

**GHANA INSTITUTE OF JOURNALISM (GIJ)**

**SCHOOL OF GRADUATE STUDIES AND RESEARCH (SoGSaR)**

**MARKETING AFROBEATS MUSIC AND ARTISTES: AN INTEGRATED  
MARKETING APPROACH**

**SUPERVISOR: DR. LAWRENCIA AGYEPONG**

**BY**

**MICHAEL SENA DZANSI**

**MAMM19016**

**THIS LONG ESSAY IS PRESENTED TO THE SCHOOL OF GRADUATE STUDIES  
AND RESEARCH IN PARTIAL FULFILMENT OF THE REQUISITES FOR A  
MASTER OF ARTS DEGREE IN DEVELOPMENT COMMUNICATION.**

**OCTOBER, 2020**

## DECLARATION

I Michael Sena Dzansi, the author of this dissertation proposal, “Marketing Afrobeats Music and Artists: An Integrated Marketing Approach”, do hereby declare that except for the other works of other authors duly referenced and acknowledged, the work presented herein is the result of my own effort for the award of a Master of Arts degree in Media Management at the Ghana Institute of Journalism.

I also declare that the preparation of this dissertation proposal carried out under the supervision of Dr. Lawrencia Agyepong is in accordance with the guidelines on supervision for a dissertation proposal laid down by the Ghana Institute of Journalism and this document has neither in whole nor part been submitted in any educational institution for the award of any degree, diploma or certificate.

.....

Michael Sena Dzansi

(Student)

Date: 30 September, 2020

.....

Dr. Lawrencia Agyepong

(Supervisor)

Date: 30 September, 2020

## **DEDICATION**

I dedicate this work my family, the Dzansi Family whose support, and contribution has led to the success of this project. To my nieces and nephew, Dzedzorm, Enam, Sikani and Atsu, this one is for you.

## **ACKNOWLEDGEMENT**

My first thanks is to the almighty God for the strength to complete this project successfully. Another big thank you goes to my supervisor, Dr. Lawrencia Agyepong for your patience and guidance throughout the time of this work. God richly bless you.

I also want to send my heart felt appreciation to all who in diverse ways helped in making this project a success. God bless you all.

## **ABSTRACT**

The rise and influence of Afrobeats music and artistes on the global stage has been nothing short of phenomenal. The genre has birthed collaborations between African superstars and their international compatriots as entered into world charts that were once foreign to it. Despite this success, many within the genre still find it difficult to market their crafts and brands to enhance their earning potential as well as maximize their brand positions. This study will look at the concept of integrated marketing communications, using a qualitative research approach that allows for in-depth analyzes into subject matters. With a carefully drawn sample set of music production and marketing experts in the Afrobeats genre, the study will explore the application of this concept and its relevance in the marketing of Afrobeats music and artistes.

## TABLE OF CONTENT

<b>Content</b>	<b>Page</b>
<b>DECLARATION</b>	<b>I</b>
<b>DEDICATION</b>	<b>II</b>
<b>ACKNOWLEDGEMENT</b>	<b>III</b>
<b>ABSTRACT</b>	<b>IV</b>
<b>TABLE OF CONTENT</b>	<b>V</b>
<b>CHAPTER ONE</b>	<b>1</b>
<b>INTRODUCTION</b>	<b>1</b>
1.0 Background to the Study	1
1.1 Problem Statement	3
1. 2 Research Questions	4
1.3 Research Objectives	4
1.4 Significance of the Study	5
1.5 Scope of the Study and Limitations	6
1.6 Order of Study	6
<b>CHAPTER TWO</b>	<b>8</b>
<b>LITERATURE REVIEW</b>	<b>8</b>
2.0 Introduction	8
2.1 Marketing	8
2.2 Marketing Communication	12
2.3 Music Marketing	13
2.4 Music Marketing and the Digital Era	14
	v

2.5 Integrated Marketing Communication (IMC)	15
2.6 Integrated Marketing Communication Approach in Music	17
2.7 Chapter Summary	18
<b>CHAPTER THREE</b>	<b>19</b>
<b>RESEARCH METHODOLOGY</b>	<b>19</b>
3.0 Introduction	19
3.1 Research Design	19
3.2 Research Method	20
3.3 Research Population and Sample	21
3.4 Sampling Technique	21
3.5 Sources of Data	22
3.6 Data Collection Method	23
3.7 Data Presentation and Analysis Processes	24
3.8 Ethical Considerations	24
3.9 Chapter Summary	25
<b>CHAPTER FOUR</b>	<b>26</b>
<b>CONCLUSION</b>	<b>26</b>
<b>REFERENCES</b>	<b>28</b>

# CHAPTER ONE

## INTRODUCTION

### **1.0 Background to the Study**

Wiggins and Nketia, (2005) state that from the dawn of creation through several phases of life, music has always been a source of comfort and has always been embedded in people's way of life. According to Mbaegbu (2015), in Africa, music plays an integral part in the life of many. In the past, music such as Folklores/tales, Dirges music have always been a vital part during occasions such as birth, puberty, and marital rites, festivals, and death (Asare, 2015). Anisha (2019, para. 3) notes that "in a more traditional sense, dance and music have played a very important role in Ghanaian society." It is instilled in entire fabric of live and is an essential part in every rite of passage ceremony of the African community.

World renowned multinational auditing firm, Klynveld Peat Marwick Goerdeler, (KPMG), in a 2013 report to serve as a baseline study on the Ghanaian Music Industry commissioned by the Musicians Union of Ghana (MUSIGHA), mentioned the sector has seen tremendous growth with peaks and troughs over a couple of decades spawning several genres such from High Life, Borga Highlife in the early '70s and 80's to Hip Life pioneered by Reggie Rockstone in the '90s to modern-day genres like Azonto and Afro Trap which have become households today with Afrobeats, being one of its most celebrated across the world. Despite the contention over its origins, the emergence of Afrobeats music unto the world stage has been nothing short of meteoric, influencing the world of popular music while serving as a launch pad for artistes to showcase their talents and build huge brands.

