mix, which cannot be ignored by music marketers and promoters as well.

3.2.3   Personal Selling

The goal of all salespersons is getting the customer to the point where he or she makes the decision to purchase. In hence, the first focus of the organizations' sale is to promote an effective sales environment thus obtain customers' trust. Satisfying customer then becomes the basis of successful marketing and a successful business. Personal selling can properly identify and cultivate a satisfied customer. (Bennett 2004: 155)

Personal selling is based on a personal, one-on-one marketing. It involves an alive, immediate and interactive relationship between two or more parties. It creates demand for a product by discussing the customers' need and then supports to solve their problem by selling appropriate goods or services to the customers. Personal selling is the best communication tool handling a specific need or unique items, answers to complex questions and so on. It enables each party to observe other's needs and characteristics at close hand and make immediate adjustments. (Ahonen et al. 1998: 30 & Bennett 2004: 155)

In Business-to-customer context, personal selling is also known as direct personal selling, which is the sale of a product in person-to-person approach rather than a fixed retail location. Feeling obligatory for having communicated with the seller, the buyer may feel greater need to respond even if a polite refuse. (Ahonen et al. 1998: 31 & Bennett 2004: 168)

The locations where the salesperson meets their consumer prospect are away from the typical retailing places. The Personal selling methods can be various according to the different locations of selling process:

- **The door-to-door sales method**, which has always been used since it had firstly been. Personal salespersons reach customers and solve their individual requirements in their home;

- **TV infomercials** and TV home shopping programs;

- **Direct selling at workplace**;

- **Internet Direct Selling**.

In today's business new media has contributed a lot to the personal selling in marketing. The Internet facilitates an alternative approach for conducting typical sales process consisting of prospecting, cultivating, identifying needs, presenting solutions and closing sales. (Cant & Van 2004: 32)

More functionally, it provides a rapid information exchanging mechanism, which speeds up the decision and lead to process. Music marketers have successfully integrated their product into the web, such as Cdnow.com and Amazon.com, providing with a convenient communicating mechanism to the sellers and the customers. Most of the websites today provide customers with alternate options of placing orders such as via telephone for security concerns. (Cant & Van 2004: 32)

3.2.4 Direct Marketing

Direct marketing is an interactive system using one or more communications media to provide with personal and intermediary-free dialogue and to effect customers response. Communication tools like advertising and PR are appropriate to use for building awareness, diffusing information and forming attitudes; tools like direct marketing as well as personal selling and sales promotion are to provide the most directly geared for the decision making and acting stage of buying process. (Kichten & Pelsmacker 2004: 66)

Similar to personal selling, direct marketing aims at creating one-to-one personal-ized and persuasive interaction with potential customers; but it can be more cost-efficiently if carefully managed. Specific audiences can be targeted by **direct mail**, **direct response ads** and **telesales**, etc through the use of databases and mailing lists (Bennett 2010: 188). The customers can be contacted without the necessary to go to a shop to respond. Information can be requested directly. Products can be ordered at any location, by telephone or via the Internet. (Kichten & Pelsmacker 2004: 64, 65)

Direct marketing plays a vital role in promoting an artist or a band when present-ing new artists or new releases for foreign markets (Ahonen 1998: 27). As a communication tool direct mail has a lot of advantages. It is as best as personal selling to be suited to build relationships between customers and brands rather than distributor. Because it allows individualized, personalized and interactivity, it can be very persuasive and easily to get response. For the customers, the shopping is more convenience; the products are more qualified and the services they re-ceived are faster. (Kichten & Pelsmacker 2004: 66)

However, the disadvantage of mail is the lingering perception of the clutter me-dium as junk. Some people see it as intrusive (Varey 2002: 144). The most com-mon receivers' response to direct-mail is to throw it away. The marketer must stimulate enough interest on the envelope, the headline and the pictures. What's more, telemarketing campaigns are not liked or even accepted, because they are viewed as silly and incredible by most people. (Ahonen et al. 1998: 28; Bennett 2004: 188)

3.2.5   Sales Promotion

Sales promotion is a range of marketing techniques for adding value to a product in order to achieve specific sales or marketing objectives. Sales promotion activi-ties are generally aiming for generating store traffic, launching new products, boosting existing products sales, reaching new customers, rewarding and retaining loyal customer, and countering the competitors' marketing activities. (Kitchen & Pelsmacker 2004: 47, 48)

In a short run, the main objective is to increase sales by providing additional incentives, such as a price cut, a discount or a prize (Kitchen & Pelsmacker 2004: 47). Therefore, the primary goal is to gain consumers' attention, get past their hesitation, to move them to act (try) or purchase the selling product now, and to get them gain brand acceptance over time (Bennett 2010: 233, 234).

The music industry possesses a highly fragmented nature. It is often difficult to control all the variables. Sales promotion including posters, T-shirts, and CDs need to be done cooperating with the wholesalers, retailers or distributors. (Ahonen et al. 1998: 30; Varey 2002: 131)

Sales promotion consists of the following tools:

- **Coupons** or **Discounts** allow the customers to buy products at a temporary reduced price at the location where the products are sold normally:

- **Samples** are offered to new customers to try new or existing products and services. Sampling speeds the consumers' adoption process of new product. Samples can be sent out from manufacturers to users in-home, in-store, or online:

- **Product premiums** are merchandise or gifts offered inside or outside of the product pack by companies (Kitchen& Pelsmacker 2004: 56). They can be free or at a special price in order to generate sales and loyalty. (Bennett 2010: 236 - 240)

These tools differ from each other highly and thus should be used properly by clarifying the sales objectives: is it to sell more or simply stimulate interest; which artist or performance is it applied to? (Varey 2002: 131)

3.3 Theoretical Framework
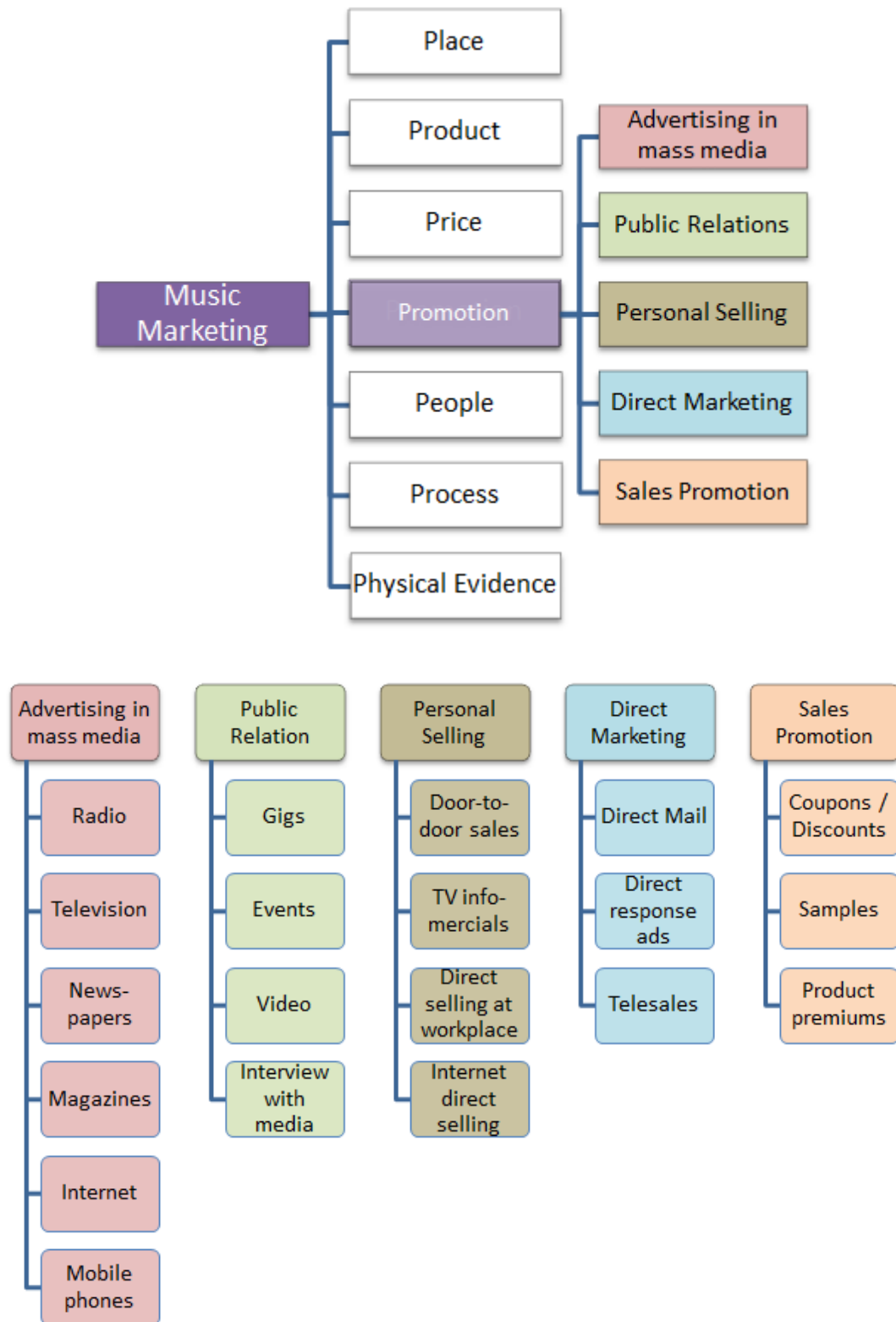
Figure 5: Theoretical Framework

4   Research Methodology

This chapter states the research methodology which has been used in this study. It begins with the explanation of research method, and then continues with the introduction of sample collection in the research. Tools that used for analysing the collected data are then presented. The validity and reliability of this study is discussed at the end of this chapter.

