THE PROMOTION OF POP MUSIC IN FRANCE: THE USE OF SOCIAL MEDIA

Adèle Archambeaud (10120909)

MSC in Marketing
Dublin Business School
January 2015
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td>4</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>6</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>7</td>
</tr>
<tr>
<td><strong>CHAPTER 1: INTRODUCTION</strong></td>
<td>8</td>
</tr>
<tr>
<td>1.1 AIMS AND RATIONALE FOR THE PROPOSED RESEARCH</td>
<td>8</td>
</tr>
<tr>
<td>1.2 RECIPIENTS FOR RESEARCH IDENTIFIED</td>
<td>9</td>
</tr>
<tr>
<td>1.3 NEW AND RELEVANT RESEARCH</td>
<td>9</td>
</tr>
<tr>
<td>1.4 SUITABILITY OF RESEARCHER FOR THE RESEARCH</td>
<td>9</td>
</tr>
<tr>
<td>1.5 TIME, COST AND PROJECT MANAGEMENT</td>
<td>11</td>
</tr>
<tr>
<td>1.6 LIMITATIONS TO THE RESEARCH</td>
<td>12</td>
</tr>
<tr>
<td><strong>CHAPTER 2: LITERATURE REVIEW</strong></td>
<td>13</td>
</tr>
<tr>
<td>2.1 THE POP MUSIC INDUSTRY</td>
<td>13</td>
</tr>
<tr>
<td>2.2 THE PROMOTION OF POP MUSIC</td>
<td>16</td>
</tr>
<tr>
<td>2.3 THE USE OF SOCIAL MEDIA IN THE POP MUSIC INDUSTRY IN FRANCE</td>
<td>19</td>
</tr>
<tr>
<td><strong>CHAPTER 3: RESEARCH METHODOLOGY</strong></td>
<td>23</td>
</tr>
<tr>
<td>3.1 RESEARCH OBJECTIVES</td>
<td>23</td>
</tr>
<tr>
<td>3.2 RESEARCH PHILOSOPHY AND RESEARCH APPROACH</td>
<td>23</td>
</tr>
<tr>
<td>3.3 RESEARCH STRATEGY</td>
<td>25</td>
</tr>
<tr>
<td>3.4 ETHICAL ISSUES AND PROCEDURE</td>
<td>28</td>
</tr>
<tr>
<td>3.5 POPULATION AND SAMPLE</td>
<td>28</td>
</tr>
<tr>
<td>3.6 DATA COLLECTION, EDITING, CODING AND ANALYSIS</td>
<td>31</td>
</tr>
<tr>
<td><strong>CHAPTER 4: RESEARCH FINDINGS</strong></td>
<td>37</td>
</tr>
<tr>
<td>4.1 QUESTIONNAIRE RESEARCH FINDINGS</td>
<td>37</td>
</tr>
<tr>
<td>4.1.1 PARTICIPANTS’ PROFILE</td>
<td>37</td>
</tr>
<tr>
<td>4.1.2 THE USE OF SOCIAL NETWORKS</td>
<td>38</td>
</tr>
<tr>
<td>4.1.3 DISCOVERY AND MUSICAL CONSUMPTION</td>
<td>45</td>
</tr>
<tr>
<td>4.1.4 ARTISTS AND SOCIAL NETWORKS</td>
<td>51</td>
</tr>
<tr>
<td>4.1.5 MUSIC AND SOCIAL NETWORKS</td>
<td>54</td>
</tr>
<tr>
<td>4.1.6 MUSICAL PROMOTION ON THE INTERNET</td>
<td>59</td>
</tr>
</tbody>
</table>
4.2 INTERVIEW RESEARCH FINDINGS

4.2.1 Participants’ profile

4.2.2 Music discovery

4.2.3 Music promotion

4.2.4 The use of social media

4.2.5 Social media for promotion

4.2.6 Interaction with the audience

4.2.7 Monetization

4.2.8 Evolution of promoting music through social media

CHAPTER 5: DISCUSSION AND CONCLUSIONS

CHAPTER 6: RECOMMENDATIONS AND FURTHER RESEARCH

CHAPTER 7: SELF REFLECTION

REFERENCES

BIBLIOGRAPHY

APPENDICES

Appendix 1: Kolb’s Learning Styles

Appendix 2: Gantt Diagram

Appendix 3: Cost Management

Appendix 4: The Research Onion

Appendix 5: The Funnel

Appendix 6: Questionnaire

Appendix 7: Informed Consent Forms

Appendix 8: Qualitative Population

Appendix 9: Interview of an Independent Label

Appendix 10: Interview of a Concert Hall

Appendix 11: Interview of a Start-up in the Music Industry

Appendix 12: Interview of a Music Band
**LIST OF FIGURES**

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1:</td>
<td>gender of the respondents</td>
<td>37</td>
</tr>
<tr>
<td>Figure 2:</td>
<td>age of the respondents</td>
<td>37</td>
</tr>
<tr>
<td>Figure 3:</td>
<td>situation of the respondents</td>
<td>38</td>
</tr>
<tr>
<td>Figure 4:</td>
<td>the presence on social networks</td>
<td>38</td>
</tr>
<tr>
<td>Figure 5:</td>
<td>the use of social networks</td>
<td>39</td>
</tr>
<tr>
<td>Figure 6:</td>
<td>the use of Facebook</td>
<td>39</td>
</tr>
<tr>
<td>Figure 7:</td>
<td>the use of Twitter</td>
<td>40</td>
</tr>
<tr>
<td>Figure 8:</td>
<td>the use of Google +</td>
<td>40</td>
</tr>
<tr>
<td>Figure 9:</td>
<td>the use of Pinterest</td>
<td>41</td>
</tr>
<tr>
<td>Figure 10:</td>
<td>the use of Instagram</td>
<td>41</td>
</tr>
<tr>
<td>Figure 11:</td>
<td>the use of Flickr</td>
<td>42</td>
</tr>
<tr>
<td>Figure 12:</td>
<td>the use of Foursquare</td>
<td>42</td>
</tr>
<tr>
<td>Figure 13:</td>
<td>the use of Myspace</td>
<td>43</td>
</tr>
<tr>
<td>Figure 14:</td>
<td>the use of YouTube</td>
<td>43</td>
</tr>
<tr>
<td>Figure 15:</td>
<td>the use of Deezer</td>
<td>44</td>
</tr>
<tr>
<td>Figure 16:</td>
<td>the use of Soundcloud</td>
<td>44</td>
</tr>
<tr>
<td>Figure 17:</td>
<td>the use of Spotify</td>
<td>45</td>
</tr>
<tr>
<td>Figure 18:</td>
<td>music listening</td>
<td>45</td>
</tr>
<tr>
<td>Figure 19:</td>
<td>styles of music</td>
<td>46</td>
</tr>
<tr>
<td>Figure 20:</td>
<td>ways to discover to new artists / music</td>
<td>47</td>
</tr>
<tr>
<td>Figure 21:</td>
<td>concert attendance</td>
<td>47</td>
</tr>
<tr>
<td>Figure 22:</td>
<td>ways to know concerts’ dates</td>
<td>48</td>
</tr>
<tr>
<td>Figure 23:</td>
<td>music purchase</td>
<td>48</td>
</tr>
<tr>
<td>Figure 24:</td>
<td>support of music purchase</td>
<td>49</td>
</tr>
<tr>
<td>Figure 25:</td>
<td>music download</td>
<td>49</td>
</tr>
<tr>
<td>Figure 26:</td>
<td>listening to streaming music</td>
<td>50</td>
</tr>
<tr>
<td>Figure 27:</td>
<td>streaming platform used</td>
<td>50</td>
</tr>
<tr>
<td>Figure 28:</td>
<td>music listening support</td>
<td>51</td>
</tr>
<tr>
<td>Figure 29:</td>
<td>following artists on social networks</td>
<td>51</td>
</tr>
<tr>
<td>Figure 30:</td>
<td>reason of following artists on social networks</td>
<td>52</td>
</tr>
<tr>
<td>Figure 31:</td>
<td>link with artists followed and concert attendance</td>
<td>52</td>
</tr>
<tr>
<td>Figure 32:</td>
<td>link with social networks and music discovery</td>
<td>53</td>
</tr>
<tr>
<td>Figure 33:</td>
<td>the ways artists are discovered on social networks</td>
<td>53</td>
</tr>
</tbody>
</table>
Figure 34: listening of musical content posted by contacts on general networks ................................. 54
Figure 35: interaction with musical content on general networks ............................................................ 54
Figure 36: posting musical content on general networks ............................................................................. 55
Figure 37: interaction with musical content posted by artists on general networks .................................. 55
Figure 38: posting on the artist's page on general networks ...................................................................... 55
Figure 39: mentioning artists on general networks .................................................................................... 56
Figure 40: recommendation of artists on general networks ..................................................................... 56
Figure 41: type of shared music .................................................................................................................. 57
Figure 42: music recommendation ............................................................................................................... 57
Figure 43: activity on musical networks ..................................................................................................... 58
Figure 44: the use of Internet for music promotion ....................................................................................... 59
Figure 45: artist's promotion on social networks ......................................................................................... 59
ACKNOWLEDGEMENTS

I would like to express my very great appreciation to my supervisor Chantal Ladias for her patient guidance, enthusiastic encouragement and useful critiques of this dissertation project.

I would also like to thank my teacher Gary Bernie, for his valuable advice and support during my study at Dublin Business School.

My grateful thanks are also extended to Julien Minet, Emmanuel Rancèze, Anne Ponty and Guillaume Des Champs de Verneix for giving me the time to interview them. They were very helpful to my dissertation.

I would also like to thank all the students of ISEG Bordeaux who took the time to answer my questions and who allowed me to include them in my research investigation. A special thank to my school in France, ISEG Bordeaux, who let me access to their students.

Finally, I would like to thank my friends and family who supported me during my dissertation process.
ABSTRACT

The problem: the aim of this research was to discover if social media were the new way to promote pop music in France. In order to examine this, this research tended to highlight the main changes that occurred in certain elements of the marketing mix of the pop music industry in France, but also to show what were the impacts of social media in the pop music industry, to explore how social media were used by music marketers, musicians and the audience to promote and discover pop music in France, and finally, to show if social media were the only way to promote pop music in France.

Methodology: This dissertation was an exploratory study, which had a grounded theory strategy and which employed a mixed-method choice of research using both quantitative and qualitative data. This research studied a particular phenomenon at a particular time so it was a cross-sectional research. The data have been gathered within an interpretivist research philosophy and used an inductive approach. The quantitative data have been collected through a questionnaire and the qualitative data via semi-structured interviews. The population of the quantitative research was composed of 120 students from ISEG Bordeaux and the population of the qualitative research was composed of 4 people who worked in the music industry in France: a music programmer and communications manager of a concert hall in Bordeaux, a director of an independent label in Bordeaux, a project manager of an online platform that help musicians in their digital practices and, finally, a music band from Limoges.

Conclusions: The Internet has drastically changed the pop music industry, all the marketing mix elements are touched and the promotion part is the one that is the most affected. Plus, the intensive use of social media has changed the way in which the music is diffused and promoted because people discover, listen, consume and share music through those networks. Thus, social media are now mainly used by French music marketers, musicians and the audience to promote or discover pop music, and the part of traditional media has decreased. But there are still limits in conducting music promotion on social media and traditional media are still used for music promotion in France.
CHAPTER 1: INTRODUCTION

1.1 Aims and Rationale for the Proposed Research

The aim of this research is to discover if social media are the new way to promote pop music in France. So, the research question is: are social media the new way to promote pop music in France? And the research objectives are to: highlight the main changes that occurred in certain elements of the marketing mix of the pop music industry in France; discover what are the impacts of social media in the pop music industry; explore how social media are used by music marketers, musicians and the audience to promote and discover pop music in France; find if social media are the only way to promote pop music in France.

This proposed research seems to be interesting because since 1999, the Internet and new technologies have drastically altered the production, distribution, and consumption of music (Molteni & Ordanini, 2003 in Vaccaro, V. and Cohn, D. 2004). Indeed, the marketing mix has evolved in the music industry: the product is not physical anymore, physical retail stores are more and more replaced by online distribution services, the price is no longer dictated by record labels, the traditional sales orientation philosophy toward promotion has evolved and companies are more focused on maintaining long-term and profitable customer relationships. In fact, people take a very important place in today’s music industry so music companies have to be more focused on the customer. Moreover, according to Dewan and Ramaprasad (2014) ‘social media are increasingly used for sharing information about music albums and songs—and also for the sharing of the music itself’. In fact, it seems that the best way to discover and share music today is on the Internet, so it shows why the promotion part has changed in this sector and why it is now mostly conducted on the Internet. Moreover, the Internet allows music companies to have a unique relationship with the customer (Drubay, D. 2007). People are more and more important and companies should communicate more through the Internet. To put in a nutshell, the Internet has changed how promotion is done for pop music and it is interesting to discover if the social media are the new way to promote pop music in France.
1.2 Recipients for Research identified

The recipients for my research are first my supervisor at Dublin Business School but also my school in France, ISEG Bordeaux, because they could be interested in having a dissertation from one of their students. Plus, my dissertation is accessible to the persons that I interviewed and who are working in the music industry because they were essential to the success of my dissertation and I wanted to give them access to the findings of my research.

1.3 New and Relevant Research

This research is focusing on the promotion of pop music in France since the rise of the Internet, which is a new research because there are no previous researches that focus on this specific area and market. Plus, social media take an important part in today’s promotion for any product or services so it was interesting to discover how they are impacting the promotion part of pop music in France. The use of social media in the promotion of pop music in France was never studied so it is a new and fresh area to research. Moreover, this subject is appealing to me because, during my previous studies, I have made all my internships in the music industry - label, concert hall - and I would love to work in this sector in the future. So it was essential for me to choose a subject that focuses on an industry I like. Plus, in orienting my subject on the promotion part and the use of social media in particular, it permits me to apply the knowledge that I have acquired during the last six years, which I spent studying marketing. Finally, this research could help me to better understand the industry, discover new successful marketing strategies and so, give me an added value in understanding how the changing market can affect the marketing decisions.

1.4 Suitability of Researcher for the Research

After obtaining a two-year technical diploma in marketing techniques at Limoges, France, I spent one year in Edinburgh, Scotland, studying a Bachelor in Public Relations and Media at Queen Margaret University. As I was very interesting in studying marketing and communication, I have decided to return in France and
enter into a school of marketing. I was accepted in the third year, bachelor degree, at ISEG Bordeaux, which is a school of marketing and communication. I spent my first semester in Bordeaux and then I went to UC Berkeley, California, to do my second semester. Those travels and my area of study were at the basis of my wish to work for the marketing and communication departments in the music industry. Back in France for the summer, I made three months of internship in an independent record company in Bordeaux as a music marketing, communication and event manager. At the end of the fourth scholar year spent at ISEG Bordeaux, I made a second internship of four months, as a content and community manager in a concert hall in Bordeaux. Those internships gave me the chance to use social media as promotion tools for music and to discover how the marketing and communication were conducted in this sector. I have spent the beginning of the fifth year in my school in Bordeaux and then, I have decided to make a complementary diploma proposed by my school, in a foreign partner university. I have chosen to do a Master of Science in Marketing at Dublin Business School, Ireland. During my six years spent to study marketing and communication, I have acquired strong knowledge in this field. I have also developed experience in the music industry thanks to my two internships made in this industry and for which I worked for the communication and marketing departments. Then, I know that I have acquired strong knowledge in those two areas and that I am able to make a dissertation on those two subjects.

Concerning my way of working I have made the Learning Styles questionnaire developed by Peter Honey and Alan Mumford, which permits to know what are the learning habits of the respondent, in order to discover what were my learning preferences and if I had qualities that could be exploited for doing my dissertation. Then, the Kolb’s Learning Styles questionnaire (Appendix 1 page 85) helped me to highlight my learning preferences, which are Reflectors and Theorists, and which seems to be well adapted to the learning experience of a dissertation process (Honey P., and Mumford A., 2006). In fact, Reflectors are good at collecting and analysing data; they are good observer and like to have different perspectives for the experience they are conducted. Plus, they are cautious and thoughtful people who have a strong listening sense. Theorists are perfectionist, rational and logical.
They are good in assimilating diverse facts into theories, they approach problems in a logical manner and like when the work is well done. Then, having those qualities will help me to well conduct my dissertation because they fit with the requirements that a dissertation asks for. In fact, my “reflector” profile will permit me to conduct external research and analyse the data collected, and my “theorist” profile will help me to be logical and rational in solving the problems that I will encounter but also in developing conclusions for my research. Being perfectionist is a good strength to have because it can help me all the way through the dissertation process, either at the research stage, at the writing stage or at the layout stage. By doing this Kolb’s Learning Styles questionnaire I was able to identify my main qualities and working preferences, which seem to be in adequacy with the work that should be done for a dissertation.

1.5 Time, Cost and Project Management

In order to conduct the research and complete the dissertation in time I had to do make an effective planning. So I had established a Gantt diagram in order to have a clear and structured planning, it is available in the Appendix 2 page 91. The time planning starts in July 2014, which is the beginning of the dissertation process, and ends in December 2014, which is the submission period of our dissertation. It is composed of all the steps required to conduct a dissertation. It is divided in ten parts: topic finding, dissertation proposal, literature review, methodology, collect data, analyse data, writing, layout, reviewing, editing and submitting. All those parts needed to be completed in order to finish the dissertation. The topic finding and dissertation proposal parts took approximately one month. The literature review needed to be done in one week and the methodology in two weeks. The phase of data collection were longer than predicted and took almost one month to be done because of the availability of everyone and the complex task of making appointments for the interviews. Analysing the data took me almost two weeks and all the parts concerning the writing, layout, reviewing, editing and submitting around one month. Thanks to this planning I was able to finish my dissertation in time.

The cost of the project was 408€, a detailed chart is provided in the Appendix 3 page 94. The cost is composed of costs inducted by the dissertation research
process but also by the concrete realization of this one. In fact, for the research stage, I had to take the train to conduct my interviews in Bordeaux and I had to make some calls in order to make appointments. But the cost comprises also the printing, binding and expedition costs necessary to the making of the dissertation.

1.6 Limitations to the Research

The first limitation to this dissertation process was a time limitation. In fact, four months is not a long time to conduct a deep research on a subject and does not give a lot of room for manoeuvre. But, in order to overcome this lack of time, I had made a time management planning that I had followed and which allowed me to finish the dissertation in time (Appendix 2 page 91). The second limitation of this research was the few numbers of interviews that have been done. I have interviewed four persons and each of them was working in different structures in the music industry - concert hall, label, musician, social platform for musicians - which did not have the same goal and the same structural organization. In fact, concert hall does not have to same objectives as a label or a musician even if they are working in the music industry. It was interesting for the research to have those diverse insights from people who work in diverse organizations but it could have been more interesting to have a larger amount of qualitative data in interviewing more professionals of the sector who work in equivalent structures in order to draft correlations, links and connections. Because having more interviews allows the researcher to have a stronger qualitative research and generalities and theories can be drawn up.

The third limitation of this research was about the size of the population sample, for the quantitative research, which was composed only of students of one school in France, ISEG Bordeaux, and which represents 536 students. In fact, it could have been more interesting to conduct a quantitative analysis among a larger population. Because quantitative researches and analysis need to have a larger amount of data in order to be well interpreted and to allow the researcher to make stronger recommendations. But as there was not a large period of time, having a smaller population and fewer interviews have permitted to conduct properly the research within the allotted time.
CHAPTER 2: LITERATURE REVIEW

2.1 The pop music industry

History of the pop music industry: traditional structure of artistic production, musical creation, and actors

According to Garland (2003), at the beginning, music was a service industry and cannot be consumed as a hard good, to listen to music people had to listen to live musicians performances. It is only in the sixteenth century and with technologies that music has started to be converted from a service into a good. In the nineteenth century, people were able to listen to music at home with the arrival of the music box, phonograph, disks, vinyl etc. ‘By the 1920s and 1930s, the record industry combined rapidly evolving mass-production techniques with new information technologies, especially radio’ (Garland, E. 2003). Many companies have been created and were taking care of all the music processes: recording, distribution, sales, marketing, promotion, legal services etc. In fact, Bakker (2012) also said that the music industry grew rapidly after the Second World War, with an increasing and more exigent demand and a proliferation of musical styles, radio stations and recording formats. He also said that despite this important market growth, music multinationals were able to dominate the international music industry. Opportunities that emerged from the changing market permitted to some organizations to construct a business model that allowed transforming those market opportunities into profits. But nowadays, just three of those powerful organizations have survived: Universal, Warner and Sony (Kadded, M. 2013). Indeed, the beginning of the twenty first century was a “shock” for the music industry because of the numerical revolution. The physical music sales have decreased significantly since the arrival of the Internet and of platforms like Napster. Each technological evolution has created disruptions within the industry from the consumption to the diffusion.

Numerical revolution and the music industry crisis: the rise of the Internet

According to Krstulovic (2005), the rise of the Internet has altered the music industry with the possibility to exchange music files for free via platforms such as Napster and Gnutella. Ways to consume music have evolved and those changes
put the majors of the music industry in an important crisis. In fact, consumption habits have changed with the rise of the Internet and the access of unlimited Internet, which offered the possibility to download an important amount of data in a limited time. People were able to share data such as music files. This new possibility conducted to the decrease of physical music sales (Kadded, M. 2013), and put the traditional music industry in a crisis. In fact, the democratization of the Internet conducted to an increase of illegal practices such as music download: “it is estimated that 95% of all music downloaded via the Internet, worldwide, is pirated” (Sheehan, B., Tsao, J. and Pokrywcynski, J., 2012). This tendency had an important impact on the music industry and conducted to revenues lost: “in the United States alone, the economic impact to the music industry - in terms of lost revenue - has been estimated at $3.7 billion annually” (Sheehan, B., Tsao, J. and Pokrywcynski, J., 2012). The rise of the Internet and the behaviour that it has leaded to, conducted music companies to find their places within this new context in changing their business model and marketing techniques.

