Marketing Popular Music with Branding: Double Jeopardy in the South African Music Market

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A research report submitted to the School of Economic and Business Sciences, at the University of the Witwatersrand, Johannesburg, in partial fulfilment of the requirements for the degree of Honours in Business Economics.

This is an **edited version** of the research. A complete version is available on view from the author and most omitted sections will be available from the author's website. This research received a **1st mark (75%)** on completion.

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In 2005, Jonathan Shaw works full-time for the Inhouse Entertainment Training course teaching music business. His real passion is record production and runs a successful part-time production studio working with a variety of artists. This paper is his second research study on the music business.

Abstract

This paper starts with a literature review that discusses the concept of double jeopardy. Double jeopardy is a market phenomenon that occurs in markets where goods and services differ in popularity. The phenomenon is "double" since less popular goods are bought less by consumers and also consumed less by them. Double jeopardy is applied to the music business where it is assumed that certain artist's albums are bought less and also listened to less often. The study specifically looks at consumption prior to purchase in order to determine the extent of double jeopardy in the market. It was argued, through the literature review, that local music may experience double jeopardy more so than international music in South Africa.

The results of the study showed that a song's exposure, through radio airplay, was positively related to its popularity on the charts. They indicated that South African music is less popular in comparison to international music yet the radio airplay received by both was not that different over the long run. Specific genres differed amongst themselves too with certain genres being more popular and played more often on the radio. Genres did not differ too much between South African and international music and behaved similarly. The results also determined how to predict an average chart position from the airplay and number of weeks a song is currently holding while on the chart.

The discussion at the end of the study reviewed why popularity on music charts should lead to higher exposure in the form of radio airplay. Hypothesis regarding the link between radio airplay and market sales was given and stressed as an avenue for further research regarding the music business. Suggestions regarding the local content quota were given. By relaxing the quota in the future, performance of songs can be gauged better in local markets and enable future artist's competitive access to international ones with and without quotas. Numerous problems expressed by industry professionals are highlighted and the study concludes by discussing these. Limitations of the research are given as well as suggestions for further research.

Declaration

I declare that this research report is my own, unaided work. It is being submitted in partial fulfilment of the requirements for the degree of Honours in Business Economics at the University of the Witwatersrand, Johannesburg. It has not been submitted for any degree or examination in any other university.

Jonathan George Shaw

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Chapter 1: Introduction

Music is an art form which affects the life of almost everyone. It generates millions in dollars and rands each year in the entertainment business and is the passion, relaxation, hobby, escape or profession of many. Surprisingly, there is little marketing research into the operation of the music business. Professionals work off gut instinct and experience with little grounded theory in their field to make marketing decisions.

When a new band or solo singer sets out in the music business they are often faced with overwhelming competition. Each artist is after the fame and fortune which they consider themselves worthy. This competition leaves little room for new artists to break through the clutter and without the correct marketing will find themselves, firstly, heard less and, secondly, their music bought less too - this is called double jeopardy. Throughout this text the term "artist" is used to refer to all entities that are specific generators of the music. For example, solo singers, bands, duo, groups, disc jockeys, etcetera.

In trying to understand how new artists rise to fame there are two main issues that need to be addressed. Firstly, how will the recording get financed and made, and secondly, how will the new artist be marketed. This research report deals with the latter and addresses the next most pertinent issues: how will the artist create an image, or brand, and gain awareness and exposure? It is through exposure that the buying public will hear about and evaluate the artist's musical offering and form intentions for a purchase.

Objectives of the Research

The research aims to examine double jeopardy in the South African music market. Specifically, the differences in popularity and exposure are to be examined between South African and international music. In understanding the relationship between exposure and popularity it is hoped that better decisions can be made regarding the promotion of new music in the South African music market. Understanding the environment in which music entertainment and business operates will provide greater information flow and lead to informed business decisions.

Structure of the Research

A review and discussion of double jeopardy is firstly given. Double jeopardy is then related to the music business and aspects of the industry are discussed. Emphasis is placed on branding in the music business and how it applies to marketing people such as artists and intangible products such as songs. After the literature review the research methodology is outlined and specific research hypotheses are provided. After the methodology section statistical analysis of the data is given as well as interpretation of the results. Following this is a discussion on the results, their marketing implications and a summary of pertinent issues arising out of interviews conducted. Limitations and implications for future research are provided.

Chapter 2: Literature Review

Opening Vignettes

Consider the scenario of a new music artist with no record company backing. They record an album out of their own budget. A single from the album is chosen to be punted to various radio stations. The radio stations, however, decide not to play their offering on the grounds that the artist is not well known and the single, in their opinion, does not have what it takes to be on the radio. This independent artist is also planning various promotional activities to try and get their album heard. The amount of money that they have, unfortunately, does not go very far when promoting the album. Even the support of an independent label sometimes does not give the needed promotion that new artists, like our example, requires. This artist, as usual, is trying to play live events and, as usual, starts playing at the lowest-in-the-food-chain venues where they receive little or no reception from the patrons. If the artist endures and works hard, they may slowly move into the limelight; they may get heard on the radio; someone may buy the album. This can happen so long as the artist is driven and can survive the hard road while waiting for that music industry legend of "that lucky break". It's a struggle, but that's where most young, new artist generally start. Not only is such an artist heard less but, additionally, their album is to be bought less or not at all because of this. This has all the characteristics of "double jeopardy". Double because the artist is both under exposed as well as consumed less.

This situation is not only limited to small artists but occurs on a larger scale with international artists too. Those that have established themselves as big artists compete against other bigger artists. The bigger artist steals the airwaves while the relatively smaller artist is generally heard less and their album often bought less too. It is often the bigger artists that remain big while the smaller artists remain small. What determines their success can be thus defined under two measures: the amount of salience or exposure the artist has or the amount of brand equity they have generated over time. Without each, a new artist will struggle to achieve success. It is this market phenomenon - double jeopardy - that prompts this exploratory research.

Double Jeopardy

The theory of double jeopardy was originally discovered by a sociologist called William McPhee while he was studying comic strips and radio presenters. Interestingly, these are both entertainment related goods such as music. He noted that firstly, in competitive markets, the less popular good had fewer consumers which used the product and, secondly, it was consumed less often in comparison with popular goods (Martin 1973; Ehrenberg, Goodhardt and Barwise, 1990; Michael and Smith 1999). For these two reasons he called this phenomenon *double* jeopardy.

Market researchers found the same phenomenon to occur within branded packaged goods (Ehrenberg *et al.* 1990; Martin, 1973). As such, double jeopardy trends have mostly been recognised in a repeat buying competitive market (Ehrenberg *et al.* 1990) such as breakfast cereals, gasoline, soap and coffee markets. Double jeopardy effects have been recognised in media such as television and newspapers (Ehrenberg *et al.*

1990) as well as being present in trade shows (Michael and Smith, 1999). The music industry, though, has not been studied from this point of view before. It was noted that it was very rare when double jeopardy did not to arise in competitive markets (Ehrenberg *et al.* 1990) and as such is expected to exist in the music industry.

Double jeopardy can be described in more specific terms. If the consumer does not know about a brand, it is impossible for then to purchase it. In the case of double jeopardy, a smaller brand is not known by a proportion the total of consumers that would purchase that type of product. Thus the smaller brand is then not bought by them. Additionally, those that do know the smaller brand will have a choice to buy a different brand as well and so may not buy the smaller brand as often as they would, if it were the only brand. So, of the proportion of those that do know the smaller brand, only a further smaller proportion of them will buy the brand, and, will do so less often (Martin, 1973). This is illustrated in figure 1.

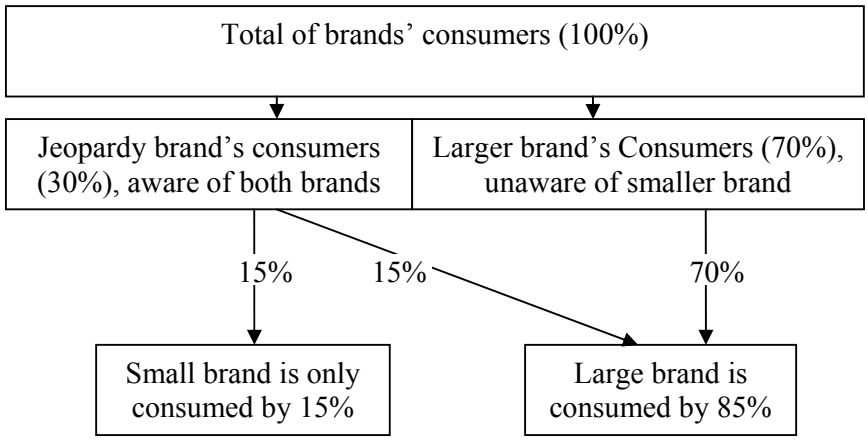


Figure 1: Hypothetical example of proportional split arising from double jeopardy with two brands

It is prudent to mention now, as exceptions are very rare, that double jeopardy is a normal effect (Ehrenberg *et al.* 1990). This means that it is neither a good or bad phenomena and is seen as one of marketing's "law like generalisations" (Ehrenberg *et al.* 1990; Chaudhuri, 1995, p. 27). Even though it may affect certain brands negatively in the light of gaining market share, it is one of those constructs that is abundant in every market.

Double jeopardy can be expected to occur within segments of consumers, in respect to their buying behaviour (Ehrenberg *et al.* 1990). Such behaviour would be characterised by certain customer segments preferring one brand over another within the segment. For example, music fans of the pop\rock genre would prefer one brand of pop\rock artist over another and so double jeopardy would arise. Even products which are different in their makeup experience double jeopardy effects across customer segments (Ehrenberg *et al.* 1990). That is, products that have differentiating aspects, such as two distinctly different types of artists, can still experience double jeopardy. This would occur where a big kwaito artist will be consumed by both kwaito and pop\rock consumers and the smaller pop\rock artist will experience double jeopardy as a result. The kwaito consumer will not know the smaller pop\rock artist and those that also buy the pop\rock artist will not only buy them less but will also listen to them less. Here, the less popular

brand is consumed by fewer customers and those consumers will also consume it less. What can be argued is that very little differentiation exists between products (Ehrenberg, Barnard and Scriven, 1997). Innovation is easily copied and a new type of popular music is ultimately reproduced by many artists. As such, an artist has an edge for a very limited period of time before other artists copy the style. Popular music thus differs very little between the various songs available and, as argued by Ehrenberg *et al.* (1997), awareness or salience is the only differentiating factor between big and small products, or artists. Popularity, in this sense, arises from the artist with the most salience.

Distribution channels can be affected as well. Less popular channels reach fewer consumers, and of those consumers, are used less by them (Ehrenberg *et al.* 1990). An example is in the case of television, where smaller television channels reach fewer viewers and are generally viewed less often. In the music industry, the large distribution channels of music products will be utilised more than smaller distribution channels. The smaller channels will carry fewer products and have fewer sales due to double jeopardy.

Double jeopardy is not limited to the behaviour of consumers, as in the previous examples, but also in attitudes (Ehrenberg *et al.* 1990). Here, less popular brands receive less positive average attitudes than popular ones (Ehrenberg *et al.* 1990). Again, an example would be a large artist gaining more favourable attitudes *just because they are big*.

Knowing about double jeopardy in a particular market helps marketers look at their markets differently and realise that these patterns are normal. It also helps to "estimate benchmarks in mature markets" by evaluating repeat purchase rates and by checking performance of brands with market norms (Ehrenberg *et al.* 1990; Hoek, Kearns and Wilkenson, 2003, p. 52). By examining double jeopardy in the music industry, especially in the South African industry, will help managers and marketers make more informed decisions about new artists' national career direction as well as help established artists within the international market schema. The concern given by the industry calling for improvement and access to information (CIGS, 1998) can be further fulfilled by this research.

Why Double Jeopardy Occurs

Larger brands are said to have more advertising support and wider distribution, like a major record company's artist, which leads to more buyers and higher loyalty (Ehrenberg *et al* 1990; Chaudhuri, 1995). But, with high brand loyalty, as customers will seek out the brand, it lowers cost for advertising and distribution (Chaudhuri, 1995). Then, relatively, if the company stays constant with those factors of promotion the brand will attain a higher popularity from "simulated" increased advertising and distribution. It is also worthwhile recognising that it is normal for a small brand to attract less loyalty and yet still survive even though larger brands may be dominating (Ehrenberg *et al.* 1990; Hoek *et al.* 2003).

Making a brand more salient, and thus larger as explained above, was seen as an ad hoc explanation for such a widely occurring phenomenon such a double jeopardy

(Ehrenberg *et al.* 1990). Ehrenberg *et al.* (1990) suggest that there must be a more underlying causal factor. To this end, they propose that "double jeopardy must arise whenever comparative items differ in popularity" (p. 85) and most theories behind its occurrence follow this principal. The causal factor would be a difference in popularity. McPhee (1963 cited in Ehrenberg *et al.* 1990) cited exposure as a reason for this popularity difference. When two brands are similar in makeup yet differ in popularity (that is, market share), one must be under exposed or less salient to the market (Ehrenberg *et al.* 1997). The brand which becomes the most salient or exposed in a market may also experience bandwagon effects, where consumers wish to use the same brand that everyone else is using and thus not be left behind or left out (Arnould, Price and Zinkhan, 2004). It is this general promotion that is the standard challenge for the marketer of music (Lathrop, 2003) or perhaps any other marketing venture. That is to say, that in order to overcome double jeopardy the artist needs to be extremely salient and, without this promotion, the artist will inevitably experience double jeopardy due to being perceived as having different market share.

If we consider how exposure will ultimately popularise a product we would also need to consider whether it is the consumer or the manufacturer of the product that ultimately decide the new products popularity. All the manufacturer would need to do is to ensure a high exposure of the product and that would lead it to be highly popular. With regard to the music industry, which side of the industry truly makes a product a success – the consumer or the music maker (Chipp K., pers. comm., 2004)? Does the record company simply need to promote the artist to ensure sales or do the consumers only listen to the music they have a preference for, thus, determining the success of an artist?

The author believes that both play a fundamental role in introducing new music product. It is the primary concern of any marketer, and record label, to understand what its consumers want. The record company must always be on the lookout for a music artist that will sell to a group of consumers that they believe to be profitable (Passman, 2002). The consumers, as a collective group, jump on the metaphorical bandwagon when a song or particular artist is popular. It is thus the assumption of the record executive that a similar type of music must be saleable to those same consumers. It is this reason that when one particular artist is hugely successful that a few others arise to capitalise on the current profitable market space. An example would be the success of Avril Lavigne. Her impact on the pop\rock scene was noticed and so other young female rock artists arrived in the form of Michelle Branch and Vanessa Carlton, each with a slightly different angle on the young female rock market. The same is true of Britney Spears, Christina Aguilera and Jessica Simpson. In turn, this immediate response of the record labels may also affect the consumer choice. Presenting an artist for sale and exposing them to a large degree implies that they must be the latest big thing. Consumers are then prompted to buy the record whether or not the artist provides good music. As consumers become aware of this and their tastes change, so another artist will fit their requirements and start a new trend. Another example is the return of swing music from artists such as Michael Bublè, Rod Stewart, Robbie Wiliams and now Westlife. What we hear on radio is a reflection of this. Consumer choice is limited to what they are presented with, which is an assumption of double jeopardy (Ehrenberg *et al.* 1990). Those that know of both brands will buy the smaller brand less, so the consumers that know of both artists will buy the smaller artist less. In this way the bigger artist is seen

to fair better. To examine this branding phenomenon more closely, branding is discussed next.

Branding of Music Product

There is a distinct but related difference between the sound and brand of an artist. The sound refers to the musical composition and recording of songs by the artist, and is referred as the product's "intrinsic" qualities. The brand of the artist can refer to their visible performance, physical appearance and displayed image. Both of these marketing devices work in tandem, and both should be used to maximise an artist's marketability. Throughout this paper, one could argue that it is either the artist's brand (image) or their music that affects their success. The two are distinguished now.

Music

"Music is pleasing if it first arouses apprehension and then dispels it" (Lacher, 1989, p. 371). This apprehension is an emotional pull toward the components of the *music*. If the music can satisfy this pull, it creates a resolve which is emotionally satisfying. North and Hargreaves (2003) consider that emotional music resolve may be damaging. The state of mind of the individual causes one to perceive music very differently (North and Hargreaves, 2003). Suicide as a result of depressing music is a resolve with detrimental consequences. But one may perceive the music as depressing while another may perceive it as comforting. This difference of perception makes it hard to say what the ideal music product is. Sufficed to say that music that has mass appeal is better than some that does not (Shaw, Moore, Woollatt and Hiltermann, 2002) when wishing to overcome double jeopardy. Many elements that form the artists brand stem from musical devices; this is logical when realising the nature and product of the business. Many are discussed next.

Brand

Branding is essentially the way that one producers of a good differs his or her good against a competitors (Keller, 2003). The American Marketing Association (cited in Keller, 2003, p. 3) gives the definition of a brand as a "name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those competitors". What one wishes to do, when creating a brand, is to create distinct images in the mind of the consumer and gain consumer loyalty toward the brand, create competitive advantage and then earn a higher profit for it (Keller, 2003). Brand equity, as defined by the Marketing Science Institute is:

> "The set of associations and behaviours on the part of the brand's customers, channel members, and parent corporations that permits the brand to earn higher margins than it could without the brand name and that gives the brand a strong, sustainable, and differentiated advantage over competition" (Keller, 2003, p. 43).

These higher margins, due to brand loyalty, may arise from greater sales, lower costs and higher prices (Chaudhuri, 1995).

"Pop stars share many of the characteristics associated with consumer goods" (Hogg and Banister 2000 p. 19). This association places them in the position to manage their brand as any other good. Marketing "people" is not uncommon in branding (Keller, 2003). Often the person's image is very strong and liked or disliked by consumers (Keller, 2003) especially so in music artists as there is often a strong, built-in emotional appeal toward their music (Lathrop, 2003). It is a common idea to create a brand for politicians, entertainers (which include music artists) and sport-stars to build a favourable image (Keller, 2003). Any career decision made by these people can be thought of as improving or potentially destroying their brand (Keller, 2003). Hence music artists can be viewed as brands in their own right.