4.1   Research Method

The research methodology of the thesis consists of studies of both secondary data and primary data. The secondary data is collected from books, articles as well as online materials. Readers will find in this thesis that secondary data is applied to both the theoretical and empirical part, but more used in the former one.

To collect the primary data, quantitative research is the main method that will be conducted. As an approach of scientific method, quantitative method is used in research of business and management which provides a more objective base to guide professional practice. With surveys by marketing people and conducting questionnaires, the researcher are given numerical values and using mathematical and statistical treatment to help evaluate the results (White 2003: 24, 46).

As a marketing type of research dissertation, quantitative techniques are seen to be good choices for it because of the effectiveness of describing, explaining and testing different marketing strategies by using them. Among the various quantitative techniques, survey is chosen and used in my research. A survey is a way of describing and explaining some aspect of a population (White 2003, 49). Survey is used in my thesis as an approach of marketing research, opinion survey and attitude survey on Chinese popular music audiences, so as to have a closer knowhow on customers' behaviour and to make cost-efficient marketing communication strategies.

In this research, the survey is mainly carried out by questionnaires. (See APPENDIX 1: Original Chinese Questionnaire or APPENDIX 2: Translated English Questionnaire) Both postal questionnaires via e-mail and self-administered

questionnaires filled by myself asking the respondent questions are conducted in the research process. The questionnaire was sent out as a website link which was created by the author herself with E-lomake. E-lomake is software used to make web-based questionnaires and surveys available within only the specific network of Vaasa University of Applied Sciences (VAMK 2011). The questions are set for the author to find out the music marketing effectiveness on audiences and customers' attitudes towards different music promotion tools.

4.2   Data Collection and Analysis Method

As for the samples in this promotion marketing research, simple random sampling and stratified random sampling are the sampling techniques. Since popular music is more accepted by young customers, the strata include young groups, students, and other people who are in their eleven to thirty-five years old in mainland China. Totally 569 questionnaires (web link via e-mail or chatting tools) have been sent to respondents. Among those, 107 were returned by respondents, however with 10 uncompleted (See Graph 1: Respond Rate Pie Chart). Therefore, 97 returning questionnaires are used in the research analyzing (the part with purple colour in the chart).
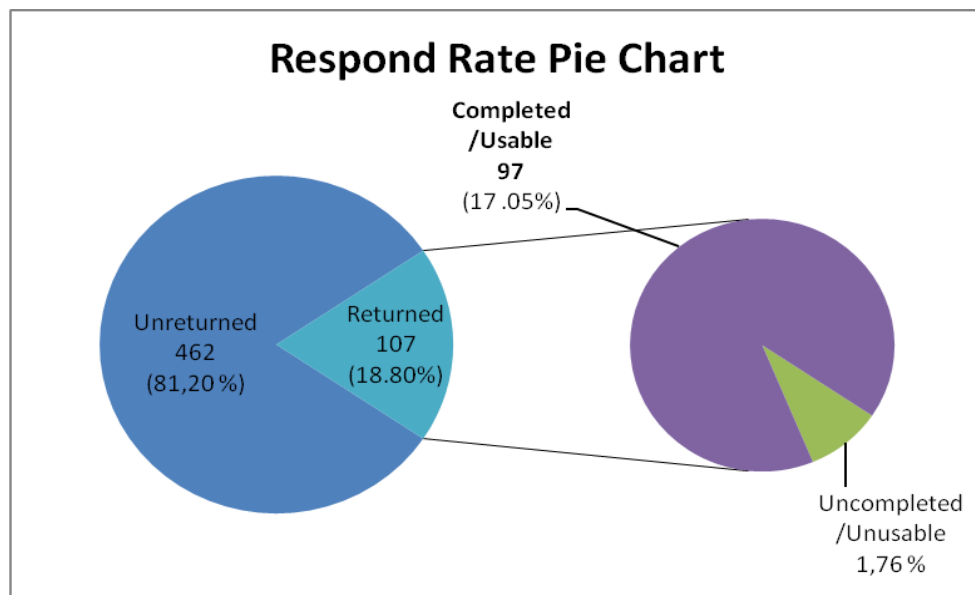
Gragh 1: Respond Rate Pie Chart

The Statistical Package for Social Sciences (SPSS) and Microsoft Excel Software are the main tools for analyzing the respondents' answers, as well as Microsoft Power Point Presentation Software which will be used for making graph. Results from the questionnaire responses will be presented in as frequency tables, percentage figures, and group-compared charts, as well as descriptions in words.

4.3 Reliability and Validity

The Reliability (or Repeatability) of this research is approved by the match of the theoretical study and the empirical finding. The questions discussed in the theoretical part are examed by the empirical research and the findings are compared to be consistent.

The validity of this thesis is increased by the great number of references within the whole thesis process. The studies are borrowed from both literature concerning marketing management theories in general business and specificly in music field. Firstly, the general marketing theories are based on following authors and their books or articles: Bedbury (2002), Boyd & Massy (1972), Hutchinson & Macy & Allen (2010), Kotler (1998), Kotler & Armstrong (2010), Kotler & Keller & Brady & Goodman & Hansen (2009), Reid & Bojanic (2006), Saxena (2009), Usui (2008). Secondly, the music marketing writing is referred from Barrow & Newby (1994), Blum & Jensen (2002), Campbell (2009), Farrish (2011), Hutchinson & Macy & Allen (2010), Kerrigan & Fraser & Özbilgin (2004), Klein (2011), Knab (2010), Kolb (2000), Rubin & Melnick (2001). Last but not least, the empirical research framework is structured according to Ahonen & Chader & Honkamaa (1998), Bennett (2010), Biagi (2007), Cant & Van (2004), Duncan (2002), Kitchen & Pelsmacker (2004), and Shimp (2003).

5 Empirical Findings

In this chapter, readers will find the analysis both in words and graphs illustrating the questionnaire answers from the respondents. The research results concerning music promotion issues will be presented.

5.1 Basis Information of Respondents

My questionnaire is divided into two parts. The results in part one (APPENDIX 1: page 1 or APPENDIX 2: page 1) will be showed in this session. Questions 1, 2 and 3 are asking respondents for their gender, age and position. Chart 2, 3 and 4 shows the respondents' percentages of each of these propositions. These propositions will be considered later in the promotion-regarded analysis as different target groups in the research.

As we can see in Graph 2 (*Respondents' Gender Pie Chart*), females and males are both about half of the percentage however with female (with 55.67% in percentage and 54 in number) a little higher than male (with 44.33% in percentage and 43 in number). This increases the reliability of the research again for covering similar number of both gender among respondents.
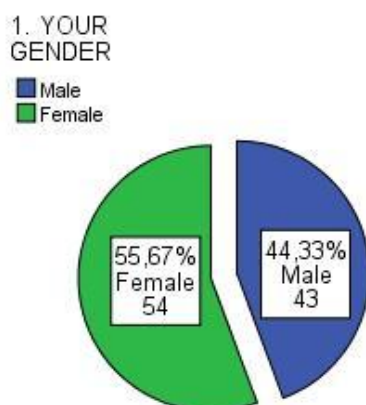
Graph 2: Respondents' Gender Pie Chart

The questionnaires are targeting mainly to young people. Their age was found to be all from sixteen years old to thirty year-old. Therefore, there was zero number or percentage of respondents in their eleven to fifteen or thirty-one to thirty-five

year-old within this research, and 81.44% (79 out of 97) respondents are from their twenty-one to twenty-five (see Graph 3: *Respondents' Age Bar Chart*). This major group will be called "Age Group 2" in later analysis. "Age Group 1" and "Age Group 3" are referred as people from sixteen to twenty and twenty-six to thirty years old.
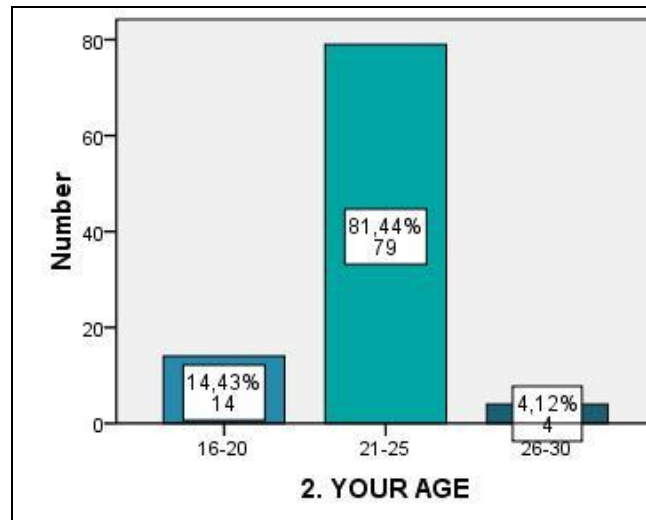
Graph 3: Respondents' Age Bar Chart