**Consequences on certain marketing mix elements**

The Internet has changed how music companies should conduct their marketing and so it has some important consequences in the marketing mix of the pop music industry. According to Drubay (2007), the product was exclusively made by music companies but is now a co-building process and is also personalized. The price was dictated by music companies but should now take in account free habits of consumption engendered by illegal download and online platforms. The place has also evolved and is more concentrated on the Internet but the consumer has also more choices of places than before. Finally, the promotion has changed a lot and is the witness of the rapid evolution of the sector because the communication is no longer made in a one way basis, that is to say from the company to the consumer. In fact the consumer takes a bigger place now and the communication is more a dialog between the company and the consumer on the Internet. So the consumer takes a very important place within the marketing strategy of music companies. They have to change their marketing strategies, which should be more focus and adapted to online marketing strategies because it seems important in today’s world.
to have a strong marketing strategy that could permit the digital music sales to overtake the losses of physical music sales. In their research, Krueger et al. (2003) have tried to discover how the different elements of the marketing mix in the music industry have changed with the rise of the Internet. They have conducted research among diverse cases and examine the marketing of different companies. They find out that the traditional marketing mix composed of the 4P’s, which are product, price, place and promotion, had to change and move to the 4C’s, which are customer solution, customer cost, convenience and communication, in order to stay competitive in the online environment. Music companies should “combine a focus on their core competency (music creation and searching for talent), with a greater emphasis on strategic alliances with Internet and media companies” (Krueger et al. 2003), in order to improve their profitability. The main critiques concerning the article are that it was written in 2003 and that the authors used some data that were already collected, so secondary data. As said before, since 1999, the Internet and new technologies have drastically altered the production, distribution, and consumption of music (Molteni & Ordanini, 2003 in Vaccaro, V. and Cohn, D. 2004). The objectives of the article were to highlight the main changes in the music industry, to provide a detailed analysis of strategies that can be used in music companies and, to give recommendations on how firms in the music industry can succeed. To do that, the authors have gathered information through earlier studies. The main findings were that the businesses in the music industry should be more customers focused in their marketing orientation and should transform their classical marketing mix into a new one which includes 7P’s: place, price, product, process, physical evidence, promotion and people. In fact, the music consumption behaviour, which was oriented towards illegal download, has conducted consumers to have diverse attitudes towards music purchase. So, it is very important for companies to be more customers oriented. This article can be criticized because it was a cross-sectional study, was only using previous articles to answer to the objectives and finally, was written in 2004.
Marketing strategies
In the past, important music companies were dominated the music market and dictated the music offers, concerning the price and formats for example (BBC World Service). But with the rise of the Internet, consumers were able to choose the formats that they wanted and to have music for free. The changing market conducted music companies to review their marketing strategies in order to stay competitive in this evolving market. According to Drubay (2007), music companies should implement new marketing strategies, which should be a mix between the traditional marketing and the modern marketing. Music companies should adapt their marketing strategies to the new communication ways and consumption habits, which appeared with the online marketing. The Internet has open the doors to a strong competition and now it seems essential for musicians to have a strong positioning and identity on the Internet in order to succeed. Music companies should apply principles of 2.0 marketing within their global marketing strategy and adapt a 360 degrees strategy in conducting online and offline actions. And, this is where the importance of promotion for pop music takes its basis. This article was written in 2007 and was based on secondary data but has strong references.

2.2 The promotion of pop music
Ways to promote music
Krijestorac (2011) argued that promotional strategies, with the rise of the Internet, should be oriented towards online strategies and should “exploit the interactive marketing means that the Internet provides”. Consumers are now interacting with music online and listen to it also online. So ways of promotion that permit to engage consumers and touch them online are needed to promote music nowadays. Moreover, as promotion is crucial to obtain the attention to the right place, Wikinut (2011) said that diverse promotional tools could be used to promote an artist and its music. In fact, word of mouth, radio, television, audience participation, newspapers and magazines are good promotional tools. The word of mouth could be very effective for local artists, but also local radio for local artists and national radios for high profile artists. Television is a good promotional tool because “almost every household in the UK, the United States and most of Europe own a Television” and
the author also said that it was a good source of revenue. Newspapers and magazines are an effective method of marketing because there are a lot of them and so it is easy to target a specific market. Finally, audience participation is a great promotional tool because it permits to the audience to participate and to feel closer to the music band. Bigotti (2014) said that complementary ways of promotion is essential. Traditional media such as radio and television are always good promotional tools but listening practices are evolving and the Internet is taking an important role in the marketing of music, by giving, thanks to social networks, the access to an important amount of personal data. Plus, the music should be considered internationally and it is not possible to work with a territorial approach anymore. So it is important to use diverse promotional tools that still work in the music industry today such as word of mouth, television, radio, press, concert, social networks, web etc. Traditional media seems to be always important for the music promotion. Indeed, even with the rise of the Internet, Percival (2011) argues that the radio is still an important tool to promote pop music. He has conducted interviews and participants observations to highlight the fact that radio remains a key tool for record industry promotional strategies. But the author also notified that the radio listening was in decline among the young audience. Indeed, according to Whiting and Williams (2013), 64% of people use social media for entertainment and so for listening to music. This paper has demonstrated the importance and reasons why people are using social media and the exploratory study was made among 25 in-depth interviews of individuals who use social media. Even if it was a small sample size, the study reveals important facts concerning the using habits of person on social media.

Role of social media in promoting music (social entertainment)

Howard (2009) said, "The Internet was never designed for commerce [...] the Internet was designed for communication (stories, conversations)". As having conversation with consumers is very important in today’s world, the use of the Internet and especially social media is essential in order to have an effective promotion. Moreover, when the author speaks about the music industry he said that social media could create great conversation between artists and their fans and
allow them to feel closer with them: “use social media to make them feel like they are building things with you”. Indeed, the main advantage of promoting music through social media is that the Internet permits to “converse with a market directly and with an authentic voice”. Lavigne (2010) also argued that social media and online communities represented an important way of promotion, diffusion and distribution. In another article, Bennett (2012) has studied the patterns of listening music through social media and specially the online fan engagement with the live music experience. The author conducted secondary research to highlight the growing importance of using social media during live events, because people can share what they see and it permits to non attendees to be a part of the experience through the Internet. This article is only based on one concert but it allows pointing out the fact that social media are now playing an essential role for musicians to be closer to their audience. Indeed, in her study, Perkins (2012) has identified that the level of fan interaction with the artists through social media platforms was correlated with the level of concert attendance. Even if the author has conducted a cross-sectional study and examined the online fan behaviour of one music band during an active touring period of the group, the article reveals the importance for groups to have an online community and therefore points out the need to find marketing strategies that could increase the level of fan’s involvement and in turn increase awareness and patronage. But the promotion of pop music on social media is also useful to drive sales of pop music. In fact, in another study conducted by Dewan and Ramaprasad (2014), there is a positive relationship between social media and sales. The cross-sectional study was only conducted among one social media tool, which is the blog, and did not take in consideration social platforms such as Facebook for example. But the authors where able to show that buzz marketing campaigns on social media had an impact on music sales. So, it seems important for music companies to conduct effective marketing campaigns on social media in order to drive music sales, as people spend more and more time on the Internet, and as they are listening more and more to music online. In their article, Renard et al. (2013) have conducted a social network analysis, which permits to show which online tactics were the most efficient to gather revenues from online music. They have identified that the new revenue sources on the Internet will soon dominate the
more traditional revenue streams in the music industry. The article was written one year ago and it highlights the important fact that if the music was share on several social platforms, it could increase the willingness of the music consumers to invest in their favourite artists. That is why it is important to use social networks to share information about music in order to attract customers and generate revenues. In his study, Castonguay (2013) discusses the importance of sharing content, of interacting and developing relationships on social platforms, but also of interconnecting the different platforms. The methodology was based on secondary data but the author was able to draw the main advantages of the different social platforms that exit and which can be very useful for music companies. He said that constructing friendly relationship through social media was essential for musicians in order to develop a strong audience.

2.3 The use of social media in the pop music industry in France

**Market of pop music in France**

In France, according to a study conducted by MarketLine Industry (2013), the music segment market represents 1,025 million of dollars and a market share of 37.8% for the music and video market in France, which accounts for 15% of the European music and video market value. In their study, which was strongly composed of extensive primary and secondary data, the authors have highlighted the fact that the music market knows significant changes with the increasing availability of digital media, which are influencing consumers’ trends. Even if piracy is always a threat, the music market is embracing more and more new ways to sale online, as the digital download market knows a strong growth and consumers seems to have a preference for online buying. They also point out the importance for music companies to have a strong brand identity to succeed on this market. After twelve years of decrease, the music market knows an increase of 2.3% in France in 2013, whereas the music market declines in the rest of the world (Beuve-Méry, A. 2014). The turnover of the music industry in France represented 603,2 millions of Euros in 2013. The growth is related to physical music sales, which have increased of 1%, and digital music sales, which have increased of 0.6%. Vinyl's sales have been multiplied by 3 between 2010 and 2013, and represent 1.6% of the turnover,
whereas the digital music sales represents the biggest part of the turnover with 26%. The streaming revenue represents 43% of the digital music market and win the loyalty of 1.4 millions users. This article has shown statistics of the French music market and has highlighted the importance that will take digital and streaming music in the coming years for the music industry. Indeed, revenues made via streaming music have overtaken music download and the tendency shows that streaming music will continue to grow (Sanyas, D. 2014). So, this is where the French music industry needs to focus on and make efforts in order to develop the music market, because some streaming platforms are not well known in France, such as Spotify for example, and suffer from a lack of visibility and notoriety.

**The use of social media in France**

French people spend four hours on the Internet per day on their computer and one hour per day on their mobile devices. The three most visited websites on computer and mobile devices are Google, Facebook and YouTube, and the video content represents 60% of the Internet traffic (Blog du Modérateur, 2014). Concerning the use of social media in France, Ifop (2013) has conducted a study about the people's behaviour among 50 social networks and found out that 86% of French Internet users have at least one social network account but only 55% of them are actives. It was also highlighted that Facebook, YouTube and Twitter were the favourites social networks in France. But, there are still a big difference of use between those networks because there are 26 millions of active users per month on Facebook in France and 2.3 millions on Twitter. The time past on social networks in France is around one hour and thirty minutes per day (Blog du Modérateur, 2014). Finally, it seems that there are preferences about streaming platforms; French people use mostly Deezer, Dailymotion and YouTube, whereas Spotify is not very well known.

**Social media and the pop music in France**

As French people have an important use of social media, those networks seem to be a more and more interesting opportunity to exploit for the music industry. Plus Oliver (2013) said that "at this point in time our society at large must have the
“news” the instant it happens and, with the evolution of social media this instant gratification is not only possible but prevalent”. The social phenomenon had an important impact on every business, but for the music, it permits to artists to communicate directly with their fans and so, to build a strong community and identity. In fact, Beuscart (2009) conducted a cross-sectional research gathering insights from 27 in-depth interviews of French musicians, and highlighted the effects of building a strong online identity for artists. The study collected data from artists who were on Myspace and pointed out that an intensive social activity was a necessary condition for awareness. Even if this study was written in 2009 and was subjective because of the use of only qualitative data, it shows that the Internet and social media are important tools to use in the music industry. But, Myspace seems to be obsolete nowadays and other social networks are more important and more used for pop music in France such as Facebook, which is “the principal promotion tool for artists” (Mathias, 2013). Streaming platforms like Spotify, Soundcloud and the bigger one YouTube are also very interesting for artists and their fans because they include social possibilities such as the ability to share playlists and tracks, the following options, but also comments possibility etc. Another author, Wendelin (2013), added that networks for visual content such as Instagram and Pinterest were really appreciated by music fans because artists could post exclusive content on them and this type of content allows the fans to feel closer to their favourite artists. Moreover, Oliver (2013) has drawn a list of social media resources, which were available for musicians and organized them into different categories: connect with people, connect with music, connect using other mediums, find your market, create music, and write about it. Finally, all the social media available have different objectives and musicians can choose among all of them, depending of their goals, which can be creation, diffusion, promotion etc.

**Social media for promotion**

Social media are great tools that can be used for music and artists promotion. Indeed, the online music industry is growing and become more and more social: “with the decrease of the radio, traditional marketing and press relations have been transformed into social media strategies and music bands use those networks to
reach their fans” (Goodman, G. 2010). Plus, more and more social networks propose music functionalities; such as Twitter Music or Facebook, and music platforms propose social functionalities, such as Spotify or Soundcloud. The music becomes more and more social and people like to share their tastes, follow their artists on social networks. As the audience is present on those networks, it seems to be essential to conduct the music promotion on those platforms. Indeed, Music Week (2012) studied the case of the Midem event and highlighted that social networks are ‘great tools for the record industry and the artists’ because they help to discover music, engage with audience and monetize the content. This article came from a magazine but gives an insight of the Midem (International market for disks and music publishing), which is an annual and international event that assembles the music ecosystem. Plus, with social media, there are now two sources of content: the content generated by the artist and the content generated by the audience, and those sources permit to develop a strong community online (Berger, V. 2014). But, as the same author said, Facebook and Twitter seems to be saturated because only 2% of the fans see a publication and only 0.073% of the fans interact with a publication. So it seems essential to use other social media, which are good tools for promotion, such as Instagram, Vine and YouTube, because they allow artists to post more original content, develop a stronger community and engage their fans. But she said that there were four essential points for artists to have on social networks, which are live, audience, conversation and visual contents. And the author concluded in saying that “the use of social networks should fit into a global marketing strategy, that should be constructed with realistic objectives to reach, and in correlation with a well-defined target”.

To put in a nutshell, this secondary study permits to highlight that the pop music industry has known important changes with the rise of the Internet and new technologies; that the marketing strategies have to be redesigned; and that social media need to be taken in consideration. In France, with the figures of the music market and the use of social networks it seems that there is good opportunities for conducting promotion of pop music among social media.
CHAPTER 3: RESEARCH METHODOLOGY

3.1 Research Objectives

The aim of this research was to discover if social media were the new way to promote pop music in France. So, the research objectives were to: highlight the main changes that occurred in certain elements of the marketing mix of the pop music industry in France; discover what were the impacts of social media in the pop music industry; explore how social media were used by music marketers, musicians and the audience to promote and discover pop music in France; find if social media were the only way to promote pop music in France.

3.2 Research Philosophy and Research Approach

In order to collect data for the dissertation, it was important to follow some steps before. As Saunders, Lewis and Thornhill (2009) said, the collection of data ‘belong in the centre of the research onion’ and ‘before coming to this central point […] there are important layers of the onion that need to be peeled away’ ( Appendix 4 page 95). In fact, the first and second layers are the research philosophy and research approach. There are three main research philosophies, which are positivism, interpretivism and realism. The first philosophy, which is positivism, is the basis of the scientific research approach and a highly structured methodology in where it is assumed that the research is value-free, that the researcher is independent and finally, that the social world exists externally and is viewed objectively. This philosophy is testing and hypothesizing fundamental laws and so deducing if observations support or reject the hypotheses. The second philosophy is interpretivism, which threats more about social sciences. Interpretivists argue that the social world of business and management is too complex to be understood by only fundamental laws and that research principles adopted from the natural sciences cannot be applied. So, interpretivism assumes that the research is driven by interests, that the researcher is part of what is being observed and finally, that the social world is constructed and is given meaning subjectively by people. This philosophy is observing and interpreting data and so inducting ideas in order to
build a theory. The last philosophy, which is realism, is sharing principles of positivism and interpretivism because it ‘assumes a scientific approach to the development of knowledge’ (Saunders, M., Lewis, P. and Thornhill, A. 2009) but also that there is a part of subjectivity in understanding people and their behaviour. This is an objective research, which observes a large amount of credible data and the researcher is not value-free. This philosophy is identifying external factors and also investigating people’s interpretation.

Concerning the research subject and the research question of this dissertation, which were to discover if social media were the new way to promote pop music in France; the data have been gathered within an interpretivist research philosophy because it was more an exploration of data and insights rather than an experiment and a mathematical treatment of data. The context observed was complex and cannot be understood by fundamental laws. Plus, I conducted this dissertation and I had chosen this subject because it appealed to me, so it was drove by interests. Moreover, according to Gummesson (2003), all researches are interpretive in some way and, as it was a social phenomenon and, as behaviour and actions took an important place in this research, it could not be understood by fundamental laws and so analysed by a positivism or realism philosophy. Finally, as the researcher, I was part of what has been researched and so the research was value bound and subjective.

Concerning the research approach, there are two existing research approaches, which are deduction and induction. The deductive approach ‘involves the development of a theory that is subjected to a rigorous test’ (Saunders, M., Lewis, P. and Thornhill, A. 2009), which means that the researcher will first develop a theory and hypothesis and then will design a research strategy in order to test the hypothesis. Whereas, the inductive approach focuses more on first collecting data and then developing theory as a result of the data analysis (Saunders, M., Lewis, P. and Thornhill, A. 2009). The deductive approach is more related to positivism and the inductive approach is more related to the interpretivism philosophy. For my dissertation, as I was not en expert in the studied area, I was not able to create hypothesis and so, I could not have a deductive approach for my research. The research was more about gather data first and then analyse them and draw up
generalities and theories with the results obtained, so it was more oriented towards
the inductive approach. Plus, as I was playing a more vital and active part in the
research process and as I wanted to understand first and then build theory with the
data collected, my research approach was inductive.

3.3 Research Strategy

The research strategy part represents the next three layers of the research onion
(Saunders, M., Lewis, P. and Thornhill, A. 2009), which are research strategies,
research choices and time horizons. Those layers represent the research design,
which turns the research question into a research project (Robson, C. 2002) and so
is influenced by the research philosophy and the approach chosen before.
First, it was important to understand the purpose of the research, which was the
way in which the research question has to be answered. It could be exploratory,
descriptive or explanatory. Exploratory researches ‘find out what is happening to
seek new insights, to ask questions and to assess phenomena in a new light’
(Saunders, M., Lewis, P. and Thornhill, A. 2009), they are flexible and adaptable to
change so they left an interesting room for manoeuvre, which can be interesting if
the analyse of data shows new results or results that were not expected.
Descriptive researches ‘portray an accurate profile of persons, events or situations’
(Saunders, M., Lewis, P. and Thornhill, A. 2009), they do not explain the data
collected but they just describe them. Finally, explanatory researches ‘study a
situation or a problem in order to establish casual relationships between variables’
(Saunders, M., Lewis, P. and Thornhill, A. 2009); they are more concentrating on
quantitative data in order to have precise statistics but they can also have qualitative data in order to support and to give explanations to the statistics which
were found.
Then there are research strategies, which can be used for each type of research
but are associated with the research approach. The research strategy permits to
answer to the research question and meet the objectives of the research. There are
seven main research strategies, which are experiment, survey, case study, action
research, grounded theory, ethnography and archival research. Experiment is
associated with social science research and study causal links between diverse
variables. Survey is a strategy associated with exploratory and descriptive researches with a deductive approach because it tries to answer to specific and precise questions. A large amount of data is needed to conduct a survey strategy, as quantitative data is the main data that should be used in this strategy. Case study strategy is a less controlled strategy than the two other describe above, it is used to describe a particular contemporary phenomenon by doing an investigation among multiple sources of evidence in the context in which the phenomenon evolves. The action research strategy is the fact to research in action, that is to say that the researcher is taking part of the action that has to be conducted in a specific context and organization. A direct intervention is needed to do an action research strategy. Grounded theory strategy is mostly used for inductive approach that seeks to explain behaviour and business issues. It is used to build an explanation or develop theories that emerge from the data collected. Ethnography is a very complex and time-consuming strategy that tends to describe and explain the social world in which the research is conducted. The researcher needs to be in total immersion with the social world that is being observed. Finally, the archival research strategy is about using administrative documents as the main source of data.

Then, there are three research choices, which are mono method, mixed-methods, and multi-method. The mono method focuses on collecting only one type of data, quantitative or qualitative, to answer to the research question, whereas multiple methods use more than one data collection technique. The multi-method research choice is a combination of data collection techniques within either a quantitative or a qualitative view, so it can be a multi-method quantitative study or a multi-method qualitative study. The mixed-method uses a combination of quantitative and qualitative data collection techniques. This technique can be a mixed method research, where quantitative and qualitative data are analysed at the same time or one after the other but are not combined, or a mixed model research, where quantitative and qualitative data are combined.

Finally, there are two time horizons, which are cross-sectional and longitudinal. Cross-sectional studies are looking at a particular phenomenon at a specific time, whereas longitudinal studies are looking at phenomena over a period of time.
This dissertation was an exploratory study, which had a grounded theory strategy and which employed a mixed-method choice of research using both quantitative and qualitative data. Plus, this research studied a particular phenomenon at a particular time so it was a cross-sectional research. The purpose of the research was exploratory because the goal was to discover how social media were used in the promotion of pop music in France, so it was focusing on finding out what was happening. The exploratory purpose of this research was important because it allowed an important room of manoeuvre in the research findings, as the results could bring new and diverse explanations compared to what was expected at the beginning.

Employing a grounded theory strategy for this dissertation seemed to be an evidence as the research approach was inductive and the goal of the research was to draw up generalities and theories from the data collected. The grounded theory appeared to be the best strategy to use for this research because it seemed to be the strategy that could best answer to the research question and objectives.

The reason for the mixed-method choice of research is that different aspects have been studied in this research. Tashakkori and Teddlie (2003) are convinced that ‘multiple methods are useful if they provide better opportunities to answer to research questions’. The quantitative data strategy permitted to highlight how people consumed, discovered or heard about pop music in France but also to know what were their habits on social networks towards music and artists. Then, this area of research needed to be supported by a quantitative approach in order to have enough data to bring explanations, construct theories and make generalities. Whereas, the qualitative data looked at the micro aspect of the persons who were promoting and making pop music and allowed to see how they were doing it, in a deep point of view. This qualitative data strategy permitted to have insights of music marketers and musicians in order to understand what were the main changes that occurred in the pop music industry in France and to discover what were the main promotion tools used. This research needed to be qualitative in order to obtain better insights and explanations, dig deeper, penetrate the superficial, and have deeper and more illuminating findings by giving a bigger room of manoeuvre to interviewees. Finally, this mixed-method research allowed building strong theories
when a triangulation between those two data existed and when the research findings corroborated.

### 3.4 Ethical Issues and Procedure

The research and professional ethics were very important because there was a need to conduct the entire dissertation process in a moral and responsible way among participants and others. First, I ensure that there were no plagiarism in the dissertation and that I had not act in an unethically manner at any stages of my research. Then, my dissertation subject did not refer to an unethical area and so did not raise any ethical dilemma. Concerning the research ethics, the participants of the quantitative study participated in an anonymous way and had the right to not participate if they did not wanted to. They were also aware of the purpose and of the subject of the dissertation, but also of the aim of the questionnaire. The terms of their participation and the purpose of the dissertation were described at the beginning of the questionnaire, as we can see in the first page of the survey available in the Appendix 6 page 97. Moreover, the persons who have been asked to participate in the qualitative study were also able to not take part in the research if they did not want to. For those who wished to take part in the research, they had the choice to stay anonymous or not, to be quoted in the dissertation or not etc. The purpose of the dissertation and the aim of the research were clearly explained before the realization of the interview. All of these terms were distinctly described in the form they had to sign. In fact, they have been asked to sign an Informed Consent Form in order to take part in the research (Appendix 7 page 109).

Finally, all the participants, to the qualitative and quantitative researches, were aware of the purpose of the study, were also informed of how the information they gave were going to be used and finally, they known who were going to have access to them.

### 3.5 Population and Sample

**Quantitative research**

The research population for the quantitative data collection needed to be defined in terms of elements, sampling units, extent and time. So the research population was
the students, from the first to the fifth year, in ISEG Marketing and Communication and ISEG Business and Finance in Bordeaux, France, October 2014. This represented a population size of 536 students.