When looking at the music industry, it is filled with recognisable images, symbols and *sounds*. These can be seen as a set of broad brand elements for the music artist. Generally, popular elements lead to more positive, subjective feelings about the product (Keller, 2003). In this way, consumers wish to have a brand of artist that they can trust to provide good music for them, this known as brand loyalty (Lathrop, 2003). Here is where the music can affect the brand. Effectively this means building an *audience* for the artist (Lathrop, 2003). Such an audience may be significantly affected by the artist's brand and integrate such a brand into their own lives (Lathrop, 2003) through symbolic consumption (Elliot and Warranasuwan, 1998). The branding elements found in music extend from the songwriter and artist right through to individual components of song production. Figure 5 shows how all the components of the artists brand are related.

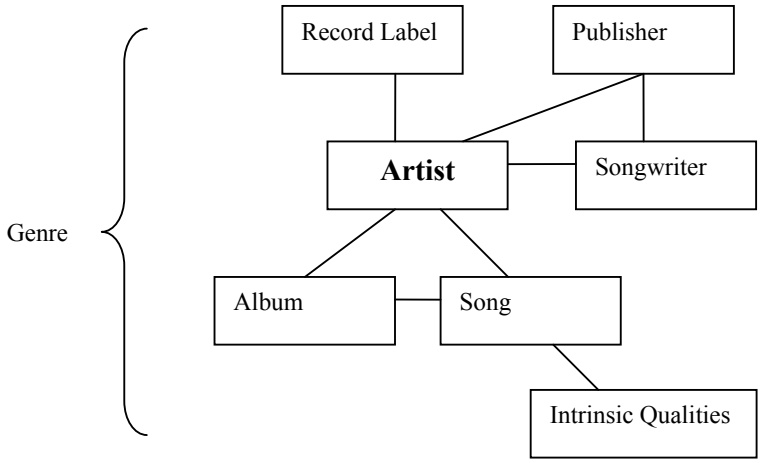


Figure 5: Brand Hierarchy of the Popular Music Business

Now that the music artist brand has been thoroughly defined, we move onto other brand elements that define the artist's brand. An additional part of an artists brand is the concept of genre - a musical element that is reflective on the artist's brand. The consumer can have a preference toward a specific type of music, often called music taste or genre (Prochak and Prochak, 2001). A specific category of music can dominate markets, as Hogg and Banister observe of pop music:

> "The term 'pop' tends to imply a different set of values from other music labels and is predominantly associated with mainstream or 'chart' music as opposed to that which is consumed at the margins by those with more minority tastes" (2000, p. 19).

Often it is the "family resemblances" (Prochak and Prochak, 2001, p. 33) that define whether an artist's music is within a genre. It must contain at least some of the sounds that make up that specific designation (Prochak and Prochak, 2001). This is what Keller (2003) would call a category point-of-parity for a brand. Being in a certain genre does not imply that the artist sounds the same as another (implying points-of-difference, Keller, 2003), just that they fit a certain criteria, which classify them into a certain category. Thus "genre", as noted above, is a powerful indicator of an artist's sound, which can impact on their image. For example, we would expect a rave artist (a deejay) to act, dress and play in accordance with the type of music associated with the genre. Playing mainstream type music has a direct effect on the probability of success. In contradiction, often new styles of music are gratefully accepted into the "pop" family when the previous sub-genre becomes dated. An example of this can be the rise of "grunge", a type of rock, at the beginning of the 1990's. 80's pop metal was coming to a tiresome end, and teenagers were more than happy to move on to the gloomy, self pity of grunge music. The image associated with a new genre, such as grunge or kwaito, is often very different from another's.

The record label can be seen as the controller of this brand. Often in standard agreements such rights to the name of the artist are written into the artist's contract, guaranteeing that the artist has right to use the name and that the record company can retain the name after the contract has expired (Passman, 2002). This reinforces the notion of the name as a brand, which is intellectual property of the owner (Keller, 2003) or record label. Such rights exist in service marks (like trademarks) for the name of musical groups (Passman, 2002). The record label then directs how the brand is formed, through promotion, and thus has an economic interest in the artist. Such entities which create brands often use their leverage on new brands to reinforce brand associations (Keller, 2003). A strong record label releasing a new artist can infer some of the labels associations onto them. A label renowned for breaking new artists into international success may pass the associations to new artist, who are expected to have international success.

Similarly, the publisher controls the compositions (Passman, 2002) that the artist will use to create an audience and, in the same sense, plays a part in defining the artist. Good songs are an element needed for the brand of the artist to succeed. Similarly, the components used in the production of a song, such as the musicians, producer and sound engineers, all play a part in successfully putting the product together. As such, they also play a role in providing the brand with elements that will lead the artist to success.

To introduce new brands (in this case new artists) involves taking hidden risks and costs (Hoek *et al.* 2003; Keller, 2003). It is thus it is better to develop product line extensions (Hoek *et al.* 2003), which are further albums or songs from the same established artist. As such, a successful brand (artist) should be used to enhance brand extensions (songs) (Hoek *et al.* 2003; Keller, 2003). Similarly, using a successful and established record label for a new artist brand is likely to have an effect on the success of new songs and albums. The incentive then to sign new artists is somewhat reserved, if you have the biggest artists already. In this way it is often the less popular record companies which bear the most risk in signing new, high risk artists. Double jeopardy then occurs from

the outset of signing a new artist to a small record company. All the factors that make a record company big are diminished, and thus the artist will experience double jeopardy. It is, however, said that smaller record companies can compete successfully with lower overheads and concentrated marketing (Lathrop, 2003). This is also dependent on type of genre and specific segments that the label will serve. Again, if the label is able to gain *exposure* for their artist to any significant degree, the artist should have a chance of success.

Brand Equity versus Double Jeopardy

What needs to be realised for new artists is that often they have all the elements required to form a brand yet still cannot engender any success (Proffessor R. Sinclair, pers. comm., 2004). A new brand has no equity at all to begin with until it receives *exposure* in the form of promotion and general awareness. The quality of the marketing programme determines the value of a brand to a big extent (Keller, 2003). With no brand equity the new artist needs the correct infrastructure to launch to success. Here, the marketing department as well as the management of the artist bear full responsibility in creating and developing new artist brands.

The argument for "exposure", however, as a reason for double jeopardy implies that the concept of brand equity does not exist (Chaudhuri, 1995). Brand equity is the association and perceptions given to a brand in the mind of the consumer (Chaudhuri, 1995), that is, just the name gives a product certain marketing attributes (Keller, 2003). Consumers can perceive the brand as being different on the strength of the brand elements (Keller, 2003) such as the logo, slogan and jingle. If the brand can be seen as good and creating more value, then the consumer should purchase it over another, undervalued brand. So in order to be a big and better brand, a marketer would need to affirm a positive image for the brand over a certain amount of time in order to build brand equity (Keller, 2003). Double jeopardy is stating that all the marketer need do is present a bigger view of the brand (Mitchell, 1992 cited in Chaudhuri, 1995). In simple terms, if the brand is just everywhere at once the consumers will catch on, leading it to popularity. Similarly, it can be posited that high exposure of the music artist and their music will lead to high popularity.

The view can be taken that both theories are correct (Chaudhuri, 1995). Both double jeopardy and brand equity operate in order to boost brands. High brand equity has the benefits of brand loyalty which include consumers overlooking prices (Chaudhuri, 1995) as well as increasing the "staying power" or life expectancy of a brand in the market (Keller, 2003). Double jeopardy dictates that the brand with the largest presence and, in turn, the largest market share will prevail (Chaudhuri, 1995). Brand equity can be gained through marketing benefits that arise uniquely to a specific brand (Keller, 2003). Thus, if a brand ceases to be prevalent it is expected that its market share shall fall (Chaudhuri, 1990), but in having brand equity it remains the choice of consumers over a longer period of time than would otherwise be expected (Keller, 2003). As such, the brand that is both highly exposed with high brand equity is the most likely to have the longest future worth.

This is very important when discussing double jeopardy in the music industry. The effect of brand equity is dulled owing to the highly competitive nature of the business. It is well known that the professional life of an artist is limited (Passman, 2002) and that there are overnight successes and one-hit wonders that are swept aside very quickly. Staying highly exposed, with the right brand elements, is essential for an artist to sustain popularity, which leads to double jeopardy effects in this highly competitive atmosphere. Just think, would a consumer buy a new CD without it receiving any radio airplay or MTV exposure? Some may on the strength of the artist's brand, but it does not lead to a successful launch of any product. However, if we look at a very successful artist, such as Sting, die-hard fans may always buy his music regardless of how popular he is. This he owes to the strength of his brand. The new music may not sell in the great numbers he once had but he will still retain most of his fan base\audience\consumers. Yet, without exposure fans may never be prompted to buy his albums ever again. It is very significant to build the correct brand for a music artist, as well as the level of exposure needed to sustain there sales potential.

Furthermore, product life cycles are relatively short (Galloway and Kinner, 2001) and often when a new artist's CD is released the song or "single" chosen to be played on the radio also has small life cycle. Albums in pop music are seen to have relatively short life spans (Shulman, 1980; Hogg and Banister, 2000). A period of 90 days was suggested (Shulman, 1980). This seems to be a longstanding phenomenon as the dates of the two academic papers span twenty years (1980 to 2000). Reasons for this may be that the commercial utility from a song is often superseded by the next would-be hit. Familiarity of a three minute song also comes very quickly. The single will be played on radio as long as people wish to listen to it – and this is reflective of the sales of the album. As soon as the record sales start to loose momentum a new single is released to fuel further sales. If consumers do not like the song they will ignore it and so airplay will dwindle and sales slide. If the artist is under exposed for whatever reason, so the album will not sell and they will experience double jeopardy. Here, brand equity means that well branded, mature artists may be given the benefit of the doubt (Lathrop, 2003) – as their music is tried and tested – this makes them have a better opportunity to gain radio airplay and thus overcome double jeopardy.

Interestingly, male artists tend to sell more towards the beginning of an album's lifecycle while female artists and groups tend to sell more constantly during the lifecycle (Lee, Boatwright and Kamakura, 2003). This means that male artists loose popularity fairly quickly while female artists and groups tend to be popular over a longer period of time.

Consumers also become familiar with similar types of songs or even entire genres. This effectively changes their appeal and will most likely reduce popularity toward the type of music. Something new then prompts recognition of the artist, and longer album lifecycles can sometimes be generated. This is a tactic that further fuels the brand allowing future popularity as well as overcoming double jeopardy within the segment (genre). Familiarity effects with music are something that is relatively overlooked in marketing research, however.

General Marketing Influences on Brand Success

Music has the unique characteristic of being consumed before it is purchased (Lacher, 1989; Larsen *et al.* 2001; Lacher and Mizerski, 1994). This consumption is usually through radio and television (Lacher, 1989; Hogg and Banister, 2000). Other examples are music events (Minor, Wagner and Brewerton, 2004) and music as a bundled good with movies or theatre (Passman, 2002). As always, the effective utilisation of traditional marketing promotion, advertising and radio\television are essential in a new album launch (Lee *et al.* 2003; Lathrop, 2003) and facilitate in evaluation and intention to purchase from these types of consumption. There are also secondary forms of consumption which include reading music publications, dancing (Shuker, cited in Hogg and Banister, 2000) and consuming merchandise as discussed above (Lathrop, 2003). It is this general promotion that gains exposure for new artists and, without, leads to double jeopardy effects.

Advertising and the media are seen as instruments of meaning transfer in young pop music consumers (Hogg and Banister, 2000) just as McCracken (1986) has described with consumer goods. The phenomenon of MTV also helps to attach visual imagery to a mostly audio product, thus making the artist more salient to consumers (Hogg and Banister, 2000) and creating a stronger and longer lasting impression of the consumer (Baldwin and Mizerski, 1985). A video in the introductory phase of new music helps to create stronger consumption experiences (Baldwin and Mizerski, 1985). Just the look of the artist as well as the artist's philosophy can create an appeal in low involvement consumption (Shaw and Moore *et al.* 2002). Today, the image of the artist in music videos, album covers and magazines is almost as important as the music itself, though most consumers still feel music talent is the ultimate deciding factor (Hogg and Bainster, 2000) thus both are essential to create a strong brand. This shows the need to brand artists is of high importance. By branding themselves in a certain image and differentiating from competition leads to higher exposure when using general promotional means.

Live performance, touring and televised performance are seen as marketing channels to simply help sell the album or promote a current release (Passman, 2002; Mizerski and Mullet, 1981). In this regard, performance should not be mimed and should be of an acceptable level, as consumer can feel cheated if anything less is provided (Hogg and Banister, 2000). The factors influencing the attendance of a live performance are noted as the location, type of music and aspects of the performance itself (Mizerski and Mullet, 1981) while satisfaction of the performance can stem from the setting, sound quality, musician image and performance as well as audience participation (Minor *et al.* 2004). Live performance is also a good in its own right (Mizerski and Mullet, 1981; Minor *et al.* 2004) and can differ significantly in its makeup from date to date (Mizerski and Mullet, 1981; Hogg and Banister, 2000; Minor *et al.* 2004). Live performance as a form of promotion is important in establishing an artist (Lathrop, 2003). Often the image on stage must be congruent with the brand the artist is trying to build. With new artists live performance is often the first form of consumption available to the public (Lathrop, 2003) and is thus a decisive first step in brand building.

Koku (1995) showed how "bizarreness" on the part of the artist constitutes a promotional tool, which is a well organised part of the selling process. In the U.S. market, where the number of consumer choices is vast and the market is dominated by artist with similar popularity, creating a "stir", by acting strange and outrageous (similar to innovation) can cause an artist to create differentiation and lead to more public awareness (Koku, 1995). In this way, the consumer lends their attention to the most "popular" artist, leading to higher brand awareness of them, who then purchase more of their product (Koku, 1995). Koku (1995) considers that the "consumer of creativity" increases their satisfaction by increasing their knowledge of the arts and needs to find a "consuming partner" in order to discuss their experience. The consumer thus consumes the most popular artist in order to "maximize their utility" in discussion with a consuming partner. Music, thus, has a very social aspect to it. This type of consumption is reminiscent of network effects (Chipp and Ismail, 2004), in the sense that the more people who like the music so the more value the music has (a positive network externality) – similar to bandwagon processes. There is no doubt, however, that such behaviour sells more records.

Phonographic Industry Structure

In trying to understand double jeopardy behaviour it is recommended that one have a concise view of how their particular market operates and what characteristics are present in them (Ehrenberg *et al.* 1990). When examining how music product is sold in the phonographic industry and how it relates to branding, a concise view is needed of how the industry operates (Hoek *et al.* 2003).

A phonograph is what Thomas Edison called his first sound recoding machine (Kennedy, 1996) and is now extended to anything that is recorded for auditory means. Three industries constitute what is known collectively as the *Music* or *Phonographic Industry*. These are (1) the purchase of recorded music, (2) the broadcast of recorded music and (3) the performance of live, or recorded, music (Meisel and Sullivan, 2002; Lathrop, 2003). The typical view of the industry is that shown in Figure 6. Here, all the major money makers are present, typically the publisher and record label.

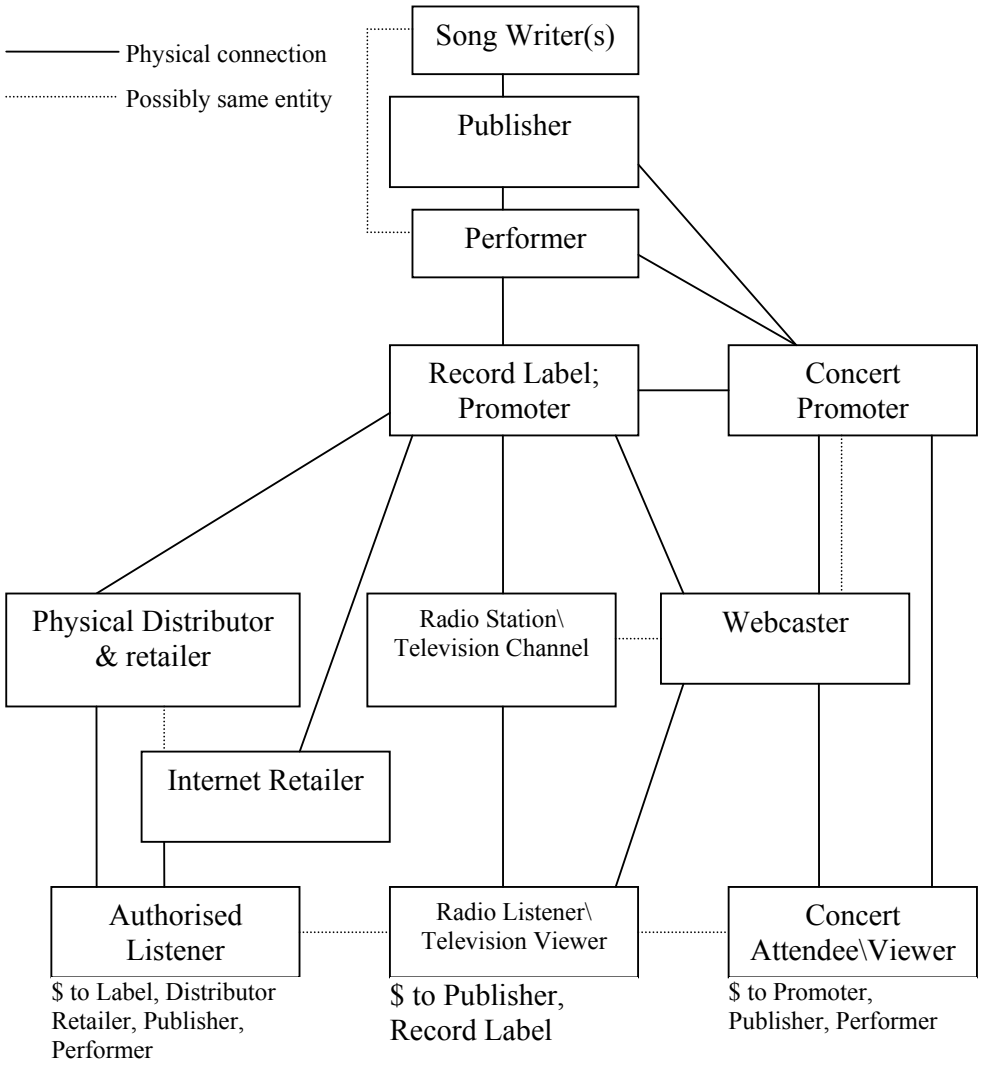


Figure 6: Simplified value chain for the music industry adapted from Meisel and Sullivan (2002) and modified with Passman (2002) and Lathrop (2003)

The publisher essentially takes on the obligation to administer the songs of song writers. The term "songwriter" includes two sub-divisions: composer and lyricist. The composer or lyricist can be one or many persons which may or may not be the performer (Passman, 2002). For example, the songwriter may write both words, lyrics and perform on the record. The record label takes these songs, records them and moves them to a distributor who sells them to the stores.