In the question 3, I asked the respondents for their position and give three options which cover the most possible situations for them. They are on-campus students, graduate students, and on-working people with each 55.67%, 16.49% and 27.84% in percentages or 54, 16 and 27 in numbers (see Graph 4: *Respondents' Position Pie Chart*).
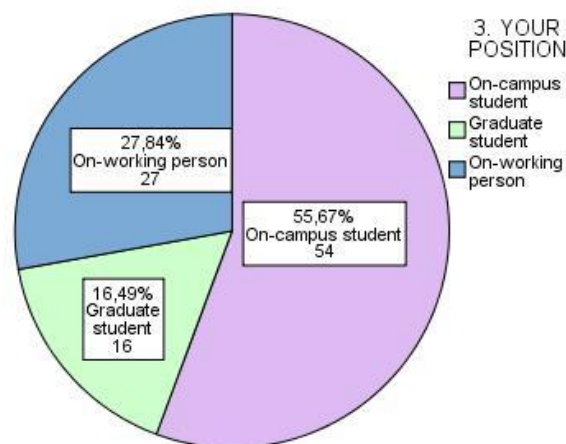
Graph 4: Respondents' Position Pie Chart

5.2   Music Preferences of Respondents

Questions 4, 5, 6 and 7 are about respondents' preferences on music types, purchasing preference, listening habit and their sources of the information on American popular music.

Questions 4 asked respondents to pick out (can be more than one of) those music types they like from my given choices: classical, folk, popular, jazz and rock. Table 1 (*Music Type Preference*) gives the numbers and percentages of each music type chosen by people. The column "Yes" refers to the field before the optional types which is checked by respondents; those which have not been checked are interpreted as in "No" column. It is clear to see in the table that popular music has checked by 80 people (see bold numbers in table 1), which means respondents of the high rate 82.5% like popular music. We can conclude so far that the popular music has much more followers compared to the other types of music among young people in China.

4. Music Types You Like	Yes	No	Total
Classical	35	62	97
	36.1 %	63.9 %	100 %
Folk	17	80	97
	17.5 %	82.5 %	100 %
Popular	**80**	17	97
	82.5 %	17.5 %	100 %
Jazz	36	61	97
	37.1 %	62.9 %	100 %
Rock	34	63	97
	35.1 %	64.9 %	100 %

Table 1: Music Type Preference

Question 5 is aimed to find out respondents' opinions on the influencing elements towards their music purchasing decisions. They are asked to pick out the one or ones that they considered to be important for them, from the following four elements: the music or artists, the related promotions, the purchasing places and the

albums or tickets price, which are to value the Four Ps mix and more specifically the one P "promotion" among those. Surprisingly, we can see from Table 2 (Influencing Elements on Buying Decisions) that only 14 out of 97 people (14.4%) think they have been affected by the promotion activities, which release a fact that the music promotion force in China is not powerful enough and still has wide development areas. In addition, the fact that up to 90.7% people (88 out of 97) have chosen the first option (the product itself) provides promotion activities with great opportunity and gives music marketers hopes for their products marketing.

5. Elements Influence Buying	Four Ps	Yes	No	Total
Music/Artist Itself	Products	88	9	97
		90.7 %	9.3 %	100 %
Related Promotion Activity	Promotion	14	83	97
		14.4 %	85.6 %	100 %
Purchasing Location	Place	19	78	97
		19.6 %	80.4 %	100 %
Album/Ticket Prices	Price	36	61	97
		37.1 %	62.9 %	100 %

Table 2: Influencing Elements on Buying Decisions
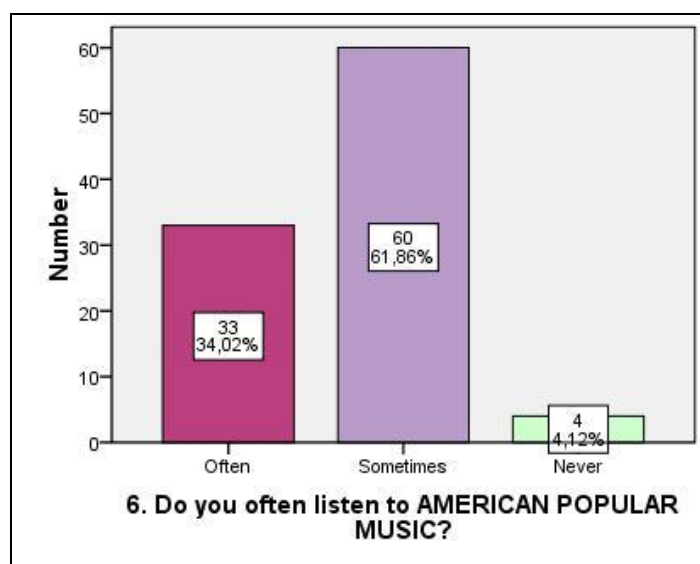
Graph 5: American Popular Music Listening Rate

Question 6 asks people whether they listen to American popular music actively often, sometimes or never. Graph 5 (American Popular Music Listening Rate) shows that only 4.12% people never listened to American popular music initially, the rest 34.02% and 61.86% people listened to it often and sometimes. Thus, there is no doubt that American popular music really earned much popularity among Chinese young people.

Question 7 examines people's sources of information on the American popular music or artists. Media advertisement, public entertainment activity, personal sales force, direct marketing activity, sales promotional campaign are the five given options for respondents. On one hand, Media Advertisement and Public Relation activities can be treated as the most effective tools since 71.1% and 69.1% (see Graph 6: *American Popular Music Information Source*) of the respondents' knowledge depends on them; on the other hand, personal sellers, direct marketers and promotional sales has only a few supporters but not with none. In other words, American popular music promotion in China can be concentrated on media advertising and public relation, but also should not give up effort on using personal selling, direct marketing and sales promotion as communication tools.

	yes	no	yes	no	yes	no	yes	no	yes	no
	71.1%	28.9%	69.1%	30.9%	7.2%	92.8%	9.3%	90.7%	7.2%	92.8%
	Media Ads		Public Relation		Personal Selling		Direct Marketing		Sales Promotion	
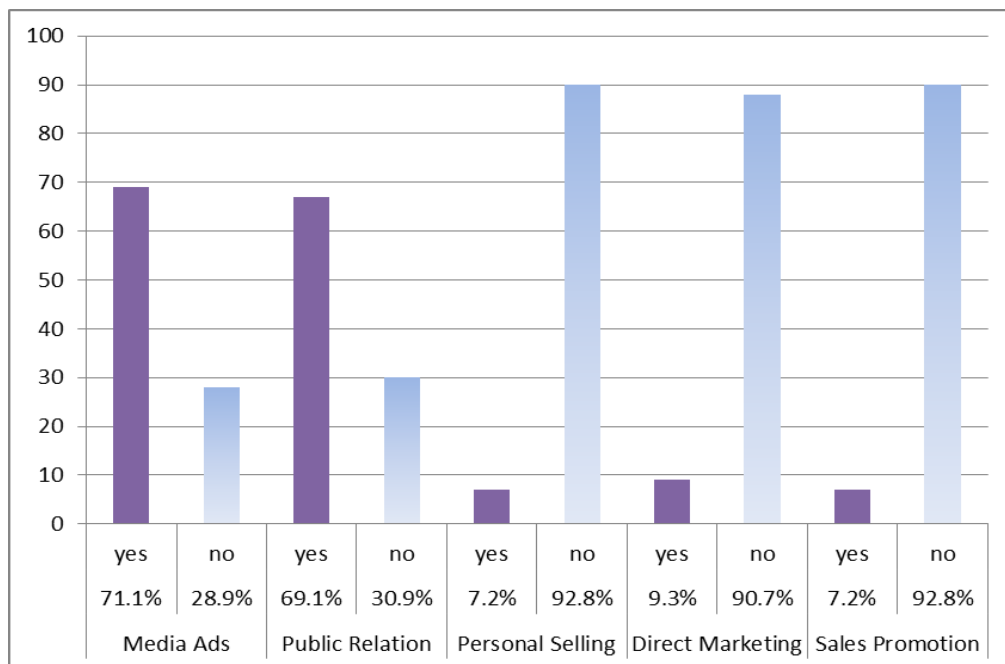
Graph 6: American Popular Music Information Source

So far this result is consistent with the theoretical findings, since advertising in mass media and public relation methods are more highlighted in Chapter 3. More precisely, table 3 below (*Promotion Methods Efforts Percentage*) presents the percentages of the five methods which would consist of a cost-effective marketing promotion plan and budget.

PROMOTION METHODS	PERCENTAGE
Media Ads	43.38 %
Public Relations	42.16 %
Personal Selling	4.39 %
Direct Marketing	5.67 %
Sales Promotion	4.39 %
Total	100.00 %

Table 3: Promotion Methods Efforts Percentage

5.3 Promotion Tools Finding

In the questionnaire, part two is made up by twenty-one questions which required respondents to pick one American popular music singer or band that they are familiar with the most to answer (see APPENDIX 1 or APPENDIX 2 page 2 to 4). Each specific tool is examined in each question except that question 21 is an open question.

