PERCIEVED EXTENT AND EFFECTS OF USE OF VISUAL MARKETING IN CREATING BRAND AWARENESS IN MUSIC: A CASE OF COLLEGE OF HUMANITIES AND SOCIAL SCIENCES STUDENTS, UNIVERSITY OF NAIROBI

TINA WAKUKHA MASAI

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DECLARATION

I declare that this management research project is my original work and has not been

presented for examination in any other university.

Signature: _____   Date: _____

TINA WAKUKHA MASAI

D61/74521/2009

This research project has been submitted for examination with my approval as university

supervisor.

Signature: _____   Date: _____

DR. RAYMOND MUSYOKA

DEPARTMENT OF MANAGEMENT SCIENCE

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<u>DEDICATION</u>

To Professor S.W. Masai for all his support. To Sophie Agoye Masai for all her prayers.

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ABSTRACT

Music is a cultural universal that has long been used as a tool for communication, entertainment, as well as education. As a medium that has been packaged and sold as a product, sale of music thus requires marketing and branding strategies that can ensure sustainable profitability from it's sale. This is no different in Kenya. And who better to share on the perceived extent and effectiveness of these strategies than a select sample of consumers whom these strategies are geared? The goals of this study were to determine the perceived extent of visual marketing in creating brand awareness in music; and to determine the perceived effects of visual marketing in creating brand awareness in music.

The study used a select sample of 50 male and female students between the ages 18 and 24 from the culturally diverse College of Humanities and Social Sciences at the University of Nairobi. The sample was selected through the use of purposive sampling. Questionnaires were administered that were later analysed and interpreted through the use of descriptive statistics.

Results showed that visual marketing strategies are widely perceived as the most effective means through which the consumers gain access to new music. Awareness through having heard the songs and seen a music video is a strong influence of purchase decision. Liking the music videos was a strong influencer of purchase/download decision. Results further pointed at the need to explore interactive marketing (such as use of interactive profiles) as an efficient way of marketing music to the youth.

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CHAPTER ONE: INTRODUCTION

1.1 Background of the Study

Cognition throughout life can be broadly described as an interaction between knowledge driven processes and sensory processes (McGraw-Hill Science and Technology Encyclopaedia, 2004). The encyclopaedia further adds that although exposure to stimulus can be brief, the sensory representation encodes nearly all the surface characteristics of the stimulus (such as colour, shape, location, pitch or loudness). Extraction of this information through feature analysis and object recognition thus forms the basis of higher level information processing. It is the interaction between these that allows us to form an understanding of the world around us: hence perception.

Marketing strategies such as the marketing communications mix tools take advantage of the perceptual process to help us form positive associations of the products or services made available to us to encourage us to purchase the products and to continue to purchase the products. These strategies take advantage of our senses and attempt to maximize user benefit through the interaction of these senses. And music is no different. Of value to this paper is the use of visual marketing strategies to promote awareness of music as a product. This study will focus on the use of visual marketing strategies to create awareness of music in students in the University of Nairobi's College of Humanities and Social Sciences (CHSS).

1.1.1 Concept of Visual Marketing

Visual marketing is defined as the strategic utilization by firms of commercial and non-commercial visual signs and symbols to deliver desirable and/useful messages and experiences to consumers (Wedel and Pieters, 2007). Use of this media explores elements of design such as shape, size, from, texture, lines and colour. Visual context is also considered when designing appeal.

Important components of visual marketing involve the actual design of the visual communication through the logo, packaging, advertising design, web design among others. There has been a major benefit of the use of visual marketing through the integration of various promotional mix campaigns to enhance the experience of the consumer with the product or service.

Among the Kenyan based companies known to make use of visual marketing strategies are Coca Cola, Safaricom, Orange Kenya, Cadburys among others. Of note in the Kenyan music industry is music band, Just A Band who take on interactive marketing and incorporate visual campaigns such as animations, illustrations and photography in order to boost their image appeal.

Other marketing communications mix components cited by Bennet (1995), are advertising, sales promotions, events and experiences, public relations and publicity, word-of-mouth marketing, personal selling and direct marketing.

1.1.2 Concept of Brand Awareness

Aaker (1996) defined brand awareness as the strength of a brand's presence in the consumer's mind. Branding as an overall process involves the creation of mental structures and helping consumers organize their knowledge about certain products and services in a way that clarifies their decision making and, in the process, provides value to the brand owner (Keller, Apéria and Georgeson, 2008). Brand awareness thus aids the positive or negative association consumers form of a product based their appraisal on product/service factors.

Brand awareness is but one of the elements that comprise brand equity. Other elements that build upon brand equity include brand loyalty, perceived quality, brand associations and proprietary brand assets such as patents and trademarks (Aaker, 1996). Awareness is the building factor upon which an individual forms familiarity, preference and loyalty. He further pointed out that awareness is measured according to the different ways in which consumers remember a brand, ranging from recognition, to recall, to 'top of mind', to dominant.

1.1.3 Concept of Perception

Perception has been defined as the process in which an individual selects, analyses and interpretes information so as to form a meaningful and coherent picture of the world around us (Berelson and Steiner, 1964). Forgus (1966) simply defined it as the process of information extraction. According to marketers, perception is said to 'be everything'. It is not necessarily how the product or service actually is but your views and attitudes towards it that matters.

It is therefore no surprise that marketers pay close attention to the role of perception in influencing the buyer decision process (Sharpe and Staelin, 2010; Drèze and Nunes, 2004; Kivetz and Simonson, 2000). Visual stimuli creates a powerful medium for embedding information that is useful in influencing decision making particularly if this information is geared towards promoting sale of products or services. As highlighted by Okoth (2007), Mead's Social Psychology suggests that the meaning of any message is the change it produces in the (already existing) image.

Kotler and Keller (2009) looked at memorability, meaningfulness and likeability as the brand building tools and it is through these that we can evaluate the perceived effects of the visual marketing on creating brand awareness.

In understanding the way in which visual marketing promotes brand awareness, and in this case in the sale of music, one would by extension learn more about how perception influences our appraisal of a brand and thus how we endorse the use of its products or services.

1.1.4 Overview of the Music Industry in Kenya

In looking at the commercialization of music in Kenya one cannot overlook the role World War II (1939-1945) played in popularizing a contemporary style of music. Kenyan and Ugandan musicians were drafted in the King's African Rifles and they continued to perform commercially even after the war under the name Rhino Band. By this time radio and recording technology had advanced across Kenya and this enhanced the distribution of music to a wider base (Wikipedia 2011).