The "big four" record company conglomerates or more specifically, the major distributors (Passman, 2002) are, EMI Recorded Music and Sony Music Group which have recently merged in 2004 (EMI Website, 2004), Warner Music Group, Universal Music Group and BMG Entertainment (Meisel and Sullivan, 2002; Passman, 2002). These companies only *distribute* records around the world and the major record labels operate through them (Passman, 2002) and own them (Lathrop, 2003). Often you will

see on CD packaging, "Marketed and Distributed by Universal Music" whereas the record label on the disc is "Mercury".

What this market structure, with regard to record distributors, resembles is that of an oligopoly. This economic term refers to "a type of competition that occurs when a few sellers of very similar products control most of the market" (Churchill and Peter, 1998, p. 49). Such markets are characterised by high start-up costs (Churchill and Peter, 1998). Due to this and other historical reasons, a few large distributors dominate the music recording industry (Passman, 2002) to which music artists are bound for their success. They, in essence, have great power and control over the music market. Larger artist who are with the larger distributors have the widest reach for placement in stores. As such, they essentially decide who gets bought most and who does not. Those artists that choose or are forced to distribute independently or through smaller independent distributors may find it difficult to distribute their product effectively. So, those who are not in a position to be sold through larger distribution channels are immediately placed in a greater double jeopardy situation.

A record label's reputation to be a hit maker (and provide other artist centred services) weighs heavily on the artists and those managing them. In this way the record label or independent promoter is fundamental in providing the necessary exposure to the market and clout within the industry itself (Passman, 2002). Often this reputation is used as leverage on distributors (Lathrop, 2003), who know they have a better chance to sell product with an established label. Furthermore, the reputation of the label has the resources to get the best record producers and then the best sound and song components, such as reputable session musicians. In the same vein it can get the best songs and thus work with the best publishers and songwriters. All these elements at their peak should allow the artist the best chance of success ultimately moving them out of double jeopardy.

The record company\label or promoter is responsible for all marketing activities which surround the "physical" recording and image of the artist (which is most salient to consumers), while it is the publisher that handles marketing for the intangible songs (Passman, 2002). Publishers try to place their writers' songs with record labels in order to generate profits (Passman, 2002). The record label, in turn, generates profits for them from using the songs in recordings. The publisher also generates profits from live performances of their songs. Both the publisher and record label are seen to be the artist's and songwriter's protectors of creativity (Tschmuck, 2003). This means they look after the artist's interest as far as making money is concerned. The economic interest through the ownership of the intellectual property of both composers and artists places them in the position to defend such rights on behalf of them (Tschmuck, 2003).

This structure has been under stress due to the internet (Meisel and Sullivan, 2002). While physical channels are still the dominant means of music product distribution (Lathrop, 2003), other business models and structures are emerging. These new models can take the form of downloading of music from the Internet retailers and webcasting (Internet radio stations) which should eventually earn money for the artist, record label and publisher (Passman, 2002). These channels also free the music from physical mediums such as compact discs, cassette or vinyl for consumer consumption (Meisel

and Sullivan, 2002; Tshmuck, 2003). The unit of sale then becomes a single song and not the bundled album (Meisel and Sullivan, 2002).

What the internet has done is opened a sampling and distribution channel that can rival even the big distributors (Lathrop, 2003). It provides a method for new artists to compete with established ones via its low barriers to entry and global reach (Lathrop, 2003; Lee *et al.* 2002). Since the big distributors and record labels can restrict entry into the market, the internet levels the playing field to some extent. It allows new artists to effectively get the exposure that is needed for their success (Lathrop, 2003), thus overcoming double jeopardy. Since the large distributors and record labels do not wish to loose their footing as oligopolists, they naturally see the internet as a threat towards their dominant position.

The South African Music Marketing Environment

As double jeopardy, branding and the music industry structure have been explained and related to the music product it is best to take a closer look at the current environment in which double jeopardy is operating. Double jeopardy is said to occur in mostly every market (Ehrenberg *et al.* 1990) and so the question should not be whether double jeopardy is operating within the South African music market, but to what extent it is operating. As shown in the opening vignette, successful international artists that sell in South Africa will experience double jeopardy as well, but with more heightened characteristics on an international level. What we hypothesise here is that local South African artists are experiencing heightened double jeopardy characteristics when compared to international artists and other larger local artists. Before making such a broad speculation, it is prudent to look at the whole market first and see what factors may lead to this situation.

Information Dissemination Inadequacy

There is a lack of understanding about the fundamental operation of the South African music industry (CIGS, 1998). There is a lot about the business of music that is not understood, or that is misunderstood, by many new artists and even those working within the industry (CIGS, 1998). There is specifically a lack of human resources for the business aspects of the industry (CIGS, 1998). The situation has not seemed to have improved since the Department of Arts and Culture issued their report on the South African music industry back in 1998. The author can attest to the difficulty of finding information about the local industry.

Not only does the industry require "industry intelligence", but also information on live music venues, recording studios, independent record labels and other industry business vehicles (CIGS, 1998). This has been somewhat alleviated by the Music Industry Directory distributed by the Music Industry Development Initiative (MIDI) in partnership with the Department of Arts and Culture. This directory is a unique source book, yet distribution of the directory was found to be inadequate by many local musicians (Adler J., pers. comm. 2004).

As the music industry is a very different animal in its own right and requires different thinking in terms of business practices and marketing strategies with intellectual property, it requires a special understanding of its business operations to succeed within it. The old reputation of "the artist need only create" is not relevant in the South African market. Back in the old days, being an artist meant being *just an artist*. Today, artists need to be businesses and think like a business too (Passman, 2002; Lathrop, 2003). Lack of experience and understanding is a contributing factor to heightened double jeopardy characteristics. The skills needed to drive the industry and create successful brands are lacking and therefore have an effect on new artist's success. A new artist that is naïve about business practices and marketing operations will run the risk of making the wrong business decisions regarding their career. Furthermore, if an artist places their career in the hands of unqualified management, it will only lead to less than adequate marketing strategies and tactics (Reynell P., pers. comm. 2004). This ultimately makes it difficult for new artists to overcome double jeopardy.

Industry Growth

There has been a growth in sales of local product since 1994, which has roughly doubled over the past decade, see figure 7. The number of total units sold in 2003 was almost equal for local (49%) and foreign (51%) product (RISA, 2004). Foreign music sales have declined since 2000. This contribution has now exceeded the previous high of 41% of local product in 1991 (NAB, 2001) which may have occurred due to political reasons. This evidence suggests that double jeopardy, in a broader South African context, is perhaps not occurring to a high degree. This, however, does not mean that double jeopardy is not occurring within segments of the local market, and international markets, as will be investigated.

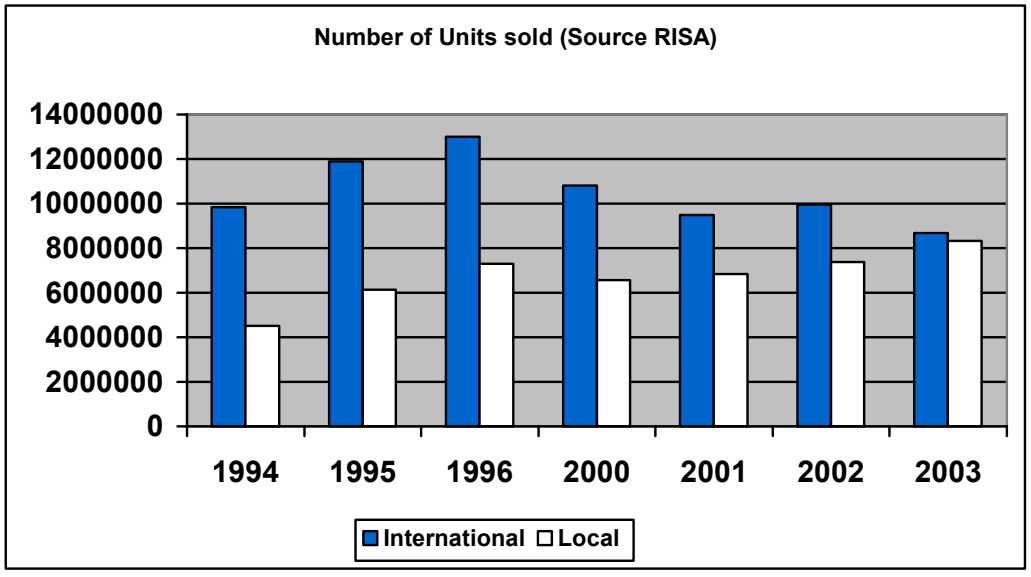


Figure 7: Number of CD Units sold

There are a number of reasons that attribute to the increase in the quantity of local product that has occurred between 2000 and 2003. Firstly, the number of radio stations serving a variety of markets has increased from 95 in 1996 to 110 in 1999 (NAB, 2001).

This has allowed a variety of music to be played increasing exposure, resulting in higher local music consumption and perhaps leading to purchases. Secondly, according to the Recording Industry of South Africa (RISA) the number of record companies increased from 104 to 140 from 1997 to 1998 and these companies have invested significantly in recording local music, thus increasing the variety of genres recorded allowing greater numbers of units to be sold (NAB, 2001; CIGS, 1998). Thirdly, there has also been significant exposure of South African music in international circles over the last decade (NAB, 2001). This might encourage sales of local product in foreign countries, contributing to local development. Fourthly, a growth in per capita GDP has expanded disposable income, thus leading to more spending on music product (CIGS, 1998). Finally, the interest and support shown by the Department of arts and culture has done much to develop the industry (NAB, 2001). These reasons all point to a continued commitment on the part of the local industry toward improving itself.

Local Content Quota

The local content quota may also contribute to the industry's growth. In November 1997, the South African government implemented local content legislation. This legislation regulates the minimum amount of local music that should be played on local radio (NAB, 2001; CIGS, 1998). The reason for this local content implementation was the promotion of South African cultural identity and to provide support for the South African music industry (NAB, 2001; ICASA, 2002). The quota contributes to the continued production of local music (NAB, 2001; CIGS, 1998). This legislation, in effect, attempts to overcome double jeopardy. It requires local radio stations that include over 15% of music in their programs to have 20% of that being domestic music product (CIGS, 1998; NAB, 2001; ICASA, 2002)[1]. Unlike other countries, such as Australia, this 20% is for every genre of music. Other countries have variable content quotas which allow specific genres, or radio formats, higher or lower percentage airplay depending on the level of local music available for that genre (NAB, 2001; ICASA, 2002). The percentage of currency value contributed by local product also does not differ largely from other countries such as Australia and Canada, contributing between 10% and 20%. The impact of the quota in these benchmark territories is unclear. Australia experienced the highest growth (11.7% to 19.8% in value, from 1994 to 1999), while Canada and Ireland have experienced growth similar to South Africa (NAB, 2001). South African music currently contributes to a significantly high value of 32% in 2003, see figure 8.

Although units of sale may be the bottom line for deciding on popularity of local music, this percentage of value requires comment. While local and foreign music sales may be almost equal, the amount of value in Rands that each is earning is significantly different. Of the 49% of local product sold, only 32% of the Rand value is attributed to it. So, for roughly the same amount of product sold, local music is earning 17% less than international music. This may be a result of lower priced local music. Lower prices may be seen as an incentive to buy local music, pushing up sales, but does little to inject money back into the industry, causing those who work on local music within the

[1] Recent interviews with musicians and radio programmers revealed that the quota is in fact 25% (as of February 2004) and of that interviews and promotion of SA music could be included. No secondary information was found to back up the quota percentage, even at the ICASA website.

industry to earn less. Companies will not be afforded a significant return on their investments to put back into cultivating local music. Such reduced earnings may thus impact on double jeopardy by inhibiting further growth.

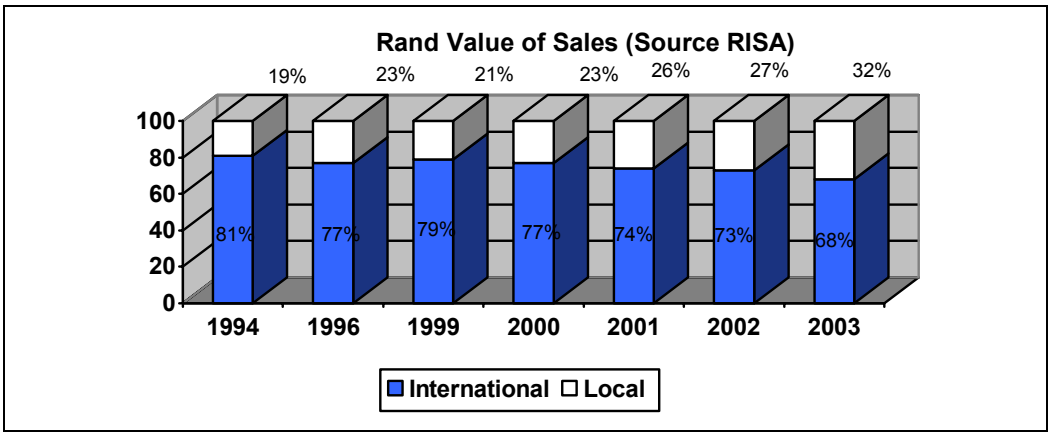


Figure 8: Total rand value of music product sold in South Africa

Music Mediums

In previous years, the configuration of the medium (LPs, tapes, singles and albums) was an issue on purchase decision (Shuman, 1980) but in today's music industry, music can also be classified as *digital* (Gosain and Lee, 2001). Digital audio playback for consumer products has revolutionised the way we hear and purchase music, but in South Africa this is still not a total reality. In South Africa the primary medium for recorded music in 2003 was the compact disc (CD, which is digital audio), with 63% of total units sold, while cassette follows with 33.2% (RISA, 2004), see figure 9. Other mediums - vinyl, CD singles, cassette singles, DVD and music videos - account for the other 3.8%. As can be seen from figure 9 this situation has changed very little since 2001. For local content, however, cassettes lead with 53.6% followed by compact disc with 44.6% in 2003 (RISA, 2004). As local music is much easier to produce and distribute on the cassette mediums, it may be difficult to capture the correct data for this medium owing to informal recording and distributing of some local music. This figure may then be much higher than recorded. The remaining mediums contribute to a small 1.8% of the local content sales market, see figure 10. The CD medium has gradually been increasing since 2001, while local DVDs were introduced in 2002. Foreign music is predominantly sold on CD, with 80% of the market. Cassettes of foreign music account for 13%, while other mediums contribute 5%.

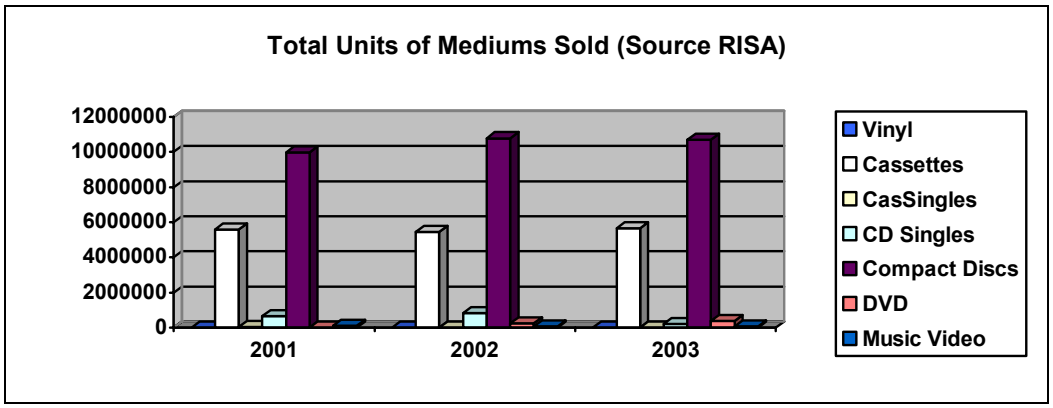


Figure 9: Total Units Sold divided by Medium

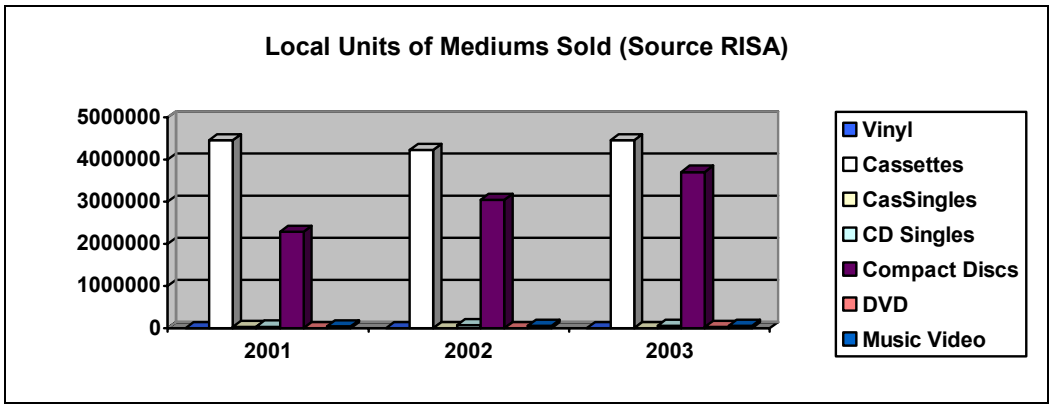


Figure 10: Local Units Sold divided by Medium

In relation to double jeopardy, some genres of music (for example, kwaito) may be distributed far more on cassette than on CD (Adler J., pers. comm., 2004). A majority of consumers of such a particular genre may only be able to purchase such music on cassette, thus isolating them from other genres, such as pop\rock which may be dominated by CD. Also, the informality of cassette manufacturing and selling may not result in a correct reflection of sales (Adler J., pers. comm., 2004). Genres that follow international music trends and are sold on CD may find a highly competitive market in which to operate, leading to heightened double jeopardy, this is highlighted next.

