



SELINUS UNIVERSITY
OF SCIENCES AND LITERATURE

Mechanics of Integrated Marketing Communications

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A THESIS

Presented to the Department of
Strategic Marketing
program at Selinus University

Faculty of Business & Media
in fulfillment of the requirements
for the degree of Doctor of Philosophy in
Strategic Marketing

2026

PREFACE

The completion of this PhD project marks the culmination of years of rigorous research, intellectual inquiry, and personal growth. This work is not only the realisation of my academic aspirations, but also a testament to the unwavering support and encouragement I have received throughout this journey, hoping that the findings contribute meaningfully to the field of marketing communication led entertainment industry.

This journey has been both challenging and rewarding, and it would not have been possible without the support of many individuals and institutions, among which are the following.

- Gold Smith University library.
- Sutton library.
- Deptford library.
- Industry experts, Entertainment Agencies and their managers.

Indeed, I'm deeply grateful to the general management staff of- Selinus University, and my supervisor, whose expertise, guidance, and encouragement have been invaluable throughout the course of this research. On a more personal note, I extend my heartfelt gratitude to my family and friends, whose unwavering support and understanding have been my anchor throughout this challenging journey. Their belief in me has been a constant source of strength and motivation.

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ABSTRACT

The entertainment industry has undergone significant transformation with the advent of digital technologies and shifts in consumer behaviour, necessitating innovative marketing communication strategies. This Ph.D. research explores the role of marketing communication in driving engagement, brand loyalty, and revenue growth within the entertainment sector. Specifically, the study examines how integrated marketing communication (IMC) frameworks, underpinned by digital, social, and experiential marketing tactics, influence audience / consumer perceptions and decision-making.

By focusing on the effectiveness of various communication channels, including influencer collaborations, storytelling, and creating compelling consumer experiences. It also evaluates the negative impact on teenage / emerging youth consumers. The study employs a mixed-methods approach, combining quantitative surveys and qualitative interviews with industry professionals and consumers. Key areas of focus include the role of Integrated marketing communication on consumer psychology, in shaping entertainment outcomes. Furthermore, the research highlights the ethical considerations and challenges involved in marketing communication, such as privacy concerns and audience manipulation.

The findings aim to provide actionable insights for marketers, content creators, and policymakers, offering a roadmap for leveraging communication strategies to thrive in an increasingly competitive and fragmented entertainment landscape. Ultimately, this research contributes to the academic discourse on marketing communication and its pivotal role in shaping the future of the entertainment industry, while being very mindful on its impact on the future global Teenage / emerging youth community.

CHAPTER ONE

INTRODUCTION

Integrated Marketing Communication led Entertainment Industry.

According to European journal of marketing, Integrated marketing communications (IMC), had become the most influential marketing process, to penetrate consumers.

BACKGROUND OF THIS THESIS

The background of this thesis project on mechanics of Integrated Marketing Communication led entertainment industry, typically sets the stage for understanding how (IMC) drive consumer audience engagement in entertainment industry, contingent on eliminating the negative hold, it had on Teenagers / emerging youths. Given that entertainment industry has undergone a profound transformation in recent decades due largely to advancements in technology, unpredictable consumer behaviours, and the rise of digital platforms. This shift has led to an increasingly competitive environment where production houses, streaming services, music labels, and other entertainment companies must adopt innovative marketing strategies to stand out. By using various promotional tools, such as advertising, public relations, social media, mass media and direct marketing to deliver a consistent and compelling message to the target audience.

This (Ph.D) research from literature review, research methods, interviewing industry experts, sampling population of teenagers, findings, conclusion, recommendation and reflection was undertaken to determine how marketing communications impact consumers, especially teenagers, positively or negatively, even as promoters record success in return on investment. Yet further, how XFactor/ American Idol helped develop more interest for the industry.

In view of this - P. R. Smith, Chris Berry, Alan Pulford, in (1999) 2nd ed P42, argue that Marketing Communications is a systematic relationship between a business and its market. Stating further, when deployed in entertainment industry, it goes beyond traditional advertising, incorporating a wide range of strategies such as social media campaigns, influencer partnerships, events, storytelling, and experiential marketing. These strategies aim to create engaging experiences that resonate with diverse and fragmented audiences. The shift from one-way promotional efforts to two-way, interactive communication, has necessitated a deeper understanding of consumer psychology, cultural trends, and the role of technology in shaping audience preferences.

STATEMENT OF THIS RESEARCH PROBLEM

As the entertainment industry has become increasingly competitive due to the rise of digital platforms, shifting consumer behaviours, and traditional marketing methods are no longer sufficient to capture and retain audience attention, this research will address the imbalance prevalent within the industry, by demonstrating how, introduction of Integrated Marketing Communication, when effectively designed, implemented, in entertainment industry will overcome challenges, such as fragmented media channels, audience engagement, and global market adaptation, while ensuring consistent brand messaging success.

Over the past decade, advancements in technology, the proliferation of digital platforms, and shifting consumer behaviours which have fundamentally altered the way entertainment content is produced, distributed, and consumed. Correspondently, at the heart of this transformation lies the critical role of marketing communication in connecting creators with audiences, building brand loyalty, and driving commercial success.

AIM OF RESEARCH PROBLEM

Above all the aim of this research is to explore how Integrated Marketing Communication, influences the success of the entertainment industry, by examining its design, implementation, and impact. With regards to, creating cohesive and engaging marketing campaigns, driving audience engagement, brand loyalty, overall market success

within the entertainment industry, Identify best practices, successful (IMC) campaigns in the entertainment sector, highlighting the tools, platforms, and approaches used to achieve consistent messaging results. Accordingly, this research focuses on marketing communication as a strategic tool for navigating the challenges and opportunities of the entertainment industry. Also investigating how integrated marketing communication (IMC) frameworks enable brands and content creators to achieve their objectives in an increasingly competitive environment. By examining the interplay of digital marketing, data analytics, and audience engagement, thus seeks to uncover the best practices for maximizing the impact of communication strategies. In this regard, Books, Magazines, Newspapers and articles from electronic databases are collected from Universities and public libraries. AS research extends to three London based entertainment industry, while sampling was carried out on population of 40 party loving teenagers. This Thesis is developed in several stages, which are, Stage One – (Literature review) Books, Newspapers/ magazines, Electronics resources that throw light on research topic. Stage Two – (Methods to approach the research). Then Stage Three – (interviews/data analysis) and sampling as recorded in chapters 4, 5, 6/ 7, Stage Four - Findings, Conclusion, Recommendation, and Reflections on the whole research process.

SPECIFIC OBJECTIVE OF RESEARCH PROBLEM

The specific objectives of the research on Integrated Marketing Communication in the entertainment industry are, to explore how (IMC) strategies are used to create cohesive and synchronized marketing campaigns for the entertainment industry, examine Audience engagement techniques, loyalty, multi-channel communication, determine key factors that contribute to the success of(IMC) campaigns in the entertainment industry, such as storytelling, branding, influencer partnerships, and viral marketing

Because the entertainment industry is so large comprising the whole world teenagers. Then entertainment promoting marketers finds them very interesting as a segment that guaranteed return on investment with the possibility of growth. Stage 1 = At this section of the research several books, magazines and electronic sources would throw light on how marketing communication play roles in entertainment industry with promoters setting off with the segmentation process that looks into how variables of geographic, demographic and behavioural segmentation would be utilised.

As a follow up teenagers are to be targeted when marketing tools of advertising, sales promotions, Events, Public Relations and Direct marketing are deployed, using this as a tool to position old / new artist in providing entertainment to teenagers.

Yet further the reasons for excessive use of television, radio, newspapers and online media as used by entertainment promoters was analysed and the follow up psychological effect on this age group. How marketing communications affect consumers' perception, memory, and learning. Setting up the interplay of A.I.D.A/ coding of messages from marketing organisations to teenage consumers who decode them with the possibility of patronage. And the Who - What - When - Where - How - and why of consumers decision process of problem recognition, information search, evaluation of alternatives and purchase decision would be used to see into how consumers behave upon impact of marketing communications.

Several world class musicians are highlighted, especially Eleven of them. EMI in promoting several musical artists like Robbie Williams and Cold Play will show a classic demonstration of marketing communications roles in entertainment and success achieved, as teenagers upon impact become the great consumers. As teenagers upon impact of marketing communications accept musical artist. Comparisons are made as to, if it is wise for marketers to promote artist with tainted background because of its negative effect on teenagers, or that parents should control television consumption of their children, especially when broadcast media these days display inappropriate scenes. Also, American Idol and XFactor organisers, exploit marketing communications to conquer entertainment industry.