The sampling frame was composed of all the students concerned. The sampling frame was a list composed by the name of the student, its class, year of promotion and its email address. I have obtained this list thanks to the ISEG School in Bordeaux who kindly provided it to me. For ethics reasons, the sampling frame is not available in this dissertation because, participants who took part in the questionnaire participated in an anonymous manner so it was unethical to provide any names or personal information concerning the participants in this dissertation.

Concerning the sample size, it was important to add a margin of error to the population size because of some errors that could have occurred in the sampling frame, such as wrong email address. Then, it was important to have a margin of error in order to make the sample size the most representative of the population. So, concerning the sample size, as the population size was 536 persons, I had a sample size of 414 persons, with a margin of error of 2% (Saunders, M., Lewis, P. and Thornhill, A. 2009). I had decided to send the questionnaire to participants by email. So, as all the persons were not going to answer to the questionnaire, I had to calculate an adjusted sample size in correlation with the estimated respond rate associated with this sending technique. I was expected to have at least 50 participants in order to have an amount of responses sufficient to conduct analysis, to have a level of details required and to make generalizations. Then, the minimum sample size was 50. So, in order to have this number of responses and as the response rate was around 15% for questionnaire sent by email, the adjusted sample size required was:

\[
na = \frac{n \times 100}{re\%}
\]

Where \(na\) was the actual sample size required, \(n\) was the minimum sample size and \(re\%\) was the estimated response rate expressed as a percentage.
So for a minimum sample size of 50 the sample size required was:

\[
na = \frac{50 \times 100}{15} = \frac{5000}{15} = 333.33
\]

So the adjusted minimum sample size required was 334 persons, which means that 334 persons of the sampling frame had received the questionnaire by email.

Concerning the sampling technique, the quantitative data were subject to a probability sampling technique which permitted to have a representative sample, to make inferences, projections and statistical analysis about the target population from which the sample was drawn. For the probability sampling technique, I had chosen to do a systematic sampling technique because it was an easy technique to use. This technique involved selecting the sample at regular intervals from the sampling frame. I had first attributed a unique number to each cases of the sampling frame (the first case 1, the second 2 etc.), and selected the first case using a random number. Then I had selected cases systematically using a number, which was calculated thanks to the sampling fraction, until the sample size was reached. So for this technique, it was needed to calculate the sampling fraction as follow:

\[
sampling \text{ fraction} = \frac{\text{actual sample size}}{\text{total population}}
\]

\[
sampling \text{ fraction} = \frac{334}{536} = 0.62
\]

So I had selected one person every six cases of the sampling frame, starting from a random number, until I obtained the minimum sample size required, which was 334 persons. Then, I had sent the questionnaire via email to those 334 persons, which represented the sample population selected.
**Qualitative research**

For the qualitative data collection, the population had to be diverse, with the participation of different actors of the music industry, in order to obtained diverse insights from diverse point of views and types of organizations. In fact, it was interesting to see the evolution of the promotion of music in diverse music organizations, to see how social media are used and to highlight correlations or differences. So the population was composed of a musical programmer and communication manager in a concert hall in France, a managing director of an independent record label in France, a project manager of a start-up in the music industry in France, and finally a music band in France. It was also important to have the point of view, not only from music marketers, but also from musicians in order to see how they were dealing with their promotion and to know how they were using social media. The sample size was small, because I needed to collect data among one of each different research populations and I did not have enough time to have more than one person per type of organizations, so there have been four participants in this qualitative research. This research was qualitative and exploratory so there was no need to generalize the data collected to the entire population. Because each data collected came from specific individuals and so have been valuable by themselves. Thus, the qualitative research was a non-probability sampling and the sampling technique was a self-selection sampling. I already had persons who were interesting in taking part of the study: the music programmer of the Rock School Barbey, a concert hall in Bordeaux, France; the managing director of Boxon Records, an independent record label situated in Bordeaux, France; the project manager of Buzz My Music, an accompaniment platform to digital practices for musicians, situated in Bordeaux, France; and a music group situated in Limoges, France. More information concerning the different companies that took part of the research is available in the Appendix 8 page 114.

**3.6 Data Collection, Editing, Coding and Analysis**

The data collection and analysis are the last layers of the research onion (Saunders, M., Lewis, P. and Thornhill, A. 2009) and will be describe below in two
sections, corresponding to the different research choices made earlier in the research strategy.

**Quantitative data**

The data collection for the quantitative research has been made through electronic mail questionnaires. Each respondent have been asked to respond to the same questions as the others. Questionnaires permitted to have responses from a large sample. The questionnaire has been designed in order to answer specifically to the research objectives corresponding to the behaviour of music listeners, which were the following: discover what were the impacts of social media in the pop music industry; explore how social media were used by music marketers, musicians and the audience to promote and discover pop music in France; find if social media were the only way to promote pop music in France. In fact, by discovering the behaviours of music listeners, their habits on social networks, how they were discovering and consuming music, following and interacting with artists on social networks; the results have gave important data in showing the impacts on consumers of the actual way to promote artists of pop music in France, and have also gave more information concerning what can be done.

The questionnaire has been self-administrated through the Internet and was sent via email. People had received the link to the questionnaire in their email address, accompanied with a message that described the goal of the study, and had to answer to it on the Internet. Sending the questionnaire by email ‘offers greater control because most users read and respond to their own mail at their personal computer’ (Saunders, M., Lewis, P. and Thornhill, A. 2009), so this improved the reliability of the data collected. This reliability is even truer because with self-administered questionnaires people are unlikely to answer with socially desirable responses or to please the researcher. With Internet questionnaires sent by email, the likelihood of contamination or distortion of respondent’s answer is low, the sample size can be large, the questionnaire length should not be too long, the questions can be closed but not too complex and should raise the interest of participants, the cost is low with the use of free tools such as Google Forms and the data collection is automated. The survey was made with Google Forms, which is a
good tool to create questionnaire because it allows sending it easily to people and offers the possibility to see instantly the answers. The questionnaire was composed of attribute and behavioural variables and covered different areas: age, gender, Internet usage, education and professional status, and other sets of questions concerning the behaviour towards music (usage of Internet, social networks, digital or non-digital music, purchasing behaviour etc.). I have tried to construct the questionnaire with a logical order and flow among the questions, but also to implement a good layout. It was very important to have as many answers as possible, in order to generalize the results, so I wanted the questionnaire to be the more attractive as possible. But it was also important to organize it well and make it easy to answer, with a good flow between each question. So, I took a good care of the design of each question, of having a clear and pleasing layout, of explaining the purpose and of conducting a pilot testing among few people. I had included a progress bar to show to participants at what stage they were in the questionnaire. Pictures were also present in the survey in order to have a pleasing layout, and some questions were designed in such a way that depending on the answers the next question was different. The first page of the questionnaire was an introduction with the aim to present myself, the purpose of the research and the terms of participation. So at that stage, the participants knew the goal of the research, that they were participated anonymously and had the choice to take part or not. The questionnaire was constructed under six sections. In fact, I had choose to organize it by themes in order to facilitate its realization for participants, and make the results analysis easier. The first section was “The use of social networks”, which goal was to discover how music listeners were using social networks, their habits and their favourite networks. The first question was a simple question to know is they were present on social networks and sent respondents to the end of the questionnaire if they were not using them, because I only needed people who were present on social networks. If they said that they were using social networks, then they had the possibility to continue the survey and answer to questions about their use of social networks. The second section was “Discovery and musical consumption”, which aim was to know how participants discovered new music and artists, if they were going to concerts and how they were informed of concert venue, and if they were
buying and downloading music or listening to streaming music etc. As I needed to have participants who liked or listened to music, the first question was to know this information and so if the participants did not enter into this category they were sent to the end of the questionnaire. The third section of the survey was “Artists and social networks”, which goal was to know if respondents were following their artists on those networks, the reasons, and if social networks were a good way to discover artists or not. The fourth section was “Music and social networks”, which purpose was to know the participants’ habits on general and specific networks towards the music, if they were sharing it and if contacts or friends were playing an important role for influencing or supporting musical behaviour on those networks. The fifth section was “Musical promotion on the Internet” and permitted to discover how participants were considering the use of social media and of the Internet for the promotion of music today. Finally, the last section was “Let’s talk about you” and was composed of simple questions concerning personal details of the respondents such as age, gender and situation. Even if the sampling frame was composed of students, I have asked the question about the situation to be sure that only students were participated to this questionnaire and so, I did not want the results to be biased in not asking this question and having the possibility to have non students participants. Finally, at the end of the questionnaire, a confirmation page was shown to the respondents, to confirm and thanked them for their participation to the study. The all questionnaire is available in the Appendix 6 page 97.

For the analysis of the results, an exploratory data analysis approach has been used to analyse the data collected because it allowed flexibility concerning the findings.

**Qualitative data**

The data collection for the qualitative research has been made through semi-structured interviews. Those required having a list of themes and questions that should be covered during the interview but the order could be modified depending on the flow of the conversation. With the semi-structured interview I have tend to respond to all the research objectives, which were: to highlight the main changes that occurred in certain elements of the marketing mix of the pop music industry in
France; to discover what were the impacts of social media in the pop music industry; to explore how social media were used by music marketers, musicians and the audience to promote and discover pop music in France; and to find if social media were the only way to promote pop music in France.

All the interviews have been recorded by audio recording, with the permission of the participant, and conducted on a one-to-one basis and face-to-face. I also took notes to have a back up plan in case if the audio recording did not work. Semi-structured interviews helped me to capture insights of interviewees, and so they were good for the exploratory research. They have permitted to raise areas that were not previously considered but which were very interesting and significant for the research study. I had sent some information and key themes by email of what were going to be covered before the interview, in order to give the interviewees the possibility to prepare themselves and have an overview of the topic covered. The interview was composed of open questions to have explanations from the participants, but also probing questions to explore significant responses, and specific and closed questions to obtain specific information. I had prepared a set of questions, which had to be answered, and organized them under sections in order to structure the discussion and to make the results analysis easier. The interview was divided in eight sections and all the sections were not obligatory addressed in each interview because it depended on the interviewee. The first section was named “General” and aimed at answering to general questions concerning the company, the job of the interviewee etc. It was important to have this part because it functioned like an introduction and permitted to start the conversation. The second section was “Music discovery”, which goal was to know how the music marketers were discovering new artists but also to highlight how they thought people or artists were aware of their respective organizations. The third part of the interview was “Music promotion” and subjects such as the importance of music promotion, the changes in music promotion, and the ways to promote music today were addressed. The fourth section “The use of social media” was approached with the aim to discover what importance social media represented for each interviewee. The fifth part, named “Social media for promotion”, was going deeply into the use of social media for music promotion with questions about the changes that social
media brought into the ways of promoting music, but also about the best social media to use for promoting music. The sixth part “Interaction with the audience” was there to identify what were the best ways to engage the artist’s audience, create en interaction etc. The seventh part “Monetization” spoke about the ways in which an artist could earn money and if social media were a source of revenues for them or not. Finally, the eighth section of the interview, entitled “Evolution of promoting music through social media”, was important because it really captured the insights of each interviewee about what they thought the limitations of social media were for promoting music, and also about what they thought the music promotion were going to be in a few years in France.

Concerning the analysing step, I had first transcribed and reproduced in a written word document the audio-recorded interviews in French and the next step was to translate them in English. All the interviews are available in the Appendices 9, 10, 11 and 12 page 116. As the research approach was inductive the analysis of the qualitative data collected was less structured and relied on my interpretation. But in order to have a structured analyse, I have decided to use the structure of the interview to regroup the key points and insights that were emerging from the qualitative data collected. So, I used the categorizing data technique in order to make emerge relationships or differences between the diverse qualitative data collected.
CHAPTER 4: RESEARCH FINDINGS

4.1 Questionnaire research findings

The questionnaire was sent to 334 persons and 121 persons answered to it, which represented a larger amount of data compared to what was expected. The answering rate was around 36%. Only one person of the 121 was not present on social networks and so, did not completed the rest of the questionnaire, as only person present on social networks were needed for the analysis. All the others were using social networks and liked or listened to music, that is to say that the data have been analysed for 120 persons.

4.1.1 Participants’ profile

*Figure 1: gender of the respondents*

![Gender distribution chart](image)

The persons who took part in the questionnaire were mostly female which respectively represented 69% of the respondents and there were 31% of male.

*Figure 2: age of the respondents*

![Age distribution chart](image)
Concerning the age of the respondents, the majority of them, which represented 98%, were between 18 and 25 years old and only 1% of the respondents were between 26 and 30 years old.

**Figure 3: situation of the respondents**

The participants who took part of the questionnaire were all students. We can see on the figure that the part of students represents 99%; the remaining 1% is due to a participant who was not able to finish the questionnaire because he said that he did not use social networks, which was the first question, and so he has been sent directly to the submission of the survey. As the participants’ profile questions were at the end of the questionnaire, only the 120 other respondents, who were using social media, could have answer to those profile questions. So it means that 100% of the respondents who took part to the entire questionnaire and who used social networks were students.

### 4.1.2 The use of social networks

**Figure 4: the presence on social networks**

Are you present on social networks?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count</td>
<td>120</td>
<td>1</td>
</tr>
<tr>
<td>Percent</td>
<td>99%</td>
<td>1%</td>
</tr>
</tbody>
</table>
120 respondents on 121 said that they were present on social networks, which represents 99% of them.

**Figure 5: the use of social networks**

![Pie chart showing the use of social networks](image)

94% of the respondents said that they were on social networks for a personal use and 5% for a professional use.

**Figure 6: the use of Facebook**

![Bar chart showing Facebook usage](image)

53% of the participants said that they were using Facebook everyday, 39% of them were using the network more than two hours per day, 7% were using it one to four times a week and 1% was registered on the network but did not use it at all. Nobody said that they were not registered on Facebook or that they were using it less than one time per week.
25% of the respondents said that they were not registered on Twitter, 21% were registered on the network but did not use it, 17% said that they were using it one to four times a week, 16% used it everyday, 12% used it less than one time per week and finally 9% used Twitter more than two hours per day.

45% of the respondents said that they were registered on Google + but never used it, 33% were not registered on the network, 9% used it less than one time per week, 8% said that they were using Google + everyday, 2% used it one to four times a week and 2% said that they were using the network more than two hours per day.
66% of the respondents said that they were not registered on Pinterest, 14% of the participants were registered on the network but did not use it, 7% were using it less than one time per week, 6% used it one to four times a week, 5% said that they were going everyday on the network and 1% used Google + more than two hours per day.

33% of the respondents said that they were not registered on Instagram and another 33% said that they were using it everyday. 9% of the participants were using it one to four times a week and another 9% said that they were using Instagram more than two hours per day. 7% were registered on the network but did not use it and another 7% used it less than one time per week.
91% of the participants were not registered on Flickr, 4% were registered but did not use it, 2% said that they were using it less than one time per week and another 2% used it one to four times per week. Nobody said that they were using it everyday and more than two hours per day.

89% of the respondents were not registered on Foursquare, 7% were registered but did not use the network and 2% used it less than one time per week. Anybody said that they were using Foursquare one to four times a week, that they were going everyday on the network and that they used it more than two hours per day.
Figure 13: the use of Myspace

91% of the participants were not registered on Myspace, 7% were registered but did not use it, 1% used it one to four times per week and another 1% used the network everyday. No one said that they used Myspace less than one time per week and that they used it more than two hours per day.

Figure 14: the use of YouTube

31% of the respondents said that they were going everyday on YouTube, 28% used it one to four times a week, 15% used it more than two hours per day and another 15% were not registered. 7% of the respondents used YouTube less than one time per week and 2% said that they were registered but did not use it at all.
42% of the respondents were not registered on Deezer, 25% said that they were registered but were never going on the network, 12% used it less than one time per week, 9% used it one to four times per week, 8% said that they went on Deezer everyday and 2% used it more than two hours per day.

60% of the participants were not registered on Soundcloud, 11% said that they used it everyday, 10% used it less than one time per week, 7% said that they were registered on Soundcloud but that they did not used it at all, and another 7% used it one to four times a week. Finally, 5% used it more than two hours per day.
Figure 17: the use of Spotify

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not registered</td>
<td>69</td>
<td>57%</td>
</tr>
<tr>
<td>Registered but I</td>
<td>21</td>
<td>17%</td>
</tr>
<tr>
<td>Less than 1 time</td>
<td>6</td>
<td>5%</td>
</tr>
<tr>
<td>1 to 4 times / week</td>
<td>6</td>
<td>5%</td>
</tr>
<tr>
<td>Everyday</td>
<td>12</td>
<td>10%</td>
</tr>
<tr>
<td>+2h/day</td>
<td>6</td>
<td>5%</td>
</tr>
</tbody>
</table>

57% of the respondents were not registered on Spotify, 17% said that they were registered on the network but did not use it, 10% used it everyday, 5% used it less than one time per week, another 5% said that they were using Spotify one to four times per week and, finally, another 5% used the network more than two hours per day.

4.1.3 Discovery and musical consumption

Figure 18: music listening

All the respondents, 120 persons, said that they liked or/and listened to music. The figure shows 99% because of the only person who said that he was not using social networks, and so who was not able to finish the questionnaire and so to answer to this question.
Concerning the styles of music, 64% of people liked electronic music, 63% liked pop music, 52% liked rock, 41% liked house, 40% liked hip-hop, another 40% liked reggae, 36% liked rap music, 32% liked techno, 24% liked jazz, 18% liked folk, 17% liked classic music, 14% liked disco and the 8% remaining liked other music styles.
83% of the respondents said that they were discovering new artists and music thanks to social networks, 80% by the word of mouth, 58% thanks to the radio, 30% discovered music with the television, 17% with blog, 16% via magazines, 13% with online magazines, 5% via newspapers, 3% through other ways and finally, 1% discovered new music and artists thanks to posters.

69% of the respondents said that they were going to concerts and 31% said that they did not go to concerts.
For the 69% of participants who said that they went to concerts, 56% of them are informed of concerts’ dates thanks to social networks, 48% through word of mouth, 20% via radio, 17% by posters, 13% with online magazines, another 13% are informed of concert’s dates thanks to magazines, 12% via blogs, another 12% with newspapers and finally, 2% of the respondents who said that they went to concerts are informed of concert’s dates thanks to other ways.

74% of the participants said that they were not buying music and 26% of them were buying music.
For the 26% of participants who said that they were buying music, 61% of them buy digital music and 39% buy physical music. When we report this result to the entire 120 respondents, 16% of them were buying digital music and 10% purchase physical disks.

When participants were asked if they were downloading music, 71% of them said that they downloaded to music illegally and 28% of them said that they were not.
Figure 26: listening to streaming music

75% of respondents listened to streaming music and 24% did not.

Figure 27: streaming platform used

For the 75% of participants who said that they were listening to streaming music, 31% of them used mostly Deezer, 21% used the platform Spotify, another 21% listened to streaming music with others platforms than the ones gave as possible answers, 1% said that they used Grooveshark and, finally, another 1% used Last.fm. Nobody said that they were using MusicMe to listen to streaming music.
Figure 28: music listening support

With what do you listen to music mostly?

- Computer: 107 (88%)
- Phone: 101 (83%)
- Radio: 39 (32%)
- Mp3: 29 (24%)
- Turnable: 4 (3%)
- Stereo: 11 (9%)
- Other: 0 (0%)

88% of the participants listened to music on their computer, 83% used their mobile, 32% said that they were listening to music on the radio, 24% used their mp3, 9% listen to music with a stereo and finally, 3% were using a turntable.

4.1.4 Artists and social networks

Figure 29: following artists on social networks

Do you follow your favorite artists on social networks?

- Yes: 76 (63%)
- No: 44 (36%)

63% of the respondents said that they were following their favourite artists on social networks and 36% said that they were not following them.
For the 63% of participants who said that they were following their favourite artists on social networks, 60% of them followed their favourite artists because they wanted to be aware of their news, 26% wanted to support them, 23% said that they wanted to know them better, 14% followed them to show to their contacts what they liked, 9% wanted to be in direct relation with them and finally, 1% said that it was for another reason.

For the 63% respondents who said that they were following their favourite artists on social networks, 76% of them have already been to a concert of an artist they were following, and 24% have not.
69% of the respondents said that they had already discovered an artist thanks to social networks and 30% said that they had not.

For the 69% of the participants who said that they had already discovered an artist thanks to social networks, 64% of them discovered it via a friend or contact suggestion, 17% of them through a recommendation of the social network and 11% thanks to adverts. Nobody said that they discovered artist through another way.
4.1.5 Music and social networks

Figure 34: listening of musical content posted by contacts on general networks

36% of the respondents said that they sometimes listened to a song or watched a video clip shared by one of their contacts on general networks, 35% did this often, 13% did this very often, 7% did it rarely and another 7% never did it.

Figure 35: interaction with musical content on general networks

On general networks, 31% of the respondents said that they sometimes commented or liked a song or a video clip, another 31% said that they never did that, 17% rarely did, 15% said that they often did this and, finally, 4% did this very often.
On general networks, 35% of the respondents never posted a song or a video clip, 34% did that sometimes, 24% rarely did, 4% did it often and 2% did this very often.

On general networks, 46% of the respondents had never commented or liked posts of the artists they were following, 18% rarely did that, 17% did this sometimes, 12% did it often and 5% did this very often.

On general networks, 92% of the respondents had never posted on the artist's page, 6% did it rarely, 1% did it sometimes, 1% did it often and 0% did this very often.
On general networks, 92% of the respondents had never posted directly on an artist’s page, 6% said that they rarely posted on an artist’s page, 1% did it sometimes and another 1% did this often. Nobody said that they were posted very often on an artist’s page.

*Figure 39: mentioning artists on general networks*

On general networks, 74% of the respondents had never mentioned artists in their posts, 15% had rarely mentioned them, 8% sometimes did this, 1% did this often and another 1% said that they did this very often.

*Figure 40: recommendation of artists on general networks*

On general networks, 39% of the participants had never recommended artists to their contacts, 24% rarely did this, 23% sometimes recommended artists, 10% said that they did this often and, finally, 3% did this very often.
When participants said that they shared music on social networks they were, for 64% of them, songs that they had just discovered and for another 64% they were their favourite songs. 21% of the respondents said that they never shared music, 7% shared trendy songs, 4% shared songs that they wanted to criticize and 1% said that they have shared songs for other reasons.

The music recommendation from a friend or contact on social networks had already led 42% of the participants to follow the artist on social networks and led 32% of them to recommend it on the same social network. 30% of the participants said that the music recommendation from one of their friends or contacts had never led them to do any of those actions and 21% said that the recommendation had led them to buy the artist’s music. 15% of the respondents said that the recommendation had led them to attend the artist’s concert, 12% said that it had led them to recommend
the music on another social network. 4% of the respondents said that the music recommendation from one of their friends or contacts had led them to do others actions.

**Figure 43: activity on musical networks**

Networks dedicated to music served 81% of the respondents to listen to music. 52% of the respondents used those music networks to create playlists, 41% said that it was to discover artists, 20% used them to follow artists, 13% said that they did not used those networks dedicated to music and 11% used them to find out what their friends were listening. 8% of the respondents said that those musical networks served them to share their tastes, 6% said that it was to follow their friends and 3% to send songs to their contacts. Nobody said that they were using networks dedicated to music for others reasons.
4.1.6 Musical promotion on the Internet

**Figure 44: the use of Internet for music promotion**

- Do you think that the music promotion on the Internet and social networks is a relevant process today?