Genre Characteristics

By further examining consumer tastes, a double jeopardy situation can further be refined. South African music consumers' tastes differ widely across the different demographics in the country (Shaw and Moore *et al.* 2002; AMPS; 2003a, see figure 8). For example, in the black music market, it is not uncommon for a group to far exceed sales of over 25 000 copies but in white markets it is difficult for a local popular band to even reach that number (Shaw and Moore *et al.* 2002).

This could arise from international, western orientated artists that are more established and more "perfected" dominating the white music market. This is definitely evident in the amount of imports which South Africa has of overseas product which far exceeds that of exports of South African product (CIGS, 1998) as well as the number of foreign product sold in South Africa (RISA, 2004). Shaw and Moore *et al.* (2002) found that their sample of South African consumers (both of black and white markets) feel that their local music to be mostly average and preferred going to international live acts (49%) while 9% were neutral and 42% preferred seeing local acts. This amount of competition leaves smaller "South African" but western orientated artists being bought less as well as being consumed less often: the properties of double jeopardy. As such, these artists can be segmented by genre as some South African genres will be less characterised by double jeopardy than other genres.

The All Media and Products Survey (AMPS) 2003a, produced by the South African Advertising Research Foundation, asked the single question "Which of the following types of [genres] are you personally interested in?" This was a multi-mention question, meaning more than one genre could be chosen. Thus one person can have a diversity of views and select as many genres as they wish. What is produced is a *perceived* market size of a genre. The problem with this perceived market is that a consumer may like a genre yet may not purchase it. Further research would need to be done to more accurately estimate the sales market, but AMPS is a powerful indicator of music interests in South Africa.

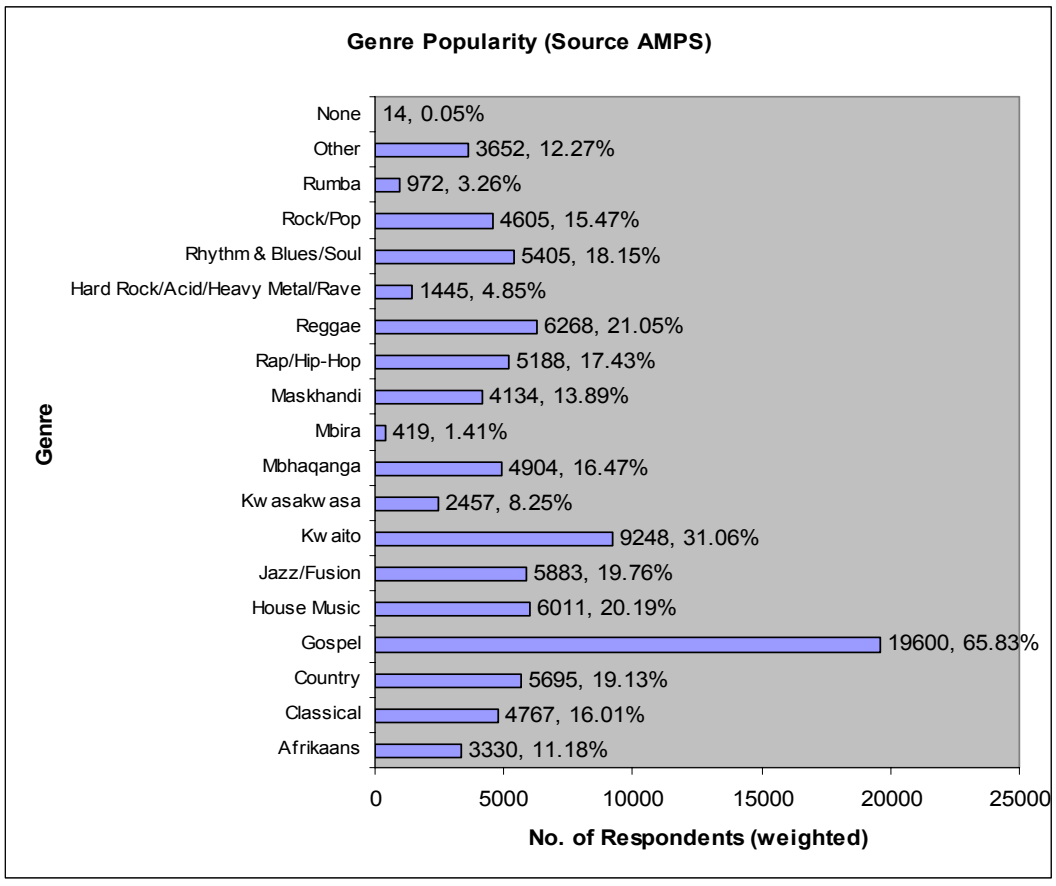


Figure 11: Genre Popularity in South Africa, from the All Media and Products Survey 2003a

It is interesting to find exact numbers of consumers who like a particular genre. For the AMPS research a sample is grossed up to approximately 29.773 million adults. Thus, one could ask, how many people are there that like the rock\pop genre? From the research 15.47% were found and, of 29.773, million this genre is liked by 4.605 million adults (see figure 11). That is enough to go platinum, which is over 25 000 copies sold (RISA, 2004), 184 times. This shows that the market is in fact not that small. It then begs the question of why local artist in that genre find it difficult to even reach platinum status within such a potentially big market. Piracy may be a reason. So too is lack of appeal of a certain type of artist's music (synonymous with product failure) as well as a lack of distribution of local products to this market. One may argue that it is also the lack of exposure, and so the effect of double jeopardy, that stops artists selling. Focus should then be given to individual artists within a particular segment, or genre, where double jeopardy effects can be more predictably overcome. This leads us to discuss a specific target market they may be more affected by double jeopardy.

Target Market Issues

Genre can be seen as a flavour of brand, and is a large market segment, but the artist is a specific product to which double jeopardy can occur. This is an example, as mentioned earlier, of double jeopardy occurring across segments (genre) as well as in segments (artist) as discussed by Ehrenberg et al (1990). Rock\pop (the segment) is perhaps not affected by double jeopardy, but particular artists within it may be.

Take the example of a new rock band in the South African music market. It is hoped that when launching this band that it will gain enough popularity to appear on the music charts, get airplay of a chosen single and thus drive the sale of the album and make profits for the record company. Let us now consider the environment in which this takes place. The South African market for rock\pop music is approximately 15% (AMPS, 2003a) of the entire South African population. Furthermore, of that 15% who like rock\pop, only a certain percentage of that will buy this type of band's music due to the bands target market and segmentation strategy. That is to say that if the band specifically appeals to 16 to 25 year old males you further decrease how many people will buy the album. This is the problem that many white South African musicians bring up as a reason from their hardships. As can be seen by figure 12, the rock\pop genre is in fact split between black and white demographics which consume it. 40% (1.842 million consumers) of the white demographic like rock\pop, while 42% (1.934 million consumers) of the black demographic also consume it. This may question the assumption of many white rock groups that they only appeal to white consumer groups. The black consumer group is equally likely to buy their music. What this means is that their market is widened by this introduction of far more consumers than anticipated, further adding to the view that double jeopardy is a far more likely reason for their struggle. This may be a sound reason as to why Johnny Clegg has done so well in South Africa with his blend of rock and African traditional music. It is also indicative of why he also has a high awareness in South Africa (Shaw and Moore *et al.* 2002). Double jeopardy will occur within this segment, and so large artists, like Watershed, will overshadow smaller artist that compete for the same space. At the same time Watershed competes with international artists in the same market, causing smaller local artist to

experience a "triple jeopardy", where they not only compete with larger local artists but with international ones too.

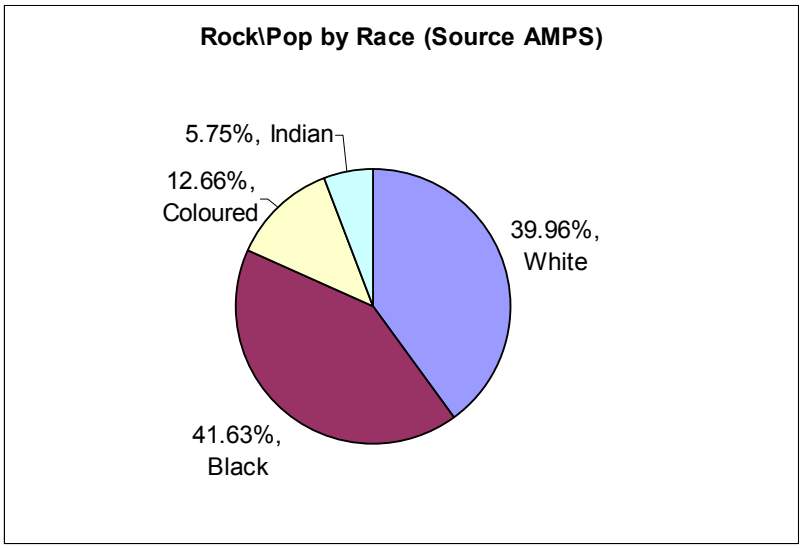


Figure 12: Rock\Pop Genre divided by Race

Even though the market is perceived as being small, it still produces many South African rock\pop acts which are trying to "make it big" despite this. Thus there are bands and artists which are creating a large following, and are well known, and those which are small and face a double jeopardy situation within a highly competitive market. Having cited only the rock\pop market, it is also suspected that hard rock/metal, rave, hip hop and other western based genres will experience double jeopardy in the same way.

You may ask about the black market that seems to be doing so well. Let's take the popular black genre, Kwaito, according to AMPS (2003a), which is liked by 31% and has a possible market of 9.248 million people. Do Kwaito artists experience the same problems as do their rock\pop counterparts? A kwaito artist's target market is very different and has a concentrated consumer base, unlike the rock\pop market. Kwaito, most importantly, is the result of music producers knowing exactly what type of music their target market wanted (Stephens, 2000) which has lead to a very successful genre of local music. The genre is also almost completely liked by the black demographic - see figure 13. Their target market is relatively a lot larger, yet their ability to sell a lot more product may not be attributed to this. The rise of Kwaito is the result of new political freedom (Stephens, 2000). Kwaito has gained momentum through exposure on new black radio broadcasting and through music videos on local television. The decrease in cost of radio and CD hi-fi systems has made the music more accessible (Stephens, 2000). The genre is also tied to black youth and to their development, forming a sub-cultural identity (Stephens, 2000). The level of international competition, at this point in time, is non-existent. The genre is not as segmented, like rock\pop. Rock\pop is relatively old and has had many offshoots and sub-genres which have developed from it. Therefore rock\pop consumers have such a variety of choice that it dilutes the genre. Kwaito is relatively young, with perhaps not so many offshoots. A

kwaito consumer may still listen to all sub-genres. Kwaito itself is a result of exposure to foreign media and a combination of American hip-hop and European house music (Stephens, 2000).

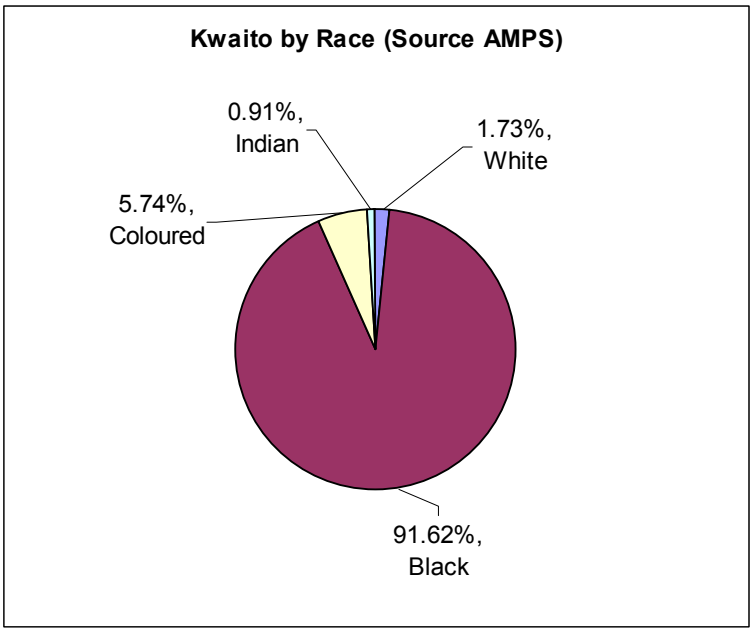


Figure 13: Kwaito Genre divided by Race

Intrinsic Product Qualities

South Africa is abundant with talent (CIGS, 1998) and most South African's should recognise this (Shaw and Moore *et al.* 2002). Here it is prudent to consider how music should naturally counteract the theory of double jeopardy. The natural appeal of music (Lathrop, 2003) gives music product a natural, universal need. If the product is of a sufficient quality consumers should recognise and purchase it, thus not allowing double jeopardy to occur. This, however, is reminiscent of outdated marketing thought that was focussed on the production of the product, rather that building and maintaining awareness and brand equity. This is, however, hindered by exposure of the product. As discussed earlier, if the consumer does not know of a better product they are instantly unable to purchase and consume it, leading us back to the focus on promotion.

To sum up, exacerbated double jeopardy in parts of the South African music market, specifically genre orientated may stem from:

- Informational needs
- International competition
- General product failure
- Piracy
- Lack of distribution (channel support)
- Diluted market characteristics (market size and targeting)
- Lack of exposure (promotion)

Keller (2003) points out that promotion, competition, channel support and the size of the market play a vital part in brand valuation and thus it is not surprising that these factors also affect double jeopardy. Since double jeopardy is often studied from the point of view of branding it is essential to understand what brands are formed in the music industry and how this contributes to an artist success or failure.

[Section on music consumer behaviour omitted]

Discussion of Literary Insights

Double jeopardy is a common element in most markets. One brand is smaller than another because it is under exposed and thus consumed less by those that do know of it. This can be applied to many different industries, but the one under analysis here is the music industry. The music industry is interesting to study in the light of double jeopardy because of its dynamic nature. Smaller artists are ultimately under exposed and thus purchased and consumed less, but, because of its highly competitive nature, artists obtain exposure, by means of a record company or other, which can result in a larger audience. This is the so-called "big break" that many new artists hope for and is also their ticket out of double jeopardy effects.

This, unfortunately, is an atypical view of the South African music industry. As is shown, it is suspected that the local pop\rock industry is facing double jeopardy against international competition. Other factors resulting in a deepened double jeopardy effect is that of general product failure, piracy, a lack of distribution for local artists, diluted market characteristics and a general lack of exposure. Furthermore, because of these factors, releasing local product bares a certain high risk to local record companies which stand to loose on the substantial investment needed to, firstly record an album, and secondly promote it to any degree of efficiency. Since the bigger record companies may not be willing to risk taking on new artists, they import established, overseas music products. These are in abundance and are easier to penetrate and sell in the market, as is evident by the high content of overseas artists on South African radio, television and in retail stores. Thus the cycle is complete, and so the local industry faces double jeopardy.

This generalisation should not be seen as a dark end to the South African artist. What can be shown is that this trend is perhaps normal for such countries as Australia and Canada, which bare similar low domestic product consumption characteristics but who have produced some of the biggest acts in contemporary music to date. The problem, then, may not stem from the lack of local music available, but in the product itself and the promotion thereof in the form of brand building.

Branding has been largely ignored in music marketing research. The literature available in this field is of a psychological nature yet provides useful insights into consumer behaviour when applied to branding. Branding is essentially the result of a promotional cost (Keller, 2003). This promotion cost is the amount of money required to create and expose a brand in the market. The ultimate worth of a brand is its brand equity and this, again, is directly related to marketing cost. Since music artists can be recognised as brands in their own right, there is large amount of brand building which needs to occur to ultimately lead to success of a brand in the market. A lack of brand building, or brand

equity, is a result of low exposure in the market and perhaps a low marketing spend. This low exposure, as shown above, causes double jeopardy.

Record labels and artists acting as record labels are the marketers of the music industry. They are responsible for producing and promoting local music product and are thus responsible for moving music product through the market value chain. Whether consumers ultimately decide on what music is truly made into hits or whether the record labels pushes artists toward consumers to make them hits is debateable, but what is sure is that if consumers are unaware of music product they will not buy it. Product failure on the part of the record company further ads to the debate as consumers will not be willing to buy it even if they know of it. Here, we can see that examining what consumer responses are to music is important with regard to exposure and product development.

The success of the music product is ultimately not in the hands of those creating it, but of those exposing it. That is, the marketer. To have a good song means that one part of the success equation is satisfied, but, without any channel to lead the product into the hands of those that would buy it, is useless. Those two – exposure and product design – make a product able to overcome double jeopardy.

As was investigated, various factors lead the consumer to either reject or reinforce a brands image. This image translates into brand equity for the artist and thus a high value can be placed on them if they are well established and sell many records. In order to overcome double jeopardy, small artists will need to establish brand equity through exposure. This exposure can only be gained by overcoming the numerous barriers within the South African music marketing environment.

This study is unique as neither double jeopardy nor branding has been applied to the music industry before. Double jeopardy is well established for fast moving consumer goods such as coffee, soap and breakfast cereals as well as for the automobile industry, yet has never been applied to the entertainment industry since McPhee first recognised it in entertainment products.

Chapter 3: Methodology

Sub-Section 3.1: Research Design

This research is conducted in two parts. The first part is collection of primary data on the music industry while the second part is an analysis of secondary data. The first part is an exploratory phase and is carried out by conducting depth-interviews with key industry people. This will include interviews with radio stations, musicians, industry experts as well as with the South African Music Rights Organisation (SAMRO). It is important to interview these industry players in order to gain a clear understanding of those aspects identified in the literature review. These themes are described in the next section.

The second part of the research, the analysis of secondary data, is carried out with a quasi-experimental causal research design. Here, statistical analysis with correlation and regression is done using quantitative data from South African music charts and performance logs. Music charts played on radio stations give an indication of a song's popularity over time. Each week a chart can be compiled, either from votes, sales or other, to reflect the popularity of a particular song. The chart can be used to determine that "birth", "life" and "death" of a song's popularity (Bradlow and Fader, 2001).

Performance logs can give an indication of the level of exposure a song was receiving. They represent the amount of radio airplay, television viewing, and public performance the song had. The performance logs can give a level of exposure for each song on the chart. In this way popularity of the song can be gauged against level of exposure for it.