THESIS RESEARCH QUESTION

How does Integrated Marketing Communication (IMC) influence consumer engagement in the entertainment industry. How is it effectively designed, implemented, and evaluated to drive success in the entertainment industry? Which specific roles (IMC) play in the promotion and success of music / Artist live events, streaming content, influencing audience engagement, brand loyalty, effective strategies used, how music / artist brands integrate traditional and digital marketing channels for cohesive campaigns, addressing audience segmentation, cultural diversity, adapting strategies for global markets, social media, influencer marketing and viral campaigns while maintaining cultural relevance and brand consistency.

- As every research must adopt certain steps, the method of this research followed the initial problem definition which determines why research was undertaken, followed by research approach. While sampling and methods, would be used for the research, including secondary data, internal secondary data and primary data also. Furthermore, research objective and technique used in various stages, i.e.. questions wording during an in- dept interview, sampling size, contact method, all together gave insight as to how to achieve objective of research purpose.

SIGNIFICANCE OF THIS STUDY

This study about Integrated Marketing Communication -Led entertainment industry is significant because, it explores how strategic marketing deployment, enhances the success of entertainment businesses, ensures that consistent messages are delivered across multiple platforms, use storytelling, branding, and targeted advertising to deepen audience engagement, incorporating data-driven insights, which enables the industry to tailor campaigns to specific audience segments, when targeting fans, or specific age bracket. Build and enforce brand loyalty, helping entertainment brands expand into international markets, when music Artist use (IMC) strategies to release Albums, by adapting messages to cultural contexts, while retaining core brand identity. While the research can provide theoretical frameworks for understanding how (IMC) contributes to the success of entertainment promotions, it also offers strategies for entertainment marketers to optimise their campaigns, by demonstrating how cohesive, audience-centric marketing strategies drive success, in a competitive, ever-evolving market.

Finally, data collection and analysis were essential to breakdown research findings into simpler bites, as the role of ethics was fully recognised. To help achieve research purpose, as to, roles played by marketing communications within entertainment industry, and its positive negative impact on teenagers, and how American Idol/ Xfactor, had exploited marketing communications in entertainment industry.

The following eight questions were administered to two entertainment firm: -

- What specific strategies are used to target their market segment.
- What approach do they adopt in promoting new/ old artists.
- Which among marketing communications vehicle is more effective during promotions.
- Which market segment is more interesting with the possibility of growth.
- Do entertainment industry protect teenagers from inappropriate materials.
- How many teenagers as customers had stopped patronising entertainment schools.
- Had there being promotions that went wrong because of non-use of marketing communication. What advice is necessary to reduce negative attitudes of teenagers within society. Similarly, the following four questions were administered to one entertainment firm who had two industry experts as managers.
- Why do children love entertainment so much.
- Which media is best at attracting and encouraging number of students to your singing school.
- Had there been students who started and stopped mid-way, and why?
- How can we succeed in encouraging teenagers to combine educational pursuit with entertainment and helping them reduce intake of negative attitude in entertainment programs.

Upon administration of these questions, overwhelming resulted was documented in the research analysis, findings, and recommendations accordingly.

In the same manner, when the same eight questions were administered to a sample population of forty (40) party loving teenagers at “Oriental Square, in London, it enabled us to know why they chose certain career, fancy certain musicians, and their way of life. The results are included in Findings, conclusions and Recommendations.

Stage Four;--- Finding, Conclusion, Recommendations and Reflection: - At this final stage, since all sorts of secondary /exploratory research had been conducted, findings, conclusions and recommendations become necessary for any future use, so that improvement should be made were possible. And reflections in general terms, is important for the researcher who experienced up and downs during the process.

SCOPE OF THIS STUDY

The scope of this thesis on Integrated Marketing Communication -Led entertainment industry, defines the breadth and depth of the study, focusing on (IMC) strategies as the driving force behind marketing campaigns in the entertainment industry, examining the principles of (IMC), such as consistency, synergy, and audience targeting. By using social media platforms, traditional media (TV, radio, print media), digital channels (websites / apps,), experiential marketing (events / live tours). Advertising, public relations, influencer marketing, content marketing, and branding strategies.

Through a mixed-methods approach, combining quantitative and qualitative research, this study aims to contribute to the existing body of knowledge on marketing communication, while offering actionable insights for industry practitioners. By bridging the gap between academic theory and practical applications, this research aspires to illuminate the path forward for marketing communications in the entertainment industry, ensuring its sustainability and relevance in an ever-changing landscape.

GENERAL ORGANISATION OF THE STUDY.

The organisation of this thesis on Integrated Marketing Communication led entertainment industry, is structured with essential academic elements while addressing the specific objectives of the study. The following is how this Thesis is organised steps adopted.

-COVER-PAGE- Title of the thesis “Mechanics of Integrated Marketing Communication -Led Entertainment Industry”. Author’s name. Degree program. University name.

-ABSTRACT PAGE-- concise summary of the thesis (200–300 words). The research problem. Objectives. Methodology. Interviews, Analysis, conclusions, findings, recommendations, reflections and bibliography.

-PREFACE PAGE-- Libraries, Industry experts / contributors, Selinus University Management / Thesis Supervisor, Family and Friends.

-TABLE OF CONTENT PAGE- detailed list of chapters, sections, and sub-sections with page numbers.

-INTRODUCTION PAGE-- Background and Context, Problem Statement, Research Objectives Research Questions, Scope and Limitations, Contributions to marketing communications and entertainment industry, findings and recommendations.

. Literature Review- Historical development and evolution of (IMC), Key principles and components. Overview of the Entertainment Industry (IMC) in the Entertainment Industry:

-Research Methodology-Research Design: -Data Collection Methods: -Data Analysis Technique -Sampling: -Research Ethics: -- Results and Analysis.

--Conclusion- Findings- Recommendations, Reflections and Bibliography.

CHAPTER TWO

INTEGRATED MARKETING COMMUNICATIONS – LED-ENTERTAINMENT INDUSTRY. HISTORY OF INTEGRATED MARKETING COMMUNICATIONS-

According to, Lynne Eagle, Stephen Dahl, Barbara Czamecka, Jenny Lloyd, in (2015) 1st ed P3, they argued, that re-invention of advertisement effectiveness, as a marketing communications tool, began between, 1980—1990, enhanced by electronic technology.

Integrated Marketing Communications (IMC) is a strategic marketing approach that harmonises and coordinates different communication methods to deliver a consistent brand message across multiple channels. The concept emerged as a response to changes in media, technology, and consumer behaviour. In the early 1900s, businesses relied primarily on **print advertisements**, radio, and direct mail to reach consumers. The emergence of **radio (1920s)** and **television (1950s)** expanded mass communication, allowing brands to reach larger audiences. The **1970s and 1980s** introduced new marketing models, such as Philip Kotler's **Marketing Mix (4Ps: Product, Price, Place, Promotion)**, but **Integrated Marketing Communications" (IMC)** was introduced in the late 1980s and early 1990s by scholars like **Don E. Schultz**, a marketing professor at Northwestern University U.S.A. Then Companies started **coordinating advertising, Public Relations, direct marketing, and sales promotions** to create a unified message, followed **by internet email marketing, and search engines (Google, 1998) which** changed how brands communicated with consumers. To support this, Danis Maquilil, in (2005) 5th Ed P8, argues that mass communications, from early Twentieth Century, moved away from one-way marketing communications direction to un-differentiated mass, due largely to economic and technological advances.

Then Social media platforms like **Facebook (2004), YouTube (2005), and Twitter (2006)** introduced two-way communication, making customer engagement more interactive. As David Meerman in (2015)5th ed P56, agreed that social media is a medium where people share ideas, contents, thoughts and relationships. Stating further in P40, that organisations now have the means through E-marketing to elevate their position globally. Marketers

started using **data analytics, SEO, and content marketing** to create personalized messages for targeted audiences. Platforms like **Instagram, TikTok, Facebook, and Snapchat** become central to Integrated marketing communications (IMC) strategy, While **Short-form videos, and live streaming** allowed brands to create real-time content.

Messaging apps (WhatsApp, Messenger, WeChat) enabled direct customer interactions, chatbot automation, and personalised marketing. **mobile payments (Apple Pay, Google Pay, PayPal)** made mobile shopping more convenient. This rise of **mobile technology**, With the widespread use of **smartphones, mobile apps, social media**, had **transformed integrated marketing communications**, from a **one-way mass communication model** to a **customer-centric, data-driven omni-channel strategic marketing**, that changed consumer behaviour, ensuring brands deliver consistent and meaningful messages across all channels.