According to Trehub et al. (2015) music making drives economic value in several important ways such as job creation, tourism development, artistic growth as well as strengthens a country or city's brand. Therefore, music is a form of art or cultural activity that evokes emotion and

fosters connection which triggers the powerful recall of memories and experience, making one feel emotional about something (Herbert, 2013). Trehub et al. (2015) suggest that music has become a system where artists communicate, interact and engage with audience thus marketing or promoting music is an essential skill that every artist must understand and learn to build a quality brand image.

Marketing and promotion are essential tools in the enhancement and development of any product or service in any industry (Gurbuz, 2018). These tools enhance the value and ensure products reach their targeted audiences to exact the desired response; that is to purchase or use services, and the music industry is not different (Westcott, 2019). Jackson & Ahuja (2016) connote that, the evolution of traditional marketing and its communication process in the early 20th century into the digital era with the invention of new media has led to the massive growth of many businesses and industries.

The advent of new media platforms such as Facebook, Twitter, Instagram and YouTube among others has revolutionize and heavily impacted the way information is disseminated and marketed. Introduced in the 1980s, the concept of Integrated Marketing Communication (IMC) (Schultz and Schultz, p. 19) was and has since changed the way communicators and marketers interact and conduct business. The American Marketing Association defines IMC as “a planning process designed to assure that all brand contacts received by a customer or prospect for a product, service, or organization are relevant to that person and consistent over time.”

Keller et al. (2016) states that, the future of advertising and marketing communications would be marked by an increasingly diverse collection of new digital options that will be merged with the traditional media and communication options already available to marketers. Therefore, by taking advantage of the unique strengths of different communication options, combining, and

sequencing them strategically, marketers have the opportunity to drive sales and build brands in ways never before possible (Keller et al., 2016).

Nel (2017), indicates that communication is not just persuading people to buy items, rather it has also become a crucial and strategic element in building relationship with customers and stakeholders. Adding that, marketing communication promotes brand awareness which is vital to most industries particularly the music industry.

### **1.1 Problem Statement**

As Keller (2016) apostolates, branding is key to the growth of any product. Offiah (2017) argues that, despite of the colossal success of Afrobeats on the global music stage, many artistes within the genre fail to break through and efficiently market both their music and brands. The segmentation and lack of cohesion of marketing efforts by artistes and their handlers are often the cause of this problem and therefore vital to integrate.

Nel's (2016) endeavour to investigate the role and relevance of integrated marketing communication in music marketing for South African Musicians in the 21 Century, is conceivably the closest directly linked literature to music marketing in Africa. Notwithstanding, the study identified Integrated Marketing Communication as a developing concept that can play a fundamental role in music marketing. It was however restricted to South Africa.

To conclude, existing knowledge regarding the role and relevance of Integrated Marketing Communication (IMC) in music marketing is lacking, hence there is knowledge gap in the area of (topic), and this research seeks to fill this gap in knowledge. Literature that exists mainly focuses on the use of traditional models of marketing. There is not enough literature that tackles the integration of the marketing communication models into a singular functioning model as

the concept of IMC proposes. The primary focus of this study is to investigate how IMC can be used to market Afrobeats music and the brands within.

The research therefore seeks to explore the role of IMC in Afrobeats music marketing while assessing the benefits and disadvantages of employing an integrated marketing approach instead of traditional marketing and fragmented forms which employs a single marketing form at a time.

## **1. 2 Research Questions**

Based on the stated objectives, the following questions are the questions the study seeks to find answers to:

1. What is the state of Integrated Marketing Communication in the marketing of Afrobeats music?
2. How relevant is the use of Integrated Marketing Communication as a tool in Afrobeats music marketing?
3. What are the disadvantages of using integrated marketing communication as a tool in marketing Afrobeats music and Artistes?
4. What factors challenge the use of integrated marketing communication in the marketing of Afrobeats music and its artistes?

## **1.3 Research Objectives**

The study's primary goal is to identify the relevance of integrated marketing communication (IMC) in marketing Afrobeats music and artistes. The study will therefore explore how the use

of IMC can be instrumental to the promotion to the African Music industry and how its implementation can be advantageous as marketing tool. To achieve this aim, the study will seek to achieve the following objectives.

1. To examine the state of Integrated Marketing Communication in the marketing of Afrobeats music.
2. To establish the use of Integrated Marketing Communication in music marketing in the Afrobeats music genre.
3. To underscore the relevance of employing Integrated Marketing Communication as a tool in music marketing.
4. To identify the drawbacks of employing Integrated Marketing Communication as a tool in music marketing.

#### **1.4 Significance of the Study**

The Music Industry and to a large extent, the Creative Arts sector of any developing nation has the potential to be a major force in the development and a huge contributor to its Gross Domestic Product (GDP). It is therefore vital to ensure, products and brands within the industry are efficiently marketed to enhance this potential.

According to a report by the Price Waterhouse Coppers (PWC) in 2019, Ghana's Entertainment and Media industry had more than tripled in value since 2013, with the total revenue reaching \$752 million in 2017. Although the emergence of social media and networking platforms such as Facebook, Twitter, Instagram and the application of IMC based strategies, aid in the marketing of music and brands to a much wider audience, this is not the case for many Ghanaian artistes. In the end, according to (Keller 1993, cited by Madhavaram et al., 2013), the strength of the firm's brand equity from communications depends on how well the brand identities are integrated into the supporting marketing programs.

This research will be of immense significance to music producers, artiste managers and the whole industry in Ghana as a whole. Also, the research will be of significance to the Ghanaian world of academia as it seeks to contribute to knowledge regarding integrated marketing communication and music marketing.

### **1.5 Scope of the Study and Limitations**

As one of the hot beds of entertainment and music on the continent, Ghanaian Afrobeat artistes serve as one of the major influences and frontrunners within the Afrobeat genre and African music in general. This study therefore focuses on Afrobeats music and its artists in Ghana to achieve the primary goal of understanding the significance of integrated marketing approach to music within Africa. This study will focus on gathering data from Ghanaian music industry players. In order to achieve its objectives, the study will be limited to industry personalities living within its capital, Accra, which serves as the nerve centre of entertainment and media in Ghana.