<table>
<thead>
<tr>
<th>Response</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>117</td>
<td>97%</td>
</tr>
<tr>
<td>No</td>
<td>3</td>
<td>2%</td>
</tr>
</tbody>
</table>

97% of the respondents said that the music promotion on the Internet and social networks was a relevant process and 2% said that it was not.

**Figure 45: artist's promotion on social networks**

- 54% of the respondents said that the artist's promotion on social networks aroused their curiosity.
- 46% said that it interested them.
- 27% of the respondents considered it as essential.
- 21% thought that it was too invasive and intrusive.
- 6% of the respondents said that the artist's promotion on social networks annoyed them.
- Another 6% gave other information.

- 42% of the respondents gave examples of artists they thought they had succeed their communication on social networks. Some artists were recurrent such as Beyoncé, Fauve, Miley Cyrus, Pharrell Williams and IRMA.
4.2 Interview research findings

4.2.1 Participants’ profile

The first participant of the qualitative research was Julien Minet, the director of Boxon Records, an independent label in Bordeaux, France. The complete interview is available in the Appendix 9 page 116. The company, created in 2007, was specialized in electronic music and worked with French and foreigners’ artists. The director said that his work was “multi-caps”, that is to say that he was doing all the work of the label: legal, communication, and production, IT etc.

The second participant of the qualitative research was Emmanuel Rancèze, the musical programmer and communications manager at Rock School Barbey, a concert hall in Bordeaux, France. The complete interview is available in the Appendix 10 page 126. The Rock School Barbey was created in 1988 and was composed of a music school, rehearsal studios, recording studios and a concert hall. It was dedicated to actual music and had welcomed a lot of diverse music styles and artists. Even if much of the programming is allowed to the local scene, artists who came to play were French and foreigners, and goes from developing groups to bands with a strong notoriety. The concert hall produces concerts but also rents the scene to external producers. The work of the interviewee was to do the line-up and to supervise the communication department.

The third participant to the qualitative research was Anne Ponty, the project manager of Buzz My Music, a musical start up on Bordeaux, France. The complete interview is available in the Appendix 11 page 136. The enterprise was created in 2013 and was “an online platform that helped musicians in their digital practices and [its] mission was the continuing education of independent musicians”. 92% of the artists who used the platform were French and 8% foreigners with a majority of pop and electronic music. The company was created thanks to observations that have been made on the French market: “the Internet was the primary lever to develop a musical career, it was hard to progress alone in the strategic understanding and in the advances use of social networks in the musical context, and the digital was absent from the support program which were offered to musicians”. The platform permitted to musicians to benefit from an educational support, to learn how to use social networks, to improve their social presence, to
gather the social presence in a single place, to allow them to make their own promotion, to broadcast their information, to have the possibility to put in sale one of their song on all the streaming and downloading services. The work of the interviewee in this structure was to “ensure that everything worked well”, to be in relation with all the external parts of the company such as partners, musicians etc., but also to test, manage and enrich the platform, to assure the communication and to develop the social media strategy.

Finally, the fourth participant to the qualitative research was Guillaume des Champs de Verneix from the music band Nine o’Nine from Limoges, France. The complete interview is available in the Appendix 12 page 142. The band was created in 2007 and was composed of four members, for who the music band was not their main activity and so, who had their own activities beside the group. They did a lot of concerts in Limoges but also in others important cities in France. The band was independent but had released their last EP on a label in Lyon, France.

4.2.2 Music discovery

When the question was asked to three interviewees about the ways how people were discovering music or how the interviewees did to discover new music, all of the respondents were in accord to say that the music discovery, either for a musician, a music programmer or a director of label was mainly made through the word of mouth, social networks, the Internet, the press but also blogs and concerts. Two on the three interviewees to whom this question was asked, said that Myspace was a very good tool to discover music before but that it had changed and was obsolete: “Myspace […] played a big part, but [it] has sunk in a masterly way” said Guillaume from the music band Nine o’Nine.

4.2.3 Music promotion

The music promotion represented an important part of the work of each interviewee. The musician said that it was important to promote music, to communicate and to be present because if an artist was not doing that he could “stayed in his bedroom”. The label director said that “the work of the label [was]
primarily to promote the artist" and the music programmer and communications manager of the concert hall not only said that music promotion represented an important part of the work, because of the important number of other cultural propositions, but also said that music promotion had to be specific in using and choosing communication supports according to the music styles.

The interviewees also said that the ways to promote music had evolved during the last years in France and that it was the Internet that had changed everything and specially the ways to promote music. In fact, before the rise of the Internet, music shops existed, radios were music prescribers, people bought and listened to physical records, physical disks were sent to music specialists and traditional media were used to promote music. The interviewees said that, with the presence of the Internet, music shops had disappeared and were replaced by online magazines, radios were less prescribers, people downloaded music and listened to it on the Internet, Internet links were sent to music specialists, the costs were reduced, more things were done internally, more and more free tools were used and traditional media were less used and took a less important part in the music promotion, whereas social media were taking a bigger part. In fact, the project manager of Buzz My Music said that it was easier and cheaper today to make your own promotion and to reach an audience thanks to the Internet. And the label director said that it was possible today to have musical projects without traditional media, which worked very well and sometimes better than musical projects that used traditional media.

Concerning the best tools used to promote music, two of the interviewees said that it was depending on the artist's notoriety and that the tools were complementary: “having a web presence and making promotion on social networks will be enough [for the artist], whereas after, when his career will be more advanced, he will have to use complementary tools such as TV, radio etc.” (Anne Ponty). The label director said that press was bringing credibility but he thought that video content was the best tool to promote music. Finally, the music programmer said also that press relation was important but also social networks and adverts on them.

For promoting music the interviewees said that they were using a variety of tools. But the most important were on the Internet and social networks with 2.0
operations for example. The press, radio and TV were also used to promote music but the label director said that it was really a case-by-case way of working and so that it depended on the artist. The music band used also complementary promotion tools such as compilation and event organization such as DJ parties, because they represented other ways to promote music.

4.2.4 The use of social media

The music programmer and communications manager of the concert hall said that they were using social networks because the “social paradigm of communication has changed” and it is impossible to work without those networks because they permit to “touch people in their universe, routine and proper environment”. The label director said that it was essential to be on those networks today but we had to be “sensitive to what each social network can bring” and that an Internet website was “a great value to the sustainability of a presence on the Internet” either for a label or an artist.

All of the interviewees said that they have always used those social networks because it was essential today to be on them, so they had acquired a certain experience in using those tools.

When they have been asked to tell if it was essential for an artist to be present on those social networks, they all said that yes it was essential. Mainly because it was the reflex of everybody to go on the Internet and social networks and look after an artist, it was the routine of everybody. Plus, social networks represented a big part of the access of the information and they were cheap mean to use. But they also said that it was difficult for artists to well communicate on them, that they were facing some issues and that it was important to have a strong and qualitative presence by relaying the information on traditional media.

The music band said that they were more active on Facebook and Twitter because it was for basic information, and that they posted different types of content such as videos, news, pictures, concert dates etc. They also said that the main advantage in using social networks was to remind people that the group existed. Finally, they were not considering it as a difficult work to do and that it was essential to have a
4.2.5 Social media for promotion

The music programmer and communications manager of the concert hall and the label director said that social media had changed the way to promote music in France. The music promotion was mainly made through social networks and traditional media were less used, because the cultural habitus and people practices have changed and it was important to use the same tools as they did. Social media were also an important and great musical development vector and permitted also to people to have a bigger musical culture. But the music programmer said that music promotion through social networks had its limits and had less impact than traditional media because there was no more prioritization: “when you were reading a good music critic in the newspaper it was impacting but now on the Internet there are no more filters, then you listen to everything and nothing” (Emmanuel Ranceze).

Promoting music through social media seemed to be essential for the label director who said that “the goal of making music [was] to share it […] with the greatest number of people”.

For the concert hall, the best social media to use to promote music were Facebook and Twitter, whereas the label director and the project manager thought that the digital promotional strategy have to be adapted according to each project, strategies must be relevant and the choice of channels is very important. The project manager also said that channels used must be in correlation with the musical project and that the social media had to be used gradually. That is to say, start by using the main networks such as Facebook, Twitter and YouTube, and then start to discover and use others. They interviewees recommended not posting the same content on all the social networks because they had to be treated differently.

For example, the concert hall used Facebook as a multi media support that permits to enrich the communication proposal and on which they could post videos, text, pictures etc. whereas Twitter was more used to make “up”, which means really quick information that worked like reminders.
The interviewees said that the best things that social media brought to promote music and artists were the fact that social networks created a direct relation between the audience and the artist, and so permitted to develop an important interaction without any intermediaries. This advantage was very important because it gave added value to fans, which could have the feeling to be privileged and so gave them the want to tell their friends and so, finally, this offered the possibility to grow up the artist’s community. The label director confirmed that in speaking about the “snowball effect” that social media could create and the rapidity that they offered to their users. The music programmer also said that social media gave important information concerning the audience, which were not possible to obtain with the traditional ways to promote music. So this represented an important advantage of promoting music through social media because you could target your communication audience by knowing their practices, who they are and to where they come from.

4.2.6 Interaction with the audience
For the interviewees, the best ways to engage with the artist’s audience were Facebook and Twitter because “Facebook […] this is where there is a bigger community and Twitter is really about interaction because we can talk to everybody” (Anne Ponty).

The interviewees said that followers were interacting with the content they posted on social networks but that it was still difficult to make them participate. In fact, people did not come directly to the artist’s page and post something. The music band said that if the audience were not pushed they would never speak directly to the artist. So, it is important to follow the trends and understand how to communicate on those networks in order to make the audience participate and interact.

Interviewees gave examples of content that worked well and leaded to interaction. Pictures seemed to be the best content, but with a funny approach. As the music band said “everything that is outside music […] this is where people feel closer to the group because they have the impression that we are not only musicians but also living beings”. Other contents that seemed to work were the contests, with
concert places or meeting with the artists to win for example. Finally, one interviewee said that the video content was very important to make the audience interact. Finally, when an artist interests people they tend to interact more with the content as the music programmer said: “this is because people want to come to the show and because the artist is appealing that there is interaction on social networks”.

4.2.7 Monetization
The label director said that there were good and bad concerning the monetization of artists through social media because some platform allowed artists to share their music and those platforms lived thanks to that. Indeed, the artists who shared their music are happy because they have a platform to put their music, but they are not paid or not enough. He also said that some paid streaming platforms were interesting for artists such as YouTube and Dailymotion and had not only a good financial impact but also a promotional one, because the video was an important promotional tool. The project manager agreed on the fact that YouTube was a good social media to monetize the artists, whereas Facebook and Twitter did not have a financial goal and had to be used to monetize the artist’s fans, by making them win things.

The label director also said that there was a link between the number of followers and the monetization of the artist: “the artist who has 50 000 fans is more famous than the artist who has 5 000 fans and more people will go to his concert when he will make one, and more people will buy his album when he will release one” but this data could also be biased because there was the possibility to buy fans on the Internet and the difference between true fans and fake ones needed to be made. This could be seen in the following example that the label director gave: “you can have one thousand fans and all of them will buy your record or you can have one million fans and only ten of them will buy your record”. Finally, he said that social media were not enough to make an artist live and that other ways such as concerts permitted to the artists to make a living. Moreover, the musician confirmed this in saying that their main source of revenue was the stage.
4.2.8 Evolution of promoting music through social media

The music programmer and the label director were agreed on the fact that social media already dominated traditional media for promoting music in France, but they also said that traditional media will never disappear and will always be important for the music promotion.

Concerning the limitations of promoting artists and music through social media all the interviewees said that there were limitations. The first one was about the image of the artist, because the danger of social media was for an artist to be too present or not enough and the image could escape and be out of control. So artists had to be careful of the image that they conveyed by controlling and mastering the digital presence and by having a clear and defined digital strategy. It also seemed important to control the digital presence in relation with the type of music because, as the music programmer said, “a classical music audience, for example, who love opera will not see any interest of having the concerts’ promotion on social networks”. So the presence on social networks and the promotion of the music needed to be controlled and the tools and media must be used in correlation with the type of music and the audience’s habits. Finally, the musician said that social media had limitations because he noticed that there were a loose of interest, impact and importance in promoting music on social networks. In fact, the main reasons are because people consumed the image of the artist and no longer the music itself, and also because there were a lot of people who used social networks and everybody communicated and made their promotion at the same time, so the information was drowned into the mass of information that circulated everyday on those networks.

Concerning the evolution of the music promotion in France, interviewees said that social media will represent a bigger part relative to traditional media, but that traditional media will not disappear but will surely evolved maybe towards something more on the web. They also said that the promotion would move towards something more qualitative, the goal would be to distinguish the artist from the mass in having a strong artistic universe with an original, different and controlled presence on social networks. In fact, the label director added that video content and creativity will be important in the next five years in France for promoting music.
CHAPTER 5: DISCUSSION AND CONCLUSIONS

The aim of this research was to discover if social media were the new way to promote pop music in France. In order to do so, the goal of this investigation was to answer to four research objectives, which were to highlight the main changes that occurred in certain elements of the marketing mix of the pop music industry in France; to discover what were the impacts of social media in the pop music industry; to explore how social media were used by music marketers, musicians and the audience to promote and discover pop music in France; and to find if social media were the only way to promote pop music in France. To conduct this investigation, primary and secondary data have been collected. Each of the objectives above will be taken and answered separately in the following paragraphs.

Primary and secondary data permitted to highlight the main changes that occurred in certain elements of the marketing mix of the pop music industry in France. First, it was demonstrated that the main factor that conducted to those changes was the rise of the Internet, which has created havoc for the marketing strategies in this specific industry. As Molteni & Ordanini (2003) said in Vaccaro, V. and Cohn, D. (2004) the Internet and new technologies have drastically altered the production, distribution, and consumption of music. All the marketing mix elements were touched and the promotion was the one that was the most affected. Indeed, the interviewees of the qualitative research said that the Internet has altered the way in which the promotion of music was done and noticed, for example, that music shops have disappeared and were replaced by online magazines, that radios were less prescribers, that more and more free tools were used and that traditional media were less used and took a less important part in the music promotion, whereas social media were taking a bigger part. Plus, authors such as Molteni & Ordanini (2003) in Vaccaro, V. and Cohn, D. (2004) and others, such as Drubay (2007), Krueger et al. (2003), have identified alterations on the marketing mix in the music industry and were all agreed on the fact that the promotion had to be more customer focus, because the Internet gave to customers a strength that they did not have before. In fact, the Internet has not changed the fact that people still like and listen to music, and all the participants of the quantitative research who said that
they liked or were listening to music confirmed this, but it has changed the way in which they were consuming it. This quantitative research among students permitted to highlight the fact that nowadays people are not buying music anymore, and if they were buying music it was in a digital format, and there was an important percentage of people who said that they were downloading music illegally. The interviewees of the qualitative research confirmed that in saying that the Internet has especially changed the ways to promote music because with the presence of the Internet, people were downloading music and listening to it on the Internet. So, as the rise of the Internet has changed the marketing mix of the music industry, it seems important nowadays for music companies and artists to focus their promotion where the consumers are, that is to say on the Internet.

The primary and secondary data collected also permitted to discover what were the impacts of social media in the pop music industry. In fact, with the rise of the Internet, social media came out and changed the way to diffuse and promote pop music. Because more and more people are present on those media, they have changed the way how music were consumed, discovered and shared. Thanks to secondary data, Internet habits of French people have been highlighted: they spend four hours on the Internet per day (Blog du Modérateur, 2014) and 86% of them have at least one social network account. Plus, according to Whiting and Williams (2013), 64% of people use social media for entertainment. The quantitative research conducted among students highlighted the fact that 99% of the respondents were present on social networks and 94% of them used them for a personal use. All those statistics show that there is an intensive use of social media. Moreover, social media have changed the place were consumers were. Before they were listening to music on the radio or at home with a stereo, but now mobility is very important and they are using more movable devices, 88% of the respondents said that they were listening to music on their computer and 83% via their mobile. Streaming platform are also a new way to listen to music, in fact, 75% of the respondents of the quantitative research said that they were listening to streaming music and used platforms such as Spotify or Deezer. People does not buy physical disks in specialized shops anymore, just 26% of the respondents said that they were buying music, but they download to music, 74% of the respondents, or buy
digital music. The Internet and social media have changed where the consumers of music are but they also conducted to create more interaction around music. In fact, social media are social by definition and interaction is the key elements of those media. Before there was not a lot of interaction around music, but with social media it is now common currency to share music, interact about it and make recommendations. In fact, thanks to the quantitative research it has been highlighted that people listen or watch music content shared by their contacts, that they are interacting with it, that they are sharing their favourite songs and songs that they have just discovered. Plus, friend’s recommendation for music or artists on social media seemed to be a good way that led people to recommend the music or artist and to follow the artists on social networks. Plus, social media have also gave access to a large amount of music data and, as an interviewee said, it is good because it permits to people to have a better musical knowledge but it has also disadvantages because with the rapidity and the important amount of information available, people seemed to know less about each artist, there is no more selection because everything, good or bad, is available, so the content is less qualitative than before and information is ephemeral and does not have a big value. To resume, social media had impacted music consumers' habits because they are now present on those networks and it is the routine of everybody to go on social networks and look after an artist. Plus, social media represent the bigger part of the information in today’s world and are very used for entertainment purpose. Social media open the doors to a strong competition, so it is essential for musicians and music companies to have a strong positioning and identity on social media and to engage their audience by interacting directly with them and by creating conversation. Social media have changed the way to communicate and promote music and artists. Indeed, it is now mainly made through social media and traditional media are less used because the cultural habitus and people practices have changed and it is important to be where they are. In fact, social media permit to touch people in their universe, routine and proper environment. Primary and secondary data collected during the research also allowed to explore how social media were used by music marketers, musicians and the audience, to promote and discover pop music in France. First, it was noticed that social media
were mainly used for music promotion and that the part of traditional media for promotion has decreased. So, the presence on the Internet appears as a necessary condition for promotion as Beuscart (2009) and the interviewees said. In fact, having an intensive social activity is a necessary condition for awareness and, promoting music through social networks is essential because, as the label director said, “the goal of making music is to share it with the greatest number of people”, and social media permit to do that. Plus, social media permit to create a direct relation between the audience and the artist, and so permit to develop an important interaction without any intermediaries, to give an added value to fans, and to offer the possibility to grow up the artist’s community. The audience engagement is very important and qualitative research permitted to highlight what were the best content that leaded to interaction. Platforms such as Facebook and Twitter were cited as the best platforms that engage the artist’s audience and content such as pictures, contests and videos were good for interaction. But it was also observed that it was difficult to make the audience participate and interact with content and that people did not come directly to an artist’s page to post something. In fact, this observation was confirmed by the quantitative research, which emphasised that most people (46%) had never commented or liked posts of the artists they were following, had never mentioned artists in their posts (74%) and had never posted on an artist’s page (92%). That is why it is important to have strong strategies in order to communicate effectively on social media. The data collected permitted to highlight that digital promotional strategies needed to be adapting according to each musical project and that social networks and channels needed to be used gradually and in correlation with the project. Plus, it appears being important to not post the same content on all the social networks as they need to be treated differently and as the strategy to adopt on them is not the same. Finally, Facebook, Twitter and YouTube seems to be the tools that are the most used to conduct the promotion of music. This is correlated with the audience presence on those networks, as the quantitative data gathered show that the most employed social networks were Facebook, on which 53% of the respondents go everyday, YouTube, on which 31% of the respondents go everyday, and Instagram, on which 33% of the respondents go everyday. Thus, it seems essential to promote artist on those network because,
thanks to quantitative data, it was highlighted that the majority of people - 63% of the respondents - were following their favourite artists on social networks because they wanted to be aware of their news. Moreover, social networks also contribute to music discovery in France. In fact, music marketers said that music discovery was mainly made through word of mouth, social networks, press and blogs. When the quantitative research findings are compared to the qualitative research findings, some correlations are made. In fact, social networks and word of mouth seem to be the most important ways that permit to people to discover music and artists nowadays in France, respectively 83% and 80% of the respondents said that they were discovering new music and artists thanks to those tools. Whereas, press and blogs are not great tools for music discovery with only 17% of people who discover music thanks to blogs and only 5% via newspapers. On social networks the majority of music and artist discovery is made thanks to a friend or contact’s suggestion - 64% of the respondents - and the rest is made through social network’s suggestion and adverts. So, the importance of friend’s recommendation seems to be essential, as those social networks are by definition social tools. Social networks and word of mouth are also very used tools when it comes to music and concert information, because 56% of respondents are informed of concert’s dates thanks to social networks and 48% via word of mouth. And correlation between following artist and concert attendance can be made because 76% of the people who follow their favourite artists on social networks have already been to one of their concert. This indicates that social networks are good tools to promote and relay artist information such as concert dates. Thus, those quantitative and qualitative research findings, but also secondary research, permitted to highlight the fact that social networks were playing an important role in the music discovery in France and that they were mainly used for music and artist promotion.

Finally, primary and secondary data, which were collected for the research, permitted to find if social media were the only way to promote pop music in France. Indeed, social media have demonstrated their importance throughout the entire research for both quantitative and qualitative point of views, but it appears that they also have their limits and that other media seem to be also important for promoting pop music in France. Actually, the quantitative data pointed out that the music
promotion on social networks was a relevant process today and that this type of communication interested the participants and aroused their curiosity. But some participants also said that this type of communication made through social networks was too invasive and intrusive. Concerning the qualitative data, interviewees said that social media have already dominated traditional media for promoting music and that they will continue to represent a bigger part, but it was also highlighted that traditional media will may be change and move towards something different but will never disappear and will always be important for the promotion of music in France.