Power of - Integrated Marketing Communication (IMC)

Phillip Kotler et al (2006) P536, argue that marketing communications are the means, firms persuade and inform consumers, about product / services. Integrated Marketing Communication is a strategic approach that aims to unify and coordinate all marketing communication tools, channels, and messages to deliver a consistent message to the target audience. This includes advertising, public relations, sales promotions, direct marketing, content marketing, digital marketing, event/experience, mass media, influencer marketing and social media. With an objective to Deliver a clear, consistent, and compelling message across all platforms, enhancing brand recognition and loyalty through cohesive communication. Also using, paid promotions through various media (TV, radio, online media), Managing public perception to building relationships with stakeholders.

Benefits of - Integrated Marketing Communications.

Tawfik Jelassi, Acbre Cht Enders, Francisco J, Martinez Lopez, in (2014) 3rd ed P54, argued that, using **E-Business / online media**, is a strategy to achieve a competitive advantage. Yet further in P105, admonished that, if marketing Firms, are

to gain economic advantage, vis-à-vis, their competitors, they must endeavour to know what their consumers' needs at all time.

With latest marketing trend, an integrated strategy can give you an advantage, as you are using multiple channels that streamline production and distribution schedules. Also, an important component of integrated marketing is understanding and responding to customers, because consumers will come back to a brand that provides a reliable positive experience at every encounter, they want to interact with brands in different ways and find content that is relevant to their unique needs and tastes. Which is why marketers must seek to understand consumers before creating content or messaging, by pre-research, to identify the target audience and use internal data to find out what customers need the most. In supporting this view, Delme Mulder in Journal of communication studies, October (2022), argue that, advent of technology and research, had made, Integrated marketing communications to be more successful and sophisticated. The findings determine the shape of an integrated marketing communications plan, and how to proceed.

Process of - Integrated Marketing Communication.

Andrew Corcoran in (2023) 1st ed P203, argue that (IMC) is designed to build, to build company's, brands, products and services. Remind us yet further, in, P208, that any communication strategy, that holds sizeable, loyal consumer market, will eventually attract huge revenue.

The Integrated Marketing Communication (IMC) process involves several key steps that ensure all marketing messages and strategies are aligned and effectively reach the target audience, which are the following:

- **Define the Audience-** Determine who the campaign is aimed at by analysing demographics, psychographics, and behaviours. Break the audience into segments to tailor messages that resonate with each group.
- **Establish Goals-** Define what the campaign aims to achieve, such as increasing brand awareness, generating leads, or boosting sales. Ensure objectives are Specific, Measurable, Achievable, Relevant, and Time-bound.
- **Craft the Message-** Create a clear, consistent message that aligns with brand values and resonates with the target audience, Identifying the main message you want to communicate across all channels.

- **Select Channels**- Decide which channels (e.g., social media, email, advertising, PR) will be used to disseminate the messages. Ensure a mix of online and offline channels to maximize reach and engagement.
- **Execution**- Launch the campaign according to the planned schedule, ensuring all materials and messages are ready. Ensure that all teams (marketing, sales, PR) are aligned and working together to deliver a cohesive message, because Integrated marketing communications process is a dynamic approach that requires careful planning, execution, and evaluation. By following these steps, organizations can create cohesive marketing strategies that effectively communicate their brand messages and engage their target audiences.

Channels of-Integrated Marketing Communication

- Also, Phillip Kotler et al (2006) p536 argue that marketing communications mixes are the means by which firms inform, persuade and remind consumers about product offering,

Business organisations, use Integrated Marketing Communication channels, in various platforms and methods, to deliver cohesive and consistent marketing messages to several target audience, ensuring that a brand's, message is communicated effectively across multiple touchpoints, which are the following primary channels.

- **Advertising**- Paid placements in various media to promote products or services. Television commercials, Radio, Newspapers and Magazine, online Media, i. e Robbie Williams, Cold Play and Omarion were heavily advertised on all of the above advertising mediums which helped to generate entertainment economic success for the marketing organisation. Also, Ed Sheeran, Justin Bieber, as Individual Music artist, was Globally promoted, with the support of every available marketing communication tools.

- **PUBLIC RELATIONS**: Programs designed to promote firms/ products image, e.g. During Beyonce's singing tour of the Republic of Ireland, the promoters used Public Relations method in dishing out press release on national and regional newspapers, creating public awareness about the unique features about Beyonce's singing and dancing styles, making sure she appeared on television interviews days before events took place, to build a positive image, along with Press releases, media relations, events, sponsorships, and community engagements, in enhancing credibility, trust and shape public perception.

- **SALES PROMOTION:** Incentives to encourage product purchasers e.g. When Pop Queen Beyonce Knowles visited Ireland 3 years ago, tickets were sold at €70.00. But her promoters last year gave out an incentive that the Beyonce Summer show was pegged down €50.00 per ticket and also offered a free Beyonce's CD and T-shirt to the first 5,000 ticket holders which encouraged another ticket sold out. Short-term incentives, discounts, coupons, contests, give aways, and loyalty programs, stimulates immediate sales and attracts new customers.

- **Direct Marketing-** Directly communicating with potential customers to generate a response, by email marketing, direct mail, telemarketing, and SMS marketing offering, which "Status Quo" employed to sell out 40,000 tickets online. Same as before the untimely death of Michael Jackson 50 % of his ticket were sold out online, this allows for personalised communication and targeted offers, fostering direct engagement.

5. Digital Marketing- Online marketing strategies to reach consumers through digital channels. Social media marketing, search engine optimization (SEO), content marketing, and online advertising. Engages users in real-time and allows for two-way communication, making it easier to track performance.

- **PERSONAL SELLING:** Face to face interaction during product presentations, e.g in some cases ticket sales are conducted online, yet their tickets eventually sold out at gate leading to concerts and vents which took place during Beyonce's singing engagements in Dublin.

6. Social Media- Platforms that enable users to create and share content or engage in social networking, like, Facebook, Instagram, Twitter, LinkedIn, and TikTok. Builds community, encourages interaction, and spreads brand messages virally. According to, Phillip Kotler, et al (2017) 7th ed P503, argued that online marketing is easy and quickest method to reach consumers.

7. Content Marketing- Creating and sharing valuable content to attract and engage a target audience. Blogs, videos, podcasts, infographics, and eBooks. Establishes authority, provides value, and nurtures leads over time.

8. Influencer Marketing- Collaborating with influencers who have a significant following to promote products or services and connecting with target consumers. **Consumers are more likely to trust recommendations from individuals they feel they**

know, rather than traditional advertisements. Influencers have access to large and engaged audiences. Their ability to reach niche markets enables brands to target specific demographics effectively. Followers often engage with influencer content through likes, comments, and shares, further amplifying the message. When consumers see influencers using and endorsing a product, it serves as social proof. Additionally, Joe Pulizzi, in (2014) 1st ed P268, argued that Influencers are very active people on social media networking, spending their time, to share content and blogging.

This phenomenon can create a bandwagon effect, where others are motivated to purchase the same products to align with perceived trends or lifestyles. Influencers are skilled at creating engaging and visually appealing content. making them more attractive to potential buyers, often setting trends, showcasing new products and styles, cater to specific interests and niches, allowing brands to connect with highly targeted audiences.

. EVENTS / EXPERIENCE: Entertainment events designed to create product awareness. E.g. Coldplay, on their world tour had 17 events spread in 17 European countries, Status Quo also performed on concerts while Robbie Williams performed live concerts, and organised festivals to stand at his platinum rating. This is similar to Industry-specific gatherings where businesses showcase their products and services to potential clients and partners, offering valuable insights, networking opportunities, and brand exposure. designed to introduce new products to the market.

MASS MEDIA-Newspapers, magazines, brochures, and books that provide news and information in physical format. Television and radio, which transmit audio and visual content to the public. Websites, blogs, social media platforms, and streaming services that deliver content online. Billboards, posters, and transit advertising that reach consumers in public spaces. TV shows, and online content.

Basic Steps Of-Integrating Marketing Communications Campaigns

--Know your audience. Who are your target customers? Use internal data and research to understand their behaviour and preferences. Identify the channels they are most likely to use. Bearing in mind, Face Book, Twitter, TikTok, Instagram and LinkedIn each has

different age demographics. You don't need to use all the channels that are out there, capitalise only on the ones your customers use.

- Put up a Team. Create the departments, that needs to do the Job. It's crucial to get marketing and sales teams in alignment, but anyone who participates in communications is relevant. That could be corporate communications, media relations or another team.

- Set goals. What does your company want to achieve with this campaign? Set goals that are specific, measurable, achievable, relevant and time-bound, because Integrated marketing communications, is a key instrument in Todays marketing Arena, as information is more available than ever, and communication happens instantaneously across the globe. Consistent and synchronised campaigns build stronger brand recognition and foster long-term customer loyalty through repeated and reliable interactions.

- Data-Driven - Leveraging data and customer insights, enables the creation of personalised and targeted marketing strategies, increasing relevance and conversion rates. Also, social media campaigns, radio ads, television ads, and direct marketing strategies, do deliver a unified brand experience.