The appearance of music boxes (juke-boxes) in places such as Pumwani, Bahati, Jerusalem and along River Road in the early fifties played a role in increasing listenership base for individuals who could not afford gramophones and records which were then only within the confines of a select few, mainly Christian families, teachers and Indian businessmen (Harrev, 1991). Music has since evolved from radio cassettes of the eighties to CD's, DVD's and presently MP3's that are easily accessible from devices such as ipods and even mobile phones (Otoyo, 2009).

The present Kenyan music style has a rich fusion of sounds ranging from Swahili, Congolese, to local dialects such as those of the Akamba, Agikuyu and the Abaluhya as well as western sounds from Europe and the Americas. Sustainability of performers in the music industry in Kenya has been mainly from live performances. And although numerous production houses are now evident, album sales suffer at a distant second in generating incomes for the artists due to the nature of piracy that is rampant in the music sector. This is through sale and distribution of pirated CDs as well as free internet downloads of music produced for sale.

However, with challenges such as lack of adequate legal framework to guide the production and sale of music in order to make it a profitably sustainable venture, there is a need to establish stringent regulatory measures that govern the industry.

1.1.5 Overview of University of Nairobi

The University of Nairobi located in Kenya, is an internationally recognized institution of learning with a vibrant history dating back to 1947 with the then Kenyan government drawing up a plan for the establishment of a Technical and Commercial Institute in

Nairobi. In the year 1951, by Royal Charter the institute changed its name to Royal Technical College of East Africa (University of Nairobi, 2010). By incorporating the East African Community the college then proceeded to grow by leaps and bounds.

Presently, with seven campuses to its name, University of Nairobi is known to have six campus colleges within which the various areas of study can be found one such being the College of Humanities and Social Sciences. The college receives thousands of new students every year (both in the regular programmes as well as module II). Creation of module II programmes has further facilitated a higher intake of students both local and foreign who may not have been able to access university education due to the restricted intake into the regular programmes. With such a diversity of students within the college of humanities and social sciences (CHSS) alone, this is an excellent place to pursue a study on university student as this college attracts students from all over the country as well as foreigners.

1.2 Statement of the Problem

As part of corporate visual identity communication, companies organize and present themselves in a visually consistent manner. Consumers are widely exposed to visual media everyday whether in the form of billboards, posters or videos. Visual aspects are thus a key component of marketing collateral which use visual aids to make sales more effective after a buyer has been identified. But the visual context in which products and brands and ads are presented may affect how consumers react to them (Wedel and Pieters, 2007).

In the study of persuasive communication, scholarly tradition has leaned more on verbal strategies at the extent of visual communication (Messaris, 1997; Sharpe and Staelin, 2010). Locally studies have explored various marketing communication mix options and their effect on brand equity elements, notably Okoth (2007), in the area of telecommunication, Kamiri (2007) on supermarkets, Kwena (2002) on domestic sugar as a fast moving consumer good, Muturi (2005) looking at music as a communication tool in electoral campaigns, and Obong'o (2003) looking at the health sector. Studies however have not been conducted on visual marketing as a marketing mix communication in creating brand awareness for sale of music.

As contemporary cultural practices emerge, art such as music has seen a need to evolve as well. And with the advent of technological advancement, the promotion and sale of music has to shift with the same dynamism order to continue being a highly profitable industry. Commonly used visual themes are posters and music videos. Are there other perhaps more effective visual marketing tools that can be used to create brand awareness of the musician as a brand?

Some of the questions this research seeks to address are: -

What is the perceived extent of use of visual marketing in creating brand awareness in music consumers? What are the perceived effects of these visual marketing strategies in creating brand awareness for music? And further, what other alternatives do the visual marketing campaigns compare against in terms of boosting sales?

1.3 Research Objective

This research seeks to determine the perceived extent of visual marketing in creating brand awareness in music.

It further seeks to determine the perceived effects of visual marketing in creating brand awareness in music.

1.4 Significance of the Study

This studies bears significant to various stakeholders such as music consumers, industry players, policy makers as well as researchers. It is for instance beneficial to music consumers in helping them gain awareness of how visual themes influence their appraisal of audio product and by extension the collaborative role our senses make in determining purchase of products or services.

Industry players such as artists, producers, marketers would also benefit from the results of this study by coming up with effective strategies of marketing their products to an audience that will endorse the use of their products.

Policymakers through recommendations of this paper would have a basis upon which to build body of ethics/regulatory procedures and policies governing promotion of music and by effect sale of music.

Researchers in the fields of marketing, psychology and music will benefit from the increase in knowledge relating to business practices as well as understanding of human behaviour as relating to the contemporary Kenyan music industry sector.

CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

Various studies have been conducted around the concepts of visual marketing and brand awareness. Among the proponents of visual marketing are Wedel and Pieters (2006; 2007; 2010). This chapter will feature some of their work. It will also look at collaborative as well as divergent studies on the concept of brand awareness.

2.2 Visual Marketing

In getting an overview of the perceptual process (Solomon, 2009), one would have a three-step process in which sensory receptors namely eyes, ears, nose, mouth and skin would pick up sensory stimuli (sights, sounds, smells, taste, textures) resulting in exposure, attention, interpretation. Visual marketing aims at providing maximum exposure in a way that grabs the attention of the consumer through use of the eyes as the primary sense. Brand appraisal and by effect brand awareness would be part of the interpretation the consumer makes of the product or service.

Visual marketing has been defined by Coleman (2008) as the part of a marketing plan that involves visual media and it comprises the various processes and techniques used to promote, sell, and distribute a product, service, or message to a targeted audience. Not too divergent is Wedel and Pieter's (2007) definition of visual marketing as the strategic utilization by firms of commercial and non-commercial visual signs and symbols to deliver desirable and/useful messages and experiences to consumers.

The exercise of visual marketing has seen potential consumers exposed to a variety of stimuli in the form of advertisements on television, newspapers, magazines, billboards, on yellow pages, retail feature ads and on internet sites as documented by Wedel and Pieters (2007).

2.2.2 Dimensions of Visual Marketing: Visual Versus Textual

The link between visual and textual has also been investigated. Text presented in visual format may affect consumer experience and behaviour. Visual format here is represented as logotypes, word size, colour and other textual features (Doyle and Bottomley, 2006). Pictures and texts would thus both be categorised as visual. It has been stated that whereas a picture may be a thousand words, a single word may stimulate vivid images that may move the consumer to attend, prefer or buy (MacInnis and Price, 1987).