In fact, social media have their limits and seem to have less impact compared to traditional media because there are no more prioritization and filters on them, so everything look the same and have the same value. Moreover, the information communicated on social media are drowned into the mass of information that circulates everyday on those networks, and the music promotion can loose of its impact. Finally, it has been notified that there was a loose of interest in promoting music on social network because people are consuming the image of the artist and not the music anymore, and there is a danger for the artist’s image because it can be out of control. So it seems essential to control and master the digital presence in having a clear and defined digital strategy and to choose the tools and media in correlation with the type of music and the audience habits. But, even if the biggest part of the music promotion is made on social media nowadays, research shows that other media are used to promote pop music in France such as TV, radio, press and events. Traditional media seem to bring more credibility but can also be used as complementary media that an artist could use when his career is more advanced. The most important aspect of music promotion is to choose the communication channels in correlation with the musical project, the aspirations of the musicians and to make those tools complement one another. Finally, even if social media are not the only way to promote pop music in France nowadays, it was highlighted that the music promotion is going to be more oriented towards social media, so it will be essential to have a strong digital strategy by doing something more qualitative, in order to distinguish the artist from the others, and by having a strong and original universe with a controlled presence on social networks.
CHAPTER 6: RECOMMENDATIONS AND FURTHER RESEARCH

The collection and analysis of primary and secondary data permit to answer to the research objectives of the dissertation, but they also permit to highlight possible recommendations and improvements that should be done for further research. Indeed, more and more people are present on social media and the mass of information that circulates everyday on those networks creates difficulties when it comes to music promotion because the information is drowned into the mass and there is no more prioritization of the value of the content. So, it appears to be essential to master and control the digital presence. In fact, the presence should be more qualitative and needs to be more creative and original in order to stand out from the mass. The digital strategy needs to be clear and defined and it is not essential to be on all the social networks, but it is essential to take a good care of the main ones, control the presence on them and propose attractive contents such as videos and pictures. Traditional media should also be used but they have to be in correlation and complementary with the social media in which the artist is present. They are not essential for an artist who starts his career but are essential when the artist is more advanced, because they are reinforcing its presence and permit to give an important credibility. It seems also essential to make the audience participate more on social media because those tools are social by definition and people do not want to have an invasive and intrusive promotion on their personal networks. If they are following their favourite artists on those networks it appears essential to build a strong community around the artist and make them participate to the story of the musician, by asking them question directly for example, making them participate to contest etc. They have to be active and not passive. Plus, this will reinforce their experience and will permit to create a shared story between the artist and its audience. To put in a nutshell, the main recommendations that can be made for the promotion of pop music through social media in France are to better control and master the digital presence, to have a more qualitative, creative and original image and, finally, to take a good care of making participate the audience...
by proposing them interesting content and by not having an intrusive and invasive way of communicate.

Concerning the further research, mainly due to a time limitation, some interesting points have not been well explored in this dissertation and could be interesting to develop in further work. For example, it could be interesting to have more insights of music marketers in order to draw up generalizations. The qualitative research of this dissertation was based only from the insights of four participants who were working in diverse types of music organizations. So it could be interesting to have insights from a larger amount of people who worked in the same organizations in order to make emerge correlations. Plus, the same remark can also be made for the quantitative research, because it could be interesting to extend the population to not only students, in order to have a stronger analysis. It could also be interesting to obtain a deeper analysis of areas such as the music habits that people have on each social media and networks; the efficiency or not of adverts on those networks; and the type of content that works better among the music audience, what make them participate and what make them not participate. Finally, the quantitative data underlined the fact that the mobile was mainly used to listen to music, and as more and more people have mobile phones and as they spend more and more time on them, it could be interesting to discover if the promotion of music already uses this tool and, if not, if there are any possibilities to conduct music promotion through this devices.
CHAPTER 7: SELF REFLECTION

The knowledge and working practice that I have acquired during my Master at the Dublin Business School, during my years of study at ISEG Bordeaux and during my internships, gave me the possibility to conduct properly this dissertation. In fact, for example, I was able to highlight marketing issues, which were useful to study for the research. But I also put in practice the communication and listening skills that I have acquired during my studies for this research, which were very useful for the data collection phase. In fact, I had to listen and communicate well with the respondents either for the quantitative and qualitative research. Moreover, the way of working that I have acquired at the Dublin Business School was essential to complete the dissertation stage. Indeed, working habits are different from the French ones and it was very interesting to spend one year studying at the Dublin Business School because it allowed me to discover new ways of working, which helped me to conduct the dissertation and which can represent an added value for my professional skills.

I had chosen the subject of my dissertation according to what I liked and to the sector in which I wanted to work in. Conducting my dissertation on this sector gave me the possibility to apply the knowledge that I have acquired during the internships I made in this sector, but also to extend my knowledge of it by discovering more marketing and communication techniques that were used by its diverse actors. It was also very interesting to conduct my dissertation on this sector because it offered me the possibility to speak, interview and gather insights of interesting people who where working for different types of organizations in the music industry in France. This dissertation was not only interesting to do because I could apply my already acquired knowledge, but it was also interesting because it gave me the possibility to acquire new knowledge that emerged from the work of doing it. In fact, it was the first time that I had to conduct a dissertation so I had to learn how to do it and I had acquire strong skills in doing it. In fact, it gave me strong research and analytical skills by conducting and analysing primary and secondary data, by creating questionnaire and by making interviews. Moreover, making the interviews also reinforced my listener and communicator skills. Finally, the realization of this
dissertation gave me managing time skills because it had to complete the dissertation in a given time and for that I had to organize the tasks and made a planning that I had to follow.

To put in a nutshell, the dissertation was a very interesting work to do at the end of a Master level because it allowed me to put in practice the knowledge that I had acquired during my studies and working experiences, but it also permitted to acquire new knowledge by developing the skills needed to complete properly the dissertation. It also permitted to develop and discover deeply an interesting subject that I chose to work in, and to gain knowledge of it. Finally, making a dissertation could be very interesting to reinforce and acquire knowledge of the specific area studied and be a gateway to a sector in which the researcher want to work in.
REFERENCES


• Kadded, M. (2013). Industrie musicale et révolution numérique : comment un secteur en crise s’adapte-t-il aux nouvelles pratiques culturelles ?

• Krijestorac, H. (2011). The future of the music industry, and how record companies should respond.


• Krueger, C., Lu, N., Swatman, P. and others, (2003). Success factors for online music marketing-eTransformation: from the four P's to the four C's.


BIBLIOGRAPHY


• BBC world service.com, Global Music Machine.


• Berger, V. (2014). Quel est le réseau social le plus important pour un artiste ? Don't Believe The Hype.


• Kadd [sic], M. (2013). Industrie musicale et révolution numérique : comment un secteur en crise s’adapte-t-il aux nouvelles pratiques culturelles ?

• Krijestorac, H. (2011). The future of the music industry, and how record companies should respond.


• Krueger, C., Lu, N., Swatman, P. and others, (2003). Success factors for online music marketing-eTransformation: from the four P's to the four C's.


• Music Week (2012). France would be a fine thing, Music Week, 3, p. 19.


APPENDICES

Appendix 1: Kolb’s Learning Styles

KOLB’S LEARNING STYLES

Reference: Peter Honey and Alan Mumford, 2006

LEARNING STYLES

Kolb's learning styles have been adapted by two management development specialists, Peter Honey and Alan Mumford. They use a four-way classification that closely resembles that of Kolb but is simplified for use in a practical training situation. You can find out your own learning style by completing and scoring the following questionnaire. A description of the Honey and Mumford classification follows for use after the questionnaire has been scored.

LEARNING STYLES QUESTIONNAIRE

This questionnaire is designed to find out your preferred learning style(s). Over the years you have probably developed learning 'habits' that help you benefit more from some experiences than from others. Since you are probably unaware of this, this questionnaire will help you pinpoint your learning preferences so that you are in a better position to select learning experiences that suit your style.

INSTRUCTIONS

There is no time limit for completing this questionnaire. It will probably take you 10-15 minutes. The accuracy of the results depends on how honest you can be. There are no right or wrong answers. If you agree more than you disagree with a statement put a tick by it. If you disagree more than you agree put a cross by it. Be sure to mark each item with either a tick or cross.
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I have strong beliefs about what is right and wrong, good and bad.</td>
</tr>
<tr>
<td>2.</td>
<td>I often act without considering the possible consequences.</td>
</tr>
<tr>
<td>4.</td>
<td>I believe that formal procedures and policies restrict people.</td>
</tr>
<tr>
<td>5.</td>
<td>I have a reputation for saying what I think, simply and directly.</td>
</tr>
<tr>
<td>6.</td>
<td>I often find that actions based on feelings are as sound as those based on careful thought and analysis.</td>
</tr>
<tr>
<td>7.</td>
<td>I like the sort of work where I have time for thorough preparation and implementation.</td>
</tr>
<tr>
<td>8.</td>
<td>I regularly question people about their basic assumptions.</td>
</tr>
<tr>
<td>9.</td>
<td>What matters most is whether something works in practice.</td>
</tr>
<tr>
<td>10.</td>
<td>I actively seek out new experiences.</td>
</tr>
<tr>
<td>11.</td>
<td>When I hear about a new idea or approach I immediately start working out how to apply it in practice.</td>
</tr>
<tr>
<td>12.</td>
<td>I am keen on self-discipline such as watching my diet, taking regular exercise, sticking to a fixed routine, etc.</td>
</tr>
<tr>
<td>13.</td>
<td>I take pride in doing a thorough job.</td>
</tr>
<tr>
<td>14.</td>
<td>I get on best with logical, analytical people and less well with spontaneous, 'irrational' people.</td>
</tr>
<tr>
<td>15.</td>
<td>I take care over the interpretation of data available to me and avoid jumping to conclusions.</td>
</tr>
<tr>
<td>16.</td>
<td>I like to reach a decision carefully after weighing up many alternatives.</td>
</tr>
<tr>
<td>17.</td>
<td>I'm attracted more to novel, unusual ideas than to practical ones.</td>
</tr>
<tr>
<td>18.</td>
<td>I don't like disorganised things and prefer to fit things into a coherent</td>
</tr>
<tr>
<td>19.</td>
<td>I accept and stick to laid down procedures and policies so long as I regard them as an efficient way of getting the job done.</td>
</tr>
<tr>
<td>20.</td>
<td>I like to relate my actions to a general principle.</td>
</tr>
<tr>
<td>21.</td>
<td>In discussions, I like to get straight to the point.</td>
</tr>
<tr>
<td>22.</td>
<td>I tend to have distant, rather formal relationships with people at work.</td>
</tr>
<tr>
<td>23.</td>
<td>I thrive on the challenge of tackling something new and different.</td>
</tr>
<tr>
<td>25.</td>
<td>I pay meticulous attention to detail before coming to a conclusion.</td>
</tr>
<tr>
<td>26.</td>
<td>I find it difficult to produce ideas on impulse.</td>
</tr>
<tr>
<td>27.</td>
<td>I believe in coming to the point immediately.</td>
</tr>
<tr>
<td>28.</td>
<td>I am careful not to jump to conclusions too quickly.</td>
</tr>
<tr>
<td>29.</td>
<td>I prefer to have as many sources of information as possible — the more data to think over the better.</td>
</tr>
<tr>
<td>30.</td>
<td>Flippant people who don't take things seriously enough usually irritate me.</td>
</tr>
<tr>
<td>31.</td>
<td>I listen to other people's points of view before putting my own forward.</td>
</tr>
<tr>
<td>32.</td>
<td>I tend to be open about how I'm feeling.</td>
</tr>
<tr>
<td>33.</td>
<td>In discussions I enjoy watching the manoeuvrings of the other participants.</td>
</tr>
<tr>
<td>34.</td>
<td>I prefer to respond to events on a spontaneous, flexible basis rather than plan things out in advance.</td>
</tr>
<tr>
<td>35.</td>
<td>I tend to be attracted to techniques such as network analysis, flow charts, branching programmes, contingency planning, etc.</td>
</tr>
<tr>
<td>37.</td>
<td>I tend to judge people's ideas on their practical merits.</td>
</tr>
<tr>
<td>38.</td>
<td>Quiet, thoughtful people tend to make me feel uneasy.</td>
</tr>
<tr>
<td>39.</td>
<td>I often get irritated by people who want to rush things.</td>
</tr>
<tr>
<td>40.</td>
<td>It is more important to enjoy the present moment than to think about the past or future.</td>
</tr>
<tr>
<td>41.</td>
<td>I think that decisions based on a thorough analysis of all the information are sounder than those based on intuition.</td>
</tr>
<tr>
<td>42.</td>
<td>I tend to be a perfectionist.</td>
</tr>
<tr>
<td>43.</td>
<td>In discussions I usually produce lots of spontaneous ideas.</td>
</tr>
<tr>
<td>44.</td>
<td>In meetings I put forward practical, realistic ideas.</td>
</tr>
<tr>
<td>45.</td>
<td>More often than not, rules are there to be broken.</td>
</tr>
<tr>
<td>46.</td>
<td>I prefer to stand back from a situation and consider all the perspectives.</td>
</tr>
<tr>
<td>47.</td>
<td>I can often see inconsistencies and weaknesses in other people's arguments.</td>
</tr>
<tr>
<td>48.</td>
<td>On balance I talk more than I listen.</td>
</tr>
<tr>
<td>49.</td>
<td>I can often see better, more practical ways to get things done.</td>
</tr>
<tr>
<td>50.</td>
<td>I think written reports should be short and to the point.</td>
</tr>
<tr>
<td>51.</td>
<td>I believe that rational, logical thinking should win the day.</td>
</tr>
<tr>
<td></td>
<td>Description</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>52.</td>
<td>I tend to discuss specific things with people rather than engaging in social discussion.</td>
</tr>
<tr>
<td>53.</td>
<td>I like people who approach things realistically rather than theoretically.</td>
</tr>
<tr>
<td>54.</td>
<td>In discussions I get impatient with irrelevancies and digressions.</td>
</tr>
<tr>
<td>55.</td>
<td>If I have a report to write I tend to produce lots of drafts before settling on the final version.</td>
</tr>
<tr>
<td>56.</td>
<td>I am keen to try things out to see if they work in practice.</td>
</tr>
<tr>
<td>57.</td>
<td>I am keen to reach answers via a logical approach.</td>
</tr>
<tr>
<td>58.</td>
<td>I enjoy being the one that talks a lot.</td>
</tr>
<tr>
<td>59.</td>
<td>In discussions I often find I am the realist, keeping people to the point and avoiding wild speculations.</td>
</tr>
<tr>
<td>60.</td>
<td>I like to ponder many alternatives before making up my mind.</td>
</tr>
<tr>
<td>61.</td>
<td>In discussion with people I often find I am the most dispassionate and objective.</td>
</tr>
<tr>
<td>62.</td>
<td>In discussions I'm more likely to adopt a &quot;low profile' than to take the lead and do most of the talking.</td>
</tr>
<tr>
<td>63.</td>
<td>I like to be able to relate current actions to a longer term bigger picture.</td>
</tr>
<tr>
<td>64.</td>
<td>When things go wrong I am happy to shrug if off and 'put it down to experience'.</td>
</tr>
<tr>
<td>65.</td>
<td>I tend to reject wild, spontaneous ideas as being impractical.</td>
</tr>
<tr>
<td>66.</td>
<td>It's best to think carefully before taking action.</td>
</tr>
<tr>
<td>67.</td>
<td>On balance I do the listening rather than the talking.</td>
</tr>
<tr>
<td>68.</td>
<td>I tend to be tough on people who find it difficult to adopt a logical approach.</td>
</tr>
<tr>
<td>69.</td>
<td>Most times I believe the end justifies the means.</td>
</tr>
<tr>
<td>70.</td>
<td>I don't mind hurting people's feelings so long as the job gets done.</td>
</tr>
<tr>
<td>71.</td>
<td>I find the formality of having specific objectives and plans stifling.</td>
</tr>
<tr>
<td>72.</td>
<td>I'm usually one of the people who puts life into a party</td>
</tr>
<tr>
<td>73.</td>
<td>I do whatever is expedient to get the job done</td>
</tr>
<tr>
<td>74.</td>
<td>I quickly get bored with methodical, detailed work.</td>
</tr>
<tr>
<td>75.</td>
<td>I am keen on exploring the basic assumptions, principles and theories underpinning things and events.</td>
</tr>
<tr>
<td>76.</td>
<td>I'm always interested to find out what people think.</td>
</tr>
<tr>
<td>77.</td>
<td>I like meetings to be run on methodical lines, sticking to a laid down agenda, etc.</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>78.</td>
<td>I steer clear of subjective or ambiguous topics.</td>
</tr>
<tr>
<td>79.</td>
<td>I enjoy the drama and excitement of a crisis situation.</td>
</tr>
<tr>
<td>80.</td>
<td>People often find me insensitive to their feelings.</td>
</tr>
</tbody>
</table>

**SCORING**

You score one point for each item you ticked. There are no points for items you crossed. Simply indicate on the lists below which items were ticked.

<table>
<thead>
<tr>
<th>Activist</th>
<th>Reflector</th>
<th>Theorist</th>
<th>Pragmatist</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>7</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>13</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>15</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>10</td>
<td>16</td>
<td>12</td>
<td>19</td>
</tr>
<tr>
<td>17</td>
<td>25</td>
<td>14</td>
<td>21</td>
</tr>
<tr>
<td>23</td>
<td>28</td>
<td>18</td>
<td>27</td>
</tr>
<tr>
<td>24</td>
<td>29</td>
<td>20</td>
<td>35</td>
</tr>
<tr>
<td>32</td>
<td>31</td>
<td>22</td>
<td>37</td>
</tr>
<tr>
<td>34</td>
<td>33</td>
<td>26</td>
<td>44</td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>30</td>
<td>49</td>
</tr>
<tr>
<td>40</td>
<td>39</td>
<td>42</td>
<td>50</td>
</tr>
<tr>
<td>43</td>
<td>41</td>
<td>47</td>
<td>53</td>
</tr>
<tr>
<td>45</td>
<td>46</td>
<td>51</td>
<td>54</td>
</tr>
<tr>
<td>48</td>
<td>52</td>
<td>57</td>
<td>56</td>
</tr>
<tr>
<td>58</td>
<td>55</td>
<td>61</td>
<td>59</td>
</tr>
<tr>
<td>64</td>
<td>60</td>
<td>63</td>
<td>65</td>
</tr>
<tr>
<td>71</td>
<td>62</td>
<td>68</td>
<td>69</td>
</tr>
<tr>
<td>72</td>
<td>66</td>
<td>75</td>
<td>70</td>
</tr>
<tr>
<td>74</td>
<td>67</td>
<td>77</td>
<td>73</td>
</tr>
<tr>
<td>79</td>
<td>76</td>
<td>78</td>
<td>80</td>
</tr>
</tbody>
</table>

**Totals** 10 17 16 11
## Learning Styles — General Descriptions

### Activists

Activists involve themselves fully and without bias in new experiences. They enjoy the here and now and are happy to be dominated by immediate experiences. They are open-minded, not sceptical, and this tends to make them enthusiastic about anything new. Their philosophy is: 'I'll try anything once'. They tend to act first and consider the consequences afterwards. Their days are filled with activity. They tackle problems by brainstorming. As soon as the excitement from one activity has died down they are busy looking for the next. They tend to thrive on the challenge of new experiences but are bored with implementation and longer-term consolidation. They are gregarious people constantly involving themselves with others but, in doing so, they seek to centre all activities around themselves.

### Reflectors

Reflectors like to stand back and ponder experiences and observe them from many different perspectives. They collect data, both first hand and from others, and prefer to think about it thoroughly before coming to any conclusion. The thorough collection and analysis of data about experiences and events is what counts so they tend to postpone reaching definitive conclusions for as long as possible. Their philosophy is to be cautious. They are thoughtful people who like to consider all possible angles and implications before making a move. They prefer to take a back seat in meetings and discussions. They enjoy observing other people in action. They listen to others and get the drift of the discussion before making their own points. They tend to adopt a low profile and have a slightly distant, tolerant unruffled air about them. When they act it is part of a wide picture which includes the past as well as the present and others' observations as well as their own.

### Theorists

Theorists adapt and integrate observations into complex but logically sound theories. They think problems through in a vertical, step by step, logical way. They assimilate disparate facts into coherent theories. They tend to be assumptions, principles, theories, models and systems thinking. Their philosophy prizes rationality and logic. If it's logical it's good'. Questions they frequently ask are: 'Does it make sense?' 'How does this fit with that?' 'What are the basic assumptions?' They tend to be detached, analytical and dedicated to rational objectivity rather than anything subjective or ambiguous. Their approach to problems is consistently logical. This is their 'mental set' and they rigidly reject anything that doesn't fit with it. They prefer to maximise certainty and feel uncomfortable with subjective judgements, lateral thinking and anything flippant.