- The primary goal of an integrated marketing strategy is to ensure seamless customer experience across all brand touchpoints. Consistency in messaging is crucial for enhancing brand recognition and building brand loyalty. For marketing teams, the best integrated marketing campaigns exemplify the ability to synchronize campaign content across various platforms, streamlining the marketing plan and maximizing campaign effectiveness. This approach might include everything from crafting engaging subject lines in email marketing to developing creative content for social media posts, all aligned under the same campaign themes and objectives.

- The media landscape is expanding, seemingly without end. Consumer behaviour is evolving. presenting marketers with a unique challenge. The solution is using marketing data to its full potential.

- By strategically using various channels, integrated marketing ensures immediate customer engagement, while building sustainable brand recognition, loyalty, and long-term business success. Campaign goals and deep audience insight will be vital to defining your channel mix for (IMC) campaigns. Nevertheless, integrated marketing campaigns have become essential in today's multifaceted media world, goes beyond just using multiple

marketing channels, it involves creating a consistent message across all platforms, from social media to traditional direct marketing.

-In essence, integrated marketing is about crafting marketing campaigns that are not just widespread across various channels but are also aligned in their message and approach. This harmony in messaging is what makes integrated marketing campaigns stand out and drive successful outcomes.

THE- MECHANICS OF INTEGRATED MARKETING COMMUNICATIONS-IN ENTERTAINMENT INDUSTRY

According to Chris Wharton, in (2015) 1st ed P70, argues that the primary function of Integrated marketing communications and the media, is to create an audience, and hold on to their attention all the time.

For this study, musicians are presented as products, when music promoters deploy marketing communications. Several musical Icon's / Eleven Music legends are highlighted on how their promoters, used every available marketing communication tool to build stronger relationships with their Fan's, and improve their overall marketing performance.

- Michael S. Minor/ Tilman Wagner/ F.G Brewerton and Angela Housman. In an Emerald article "ROCK ON" p7, argue that 'Entertainment is an integral and consistent part of our everyday life' citing (Holbrook/Hirschman 1982) who pointed out that life performances in homes, concerts halls, Opera houses and churches are backbone of social interactions.

In our daily obligations weaved around education, official working hours, family engagements, pressure from our political or social class we belong to, add up to daily challenges we must face-this is where entertainment comes in.

According to Dyer R. Richard (2002) 2nd ED p 20, he points out that entertainment offer us something to escape into which our daily obligations cannot provide, which is why events, concerts, music shows, restaurants and public houses are usually heavily patronised by people of all ages. Bearing in mind that Malcolm Budd in "Music and Emotions" (1992) 2nd Ed p104/119 argue that musical works are symbols of state of mind feelings, forms and emotion for which reason our general attitude and feelings get altered after a visit to an entertainment arena. Bringing us to agree with Brian Keith Doshier/Brian H. Kleiner in

Emerald article (1997) p127, that the entertainment industry over the last decade had been growing by leaps and bounds, due largely to the combination of marketing communication vehicle applied by marketing organisations when providing entertainment to consumers.

Because of the consistency at which some segments of consumers will need entertainment, it becomes an interesting industry for possible target by marketing organisations. As rightly argued by Phillip Kotler/ Kevin Lane Keller (2006) 12th Ed p262 that segments attractiveness, size, growth and profitability are factors that will encourage marketers to target a segment of consumers as expanded in chapter 2,4, 5 /6. Again, Patrick de. Pel Smacker/ Maggie Givens/ Hoeri-van.Denbergh (2007) 3rd Ed-p119/120 agrees that there are factors on which basis a market can be segmented which must be attractive, react to marketing communications in the same way and profitable, for example. and as mentioned in my proposal in 'Music Week' 10/30/2004 p.3, Robbie Williams as a product was promoted by EMI Records on a European singing tour debuting in Holland, Germany, Spain, Italy, Oslo and in some Latin American countries. According to Kevin Brown, EMI International director, the campaign was supported by major television appearances in all the countries visited, while radio listeners and BMG Music Publishing/ 3Mobile users had access to the tour footage.

In this example, EMI an entertainment promoting organisation, must have used combinations of key several marketing variables, i.e. segmenting and targeting teen /youth market and then go ahead to use marketing communications tools synergy of product, price, places promotion to position Robbie Williams in all countries visited thereby creating the impact that influences entertainment consumers to go through decision making process before accepting the offer. Which is evident in chapter 2 when teenagers upon impact of marketing communications started waiting for two days in tents for Kanye West to sing. As agreed by David Pickton/ Amanda Brodreicks (2005) 2nd Ed. P84, additionally, according to Phillip Kotler/ Kevin Lane Keller 10 (2006) 12th Ed. P247-256, marketing organisations use geographic, demographic, psychographics and behavioural segments characteristics, to differentiate consumer response to marketing programmes.

As agreed by David Pickton / Amanda Broderick's (2005) 2nd ed, P84 and Phillip Kotler / Kevin Lane Keller (2006) 12th ED P247-256, all agreed that marketing organisations, use Demographic, Psychographic and Behavioural segmentation

characteristics, to differentiate consumer response to marketing communication. Which is set out below.

Demographic segmentation is a type of market segmentation that divides a target audience into smaller, more specific groups based on demographic factors. It is one of the most widely used methods in marketing and helps businesses tailor their products, services, and marketing strategies to meet the needs of specific customer groups, by their age, gender, income bracket, educational level and family size. Which are the followings.

- Age**- Children, teenagers, millennials, Gen X, baby boomers, seniors.
- Gender**- Male, female, non-binary.
- Income Level** -Low-income, middle-income, high-income.
- Education Level**- High school, college graduate, postgraduate.
- Family Size and Structure**--Example: Single, married, families with children.

In support of this, we earlier analysed how, EMI promoted Robbie Williams around Europe for the teen and early youth entertainment market, and their spending power while chapters 2, 3, 5, and 6 supported, as teenagers are the target for promoters.

Psychographic segmentation is a marketing strategy that categorizes consumers based on their psychological traits, lifestyle choices, values, interests, and attitudes. Unlike demographic segmentation, which focuses on "who" the customer is, psychographic segmentation delves into "why" they make purchasing decisions, providing deeper insights into motivations and behaviours, which are the following key factors.

- Lifestyle**-- how individuals spend their time and money.
- Believes/ values**-Family-oriented individuals, products or services that enhance family life.
- Personality**- individual traits, adventurous individuals, loves sports and travel packages.
- Social Class**- perceived social status of a consumer, Upper-class consumers and Middle-class consumers.

Psychographic segmentation system uses the combination of psychology and demographics to divide and understand consumers, according to their personality and lifestyles. As was demonstrated when EMI in promoting Robbie Williams set out to target teen/ youths whose lifestyle and interests in music is synonymous with Robbie's name, style/ type of music and dance moves.

Behavioural segmentation is a marketing strategy that divides a target audience based on their behaviours, actions, and decision-making patterns when interacting with a product, service, or brand. It focuses on understanding **how customers act**, offering insights into their purchasing habits, usage frequency and brand loyalty, **based on their characteristics, how, when and what they like most, in the following order.**

Purchase Behaviour- how customers make buying decisions, First-time buyers, Regular customers, consumers who loves loyalty rewards or exclusive discounts.

Benefits Sought- Convenience-seeking customers, favours fast and easy use products, and premium or high-end products.

Usage Rate- how frequently customers use a product or service, Heavy users, Light users.

Brand Loyalty- the degree of commitment customers have to a brand, Loyal customers Rewarded with VIP programs or exclusive perks those Enticed with competitive pricing or special offers.

--Behavioural Segmentation happens, when marketers divide consumers according to their patronising behaviour which means some consumers will attend Robbie's events especially during Easter or Christmas period, while some will prefer during holiday periods in June, July and August, however others in their attitude won't mind attending at any time of year provided it comes at an affordable rate. So, entertainment organisations actually study these various segments according to their individual group behaviours and acceptance rate.

-- Targeting: In targeting, as segments opportunities are identified, marketers now decide on which group of segment will be more interesting for profitable purposes, which of the groups have similar interest such that the marketing communication mix of product, price, place, promotion, when deployed will achieve maximum success during positioning firm's products, i.e. EMI Entertainment organisations during segmentation are aware that

some groups of teenagers/ youths loves either Rock music say by Kid Rock, as some groups would love Pop music by Robbie Williams, while others prefer Rap songs by the likes of P-Diddy- they decided at that time that the group who are in love with Robbie's Pop music are more interesting with the possibility of growth over time. Moreover Phillip Kotler/ Kevin Lane Keller (2006) 12th Ed. P-310-311 reminds us that positioning takes place when marketing firms occupy their consumers mind with their product/ image offering which EMI did by using every marketing communications Mix to position Robbie Williams as a product to their consumers.