This part presents the research findings on these questions. They were categorized into five traditional promotion methods as discussed in the theoretical study.

5.3.1 Media Advertising Analysis

Questions 1 to Question 6 in the questionnaire part two are intended to ask respondents how often they watch TV music channel, listen to radio, read newspapers, magazines, search on the Internet and use their mobile phones for the singer or band's music information. Multiple choices are given as they watch, listen, read, search or use very often, often, sometimes, seldom or never which refer to value 1, 2, 3, 4 or 5 in the SPSS analysis.

Table 4 *(Media Advertising Tools Mode and Mean)* gives the mode and mean for answers from each of these six questions. When comparing the modes, we can see that the most respondents search the Internet for the singer or band's news "often" (mode 2) and most sometimes obtain information through TV, Radio, Newspaper and Magazine (mode 3). As for mobile phone (mode 5), least of them have ever used it for the singer or band's music information.

Media Advertising	Questions	Mode	Mean	Missing	Valid NO.
Television	1	3	2.99	0	97
Radio	2	3	3.35	0	97
Newspapers	3	3	3.20	0	97
Magazines	4	3	3.22	0	97
Internet	5	2	2.48	0	97
Mobile phones	6	5	4.11	0	97

Table 4: Media Advertising Tools Mode and Mean

To have a closer look at each question's answers, Table 5 (*Media Advertising Tools Answer Analysis*) is drawn as follows. It shows that 15 respondents (15.5%) search singers' or bands' information on the Internet very often, which is much more often used than other approaches. TV music channels were often watched for music information with 24 respondents (24.7%) in the table, which is only a little less than with Internet. Magazine has relatively many respondents who read magazines often (16: 16.5%) and sometimes (47: 48.5%). Similarly, 13 (13.4%) and 51 (52.6%) respondents read entertainment newspapers or music section in newspapers often and sometimes. Almost half of the respondents (49.5%) sometimes get messages of singers or bands by listening to radio programs also. Last but not least, 42 respondents (43.3%) have never received or searched music messages through mobile phone, in other words, 55 (97 minus 42) people have at least used this approach once.

Media Advertising Tools	Television	Radio	Newspapers	Magazines	Internet	Mobile phones
Questions	1	2	3	4	5	6
Very often	3	2	2	2	**15**	1
	3.1 %	2.1 %	2.1 %	2.1 %	**15.5 %**	1.0 %
Often	**24**	10	13	**16**	35	4
	24.7 %	10.3 %	13.4 %	**16.5 %**	36.1 %	4.1 %
Sometimes	47	**48**	**51**	47	35	20
	48.5 %	**49.5 %**	**52.6 %**	48.5 %	36.1 %	20.6 %
Seldom	17	26	26	23	9	30
	17.5 %	26.8 %	26.8 %	23.7 %	9.3 %	30.9 %
Never	6	11	5	9	3	**42**
	6.2 %	11.3 %	5.2 %	9.3 %	3.1 %	**43.3 %**
Total	97	97	97	97	97	97
	100 %	100 %	100 %	100 %	100 %	100 %

Table 5: Media Advertising Tools Answer Analysis

Graph 7: Media Advertising Efforts Pyramidal Chart

According to the analysis above, Internet is the advertising tool that music marketers should make the most efforts on (financial costs and other resources) among all of the others mass media approaches. Meanwhile, Mobile Phone was ranked as the bottom one. According to all the table analysis above (mainly according to the mean values in table), Graph 7 (*Media Advertising Efforts Pyramidal Chart*) was illustrated with my suggested percentage of the budget on each media advertising tool.

5.3.2   Public Relation Analysis

In order to find out respondents' opinions on related public relations approaches for the American popular music singers' or bands' publicity, questions 7 to 10 are included in the second part in questionnaire. Their expectations on live performances, events activities, music videos and artists' images during media interviews are examined. Respondents checked their most agreed option from the multiple given choices: strongly agree, agree, neither agree nor disagree, disagree, strongly disagree, with value 1, 2, 3, 4 and 5 for analysis.

Table 6 (*Public Relation Tools Mode and Mean*) shows that people either strongly or generally agreed on the statements in question 7, 8, 9 and 10. Among those, most strongly agreements appear in question 9 (Mode 1). Statements in questions 7, 8 and 10 (all with mode 2) also received most agreements among respondents.

Public Relation Tools	Questions	Mode	Mean	Missing	Valid NO.
Gigs	7	2	1.91	0	97
Events	8	2	2.08	0	97
Video	9	1	1.88	0	97
Interview with media	10	2	2.11	0	97

Table 6: Public Relation Tools Mode and Mean

Drawn from Table 7 (*Public Relation Tools Answer Analysis*), 37 respondents (38.10%) strongly agree on the statements given in Question 9, in other words,

most people were strongly attracted by artists' video or MTV so that they pay more attention on their songs. At the same time, 35 people (36.1%) show strong agreements on question 7, meaning they are desperately expecting for artists' live performance or gigs around their city. As for question 8, 23 (23.7%) and 44 (45.4%) respondents are strongly and generally attracted by the image of the American artists during interviews with media. Last but not least, 28 (28.9%) and 35 (36.1%) respondents strongly agree and agree with the fact that they want to know American popular music artists better through music events or other entertainment activities that the artists take part in.

Public Relation Tools	Gigs	Events	Video	Interviews with media
Questions	7	8	9	10
Strongly Agree	**35**	28	**37**	23
	36.1 %	28.9 %	**38.10 %**	23.7 %
Agree	38	**35**	37	**44**
	39.2 %	**36.1 %**	38.10 %	**45.4 %**
Neither Agree nor Disagree	23	33	22	27
	23.7 %	34.0 %	22.70 %	27.8 %
Disagree	0	0	0	2
	0 %	0 %	0 %	2.1 %
Strongly Disagree	1	1	1	1
	1.0 %	1.0 %	1.0 %	1.0 %
Total	97	97	97	97
	100 %	100 %	100 %	100 %

Table 7: Public Relation Tools Answer Analysis

According to the results, attention (financial costs and other resources) that music marketers should pay on these four public relations approaches can be ranked in a declined order: Video → Gigs → Events → Interview with media. Graph 8 (*Public Relation Efforts Pyramidal Graph*) shows my suggested percentage on the efforts for each public relations tool.
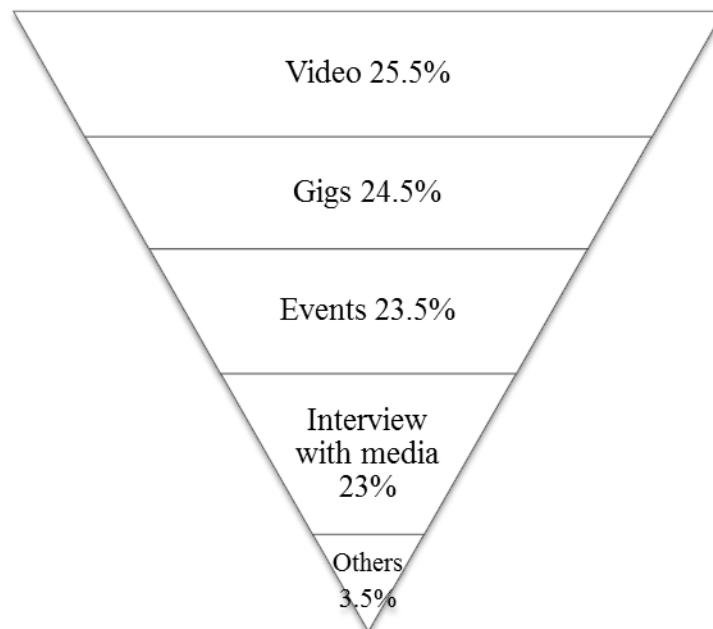
Graph 8: Public Relation Efforts Pyramidal Graph

5.3.3   Personal Selling Analysis

Questions 11 to 14 are about personal selling methods. Door-to-door sales method, Direct selling at workplace or study location, TV home infomercials, Internet direct selling are the tools being examined. Given the same five degree of agreements (from strongly agree to strongly agree), respondents chose the best according to themselves (with analysis value from 1 to 5). Mode and Mean Table (8: *Personal Selling Tools Mode and Mean*) of personal selling is presented as following.

Personal Selling Tools	Questions	Mode	Mean	Missing	Valid NO.
Door-to-door	11	4	3.25	0	97
Direct selling at workplace	12	4	3.35	0	97
TV infomercials	13	3	3.31	0	97
Internet direct selling	14	2	2.68	0	97

Table 8: Personal Selling Tools Mode and Mean

With the smallest mode (2), "agree" was chosen the most by the respondents under question 14. These people agree that they prefer to communicate with and buy the artists' CDs from the sales force online. As a result, internet direct selling can be referred to the most effective personal selling method rather than the other three. Meanwhile, however, TV infomercials method (mode 3) has fewer disagreements than door-to-door sales or direct selling at workplace/study place (mode 4).