### Pragmatists

Pragmatists are keen on trying out ideas, theories and techniques to see if they work in practice. They positively search out new ideas and take the first opportunity to experiment with applications. They are the sort of people who return from management courses brimming with new ideas that they want to try out in practice. They like to get on with things and act quickly and confidently on ideas that attract them. They tend to be impatient with ruminating and open-ended discussions. They are essentially practical, down to earth people who like making practical decisions and solving problems. They respond to problems and opportunities 'as a challenge'. Their philosophy is: There is always a better way' and 'If it works it's good'.
Appendix 2: Gantt diagram

### Topic finding:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s need</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.9</td>
<td>Topic finding</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.10</td>
<td>Read about strategies for finding a topic</td>
<td>Me</td>
<td>Book/Net</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.11</td>
<td>Research possible topics</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.12</td>
<td>Check out the topic area</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.13</td>
<td>Brain Storm precise research Question</td>
<td>Me</td>
<td>Study Room</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.14</td>
<td>Brain Storm precise research Objectives</td>
<td>Me</td>
<td>Study Room</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.15</td>
<td>Meet with lecturer to run Res question + objectives</td>
<td>Me+Lec</td>
<td>Office</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.16</td>
<td>Plan resources</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.17</td>
<td>Finalise Research Question</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.18</td>
<td>Finalise Research Objectives</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.19</td>
<td>Make a funnel</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.20</td>
<td>Conduct critical analysis</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.21</td>
<td>Prepare presentation slides</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.22</td>
<td>Present research question + objectives + funnel + critical a...</td>
<td>Me</td>
<td>Class</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>1.23</td>
<td>Plan the next stages</td>
<td>Me+Lec</td>
<td>Cass</td>
<td>Started</td>
<td>100</td>
</tr>
</tbody>
</table>

### Dissertation proposal:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s need</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.9</td>
<td>Dissertation Proposal</td>
<td>Me</td>
<td>Home/Net</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.10</td>
<td>Define Aim</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.11</td>
<td>Write the Relevancy</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.12</td>
<td>Detailed planning of stages</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.13</td>
<td>Find limitations</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.14</td>
<td>Proposal Lit Review</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.15</td>
<td>Find articles</td>
<td>Me</td>
<td>Home</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.16</td>
<td>Write Literature review</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.17</td>
<td>Research Methodology</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.18</td>
<td>Research objectives</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.19</td>
<td>Research methodology</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.20</td>
<td>Research philosophy + approach</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.21</td>
<td>Research strategy</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.22</td>
<td>Ethical issuesProcedure</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
<tr>
<td>2.23</td>
<td>Population and sample</td>
<td>Me</td>
<td>Net/Lib</td>
<td>Started</td>
<td>100</td>
</tr>
</tbody>
</table>

### Literature review:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s need</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1</td>
<td>Literature Review</td>
<td>Me+Sup</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.2</td>
<td>Prep Phase real literature review proposal</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.3</td>
<td>Search out journal sources</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.4</td>
<td>Critique the sources</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.5</td>
<td>Select material for the final Lit Review</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.6</td>
<td>Evaluate all sources in the review</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.7</td>
<td>Create synthesised theory</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.8</td>
<td>Update the bibliography</td>
<td>Me</td>
<td>Home</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.9</td>
<td>Finalise the Lit Review</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.10</td>
<td>Make amendments as the research progresses</td>
<td>Me</td>
<td>Uni</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Methodology:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s nee...</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1</td>
<td>Prep Phase read text books</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.2</td>
<td>Create interview</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.3</td>
<td>Arrange for supervisor to approve the interview</td>
<td>Me</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.4</td>
<td>Review interview</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.5</td>
<td>Schedule interview</td>
<td>Me+4</td>
<td>Net/phone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.6</td>
<td>Create questionnaire</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.7</td>
<td>Arrange for supervisor to approve the questionnaire</td>
<td>Me+Sup</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.8</td>
<td>Review questionnaire</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.9</td>
<td>Contact ISEG for contacts</td>
<td>Me+IS</td>
<td>Net/Phone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.10</td>
<td>Reflect on the effectiveness of the method</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Collect data:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s nee...</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1</td>
<td>Short test run on methods</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.2</td>
<td>Conduct interviews</td>
<td>Me+4</td>
<td>Office, mic...</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.3</td>
<td>Send questionnaire</td>
<td>Me</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.4</td>
<td>Primary validate the results</td>
<td>Me</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.5</td>
<td>Interview transcription</td>
<td>Mum</td>
<td>Home</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.6</td>
<td>Ensure data is fully collected and secured</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.7</td>
<td>Update with supervisor</td>
<td>Me+Sup</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Analyse data:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s nee...</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1</td>
<td>Validate data</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.2</td>
<td>Investigate data</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.3</td>
<td>Initial analysis</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.4</td>
<td>Select data stories</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.5</td>
<td>Create data stories</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.6</td>
<td>Support stories with data, evidence, graphs etc</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.7</td>
<td>Check the clarity and support of the data stories</td>
<td>Me</td>
<td>Net/Lib</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.8</td>
<td>Write up the data analysis section</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.9</td>
<td>Update with supervisor</td>
<td>Me+Sup</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Writing and layout:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What’s nee...</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.1</td>
<td>Finish writing up</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.2</td>
<td>Add in front, contents, abstr etc</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.3</td>
<td>Write up remaining sections</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Reviewing, editing and submitting:

<table>
<thead>
<tr>
<th>No</th>
<th>Task</th>
<th>Who</th>
<th>What's need</th>
<th>Status</th>
<th>% complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.0</td>
<td>Review and Improve writing</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.1</td>
<td>Review and Improve writing</td>
<td>Me+2</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.3</td>
<td>Final review</td>
<td>Me</td>
<td>Home/Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.0</td>
<td>Edit and submit the dissertation</td>
<td>Me</td>
<td>Specialist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.1</td>
<td>Edit the dissertation</td>
<td>Me</td>
<td>Net</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.2</td>
<td>Submit on the Internet</td>
<td>Me</td>
<td>Post</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Legend:

- **Find Topic**
- **Topic Detail**
- **Dissertation Proposal**
- **Literature Review**
- **Methodology**
- **Collect Data**
- **Analyse Data**
- **Writing Up**
- **Layouts**
- **Reviewing**
- **Holidays**
- **Supervisor**
- **Edit and Submit**
## Appendix 3: Cost management

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>QUANTITY</th>
<th>DESCRIPTION</th>
<th>UNIT COST</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>transport</td>
<td>4</td>
<td>train Limoges to Bordeaux in order to make the interviews</td>
<td>40 €</td>
<td>160 €</td>
</tr>
<tr>
<td>Phone</td>
<td>10</td>
<td>calls to make for scheduling the interview, contact my school in Bordeaux (10mn per call)</td>
<td>0,15 €</td>
<td>2 €</td>
</tr>
<tr>
<td>printing</td>
<td>2</td>
<td>printing of the dissertation (0.7ct per page in color), 146 pages in total</td>
<td>102 €</td>
<td>204 €</td>
</tr>
<tr>
<td>binding + book cover</td>
<td>2</td>
<td>binding and book cover for the dissertation</td>
<td>10 €</td>
<td>20 €</td>
</tr>
<tr>
<td>post</td>
<td>2</td>
<td>price for sending the dissertation from Limoges, France to Dublin Business School</td>
<td>11,25 €</td>
<td>22,50 €</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td></td>
<td></td>
<td></td>
<td>408 €</td>
</tr>
</tbody>
</table>
Appendix 4: The Research Onion

Figure 4.1
The research ‘onion’
Source: © Mark Saunders, Philip Lewis and Adrian Thornhill 2008
I] The pop music industry
1) History of the pop music industry (traditional structure of artistic production, musical creation, actors)
2) Numerical revolution and music industry crisis (the rise of Internet)
3) Consequences on certain marketing mix elements
4) Marketing strategies

II] Promotion of pop music
1) Ways to promote music
2) Role of social media in promoting music (social entertainment)

III] Social media in pop music industry in France
1) Market of pop music in France
2) The use of social media in France
3) Social media and the pop music in France
4) Social media for promotion
Appendix 6: Questionnaire

Social networks and musical promotion
Hello dear reader!

My name is Adèle, a former student at ISEG Bordeaux and currently finishing my Master in Marketing at the Dublin Business School, and I need you for the success of this one!

Here is a questionnaire that is part of my dissertation, speaking about the promotion of music and the use of social media, and for which I would like to have your answers!

Thank you in advance for your participation in this study and I wish you a good reading :-)  
This survey is anonymous.
Social networks and musical promotion

* Required

THE USE OF SOCIAL NETWORKS

Are you present on social networks? *

☐ Yes
☐ No

For what main use? *

☐ Personal
☐ Professional
<table>
<thead>
<tr>
<th>Social Media</th>
<th>Not registered</th>
<th>Registered but I never go</th>
<th>Less than 1 time / week</th>
<th>1 to 4 times / week</th>
<th>Everyday</th>
<th>+ 2h / day</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twitter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Google+</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vimeo</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LinkedIn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pinterest</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instagram</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flickr</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foursquare</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MySpace</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>YouTube</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deezer</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundcloud</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spotify</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

« Back  Continue »
Social networks and musical promotion

* Required

DISCOVERY AND MUSICAL CONSUMPTION

Do you like / listen to music? *
- Yes
- No

What music style(s) do you like?
Multiple answers possible
- Rock
- Rap
- Classique
- Pop
- House
- Hip-Hop
- Electro
- Reggae
- Jazz
- Techno
- Folk
- Disco
- Other
How do you discover new artists / music? *
Many answers possible

- Radio
- Word of mouth
- Magazines
- Social networks
- Online magazines
- Newspaper
- Tv
- Blog
- Posters
- Other: 

Do you go to concerts? *

- Yes
- No

How are you informed of concerts’ dates? *
Many answers possible

- Online magazines
- Magazines
- Newspaper
- Social networks
- Radio
- Posters
- Blogs
- Word of mouth
- Other:

Do you buy music? *

- Yes
- No

Under what support (mostly)? *

- Physical
- Digital

Do you download music illegally? *

- Yes
- No

Do you listen to streaming music? *

- Yes
- No
With which platform (mostly)?

- Spotify
- Deezer
- Grooveshark
- Last.fm
- MusicMe
- Other: ____________

With what do you listen to music mostly?

3 means maximum

- Mp3
- Computer
- Phone
- Turntable
- Stereo
- Radio
- Other: ____________
Social networks and musical promotion

ARTISTS AND SOCIAL NETWORKS

Do you follow your favorite artists on social networks? *

☑ Yes
☐ No

Why do you follow them? *
Many answers possible
☑ be aware of their news
☑ support them
☑ be in direct relation with them
☑ know them better
☑ show to your contacts what you like
☑ Other: [text box]

Have you already been to a concert of an artist that you follow? *

☑ Yes
☐ No

Have you ever discovered an artist thanks to social networks? *

☑ Yes
☐ No

How did you discovered it? *

☑ friend / contact suggestion
☑ social network suggestion
☑ adverts
☑ Other: [text box]
# Social networks and musical promotion

*Required

## MUSIC AND SOCIAL NETWORKS

![Image of laptop with music notes](image)

<table>
<thead>
<tr>
<th>Activity Description</th>
<th>Never</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Often</th>
<th>Very Often</th>
</tr>
</thead>
<tbody>
<tr>
<td>listen to a song or watch a video clip shared by one of your contacts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>comment or like a song or a video clip</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>post a song or a video clip</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>comment or like posts of the artists that you follow</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>post on an artist’s page</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>mention artists in your posts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>recommend artists to your contacts</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
When you share music they are especially:*  
Many answers possible  
☑ songs you just discovered  
☑ your favorite songs  
☑ trendy songs  
☑ songs you want to criticize  
☑ I never share music  
☑ Other:  

The music recommendation from one of your friends/contacts on a social network has already led you to:*  
Many possible answers  
☑ recommend it on the same social network  
☑ recommend it on another social network  
☑ go to the artist’s concert  
☑ follow the artist on social networks  
☑ buy the artist’s music  
☑ none of this  
☑ Other:  

Networks dedicated to music (Deezer, Spotify..) serve you mainly to:*  
Many possible answers  
☑ listen to music  
☑ create playlists  
☑ send songs to your contacts  
☑ discover new artists  
☑ follow your friends  
☑ find out what your friends are listening  
☑ share your tastes  
☑ follow artists  
☑ I do not use those networks  
☑ Other:  

[Progress bar: 88% completed]
Social networks and musical promotion

*M Required

MUSICAL PROMOTION ON THE INTERNET

Do you think that the music promotion on the Internet and social networks is a relevant process today? *

- Yes
- No

Artist's promotion on social networks *

- arouses your curiosity
- annoys you
- interests you
- is too invasive and intrusive
- is essential
- Other: 

Name an artist / band who succeeded its communication on social networks

Continue »
Social networks and musical promotion

* Required

LET'S TALK ABOUT YOU!

You are: *
- a male ♂
- a female ♀

How old are you? *
- 18 - 25
- 26 - 30
- 31 - 35
- 36 - 40
- 41 - 45
- 46 - 50
- 51 +

What is your situation? *
- student
- active
- non-working
- looking for a job

Submit

Never submit passwords through Google Forms.
Social networks and musical promotion

Your response has been recorded. Thank you for your participation!

Submit another response

This form was created using Google Forms.
Create your own

Social networks and musical promotion

Click submit to finish.

Submit

Never submit passwords through Google Forms.

100%; You made it.
Appendix 7: Informed Consent Forms

INFORMED CONSENT FORM

Thank you for agreeing to participate in this study, which will take place in October 2014. This form details the purpose of this study, a description of the involvement required and your rights as a participant.

The purpose of this study is:
• To discover if social media is the new way to promote pop music in France.

The benefits of the research will be:
• To highlight the main changes of the promotion of pop music in France
• To identify the new way to promote pop music in France

The methods that will be used to meet this purpose include:
• One-on-one interviews

You are encouraged to ask questions or raise concerns at any time about the nature of the study or the methods I am using. Please contact me at anytime at the e-mail address or telephone number listed above (adleearc@gmail.com, 0676967280).

Our discussion will be audio taped to help me accurately capture your insights in your own words. The tapes will only be heard by me for the purpose of this study. If you feel uncomfortable with the recorder, you may ask that it be turned off at any time.

You also have the right to withdraw from the study at anytime. In the event you choose to withdraw from the study all information you provide (including tapes) will be destroyed and omitted from the final paper.

Insights gathered by you and other participants will be used in writing a qualitative research report of my dissertation and will be read by my supervisor. Direct quotes from you may be used in the paper, unless otherwise requested. Privacy will be ensured through confidentiality. If you wish for the use of your full name in the study, this request will be adhered to as well.

By signing below you agree that you have read and understood the above information, and agree to participate in this study.

I accept to be quoted: Yes [ ] No [ ]
I accept the use of my full name: Yes [ ] No [ ]

Name of Interviewee ___________________________ Date ____________ Signature ___________________________

Name of Interviewer ___________________________ Date ____________ Signature ___________________________
Je vous remercie d’avoir accepté de participer à cette étude, qui aura lieu en octobre 2014. Ce document présente l’objectif envisagé ainsi que les conditions liées à votre participation.

**Le but de cette étude est:**
- De découvrir si les médias sociaux sont un outil indispensable à la promotion de la musique en France.

**Les bénéfices de cette recherche seront:**
- De mettre en avant les principaux changements des moyens de promotion de la musique en France.
- D’identifier les nouveaux outils utilisés pour la promotion de la musique en France.

**La méthode utilisée pour répondre à cette recherche comprend :**
- Des entretiens individuels.

Afin de répondre à vos questions ou si vous avez des préoccupations sur la nature de l’étude ou les méthodes utilisées, vous pouvez me contacter à tout moment via mon adresse mail ou mon numéro de téléphone (adelearc@gmail.com, 06 76 96 72 80).

Notre discussion sera audio enregistrée afin de m’aider à saisir la qualité du propos. Je reste la seule à avoir accès à ces données. Lors de notre échange l’enregistrement peut être suspendu à tout moment si vous le désirez.

Vous disposez d’un droit de retrait et dans le cas où vous choisisriez de vous retirer de cette étude, l’ensemble des informations que vous avez fournies (ainsi que les enregistrements audio) seront détruits et n’apparaîtront pas dans mon rapport.

Les propos recueillis lors des différents entretiens seront utilisés dans le but de réaliser une étude qualitative, faisant partie de mon mémoire et supervisée par mon tuteur. Certaines phrases enregistrées pourront, sauf avis contraire de votre part, être utilisées dans la rédaction de celui ci. Vous pouvez toujours demander à conserver l’anonymat.

En signant ce document vous déclarez avoir pris connaissance des informations ci-dessus et confirmez votre participation à cette étude.

| J’accepte l’utilisation de mes propos : | Oui ☑ | Non ☐ |
| J’accepte l’utilisation de mon nom : | Oui ☑ | Non ☐ |

**Anne Ponty**  
18/11/2014  
Nom du participant  
Date  
Signature

**Adèle Archambeaud**  
18/11/2014  
Nom du rapporteur  
Date  
Signature
Je vous remercie d’avoir accepté de participer à cette étude, qui aura lieu en octobre 2014. Ce document présente l’objectif envisagé ainsi que les conditions liées à votre participation.

**Le but de cette étude est:**
- De découvrir si les médias sociaux sont un outil indispensable à la promotion de la musique en France.

**Les bénéfices de cette recherche seront:**
- De mettre en avant les principaux changements des moyens de promotion de la musique en France.
- D’identifier les nouveaux outils utilisés pour la promotion de la musique en France.

**La méthode utilisée pour répondre à cette recherche comprend :**
- Des entretiens individuels.

Afin de répondre à vos questions ou si vous avez des préoccupations sur la nature de l’étude ou les méthodes utilisées, vous pouvez me contacter à tout moment via mon adresse mail ou mon numéro de téléphone (adelearc@gmail.com, 06 76 96 72 80).

Notre discussion sera audio enregistrée afin de m’aider à saisir la qualité du propos. Je reste la seule à avoir accès à ces données. Lors de notre échange l’enregistrement peut être suspendu à tout moment si vous le désirez.

Vous disposez d’un droit de retrait et dans le cas où vous choisiriez de vous retirer de cette étude, l’ensemble des informations que vous avez fournies (ainsi que les enregistrements audio) seront détruits et n’apparaîtront pas dans mon rapport.

Les propos recueillis lors des différents entretiens seront utilisés dans le but de réaliser une étude qualitative, faisant partie de mon mémoire et supervisée par mon tuteur. Certaines phrases enregistrées pourront, sauf avis contraire de votre part, être utilisées dans la rédaction de celui-ci. Vous pouvez toujours demander à conserver l’anonymat.

En signant ce document vous déclarez avoir pris connaissance des informations ci-dessus et confirmez votre participation à cette étude.

<table>
<thead>
<tr>
<th>J’accepte l’utilisation de mes propos :</th>
<th>Oui ☑</th>
<th>Non ☐</th>
</tr>
</thead>
<tbody>
<tr>
<td>J’accepte l’utilisation de mon nom :</td>
<td>Oui ☑</td>
<td>Non ☐</td>
</tr>
</tbody>
</table>

Julien Minet  
Nom du participant  
Date  
Signature

<table>
<thead>
<tr>
<th>Adèle Archambeaud</th>
<th>20/10/2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom du rapporteur</td>
<td>Date</td>
</tr>
<tr>
<td>Signature</td>
<td></td>
</tr>
</tbody>
</table>
FORMULAIRE DE CONSENTEMENT ÉCLAIRÉ

Je vous remercie d’avoir accepté de participer à cette étude, qui aura lieu en octobre 2014. Ce document présente l’objectif envisagé ainsi que les conditions liées à votre participation.

**Le but de cette étude est:**
- De découvrir si les médias sociaux sont un outil indispensable à la promotion de la musique en France.

**Les bénéfices de cette recherche seront:**
- De mettre en avant les principaux changements des moyens de promotion de la musique en France.
- D’identifier les nouveaux outils utilisés pour la promotion de la musique en France.

**La méthode utilisée pour répondre à cette recherche comprend :**
- Des entretiens individuels.

Afin de répondre à vos questions ou si vous avez des préoccupations sur la nature de l’étude ou les méthodes utilisées, vous pouvez me contacter à tout moment via mon adresse mail ou mon numéro de téléphone (adelearchambeaud@gmail.com, 06 76 96 72 80).

Notre discussion sera audio enregistrée afin de m’aider à saisir la qualité du propos. Je reste la seule à avoir accès à ces données. Lors de notre échange l’enregistrement peut être suspendu à tout moment si vous le désirez.

Vous disposez d’un droit de retrait et dans le cas où vous choisisiriez de vous retirer de cette étude, l’ensemble des informations que vous avez fournies (ainsi que les enregistrements audio) seront détruits et n’apparaîtront pas dans mon rapport.

Les propos recueillis lors des différents entretiens seront utilisés dans le but de réaliser une étude qualitative, faisant partie de mon mémoire et supervisée par mon tuteur. Certaines phrases enregistrées pourront, sauf avis contraire de votre part, être utilisées dans la rédaction de celui ci. Vous pouvez toujours demander à conserver l’anonymat.

En signant ce document vous déclarez avoir pris connaissance des informations ci-dessus et confirmez votre participation à cette étude.

| J’accepte l’utilisation de mes propos : | Oui ☑ | Non ☐ |
| J’accepte l’utilisation de mon nom : | Oui ☑ | Non ☐ |

Nom du participant

[Signature]

Nom du rapporteur
Adèle Archambeaud

<table>
<thead>
<tr>
<th>Date</th>
<th>Signature</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/11/14</td>
<td>[Signature]</td>
</tr>
</tbody>
</table>
FORMULAIRE DE CONSENTEMENT ÉCLAIRÉ

Je vous remercie d’avoir accepté de participer à cette étude, qui aura lieu en octobre 2014. Ce document présente l’objectif envisagé ainsi que les conditions liées à votre participation.

Le but de cette étude est :
• De découvrir si les médias sociaux sont un outil indispensable à la promotion de la musique en France.

Les bénéfices de cette recherche seront :
• De mettre en avant les principaux changements des moyens de promotion de la musique en France.
• D’identifier les nouveaux outils utilisés pour la promotion de la musique en France.

La méthode utilisée pour répondre à cette recherche comprend :
• Des entretiens individuels.

Afin de répondre à vos questions ou si vous avez des préoccupations sur la nature de l’étude ou les méthodes utilisées, vous pouvez me contacter à tout moment via mon adresse mail ou mon numéro de téléphone (adeliearc@gmail.com, 06 76 96 72 80).

Notre discussion sera audio enregistrée afin de m’aider à saisir la qualité du propos. Je reste la seule à avoir accès à ces données. Lors de notre échange l’enregistrement peut être suspendu à tout moment si vous le désirez.

Vous disposez d’un droit de retrait et dans le cas où vous choisiriez de vous retirer de cette étude, l’ensemble des informations que vous avez fournies (ainsi que les enregistrements audio) seront détruits et n’apparaîtront pas dans mon rapport.

Les propos recueillis lors des différents entretiens seront utilisés dans le but de réaliser une étude qualitative, faisant partie de mon mémoire et supervisée par mon tuteur. Certaines phrases enregistrées pourront, sauf avis contraire de votre part, être utilisées dans la rédaction de celui-ci. Vous pouvez toujours demander à conserver l’anonymat.

En signant ce document vous déclarez avoir pris connaissance des informations ci-dessus et confirmez votre participation à cette étude.

J’accepte l’utilisation de mes propos :
Oui [ ]  Non [ ]
J’accepte l’utilisation de mon nom :
Oui [ ]  Non [ ]

Nom du participant  Signature
Guillaume de Champs-Jeune
03/04/2013

Adèle Archambeaud
Nom du rapporteur  Date  Signature
2/12/2014
Appendix 8: Qualitative population

Created in 1988 in Bordeaux, the Rock School Barbey is composed of two concert halls, one that offers 700 places and a smaller one of 300 places. They also have practice studios and a music school. They received the qualification of SMAC (Scene of Actual Music) in 1996. The concerts cover all music styles: rock, pop, reggae, ska, hip-hop, metal. Fifteen people work at the Rock School Barbey in full time (direction team, communication, accountancy…). They are participating in a lot of cultural actions such as music support for music group, musical springboards to support emerging talents etc., and they also organize music festivals.

Boxon Records is an electronic music label created in 2007 by Julien Minet and is based in Bordeaux, France. The label produces annual compilations and also conducts events to promote the artists. The label already has over 35 vinyl releases, CD and/or digital. The label accounts nearly 100,000 fans on social networks such as Soundcloud, Facebook and Twitter. However, the work of Boxon Records is not just the production of electronic music, they are developing a branch for events at both local and national level.
Buzz My Music was created in 2013 in Bordeaux and is an online platform that helps musicians in their digital practices. The platform is entirely free and unlimited and its mission is the continuing education of independent musicians. The platform is a real support for the artists with the implementation of educational tools (videos, articles concerning various topics), which goals are to help artists to use social networks but also to contact people in the music industry (labels, journalists etc.). The platform also gives the possibility to artists to make their promotion through the creation of an artist’s page, which shows a biography and is connected to all their social network accounts. Finally, artists can put one of their songs in sale online through legal downloading and streaming websites.
Appendix 9: Interview of an independent label

INTERVIEW WITH JULIEN MINET, DIRECTOR OF THE INDEPENDENT LABEL BOXON RECORDS

GENERAL

CAN YOU EXPLAIN ME WHAT IS BOXON RECORDS?
I have started Boxon Records in 2007 when I was looking for a job, like everybody, after my studies and I had the luck to meet people who allow me to found a musician and a graphic designer in order to make a first record. Thanks to my studies, I have pretty well structured the construction of the project in looking for people to distribute my disks and in considering the disk as a product, so every product should be distributed. Then, with a quite good beginning, I wanted to structure this adventure in the music industry and so it becomes what it is today.

CAN YOU TELL ME WHAT YOUR JOB IS AND WHAT IS IT CONSISTING OF?
In 2014 the means are what they are, we are sailing far fewer records than we did before, the economy is very different. So the work has become more and more “multi caps”, the other term is at 360 degrees, where we are forced to touch at different parts such as the legal, communication, production, IT, to understand the management, to make the budgets so to be an accountant. In fact, we are all alone to do everything.