In the need to create favourable marketing strategies though use of varying formats, textual and pictorial processing may either co-operate or conflict (Wedel and Pieters, 2007). Text-centred marketing layouts have been seen to be more useful when giving detailed descriptive information such as how to operate machinery or gadgets while visual-centred appeal focuses on driving the aesthetic qualities of the product. Thus, if the products have their design or beauty as their most prized asset, image-centred marketing will be most effective (Marketing Techniques, 2011).

2.2.3 Visual Perception and Consumer Behaviour

Perception is defined as the process in which people select, organize and interpret sensory stimuli in order to form a meaningful and coherent picture of the world around us

(Berelson and Steiner, 1964). Visual elements such as colour, store design and packaging are among the tools marketers heavily rely on and of prominence is the use of colours to influence emotion. The link between age and responsiveness to colour has also helped shape marketing appeal. The eyes of a more mature individual take on a yellow cast making colours look duller. They therefore show a preference for white and other brighter tones (Solomon, 2009).

In looking at the world, we are strongly predisposed to attend to certain kind of objects and to react in certain kinds of ways. Whilst these influences are shaped by culture, they are also largely biological. Consequently, extent to which pictures produce visual features of a real-world experience, it may also exploit response tendencies associated with those features (Messaris, 1997). Solomon (2009) concurs in stating that women tend to be drawn to brighter tones and tend to be more sensitive to subtle shadings and pattern, a factor presupposed to be largely biological.

2.2.4 Measurement of Visual Marketing

Vision science together with cognitive psychology has laid the foundation for understanding visual perception for marketing stimuli. Through various tools within these sciences, techniques such as eye-tracking have been expanded so as to manage closely what consumers see and track this to optimize profitability (Wedel and Pieters, 2006). Among the strongest proponents of eye-tracking methodology is Rayner (1998). Use of eye-tracking technology has thus become a common tool to achieve this by tracking the eye movements of the consumer across the stimuli of interest. Of interest to Rayner (1998) were characteristics of eye movements, the human perceptual span, integration of

information across saccades, eye movement control, and individual differences (including that of learning difficulties such as dyslexia) with an aim of using eye movement data reflect moment-to-moment cognitive processes in the various tasks. An interesting fact picked up by Yatabe, Pickering, and MacDonald (2009) was that during a saccadic eye movement (rapid eye movement between fixation points), visual sensitivity is greatly reduced, thereby confining the vast majority of visual perception to the fixations between saccades. This saccadic (visual) suppression means that people are unaware of the blurred motion images that would otherwise occur and are not disturbed by them. This knowledge is a factor important to visual motion media as too many motions per slide will not be conciously picked up by the viewer.

Eye tracking is usually measured using eye trackers and which measure the rotations of the eye in many ways. One such method uses an attachment to the eye, such as a special contact lens with an embedded mirror or magnetic field sensor, and the movement of the attachment is measured with the assumption that it does not slip significantly as the eye rotates. The second broad category uses some non-contact, optical method for measuring eye motion. Light, typically infrared, is reflected from the eye and sensed by a video camera or some other specially designed optical sensor. The information is then analyzed to extract eye rotation from changes in reflections. The third category uses electric potentials measured with electrodes placed around the eyes. The electrodes pick the electric potential field such that if the eyes move from the centre position towards the periphery, the retina approaches one electrode while the cornea approaches the opposing one. The change in the orientation of the dipole and consequently the electric potential

field, results in a change in the measured EOG signal. Inversely, by analysing these changes in eye movement can be tracked (Wikipedia, 2011).

2.2.5 Effects of Visual Marketing

Building upon two schools of thoughts that advertisers hold, Pieters, Wedel, and Batra (2010) describe the effects of visual complex along the lines on attention and likeability. One of the schools of thought believe that visually simple advertisements attract and hold the consumer's attention in likeable ways while another school states that visually complex advertisements attract and hold the consumer's attention in likeable ways. Pieters et al (2010) go on to distinguish two types of visual complexity which have different effects on attention and likeability.

They for instance say that visually complex advertisements contain dense perceptual features (or feature complexity) which negatively impact on attention and reduces likeability. They could alternately feature elaborate creative design (or design complexity) which helps improve attention to the ad and favour likeability. They further showed that creative tactics that reduce the ease of identifying the brand in the advertisement do not improve ad attention and likeability but rather hurt the comprehensibility of the advertisement.

Brasel and Gips (2008) through research on how consumers fast forward through commercials established that although general attention is limited, it focuses on the centre of the screen and thus if brand information is centred in the middle, it can still create brand memory even with a 95% reduction in frames and even with a complete loss of

audio. This can aid in building awareness, positively affecting brand attitude, behavioural intent and choice behaviour.

Nader and Lee (2003) discussed the interactions of various sensory processes in their study. They noted that use of non-verbal auditory elements (such as music and sound effects) with visual elements such as images and logos can have the unintended negative effect of interfering with the learning of and cognitive responding to English ad copy than with Chinese ad copy and vice versa for visual elements. Further auditory and visual elements have the intended positive effect of facilitating ad copy recall when they are reinstated as part of an integrated marketing campaign or as a recall cue in an advertising tracking study. They also saw that auditory elements are better retrieval cues for English than for Chinese ad copy and the vice versa for visual elements: visual elements being better retrieval cues

2.3 Brand Awareness

Brand awareness is one of the aspects of brand equity alongside brand loyalty, perceived quality, brand associations and other proprietary brand assets such as patents and trademarks (Aaker, 1996). Rubinson (2010) sees awareness as a survey construct that measures the ability of a respondent to retrieve a brand memory during survey questioning regardless of whether or not the product category is relevant to their lives at that particular moment. Aaker specifically defined brand awareness as the strength of a brand's presence in the consumer's mind. Of great importance is the fact that a strong brand should have value both on the outside and also in its qualities that continue to be

seen after the name and logo have been removed (Kapferer, 1998). Mburu (2001) further adds that brands should be seen to ask, 'what would the market lack if we did not exist?'

Alba and Hutchingson (1987) pointed out that marketing managers must create marketing programmes that enhance brand awareness and establish favourable brand associations in memory so that consumers purchase the product or service. The marketing communications mix is helpful in creating usage imagery and attributes and thus the strength of brand association from communication effects depends on how the brand identities are integrated in supporting the marketing programme (Keller, 1992). Bennet (1995) cites advertising, sales promotions, events and experiences, public relations and publicity, word-of-mouth marketing, interactive marketing, personal selling and direct marketing as marketing communications mix tools.