- Let us take a look into how marketing communication mixes play dominant roles in musical promotions.

- In "Marketing Week. '2005'p16" it was reported how "Status Quo" a veteran Rocker CD through online method, Television/Radio advertisement/Appearances, Concerts, Fliers and Direct Mail sent out to about 40,000 fan clubs and they sold out their CD in that season by purchasers made through 11 Amazon and HMV online shops which is demonstrated in chapters 6 and 8 were two Dublin entertainment promoters used flyer distribution to reach teenage consumers..

- Mitchell Gail in Billboard (3/12/2005) p24-issue 2, shows how solo artist Omarion shot to limelight in 2002 after his promoters engaged advertising vehicle of television, radio, newspapers adverts and arranged for him to appear on the Ellen de Generes show, Tonight with Jay Leno and MTV programmes.

- In similar vein Stuart Clark in News-Week (7/12/2005) p9 reported how EMI Entertainment firm promoted COLD PLAY on their "Speed of Sound" world tour starting from Dublin including 17 UK and European events especially two Crystal Palace shows, which soled out 39,000 tickets each within 48 hrs, and a performance at the Round Chapel in Hackney was filmed by MTV and aired globally as 116 countries television stations transmitted the live concert. This is what chapter 3 explained when American Idol and Xfactor used marketing communications to entertainment industry. Also in UK "Radio One" hosted COLDPLAY with a launch show at "London KOKO" and a live broadcast as BBC worldwide spread it into 33 European countries.

- In the light of the above Phillip Kotler et al (2006) p19 argue that marketing engages several activities which as tools are used by marketing organisations to achieve their objectives-agreeing with McCarthy who group these tools as 4 ps, i.e. Product, Price, Place and Promotion. In breaking this down which is - Product -Quality-Design Features and Brand name, which translates into Robbie Williams's style of pop music.

- Price; - Price at which products are offered for this study, tickets and gate fees at events, concerts, and musical shows by Robbie Williams.

- Place; - Channels and locations where products are sold or made available as was demonstrated when Veteran Rocker Status Quo's CDs was sold online, stores outlets and tickets sold at performance events and gate takings, especially events venue.

- Promotions; - Again by advertisements, Public Relations and Direct Mail, ie Omarion was pushed into fame by TV, Radio, and newspaper advertisement while 'Status Quo' used direct mail system to communicate 40,000 fan clubs which enabled tickets to sell out.

Altogether, we have been able to see how entertainment promoters like EMI used marketing communications to position Robbie Williams and ColdPlay and other singing artists to teenagers/ youths segments. But why is it that advertisement plays a great role within the marketing communications tools and consumers react in certain ways when exposed to advertisement. Terence A. Shrimp (2000) 5th Ed. P71 argue that advertisements manipulate and influences people to do certain things against their wishes. However, William Wells/ Sandra Moriaty/ John Burnett (2006) 7th Ed. P99 102, points out that advertisement being a form of communication gives product/ services messages to consumers and in return expects response in patronage from consumers.

In this setting, marketing organisations as the source sends out encoded messages through newspapers, radio, television etc. While consumers who read newspapers, listen to radio, and watch television decode these messages. And all the effects take place via a hierarchy of effects model =AIDA which stands for A/ Attention, I/ Interest, D/ Desire, and A/ Action. Marketers assume that consumers upon being exposed to advertisements will go through the FOUR-model effect. Advertisements at first catches consumers' attention, then create interest followed with the desire and then action to make a purchase.

A classic example is better understood in the case of EMI promoting Robbie Williams prior to events at locations, television, radio newspapers and the internet were used extensively to advertise the Robbie Williams European singing tour dates, tickets and location. This advert had the “AIDA” effects and got the attention of consumers, create their interest in the coming events, aroused their desire and they took action to buy tickets for the event.

In a like manner, EMI encoded the message of their product through broadcast/electronic media to entertainment consumers after they had decoded the message, formed the interest and eventually responded to it. In support of this, Music Week (9/25/2004) p21-22, reported how “Jamie Cullen” records sold out as the promoting agents said it was due to Television, Tabloid stories about him in Parkinson’s TV program, complimented by Public Relations engagement overtime. Again, Martin Todd in Billboard (6/8/2005) p1/2-issue 25, reported how, when transplant musical trio got a platinum rating for their song “Hunted Cities), the Vice President said because it was heavily advertised on MTV/MT2 supported by national and local press. And in Music Week (2005) p42, reported how Island Records (entertainment firm) planned a national singing tour for their three-piece girl Rock group, which their campaign manager said would be focusing on visuals, web presence and a television-let campaign. Of all this it had being demonstrated that the impact of marketing communication on entertainment, especially TV is overwhelming, enabling entertainment promotion organisations to achieve tremendous profit and success due largely by the impact of marketing communications on consumers.

CONSUMER PERCEPTIONS

According to, Dr Anca Francisca Cruceru, and Dr Violeta Radilesca (2012) 1st ed P29, points out, that all marketing skills and variables, must be deployed to enhance consumer satisfaction, et al. Spanos and Lioukas (2001), agreed that, there are three distinct categories of marketing competences, which are, managerial, marketing and technological skills, which they argued are capable to capture consumers interest.

Marketing communications play a pivotal role in shaping consumer perceptions, influencing how individuals view a brand, its products, and its overall value. Understanding this relationship is crucial for developing effective marketing strategies. According to David Picton / Amanda Brodericks (2005) 2nd ed p84, they argue that extensive deployment of marketing communication tools interferes with consumer's psychology and trigger their consumer decision making process. Also, Phillip Kotler et al (2006) 12th ed, P184-197, argue that, marketing communications motivate and interfere with consumers perception.

--Factors Influencing Consumer Perception:

- **Personal Experiences:** Past experiences with a brand or product can shape future perceptions.
- **Social Influences:** Recommendations from friends, family, and social media can significantly impact how consumers view a brand.
- **Cultural Context:** Cultural background can affect perceptions of brands and their messaging.
- **Brand Image:** The overall impression of a brand, formed through marketing communications, advertising, and public relations.
- **Brand Messaging:** Consistent and coherent messaging helps reinforce brand identity and values, shaping consumer perceptions of what a brand stands for.
- **Emotional Appeal:** Effective marketing communications often evoke emotions, creating a connection that can positively influence consumer perceptions and drive loyalty.
- **Audience Segmentation:** Tailoring messages to specific consumer segments ensures relevance, enhancing the impact of communications.
- **Personalization:** Utilizing data to deliver personalized messages can make communications more engaging and effective.
- **Narrative Approach:** Storytelling can help consumers relate to a brand on an emotional level, influencing their perception and encouraging loyalty.
- **Brand Stories:** Sharing the brand's journey, mission, and values can foster a deeper connection with consumers.

MARKETING COMMUNICATIONS/ PSYCHOLOGICAL EFFECTS

As the above name suggests, marketers of entertainment like EMI deploy marketing communication tools extensively which interfere with consumer's psychology, given that consumers upon exposure to marketing communications which they never asked for soon decides on patronage. According to David Pickton/ Amanda Brodreicks, (2005) 2nd edition P 84, one main role of marketing communications is to impact consumer decision-making. And Phillip Kotler et al (2006) 12th Ed- p184-197 argue that there are four psychological processes i.e., Motivation - Perception - Learning - and Memory, which influence consumers response to marketing communications.

And we shall break this down with EMI deployment of marketing communications when they positioned Robbie Williams/ ColdPlay world sing tour. • Motivation - According to Kotler "in brief", Abraham Maslow's Law of motivation otherwise called Maslow's Hierarchy of Needs, arranged in their order of importance: =

Physiological Needs: Food, Shelter, Water Safety Needs: Security, Protection Social Needs, Belonging, Love, Leisure, Experience, Festivals, etc Esteem needs: Recognition, Status, Self-esteem Self-Actualisation Needs: Above the board, Top ladder in life, and Business/Political leadership position.

In this arrangement Maslow is pointing out that individuals are driven by particular needs at different times, which is what Simon Cowel in chapter (2) said teenagers are driven by notoriety and fame to be like P-Diddy and J-LO. While Sigmund Freud theory on motivation argue that the psychology of human behaviour is unconscious and out of their control as individuals don't understand their motivations, which is why colour and Brand name/message content by marketers trigger certain associations/emotions.

Again EMI before positioning Robbie Williams, very well know that their target segment of teenagers/ youths, ignoring all other motivational cues, will settle for social needs, and go ahead to use television, newspapers, radio, internet online to motivate and trigger their interest to the point of need, Setting "A.I.D.A" process of Attention, Interest, Desire, and Action in motion, as the interplay of source "Marketers" encoding message, via electronic/broadcast media to receivers "consumers" decoding message, in any media, would be taking place, and the end result would be that the Robbie Williams European tour date was a ticket sold out, as it was heavily patronised because of marketing communications impact on consumer Perception.