Personal Selling Tools	Door-to-door sales	Direct selling at workplace	TV infomercials	Internet direct selling
Questions	11	12	13	14
Strongly Agree	**4**	1	2	**5**
	4.4 %	1.0 %	2.1 %	**5.2 %**
Agree	18	**19**	**15**	39
	18.8 %	**19.6 %**	**15.5 %**	40.2 %
Neither Agree nor Disagree	33	31	39	39
	34.0 %	32.0 %	40.2 %	40.2 %
Disagree	34	37	33	10
	35.1 %	38.1 %	34.0 %	10.3 %
Strongly Disagree	8	9	8	4
	8.2 %	9.3 %	8.2 %	4.1 %
Total	97	97	97	97
	100 %	100 %	100 %	100 %

Table 9: Personal Selling Tools Answer Analysis

More clearly, Table 9 (*Personal Selling Tools Answers Analysis*) presents the frequencies and percentages of each question and the answers from people. It shows in the last column that 5 respondents (5.2%) and 39 respondents (40.2%) preferred the Internet direct selling method. It also presents that 4 respondents (4.4%) gave the answer strongly agree and 18 (18.8%) gave agree on door-to-door sales; 19 (19.6%) hold the positive attitude toward direct selling at workplace/study place; with 2 (2.1%), 15 (15.5%) and 39 (40.2%) respondents showing non-disagreement

opinion on buying American popular music products through TV infomercials, together more than half of young people (56/57.8 %) accept this selling method in China.

To conclude the results according to the tables (8&9), here I rank again in a declined order for the expenses on (financial costs and other resources) which music marketers should spend on among these four personal selling methods: Internet direct selling→ Door-to-door sales → TV infomercials → Direct selling at workplace. Graph 9 (*Personal Selling Efforts Pyramidal Graph*) shows my suggested percentage on each of the expenses within personal selling.
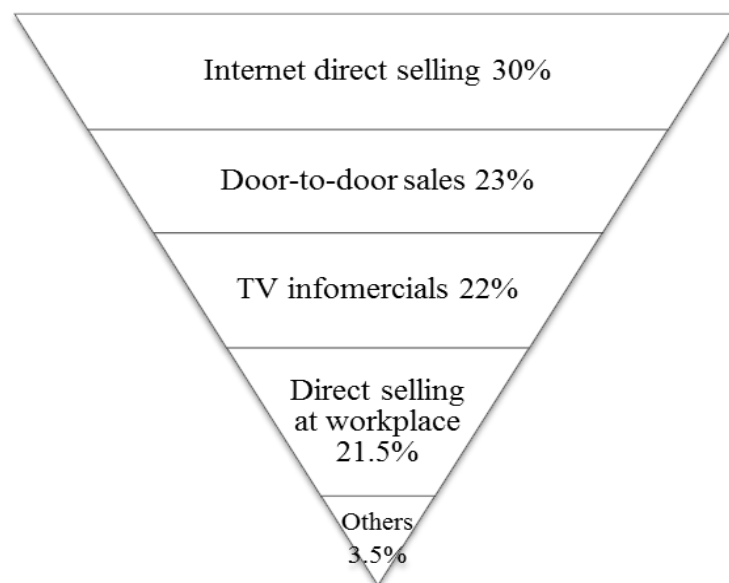
Graph 9: Personal Selling Efforts Pyramidal Graph

5.3.4   Direct Marketing Analysis

Questions 15 to 17 are designed to test each of the direct marketing methods: direct mail, telesales and direct response (face-to-face) ads. With the same given options and same values as with 5.3.2 and 5.3.3, respondents answers are analyzed in SPSS software again. Table 10 (*Direct Marketing Tools Mode and Mean*) and Table 11 (*Personal Selling Tools Answer Analysis*) are presented as the analysis output. From Table 9 we have given a clear view at the mode and mean for each questions. Direct mail (mode 2) earns the most agrees among these three ap-

proaches; direct response ads/face-to-face selling and telesales methods were shown with most neither agree nor disagree attitudes by respondents.

Direct Marketing Tools	Questions	Mode	Mean	Missing	Valid NO.
Direct mail	15	2	2.61	0	97
Telesales	16	3	3.32	0	97
Direct response ads	17	3	3.00	0	97

Table 10: Direct Marketing Tools Mode and Mean

Direct Marketing Tools	Direct mail	Telesales	Direct response ads
Questions	15	16	17
Strongly Agree	**9**	1	4
	9.3 %	1.0 %	4.1 %
Agree	42	10	**27**
	43.3 %	10.3 %	**27.8 %**
Neither Agree nor Disagree	27	**53**	37
	27.8 %	**54.6 %**	38.1 %
Disagree	16	23	23
	16.5 %	23.7 %	23.7 %
Strongly Disagree	3	10	6
	3.1 %	10.3 %	6.2 %
Total	97	97	97
	100 %	100 %	100 %

Table 11: Direct Marketing Tools Answer Analysis

Table 11 gives details about respondents' answer rates in question 15 to 17. Direct mails obtained strong agreements from 9 respondents (9.3%); 42 respondents (43.3%) also agree that they would like to receive mails with ads of American popular artists' music products. The statement concerning direct response ads/face-to-face sales possesses 31 (4 plus 27) respondents' (31.89%: 4.1% plus 27.8%) positive opinion. Also, more than half of the people are not against telesales on American artists' albums or live performance tickets.

To conclude the using or the budget of direct marketing tools, a Pyramidal Graph (10: *Direct Marketing Efforts Pyramidal Graph*) for each method is made with the efforts declined one by one.

Direct mail 38.5%

Direct response ads 31%

Telesales 27%

Others 3.5%
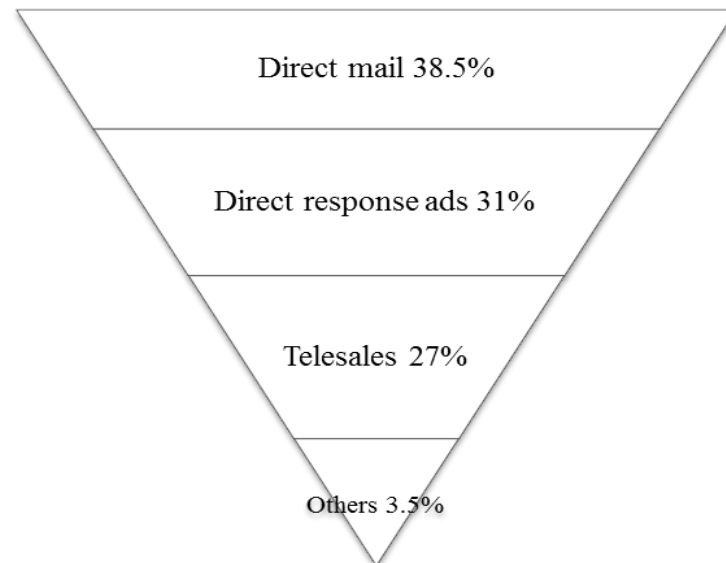
Graph 10: Direct Marketing Efforts Pyramidal Graph

5.3.5   Sales Promotion Analysis

Questions 18, 19 and 20 concern the sales promotion methods. Samples, coupons or discounts, premiums are the focus of each question. Table 12 (*Sales Promotion Tools Mode and Mean*) is drawn again for answers of each question's mode and mean, and table 13 (*Sales Promotion Tools Answer Analysis*) for the questionnaire answer rates.

Sales promotion tools	Questions	Mode	Mean	Missing	Valid NO.
Samples	18	2	2.07	0	97
Coupons or discounts	19	3	2.85	0	97
Premiums	20	2	2.49	0	97

Table 12: Sales Promotion Tools Mode and Mean

Sales Promotion Tools	Samples	Coupons /Discounts	Premiums
Questions	18	19	20
Strongly Agree	**19**	4	11
	19.6 %	4.1 %	11.3 %
Agree	57	**26**	**41**
	58.8 %	**26.8 %**	**42.3 %**
Neither Agree nor Disagree	16	49	31
	16.5 %	50.5 %	32.0 %
Disagree	5	17	14
	5.2 %	17.5 %	14.4 %
Strongly Disagree	0	1	0
	0 %	1.0 %	0 %
Total	97	97	97
	100 %	100 %	100 %

Table 13: Sales Promotion Tools Answer Analysis
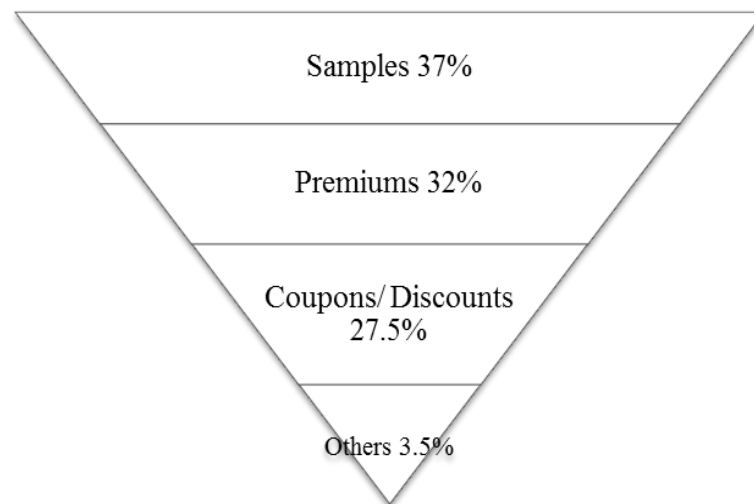
Graph 11: Sales Promotion Efforts Pyramidal Graph

Mode 2 for "Samples" means that most respondents chose the answer "agree": they want to listen to some pieces of artists' songs first and then decide whether to buy the album or not; 19 respondents (19.6%) even chose strongly agree. "Premiums" also earns the mode 2 and 41 (42.3%) agreements, which means that most

people agree that they prefer to buy music products which were provided with T-shirts, posters or other premium prizes than those without ones. Coupons/Discounts are expected by many people also: 4 (4.1%), 26 (26.8%) and 49 (50.5%) respondents showed a positive or neutral perspective on this sales approach. According to the mode, means and rates, a suggestion on how much effort in percentage music marketers putting on each sales promotion tool is made as Graph 11 (*Sales Promotion Efforts Pyramidal Graph*) presents.