### **1.6 Order of Study**

This study is structured in five chapters.

Chapter one covers the introduction to the study, statement of problem, research questions and objectives, scope of the study and limitations. Chapter one will also focus on the significance of the study and present an order of the study.

Chapter Two begins with an introduction to the chapter and also theoretical foundation to the study. The chapter will also review related and relevant literature which includes studies, articles, journals and books concerning integrated marketing communication and music marketing. Chapter two will also look at conceptual definition of terms, operational definition of concepts, importance of the study and end with a conclusion.

Chapter Three provides the methodology. Methods, research design, population, sampling technique and sample frame and size, sources of data collection and data collection instruments, techniques of data analysis and limitations and de-limitations of the study will constitute this chapter.

Chapter Four will seek to provide critical analysis and discussions of key findings that accrued from the gathered data.

Chapter Five summarizes the key findings, draws conclusions and makes some recommendations for further research.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Introduction**

This objective of literature reviews is to analyze relevant literature to aid and support the research topic and scope to enrich understanding. As summarized in the background to the problem statement, review of the current literature related to the application of integrated marketing communications in the promotion of Afrobeats music brands indicates limited academic research.

To initiate discourse, the concepts that will be studied are centred around the field of marketing, marketing communication, music marketing integrated marketing communications and branding.

#### **2.1 Marketing**

Thrassou et al. (2012) defines marketing as an organizational management process that emphasises customers' needs, wants, and exchange processes. This asserts consumers desire being paramount within the product purchasing process. In understanding, marketing showcases that the value of customers and their needs heavily influence their buying potential. It further notes the importance of an organizational framework or structure to enhance the activity of effecting a purchase. Consumers do not just buy products, but rather in a systematic and fairly organised way, assess products and their benefits thoroughly before making or committing to that purchase.

Agreeing with this, Armstrong et al. (2015) conclude that marketing is not just about making sales, but involves the satisfaction of the basic needs of customers. The consumers seek out products/services that aim to provide solutions to problems they may have. And whiles solving problems is important, the degree to which the gratification can be achieved through these

products is also very instrumental. In using a product, one must have or feel a sense of achievement or satisfaction. If not fully realized, the effectiveness of the product thus comes into question.

Painstil (2019) asserts that marketing encompasses the understanding of the consumers' needs and wants, and in appreciating this, marketers are truly well equipped to deliver products and services that best serve those desires. In taking customer insights, marketing enables purchasers make informed decisions towards buying or engaging in the purchasing process.

In relation to marketing, Painstil (2019) also describes it to be an organizational function and a set of processes inclined towards the creation, communication and delivery value to consumers while managing the relationship for the mutual benefit of both organizations and their shareholders. Nel (2017) states that to satisfy one's needs, a customer must be willing to pay the sum cost of a product or service that best serves their needs. Thus, to gain fulfilment in resolving an issue, consumers must be willing to pay its' asking price.

Furthermore, the effective facilitation of this incorporates the traditional marketing operations elements more popularly referred to as the marketing mix as developed in the 1960s. The combination of Product, Price, Place and Promotion known as the marketing mix, ensure and enhances the possibility of a successful marketing strategy (Gordon,2012). Meanwhile, Thabit and Raewf (2018), add that in developing strategies of long-term and tactical programme of short-term, marketing mix can be used as a tool to do that. Hence, this marketing mix, also known as the 4Ps, is presented and explained in Table 1 and it contains the most important marketing terms described as the operational parts of marketing.

**Table 1: The Marketing Mix (4Ps) (Source: Thabit & Raewf, 2018)**

<p><b>Product:</b> any tangible or intangible service is this produced or manufactured, serving a solution to consumer needs in the marketplace</p>
<p><b>Price:</b> The sum or cost payable by the consumer or customer for the right to use or access a product or service</p>
<p><b>Place:</b> The location, be it physical or online environment where consumers may purchase a product or service</p>
<p><b>Promotion (Marketing Communications):</b> This involves the channels or modes of information dissemination to enhance the spread of knowledge about the product or service, that is word of mouth, advertising, direct marketing, sponsorship to consumers in the marketplace.</p>

According to Nel (2017), marketing communications efforts of musicians fall within the promotion elements of the traditional functions of the marketing mix. The product here is represented by the Cassette Tape of Compact Disk on which the song is recorded. Price refers to the unit charge applied to the said product with stores, shops and distribution outlets signifying the place. However, the use of flyers, posters, print, radio and television commercials forms the basis of promotion within the traditional mix.

Gordon (2012) states that, the 4Ps have been criticized as been too simplistic and rigid in the realm of emerging new media and integrated marketing communications strategies. The concept of product within the marketing mix has inadvertently created confusions in

organizations that render intangible services within a market. Within the traditional sense, products are often referred to as goods or items that can be held or touched. This leaves much to be desired for musicians as live performances and online streams do not have physical attributes, meaning they can neither be touched nor held. Thus, largely affecting the marketing of musicians and their brands (Gordon, 2012).

Furthermore, Kotler and Keller (2016) indicates that, product focus is limited as live performances may also fall within the product category. Adding that, live performances of musical works form part of a musicians or artistes product line up but due to intangibility (non-physical attributes) does not falls within the traditional description of a product rather as a service. Therefore, the inclusion of three additional Ps, namely Processes, People and Physical evidence to the traditional marketing mix as presented in Table 2, assists in attributing tangibility to the service offering (Nel, 2017).