WHAT TYPES OF MUSIC / ARTISTS DO YOU HAVE ON YOUR LABEL?
I have primarily oriented my work on electronic music because it is my passion. I also saw that rock projects lead me to what I thought about them, that is to difficult solid trainings and therefore to fairly easy deformations, not necessarily very
obvious construction and higher costs due to the number of people who work on it. Boxon Records is about electronic music with no limits and boundaries between France and abroad. But in the end, we realize that when we meet people who are from the same culture and when we can see them a little more, obviously there is a natural way, even if I was utopian in believing that it could work with foreigners and I think it can work but I don’t know yet we will see if I am still here in five years, but it is true that in any case it works better with people we can see more. I also signed a lot of people, it makes my wealth, my diversity, but to build, that is the same for everyone and it is like in life, if we take care of fifty people we take less care of them than if we have five of them.

**MUSIC DISCOVERY**

**HOW DOES THE COMPANY DO TO DISCOVER NEW ARTISTS AND NEW MUSIC?**

So at the beginning it was MySpace, then it was Soundcloud, it was also already signed artists who present me other artists and, in fact, it is still like that today. Except that for me MySpace doesn’t exist anymore and that Soundcloud was really something where I went to search. I am with Soundcloud from the very beginning, I am the three thousandth customer and I love Soundcloud but it is true that for me it has become more a tool for artists to send me links than a tool to search for music.

**HOW THE ARTISTS DISCOVER YOUR LABEL?**

I quickly capitalized on the opportunities offered by the Internet and on the communication with social networks. I am trying to do things well at my level but it is always the same because I do everything alone. But it is the word of mouth and my artists who talk about it. Of course the Internet exists but ultimately it is going to be what you do in real life that will really have an impact on all of this. For me, it is more the word of mouth and some energies, it is also an artistic line, risks and personalities. I know for the moment that if my label still exists in five years it will be because I was able to achieve this shift, to manage it well, leaving my saturated electronic music which I have started with and moving on to something more techno house and less saturated, to manage to keep the old ones and to find new ones.
Finally, for me, it is steps and it is really related to real life and to the personality of the guy who holds it as an independent. When I say that I do not think only about me, I also think about people who are doing folk music for example, and those guys are in the circuit, they are folk experts, they go to folk concerts, they meet tour promoters in folk music, they meet artists. For me, this is a little bit like that because it is also a label of discovery.

**MUSIC PROMOTION**

**DOES THE MUSIC PROMOTION REPRESENT AN IMPORTANT PART OF THE WORK OF A LABEL?**

So the promotion, not all the labels are doing it and it can be that which distinguishes the real ones to the fake ones. It is a big part of the job and that is precisely where there are delicious music that finally have credibility in this business, even if they do not produce physical disks, they are a promotional channel for artist and so we can conclude that they are doing the work of a label.

Like I said in the music industry everything change very fast and finally the work of the label is primarily to promote the artist. But the label is also an image, something consistent, there is a sense of family.

**DO YOU THINK THE WAY TO PROMOTE MUSIC HAS EVOLVED DURING THE LAST YEARS IN FRANCE?**

**IF YES, HOW HAS IT CHANGED?**

Yes enormously, when we sold records we had the means to do so, we bought advertisements and the press fell. Today, you can have projects without any press, which work better than projects that are published on important newspaper such as Le Monde. Everything has changed. Costs also have changed because before we send CD and now we send Internet links when it is possible so it reduces the costs. We do a lot of things internally. Well, it changes all the time, you have to adapt and be creative.
WHAT ARE THE BEST WAYS TO PROMOTE MUSIC TODAY?
It is true that nowadays there is no real better way. It is sure that the press brings credibility but finally video content has always been the best way to promote a music band. Before the Internet, we had to put the music video on MTV and it was just huge but it was not the same budgets. It is always the same, before you could make a music video for 50 000 bullets, but today if you have a camera and if you are a bit clever you will make a music video. So, for me, video content is still the best way to promote a group.

HOW DO YOU DO TO PROMOTE MUSIC WHICH IS ON YOUR LABEL?
CAN YOU EXPLAIN ME THE PROCESS?
Boxon Records is an independent label so it is really a case-by-case way of working. But for example, for a small EP it will be made internally, for an EP that has a good potential it will be a small promotion, for an interesting compilation it will be an average promotion, for a first album it will be an average promotion, for an important album it will be a more important promotion.

When it is made internally there are several channels, which are press, the Internet, TV and radio. But the TV it is only when there is a music video that can be sold to M6 or, it is also with my work on the synchronisation, to have songs in advertisements or movies.

The deadline is to start the promotion two months before the release. We start with the press, TV, then the radios and finally the Internet with the blogs and others. Sometimes the external indie promotions do not necessarily take care of everything, they can do the press and we take care of the radio, or they are involved in the Internet and we do the press… there is a bit of everything that is done and this is really a question of means and optimization.

THE USE OF SOCIAL MEDIA

DOES BOXON RECORDS USES SOCIAL MEDIA?
IF YES, WHY ARE YOU USING THEM?
What is certain is that the website, for a label or an artist, remains a great value for the sustainability of a presence on the Internet. Then, all these social networks are
like a nightclub, it is like fashion; it is always changing, so you have to be careful. Facebook is a network that we need today, we must be on it and there is no other way. If you have an artistic project today, you have to be on Facebook. And if you want to conduct things in a professional manner, you can create a fan page (business page), which permits to people to like it and to let them be aware of what you are doing. We have to make Facebook ads, we allow the network to make money properly, and I think it is not even 10% of all your fans that see what you post. So this is something not very pleasant but we still need it anyway. Then, for Twitter you should know how it works, we can post more stuff compare to Facebook on which you can’t post 15 things per day. We also have to be sensitive to what each social network can bring. Pinterest is more for pictures, but it represents an added value anyway.

**IS IT NEW FOR YOUR COMPANY TO USE SOCIAL MEDIA OR HAS IT ALWAYS BEEN LIKE THAT?**

Boxon Records has always used social media. Today it’s complicated to develop a project in a society where competition is so fierce and where gains are so low. So finally we could understand that a person does not want to be on social media, it would bring an original side, why not something mystic. But for me it seems inconceivable precisely because everything is in there. But it depends because if he makes music that is listened by people who have never been on the Internet, in fact here the Internet is not very interesting to use.

**DO YOU THINK IT IS IMPORTANT FOR ARTISTS TO BE PRESENT ON SOCIAL NETWORKS NOWADAYS? WHY?**

Yes but they are facing some issues. Obviously they are artists and they do not necessarily want to understand that there is an interest to be there. Some of them want to be on Facebook but not on Twitter and it is a shame. But there are ways to deal with people’s accounts. For me, many of my artists want me to manage their accounts because they cannot do something at 360 degrees.
SOCIAL MEDIA FOR PROMOTION

HAVE THE ARRIVAL AND THE RISE OF SOCIAL MEDIA DRASTICALLY CHANGED THE WAY TO PROMOTE MUSIC IN FRANCE?

It is true that it has changed some things. For example, we do not necessarily take some press thanks to the social media.

DO YOU THINK PROMOTING MUSIC THROUGH SOCIAL NETWORKS IS ESSENTIAL? WHY?

For me the goal of making music is to share it and thus share it with the greatest number of people. So for me, the people who put on brakes in relation to that are closing off avenues and it is a shame.

WHAT SOCIAL MEDIA, ON WHICH BOXON RECORDS IS PRESENT, ARE THE MOST INTERESTING TO PROMOTE MUSIC?

It is the same for this; the digital promotional strategy must be adapted according to each project, artists and label. Before, to communicate there were less elements but today there is more and more. There is the press, radio, television and then the Internet, and on the Internet there is fifteen other elements. So a digital promotion can go very far. For example, it can, for the pre-listening of tracks, focuses first on a service like YouTube because there are views rather than a service as Soundcloud. Or it can focuses on Soundcloud because there is a good quality that does not exist on YouTube. It can also be very good for a free track on a Facebook page with a Bandcamp application that request to like the page in order to have the free track, and if we do not like it we do not have the free track. We can also make some pre-order on ITunes for two weeks, then make an exclusivity on Beatport and then it will be available everywhere, or it can be available everywhere right from the beginning. Someone who is making paintings must be on Pinterest and someone who is making music must be on Soundcloud. There are still rules that exist but there are also strategies that can be relevant, and what is very interesting in there is the choice of the promotion channels for each particular project.
**WHAT ARE THE BEST THINGS THAT SOCIAL MEDIA BRING TO PROMOTE MUSIC AND ARTISTS?**

Rapidity, snowball effect… Sometimes it is tricky because the morale of a group can be downhearted by some people. So it has its pros and cons.

**INTERACTION WITH THE AUDIENCE**

**WHAT ARE THE BEST WAYS TO ENGAGE WITH THE ARTIST’S AUDIENCE?**

It is to be able to understand and to assist globally what the artist wants to show and share, but also to make choices in terms of releases, promotion channels, image and partners.

**IS THE AUDIENCE INTERACTING WITH THE CONTENT THAT BOXON RECORDS POST ON SOCIAL NETWORKS?**

Today people do not know anymore what a label is and so it has less impact than an artist. It is a real job, we have to understand how to communicate and we need to move things in the right direction. We quickly become obsolete with these trends so it is not easy, there are always ups and downs.

**IS THE AUDIENCE INTERACTING WITH THE CONTENT THAT BOXON RECORDS’ ARTISTS POST ON THEIR SOCIAL NETWORKS?**

Yes, as I said before it does work better with the artists’ content.

**HAVE YOU IDENTIFIED CONTENTS THAT WORK BETTER THAN OTHER WITH THE AUDIENCE? CAN YOU GIVE ME SOME EXAMPLES?**

We still have the video as a top one, then the image with a funny and pleasant picture, and finally the contest.

**MONETIZATION**

**ARE SOCIAL MEDIA A GOOD WAY FOR ARTISTS TO EARN MONEY? CAN YOU EXPLAIN ME WHY?**

It is the same here, it is always relative to a vision, and to be aware that everything has to be redone. On the basis, music cannot be bought, but it can be shared and listened. And there is good and bad in there. That is nowadays Soundcloud lives on
an economic model, it is a flourishing business that makes people live and that makes artists happy because they have a platform for their music. But they live thanks to their music, and people who put and share this music are still not paid.

**Which social media are the best to monetize?**

Here we speak about paid streaming and for example Youtube or Dailymotion in France are indeed platform that pay. There are people who are unwilling to this because we thought that the physical lost sales would be offset by gains of digital sales, what did not work, and so we currently believe that the digital lost sales will be offset by gains of streaming. That is why there are people who are unwilling to this, but we must be visionary and go a little further. The golden age of physical disk is gone, majors have abused and today we need platforms like YouTube. So this social network has a legitimacy to exist for the artist and the label because over a million views we are making 1 000 quid and we could even make 5 000 quid if we are smart because depending on the ad we decide to put in, we earn 1 000 or 5 000 quid over a million views. So it starts to appeal and we understand that the video content, which has always been the most interesting promotional tool for an artist, is more appealing than physical disks because it is more interesting to make a music video that will be seen by five million people than to make a record that will be bought by five thousand people. So it has not only a financial impact but also a promotional one.

**Is there a direct link between the number of followers, comments, share etc…. and the monetization of the artist’s music?**

On that anyway everything is biased, it is like in business, there are people who have true fans and people who have fake ones, in business we call it the loyal customer. There are diverse degrees of person who like your product so it is hard because you can have one thousand fans and all of them will buy your record or you can have one million fans of which only ten will buy your record. And there is the other parameter, which is also biased, because with the Internet everything is possible and you can buy some fans. I have always been against that but there are some people who are doing it. This can be the proof of the aberration of the
importance given to the social networks. But I think it is changing a little today but it is still true that the artist who has 50 000 fans is more famous than the artist who has 5 000 fans and more people will go to his concert when he will make one, and more people will buy his album when he will release one.

**IS THE REVENUE MADE THROUGH SOCIAL MEDIA IS ENOUGH FOR ARTISTS?**

No it not necessarily enough.

**IF NOT, WHAT ARE THE BEST WAYS TO SALE MUSIC OR MAKE MONEY?**

There are producers who manage to make a living by being only a producer and I know some of them, but it is still the scene that allows artists to make a living. At the label level, it is to make all the procedures to find out where are the rights and how to recover them. And finally for the artist it is quite the same, it is to make an overview of what exists and to make a self analysis of what we are comfortable in and in what we have a little more talent in order to possibly end up making a living with that. But there are rules, there is less money, as for a lot of people I think. But after all there are still artists who come from nowhere and who make big hits, there are artists who never go on stage and who earn money in staying in their studio, there are artists who do not earn money with the disk and the production but who make a living in being on stage, everything exists.

**EVOLUTION OF PROMOTING MUSIC THROUGH SOCIAL MEDIA**

**DO YOU THINK SOCIAL MEDIA ARE KILLING TRADITIONAL MEDIA FOR PROMOTING ELECTRONIC MUSIC?**

It is already the case; some people forget the press and the radio. It exists on certain things but I think that it will never happen entirely. For example, before there was no Internet so you had to buy some press. If we loved electronic music or rock music, we had to buy specialized press to have the latest news. Then the blog arrived and we were happy because more music was represented and defended but we realized that the editorial quality and the editorial content were mostly undesired, so finally we re-loved the press. But at the same time we see what the press is today, she struggles to find its economic model. So, finally, social network
has taken importance on the promotional step but traditional media will always be important even if it has declined and is no longer essential nowadays.

**DO YOU THINK THERE IS A LIMITATION IN PROMOTING ARTISTS / MUSIC ON SOCIAL MEDIA? IF YES, CAN YOU EXPLAIN WHY?**

I am someone who listen people a lot so it depends of the person. If this person wants to appear all the time well she can, personally it does not interest me a lot and finally it annoys me. But in the other way, if an artist wants to be discreet I think that he is not smart to do so because he needs social networks to exist and he will have to put himself in the process of understanding them in order to know how to communicate on them without having the need to disguise himself.

**WHAT DO YOU THINK THE EVOLUTION WILL BE IN THE NEXT FIVE YEARS IN FRANCE FOR PROMOTING ELECTRONIC MUSIC?**

We do not know… I continue to think that the video content and creativity will be important. At the independent level, it will be on the choice to externalize or not some parts of the promotional plan, to do it internally or with somebody else. And it is like the IT engineer who sold websites for 10 000 quid and we realized that he reused templates, so being paid 10 000 quid per day was not normal. In the communication or music sector, as anywhere else, this is what happens. This is the dishonesty in people that makes it happens like that.
Appendix 10: Interview of a concert hall

INTERVIEW WITH EMMANUEL RANCEZE, MUSICAL PROGRAMMER AND COMMUNICATIONS MANAGER AT THE ROCK SCHOOL BARBEY

GENERAL

COULD YOU PRESENT ME THE ROCK SCHOOL BARBEY?

The Rock School is a complex dedicated to actual music, which is composed of a music school, rehearsal studios, recording studios, a concert hall and a whole bunch of actions that fit into what we call the social economy field. We are working in districts, rural areas with the Bus Rock, in hospital field and schools. Our non-profit association of popular education allows us to develop actions in this context. The history of the Rock School Barbey, it is Eric Roux and Patrick Bazzani who have organized concerts in Sauveterre de Guyenne at the end of the 70’s beginning of the 80’s and who came in Bordeaux because they were persona non grata in Sauveterre de Guyenne because of a concert that went wrong. Eric has developed the Rock School project and has started to work in the Barbey theatre. The Rock School is a different and alternative music school where we free ourselves from the classic codes of instrumental learning, where there is no reading and music theory and where we have an instrument in our hands from the first class. This is an immediate practical application of the instrument, which is, in some ways, the heritage of what the punk was in the music that free themselves from elitist music and musicologists, and which said that we could do rock and make music even if we were not specialists or music technicians. This Rock School has developed and started to work well. In 1995 the theatre Barbey was renovated during two years,
from December 1995 to March 1997, and became what it is today, the Rock School Barbey with its famous studios, the concert hall, everything in one place.

**Could you tell me what your job consisting of?**

My job is to do the line-up, which means to choose the artists who come to play here because there are two types of artists who play at Barbey. Either we are producing concerts or we rent the hall to external producers. The first part of my job is to operate for the production of the association, so it is to pick out bands, negotiate the contracts and make the preparation of the stage management for the concerts. The second part is to supervise the communication department and supervise the whole communication of the Rock School.

**What type of music / artist are coming to the concert hall?**

All the music types, even if I do prefer certain style, but generally it goes from rap music to French chanson, from rock music to pop music, including reggae and dub music. We do not do jazz or classic music and we just do a little of world music. Concerning the artists, much of the programming is allowed to the local scene and I try as much as I can to give the opening act to local artists. But the artists who come to play are nationals or internationals and it also goes from band with a strong notoriety to developing groups. Regarding the artists from the local or regional scene, we work through a plan called Rock School Pro, which is an assistance unit for amateur bands. We have a bunch of plans to try to encourage those local bands to make concerts, via springboards. So there is the “Scènes Croisées” that is a springboard with regional levels, there is also the springboard “Electro Challenge” that we do with the “Crédit Agricole” on the three departments in Aquitaine, which are the Dordogne, Lot et Garonne and Gironde. We are also the Aquitaine satellite for the “Printemps de Bourges”, we are in charge of the selection of the bands that will appear for an audition to play for the festival. We are also actively working on “Bordeaux Mon Tremplin” that is the springboard for the districts of the city of Bordeaux and that takes place during three weeks. So, all those plans show that we also work a lot with the local scene.
MUSIC DISCOVERY

HOW DO YOU DISCOVER NEW ARTISTS / MUSIC?
Essentially on the Internet, but we have also representatives. So the network is very important, I know people who work on labels, some radio programmer such as Nova for example, but also other music programmers in France and booking agents. So it is Internet research, network and the press.

MUSIC PROMOTION

IS THE PROMOTION OF THE ARTISTS, WHO COME TO PLAY AT BARBEY, REPRESENTS A BIG PART OF THE WORK OF A CONCERT HALL?
A big part yes. The promotion of an artist is made according to the actuality of the band and it is important to understand that. If we have an artist who is totally disconnected of the news or of an album release, we are going to be a little lonely for his promotion. But if we have an artist who has just released his album, we have a strong support with the national promotion, which is made by the record company and which will help to ensure that the artist will be played on the radio, will eventually have TV or press advertisements. So, in a certain way, we benefit from this promotion and our work is to explain to people that this artist is coming to our concert hall at a given time, at a given price etc. But yes promotion represents a big part because there are a lot of concerts in Bordeaux, and the message is diluted in the enormous mass of cultural proposals, in the broad sense of the term. Because we are not only in competition with the other concerts, we are in competition with the cinema, the theatre and with the terraces in summer... we are in competition with a lot of things. The promotion is not only important but also specific. It is less specific than a few years ago but there are certain music styles that work differently from the other. Depending on whether you are doing reggae, metal or pop music, the networks are not the same and as there is today a multiplication of the supports, even if we have never gave up classical promotion such as prints, there is also digital communication that took a major importance.
DO YOU THINK THE WAY TO PROMOTE MUSIC HAS EVOLVED DURING THE LAST YEARS IN FRANCE? IF YES, HOW HAS IT CHANGED?

Before, when the Internet did not exist, we did only prints. We were old school, we did our booklets, posters and specific ones for each artist, and we distributed leaflets to each concert. We also had a promotion support on radios, which was way more important. Radios were more listened, more prescriber and local radios were an important support. But today those radios are less prescriber than before and they have been replaced by another more global media, which covers everything and which is the Internet. The Internet is a tool that permits to make the promotion of the concerts but also to make the promotion of the artists. The use of the Internet makes people listen to music on the web. They do not buy physical disk anymore, they download music and listen to it online. So everything happens now on the Internet. Music shops have almost disappeared and today there are online magazine, which are good prescribers. The idea is to refocus the partners for the communication on the online magazines, to try to see how some artists are presents on the web, and for us it is to use this media.

WHAT ARE THE BEST TOOLS FOR THE PROMOTION OF MUSIC TODAY?

When you are a producer and when you do Zenith concert hall, I think that you cannot do without TV and I think that label producers, when they are dealing with famous artists, have to do some TV advertisements. For us TV advertisement can surely help us but it is infrequent for our artists to have it. Anyway, in term of communication strategy, we do not have the same means. What we can do is to privilege press relation, where a local channel will broadcast a report in announcing that we are making this concert. This is a mass media so it is great when we can have it.

Concerning the radio, I think that it is important to make it nationally for the artist notoriety. But we do not control it anymore. Before I was working with Virgin Radio and we were doing direct partnerships with them and they were broadcasting floating adverts during 10 days. But it is all over now; with the national radios there is a partnership deal for the artist's tour and if it is not the case I cannot do anything locally. But it really was an important media for promotion and local radios do not
carry a lot of weight anymore. Nova is the only one which is still independent and prescriber, and with whom we can work.

Concerning the streaming, we do it in the way that we propose listening to people. This is a really good tool to help in the discovery or the rediscovery of some artists. Social networks are useful for us because we can put text, video and music on them. We can make compilation on Soundcloud and send them to the press. But all of this is proper to the whole society and do not concern only us. The Internet has facilitated the promotion and the social networks are both essential but have their limits, it is ultra-saturated.

This year we experiment to take some adverts because it seems to be a profitable investment. But we do not have enough perspective yet because we only start on September (2014). Obviously, like everybody else, we noticed that when we post something on Facebook, it was read by at most a quarter of the fans. In discussing and in exchanging with people who we know, who work on festivals and who have made the same finding, they started to take some adverts and were quite happy with the returns. So we have started to do so and it does not cost as much, you can target by age criterion, music style, geographic location, and they guarantee you that 25 000 people will have the information on their timeline. So it is a cheap investment compare to what it can brings you. But for now we do not have enough step back but we can think that the investment quickly pays for itself in terms of impact.

**HOW DO YOU REALISE THE PROMOTION OF THE ARTISTS WHO ARE COMING TO PLAY AT BARBEY? COULD YOU EXPLAIN ME THE PROCESS?**

When we take an artist there is someone who takes care of contacting the label or the booking agent to gather all the content (video, audio, text, pictures, biography etc.) and who creates a pack, an electronic press kit, and which is the material that allows us to make the promotion. The promotion of the artists starts with basic things such as appear on our website and on Facebook, Twitter, the blog, to announce the concert but also to make reminders throughout the period before the concert. And we liven up the promotion according to the actuality of the artist. Then, we do brochures and posters, which permit us to be present in town. We have
specific posters for each artist and it works more like a reminder for the people who walk or drive into town. There are also the partnerships that we try to build with newspapers, local radios and the press relations. Then, there is anything that we can imagine to try to revitalize that, such as the famous 2.0 operations, push and pull operations where we make people win a meeting with the artist, a concert place, the album etc. The idea is to solicit people to participate to those operations. We establish a bigger and qualified database with a lot of details: name, address, email, location, age etc. Those information allow us to better target some specific communications and who favoured traffic. Then, in term of ground promotion there are leaflet fabrication and distribution at concerts, in town and in targeted places.