- While Phillip Kotler et al 2006 p185/186, argue that perception is a process of how consumers receive, select, interpret and create meanings into advertising marketing stimuli, adding that yet further, that it is perception that actually alter consumer behaviour pointing out consistency in repeating advertisement messages enable consumers to make desired selection of a brand name patronage. And William Wells/ Sandra Moriaty and John Burnett (2006) 7th Ed, p104/105 in support argue that perception is when we use our five senses to make meanings out of an advertisement, selecting which advertisements make meaning or relevant to our needs at a point in time. He stated that marketers use advertisements to expose their product to consumers' attention who in turn select which is interesting and relevant to them.

For example, because entertainment industry is very competitive, EMI in promoting Robbie Williams/ ColdPlay pop stars, run an unprecedented promotional frenzy on television/newspapers, repeating this over a period that breaks into consumers' perception and the young teens make selection as they are relevant to them accordingly.

- Learning - As a way of life we learn our attitude or learn to behave in certain way which Phillip Kotler et al (2006) p 187, support that we act what we learn as our behaviour changes due to experience. Produced through stimuli, cues, responses and reinforcements, pointing out how learning theorists advise marketers to use motivational cues to drive demands for their product which is demonstrated, As EMI entertainment promoters use television media to satisfy consumers social needs as consumers imbibe the stimuli of TV marketing communication now learn about Robbie Williams Pop music as a desired Brand Name, changing their attitude to be Robbie's music fans which they learned and tend to behave like.

- Memory - Michael R. Solomon (2007) 7th Ed, p97 argue that memory is the process of "acquiring and storing information overtime and available when needed" likening human memory to a computer storing our experiences in our head and ready to be retrieved when required several years later. Which is why marketing communications is extensively used by entertainment promoters in getting access to consumers who store information about an up coming event in their memory to decide later on patronage.

Again, in an emerald article by P. C. M. Govers/ J. P. L Shoormans (2005) p190, they argued that people prefer products that matches their self-image with which they share personality characteristics, which is why entertainment promoters these days take on young

musicians like Beyonce, Westlife, Leona Lewis, etc, because they as Brand name in pop music catches the attention of young teenagers impacting their lifestyles and attitudes.

-- BUYING DECISION PROCESS--

As consumers are bombarded by so many marketing communications tools which sole purpose is getting them to make decision of patronage, then an eventual psychological inner mind war begins to play out. Phillip Kotler states further that there are five-stage model of consumer decisions processes as developed by marketing scholars, i.e. (Problem Recognition, Information Search, Evaluation of Alternatives, Purchase Decision, Post-purchase decision). In most of the cases as argued, consumers are not known to go through the five stages in sequential order, sometimes going it the other way round of in between. Problem Recognition: - Yet on Phillip Kotler et al p 191, he agrees that buying process begins when consumers recognises a need triggered by internal or external stimuli, for example as we all need water, feel hungry or need to sleep. But when we are exposed to marketing communications for entertainment, we quickly realise Robbie Williams is in town say at Oxford Circus and majority of teens will think of going there. Information Search: - As the consumer's interest is aroused, he or she probes further as to which entertainment event would readily meet his or her immediate social needs, maybe asking friends/ family or peer group during school hours.

Evaluation of Alternatives: -

At this point young teenagers should be considering between going to madam Tusurd or events in Oxford Circus where some two well-known artists are slated to perform on stage during Easter day outing.

Purchase Decision: -

Conclusively, the consumer may decide to attend the event which will be well attended by their age group, especially if the visiting artist is a Brand name like Robbie Williams or Justin Timberlake, etc.

In conclusion - from the several pages of this chapter we have step-by-step seen how marketing communications play vital roles within entertainment industry. As entertainment promoting organisations like EMI -segments and targets young teenagers/ emerging youths because this group is interesting and profitable, went ahead to deploy

several marketing tools of product, price, place, promotion with the synergy of advertisement, events, public relations and direct marketing, etc are used to position Robbie Williams and other artists as products on all media fronts. And the young consumers worldwide are known to embrace pop star Brand name like Robbie, Timberlake, Beyonce, ColdPlay, etc always anywhere anytime.

As consumers of entertainment are exposed to marketing communications of advertisements, especially on television, an impact begins to play out this is where encoded messages from source/ promoters get decoded by receiver/ consumer. At this point the Acronyms AIDA begins to take place - catching consumer attention followed by interest and then decides to take action. It is within this time that motivation, perception, learning, and memory happens. For this study, young teens are motivated because of the social aspect in entertainment as a need, and it is advertisement that instantaneously make them perceive and learn of any coming event, which they store in their memory and quickly decide on a brand name singing artist like Robbie Williams being promoted by EMI. So, marketing communications impact consumer behaviour with unprecedented deployment of advertisement to enable promoters make return on investment because of the stiff competition in the industry.

Consumer Behaviour.

Ahmad Jamal, Gordon Foxall and Marton Evans (2009) 2nd ed P405, argues that, promotional firms, through online purchases, use these as data, to determine consumers purchasing behaviour.

Understanding the interplay between marketing communication and consumer behaviour is crucial for developing effective marketing strategies. By leveraging various channels and crafting messages that resonate with target audiences, brands can enhance their image and drive consumer behaviour. Especially so, Michael R Solomon in (2007) 7th ed P97, pointed out that, Human memory stores information for future use, which is why when exposed to marketing communications promotions, they quickly remember and make their decisions.

Factors Influencing Consumer behaviour

- **Psychological Factors:** These include perception, motivation, beliefs, and attitudes. For example, a consumer's perception of a brand can significantly influence their purchasing decision.
- **Social Factors:** Family, friends, social media, and culture all impact consumer choices. Social influence can sway opinions and preferences.
- **Personal Factors:** Age, gender, income, occupation, and lifestyle play a crucial role in shaping consumer behaviour. For instance, younger consumers may prefer different products than older consumers.
- **Economic Factors:** The overall economic environment, including consumer confidence and economic conditions, affects spending behaviour.

-- **Decision-Making Process-** The consumer identifies a need or problem. gathers information about possible solutions or product purchase. compares brands based on features, prices, quality and reviews. consumer makes a decision on which product to buy. After the purchase, consumers evaluate their satisfaction, which can influence future buying behaviour.

Understanding consumer behaviour helps businesses create better marketing strategies, improve product offerings, and enhance customer satisfaction. By analyzing the factors and processes that influence purchasing decisions, companies can more effectively meet the needs and desires of their target audience. And must be aware that, social media influencers have become a significant force in shaping consumer choices, because they often build strong relationships with their followers, which fosters trust. and have access to large and engaged audiences. Have the ability to reach niche markets enabling brands to target specific demographics effectively. When consumers see influencers using and endorsing a product, it creates a bandwagon effect, setting trends.

THE POWER OF MUSIC, AS A UNIVERSAL LANGUAGE

Music transcends borders and cultures, resonating with people across the globe. Its power lies in its ability to evoke emotions and alter our mood through different rhythms and melodies. When you hear a song you love, it's almost like the world stops for a moment, and you become one with the sound. This universal language can uplift spirits, calm nerves, or even bring a tear to the eye. Music's influence on our emotions is not just a cultural

phenomenon but also a scientific one, deeply rooted in the way it interacts with our brainwaves. Understanding this interaction can reveal why a simple tune can transport us to a different emotional state. Music is capable to relax our nerves, all taken together, entertainment promoters deploy integrated marketing communications, to make music reach their global audience.

HOW MUSICIANS USE MARKETING COMMUNICATIONS TO REACH THEIR GLOBAL AUDIENCE. -

(1)- Elton John has effectively used various marketing communications strategies to promote his music globally. His flamboyant fashion and unique stage persona create a memorable brand identity that resonates with fans. Regular appearances on popular TV shows and award ceremonies increase visibility and reach diverse audiences. Engaging storytelling through interviews and documentaries helps build a personal connection with fans. Elton uses platforms like Instagram, Twitter, and Facebook to connect with fans, share updates, and promote new music. Extensive global tours, promotes new albums through live performances. Utilizing platforms like Spotify, Apple Music, and music videos, for releases and playlists helps reach global audiences. Elton John's tours were heavily promoted through billboards in major cities like New York, London, TV ads strategically aired during prime-time slots, partnered with *The New York Times*, and *BBC* to promote his tours through interviews and features

(2)—Michael Buble- has successfully promoted his, sophisticated image appeals to fans of traditional jazz and pop, reinforcing his identity as a modern crooner by Frequent performances on talk shows, award shows, televised engagements, Engaging interviews in major publications, narrating his personal story and music journey. He uses platforms like Instagram, Twitter, Spotify, Apple music, music videos, YouTube and Facebook to share personal updates/ music releases.