2.3.1 Creating Brand Awareness

Jethendra (2009) points out that in order to create brand awareness one has to provide a consistent message, image and slogan/tagline to the consumer and the impressions we hope to make should be consistent across various medium, situations and promotional attempts.

A customer will only associate with a brand based on the assessment of the people in the company behind it, their skills, attitudes, behaviours, style, language, modes of communication, speed of response, and the whole company culture (King, 1990).

2.3.2 Marketing Communications and Brand Awareness

Kotler and Keller (2009) put forward that in developing effective communications, one has to determine the objectives after identifying the target audience. Among possible objectives is establishing category need, creating brand awareness mainly through recognition and recall, brand attitude as well as brand purchase intention (Rossiter and Percy, 1997). They further add that effective communications often can achieve multiple objectives and that recognition is easier to achieve than recall.

Kotler and Keller (2009) further add that sponsorships (tools used in events and experiences) provide the necessary exposure a brand requires to build brand recognition and enhance recall. Sponsorships include acquisition of rights to landmarks such as stadiums and rebranding them with the name of the product or service (Barba, 2008).

2.3.3 Measurement of Brand Awareness

Brand awareness can be assessed through aided and unaided recall memory measure to test brand recall and recognition. Brand recall can also be coded in terms of 'top of mind' thus gauging associations with the product (Scrull, 1984).

Rubinson (2010) points out that aided recall is often a good measure when a brand is healthy but may become useless when the brand measure declines. Marketing communications serves to create anticipation, curiosity, meaning, desire and pursuant actions to get people talking searching, visiting media sites and looking for the brand and ultimately purchasing it. He further highlights that media is about post-purchase influence

and should guide the experience consumers have with the product to get them to want to replenish when they run out.

Interviews, focus discussion groups (FDG's) and questionnaires are among the ways that are used to measure brand awareness and convert emotional data into qualitative and quantitative data for analysis. Qualitative techniques that can be used for analysis for brand association for instance include techniques like free association, story-telling which are then analysis using techniques such as content analysis. Quantitative research techniques are used to understand brand awareness in respect to recognition and recall and also through scaling precise measurement for source of brand equity is done (Management Study Guide, 2008). Questions such as what first comes to your mind when the brand name is mentioned or as part of the measurement of awareness packaging may be shown to consumer and task is to identify that brand and also provide their confidence rating in guess the brand.

Sharp (2004) however states that all brand awareness measures are clumsy measures of a brand's 'mental availability' due to the fact that they use a single cue, usually the name of a product category (Romaniuk, Sharp, 2004). Similarly, he adds that recognition is different from noticing.

2.4 Literature Review Summary

Marketing communication forms an important part of the overall marketing plan whereby it serves to generate positive associations and experiences in the mind of the consumer in order to encourage repeated purchase (Kotler and Keller, 2009; Sharp, 2004). Different aspects of the marketing communications mix such as advertising, sales promotions,

events and experiences, public relations and publicity, interactive marketing, word-of-mouth marketing, personal selling and direct marketing (Bennet, 1995) are tailored to achieve these ends.

Whereas certain categorizations distinguish visual media as either visual or textual together with their varying effects and applicability on consumers (Doyle and Bottomley, 2006; Wedel and Pieters, 2007), the objective is to deliver desirable and/useful messages and experiences to consumers (Wedel and Pieters, 2007).

It is important that these visual marketing tools create a maximum benefit so as drive sales and improve profit levels. These marketing communications mix tools provide the opportunity to create brand awareness (positive associations) as well as promote sale of products and services (Kotler and Keller, 2009). By creating brand awareness the producer seeks to establish a memorable place in the mind of the consumer (Aaker, 1996) and it is through measuring for aspects such as brand recall – aided or unaided, brand recognition among others that they can determine the degree of success in creating awareness of the brand in the mind of the consumer. With that in mind, to what extent do music marketers exercise the use of visual marketing so as to create brand awareness to promote the sale of music? And further, to what extent do consumers percieve this as well as it's effects?

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Research Design

This study used a descriptive approach. According to Mugenda and Mugenda (1999), a descriptive research is a process of collecting data in order to answer questions regarding the current status of the subjects in the study without altering it in any way.

3.2 Population

Population of interest to the study were students within the various colleges in the University of Nairobi (see appendix for list of colleges). The university has a total population of approximately 10,000 students at any given time. This population took into account both module one and module two students, both male and female within the ages of 18 and 24.

3.3 Sample

Research sample was obtained from students of college of humanities and social sciences at the University of Nairobi main campus using the purposive sampling method. This sampling method was selected to ensure that various departments and schools were interviewed. (See appendix for list of schools and departments in the college of humanities and social sciences). This ensured that students of diverse backgrounds and fields of study were selected. The sample consisted of a total of 50 students both males and females between the ages of 18 and 24 and focused on undergraduate students. Justification for selection of this particular age group was due to the fact they exhibit

diverse listening preferences and are highly responsive to the visual marketing themes used in creating awareness of the artists. This age bracket was also easily available at the university.

3.4 Data Collection

Data collection system was through use of primary data. The primary data was collected by administering structured questionnaires to music consumers. The questionnaires had two sections A and B; A dealing with the bio-data and B with information pertaining to visual marketing and brand awareness with a focus on music. These questionnaires were administered on weekdays before the lectures commence. The questionnaires were administered to 1st to 4th years from the various colleges as these students were most likely to fall within the 18-24 age bracket.

3.5 Data Analysis

Data was analysed using descriptive statistics. Data cleaning was also be used to reduce the error margin. This was done through use of statistical methods. Final data was to be presented through use of frequency tables and percentages for ease in interpretation at a glance.

CHAPTER FOUR: DATA ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter aims at bringing forth the data findings for the study on the percieved extent and effects of the use of visual marketing in creating brand awareness in music: a case of College of Humanities and Social Sciences students, University of Nairobi.

4.2 Response Rate

In an intended sample of 50 respondents, there was a response rate of 82% with exculsion criteria including students not included in the College of Humanities and Social Sciences, incomplete questionnnaires, exclusion based on age (older 24 years old), questionnaires not returned, as well as students not in the University of Nairobi.

Of the viable respondents, 15 were male and 26 female. The mean age of respondents was 21 years. Data ruled out was based the above exlclusion criteria.