**THE USE OF SOCIAL MEDIA**

**WHY DOES THE ROCK SCHOOL BARBEY USE SOCIAL MEDIA?**
We use social media because the social paradigm of communication has changed. Before we were in the writing and paper but now the Internet revolution is in the heart of the entire population. So it is not feasible to deprive yourself of this, it is like if you did not have a phone at the time when it arrived. It is to follow a social evolution, to use the actual tools as a mean to touch people in their universe, in their routine and proper environment.

**IS IT NEW FOR THE ROCK SCHOOL BARBEY TO USE SOCIAL MEDIA OR AS IT ALWAYS BEEN THE CASE?**
No, we have always been precursor in this field. I think that we were one of the first French concert hall to have a website. At the time when the Internet started, I sent my press releases by Internet. It was a sort of a fax that you had on your computer and on which you were programming things and you left it turned all night. When the Internet arrived and when it has been democratized, we have quickly used it to send e-mail but we didn’t have a lot of interlocutors who had it. Then it went very quickly and when the broadband output was adequate to support a website, we created one. When Myspace arrived we had one, when Facebook arrived we created one and the same for Twitter, Instagram, blogs etc. We also have a mobile application since few years on which you can enrol yourself to the springboards,
you can visit the agenda and the news, and you have a direct access to the blog. I am not saying that it is us who use it better; I am just saying that we have always evolved in it.

**DO YOU THINK IT IS ESSENTIAL FOR THE ARTISTS TO BE PRESENT ON SOCIAL NETWORKS? WHY?**

Yes absolutely! Because it is people’s everyday life. I do not have statistics but I am curious to know what part represent social networks in the access to information, but they must represent at least 75%. For the big majority of people, the access to information is made through the Internet. So, it is a failure to not use it and, plus, it is a pretty cheap mean. But the induced costs are more important than what people are saying because it does not cost you in terms of direct investment compare to taking adverts in TV, press or radio, but in terms of working time, if we have a cost accounting and financial management point of view, it mobilizes working time. The bad side of social networks it is that there is no longer information hierarchy, the journalists’ work, which is to select and prioritize, does not exist anymore. So, on the Internet everything seems to have the same value and when something is important, artistically different and of better quality, it is not hierarchized anymore so the audience takes each information with the same value and as it is saturated, information are more ephemeral than before. The buzz succeeds to the buzz that has already succeeded to the previous buzz. So it is hard to have a very strong and qualitative presence on the web. In fact, we realize that the presence on the web is qualitative when it is massively relayed by national radios. For example, the artist François and The Atlas Mountains have a qualitative buzz on the web because they have been relayed on traditional medias such as magazines, press, TV and radio.

**SOCIAL MEDIA FOR PROMOTION**

**HAVE THE ARRIVAL AND THE RISE OF SOCIAL MEDIA DRASTICALLY CHANGED THE WAY TO PROMOTE MUSIC IN FRANCE?**

Yes completely, for the same reasons as I said before. That is to say that the promotion was made through press, radio and a lot of record and big retail stores. But now people are less going to this kind of stores, they do not buy physical disk
anymore and they listen to music on the Internet. In fact, this is the cultural habitus, people practice, which has driven all of this. From the moment when people listen to music on the web, you necessarily deduce their Internet and cultural practices, so you use the same tools as they do. In definitive, it has completely changed the promotion of artists. But on the other side and as I said earlier, there is no longer prioritization. When you read a good music critic in the newspaper it was impacting but now on the Internet there are no more filters, then you listen to everything and nothing. However, it is a great musical development vector. Nowadays, people who are 20 or 25 years old, have a bigger musical culture than before. But I am not sure that they really have a good knowledge of the artists. Plus, music is no longer a vector of identity as it was before; we are in the entertainment, in the leisure practice. Before there was a vehicle of identity, you recognize yourself in a family, a niche but all of that is over now.

**WHAT SOCIAL MEDIA ARE THE MOST INTERESTING TO MAKE THE PROMOTION OF THE ARTISTS WHO COME TO PLAY AT THE ROCK SCHOOL BARBEY?**

Facebook and Twitter.

**DO YOU HAVE A SPECIFIC STRATEGY ON EACH SOCIAL MEDIA? WHY?**

On Twitter we make “up”, which are reminders that refer to our blog content. Facebook is more open; we can post the last video clip of an artist but also post the same reminders that refer to our blog. The blog is more literary; there are more contents on it and Facebook is a little bit more multi-media (video, sound etc.). The interest is the ease; it is simple and fast acting. The main difference for me between Facebook and Twitter it is that we do “up” on Twitter and we use Facebook to propose more diverse media, we enrich the communication proposal. But I also think that there is bigger interaction on Facebook than on Twitter. When we do the famous “Meet-and-Greet” operations it is on Facebook that we do them.
**What are the best things that social media bring to promote music and artists?**

You are in direct contact with the audience, you know their tastes, their practices, you know how they are and to where they come from thanks to the statistics. It is like the Big Brother, you know them better and it is the main difference with before when you did something you did not really know who receive the information and how, but now you know that. But it has not changed the problematic to know if making this type of promotion over another one is better or not. And I challenge someone to tell me that it is better to make only social network and no prints or the other way, because we do not know that. All of this is no great shakes because we do not have any impact study on it.

---

**Interaction with the audience**

**What are the best ways to engage with the artist’s audience?**

I think that it is all. The leaflet distribution, Facebook, Twitter I am not sure and Youtube practice is drowned.

**Is the audience interacting with the content that the Rock School Barbey post on social networks?**

Yes they are interacting with what we post on networks.

**Have you identified contents that work better than other with the audience? Can you give me some examples?**

Those where there are pictures but not the videos. The “Meet-and-Greet” work pretty well and the post where there are concert places to win.

**Do you think that the interaction of the audience on social networks is linked with the number of person who comes to the show?**

Yes, but I think this is the other way. I think that this is because people want to come to the show and because the artist is appealing that there is interaction on social networks.
**EVOLUTION OF PROMOTING MUSIC THROUGH SOCIAL MEDIA**

**DO YOU THINK SOCIAL MEDIA WILL DOMINATE TRADITIONAL MEDIA FOR PROMOTING MUSIC?**

It is the case already but I think that traditional promotion will not disappear and that radio, TV and newspaper will stay.

**DO YOU THINK THERE IS A LIMITATION IN PROMOTING ARTISTS / MUSIC ON SOCIAL MEDIA? IF YES, CAN YOU EXPLAIN WHY?**

Yes there are limitations but it depends of the type of music. For example a classical music audience who love opera will not see any interest of having the concerts’ promotion on social networks. The other limit is about the image of an artist, when it escapes from your control and the danger on social networks is to no longer have the control of the image of an artist. Anyway, it should not be forgotten that social networks remain a channel like another. That is to say that on the Internet you will find what you put on it, so a record company that wants to control the image of an artist is free to put just one music video, some pictures etc.

**WHAT DO YOU THINK THE EVOLUTION WILL BE IN THE NEXT FIVE YEARS IN FRANCE FOR PROMOTING MUSIC?**

I do not have any idea and they do not either! But I think that we will try to work again on the qualitative, on a more important and controlled presence on social networks with controlled and strong artistic universes. But there will always be the big variety thing that will circulate but I think that the future is in how to distinguish you from the others, from the mass, and so that is possible by having a strong artistic and cultural environment, and with a controlled, original and different presence on social networks.
Appendix 11: Interview of a start-up in the music industry

INTERVIEW WITH ANNE PONTY, PROJECT MANAGER OF BUZZ MY MUSIC

GENERAL

C)OULD YOU TELL ME WHAT IS BUZZ MY MUSIC?
Buzz My Music is an online platform that helps musicians in their digital practices and our mission is the continuing education of independent musicians.
The platform was put online August 27, 2013 but before that there were several years, 3 to 4 years, from the idea to the launch of the project, to find technical partner, funding etc. There were also, from January to August 2013, six months of private beta version. In this structure we are two people who work full time: me the project manager and a project manager assistant. But the Rock School Barbey supports us for the communication and the press promotion for example. Finally Tony Chapelle (the creator of the platform) validates, takes the big decisions and controls everything.

C)OULD YOU TELL ME WHAT YOUR JOB CONSISTING OF?
I am the project manager and my work is to ensure that everything works and it involves a lot of things. It involves the relation between the suppliers and partners. When I say suppliers it could be the web agency that develops the platform, the communication agencies that have made videos for the launching of the project (the teaser and the presentation video). For the partners it can be Cultura, the region and the new ones that are coming. For example, at the moment I am developing a partner with a musical instrument e-shop. To resume it is the relation with all the external parts and of course the artists, which are our “clients”. In fact it is like to be a hub, to centralize all the resources and make everything works. The relations with
the artists are very important in my work, I answer to their questions, resolve technical issues, but also invite them to return to the platform. There are some artists with whom we really have a personalized relation. But there are more and more artists so it become more and more complicated to really take care of them but the relation with them remains something very important and the goal is to assist them in their use of the platform.

There is a technical part in my work, I regularly test the platform because this is an important tool and we must verify that there are no problems. This is where interferes my relation with the technical partner, with whom I speak every week. Design content to power the platform represents also a big part of my work. The pedagogy, write the articles and tutorials, record them, edit them, record the interviewees, make the editing, create a planning, alternate the contents, make a relevant editorial line and ensure that there is a good flow among the subjects. There is also a communication part, even if we do not have a lot of means to communicate we try to make some: management of the communication plan, of the web and locals promotions.

There is also a part that consists of the development of the social media strategy and the community management.

Finally my job is to manage the platform, the team, and my assistant and to create work processes.

**WHAT TYPE OF ARTISTS DO YOU HAVE ON THE PLATFORM?**

The latest figures show us that 92% of the artists are French and 8% are foreigners. The distribution is made as follow: 34% in Aquitaine, 16% in Ile de France, 42% in province and 8% of abroad. So we have a few foreigners' artists who are registered but this is a coincidence because we have not done any promotion abroad and the platform is only available in French. Concerning the musical style, the big majority is pop rock and electronic music, but there is also some rap and hip-hop. They are solo artists, especially in electronic music, but the majority is rock bands. There are 1 300 artists who are registered on the platform today.
**Why did you create this company?**

Buzz My Music comes from three observations: the Internet is now the primary lever to develop a musical career; it is hard to progress alone in the strategic understanding and in the advanced use of social networks in the musical context; the digital is currently absent from the support programs which are offered to musicians.

**What are the objectives of Buzz My Music? What can the platform bring to artists?**

Free and unlimited, Buzz My Music offers three concrete benefits to its users. The first one is to benefit from an educational support available on the private space, the BlackBoard, to learn how to use social networks and to improve online presence. Buzz My Music offers a quality educational program delivered by video tutorials. The second benefit is to gather the social presence in a single place that is the Board and it is like a tiny website which broadcasts all the artist’s information and allows him to make his self-promotion. Finally the last benefit is to give the possibility to the artist to put in sale one of his song on all the streaming and downloading services. So this is also to give access to the digital distribution of his music and encourage legal practices through our partnership with Zimbalam. 90% of the revenues generated by the music sale are transferred to the artist.

**Music promotion**

**Do you think the way to promote music has evolved during the last years in France? If yes, how has it changed?**

Yes it is true that the part of social media has evolved a lot. We move more and more towards free tools, even if we can also make campaigns on social networks. This is pretty good given the current crisis in the sector. Today it is quite easy to have a Facebook page, to have all the tools that permit to cheaply reach the public.

**What are the best ways to promote music today?**

I think that it is a whole for now. In a few years it could be less the case but for now I think that it is still complementary. It may also depend on the artist’s notoriety. At
one point, having a web presence and making promotion on social networks will be enough for him, whereas after, when his career will be more advanced, he will have to use complementary tools such as TV, radio etc.

**THE USE OF SOCIAL MEDIA**

**Do you think it is important for artists to be present on social networks nowadays? Why?**

Yes totally and simply because the first reflex of a fan when he wants to know more about an artist he likes, will be to look after him on Facebook and to like its page. And this is not only true for fans but also for professionals. To have an idea of the potential of an artist, a professional will instantly have a look on the Facebook page to see his community but also on YouTube to see if he has views. For me this is the main reason because this is the reflex that everybody has, whether he is a fan or a professional.

**SOCIAL MEDIA FOR PROMOTION**

**What digital strategy do you recommend to artists?**

We do not give any directives because it depends on each project. But overall I recommend using gradually and climbing the levels on social networks. For example when someone is starting a project he must have a Facebook page, a YouTube account and a Soundcloud. But it also depends on his affinities with some media and of the particularities of his project. If he has a very visual project he must go on Instagram or/and on Pinterest. If he has a video project obviously he must go on YouTube. But the basis remains Facebook, YouTube and Soundcloud. Then you have to develop its ecosystem according to its project. I do not recommend connecting social networks together because we must treat them differently but it also depends. For example if it's a band who have an important demand by their audience on Twitter and where we see that the community is presents, so they must be on Twitter. But if there really is a time problem and we think that the artist will not use Twitter because he does not have the time to do so, maybe we will connect the Facebook page to the Twitter one, because there will be a Twitter page where the fans could meet and which will not be blank.
**What are the best things that social media bring to promote music and artists?**

For me it is ready to cheaply touch your public and to permit a direct relation, an interaction, to give fans the possibility to be in direct relation with the artist without intermediaries, when the artist doesn’t have a community manager. It permits to be in direct relation with the artist, the fans can give him feedback, they have the impression to be privileged and so it is to give added value to fans. After you have to conduct specific actions and to overtax yourself. But the goal is to develop the interaction with the fans, to develop their engagement in order to finally make them become real ambassadors, to make them talk about the project to their friends in order to grow the artist community.

**Interaction with the audience**

**What are the best ways to engage with the artist’s audience?**

For the interaction it will be Twitter and Facebook. Facebook because this is where there is a bigger community and Twitter is really about interaction because we can talk to everybody, we do not need to be friends to speak with someone, we can mention him directly. Plus, beside fans, an artist can speak directly to a journalist or a musical programmer, he can hail him and create a conversation without handling with kid gloves. YouTube is not really about, there are comments on videos but it is not real interaction. So for me it is really Twitter to create conversation.

**Monetization**

**Are social media a good way for artists to earn money? Can you explain me why?**

Probably YouTube. But not the other networks such as Facebook or Twitter even if we can do special operations the goal is not to monetize ourselves but to monetize our fans, to make them win things, to make them feel like a privileged person.
EVOLUTION OF PROMOTING MUSIC THROUGH SOCIAL MEDIA

WHAT DO YOU THINK THE EVOLUTION WILL BE IN THE NEXT FIVE YEARS IN FRANCE FROM PROMOTING MUSIC?

I think that there are things that are rooted in the music history and to which the artists stay attached. Networks will maybe take precedence over traditional media but not to the extent to completely wipe them off. Because traditional media evolve, the TV or the radio will maybe become something on the web. But, without a doubt, social media will represent a bigger part relative to the traditional media.

DO YOU THINK THERE IS A LIMITATION IN PROMOTING ARTISTS / MUSIC ON SOCIAL MEDIA? IF YES, CAN YOU EXPLAIN ME WHY?

Yes because when we are present on the web we must control and master our digital presence, reputation management. We must be careful not to be everywhere and not to talk nonsense. You also need to have a strategy that conducts all the actions on the web, to have complete and personalized tools, with the same graphic strategy everywhere. If you don’t do that fans can be lost in looking on Google for the name of the band they like because they will find five Facebook pages and will do not know which one is the real one so they will give up the research. It is maybe not a brake because at least they have searched for his name, what they could not have done with traditional media. So you have to be on the web but you have to use it well, in the good way. You should not be everywhere either, you must choose the good tools for your project, the most relevant because they will serve to do the project. It is useless to be on all the social networks just to say that we are there and that it is trendy.
Appendix 12: Interview of a music band

INTERVIEW WITH GUILLAUME FROM THE MUSIC BAND NINE O’NINE

GENERAL

COULD YOU PRESENT ME THE BAND?
We have created the band in 2007 on the basis of another band, which was named “Les Chats Noirs Terroristes”. We were in the same class in high school with the guitarist and step-by-step the singer of his old band came into our group and we had different drummers. We were five for a little while with a keyboard but now we are four.

IS THIS YOUR MAIN ACTIVITY OR DO YOU DO SOMETHING ELSE?
No we have our own activities beside the band. The singer is a movie manager, the drummer has a woodcutter training and me I did marketing studies and I am looking for a job.

ARE YOU INDEPENDENT OR SIGNED ON A LABEL?
We are independent but we are on a very little structure, a label which was created by a guy in Lyon who has released our last EP. So it was just for the promotion of it.

DO YOU DO CONCERTS?
Yes of course! We did a lot in Limoges but also in Bordeaux, Toulouse, Paris and shortly we will play in Tulle and Clermont-Ferrand. There are years when we did 30 concerts per year but this year we are more around 3, it depends of the opportunities and what we do beside it.
**MUSIC DISCOVERY**

**HOW DO YOU THINK THAT PEOPLE DISCOVER YOUR MUSIC?**

I think that this is thanks to the word of mouth. At the early stage of the band there was Myspace, which played a big part, but today Myspace has sunk in a masterly way. So nowadays it is more Facebook, Twitter but also through independent blogs and concerts obviously.

**MUSIC PROMOTION**

**DO YOU THINK THAT TODAY THE MUSIC PROMOTION REPRESENTS A BIG PART OF THE JOB OF AN ARTIST?**

Yes obviously, we are doing everything ourselves. I will even push the vice to say that it is me who does everything because I have more time to do that and this is what I have studied and it interests me. It takes a big part because an artist who does not communicate has to stay in his bedroom, so it is very important to be present.

**HOW DO YOU DO THE PROMOTION OF YOUR MUSIC? COULD YOU EXPLAIN ME THE PROCESS?**

I try to keep abreast of any changes, of what we do, of the concerts we are planning to do, but I also post pictures. Music is so secondary on social networks. Unfortunately I see that there are very few people who listen to music on these networks. At the days of Myspace it was precisely listening which was primary but now it is the image of the band that is very important. It is sad but well that is how it evolves. We have also made a compilation for the promotion tools because we wanted to create a music collective in Limoges (Limoges City Rockers) with several bands because I think that we are stronger together than alone. But on the eight groups some of them did not like the concept of a collective. We also do DJ parties in a bar in Limoges, which are called the Bad Kids Good Taste. We try to mix in a pub once a month because we think that this is another approach to music and it allows us to play what we like and for now it is working pretty well. This is another way to communicate on music.
THE USE OF SOCIAL MEDIA

DO YOU THINK IT IS ESSENTIAL TO BE PRESENT ON SOCIAL MEDIA NOWADAYS? WHY?
Yes, you must be able to communicate well and it is not easy to differentiate posts which will have a lot of likes or retweets and you have to know how to use it wisely and it is not necessarily obvious.
For example something stupid will have 50 likes, a picture will gather 35 likes but when we are posting our album we only have 5 likes. So you have to think about it in advance.

IS THIS NEW FOR YOU TO USE THESE NETWORKS OR HAS IT ALWAYS BEEN THE CASE?
Yes it has always been the case. I like it a lot so I try that we be the most present on it. Only this week I have published with the Limoges City Rockers’ page, the Nine o’Nine’s page and the page of a band I have started this summer. We do not post everyday because we are too small for that but it is at least weekly.

ARE YOU MORE ACTIVE ON SOME OF THEM? IF YES, WHICH ONE AND WHY?
We are mostly active on Facebook and Twitter because this is basic information. On the others we are less active or not active at all. We do no longer use Myspace, we publish our music on Bandcamp that is also a social network because if it is only for music, people can post comments. We are on Soundcloud through the intermediary of the label, but we do not use it a lot because I think that it is less convenient. On the other side, it is very useful to integrate music on blogs.

WHAT TYPE OF CONTENT DO YOU POST ON THOSE NETWORKS?
We post videos when we have the time to do some. For the release of our EP last year, we made a weird music video in an apartment and it worked really well. But, unfortunately, we can’t do the same every week. So posts are more pictures, concert date etc.

WHAT ARE THE MAIN ADVANTAGES OF USING SOCIAL MEDIA?
I think that it is mainly used to remind people that we exist. Most people do no longer make the approach for music, because they are listening what is on the radio
or what passes in front of their eyes. So if you are not here and present, they will not have the curiosity to ask themselves what are the bands that exist in Limoges. So it really is a sort of reminder to the memory of everyone.

**Do you think it is complicated to have an effective communication strategy on social media?**

No, we have to publish a lot of stupid things! Recently I have post on Facebook the ad rental of the apartment in where we shot our music video, because the people who lived there got fired after that, so we took this chance to say to people that if they wanted to live in an historic rock 'n' roll place in Limoges they could do it! So this post has worked really well. Off the wall posts work well but it also depends on what type of music you are doing. For example, if we had an electronic project we do not necessarily seek to promote this kind of image. But here, the fun garage rock side allows us to do that.

**Interaction with the audience**

Is your audience interacting with the content that you post on social networks?

Not very much, they will just like something on Facebook or mark a favourite on Twitter but they will not come to us and post something directly on our page. Once again, people are more and more assisted in their way to consume music so if we do not push them they will not do the first step. And we do not have yet the same potential as U2 by having the possibility to publish our album directly in all the IPod of the world! But even if we had it, we will never do this because this is thinking instead of the other and I don't like it.

**Are you interacting with your followers?**

Yes we try to maintain a relation because it is a matter of respect. When we speak to someone it is normal that the person with whom we speak responds. We do not have the capabilities to be pretentious or arrogant to afford to snub our audience.
Have you identified contents that work better (more interaction) than other with your audience? Can you give me examples?

Yes mostly pictures, or everything that is outside music. This is where people feel closer to the group because they have the impression that we are not only musicians but also living beings. We can see that on more famous fan page of well-known artists like, for example, when Mac DeMarco was trapped during a concert.

Monetization

Do you earn money with your music? If yes, what is the main source of revenue?

We earn money with the concerts, the disk sales but we do not earn it personally because the benefits go to an association and it allows us to buy equipment, to pay for the travels etc. So the music costs us nothing but yields us nothing.

Evolution of Promoting Music Through Social Media

Do you see limits / disadvantages in promoting your music through social media? If yes, could you explain me why?

We do not consume music anymore but the artist's image so it looses some of its interest. We are also a lot to use those social networks so it looses of its impact and its importance because if everyone communicate at the same time for its own promotion it is impossible to brings out your image outside your own fan base. Moreover with the actual Facebook terms and conditions we have to pay for a publication to be seen by very few people. It is so tiny when we see the number of reached person. Our Facebook page must have around 500 likes and 35 people see the information, so it is very limited. Concerning the advantages it is to remind those 35 people who see this publication that we still exist. It is also important to know how to communicate intelligently in order to appeal to a maximum of person. We also pay attention to not give the same information on all the social networks because we do not communicate in the same way on those. We will soon create an Instagram account and pictures that will not necessarily be the same as those posted on Facebook will power it.