His Extensive touring allows Bubl   to connect with fans directly, promoting his albums through live performances, holiday concerts, and involvements in charitable causes which enhances his public image and resonates with socially conscious fans. Ahead of his tours, Bubl   frequently appears on popular talk shows and late-night programs (e.g., *The Tonight Show*, *The Ellen DeGeneres Show*) to promote his concerts. Personalized emails are sent to fans who subscribe to his newsletter, Radio advertisements target audiences on stations

that play his music. Ads on platforms like Spotify and Apple Music promote his tour to listeners who stream his music.

(3)--Justin Bieber has effectively promoted his music globally through a range of innovative marketing communications strategies, especially, platforms like Instagram, Twitter, and TikTok, where he shares updates, engages with fans, and promotes new releases. frequently uses live streams, Q&A sessions, collaborating with artists from various genres (e.g., Ed Sheeran, DJ Khaled) helps him reach new audiences and stay relevant in the music scene. Regular performances on major award shows and talk shows enhance his visibility and promote new music. Engaging storytelling, through interviews and documentaries helps build a deeper connection with fans. Extensive music tours, leveraging platforms like Spotify, Apple Music, playlists, Music videos, and live performances on YouTube increase accessibility and shareability for his global audience. Justin worked with brands like T-Mobile or Calvin Klein to announce tours. Short advertisements aired on TV and radio stations, Emails were sent to fans who subscribed to his newsletter or were members of his fan club. Billboards in major cities were used to announce tour dates.

(4) Rolling Stones have effectively promoted their music globally through a variety of marketing communications strategies, cultivating a strong, rebellious image that resonates with rock music fans, symbolized by their famous tongue logo. Their branding has remained consistent, evolving with the times, while retaining core elements that define their identity. Their frequent appearances on television shows, documentaries, concert films, high-profile interviews in major magazines and newspapers help narrate their story and connect with fans.

The Stones use platforms like Instagram, Spotify, Apple music, music videos, Twitter, and Facebook to share updates, engage with fans, and promote new releases. Also, their extensive touring schedule has been a key promotional tool, allowing them to reach global audiences and promote new music through live performances.

Rolling Stones heavily relied on traditional outdoor advertising, **Billboards** in major cities, **Posters** in music stores, cafes, and high-traffic areas. Ads on Spotify, Apple Music,

and snippets of their music, along with details of upcoming shows and ticket links. MTV, and radio stations for exclusive interviews, TV ads aired on major networks, particularly during prime-time slots, Professional, high-energy video trailers were created for platforms such as YouTube, TV, and streaming services

(5) Ariana Grande has effectively promoted her music globally, through a variety of strategic marketing communication, including her iconic ponytail and fashion choices, which has created a recognizable brand identity that resonates with fans. Grande actively uses platforms like Instagram, Twitter, music videos, FaceBook, Spotify, Apple music and TikTok to engage with fans, share updates, and promote new music. **Using** Q&A sessions, live videos, regular appearances on talk shows, award ceremonies, and documentaries to help narrate her personal and professional journey. Grande's extensive touring not only promotes her albums but also creates memorable experiences for fans and enhance loyalty. Ariana Grande's record label creates comprehensive marketing campaigns for album launches, including advertising, public relations, and promotional events to maximize visibility. The label ensures that Grande's music is widely available across various platforms and regions, facilitating easy access for fans worldwide. Collaborating with retail outlets helps ensure physical copies of her music and merchandise are accessible to fans. Ariana leveraged massive social media snippets of Twitter, Tik Tok, Instagram and Face Book, to announce tour dates. Ads on Spotify, Apple Music, and Pandora targeted listeners of her music fans also. **Billboards** featuring her tour visuals and dates in high-traffic areas. Digital screens and posters in shopping malls, train stations, and airports. TV commercials featuring concert footage. Ariana collaborated with influencers who created content's, featuring her music, encouraging their followers to attend Ariana's concerts.

(6) Michael Jackson effectively promoted his music globally through various innovative marketing communications in particular, is his distinctive fashion (e.g., the sequined glove, military jackets) and dance moves (e.g., the moonwalk) created a memorable brand identity that is globally recognised. His image as the "King of Pop" helped establish a powerful narrative around his music and personae. He used platforms like MTV to premiere music videos, which significantly boosted their visibility and popularity. Jackson's tours, such as the "Bad World Tour" and "HIStory World Tour," helped him reach millions of fans around the globe, promoting his music through live performances. Jackson

participated in high-profile interviews and television appearances, generating media buzz and keeping him in the public eye. Jackson was an early adopter of new media, using platforms like YouTube and social media to connect with fans and promote his music, especially during the later stages of his career. Michael Jackson's global music promotion strategy was characterized by innovative branding, high-quality music videos, extensive tours, strategic media engagement, collaborations, digital outreach, merchandising, and a commitment to social causes. This multifaceted approach solidified his status as a global icon and helped him achieve unprecedented success in the music industry.

MTV played a pivotal role in Michael Jackson's early success, significantly influencing his career and the music industry as a whole. MTV provided a dedicated platform for music videos, which were crucial for promoting Jackson's singles, driving viewership. Jackson's music videos were more than just promotional tools; they were cinematic experiences that told compelling stories. Jackson's performances and wins at the MTV Video Music Awards (VMAs) showcased his talent and creativity. MTV's reach, allowed Jackson to connect with fans in real time, creating a sense of community. Viewers became invested in his music and persona through MTV's programming. MTV was instrumental in Michael Jackson's early success by providing a platform for his groundbreaking music videos, helping to break racial barriers, offering promotional opportunities, and engaging fans. This partnership not only propelled Jackson to superstardom but also transformed the music industry, making music videos a crucial component of an artist's promotional strategy.

(7) Garth Brooks has successfully promoted his music globally through a variety of strategic marketing communications, positioning himself as a leading figure in country music, creating a strong personal brand that resonates with his fans. Brooks embraced digital music sales and streaming, launching his own platform, GhostTunes, to distribute his music directly to fans. He actively uses social media platforms to interact with fans, share updates, and promote new releases, creating a sense of community, drawing large crowds and promoting his music through live performances. Brooks, participates in major music festivals and charity concerts, expanding his reach and visibility, frequently appears on talk shows, news programs, and music specials, which help promote his music and connect with a broader audience. Participation in documentaries about his life and career adds depth to his public persona and engages fans Collaborating with artists across genres helps Brooks reach new audiences and showcases his versatility as a musician. Has ability to blend country with pop and rock elements broadens his fan base. Hosting concerts for charitable

causes that increases visibility and promotes his music while supporting important social issues. GhostTunes allowed Brooks to connect directly with his fans, offering exclusive content and experiences not typically available on larger platforms like Spotify or Apple Music. Garth Brooks frequently uses social media platforms like Facebook, Instagram, and Twitter to personally announce tour dates. Posters, videos, and digital ads feature images of Garth performing for massive crowds, emphasizing the **High**-energy video trailers are created to promote his tours, featuring: Footage of his iconic performances and massive, sold-out crowds. Posters and banners are placed in key locations like shopping malls, airports, and city centres to maximize visibility. Ads on platforms like Spotify and Apple Music target listeners who enjoy Garth's music.

(8) Paul McCartney has employed various marketing communications strategies to promote his music globally among which are, Twitter, Instagram, Facebook to connect with fans, share updates, and promote new releases. His website serves as a hub for news, merchandise, and music, ensuring fans can easily access information and updates. McCartney's extensive touring schedule brings his music to fans worldwide. Each tour is heavily promoted through various media channels, including TV ads, print media, and online platforms. Participating in significant events like music festivals and award shows boosts his visibility and connects him to new audiences. McCartney frequently appears on talk shows, podcasts, and in documentaries, sharing insights about his music and career.

This media presence helps maintain his relevance in the industry. Well-timed press releases about new music, tours, or projects generate media coverage and excitement among fans. Regular newsletters keep fans informed about upcoming releases, tours, and exclusive content, fostering a loyal fan base. With millions of active users, McCartney's presence on Spotify allows for broad reach and easy access to his music. Playlists and algorithm-driven recommendations can significantly enhance visibility. Paul McCartney frequently uses social media to announce tour dates and engage with fans. Footage of him performing iconic songs live are shared on YouTube, social media, and streaming platforms as ads. Tour advertisements appear in major newspapers and magazines, including *Rolling Stone*, *Billboard*, and *The New York Times*. Posters with bold, elegant designs featuring Paul's image, tour dates, and venues are distributed in major cities. Ads on Spotify, Apple Music, and YouTube target listeners of Paul McCartney's music.