5.3.6   Other Findings

By categorizing people into different groups based on their gender, age, and position, more analysis is available to be conducted. In this extra part, I will present more surprising findings, which is as important as the previous ones. The results can be part of the contribution for finding American popular music customers as different target groups and making different promotion plans.

Firstly, based on different genders, we have two impressive findings. (See Graph 12: *Female Respondents Expecting Gigs Rate* & Graph 13: *Male Respondents Expecting Video Rate*).

Graph 12 is drawn as the first presenting: almost half of the respondents (44.44%) desperately agreed that they are waiting for American popular music artists to hold live performances in or around their cities; 35.19 % of them agree; except for the only 1.85% people with disagree answers, others all hold a positive attitude towards the truth that artists' gigs affect their music purchasing expectations in some degree.

The other finding is for the male respondents as showed by Graph 13: none of the gentlemen denied that they feel attracted by American artists' video or MTV thus pay more attention on their music products.

GENDER: Female

7.Are you are expecting for his/her/their live performance or concert in or around your present city?

- strongly agree
- agree
- neither agree nor disagree
- strongly disagree

1,85%
strongly disagree

18,52%
neither agree nor disagree

44,44%
strongly agree

35,19%
agree

Graph 12: Female Respondents Expecting Gigs Rate

GENDER: Male

9.You are attracted by his/her/their video or MTV, and so pay more attention to or like his/her/their songs much more?

- strongly agree
- agree
- neither agree nor disagree

30,23%
neither agree nor disagree

37,21%
strongly agree

32,56%
agree

Graph 13: Male Respondents Expecting Video Rate

Secondly, divided into different age groups, age Group 2 (see 5.1) possesses the majority of respondents. Their answers are examined by the different position groups.

Graph 14 (*Age Group 2 On-campus Students Answer Analysis*) shows the people 21 to 25 years of age and now studying at schools, tend to be easily attracted by an artist's image or temperament revealed when interviewed by media.

Age Groups 2 Graduate Students Answer Analysis is presented in Graph 15, because most people in this group want to know American popular music artists better through music events or other entertainment activities.

On-working people between 21 and 25 years-old are found to be more interested in trying music samples before they buy the products (see Graph 16: *Age Group 2 On-working People Answer Analysis*).

Graph 14: Age Group 2 On-campus Students Answer Analysis

AGE: 21-25; Graduate student

8.You want him/her/them to attend music or entertainment activities to get to know him/her/them better?
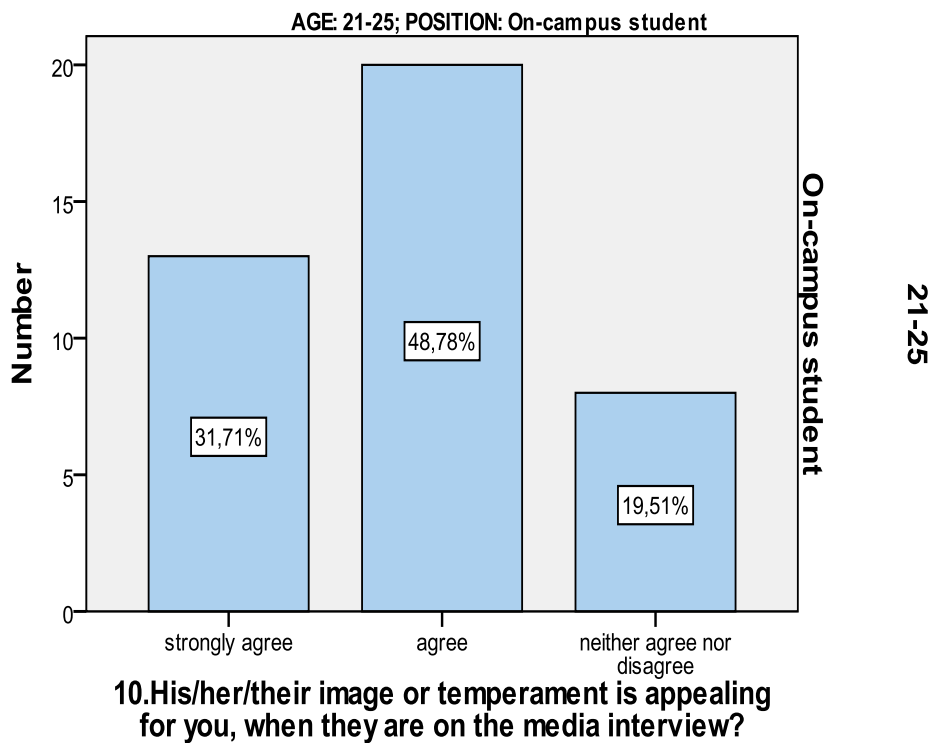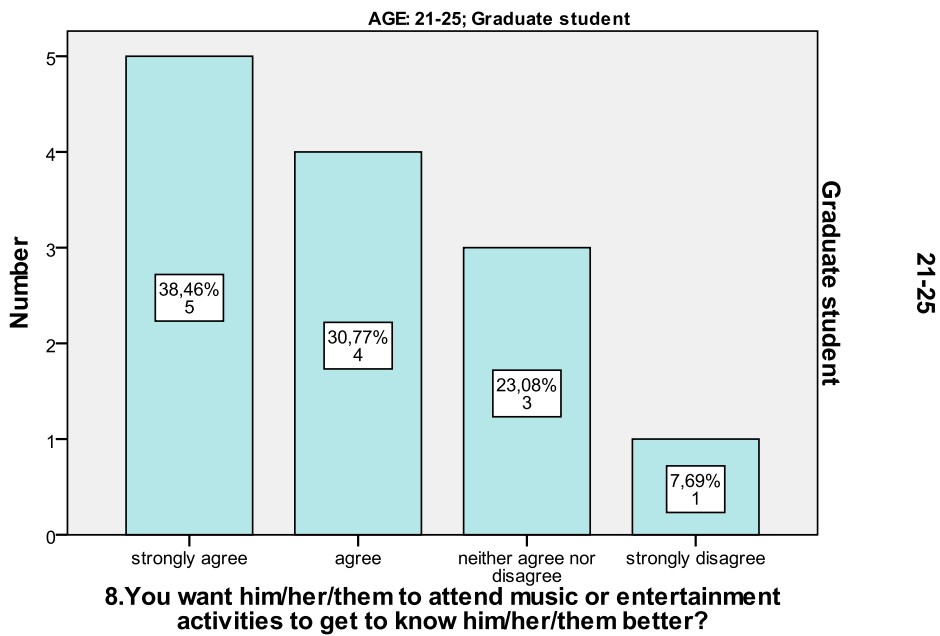
Graph 15: Age Group 2 Graduate Students Answer Analysis