Areas assessed were relating to the media through which individuals gain access to new music versus their preferred media including most attention grabbing media, criteria that determines the way they appraise new music and respond to the musician's marketing strategies, deciding factors towards purchase, in a bid to determine the percieved extent and effects of visual marketing of their appraisal of a brand.

A summary of the response rate data is shown overleaf:

TABLE I: RESPONSE RATE DATA

VARIABLES	FREQUENCY	PERCENTAGE (%)
Intended Sample	50	100%
Response Rate	41	82%
Exclusion Criteria		
• Incomplete Questionnaire	1	2%
• Older Than Required	4	8%
• Not Returned Questionnaire	1	2%
• Not in UoN	1	2%
• Wrong College	2	4%
Total:	**9**	**18%**
Gender		
• Male	15	36.59%
• Female	26	63.41%
Average Age of Respondents	21	100%
• Male	22	36.59%
• Female	21	63.41%

4.3 Data Analysis and Interpretations

4.3.1 Preferred Media Source for Music

Of the respondents interviewed, marjority showed a preference for internet as a first choice for media as shown by 46.34% of the respondents, television ranked second for the most preferred media source at 34.15%.

Radio and mobile phones both ranked highest as the second most preferred media source as shown by 68.29% of the respondents.

Of note is the fact that almost as many respondents preferred television as the first preferred choice as others did the third. Although internet ranked first as the most preferred media alternative, radio as a media ranked consistently high in the 2nd, 3rd and 4th alternatives and were cumulatively higher than internet across the same range. Television was also cumulatively higher across the range and ranked as highly as radio for preferred media source.

More than half of the respondents selected posters as the least preferred media source in regards to music preceded by billboards. 63.41% thus selected posters as a least favoured media source, while 53.66% of the respondents selected billboards as a least favoured media source.

TABLE II: PREFERRED MEDIA SOURCE

MEDIA	1ST PREFERRED	2ND PREFERRED	3RD PREFERRED	4TH PREFERRED	5TH PREFERRED	LAST PREFERRED
	FREQUENCY (f) AND PERCENTAGE (%)					
Television	14 (34.15%)	6 (14.63%)	13 (31.71%)	5 (12.20%)	1 (2.44%)	1 (2.44%)
Radio	5 (21.20%)	14 (34.15%)	8 (19.51%)	11 (26.83%)	2 (4.88%)	-
Billboards	-	-	1 (2.44%)	4 (9.76%)	22 (53.66%)	8 (19.51%)
Posters	-	-	2 (4.88%)	2 (4.88%)	11 (26.83%)	26 (63.41%)
Internet	19 (46.34%)	6 (14.63%)	6 (14.63%)	5 (21.20%)	1 (2.44%)	2 (4.88%)
Mobile Phones	2 (4.88%)	14 (34.15%)	8 (19.51%)	11 (26.83%)	2 (4.88%)	1 (2.44%)

4.3.2 Gender and Media Preference

Internet followed by television were the most preferred media sources across both genders. Males showed a greater preference for their mobile phones than radio. Females on the other hand showed a greater preference for radio than mobile phones.

TABLE III: GENDER AND MEDIA PREFERENCE

MEDIA	1st PREFERRED	2ND PREFERRED	3RD PREFERRED	4TH PREFERRED
Gender: Male	FREQUENCY (f) AND PERCENTAGE (%)			
Television	5 (12.2%)	4 (9.76%)	3 (7.32%)	1 (2.44%)
Radio	2 (4.88%)	3 (7.32%)	5 (12.2%)	4 (9.76%)
Internet	9 (22%)	2 (4.88%)	2 (4.88%)	1 (2.44%)
Mobile Phones	-	6 (14.63%)	2 (4.88%)	6 (14.63%)
Gender: Female				
Television	9 (22%)	2 (4.88%)	10 (24.4%)	4 (9.76%)
Radio	3 (7.32%)	11 (26.83%)	4 (9.76%)	5 (12.2%)
Internet	11 (26.83%)	3 (7.32%)	4 (9.76%)	4 (9.76%)
Mobile Phones	2 (4.88%)	9 (22%)	7 (17.1%)	6 (14.63%)

4.3.3 Media through which Respondents Gain Access to Music

Preferred media source was assessed against a second criteria which was the media through which respondents gain access to new music. It was noted that internet again ranked highest as indicated by 46.34% of the respondents. This time radio ranked second as media though which respondents gain access to new music. This time however,

internet ranked highest across the range as the media through which the respondents gain access to new music followed by television then radio (relative percentages 82.93%, 80.49% and 75.61% respectively).

There was however a narrow range (of 2) between the highest ranking media through which the respondents gain access to new music. Wider ranges of 8 were however seen with the second and third ranking media accesses. Billboards, posters, newspapers, magazines and concerts ranked lowest compared to the other media.

Frequency distribution of media through which individuals gain access to new music based on the first preference is shown below:

TABLE IV: MEDIA THROUGH WHICH RESPONDENTS GAIN ACCESS TO NEW MUSIC

	ALTERNATIVES THROUGH WHICH RESPONDENTS GAIN ACCESS TO NEW MUSIC							
MEDIA	1st	2ND	3RD	4TH	5TH	6TH	7TH	8TH
	FREQUENCY (f) AND PERCENTAGE (%)							
Television	4(9.76%)	16 (39%)	12(29.3%)	1(2.44%)	2(4.88%)	-	1(2.44%)	-
Radio	16(39%)	11(26.83%)	4(9.76%)	6(14.64%)	1(2.44%)	-	-	-
Billboards/Posters	-	-	3(7.32%)	1(2.44%)	4(9.76%)	11(26.83%)	10(24.4%)	4(9.76%)
Newspapers/ Magazines	-	1(2.44%)	1(2.44%)	4(9.76%)	10(24.4%)	11(26.83%)	6(14.64%)	1(2.44%)
Concerts	-	-	3(7.32%)	4(9.76%)	7(17.1%)	9(22%)	11(26.83%)	-
Internet	19(46.34%)	3(7.32%)	12(29.3%)	4(9.76%)	4(9.76%)	-	-	-
Mobile Phones	1(2.44%)	8(19.5%)	6(14.64%)	13(32%)	4(9.76%)	1(2.44%)	3(7.32%)	-

4.3.4 Alternative Sources to New Music

Word-of-mouth was a widely mentioned substitute for the above cited media. Entertainment clubs and matatus were also cited under alternative sources through which the respondents gained awareness to new music both accounting for 9.76% of the alternative responses.

Other sources though not significantly cited were movie soundtracks, theatre, movie stores and listening devices such as ipods.