**Table 2: The Additional Marketing Mix (3Ps) (Source: Nel, 2017)**

<p><b>Processes:</b> The mechanisms, procedures or the array of activities by which the service can be acquired</p>
<p><b>People:</b> The combination of people, that employees and consumers alike whose role are vital to the services delivery and aids customer satisfaction.</p>
<p><b>Physical evidence:</b> The environment in which the required service delivered or provided in, including any tangible item that facilitate the performance and its communication.</p>

Schultz and Patti (2009) add that, the addition of the three 3Ps in Table 2 offer artistes and their team an improved and inclusive approach to market both their tangible products that is CDs, Tapes and merchandize (printed shirts and other artiste memorabilia) as well as intangible products in the forms of services by the way of live performances and digital music.

However, with the developments in the manner information is absorbed by consumers, Nel (2017), describes the recent marketplace to be consumer-dominated which is influenced by control of technology, information access, and the ability to purchase products and services at any given place or time. Nevertheless, consumer desires, wants and control have drastically shaped in music industry. Music audiences have a more direct influence on what they consume than it was before.

Thus, Kotler & Keller (2016), state that it has become a vital and new a way to capture and develop consumer loyalty. Afrobeat artistes must market and communicate to their target audiences to be successful.

## **2.2 Marketing Communication**

Communicating is vital to the marketing information of goods and services to consumers. Richard Varey (2002) citing Grönoos (2000) states that it simply implies buyers and sellers' formation of a market together to converse in order to make purchases or sales, with the burden of responsibility lying on management to ensure the provision and operation of effective and efficient systems that enable the making and keeping for promises.

Dinyati, (2015), asserts that marketing communication aids and manages the relationship between manufactures and customers. By considering and communicating all aspects product, price range, place and promotional forms, Afrobeats artistes do not only engage their target audiences but also retain and build loyalty through consumer satisfaction.

Todorova (2015) emphasizes that, by employing strategies immersed within marketing communication mix namely, advertising, personal selling, sales promotion, public relations and direct marketing, companies are able to meet their targets for advertising and marketing.

Despite the seemingly easy way Afrobeats artistes with the use of the marketing communication mix can reach their target audiences, such is not the case and this is a cause for concern. It is important to note that, the concept of marketing music and artistes should not be taken for granted since the music industry remains one of the most important sectors in the global economy (Kubacki & Croft, 2005). Furthermore, due to advanced innovation and social interactions, the music business has become global. The influx of major record labels such as Universal Music and Sony Music venture into Africa is as a result of the rise of Afrobeats music across the globe, a region that before was alien to them (Mitchell and Smirke, 2018).

Ogden et al. (2011) suggest that, to reach out to a larger audience, management and artistes must develop and build their brands as well as promote their music in a way that will attract loyal die-hard fans.

### **2.3 Music Marketing**

Schmitt (2011), asserts that although the music industry has evolved since the 1990s, its three main parts namely, music recording, music licensing and live music have relatively stayed the same. While the marketing of music and music markets across developed nations such as the US and UK bare similarities, the African music market differs.

Although viewed as being a single hub, the Africa music industry and market is a collection of heterogeneous markets of which the Ghanaian music serves as one of its major influencers (Musically.com, 2018). Whereas foreign music markets have structured industries that enhance their operations from production through to distribution, the African music markets are less structured, adversely affecting distribution and outright promotion.

It is therefore important to understand that a “one size fit all” model in respect to the marketing of African genres like Hiplife and Afrobeats, will not be advantageous in any regard. This, Morgan (2019), agrees with as he notes that although a comparative approach might have its benefits, it is naive to assume foreign business models of music marketing will work in industries that are heavily culturally dependent such as in Ghana.

Furthermore, the rise of the internet together with the various social media platforms it encompasses and consumer power within the music marketing ecosystem in Ghana, has had telling effects on fortunes of artistes in the industry affecting their market ability.

#### **2.4 Music Marketing and the Digital Era**

According to Mobile for Development (2020), in a study conducted in 2019, Ghana had the highest mobile penetration within the West African sub-region with a 55 percent cover. Despite this astonishing figure, showcasing the large section of the populace capacity to be served through digital services, the music industry has not seen much benefit.

The International Federation of the Phonographic Industry (IFPI) in its Global Music Report, stated that in 2019, recorded music industry revenues for Africa and the Middle East grew by 15.9 percent to US \$101 million. The growth of global music streaming platforms such as Apple music, Spotify, Soundcloud and local entrants, Boomplay, Aftown and PlayAfrica within the Ghanaian and Africa digital markets space are astounding, in spite of wide spread piracy on the continent. Putting this in context, Kibuacha (2019) affirmed in a survey on Music in Africa, that 80 percent of respondents in Ghana reported to download music from file sharing sites instead of streaming. This has adverse effects on the fortunes of many artiste and their careers as they are not able make enough revenue from the sale of their crafts to live meaningful lives.

Currien & Moreau (2009) state that, although digital piracy is negatively altering the recorded music market, it has a positive impact on other segments of the music market, such as live

music or ancillary goods, because it generates a positive externality benefiting those activities. Notwithstanding this, the Music Business Worldwide, (2019) stated that piracy has in one form or another devastated the living of so many content creators (artistes and musicians) limiting their bargaining powers. Whereas in foreign markets, major labels can absorb these losses, most Afrobeat's artistes and musicians often run independent enterprises, thus making it twice as hard to make an honest living.

Although the birth of the internet has enabled the further promotion and marketing of music in Ghana and Africa as a whole, the fragmented and contradicting nature of these marketing communication messages has become a disservice leading to the rise in piracy across the continent. Therefore, Afrobeats artistes must also endeavour to develop and build brands that not only market their products and services but also increase the earning potential.

## **2.5 Integrated Marketing Communication (IMC)**

According to Painstil (2019), enhancing and ensuring cohesion among the vast array of marketing operations is the biggest setback for marketers in spite of its essential role. Aden et al. (2011), state that Integrated Marketing Communication (IMC) deals with the mergence or combination of communication tools to forma a combined message. Camilleri (2017) agrees with this and mentions that its strategy, consisting of a combination of promotional tools, could be an essential element of the businesses' overall marketing strategy. He adds that the combination of different promotional tools could foster an increased awareness of a company's products or services, leading to an informed people about features and benefits, moving them to make a purchase. Kotler (2003), is of the view that, IMC is not just centred around the joining of an association's showcasing exercises as it were but the essence of IMC is to give messages that the buyer is agreeable and can identify without any problem.