AGE: 21-25; POSITION: On-working person

18. Before you really considering buying his/her/their new releasing music, you need to listen to a piece from the song or one song from the album first.
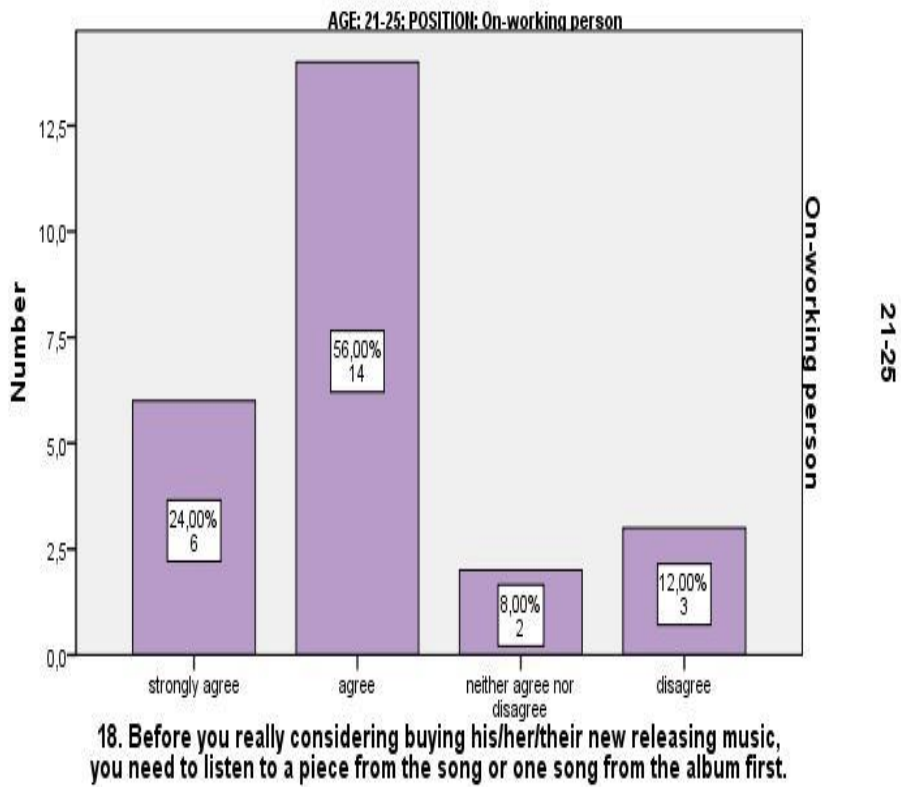
Graph 16: Age Group 2 On-working People Answer Analysis

Thirdly, findings are explored within Age Group 1 and Age Group 3 (see 5.1) also. People in the former group pay more attention to direct mails with ads on artists or music (see Graph 17: *Age Group 1 Answer Analysis*); more people among the latter group, even with the fewest respondents, showed their willingness to receive a door-to-door sales service rather than other promotion methods (see Graph 18: Age Group 3 Answer Analysis).
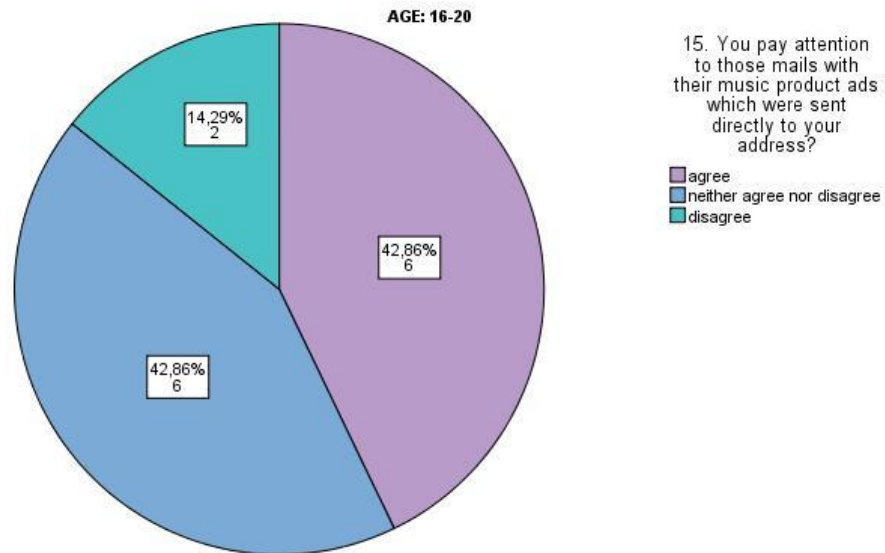
Graph 17: Age Group 1 Answer Analysis
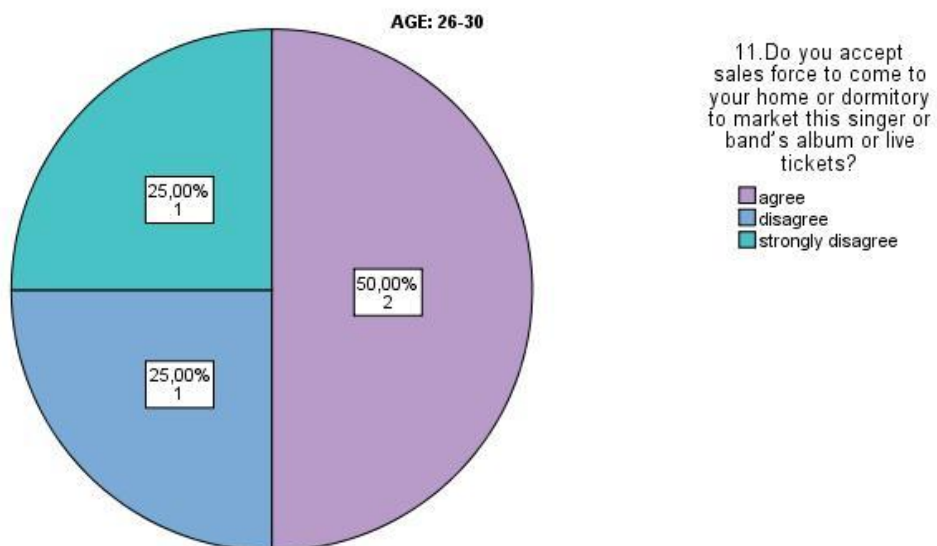
Graph 18: Age Group 3 Answer Analysis

6 Results and Conclusions

This final chapter serves as the end of the thesis. Results of the research will be presented as a whole picture. The theoretical study and empirical research findings are concluded into a summary. At the end of this chapter, managerial implications and suggestions on further research are given, as also the end of writing.

6.1 Research Results

The empirical findings in Chapter 5 are combined in this part. First of all, from chapter 5.1 and 5.2 we see that American popular music occupies a high popularity among young people in China from every gender, age or position.

Then, the results of 5.2 and 5.3 (see **Table 3**: *Promotion Methods Efforts Percentage*; **Graph 7**: *Media Advertising Efforts Pyramidal Graph*; **Graph 8**: *Public Relation Efforts Pyramidal Graph*; **Graph 9**: *Personal Selling Efforts Pyramidal Graph*; **Graph 10**: *Direct Marketing Efforts Pyramidal Graph*; **Graph 11**: *Sales Promotion Efforts Pyramidal Graph*) are given as my suggested efforts percentage on each of the method and tool. Based on those numbers, a whole picture of efforts on all the promotion tools is made after calculation on every budget. Hence, Figure 6 is created, serving also as the Empirical Framework.

Figure 6: Empirical Framework (I)

Advertising in mass media 43.38%	Public Relation 42.16%	Personal Selling 4.39%	Direct Marketing 5.67%	Sales Promotion 4.39%
Internet 10.0%	Video 10.8%	Internet direct selling 1.3%	Direct Mail 2.2%	Samples 1.6%
Television 7.8%	Gigs 10.3%	Door-to-door sales 1.0%	Direct response ads 1.8 %	Product Premium 1.4%
News-papers 7.2%	Events 9.9%	TV info-mercials 1.0 %	Telesales 1.5%	Coupons / Discounts 1.2%
Magazines 6.9%	Interview with media 9.7%	Direct selling at workplace 0.9%		
Radio 6.5%				
Mobile phones 3.5%				

Others 3.5%

Figure 6: Empirical Framework (II)

6.2 Study Conclusion

Aiming at solving the main research problem "How to use different promotions tools to position American popular music products to successfully target consumers and find new audience in China" from multinational music groups' perspective, the research is conducted in six chapters.

In the first introduction chapter, readers have an overview on the study background, research objectives and thesis structure.

The second chapter starts with the study on "marketing management" concept and goes on to an opinion that marketing effort should focus on the consumers' wants rather than the companies' profit. It continues with descriptions on the operation of record companies, from which we have an idea about the role marketing department plays and understand the importance of music marketing. Then, the three

significant elements: the artists/products' image, the target group segmentation and the delivery time, for music marketing strategy are emphasized. Also in this chapter, a history of the Chinese music business influenced by American popular music is reviewed.

Chapter Three contains the major secondary-data study of this thesis. In order to deal with another research problem "which role the promotion is playing in music marketing as one of the marketing mix elements contributing to cost-efficient marketing strategies", each of the seven Ps proposed by previous scholars are examined in music business. As a result, Promotion was found to be the most related one to the marketing efforts in music business. Finding the right position for "promotion" it is time then to learn about the "tools". Tools categorized into five methods: Advertising, Public Relations, Personal Selling, Direct Marketing and Sales Promotion, are studied individually in detail. The first two were mentioned with more emphasis.

As the start of presenting the primary data, Chapter Four is arranged separately for describing the quantitative research method, the questionnaires collection rate and the for-analysis software. Chapter Five concentrates on the results found in the questionnaires answers. Multiple choices questions were settled for all of the promotion tools: Radio, Television, Newspaper, Magazines, Internet, Mobile phones; Gigs, Events, Video, Interview with media; Door-to-door sales, TV infomercials, Direct selling at workplace, Internet direct selling; Direct mails, Direct response ads, Telesales; Coupons/discounts, Samples, Product premiums. According to the respondents' answers, my suggestions are given as the form of efforts percentage (each of the five categories is 100%) that should be put on for each tool among each single category.