TABLE V: ALTERNATIVE SOURCES TO NEW MUSIC

ALTERNATIVE SOURCES TO NEW MUSIC	FREQUENCY (f)	PERCENTAGE (%)
Word-of-Mouth	17	41.46%
Church	1	2.44%
Matatus	4	9.76%
Movie Soundtracks	1	2.44%
Entertainment Clubs	4	9.76%
Music Stores	1	2.44%
Theatre	1	2.44%
Charity Organizations	1	2.44%
Listening Devices e.g. ipods	1	2.44%

4.3.5 Genres Learnt of From Preferred Media

It is worth mentioning that the genres learnt of through available media sources are R&B/Soul (26.83% of the respondents), Rock (22% of the respondents), and Reggae (19.5% of respondents) and these genres of music have radio stations in Kenya that cater to these markets exclusively i.e. Easy FM for the R&B market, Classic 105 for the Soul market, X FM catering to the rock market, and Metro FM for reggae.

TABLE VI: GENRES LEARNT OF FROM MOST PREFERRED MEDIA SOURCE

GENRES LEARNT OF FROM PREFERRED MEDIA	FREQUENCY (f)	PERCENTAGE (%)
RnB/Soul	11	26.83%
Rock	9	22%
Reggae	8	19.5%
Other	5	12.2%
Dance	4	9.76%
Hip-Hop	4	9.76%

4.3.6 Attention Grabbing Ways Music Has Been Presented

In a bid to assess the most appealing ways in which music has been presented a likert-type scale was used. Marjority of the respondents indicated that music videos were most appealing (75.61%). Whereas viral memes sometimes come in the form of videos,

reponses across the range varied. Free downloads was also a highly appealing factor in 49% of the respondents.

TABLE VII: ATTENTION-GRABBING WAYS MEDIA HAS BEEN PRESENTED

MODE OF PRESENTATION	DEGREE OF APPEAL – MOST TO LEAST APPEALING					
	Strongly Appealing	Quite Appealing	Moderately Appealing	Not That Appealing	Not Appealing	Not at all Appealing
	FREQUENCY (f) AND PERCENTAGE (%)					
Music Videos	31(75.61%)	5(12.2%)	4(9.76%)	-	-	-
Free Downloads	20(48.78%)	12(29.27%)	7(17.1%)	2(4.88%)	-	-
Interactive Profiles	15(36.59%)	12(29.27%)	11(26.83%)	-	-	3(7.32%)
Concerts	13(31.7%)	9(21.95%)	13(31.7%)	4(9.76%)	1(2.44%)	1(2.44%)
Celebrity-Endorsed Activism	3(7.32%)	10(24.4%)	14(34.15%)	11(26.83%)	-	3(7.32%)
Viral Memes	9(21.95%)	8(19.5%)	5(19.5%)	10(24.4%)	5(12.2%)	3(7.32%)

4.3.7 Criteria for Appraisal of New Music

Marjority of the respondents appraise new music based on its ability to appeal to emotions a seen by 73.73% of the responses. Ability to appeal to emotions had a co-relation with ability to tell a story as selected by 68.29% of the respondents. Almost as many respondents who selected ability to appeal to emotions also selected ability to tell a story.

TABLE VIII: CRITERIA FOR APPRAISAL OF NEW MUSIC

DEFINING CRITERIA	FREQUENCY (f)	PERCENTAGE (%)
Colourful	20	48.78%
Tell a Story	28	68.29%
Fast-Paced	6	14.63%
Lots of Graphics	10	24.4%
Have Sub-titles	-	-
Appeal to Emotions	29	70.73%

Specifically, it was noted that most of the females who selected 'appeal to emotions' also selected ability to 'tell a story'. The ratio of criteria appeal to emotions, having a colourful picture and ability to tell a story were thus across the genders:

TABLE IX: GENDER RATIO AGAINST HIGHEST SELECTED CRITERIA FOR APPRAISAL OF NEW MUSIC

GENDER	APPEAL TO EMOTIONS	COLOURFUL	TELL A STORY
Male	7	2	7
Female	10	7	10

4.3.8 Ability to Respond to a Musician

Ability to respond to a musician was assessed based on Keller and Kotler's (2009) brand element choice criteria for brand building. The dimensions were thus categorized as follows: Memorability; Meaningfulness; Likeability.

4.3.8.1 Memorability

Memorability was measured against three facets: Remembering the name of the musician; Remembering the name of the song; Remembering the lyrics to the song.

Recall of the song was most highly favoured by 68.29% of the respondents followed by recall of lyrics at 53.66%. Recall of the name was significantly lower as shown by 41.46%. This is illustrated below:

TABLE X: MEMORABILITY CRITERIA IN LIKELIHOOD TO RESPOND TO A MUSICIAN

MEMORABILITY CRITERIA	FREQUENCY (f)	PERCENTAGE (%)
Recall Name of Musician	17	41.46%
Recall Name of Song	28	68.29%
Recall Lyrics to the Song	22	53.66%

4.3.8.2 Meanigfulness

Meaningfulness was assessed along three facets as well: Ability to relate to the lyrics; Lyrics corresponding with overall values; Lyrics advocating for a worthy cause.

Ability of themes of the song to correspond with the individual's personal values ranked highest as the first selection with 58.54% of the respondents. Advocacy for a worthy cause ranked at 48.78% while ability to relate to lyrics was lowest at 41.46%. one however cannot overrule the potential bias that could present as a result of the desire to appear socially accpetable when selecting the 'lyrics corresponding to personal values'.

TABLE XI: MEANINGFULNESS CRITERIA IN LIKELIHOOD TO RESPOND TO A MUSICIAN

MEANINGFULNESS CRITERIA	FREQUENCY (f)	PERCENTAGE (%)
Overall Themes Correspond with my Personal Values	24	58.54%
Can Relate to the Lyrics	17	41.46%
Lyrics Advocate for a Worthy Cause	20	48.78%

Average ability to respond for memorability on the most likely response ranked at 22.3 as compared to meaningfulness which ranked at 20.3. Although not significantly variable, the difference is attributable to the initial appraisal of music of which memorability is important.