This design should reveal the current environment for international and local songs in South Africa. Local South African music can specifically be studied amongst itself and in competition with international music in the same genre. It should be shown how a song behaves on a music chart and how much exposure is needed to push the song up the chart, or how the chart affects exposure.

Sub-Section 3.2: Data Collection Method

The Music Chart

Shulman (1980) expresses that music charts are the fastest indicators of market acceptance of new artists and types of music. In the U.S., point of sales registers send purchase data via modem to Sound Scan Inc. and are published in Billboard Magazine, Rolling stone, Entertainment Weekly, Music Week, and The Wall Street Journal (Lee *et al.* 2003; Passman, 2002). Song title, artist name, producer and label number are presented in these charts.

In South Africa there is only one national chart. This chart is presented on the radio station 5FM as the 5FM Top 40 and is the largest national music chart. This chart is meant to reflect the most popular songs in circulation in the country at the time.

Performance Logs

Songwriters and publishers earn money from their songs through the public performance of them (Passman, 2002). As they cannot keep track of all songs that are performed at every venue, radio stations and television station, public performance societies are set up to keep track of the performances (Passman, 2002). In South Africa, the South African Music Rights Organisation (SAMRO) administers this performance right for music writers and publishers.

SAMRO has logs from radio, television and music performance venues (such as clubs and pubs). For radio and television these logs indicate the deejay, artist, title, composer, publisher and the time the song was played. This data is well recorded and easier to work with than other data that SAMRO collects. For instance, music venues often indicate the various songs they are going to play during a period and pay a "blanket license" for performance of those songs. This blanket license pays for all songs in their repertoire and does not record actual songs played. For this reason the logs containing this information may not accurately reflect the music performed in venues and so radio and television only would be a better indication of a song's exposure.

At the time of field work, SAMRO had not yet acquired the logs from radio stations and kindly requested and received the required performance data for radio airplay from the Broadcast Data Systems Company. The presentation and usability of the data was perfect for the study at hand. My thanks are extended to both Broadcast Data Systems and SAMRO for their interest in this research.

Sub-Section 3.3: Sampling Procedure

A sample of songs would be drawn from a universe of music that received airplay during the time period. The sample would consist of a census of popular songs in South African music charts over a period of one year, specifically September 2003 to September 2004.

The life of a song on a top 100 chart is roughly about 20 weeks (Bradlow and Fader, 2001) or 5 months. As a top 40 chart is expected to move faster than a top 100, the average life span of a song is probably a lot smaller and perhaps roughly 8 weeks or 2 months in length. This frame is then long enough to capture at least 3 life spans and should be sufficient for the study.

After the charts for this period were collected, song's that appeared on the first and last charts were omitted. This was done so that only songs that had completed their lifecycles were included. This produced a total of 221 songs to be used in the analysis of chart behaviour. When the airplay data from BDS was received song's that did not appear at all on their records were again omitted. This was done under the assumption

that some song may have received airplay but may have not been registered for tracking and thus not have been listed. This reduced the sample to 154 songs.

The sample can be segmented on a number of different variables. First, and foremost, the sample can be narrowed to international and local songs. Then songs can be categorised into specific genres as well as dividend on factors such as number 1 hits.

Sub-Section 3.4: Research Questions and Hypothesis

There are specific themes and questions that arise from the literature review. Some questions can only be answered in a qualitative nature through the depth-interviews at this point. They are: (1) how does the quality of local music measure up to the quality of foreign music? (2) How does local music compete amongst itself? (3) What differences are there in local markets when compared to international ones? (4) How is piracy affecting local markets? (5) Is distribution of local music a problem for local artist's success?

Other questions can be answered from analysis of the secondary data: (1) how does song exposure (from radio) affect song popularity? (2) How exposed and popular are South African artists when compared to international ones? (3) How does genre play a role in popularity and exposure of music?

1. Exposure and Popularity

A specific theme that arose concerning double jeopardy was that exposure plays a vital part in gaining popularity for a brand. A brand which has high exposure is not likely to be in a double jeopardy situation, and thus be popular. Similarly, it would be expected that a song should be popular when highly exposed. To this end, the following hypothesis is considered:

H_1: A song's popularity will be positively related to its amount of exposure

2. Country of Origin Analysis

With regard to double jeopardy in South Africa, we can first consider that both South African as well as international song will experience double jeopardy.

H_{2a}: Some songs will be less exposed and, thus, less popular than other songs

From the literature review it was considered that South African song's in particular would experience heightened double jeopardy characteristics. The following further exposure-popularity hypotheses can be made:

H_{2b}: South African songs are less popular than International songs
H_{2c}: South African songs are less exposed than International songs

3. Genre Differences

Some genre's can be more popular than others and may also experience higher characteristics of double jeopardy. This is articulated in the third hypotheses:

H_{3a}: Some genres will be less popular than other genres
H_{3b}: Some genres will be less exposed than other genres

Furthermore, we may expect that South African songs in the same genre as international songs will be underexposed with less popularity.

H_{3c}: South African songs will be less exposed then International songs in the same genre
H_{3d}: South African songs will have less exposure than International songs in the same genre

Sub-Section 3.5: Analysis Technique

A content analysis will be done around key themes and expert interviews while quantitative research with secondary data will be carried out. During interviews, common themes have been discussed that either support or refute the hypothesis above. In order to have more quantitative evidence for these themes, the data above has been collected in order to analyse the current state of the market. Firstly, though, the traditional quantitative analysis techniques for double jeopardy are discussed below followed by the technique used in this research.

Quantitative models have been developed to predict size, presence and direction of double jeopardy in competitive markets (Ehrenberg *et al.* 1990). These models detect it on the assumption of differing popularity only, without needing to take into account positioning, promotion and other factors. When applying the models, setting purchase probability as larger for one brand and lower for another, double jeopardy effects arise where there are fewer buyers who buy the least popular one less often (Ehrenberg *et al.* 1990). Individual consumers are recognised as having "varying and probability deterministic reasons for doing what they do" (Ehrenberg *et al.* 1990, p. 86). The most flexible and widest ranging model is the Dirichlet, upon which certain assumptions have to be made: "Brand purchases are stationary; the market is not partitioned or segmented; consumers have split loyalties; and different consumers hold different brands in their repertoires" (Hoek et al , 2003, p. 53).

The launch period of a new brand is critical for its success and to establish in the market (Hoek *et al.* 2003). A new brand introduced into a market is said to unsettle the market for the period of six to eight weeks to a year (Hoek *et al.* 2003) as the new brands share of the market comes proportionately from the already established brands. This, thus, violates the Dirichlet model's assumptions and so the market would need to settle before double jeopardy can be examined.

Ehrenberg et al (1990) have only related double jeopardy to stationary markets and there is yet to be extensive research into dynamic markets (Hoek *et al.* 2003). In line with this research, what needs to be answered, in accordance with the Dirichlet model, are:

- Is the music market stationary or dynamic?
- Is the music market segmented?
- Do consumers have split loyalties?
- Do consumers hold different brands in their repertoires?

The music market is very dynamic, shifting every week. It is also very segmented with many genres and many different consumers taking part in the market. By being dynamic and segmented, many consumers shift artist loyalty very quickly but may be loyal to many artists at one time. This may depend on the new hit of the moment. As such, many consumers can hold many different artists in their repertoires. For these attributes, the Dirchlet model may be inapplicable to study double jeopardy specifically in the music industry. This is why correlation and regression have been chosen to identify double jeopardy effects.

The charts and logs will be examined via correlation. Correlation examines "the joint effect of a number of variables" (Galpin, 2004, p. 139). Specifically, t-tests and ANOVA will be used. The variables for this study are popularity (indicated by chart position) and song exposure (indicated by number of "hits" or times played of a song). Here, we wish to know whether exposure has a correlation with popularity. For this research we would expect exposure to have an influence, or causal effect, on popularity and thus be the independent or predictor variable while popularity is the dependent or response variable. More specifically, we would typically expect a song to rise in popularity, reach a peak and then drop off the chart (Bradlow and Fader, 2001) and, furthermore, this to be driven with exposure.

The next statistical operation would be to perform a regression on the data. Regression is an advanced measure of correlation. Linear regression is required as we have two variables and would wish to be able to predict popularity from exposure. Multiple regression can be performed when the number of weeks on the chart is introduced as a third factor.

Chapter 4: Results

Sub-Section 4.1: Summary Statistics

[Section on summary statistics omitted]

Sub-Section 4.2: Hypotheses Tests

Popularity and Exposure

H_1: A song's popularity will be positively related to its amount of exposure

The first test that is run for H_1 is a simple linear regression of average position and total weekly airplay. This was done on the assumption that a song is likely to gain most of its airplay while on the charts. The results of the regression are given below:

[Regression results omitted]

The analysis of variance table shows that the regression is significant ($P<0.0001$) while the R-Square shows that it accounts for 21.55% of the data (a percentage quite good for behavioural studies). Below, in the parameter estimates table, we see that both the intercept and slope of the regression is significant (both $P<0.0001$). While the standardized estimate indicates that the relationship is negative, this is only due to the presentation of chart positions (lower being more popular). Thus, the relationship is positive between average position and total weekly airplay. This is accounted for in the diagrams by simply reversing the axis. [Regression equation omitted] The slope of the regression line may not be large, but is indeed significant for the data. In this case we would expect total weekly airplay of, say, 30 to lead to an average position of 23.2397. An example where this was the case is the song "I Want You" by Thalia which received total weekly airplay of 33 and a position of 22. In order to reach an average position of 11, total weekly airplay of 824.29 is needed. This holds true for the song "This Love" by Maroon 5 which received total weekly airplay of 1087 and an average position on 11. The regression line is shown in figure H1.1 below:

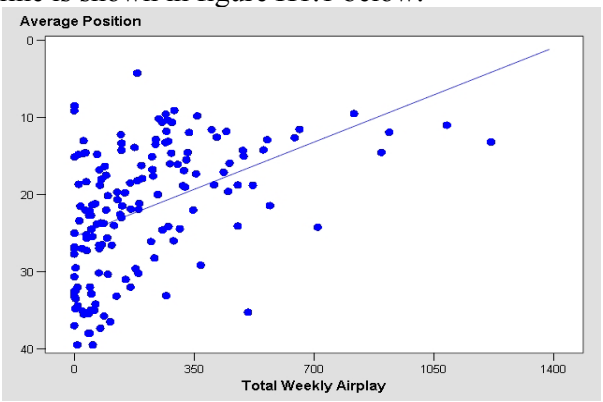


Figure H1.1 Average Position and Total Weekly Airplay Regression

A simple linear regression was also performed on the average position on total airplay. Here we would wish to see whether a higher average position is accompanied by a higher total airplay.

[Regression results omitted]

The regression, overall is significant (p=0.0067) but the R-Square is very low, indicating that only 4.74% of the data is accounted for by the regression. The relationship is represented as negative, but is actually positive for the same reasons as before. [Regression equation omitted]. The slope, in this case, is very small, due to the large spread of the data, evident in figure H1.2, but is still significant. To use an example for the regression equation, having achieved an average position of 20 you would expect total airplay of 1180.35. This result is not surprising, yet consideration of the random variability of the data must be taken into account and this regression may not be as reliable as the previous one.

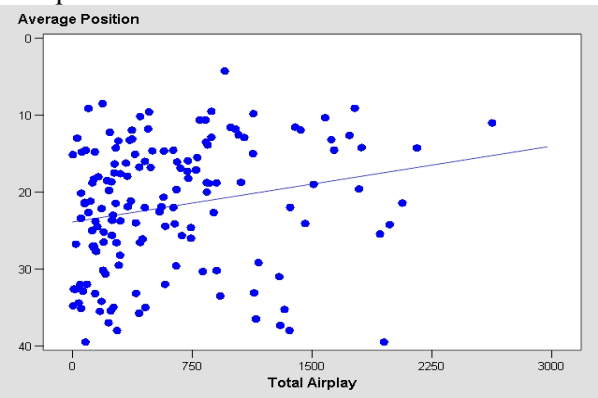


Figure H1.2 Average Position and Total Airplay Regression

A multiple regression was performed regressing total weekly airplay and number of weeks on the chart against average position of songs. Number of weeks was used as an additional variable of exposure. The longer a song was on the chart the more popular you would expect it to be. The results of the regression are given below:

[Regression results omitted]

The analysis of variance indicates that the regression is significant. The R-squared shows that 39.39% of the data is explained by the regression and is very good for the study. Both the intercept and slopes of the regression are found to be significant. The result was as expected and a positive relationship between popularity and exposure was found. This is illustrated, again, in figure H1.1 above. Looking at the collinearity of the data, we see that there is no severe collinearity among the variables – none of them are highly correlated with each other.

[Regression equation omitted]. Here, we would expect a certain number of weeks on the chart and a certain number of plays to lead to a particular average position. For example, spending 3 weeks on the charts and receiving 30 plays each week would lead to an average position of 28.54774. This result makes sense when compared with the

actual data: "Behind Blue Eyes" by Limp Bizkit was on the chart for 3 weeks, received total weekly airplay of 98 and had an average position of 30.33. Another example is, say, if your song was at number 35 (week 1), number 30 (week 2), number 25 (week 3) and number 20 it should have received a total of 64.78 plays. This calculation also makes sense when compared with the actual data: "Dance Like This" by Wyclef Jean lasted 4 weeks, attained an average position of 26.5 and received 81 total weekly plays. Thus, the regression is significant.

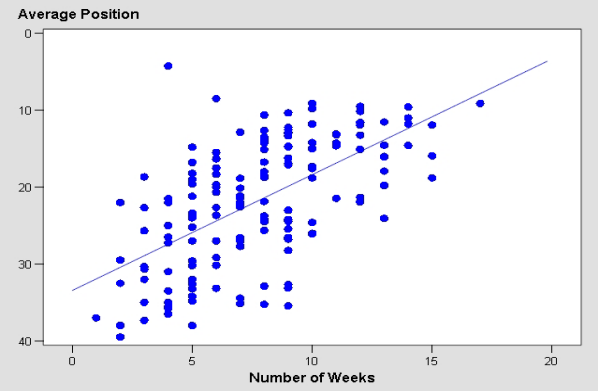


Figure H1.3 Average Position and Number of Weeks Regression

A multiple regression was also performed with total airplay, but found that total airplay became insignificant (p=0.0837) at the 5% significance level. This probability value may have occurred from the significance of the number of weeks on the chart ($p<0.0001$). The result for total airplay may have been tending toward significance, but what can be speculated is that in the long run the airplay of songs relies less on the initial average position as seen in earlier and later tests to come.

From these results we can conclude that airplay, number of weeks on the chart (as a measure of exposure) and average position (as a measure of popularity) are all positively related, thus concluding that H_1 is true.

H_{2a}: Some songs will be less exposed and, thus, less popular than other songs

From proving H_1 we may not, however, jump to the conclusion that exposure leads to popularity or vice versa. There is evidence to suggest that popularity leads to higher airplay. The number of times a song was played *after* having been on the chart indicates the acceptance of a popular song thus leading to higher airplay. The way the chart is compiled supports this: 5FM tests the songs on independent samples that cannot be influenced by a large amount of airplay, as new songs typically have no airplay to begin with. There are some songs which contradict this, like R. Kelly's "Step in the Name of Love" which received substantial airplay before reaching the chart (1500 plays) yet received low airplay, chart position, movement and longevity while on the chart. The song subsequently received over 300 plays after it had left the chart. This song may be an example of a song which is "burnt out" by the time it reached the 5FM chart and the initial momentum needed to push it up the chart was lacking due to overexposure. To test this hypothesis a paired sample t-test was conducted on the amount of airplay before and after the end of the chart. The results were:

H_0: $\mu_1 = \mu_2$, airplay before the chart equals the airplay received during and after
H_A: $\mu_1 < \mu_2$, airplay before the chart is less than airplay received during and after

[T-test results omitted]

The result of this test shows that we can reject the null hypothesis at the 5% level (p=<0.0001). Thus, we can conclude that airplay before the chart is different to airplay after being on the chart. This result suggests that songs on the chart, on average, receive more airplay during and after being on the chart. Thus, in light of H_1, being more popular leads to more exposure. This may not be surprising in the light the songs on the chart are often classed as "proven hits" allowing them continuous playlisting and further airplay. This may be in contrast to a song that does not make it to the chart and is considered unpopular and unsuitable for continuous rotation to gain listenership.

Having reached this conclusion, independent t-tests were conducted to see if there was a difference in exposure between songs that reached number 1 and those that did not and those songs in the top ten average positions and those that did not reach the top ten average positions. Three exposure measures were used: weekly airplay, total accumulating airplay and total airplay (airplay before was not tested as we wish to gauge whether success on the chart alone creates a difference or not). The result of these tests follows:

Firstly, a test was conducted to detect if attaining a number 1 on the chart affected the total weekly airplay received during the chart period:

H_0: $\mu_1 = \mu_2$, weekly airplay of a number 1 hit equals the weekly airplay of a song that did not
H_A: $\mu_1 < \mu_2$, weekly airplay of a number 1 hit is greater than the weekly airplay of a song that did not

[T-test results omitted]

The equality of variances table indicates that there is a difference in variance and that the Satterthwaite method is appropriate. The test is significant (p=0.0011) and we can reject the null hypothesis in favour of the alternative. Thus, weekly airplay of number 1 hits is significantly higher than a song that did not reach number 1.

Secondly, a test was conducted to detect if attaining a number 1 on the chart affected the total accumulated airplay received before and during the chart period:

H_0: $\mu_1 = \mu_2$, total accumulating airplay of a number 1 hit equals the total accumulating airplay of a song that did not
H_A: $\mu_1 < \mu_2$, total accumulating airplay of a number 1 hit is greater than the total accumulating airplay of a song that did not

[T-test results omitted]

The equality of variances table indicates that there is no difference in variance and that the pooled method is more appropriate. The test is significant (p=0.0012) and we can reject the null hypothesis in favour of the alternative. Thus, accumulating airplay of number 1 hits is significantly higher than a song that did not reach number 1.