However, consumer centric model makes its one of the best to employ, thus, making IMC presents an approach to unifying all the various types of marketing communication activities. Kotler (2003), argues that IMC is not focused on the integration of an organization's marketing activities only. Adding that, the essence of IMC is to provide messages that the consumer is comfortable and can relate to easily.

This therefore makes the approach consumer centred and thus one of the best marketing models to employ. According to Painstil (2019), messages transmitted within an IMC are not just messages geared towards driving a product or service but rather a mutual brand tolerance and a mutual brand desire seeking to disseminate in diverse ways, the products brand.

Also, Nel (2017), states that messages conveyed by the media needs to be coordinated to present a singular uniformed message that may not only serve to reinforce the service organisation's brand position but also distinguish itself from competitors. In addition, Carlson et al., (2003) indicate that the trademark of an effective IMC campaign enhances and ensures the creation of a consistent and singular image.

Meanwhile, Pickton (2010), states that IMC might be conceptualized inside a system of three incorporated and inter-connected IMC models namely the IMC procedure, the RABOSTIC planning model and the IMC wheel model. These models are said to speak to the procedure by which marketing communication happens and are also arranged along with the devices and methods that can be utilized to operationalize IMC. The IMC process Model is the first model which gives understanding to how marketing communication work. It describes how marketing communication flow from sender to receiver and beyond.

Rabostic Model is the second model which is centred on management aspects of marketing communication and focuses on tasks and decisions that must be made during planning and ultimately, implementing marketing communication (Pickton, 2010). However, the last model,

the Wheel model Pickton (2010) adds that, it is the basic and simple model that describe the mix of marketing communication activities that can be fused into IMC. In addition, Kotler et al (1999), indicate that the marketing communications mix has been arranged into four items which are Advertising, Advertising, Sales Promotions, Personal Selling by various creators.

However, regardless of whatever disadvantages this model may have, it uses the four categories and is presented in a circular format to feature a covering nature. The external boundary describes the media as a method by which IMC exercises 'gain voice' even though there is a transmission. Thus, the core of the wheel model accentuates that, exercises should be incorporated to accomplish their full impact (Pickton, 2010).

## **2.6 Integrated Marketing Communication Approach in Music**

Nel (2017) states that music is profoundly reliant on media as it utilizes television, radio and the internet as its main platforms. The promotion of music of these platforms served as touch point by which audiences reached. However, role of digitization within the information dissemination sphere has drastically changed how we interact and communicate.

Borg, (2014) agrees with this assertion and states that, digital media has transformed the way we communicate and has fast become the most pertinent way by which audiences are engaged due to rise of online stores. Marketing communications promote the brand awareness and recognition, therefore it an important factor that aids it the consumption of music in any form (Koltler & Keller, 2012, O'Reilly et al., 2013).

It is thus imperative for Afrobeats artiste to integrate the communication messages to enable audiences retain top of mind awareness in respect to their product offerings. This therefore means that, consumers need to be put front and centre while wrapping around them in a strategic and integrated manner that sustains their attention spans.

Further noting the new generation exposure to music through online platforms such as Facebook, Twitter, YouTube and the like, Borg (2014) urges musicians have to take advantage of the internet to integrate the promotional mix on one platform.

## **2.7 Chapter Summary**

In this chapter, IMC was discussed as part of marketing and marketing communications. In its workings, IMC shows that persuading consumers to act is no longer the goal of effective marketing. Rather, the goal is the formation of a symbiotic interactive relationship with brands via marketing communications.

In the formation of a relationship with a brand, necessitates a consumer to perceive and be subject to a consistent and integrated message across all marketing communications regardless any random and competing messages that may interfere. As human brands, musicians would then need to give the same considerations to their own marketing communications in order to build long-term relationships with their audiences (the consumers).

This chapter described evolution of music marketing and the need for musicians to take advantage of the digital age. As there is an absence of research into integrated marketing communications within the Afrobeats music genre, the next chapter which will embody the research methodology that will showcase the framework or design plan for the study.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.0 Introduction**

This chapter will focus on the suggested research methodology to be engaged for this study. Research methodology showcases the frame work of research design, research method, research approach, mode of data collection, sample selection, research process and the type of data analysis as well as the ethical implications that might arise. This will serve as a road map to how the research will be conducted.

#### **3.1 Research Design**

According to DePoy and Gitlin, (2010), research design constitutes the blueprint for the collection, measurement and analysis of data embodies the total frame work research. It refers to the plan, structure, and overall implementation strategy of inquiry to solicit the required responses to research questions or problems. This enables one to integrate all the various components of the study in a coherent and logical way, thereby guaranteeing the researcher efficiently addressing the research problem while emphasising the importance of quality to ensure their validity, objectivity and accuracy.

The research design for this study will be exploratory nature. Painstil (2019) notes that, exploratory research offers insights and understanding of an issue or condition. Haamann et al. (2019) agrees and highlights that not only is exploratory research used to investigate and provide knowledge on a problem that is not properly defined and it also helps gain a better understanding of an existing problem.

With the little-known information regarding the use of Integrated Marketing Communication (IMC) in the marketing of Afrobeats music and artistes from the literature reviewed, the adoption of an exploratory research design will provide an in-depth understanding by delving deeper into the topic.

The research design determines the selection of population and sample of the inquiry, the sampling technique that will be utilized, sources of data, the data collection tools, along with its presentation and analysis process.

### **3.2 Research Method**

Saunders et al. (2016), states that a research method is a general plan of how the researcher propose to answer the research questions set, and adds that the two main types of research strategies are quantitative and qualitative. Quantitative research is used to quantify the problem by way of generating numerical data or data that can be transformed into usable statistics whereas qualitative research is used to uncover trends in thought and opinions which gives the researcher the opportunity to dive deeper into the problem (Saunders et al. 2016).