Last but not least, this Chapter Six concludes the study and give final suggestions. More precisely, efforts percentages for each tool are calculated as the whole promotion program equals to 100%. Thus, Figure 6 is seen as the core value and key contribution to the marketing promotion for American popular music in China.

6.3   Managerial Implication

This paragraph concerns the managerial implication of the thesis research result. On one hand, the key contribution (Figure 6) can serve as a financial or resource expenses blueprint for those American popular music artists who have already been established and occupied some music market in China. On the other hand, this result gives a promotion guideline for those artists who are newly developed or a multinational music group that wants to launch new market in China. All in all, this result helps American popular music marketers who work in their market department or promotion department or record companies.

6.4   Suggestions for Further Research

In the end, more suggestions and thoughts brought up by my research experience are added here for further research.

- Music promotion is a developing field which deserves both artist scholars and music managers to pay more attention on and study further about. A well-planned promotion plan affects a releasing album selling in a high degree. Moreover, a global music promotion is witnessed an increasing influence on the pace of cultural integration in the worldwide.

- Internet was found to be one of the most effective approaches for promotion and marketing in music business. Further research on this single tool can be conducted in the future. Various Internet formats for music products advertising or selling are waiting for your discovery.

- China is a fragmented and huge market. Therefore marketing and promotion segmentations can be defined as different areas, regions or cities, so as researches can be conducted.

- To those students who are also interested in music marketing and want to conduct a thesis on this topic or work in this field as career in the future:

    "JUST PERSUE YOUR DREAMS AND BELIEVE YOURSELVES!"

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Original Chinese Questionnaire

这是一份关于美国流行音乐营销的问卷调查表。此问卷将至多需要您五分钟的时间完成，感谢您的合作！

基本资料

1. 性别

     男 女
     ○ ○

2. 年龄

    11–15   16–20   21–25   26–30   31–35
     ○   ○   ○   ○   ○

3. 身份

    在校生 毕业生 上班族
     ○   ○   ○

4. 你喜欢什么类型的音乐？(多选)

- ☐ 古典
- ☐ 民族
- ☐ 流行
- ☐ 爵士
- ☐ 摇滚

5. 关于购买音乐产品，以下哪些因素会影响你？（多选）

- ☐ 音乐或者表演者本身
- ☐ 音乐或表演者的相关宣传活动
- ☐ 购买音乐或欣赏表演的场所
- ☐ 专辑或门票价格

6. 你经常主动欣赏美国流行音乐吗？

     经常   偶尔   从不
      ○   ○   ○

7. 你对美国流行音乐或歌手的了解是从以下哪些因素而产生的？(多选)

- ☐ 媒体广告
- ☐ 公共娱乐活动
- ☐ 营销人员的宣传
- ☐ 推销活动的影响
- ☐ 相关音乐商品的促销打折活动

请选择一个你最熟悉的美国流行音乐歌手或者乐队，以此歌手或乐队为参照标准，填写以下问题。感谢您的合作与耐心！

媒体广告

	非常频繁	经常	偶尔	很少	从来不会
1. 你主动观看电视音乐节目去关注他或她（们）的音乐讯息？	○	○	○	○	○
2. 你主动收听广播频道去了解他或她（们）的音乐讯息？	○	○	○	○	○
3. 你阅读新闻报纸或娱乐报纸从而获得他或她（们）的最新音乐动态？	○	○	○	○	○
4. 你阅读音乐或娱乐杂志从而获得他或她（们）的信息？	○	○	○	○	○
5. 你通过网络搜索他或她（们）的歌曲、唱片或信息？	○	○	○	○	○
6. 你通过手机发收短信、彩信或手机网站获得他或她（们）的音乐讯息？	○	○	○	○	○

公共关系

	非常同意	同意	中立	不同意	非常不同意
7. 你期待他或她（们）在你所在的城市（或附近）举办现场表演或演唱会？	○	○	○	○	○
8. 你希望通过他或她（们）参加的各种音乐、娱乐活动而更加了解他或她（们）？	○	○	○	○	○
9. 你会被他或她（们）的音乐视频或MTV吸引，从而更加关注或喜欢他或她（们）的歌曲？	○	○	○	○	○
10. 你会在观看她们出席的媒体采访节目的时候被他或她（们）的形象或气质所吸引？	○	○	○	○	○

人员销售

	非常同意	同意	中立	不同意	非常不同意
11. 你接受销售人员来你家里或寝室推销你熟悉的歌手或乐队的新唱片或演出门票？	○	○	○	○	○
12. 你接受销售人员在你工作或学习的场所向你进行歌手或乐队唱片的推销？	○	○	○	○	○
13. 你会通过电视购物来购买他或她（们）的 CD？	○	○	○	○	○
14. 你更乐意在网络上与销售人员交流从而购买歌手或乐队的 CD？	○	○	○	○	○

直接营销

	非常同意	同意	中立	不同意	非常不同意
15. 你会留意直接邮寄到你家里或寝室的关于他或她（们）音乐作品的广告信件？	○	○	○	○	○
16. 你不反对销售人员打电话向你推销歌手或乐队的唱片或门票？	○	○	○	○	○
17. 有销售人员向你面对面销售歌手或乐队的音乐作品时，你更可能购买？	○	○	○	○	○

促销活动

	非常同意	同意	中立	不同意	非常不同意
18. 欣赏过他或她（们）新歌的片段或新专辑的其中一首歌之后，你才会去购买 CD？	○	○	○	○	○
19. 他或她（们）发行新专辑后，你会等到商店提供优惠或折扣的时候再购买？	○	○	○	○	○
20. 你更可能会购买附赠 T-shirt 或海报等小奖品的唱片？	○	○	○	○	○

21. 哪些其他因素会吸引你关注或购买他或她（们）音乐作品，或参加他或她（们）的演唱会？

十分感谢您的合作与耐心！

Translated English Questionnaire

This is a questionnaire concerning American Popular Music Marketing. Please take five minutes to answer it. Thank you for your patient!

Basic information

1. Your gender

Male Female
○   ○

2. Your age

11–15   16–20   21–25   26–30   31–35
○   ○   ○   ○   ○

3. Your position

On-campus student   Graduate student   On-working person
○   ○   ○

4. What kind of music do you like? (You can choose more than one.)

☐ Classical

☐ Folk

☐ Popular

☐ Jazz

☐ Rock

5. Which elements affect your music product purchasing? (You can choose more than one.)

☐ Music or performer itself

☐ Relating promotion activity

☐ Purchasing or performing location

☐ Price of the albums or tickets

6. Do you often listening to American popular music?

Often   Sometimes   Never
○   ○   ○

7. Your knowledge about American popular music or singers/ bands is coming from …? (You can choose more than one.)

☐ Media advertisement

☐ Public entertainment activity

☐ Personal sales force

☐ Direct marketing activity

☐ Sales promotion campaign

Please now pick one of your most familiar American popular music singer or band, and then fill in the rest questions. Thank you very much for your cooperation and patient!

Media Advertising

	Very often	Often	Some-times	Seldom	Never
1. You watched TV music channel to follow his/her/their music information?	○	○	○	○	○
2. You listened to Radio program to get his/her/their music information?	○	○	○	○	○
3. You read newspaper or entertainment news to get his/her/their newest music message?	○	○	○	○	○
4. You read music or entertainment magazines to know more about him/her/them?	○	○	○	○	○
5. You searched on the internet for his/her/their news?	○	○	○	○	○
6. You sent messages on your mobile phone or searched on mobile internet for requiring SMS, MMS and websites with his/her/their news?	○	○	○	○	○

Public Relation

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
7. You are expecting for his/her/their live performance or concert in or around your present city?	○	○	○	○	○
8. You want him/her/them to attend music or entertainment activities to get to know him/her/them better?	○	○	○	○	○
9. You are attracted by his/her/their video or MTV, and so pay more attention to or like his/her/their songs much more?	○	○	○	○	○
10. His/her/their image or temperament is appealing for you, when they are on the media interview?	○	○	○	○	○

Personal Selling

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
11. You accept sales force to come to your home or dormitory to market this singer or band's album or live tickets?	○	○	○	○	○
12. You accept them to promote the singer or band's album or tickets within your working or studying places?	○	○	○	○	○
13. You will buy his/her/their CDs through TV shopping programs?	○	○	○	○	○
14. You prefer to communicate with the sales persons and buy CDs online?	○	○	○	○	○

Direct Marketing

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
15. You pay attention to those mails with their music product ads which were sent directly to your address?	○	○	○	○	○
16. You don't against sales persons to call you and ask you to buy the singer or band's albums or live tickets?	○	○	○	○	○
17. It will be more possible for you to buy his/her/their albums when there is a salesman talk with you face-to-face?	○	○	○	○	○

Sales Promotion

	Strongly agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
18. Before you really considering buying his/her/their new releasing music, you need to listen to a piece from the song or one song from the album first.	○	○	○	○	○
19. You will wait for the time when the shops offer coupons or discounts, and then buy the latest released music of the singer or band?	○	○	○	○	○
20. You prefer to buy those music products which include T-shirts or singers' posters?	○	○	○	○	○

21. What other elements do you think that can attract to pay attention to buy his/her/their music product or to watch the live concerts?

Thank you very much for your patient!