Thirdly, a test was conducted to detect if attaining a number 1 on the chart affected the total airplay received:

H_0: $\mu_1 = \mu_2$, total airplay of a number 1 hit equals the total airplay of a song that did not
H_A: $\mu_1 < \mu_2$, total airplay of a number 1 hit is greater than the total airplay of a song that did not

[T-test results omitted]

The equality of variances table indicates that there is no difference in variance and that the pooled method is more appropriate. The test is significant (p=0.003) and we can reject the null hypothesis in favour of the alternative. Thus, total airplay of number 1 hits is significantly higher than a song that did not reach number 1. In conclusion of these three tests we can unanimously declare that attaining the number 1 position increases the chance of having far more airplay. In comparison of the means for each measure total weekly airplay is likely to be higher by 265 plays, total accumulating airplay is higher by 220 plays and total airplays is likely to be higher by 358 plays.

Fourthly, we may wish to see whether those songs that achieved high average positions (in the top 10 of average positions) receive significantly different airplay. The same exposure measures are used – the first of which is the total weekly airplay:

H_0: $\mu_1 = \mu_2$, weekly airplay of a top 10 average position equals the weekly airplay of a song that did not get to the top 10
H_A: $\mu_1 < \mu_2$, weekly airplay of a top 10 average position is greater than the weekly airplay of a song that did not get to the top 10

[T-test results omitted]

The test is insignificant (p= 0.2919) and we can conclude that there is no difference between top 10 songs and below 10 songs.

Fifthly, top 10 average position songs may receive higher accumulated airplay:

H_0: $\mu_1 = \mu_2$, total accumulating airplay of a top 10 average position equals the total accumulating airplay of a song that did not get to the top 10
H_A: $\mu_1 < \mu_2$, total accumulating airplay of a top 10 average position is greater than the total accumulating airplay of a song that did not get to the top 10

[T-test results omitted]

The test is insignificant (p=0.5941) and we can conclude that there is no difference between top 10 songs and below 10 songs.

Finally, top 10 average position songs may receive higher total airplay:

H_0: $\mu_1 = \mu_2$, total airplay of a top 10 average position equals the total airplay of a song that did not get to the top 10
H_A: $\mu_1 < \mu_2$, total airplay of a top 10 average position is greater than the total airplay of a song that did not get to the top 10

[T-test results omitted]

The test is insignificant (p=0.1675) and we can conclude that there is no difference between top 10 songs and below 10 songs. Although the average position tests yielded no differences in airplay we can conclude that songs that reach number 1 do. This result draws attention to the regressions that have taken place in Hypothesis 1 – if a higher average position does not yield significantly higher airplay how reliable are the regressions for prediction? In response, one must bear in mind that average positions arise from enduring performance on the chart and this should be taken into account when using the regression. By tracking individual positions and calculating the average position airplay can be predicted – when reaching the number 1 position the marketer and musician should bear in mind that their song will receive above average airplay. Unfortunately, the sample size of number 1 hits was too small to attain a reliable regression.

In conclusion, the vice versa of H_2 can be regarded as true: Some songs will be less popular and, thus, less exposed than other songs. The attitude for acceptance of a song in this case is a very importance part of airplay. The song must be liked before it can receive airplay and one must not jump to the conclusion that airplay leads to popularity (in this case, higher chart positions). For this reason, some tests now assume that popularity is the independent variable while exposure assumes the dependent one.

Country of Origin Analysis

H_{2b}: South African songs are less popular than international songs

The simplest test to conduct in gaining a conclusion for the hypothesis is to run an independent t-test on the chart positions for both groups. Here all the ranks from SA songs and all the ranks from International songs are used to calculate a mean for each sample and perform the test. This test will show if there is a difference between overall popularity rankings of SA and International music. The results of this test are:

H_0: $\mu_1 = \mu_2$, the mean of South African ranks equals the mean of International ranks
H_A: $\mu_1 > \mu_2$, the mean of South African ranks is lower (in popularity) than the mean of International ranks

[T-test results omitted]

The equality of variances table shows that the variances for both groups is significant and are not the same. Thus, we would look more at the Satterthwaite method rather than the pooled method, yet both methods show the same result. We can reject H_0 in favour

of H_A, and say that South African ranks are lower (in popularity) than International ones. Thus, this result shows that the two groups are not equal and there is a difference in chart position between International and South African songs. The direction in which this conclusion can be classified can be seen in Figure H2b.1:

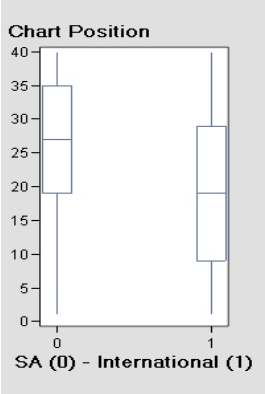


Figure H2b.1 SA\International Chart Position Box Plot

SA, represented by 0, is clearly lower in chart position as a group while international, represented by 1, is more centred and achieving higher chart positions.

The second test, in a similar vein, is to conduct an independent t-test on the average position of songs in the sample. The hypotheses for this test are:

H_0: $\mu_1 = \mu_2$, the mean of SA songs equals the mean of International songs
H_A: $\mu_1 > \mu_2$, the mean of SA songs is lower (in popularity) than the mean of International songs

[T-test results omitted]

From the equality of variances table we see that we cannot assume that the variances of both groups are different and should rather look at the pooled method, although both methods show equal *p*-values. From this test we can reject the null hypothesis in favour of the alternate and conclude that International songs, at the 5% significance level, are more popular than SA songs or SA songs are less popular than International ones.

By using the average position as a variable, we see that it highlights the differences between the groups. This can be seen in the graphic below:

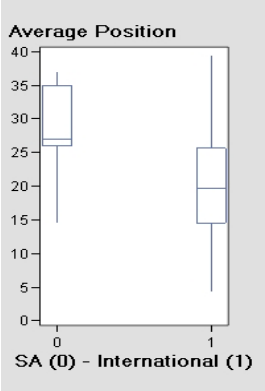


Figure H2b.2 SA\International Average Position Box Plot

A final test which can show some insight into the direction of popularity (either higher or lower) is testing for a normal distribution of the average positions of International and South African songs. For South African music, the result was as follows:

H_0: $\mu_1 = \mu_2$, the median of the population from which our sample is drawn (26.82) is equal to the median of a population with a normal distribution (20.5)
H_A: $\mu_1 \neq \mu_2$, the median of the population from which our sample is drawn is not equal to the median of a population with a normal distribution

[Test for Location results omitted]

As the test shows we can reject the null hypothesis (H_0) in favour of the alternative (H_A), so that this distribution has a median which is not similar to the median of a normal distribution. Thus, half of the data in the distribution lies below 26.82, indicating increased lower average positions. The second step in determining normality is to conduct a goodness-of-fit test. The hypotheses for the Goodness-of-Fit test are:

H_0: the distribution is normal
H_A: the distribution is not normal

[Goodness-of-Fit results omitted]

Testing for differences between the normal distribution and the one of the sample we cannot, at the 5% level, reject the null hypothesis that the sample comes from a normal distribution for any of the tests. This result indicates that South African music's average positions are distributed normally. Thus, most songs have average chart position values around the middle of the chart with a minority of songs attaining positions lower or higher than the mean. We must bear in mind that this normal distribution is spread around the mean of 27.65 and half of the data lies below 26.82: thus the distribution of South African average positions may be normal but occupies the lower end on the chart. The distribution looks like:

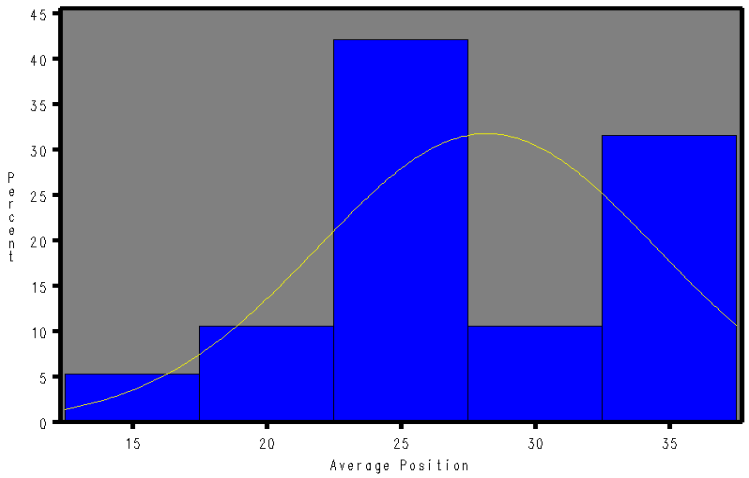


Figure H2b.3 South African Distribution Histogram

The same test was run for the international group:

[Test for Location results omitted]

The test for location has the same hypotheses as before and but does not reach the same conclusion: the distribution has a median (20.67) which is similar to the median of a normal distribution (20.5). Thus we would expect half the data to lie above and below 20.67, being similar to average positions which are normally distributed. The goodness-of-fit results are shown below:

[Goodness-of-Fit results omitted]

The Goodness-of-Fit test has the same hypotheses as before. Testing for differences between the normal distribution and the distribution of the International sample we can, at the 5% level, reject the null hypothesis in favour of the alternative and conclude that this sample may not be distributed normally and in fact may be skewed (toward higher popularity). This result shows that the majority of international song's average positions tend to be higher than that expected of a normal distribution, yet, as the test for location shows half of the data lies above 20.67 biasing the International group's distribution toward higher average positions. This is evident in the graph of the distribution below:

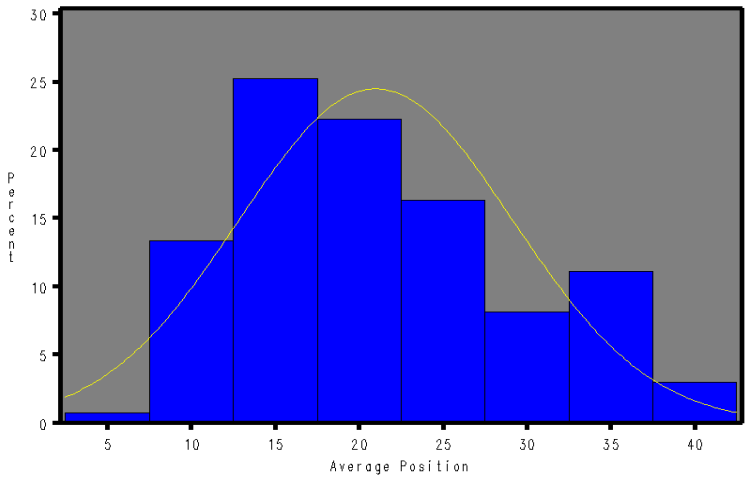


Figure H2b.4 International Distribution Histogram

From the test of normality on both groups we can again conclude that international music, in general, is more popular than South African music. Thus, we can conclude that H_{2b} is acceptable.

H_{2c}: South African songs are less exposed than international songs

In examining exposure for both groups an independent t-test is again run on each measure of exposure. Firstly, total airplay before entering the chart was examined for both groups. The results were as follows:

H_0: $\mu_1 = \mu_2$, the total South African airplay received before the charts equals the total International airplay received before the charts
H_A: $\mu_1 < \mu_2$, the total South African airplay received before the charts is less than the total International airplay received before the charts

[T-test results omitted]

The equality of variances table indicates that the variances of both groups were different but both methods yielded the same results. Looking at the Satterthwaite method, we see that we cannot reject the null hypothesis at the 5% or even 10% significance level. This result is evident in Figure H2c.1 where both groups look equally distributed. The only discrepancy is the number of outliers that the international group has, and it may not be uncommon for International music to have some songs which are played far more than South African songs.

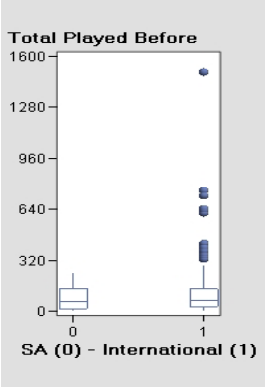


Figure H2c.1 SA\International Total Airplay Before Chart Box Plot

A t-test was performed on the weekly airplay a song received during the chart time. The results are below:

H_0: $\mu_1 = \mu_2$, the weekly South African airplay received during the charts equals the weekly International airplay received during the charts
H_A: $\mu_1 < \mu_2$, the weekly South African airplay received during the charts is less than the weekly International airplay received during the charts

[T-test results omitted]

The equality of variances table indicates the two groups variances are not equal and the Satterthwaite method is preferred. The t-test reveals that there is a difference between the groups ($P<0.0001$) and that we can reject the null hypothesis in favour of the alternative. Thus, airplay received by the International group during the chart period is higher than the South African group. This is shown in Figure H2c.1 and is further bolstered by the number of outliers in the International group. In addition, a t-test performed on the total weekly airplay was also significant ($p=0.0009$), thus coming to the same conclusion.

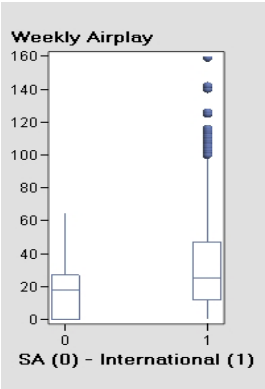


Figure H2c.2 SA\International Weekly Airplay Box Plot

A t-test was performed on the accumulating number of times a song was played before and during the chart period. The results were as follows:

H_0: $\mu_1 = \mu_2$, the accumulating South African airplay received equals the accumulating International airplay received
H_A: $\mu_1 < \mu_2$, the accumulating South African airplay received is less than the accumulating International airplay received

[T-test results omitted]

The equality of variances table is again significant thus, using the Satterthwaite method, the t-test reveals a significant difference between the groups. Thus, although there is no difference before the chart, there is a difference between the groups by the end of the chart. Again, looking at Figure H2c.3, the number of outliers shows International music tending to receive significantly more airplay than South African music.

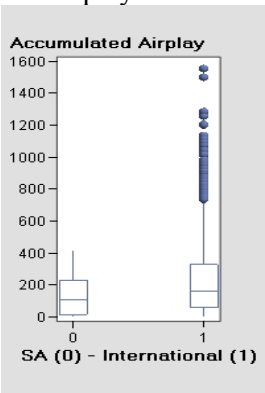


Figure H2c.3 SA\International Accumulating Airplay Box Plot

A t-test was run on the total airplay a song received during the study period. The results were as follows:

H_0: $\mu_1 = \mu_2$, the total South African airplay received equals the total International airplay received
H_A: $\mu_1 < \mu_2$, the total South African airplay received is less than the total International airplay received

[T-test results omitted]

The equality of variances table shows that the two groups may have the same variance and thus, using the pooled method, we find that the t-test is not significant (p=0.1968). From this result we may conclude, in light of previous tests that in the long run, after the chart, South African and International music receive the same amount of exposure. A few outliers do exist in the International group, pointing out that some international songs are highly exposed, while no South African songs reach this level at all.

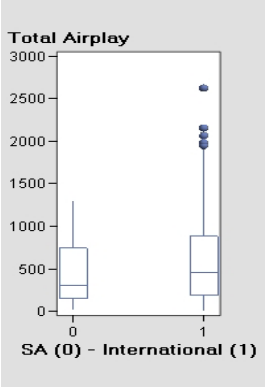


Figure H2c.4 SA\International Total Airplay Box Plot

Regression was performed on South African and International groups on weekly airplay and total airplay but was found to be insignificant for the South African group. The International group, again, mimicked the overall sample. The results of these tests did not add to any explanation of the differences between the groups and are omitted here.

In conclusion for H_{2c}, we find partial support for the hypothesis. The results point to a difference in airplay, in favour of the International group, only during the chart period. The accumulating airplay result highlights the importance of all airplay during the chart and here again we find that the groups differ. Before the chart and in the long run, however, we find no difference in airplay but a high level of exposure is enjoyed by a few International songs.

Genre Differences

H_{3a}: Some genres will be less popular than other genres

A one-way ANOVA was used to test the factor "genre" with 7 levels: 1 is pop music, 2 is rock, 3 is dance, 4 is hip hop, 5 is rap, 6 is kwaito, 7 is R&B. We could expect to see that some genres are more popular than others on the charts. The hypotheses for the ANOVA test would be:

H_0: All genres are from the same population of chart positions
H_A: Two or more genres are from different populations of chart positions

[ANOVA results omitted]

The ANOVA table above shows that the factor is significant (p=0.0001). We can reject the null hypothesis in favour of the alternative and conclude that there is a difference between genres.

In order to determine where the differences between the genres lie, multiple comparison tests will be run. The three major types are used, notably Scheffe, Bonferroni and Tukey's multiple comparison tests (the tables for which are omitted here for brevity). If the confidence interval in the multiple comparison tests contains zero then the two

genres do not differ significantly, at the 5% significance level (the chance of a type 1 error). The results of the multiple comparison tests are summarised below:

Genre	Differs with:
1. Pop	Kwaito, Rock, Hip Hop
2. Rock	Pop, Hip Hop, Rap
3. Dance	Kwaito, Hip Hop
4. Hip Hop	Kwaito, Rock, R&B, Pop, Dance
5. Rap	Kwaito, Rock
6. Kwaito	Pop, Dance, Rap, Hip Hop, R&B
7. R&B	Kwaito, Hip Hop

Inspection of the table above shows that Kwaito and Hip Hop genres are the most different in popularity according to their rankings. Figure H3b.1 below shows the genres graphically.

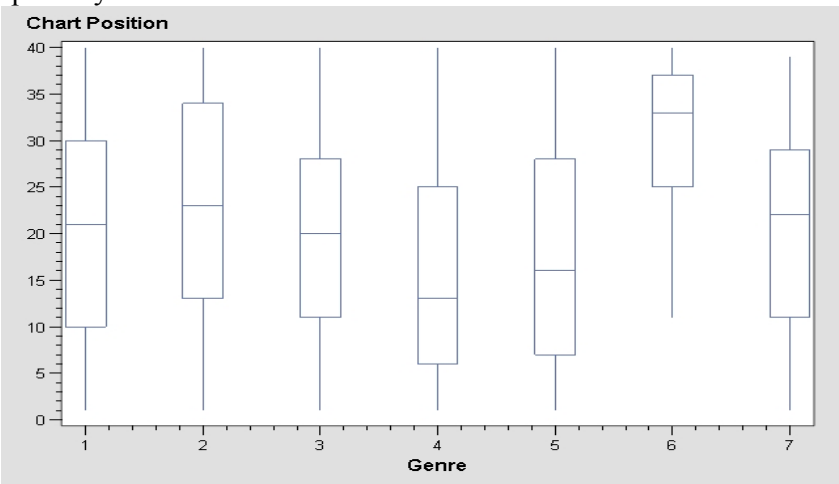


Figure H3a.1 Genre Chart Positions Box Plot

A similar test was conducted on the genre's average positions. A one-way ANOVA test is used. Using average positions looks at each individual songs performance on the chart. The hypotheses for the ANOVA test would be:

H_0: All genres are from the same population of average positions
H_A: Two or more genres are from different populations of average positions

[ANOVA results omitted]

The *p*-value (0.0168) from the ANOVA table indicates that we can reject the null hypothesis in favour of alternative at the 5% level. Thus, the genres differ in their average positions.