Qualitative research is said to start with assumptions, a worldview, the possible use of a theoretical lens and study of the research problems examining into the meaning a person or groups attribute to a social or human problem (Creswell, 2007). Salvador (2016) states that quantitative and qualitative methods differ in their appropriateness when it comes to answering questions, that is, each could answer certain questions that the other does not have the capability to.

Carol (2016) asserts that, whereas qualitative research aids in the analysis of new concepts and the understanding of views and perceptions by delving deeper into the said issue from a smaller sample, quantitative research by the use of numerical data is used to explain a phenomenon from a larger sample set. Therefore, in order to gain a deeper understanding of the concept of

integrated marketing communication and its use in the marketing of Afrobeats music and artistes, for this study, qualitative methods of inquiry will be used for the exploration of information and data analysis using semi-structured interviews and secondary data. The rationale of this, is to create a one on one in-depth question and answer session, that will enable the researcher obtain the views of each participant and to delve deeper into topics and issues relating to the subject matter.

### **3.3 Research Population and Sample**

The population for this study will comprise of individuals within the music production and distribution chain and music experts in Ghana but located in the capital Accra. As the nerve centre of music promotion and marketing in the country, Accra serves as the hub for the talent development (Modern Ghana, 2007). The sample for this study will comprise of a total of 15 individuals, including, four (4) artiste managers, six (6) music distributors, and five (5) music publicists. The selection of these individuals is based on their knowledge of the Afrobeats genre and practices involved in the marketing of music. This is to offer a deeper understanding of the topic and issues therein with in-depth data collected on the marketing of Afrobeats music and brands, which a quantitative method would not illicit if employed.

### **3.4 Sampling Technique**

The sampling technique that will be used for this study will be a non-probabilistic purposive sampling. Taherdoost (2016) asserts that as one of the most commonly used qualitative sampling methods, purposive sampling ensures that participants are not just chosen at random but are instrumental towards the research at hand.

According to Palinkas (2015) purposeful sampling is used for the identification and collection of information from individuals or groups that are well vested with knowledge about a

phenomenon of interest. Purposive sampling is formed on the premise that inquiry is based on the researchers want to gain enlightenment through the unearthing of information and thus must solicit from a sample that is can be pried from (Nel, 2017). This type of non-probabilistic sampling is also known as judgmental or selective due to its reliance on the researcher's bias in the selection of the units to be study.

In order to gain a deeper understanding of a subject matter, researchers can select participants or samples that they best feel can provide the necessary answers to the study's research question. Though there are various types of purposive sampling techniques that might be able to help illicit the required information, expert sampling will be employed for this study. This will ensure that the sample will be made up of individual who are not just industry personalities but also have a wealth of knowledge that will be vital to the research.

### **3.5 Sources of Data**

In undertaking this study, two sources of data, namely primary and secondary will underpin its research. According to Harvey (2012), primary sources of data, is an original data source, that is collected by researchers themselves during an inquiry to a specific research. In using primary data sources, researchers personally administer and collate responses that will be used in analysing the phenomenon.

Secondary data on the other hand refers to data that has already been collected by other researchers for some other purpose (Allen, 2017). Sources of secondary data include information that are retrieved from pre-existing sources such as research articles and other publication that do not have a direct bearing on the research being pursued but contain data that might be vital towards it.

Within this study, its primary data will be the interviews, which will be conducted with Afrobeat music producers, music marketers and music experts in Accra, Ghana. The secondary

sources of data that will reinforce this study will consist of relevant information from research publication and articles on that have a bearing on the music production and marketing sphere.

The use of the above-named sources of data, will be key and instrumental to the pursuance of this research. Through the primary sources of data, new data will be collected that will give an in-depth understanding to implementation of IMC practices within the marketing of Afrobeats music and its brands in Ghana. The secondary data source will also be contributing its quota to the enlightenment of to the study, as it will give literature that already will speak to the questions that the research embodies.

### **3.6 Data Collection Method**

In the collection of data for this study, a face to face in-depth interview format will in utilized for the purpose of analysing, portrayal of conclusions and provision of suggestions for future studies. The development of an interview guide will serve as a plan for how the interviews will be conducted.

For this study, the semi-structure format will be employed and involve a series of open-ended questions. Dossetto (2020) notes that, open-ended questions are questions that do not illicit simple yes or no answers but rather require further elaboration of viewpoints by respondents. This type of inquiry, gives respondents the ability to add more information, allowing for the inclusion of feelings and attitudes. This will give a deeper understanding and provide further enlightenment of the subject matter.

This will also provide the opportunities for both interviewer and interviewee to conversate and discuss some pertinent issues within the topic in more detail. In the data collection process, notes will be taken while audio will also be taped. This will serve as a guide in identifying themes and other interesting subjects that will arise in the course of the interviews.

### **3.7 Data Presentation and Analysis Processes**

After the collection of data through interviews, audio recordings will be transcribed into text and regarded together with notes taken during the data collection process. This will aid in the generation of themes in response to the research questions.

The audio transcriptions will either be done manually by listening and writing down word for word what reach interview or by the use of online audio and visual transcribing platforms such as Temi and Scribe that aid in transcribing audio formats in text files formats such as Microsoft Word or portable document formats (PDF) files.

In presenting the data, a thematic analysis approach will be employed. As stated by Braun & Clarke (2012), thematic analysis is the process of systematically identifying, arranging and proposing insights into, patterns of significance across a dataset. In focusing on meaning of the dataset, Braun & Clarke assert that it allows researchers to have a better appreciation of collective or share experiences. Nowell et al. (2017) add that through its theoretical autonomy, it presents a more flexible approach that can be adapted to suit various studies, giving a rich and detail, however complex account of data. Furthermore, Nowell et al assert that, thematic analysis is an advantageous method for examining perspectives of diverse research participants, noting their similarities and differences, while producing unsuspected insights.