Of note is the near-similarity in the relationship between ability of lyrics to advocate for a worthy cause and likeability criteria – appraised by one's desire to sing or dance along to the music. This is illustrated below:

TABLE XII: COMPARISON BETWEEN ADVOCACY (MEANINGFULNESS) AND LIKEABILITY CRITERIA

CATEGORY	COMPARISON BETWEEN ADVOCACY (MEANINGFULNESS) AND LIKEABILITY CRITERIA				
	Most Likely	Moderately Likely	Somewhat Likely	Less Likely	Not at all Likely
	FREQUENCY (f) AND PERCENTAGE (%)				
Advocacy for a Worthy Cause (Meaningfulness)	20(48.78%)	8(19.51%)	3(7.32%)	4(9.76%)	3(7.32%)
Ability to Dance/Sing Along to (Likeability)	19(46.34%)	3(7.32%)	7(17.07%)	4(9.76%)	3(7.32%)

4.3.9 Defining Criteria for Purchase

In assessing defining criteria for purchase, five areas were looked at. It was noted that marjority of the respondents (33 out of the 41) would buy the music if they had heard at least one or two of the songs. 53.66% would purchase if they has seen a video, saw an ad or poster as compared to the 80.49% who only needed to hear one or two of the songs. Below is an illustration of the desire/willingness to but against defining criteria:

TABLE XIII: DEFINING CRITERIA FOR PURCHASE

DEFINING CRITERIA FOR PURCHASE	FREQUENCY (f)	PERCENTAGE (%)
Seen a video, ad or poster	22	53.66%
Heard at least one or two songs	33	80.49%
I'd buy of friends talked about it	6	14.63%
I wouldn't buy music I've never heard	13	31.71%
I'd buy if I had enough money to spend	2	4.88%

4.3.10 Deciding Criteria for Purchase

Consistent with the consumer purchase model, awareness precedes purchase intent. Deciding critera for purchase would thus follow defining criteria for purchase.

Data showed that recognition is a major precursor of purchase as accounted for by more than half of the total respondents. A significant percentage (51.22%) in addition felt they would buy music if it was played on radio or television.

Interestingly, the least considered alternative as a precursor to purchase of music was if it was recommended by friends as shown in only 14% of the respondents. This is significant as it was the most commonly cited alternative source to new music. So whereas it was helpful in creating awareness, it does not rank as highly in determining the purchase decision.

The data is thus illustrated below:

TABLE XIV: DECIDING CRITERIA FOR PURCHASE

DECIDING CRITERIA FOR PURCHASE	FREQUENCY (f)	PERCENTAGE (%)
Recognize the artist and his songs	26	63.41%
Sing along to all his music	16	39%
Music is recommended by friends	6	14.63%
If I liked the music videos	21	51.22%
If music is played on TV/Radio	19	46.34%
If the concert was enjoyable	11	26.83%

4.3.11 Subjective Assessment of Likely Appeal to New Music if Resondents Were Music Artists

A subjective assessement was finally administred as the last question on the questionnaire to determine what likely marketing appeal the respondents would use if they were the artists. 56% stated that they would use music videos, 48.78% would do free shows while 46.34% would use other creative methods. Among the creative methods cited were use of interactive media, giving free samples. Other creative methods cited were use of graphics, exhibitions, road tours, creative dances, as well as personal selling. These were however each accounted for only 2% of the total sample.

TABLE XV: SUBJECTIVE ASSESSMENT OF MEDIA THAT CREATES GREATEST APPEAL

METHOD	FREQUENCY (f)	PERCENTAGE (%)
Do a music video	23	56.1%
Create posters	6	14.63%
Do free shows	20	48.78%
Free samples (downloads, CD's)	3	7.32%
Interactive media	4	9.76%
Itunes downloads	1	2.44%
Graphics	1	2.44%
Catchy dance moves/routines	1	2.44%
Road shows	2	4.88%
Exhibitions	1	2.44%
Personal Selling	1	2.44%
Billboards/Ads	1	2.44%

CHAPTER FIVE: SUMMARY, DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

In reverting back to the initial goal of determining the perceived extent of visual marketing in creating brand awareness in music as well as determining the perceived effects of visual marketing in creating brand awareness in music, this chapter will summarize the findings of the study.

5.2 Summary

Kenya has seen a great shift from when the latest music was only available in clubs and matatus and on radios and television. Technological advancement has it such that the end-user has direct access to the product from interactive profiles such as such as blogs, pages on social media websites such as facebook, twitter, myspace and youtube, which provide free interactive marketing forums and have the benefit of reaching virtual audiences all over the world. Internet is growing as a resource tool and mainly for the youth as computer knowledge is increasingly being learnt at a young age when the recipients of the knowledge are able to integrate it as it continues in its advancement.

Creating campaigns that appeal to the senses builds upon a consumer's experience of the world around them and thus shapes the product to fit in within those perceptual experiences. Visual appeals thus provide a way that the consumer builds awareness of a brand. The experience with music is no different. Use of the above cited media provides a forum which consumers can gain awareness of new music and new artists. Artists such as

Justin Beiber (USA) and locally Just A Band (Kenya) credit use of internet and interactive profile creating visual appeal and awareness.

Remember, visual format can include textual features (Doyle and Bottomley, 2006) thus this is not limited to visual imagery as logotypes, word size, colour and other textual features as considered part of visual format.

5.3 Discussion

Data from this study lent insight to the listening patterns, perception of marketing appeal in relation to music as well as the most effective media through which marketing strategies can be geared.

Across both genders, internet is the most preferred media through which individuals gain access to new music and this applied moreso to the genres that do not have radio stations that cater exclusively to that listening market. Receptiveness of music media on the internet was sought after in varying forms such as free downloads, interactive profiles and viral memes but music videos still rank most popular.

With both genders emotional appeal to new music was as important as the song/video's ability to tell a story. Of note are studies by (Meyer, 1956; Nietzsche, 1871; 1993) who cite that conveying of emotion is considered to be the essence of music. Further, it is the conveying of emotion that most people report is the reason behind spending large amounts of time listening to music (Juslin and Sloboda, 2001).

In the long run the meaningfulness of the music is more important than the initial memorability although the latter ranked higher on initial appeal. And thus combine Sharp's (2004) findings together with the citing of Scrull (1984).

Likeability was a strong influencing factor in deciding whether to purchase the music. Interestingly it was noted that although word-of-mouth was a strong alternative in gaining awareness to new music factors such as personal recognition, both from ability to recognize the artists and their songs as well as preference for their music video were stronger determinants for purchase. Here, whether the music was played on television or radio was more significant than word of mouth recommendation from friends. Work on likeability has been discussed and can be corroborated by Pieters et al (2010).