The differences arising between genres in this test were not as prominent as with the last test. The multiple comparison tests only revealed two genres which really differed significantly between each other; these were Rock (2) and Hip Hop (4). This particular result is no different from the last test where both these genres differed from each other. In this test the individual differences between songs are taken into account, whereas before all rankings for a particular genre were placed together. It is interesting to see

how differences between the genres become less defined when only using the average position of songs. In essence, using the average position refines the test and so only genres that had songs that were consistently more popular and that lasted longer on the charts would be highlighted. Thus, we can say that Rock and Hip Hop differ on these two attributes most, whereas before the genres only differed on rankings.

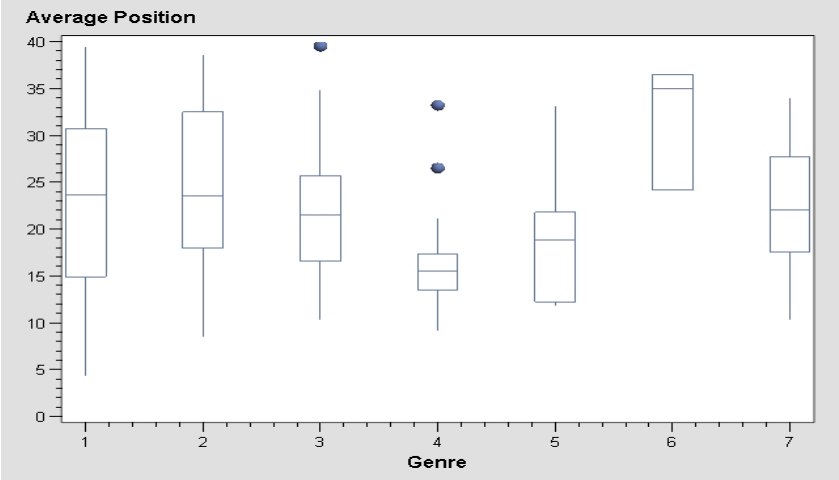


Figure H3a.2 Genre Average Positions Box Plot

The plot above shows that Hip Hop (4) is most popular, followed again by Rap (5), while the least popular, as before, is Kwaito (6). The lack of popularity in kwaito, in both chart position and average position, can be explained from the segment of consumers for which this chart reflects. That is, the chart does not reflect the target market for Kwaito.

In conclusion for H_{3a}, we find that the data supports the hypothesis and that genres differ in their popularity. We can also conclude that the pop, rock and hip hop music differs most from the other genres.

H_{3b}: Some genres will be less exposed than other genres

A similar one-way ANOVA test was conducted using number of weeks as a measure of exposure. The hypotheses for the ANOVA test would be:

H_0: All genres are from the same population of number of weeks
H_A: Two or more genres are from different populations of number of weeks

[ANOVA results omitted]

The ANOVA table above shows that there is in fact no difference between the genres for the number of weeks the songs were on the charts. We cannot reject the null hypothesis at the 5% level. That is, all songs in the genres last, on average, for the same amount of time.
The plots below show that all genres have roughly the same mean. Hip Hop (4) has the highest mean while Kwaito (6) has the smallest. This echoes the average position and

rankings plots, although some pop, rock and dance songs do have some outliers which last longer than the majority of all the genres.

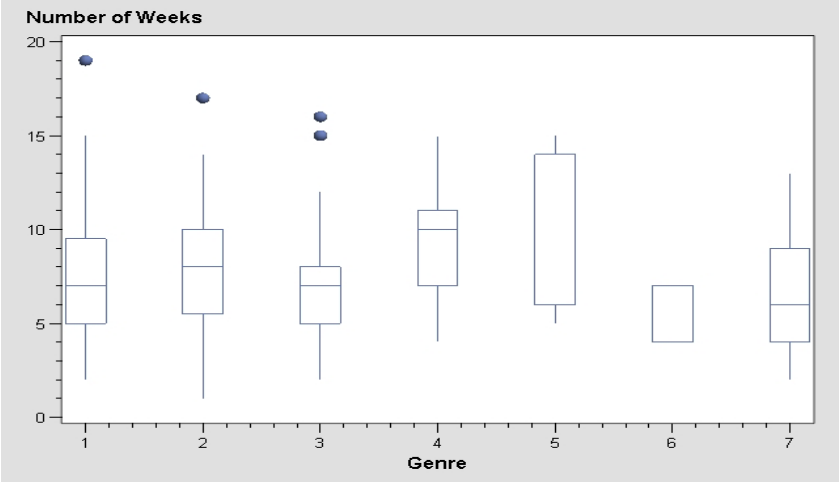


Figure H3b.1 Genre Number of Weeks Box Plot

A one-way ANOVA was conducted on the total airplay received before the chart period for the genre factor. The results are:

H_0: All genres are from the same population of total airplay before
H_A: Two or more genres are from different populations of total airplay before

[ANOVA results omitted]

The ANOVA resulted in genre being insignificant (p=0.0508) at the 5% level. The result however is very close to being significant and it may be acceptable to say that there may actually be a difference and accept the alternative hypothesis. The number of outliers, seen in Figure H3b.2, supports this position. If there were only a few more data points the result may have been significant.

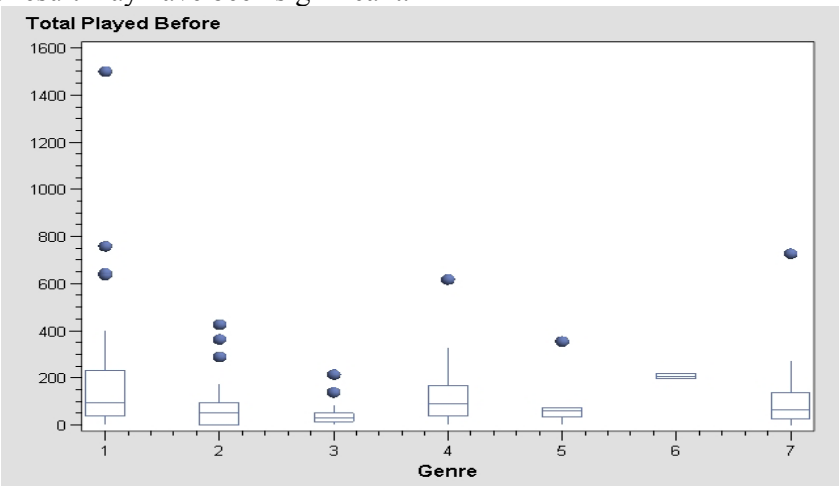


Figure H3b.2 Genre Total Airplay Before the Chart Box Plot

A one-way ANOVA was performed on the weekly airplay of the genres. The results are given below:

H_0: All genres are from the same population of weekly airplay
H_A: Two or more genres are from different populations of weekly airplay

[ANOVA results omitted]

This test shows that the weekly airplay received by the genres is very significant (p=0.0001) and we can reject the null hypothesis in favour of the alternative and conclude that there is a difference. Multiple comparison tests (Scheffe, Bonferroni and Tukey) were run to find the individual differences. The results of the multiple comparison tests are summarised below:

Genre	Differs with:
1. Pop	R&B, Rap, Rock, Dance
2. Rock	R&B, Hip Hop
3. Dance	R&B, Pop, Hip Hop
4. Hip Hop	R&B, Rock, Dance
5. Rap	Pop, R&B
6. Kwaito	(None)
7. R&B	Pop, Hip Hop, Rap, Dance

From this table it can be seen that pop and R&B differ the most from the other genres. From Figure H3b.3 we can see that both of these received significantly more airplay during the chart period than the other genres – R&B having the largest spread of airplay. The number of outliers in some genres also suggests that larger airplay for those genres may not be uncommon.

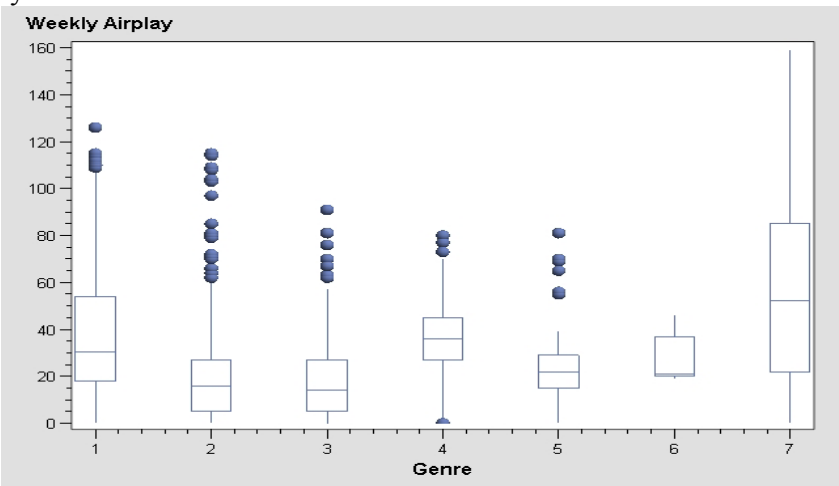


Figure H3b.3 Genre Weekly Airplay Box Plot

A one-way ANOVA was conducted for accumulating airplay as well. The result was very similar to the previous test:

H_0: All genres are from the same population of accumulating airplay
H_A: Two or more genres are from different populations of accumulating airplay

[ANOVA results omitted]

The result is significant. As this test essentially combines airplay received before and during the chart period we can conclude that all the airplay accumulated up to the end of the chart is significantly different between the genres. Multiple comparison tests were conducted and the results were:

Genre	Differs with:
1. Pop	R&B, Rock
2. Rock	R&B, Hip Hop, Pop
3. Dance	R&B, Hip Hop, Pop
4. Hip Hop	Rock, Dance
5. Rap	R&B
6. Kwaito	(None)
7. R&B	Pop, Rap, Rock, Dance

Again, we can see that R&B differs the most of all the genres followed, this time, by rock and dance genres. This is shown in Figure H3b.4 below.

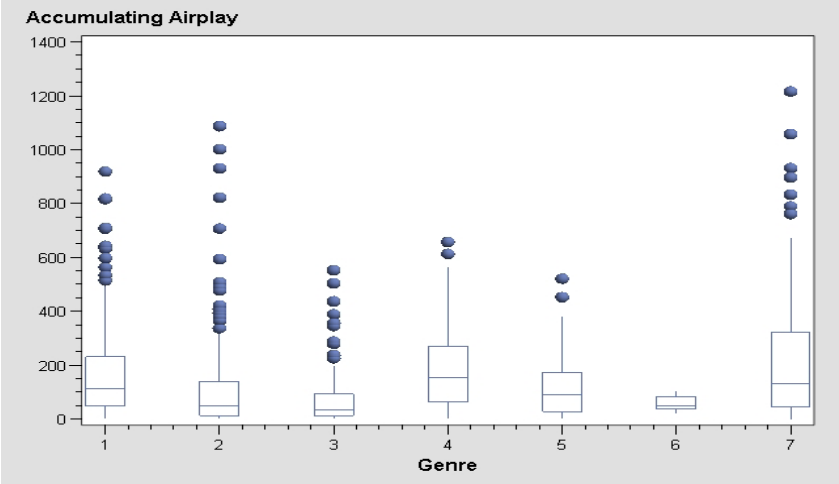


Figure H3b.4 Genre Accumulating Airplay Box Plot

Similarly, a one-way ANOVA was conducted on the total airplay. The effect of all airplay on songs should differ from genre to genre. The results of this test follow:

[ANOVA results omitted]

The test is significant at the 5% level (p=0.0195) and indicates that there is a difference between genres and their total airplay received. As usual multiple comparison tests are performed to see where these differences lie:

Genre	Differs with:
1. Pop	Rock, Dance
2. Rock	Pop
3. Dance	Pop
4. Hip Hop	(None)
5. Rap	(None)
6. Kwaito	(None)
7. R&B	(None)

It is interesting to note that R&B does not differ significantly. Pop, however, differs most with rock and dance music. This is clearly seen in Figure H3b.5, as pop far exceeds these in total airplay received. Hip hop, rap, kwaito and R&B however do not differ significantly with any of the other genres.

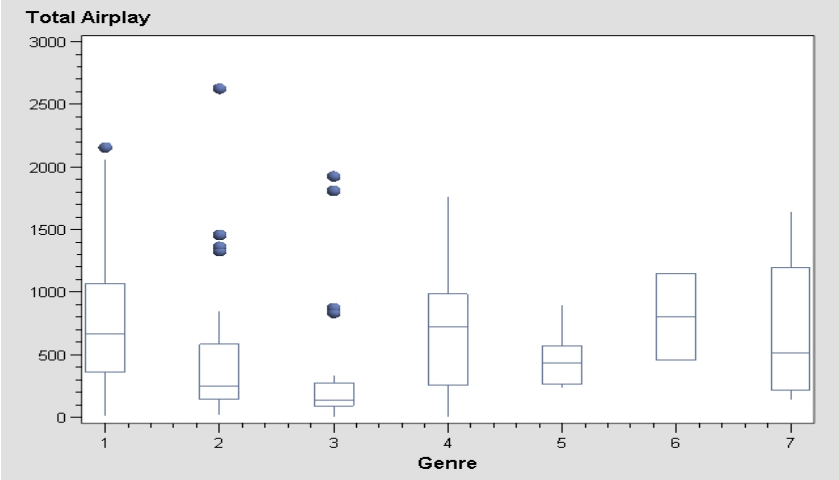


Figure H3b.5 Genre Total Airplay Box Plot

In drawing a conclusion for H_{3b} we can state that there is no difference in the amount of time that each genre spends on the chart. The airplay before reaching the chart is debateable, but seems to be different is some respects. The weekly and accumulated airplay is significant, as is the total airplay but to a lesser extent. This evidence seems to support H_{3b}.

H_{3c}: South African songs will be less popular than International songs in the same genre

We may expect that South African songs in the same genre as international songs will be underexposed with less popularity. A multifactor ANOVA is now performed to see if there are any differences between SA and International genres in popularity. Hip Hop (4), Rap (5) and Kwaito (6) did not include both South African and International songs and so were deleted from the data set in order to perform this ANOVA test. This is done to fulfil an assumption of the ANOVA test that both factors have equal levels. The test is done with the chart positions of the songs. The hypotheses are:

H_0: All levels of the factors (SA\International and Genre) are zero
H_A: At least two factors' levels are different to each other

[ANOVA results omitted]

The *p*-value shows that there is a difference between the levels of the factors. Thus we can reject H_0 in favour of H_A and conclude that there is a difference between the levels. The Type 3 Sums of Squares table was used as the factorial design was unbalanced (that is, the levels of the factors where unequal as there are 4 for genre and 2 for SA\International). It shows that genre does not differ at the 5% level for chart position. There is a significant difference between the SA and International groups in chart positions though, and explains why the overall ANOVA is significant.

The result of this ANOVA is interesting when considering the result of the earlier one-way ANOVA on the chart positions of genres as a whole. We find that in the entire sample of genres do differ but that when divided into South African and International music they do not. This is in contrast, too, with the significance of an overall difference between South African and International chart positions. This result just means that these South African and International genres have the same average chart positions and the result is a consequence of omitting certain genres which allowed differences to be detected when they were present. The sample size of genres may also play a factor as some genres may be too small to draw a clear conclusion. We can conclude then that there is no difference between South African and International pop, rock, dance and R&B music. When summed together, however, these genres do cause a difference between South African and International music.

Similarly, the average position of songs should be examined to see if there is a difference. Again, genres not fitting all levels of the data have been removed. The hypotheses are:

H_0: All levels of the SA\International and Genre are zero
H_A: At least two factors' levels are different to each other

[ANOVA results omitted]

From the ANOVA table we find that we can reject the null hypothesis in favour of the alternative, at the 5% significance level. Thus, at least two factors' levels are different. We again look at the type 3 Sums of Squares table to see where this difference may arise. We see that genre, again, does not differ. Thus, the conclusion can be made that there is no difference between South African and International music in the same genre. For conclusion of H_{3c} we find that, even though there is a difference for South African and International music, the genres for each do not differ significantly in popularity.

H_{3d}: South African songs will have less exposure than international songs in the same genre

Like the tests for popularity, the tests for exposure are multifactor ANOVA. The first test to be conducted is on the total airplay received before the chart period. The results of the test are:

H_0: All levels of the SA\International and Genre are zero
H_A: At least two factors' levels are different to each other

[ANOVA results omitted]

Airplay before the chart does not differ over South Africa and International levels (p=0.1778) but does differ between the genres (p=0.0077). This result is interesting considering just the opposite occurred for the tests on popularity. We can conclude that, although the overall genres are different, the genres in South African and International music do not differ in total airplay received before the chart period.

The next test was to conduct a multifactor ANOVA on the weekly airplay of South African and International genres. This test should give an indication of whether some genres spend a longer period on the chart than other genres. The hypothesis for the test is given below:

H_0: All levels of the SA\International and Genre are zero
H_A: At least two factors' levels are different to each other

[ANOVA results omitted]

Weekly airplay differs over both genre and South African\International and all *p*-values are significant ($p<0.0001$). Thus we can say that the South African and International genres differ in weekly airplay during the chart period.

A similar test was conducted on accumulating airplay. The results are provided below:

H_0: All levels of the SA\International and Genre are zero
H_A: At least two factors' levels are different to each other

[ANOVA results omitted]

Like weekly airplay, accumulating airplay differs over genre and South Africa\International is significant for all factors. Thus, we can conclude that airplay before and during the chart period is significantly different for both South African and International genres.

A final multifactor ANOVA was performed for total airplay:

H_0: All levels of the SA\International and Genre are zero
H_A: At least two factors' levels are different to each other

[ANOVA results omitted]

Total airplay does not differ for South Africa\International but does differ over the genres. Like airplay received before the chart period, the total airplay may differ for the overall genres but not for genres in South Africa and International music. In the long run we see that airplay of both South African and International genres evens out and became similar. Regression was performed for each genre for both groups but the number of songs representing each was found to be insufficient to draw any useful conclusions. The tests are consequently omitted.