### **3.8 Ethical Considerations**

In contacting respondents, any or all ethical implications must be considered. Thus, the rules and regulations governing the Ghana Institute of Journalism Research Ethics policy and procedures will be rigorously followed and adhered to.

Therefore, before interviews take place, participants will be provided with a consent form that will highlight the researches aims, and objectives so as to better inform and educate them on the study. This will also be used to ensure and assure participants that, their confidentiality and anonymity will be safeguarded.

### **3.9 Chapter Summary**

This chapter of the study will serve as the framework by which data will be collated to respond to the inquiries that this study seeks to answer. The chapter will rationalize the type of research design and the basis for the adoption of such an approach.

Owing to a lack of information on the incorporation of Integrated Marketing Communications (IMC) in marketing of Afrobeats music and artistes, this study will follow a qualitative research method using an exploratory approach to gain a deeper understanding of the topic

Using the purposive sampling technique, experts within the marketing of Afrobeats music will be sampled. With an in-depth face to face format, semi-structured interviews will be conducted considering all ethical liabilities, together with other sources of secondary sources data that will be analysis to form the data for the research.

## CHAPTER FOUR

### CONCLUSION

According to Daubaraite et al. (2017), the considerable growth of creative art industries across national levels and its comparing competitiveness on the international scene has an immense benefit to the development of those economies. As a sector in this industry, the effective marketing of musical genres and the brands within it will play an important role in the socio-cultural and economic development of any nation.

The growth of the Afrobeats genre across the globe and its influence cannot be understated (High, 2019). According to High, the influence of Afrobeats music on the world is clearly evident as major international artistes such as Beyonce, Drake, Goldlinks are collaborating with Afrobeats heavy weights Wizkid and Burna Boy, sampling the rhythms of the motherland and earning them enormous revenues. Sadly, due to the lack of proper and effective marketing, such cannot be said for a majority of practitioners in this genre.

Therefore, the primary aim of this research is to identify the relevance of integrated marketing communication (IMC) in the marketing of Afrobeats music and its brands. With the lack of information on the subject, the study will be exploratory in approach, seeking to establish the use of IMC within the marketing of the genre, to understand the current forms of marketing communications being employed and the relevance of incorporating an integrated approach is to the success of the genre and its brands.

With the arts being critical to the development of any society (Waits, 2014), this research will not only give insights but also aid both music producers and marketers in the Afrobeats genre in deploying marketing strategies that will be beneficial to their brands and increase their earning potential. Additionally, it will serve as a guide to help the other sectors in the creative arts such as tourism and fashion sectors better market and increase their brand presence while also serving as a reference point for future studies within the genre and other related studies in the creative arts space.

## REFERENCES

- Abdikadar Aden, Fikrie Kreidly, Adnan Tvrtkovi, (2011), Linnæus University, *Integrated Marketing Communications*, A quantitative study of the perceptions of integrated marketing communications in the Swedish market, Retrieved from <https://www.diva-portal.org/smash/get/diva2:728190/FULLTEXT01.pdf> Accessed May 9, 2020.
- Anisha D. (2016) *From Adjjewa to Afrobeats*. Retrieved from <https://ghana.davidson.edu/news/ghana2016/from-adjjewa-to-afrobeats/> Accessed May 7, 2020.
- Asare, Edmond, (2015), Evolution Of “Traditional Funeral” Songs Among The Inhabitants Of Asante Mampong. Retrieved from <http://ir.knust.edu.gh/bitstream/123456789/10157/1/Desmond%20Asare%20final%20work%20da.pdf> Accessed May 17, 2020.
- Bhattacharjee, S., Gopal, R. D., & Sanders, G. L. (2003). Digital music and online sharing. *Communications of the ACM*, 46(7), 107–111.
- Braun, V. & Clarke, V. (2012). Thematic analysis. In H. Cooper, P. M. Camic, D. L. Long, A. T. Panter, D. Rindskopf, & K. J. Sher (Eds), *APA handbook of research methods in psychology, Vol. 2: Research designs: Quantitative, qualitative, neuropsychological, and biological* (pp. 57-71). Washington, DC: American Psychological Association.

Camilleri M.A. (2017), Springer International Publishing AG, *Travel Marketing, Tourism Economics and the Airline Product, Tourism, Hospitality & Event Management*, Retrieved from [https://doi.org/10.1007/978-3-319-49849-2\\_5](https://doi.org/10.1007/978-3-319-49849-2_5)

Carol, Thomas. (2016), Medium.com, *Medium*, “Why Choose Qualitative Research over Quantitative Research?”, Retrieved from [medium.com/@thomascarol1988/why-choose-qualitative-research-over-quantitative-research-8cf3141d99a5](https://medium.com/@thomascarol1988/why-choose-qualitative-research-over-quantitative-research-8cf3141d99a5). Accessed July 28, 2020.

Carlson, L., Grove, S.J. & Dorsch, M.J. 2003). Services advertising and integrated marketing communications: an empirical examination. *Journal of Current Issues & Research in Advertising*, 25(2):69-82.

Curien, Nicolas & Moreau, François. (2009). The Music Industry in the Digital Era: Toward New Contracts. *Journal of Media Economics*. 22. 102-113.

DePoy, E. & Gitlin, L. (2010), *Introduction To Research E-Book: Understanding and Applying Multiple Strategies*. Retrieved from: <https://books.google.com.gh/books?hl=en&lr=&id=dN3WDwAAQBAJ&oi=fnd&pg=PP1&dq=A+research+design+constitutes+the+blueprint+for+the+collection,+measurement+and+analysis+of+data+embodies+the+total+frame+work+research.+It+refers+to+the+plan,+structure,+and+ove>. Accessed May 18, 2020

Daubaraitė, Ugnė & Startienė, Gražina. (2017). The Role of Creative Industries in Economic Development of Lithuania and Latvia. [https://doi.org/10.1007/978-3-319-46319-3\\_5](https://doi.org/10.1007/978-3-319-46319-3_5).