Subjective responses in encouraging the respondent to think like an artist showed that marjority of the respondents would make a music video in order to appeal to music consumers. This shows their perception on effectiveness on the use of visual marketing and it corresponds with their perception of visual art as creating the most appeal. Similar work on subjective assessment in a bid to assess the reflection of qualitative factors on brand awareness and brand preference is shown by Management Study Guide (2008).

5.4 Conclusions

Visual marketing does play a role in creating brand awareness in the sale of music. It further is a strong determining factor in the deciding stage of purchase. The study has further shown a shift from television and radio to internet as the primary media source for gaining awareness to music, although the former are still widely recognized. Whereas

visual enhancements create initial appeal, other strategies have to be put in place in order to keep the consumer's interest piqued.

Interactive media is one such cost effective way of reaching a wider market in a bid to promote a newer product or service. This is more so for the early adulthood bracket as they are at an age with more freedom, more personal responsibilities which further shape personal interests, preferences and opinions.

5.5 Recommendations

In light of the above findings, the following recommendations could be pursued in light of advancing the field of academia as well as building up a body of knowledge that could guide best industry practice. Further studies for instance, could be done on the link between word of mouth and interactive marketing in the creation of brand awareness.

A similar study could also be replicated in mid-level colleges in semi-urban and peri-urban areas without internet as one of the major media for information and communication. This can help establish trends across different socio-cultural settings.

Studies on the use of interactive marketing through interactive profiles on social websites could also help marketers pick up new trends that are appearing courtesy of the forum that the virtual community provides. These would beneficial not only to the music and entertainment industry but to other industries as well.

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APPENDICES

APPENDIX 1: LIST OF COLLEGES IN THE

UNIVERSITYOF NAIROBI

i.   College of Agriculture and Vetinary Services

ii.   College of Biological and Physical Sciences

iii. College of Architecture and Engineering

iv.   College of Education and External Studies

v.   College of Health Sciences

vi.   College of Humanities and Social Sciences

APPENDIX 2: LIST OF DEPARTMENTS, SCHOOLS AND INSTITUTES IN THE COLLEGE OF HUMANITIES AND SOCIAL SCIENCES

Faculty of Arts:

Department of Geography and Environmental Studies

Department of History and Archaeology

Kenya Utalii College

Departments:

Department of Linguistics and Languages

Department of Literature

Sub-deparment of French

Department of Philosophy and Religious Studies

Department of Political Science and Public Administration

Department of Psychology

Department of Sociology and Social Work

Schools:

School of Business

School of Economics

School of Journalism and Mass Communication

School of Law

Institutes:

Institute of Anthropology, Gender and African Studies

Institute for Development Studies

Institute of Diplomacy and Interantional Studies

Population Studies and Research Institute (PSRI)

APPENDIX 3: QUESTIONNAIRE

PART 1: BIO DATA

1. Age:

2. Gender:

   Male   ( )

   Female   ( )

3. Faculty/College/Department/School/Institute: ._____

4. Module of Study

   Module I   ( )

   Module II   ( )

5. Year of Study: _____

PART 2:

1. List your music preferred music genres ranging from your most preferred to least preferred.

   Alternative (college rock, goth rock, grunge, indie rock, new wave, punk) ( )

   Blues(acoustic blues, Chicage blues, classic blues, country blues)   ( )

   Classical (baroque, choral, medieva, orchestra, opera, rennaisance etc)   ( )

   Country(Alternative, bluegrass, country gospel, honky tonk etc)   ( )

   Dance (house, techno, trance etc)   ( )

   Hip-hop/Rap (east/west Coast rap, Gangsta rap, ol'skul rap)   ( )

   Jazz (Big band, dixieland, fusion, latin jazz, ragtime etc)   ( )

   Pop   ( )

   R&B/Soul (disco, funk, motown, neo-soul, soul etc)   ( )

Reggae   ( )

Rock   ( )

Other (africa, afro-beat, afro-pop, carribean, lingala, j-pop etc)   ( )

2. List your preferred media source in order of preference from the most preferred to the least preferred

Television   ( )

Radio   ( )

Billboards   ( )

Posters   ( )

Internet   ( )

Mobile phones   ( )

3. List media though which you gain access to new music in order of preference from the most common to the least common

Television   ( )

Radio   ( )

Billboards, posters   ( )

Newspapers and Magazines ( )

Concerts   ( )

Internet   ( )

Mobile phones   ( )

Other   ( )

4. List other sources that you gain access to new music from

_____

_____

5. From the list of music genres above, what kind of music have you come to learn

    of from your preferred media?

    _____

6. What are some of the most attention-grabbing ways that music has been

    presented to you?

MODE OF PRESENTATION	Strongly Appealing	Quite Appealing	Moderately Appealing	Not that Appealing	Not Appealing	Not at all Appealing
Music videos						
Free downloads						
Interactive profiles (e.g. facebook, twitter, myspace)						
Concerts						
Celebrity-endorsed activism						
Viral memes (e.g. makmende)						

7. For you to be captivated by new music visually, it has to be (tick those that

    apply):

    Colourful   ( )

Tell a story ( )

Fast paced ( )

Have a lot of graphics( )

Have subtitles ( )

Appeal to your emotions ( )

8. I am more likely to respond to a musician if I:

	Most Likely	Moderately Likely	Somewhat Likely	Less Likely	Not at all likely
Remember their name					
Remember the song					
Remember the lyrics					
Can relate to the lyrics					
The overall themes correspond with my personal values					
The lyrics advocate for a worthy cause e.g. child education, ending hunger or war					
Can dance to or sing along					

9. For you to buy music from new artists, you have (tick those that apply):

Seen a video, an ad, a poster   ( )

At least heard one or two of their songs   ( )

I would buy if all my friends were talking about it   ( )

I would not buy music from an artist you've never seen or heard   ( )

I would buy if I had enough money to spend   ( )

10. You would buy/download a new artist's music if you could (tick those that apply):

Recognise the artist and his songs   ( )

Sing along to all his music   ( )

The music was recommended by your freinds   ( )

If you liked the music videos   ( )

The music is played on TV or radio   ( )

The concert was enjoyable   ( )

11. If you were a budding artist who wanted people to know you through your music how would you use visual media to grab their attention? (tick those that apply):

Do a music video   ( )

Create many posters   ( )

Offer free shows   ( )

Use other creative visual methods   ( )

12. If you selected use other creative methods, kindly explain.

_____

_____

THANK YOU FOR YOUR CO-OPERATION

APPENDIX 4: LIST OF FIGURES AND TABLES