In conclusion for H_{3d} we again find partial evidence. Airplay before the chart reveals that there is no difference in South African and International music but the genres themselves are clearly defined. During the chart period and with accumulating airplay we find there is a significant difference but in the long run, with total airplay, genres remain differentiated while the differences between South African and International music become less defined. Overall, each genre receives different airplay.

Chapter 5: Discussion

The South African music industry consists of a variety of music artists and anyone who disputes the talent of local performers has not been afforded the opportunity to work within its ranks. It is alive with talent that matches that of international artists. The issue and contentious question, however, is whether this talent can be transformed into international superstar status. This goal can ultimately lead to higher revenues, larger markets, higher international status of South African music as a whole, and an injection of capital toward developing future South African music.

One realisation that many artists and, perhaps, music business people are unaware of is that in order to obtain this type of popularity a business process must be followed. Fame and fortune simply do not arise in the blink of an eye or overnight. Careful, deliberate and intentional forces need to be at work to bring about this evolution of local popular music in South Africa. In answering this question, further themes need to be raised and tackled, many of which are addressed in this research.

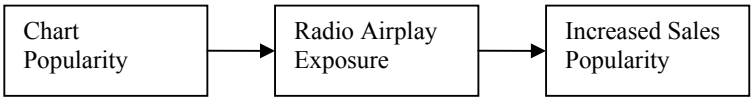
First, and foremost, is the issue of minimal awareness which leads to minimal consumption – the technical term for which is double jeopardy. Is our local pop artist suffering from a "law like" market phenomenon (Ehrenberg et al, 1990) that inhibits their popularity and consumption from a lack of awareness? To provide an answer, one must first understand how exposure leads to the popularity of music. This study confirmed that concomitant variation exists between exposure and popularity. So, as the exposure of songs rose, so did its popularity.

We cannot assume, however, that exposure leads to popularity. The surprising result that was discovered after establishing concomitant variation between popularity and exposure was that being popular was more likely to provide more exposure. This is an artefact of the processes at work in the music business. Radio airplay is regarded as the most effective way of creating exposure for a song. This is for one, all important reason: to sell records. The music radio station, on the other side of the fence, regards music as pull factor for the advertisers of other products which are promoted on their station. To them, a song only has one and all important reason for existence: to create a listener base. If the song does not draw an audience for the station it is of no use and should be discarded as quickly as possible in order to keep the status quo. As such, it is very important to predict a song's demand in advance and so avoid a lack of listeners. Thus, outside research companies are employed to conduct telephone surveys that contact a sample of listeners, play them the hook of the song and ask them to rate it. The results of these studies are used to create playlists in order to stimulate listener demand and encourage advertisers to use the station. Telephone surveys are limited in their accuracy and are biased to people with telephones, those respondents listed in telephone directories and willingness of the respondent to participate. As such, other measures are used to gauge popularity. These could be listener demand (by requesting the song) and listener voting charts. This testing, along with the other demand measure inputs, affects music charts that are compiled by the station. This process also confirms a question that was raised within the literature review – do music makers or consumers popularise

music? The answer is that the radio stations do. They choose music that "will" be popular to gain a listener base. In turn, consumers, or listeners, react positively to the music "given" to them because that was what was expected by the radio station. There are enough songs released every month so that a majority is accepted and the unpopular songs fall to the wayside. This could be called the cycle of popular radio music.

The startling realisation of this radio process is that, in fact, it stimulates the operation of double jeopardy. A song's demand is determined prior to its exposure and thus a time ordered effect is created allowing popular songs access to higher exposure. Airplay received by a song before reaching the chart was minimal, to say the least, in comparison to that during and after having reached the chart. Additionally, being a number one hit on the chart boosted airplay far more than other positions. The underlying causal effect of double jeopardy was stated to be a difference in popularity – exposure is an offshoot of this – and this makes complete sense in light of these results. Ehrenberg *et al.* (1990, p. 85) even state: "If people are asked which is their favourite, a [double jeopardy] effect is bound to occur". So, when radio stations test a song through call out research the recipients are essentially choosing favourites and start the wheels of double jeopardy turning. Radio, with the effect of modern day scientific research, is a creator of double jeopardy. Thus, to be popular on the charts is to have the guarantee of higher future airplay, and not the other way around.

Having reached this conclusion there is another path in the process that has been largely ignored in this study (due to time and data constraints) and that is the effect of exposure on record sales – the number one, all important reason. Exposure does not affect chart popularity but may affect sales popularity. Airplay is essentially a form of advertising that is required to stimulate demand and sale of the record which the song represents. This cycle is illustrated in the figure below. For anyone in the record business this is the bottom line and is the truest measure of a music artist's popularity. Further study should be made to investigate this link in the business process and to shed some academic light on its operation. This can only lead to better marketing decisions and further insight into the music business.



The second theme in the study asked whether South African music, in particular, was adversely affected more than international music by double jeopardy. It was discovered that South African music, according to the music chart, was indeed less popular. However, in contradiction from this and previous results, airplay received by South African music was only found to be partially different to that of the international group. Before reaching the chart South African and International music seemed similar, but, while on the chart South African music received lower airplay. This is a result of their lower popularity on the chart. After the chart and over the long run, however, South African and International music, again, received similar airplay. This is interesting considering the strong support for popularity leading to airplay and may be a consequence of the local content quota. The quota is what can be considered to be a double jeopardy inhibitor as it restricts free choice and demands certain music, favourite or not, to be played. There is no doubt that such a device is intended to increase

popularity of South African music but does not do so via the music charts. As airplay of certain music may increase its likelihood of sales, the quota may be attributed to the rise in local and a drop in international sales. International music receives higher popularity naturally via chart success and rides alongside South African music in exposure and sells similarly, if not more than South African music.

As the process of hit making is somewhat distorted by the quota in South Africa, or any other country using it, the international market is only that much further away. Often South African artist need to prove their worth here before making it in international circles. The fact that South African music is unpopular and then its exposure subsequently raised in airplay leads to a warped operation of the market. The actual demand for a song is unknown and may be evident in the lack of international success. When the music reaches international markets, the operation of a quota may adversely affect the songs ultimate success. Other countries have quotas which inhibit exposure of outside international music in favour of their own (like South Africa) and subsequently bias their own music against South African music in their territories. In this regard the strength of South African song's popularity in these territories is overestimated and so is the music intrinsics necessary to overcome the radio testing process in other countries. As such, South African music in international territories with content quotas may underperform on their charts and subsequently lack the airplay necessary to achieve significant sales.

In countries where there is no quota we may argue that the same overestimation of South African music occurs. The way that programmers choose songs at radio stations in the U.S. is not very different to the way it is done here (Lathrop, 2003). This time, though, the effect of low popularity via call out research, listener demand and voting charts essentially acts like a quota and inhibits the candidate song from receiving exposure. Since the U.S. market is based on airplay and sales charts (Krasilovsky, Shamel and Gross, 2003), and not a combination of votes, listener demand and testing, South African music may thus falter on both charts and not sell very well due to its inflated airplay success in local areas.

This line of thought begs the question of whether a quota is necessary. The answer, in my opinion, is absolutely. The quota overcomes double jeopardy and helps break music in our own territory but should at some stage be removed. The crutch of the quota for local artist is a short term measure for in country growth only and may cause damaging effects on South African music in foreign territories in the future. The emphasis on exposure and the quota, however, at this point in our music industry's development should now be relaxed and more emphasis placed on chart and sales activity. A move toward airplay and sales charts would give a better indication of true popularity and provide the necessary marketing intelligence currently unavailable to local music markers both at the independent and major label level.

A third theme raised in the research was that of genre. Do different types of music enjoy higher airplay and popularity? Several differences were found in popularity and airplay of the broadly defined genres used and we may well conclude that some genres are better off than others. For example, hip hop music had highest popularity and had

moderately high airplay while R&B had the most airplay and moderate popularity on the charts.

The genres of South African and international music did differ during the chart period yet evened out in the long run. This result indicates that the local content quota, for contemporary hit music, should not be segregated on the basis of genre. For example, South African rock music does not necessarily need to have a higher quota since there is no evidence of exacerbated double jeopardy with international music in this segment. This is most likely due to the operation of the quota on all South African music already. Here it can be seen that although many local rock musicians feel they are being cheated, the evidence of the results is not strong enough to back up their beliefs.

That is not to say that some sub-genres of rock, such as metal, may not be experiencing a lack of airplay. This segment is not catered for very widely by commercial radio stations and the lack of airplay of this sub-genre may be due more to target market issues of the station rather than a lack demand for the type of music. Many radio stations need to strike a middle ground and play it safe when it comes to fringe music such as rave, hard rock and metal music. The issue may be more with tolerance and acceptance of heavy music into the mainstream. This has always been difficult for the artists of these genres. The solution, as shown in the past with international acts, may not be with radio exposure but in other promotional strategies.

Having discussed double jeopardy at length in the music business I now turn to its implications on branding music. South African artists do not have very good brands and are not used effectively for local music. This is reflected in its low popularity on the music charts. So, even with the subsidising airplay that they receive they are still finding it difficult to create awareness and, perhaps, sell significant records. The marketing behind creating the artists brand subsequently affects the popularity of the songs they produce. In turn, if the song lacks the production necessary to impress and convince consumers of its value, it will receive low popularity rankings on the charts. This leads to a lowering of price of local material and results in the poor earnings ratio when compared to our international counterparts. This leads to low popularity on the chart, affects the artist negatively and the cycle starts over.

There are several steps necessary to alleviate this circumstance. The marketer behind the artist needs to manage their brands over time to create positive feelings about the songs, resulting from the favourableness of the artist, *before* they are submitted for airplay. This can be done through the techniques discussed in the literature review. Musicians should be aware that independent and major record labels often place more emphasis on recording and not on marketing and branding. As music can be successfully recorded at home with a personal computer, the duty of a record label should fall less to recording the artist and more to marketing them. Record labels of the future may well be music promotion companies with a stake in the artist's brand rather than in the recording.

At the same time, marketers of artists should be aware of the production values associated with creating a successful pop song. Production is an art in its own right and an album should be carefully and meticulous crafted until the correct arrangement,

atmosphere, mood and feeling have been realised. Time should be taken over a recording. Many artists rush into a recording believing that it is similar to a live performance. In today's modern music, the distance between live and recorded sound is further apart than ever. As such, artists should employ an experienced producer which can provide a professional recorded sound for them which coincides with the marketing of the artist. While the record label may oversee the production process, it is ultimately the burden of the artist to create the sound they require in order to sell records.

The qualitative questions are also raised and discussed in light of the interviews. The problems within the local market are numerous. Piracy affects the larger local artists negatively and this can filter down to smaller artists by reducing cash flow to studios, industry professionals and marketing used by record labels. If larger artists earn less money form piracy the risk of promoting new artists increases. Piracy also distorts sales figures which affects marketing intelligence. An artist may not have sold as many records as anticipated while pirated recordings of the same artist may have sold incredibly well. The artist suffers while they may have been very successful if not for piracy. As a result new and similar artists are not given the benefit of the doubt and are not given the opportunities due to them.

Distribution is another major problem for local artists. Distribution companies are not willing to take on the risk of independent artists. Often goods are taken on a consignment basis and artists stand to loose on manufacturing costs if goods are returned. Music stores often do not take on music from independent artists and as a consequence local artists find it difficult to get access to the buying public. This, however, is not a problem with the distributors but with the artists. If an artist finds it difficult to get their music distributed they are most likely trying to get distributed in the wrong phase of their development. Artists should realise that only when they need distribution should they approach distributors. This would be when the public is walking into the store and requesting the CD. This can only happen if the song is being aired on radio and significant promotional activities are occurring. Thus, the emphasis is placed again on exposure, brand building and marketing activities.

Journalism in the music business is also a major issue. A new artists building a brand would find advertising and publicity opportunities in interest magazines but there is currently no trade magazine for the local industry. There are only a few interest magazines for the public and these are for niche markets such as underground dance and metal music. Many websites exist for the local industry, however, and seem to be growing. The level of journalistic writing also needs to be improved for all mediums and the availability of such press improved. Local music programmes on television are also of a poor quality and do not provide the level of exposure needed for new artists.

The fact that South African music is boxed into its own category on radio, in music stores and finally into the heads of consumers may have negative affects for the industry. Country of origin may form secondary brand associations (Keller, 2003, p.355) and will influence artists that happen to be making music in South Africa. Since the public still associates "South African music" with "lower class music" marketing efforts should be changed and perhaps instead of "local is lekker" think "local is". As with the quota, a time has come to relax the label of South Africa on music and rather

move toward a non-discriminatory way of labelling local music. Record stores should not have separate sections for South African music and radio and television stations should not have "special" South African only shows which only cheapen and divide South African music from international music. This again widens the distance between the two and makes it difficult for South African music to be representative in a global market.

The major record labels are only distributors of international music and are said to extend little marketing effort toward local music. It is suspected that since the major labels are often given artists to promote, they are always and only expanding the marketing effort for international record labels. Thus, they may lack the experience to break local artists which have no outside influence.

Loss of local talent to overseas markets occurs frequently. The old saying in the industry is "if you want to make it you should go overseas". This can be analogous with the loss of intellectual capital of South Africa called the "brain drain". Many professionals are moving overseas to seek better jobs and lifestyles. The numerous South African artists and professionals that make their way to the headlines of local papers seem to arise frequently (Sampson, 2002). Common examples are Clive Calder, Mutt Lange and Dave Mathews. This only places more emphasis on the need for a successful market where musicians earn a comfortable living from their art from access to international markets. The injection of capital from international success may serve as a springboard to global, rather than a local, artists.

The above criticisms are simply observations. By being aware of them and acting on them international success is that much closer. On a positive note, the industry is improving all the time and, from the dissatisfaction of many musicians and industry professionals, is coming real action toward improvement. The first industry conference held in 2004 is leading the way toward open conversation among industry players. Quality in production is becoming more and more a factor of local recordings and those artists with poor production will not be sympathised with in the future. Awareness of South African artists is on the rise and it is only a matter of time before international success puts South African music on the global map.

Chapter 6: Overall Conclusion

Double jeopardy is occurring within South Africa but is curbed by efforts within the industry. The low popularity of South African music is indicative of poor branding, management and marketing of local music. Efforts should be made to address the numerous problems highlighted in the research and provide better information flow to industry professionals.

Sub-Section 6.1: Study Limitations

The size of the sample that was drawn for the research may have inhibited the results of the study. There was no choice in songs that could be used and so the maximum number of songs that could have been used for this type of study was used. As such, the census of songs is representative but the lack of representability from some groups may have had an effect on the results. In future studies this population of songs can be broadened by yearly, as well as accumulated, results with other songs.

Music charts only give a relative popularity of songs and artists (Bradlow and Fader, 2001) and the true popularity of music artists is very difficult to calculate or comprehend. A music chart, however, is one of the only means of gauging the popularity of songs.

The results are an indication of the given time period only. Although some songs from the music charts were omitted so as to only use songs with complete lifecycles, the period in which airplay was collected may bias the exposure received by some songs. Songs at the beginning and end of the sample time period may not have received all the airplay due to them. Furthermore, the country of origin analysis is reflective of songs in relevant time period only.

The results are representative of the songs chosen only. Another selection of songs may yield some different insights or change in results which would not have been revealed by the songs used here. Some songs may have had a particularly good or bad performance that is perhaps abnormal, thus affecting the results.

The Broadcast Data Systems data may not accurately capture every time a song was aired and is only representative of radio exposure. Some songs may have received much more airplay than actually recorded due to interference factors in the computer tracking process. Television and Internet exposure, additionally, is not accounted for and will drive popularity to some extent. Word of mouth and the multitude of other factors that determine success of a song may have contributed to exposure and even further airplay but are unaccounted for. They should be kept in mind when interpreting the results of this study.

The popularity on the charts is reflective of 5FM's music selection processes and the effects of the chart may need to be generalised with other charts. The measure of popularity is, in a sense, the opinion of 5FM's call out research sample, feedback from

the public and airplay on the station itself and is not a definitive measure of actual popularity of a song, but the best available for national research.

Sub-Section 6.2: Implications for Further Research

This study has focussed primarily on the link between popularity and exposure. The next logical step is to generalise the findings presented here with other samples of popular, contemporary songs via other music charts in a different time period. A continual "eye of the airwaves" is important for industry decision and policy makers in order to make the right decisions in the favour of continual improvement of public broadcasting and recorded music.

One of the key issues left out of this study is the effect of exposure on the sale of the related recorded music product. A link between music charts, radio airplay and other promotional measures on retail sales is a decisive next step and must be taken. Only by understanding this link, not only qualitatively but also quantitatively, shall music marketers finally take control of the entire hit making process.

To this end, a renewed interest in music consumer behaviour would benefit decision makers. The majority of this research was conducted between 1975 to1990 with little research to present day. Although most of this field has been reviewed here, future research is needed to form further links between promotional efforts, product design and the consumer buying process.

I end this thesis with a warning: to take something like music and place it into the domain of scientific research we run the risk of loosing the magic that all art engenders *by not being scientific*. Further research should only look to better enable the music lover to enjoy their music to the fullest and the music marketer should seek to create a mutually satisfying exchange relationship. In trying to package and sell music we should never loose sight of what we are actually trying to sell: magic…

Interviews

1. Shana Stanley, Music Compiler, 94.7 Highveld Stereo, 26 July 2004
2. Leon van Wyk, Royalty Administrator, The South African Music Rights Organisation, 28 July 2004
3. Jo Day, South African musician from the band "Jo Day", 1 September 2004
4. Bridgette Phillips, Programme Assistant, 5fm Music, 6 September 2004
5. Josh Adler, Chief Editor, Music Industry Online, www.mio.co.za, 14 September 2004
6. Kerry Chipp, Lecturer, Business Economics Department, University of the Witwatersrand, 2004
7. Roger Sinclare, Professor, Business Economics Department, University of the Witwatersrand, 2004
8. Paul Reynell, Director, New Faces Management, 16 September 2004 (E-mail conversation)
9. Ankha Nel, solo artist, producer and independent record executive, Ankha Productions, numerous interviews conducted over 2004

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