Dessotto, F. (2020) *Open-Ended Questions [vs Close-Ended] + 7 Examples*. Hotjar; &nbsp;  
Retrieved from: <https://www.hotjar.com/blog/open-ended-questions/> Accessed July 6,  
2020.

Dredge Stuart, (2018), *Africa's music opportunity: 'One thing you have to have is resilience'*  
Retrieved from <https://musically.com/2018/06/05/africas-music-opportunity-one-thing-you-have-to-have-is-resilience/> Accessed May 7, 2020.

D'Errico, F., Henshilwood, C., Lawson, G., Vanhaeren, M., Tillier, A.-M., Soressi, M.,  
Bresson, F., Nowell, A., Maureille, B., Lakarra, J., Backwell, L., Julien, M., (2003).  
Archaeological evidence for the emergence of language, symbolism, and music – an  
alternative multidisciplinary perspective. *Journal of World Prehistory* 17, 36–42.

Dinyati, Mohammed, (2017). *Researchers World*, The role of customer satisfaction in  
Mediating Marketing Communication Effect on Customer Loyalty.

Frith, S., Straw, W. & Street, J. (Eds). (2001). *The Cambridge companion to pop and rock*.  
Cambridge: Cambridge University Press.

Gronow, P. (1983). The record industry: the growth of a mass medium. *Popular Music*, 3:53-  
75.

Grönroos, C. (2004). The relationship marketing process: communication, interaction,  
dialogue, value. *Journal of Business and Industrial Marketing*, 19(2):99-113.

Gurbuz, E. (2018). *Theory of New Product Development and Its Applications*. Marketing.

Haamann, T. and Basten, D. (2019), "The role of information technology in bridging the knowing-doing gap: an exploratory case study on knowledge application", *Journal of Knowledge Management*, Vol. 23 No. 4, pp. 705-741. <https://doi.org/10.1108/JKM-01-2018-0030> Accessed June 2, 2020.

Harvey, L., (2012). Social Research Glossary, Quality Research International, Retrieved from <http://www.qualityresearchinternational.com/socialresearch/> Accessed May 21, 2020.

Jackson, G., Ahuja, V. (2016) Dawn of the digital age and the evolution of the marketing mix. *J Direct Data Digit Mark Pract* 17, 170–186. Retrieved from <https://doi.org/10.1057/dddmp.2016.3> Accessed May 9, 2020.

Kendall, N (ed.) (1999). *Advertising Works 10: IPA Advertising Effectiveness Awards 1998*, NTC Publications.

Kotler, P (2003). *Marketing Management – Analysis, Planning, Implementation and Control*, 11th edition, Prentice Hall.

Kotler, P. & Keller, K.L. (2016). *Marketing Management*. 15th ed. Hoboken, NJ: Pearson Education.

Modern Ghana. (2007). Modern Ghana.com, *Piracy is killing Ghanaian music industry*. Retrieved from: <https://www.modernghana.com/news/137571/piracy-is-killing-ghanaian-music-industry.html>. Accessed July 8, 2020.

Meah, Josh, (2018). JoshMeah.com, Strategies to Overcome the Biggest Challenges of Service Marketing. Retrieved from <https://www.joshmeah.com/service-marketing-management-5-challenges-and-5-winning-strategies/> Accessed May 19, 2020

Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic Analysis: Striving to Meet the Trustworthiness Criteria. *International Journal of Qualitative Methods*. Retrieved from <https://doi.org/10.1177/1609406917733847>

Palinkas, L. A., Horwitz, S. M., Green, C. A., Wisdom, J. P., Duan, N., & Hoagwood, K. (2015). Purposeful Sampling for Qualitative Data Collection and Analysis in Mixed Method Implementation Research. *Administration and policy in mental health*, 42(5), 533–544. Retrieved from <https://doi.org/10.1007/s10488-013-0528-y>

Salvador, J. T. (2016). Exploring quantitative and qualitative methodologies: A guide to novice nursing researchers. *European Scientific Journal*, 12(18).

Saunders, M., Lewis, P. and Thornhill, A. (2016). *Research Methods for Business Students* (7th Ed.). Harlow: Pearson.

Schultz, D.E. & Patti, C.H. (2009). The evolution of IMC: IMC in a customer-driven marketplace. *Journal of Marketing Communications*, 15(2/3):75-84.

Schmitt Melanie, (2011). *Case Study: Local Music Marketing in the digital age* – Theseus

- Taherdoost, H. (2016). Sampling Methods in Research Methodology; How to Choose a Sampling Technique for Research. *SSRN Electronic Journal*, 5(2). Retrieved from <https://doi.org/10.2139/ssrn.3205035>
- Thrassou, A., Vrontis, D., Kartakoullis, N.L., & Kriemadis, T. (2012). Contemporary marketing communications framework for football clubs. *Journal of Promotion Management*, 18(3):278-305.
- Varey, Richard J., (2002). *Psychology Press, Marketing Communication: Principles and Practice*, p.12
- Waits, M. J. (2014). Five roles for arts, culture, and design in development. *Community Development Investment Review*, (02), 017-023.
- Wagner, T. (2014). Ashgate Publishing, *Branding, Music, and Religion: Standardization and adaptation in the experience of the “Hillsong Sound”*. in *Religion as Brands: New Perspectives on the Marketization of Religion and Spirituality*. pp. 59-73.
- Westcott, M. (Ed.). (2019). *Introduction to Tourism and Hospitality in B.C.* Victoria, B.C.: BCcampus. Retrieved from <https://opentextbc.ca/introtourism/> Accessed July 7, 2020.
- Wiggins, T., & Nketia, J. (2005). *An Interview with J. H. Kwabena Nketia: Perspectives on Tradition and Modernity*. *Ethnomusicology Forum*, 14(1), 57-81. Retrieved from [www.jstor.org/stable/20184501](http://www.jstor.org/stable/20184501), Accessed July 7, 2020.

Zvobgo, M. & Melewar, T.C. (2011). Drivers of globally integrated marketing communications: a review of literature and research propositions. *Journal of Promotion Management*, 17(1):1-20.