(9)--Robbie Williams has utilized various marketing communications strategies to promote his music globally. Williams actively engages fans on platforms like Twitter,

Instagram, and Facebook, sharing personal updates, music teasers, and behind-the-scenes content, creating a sense of connection and community. His website serves as a central hub for news, merchandise, and music releases, ensuring fans have easy access to information. His extensive touring schedule is heavily promoted through various media channels, drawing large audiences and driving album sales. Participation in significant events like music festivals and televised concerts boosts visibility and connects him with new fans. Frequent appearances on talk shows, radio programs, and podcasts keep him in the public eye and generate interest in his music. High-quality music videos enhance the visual appeal of his songs and are shared across platforms like YouTube, promoting both music and brand. Regular updates through newsletters keep fans informed about new releases, tours, and exclusive content, fostering loyalty.

Robbie Williams' social media engagement has proven to be quite effective in driving album sales. Here are several ways this effectiveness can be measured. Williams frequently uses social media to share teasers, countdowns, and announcements about upcoming musical which can lead to higher initial sales. He uses targeted ads on platforms like Facebook and Instagram, which allows Williams to reach specific audiences who are more likely to be interested in his music, increasing sales potential. Robbie frequently announces tour dates on social media with personal videos or posts, often infused with his signature humor and charm. Outdoor advertising in high-traffic areas, such as **billboards** in major cities featuring bold imagery of Robbie and the tour details. Posters in train stations, airports, and shopping malls, ensuring visibility to a wide audience. In some cases, digital screens showcase animated ads with live footage. Ads on Spotify, Apple Music, and YouTube target listeners of Robbie's Music. Personal messages from Robbie inviting fans to his concerts. Robbie's tour promotions appear in major newspapers and magazines, such as *Rolling Stone*, *Q Magazine*, and *The Guardian*. Robbie uses platforms like Instagram Live and Facebook Live to engage directly with fans:

(10)--The Black Eyed Peas have utilized a variety of marketing communications strategies to promote their music globally, among which are, Instagram, Twitter, and Facebook to engage with fans, share updates, and promote new releases. Their music videos are visually striking and often incorporate trends and cultural references, making them shareable on platforms like YouTube. Some videos are designed to go viral, using catchy hooks and memorable visuals that encourage viewers to share them. They have embarked on extensive world tours, which not only promote their music but also create a

strong presence in various markets. They Perform at major music festivals which increases visibility and attracts new fans. They utilize platforms like Spotify and Apple Music for targeted advertising and playlist placements. Using Targeted email campaigns to keep fans informed about new releases. While they also maintain strong presences on platforms like Twitter and Facebook, Instagram's visual and interactive nature has proven particularly effective for the Black Eyed Peas in promoting their music and engaging with fans. The Black Eyed Peas integrate their signature futuristic and sci-fi-inspired visuals into all their advertisements. Concert posters, billboards, and digital ads featuring neon lights, holographic elements, and bold typography to capture attention. Billboards in major cities, especially near concert venues, are used to promote their tours. Posters are strategically placed in music stores, cafes, and urban hotspots. High-energy TV commercials are created, featuring live concert footage and their biggest hits. Radio stations that play their music, broadcast ads, promoting their tour dates,

(11) Ed Sheeran has effectively used various marketing communications strategies to promote his music on a global scale. Sheeran actively engages with fans on platforms like Instagram, Twitter, and Facebook, sharing updates, personal stories, and snippets of new music. He also uses a mix of posts, stories, and videos to keep his audience engaged and informed. His music videos often feature compelling narratives and high production values, making them shareable on platforms like YouTube. Sheeran's extensive global tours create buzz and allow fans to experience his music live, strengthening his fanbase, and performing at major music festivals, to visibly attract attention from diverse audience groups. He effectively utilizes platforms like Spotify and Apple Music, often appearing on curated playlists that boost his streams. Sheeran often releases lyric videos, which allow fans to sing along and share them easily.

Ed Sheeran often use Instagram, Twitter, Facebook, and TikTok to announce his tour dates, creating a direct and personal connection with his fans. Ads on platforms like Spotify, Apple Music, and YouTube target users listening to Ed Sheeran's music, billboards, posters, digital screens in high-traffic areas. Also, Collaborations with media outlets like Rolling Stone, Billboard, and BBC Radio, allow Ed Sheeran to promote his tours through interviews, features, and exclusive announcements.

Note: The above outlined Eleven (11) musical legends, with their strong brand identity, innovative brand engagement strategies and dynamic live performances were able

to maintain connection with their audience, due largely to the consistent, unprecedented deployment of integrated marketing communications. In this study, we shall find out, the effect of (IMC) on consumers.

HOW MARKETING COMMUNICATIONS IMPACT TEENAGERS/ EMERGING YOUTHS FOR ENTERTAINMENT AND THE NEGATIVE ASPECT ON THEM

As we already know in chapter one that Pop music promoters like EMI use marketing communications to impact consumers of entertainment, i.e. young teens/ emerging teen which alter, control and influence their perceptions, lifestyles and attitude for economic purpose within the context of entertainment. Marketing firms know that teenagers as a group are the most interesting segment. According to Tim Stock and Marie Lena Tupot in an emerald article "Young Consumers" (2006) p36 points out that the global youth is a growing consumer base of €100. Billion US Dollars, crazy for individuality, adrenaline driven for notoriety which is their motivating factor according to Maslow's Law in chapter 1, stating further how entertainment is like a world wide web connecting world youths together, where they socialize and exert their demographic influence. This explains why we see majority of children in most cases college students make friends online across the globe. Using this point of contact for several reasons including decisions of better upcoming entertainment events. Derek B. Scott (2000) 1st ED, p128, argue that teenagers never decided on the music they should be exposed to, but entertainment promoters are only concerned about the economic value, for which Polygram marketing Vice-President said promotion, presentation, image building through press, television, radio are used to realise their economic purposes.

Similarly, Boyle Mike in Billboard (2006) p 42, said when "FLYLEAF" musical group was to launch their singles 'I am so sick@ his promoters presented her on influential Rock stations such as KISS SAN ANTONIO, WARF BOSTON, IN MMS CLEVELAND, etc, and radio ITUNES, NAPSTER, YAHOO, SONY CONNECT, MYSPACE, BUZZNET and Free Ringtones. This is another classic example how Record artists, promoters use unprecedented synergy of integrated marketing communications to alter control and influence entertainment loving teenagers. TV, Radio, Newspapers, Online shops, which is supported in chapter 7 when population sampled teenagers said they fall more for artists that has been advertised to them. Again, Patrick de. Pelsmacker/ Maggie Givens, Joeri vanden Bergh (2007) 3rd Ed. P194, insist that message type in advertisement is an

important tool used to convince consumers why they need a product and further in p198 stresses the more that creative advertising must be attention grabbing - that creates chemical reactions for example in chapter one EMI promoted Robbie Williams and ColdPlay in two separate instances preceding their European and world singing tour was promotional frenzy of advertisement about Robbie or ColdPlay for an important event. This is where teenagers' perceptions and judgment is impacted and AIDA and encoding/ decoding from source (marketer) to receiver (consumer) teenagers play out. As mentioned earlier in my proposal, young teens were squatting in tents like refugee only waiting to see Tom Petty sing. All airport spaces were taken over when the Beatles was on air to America in February 1974. Rollingstone Journal (2008) issue, 1056 reported how several thousand teenagers/ boys and girls dressed half naked and probably on drugs and strong alcohol drinks waited endlessly for 24 hrs to see Kanye West perform.

Furthermore, Jeffery Jensen 18 Arnett (2006) 3rd Ed. P174 argue that self-esteem and emotional self are the basis why teenagers do things to associate with likeminded peers, at least to belong. Quoting Aristotle who observed 2000 years ago that youths are "Heated" by nature as drunken men by wine. Similarly, as French philosopher 25 years ago- Jean Jaques Rousseau observed that "As the roaring ocean waves precedes the Tempest" so the murmur rising passions announces the tumultuous changes of puberty and adolescence. What both philosophers mean is teenagers at this age have no control, and we all know that teenagers are being influenced from school groups, even when they are out socialising or sporting around. So, then marketers see them as the best segment for entertainment purpose, for no sooner as they are exposed to marketing communication/ adverts about Robbie Williams upcoming events that start gyrating in wave lengths brushing aside decision-making steps to embrace Robbie or their pop idol.

In some cases, embracing negative adverts on television provided gives them a desired personality. In such case Brett A.S. Martin/ Brett A. Collins in emerald article, journal of marketing (vol. 36) p855, argue that television violence impact aggression on viewers, quoting Smith and Donnerstien (1998) who said viewing television result in viewers becoming violent and aggressive. This explains why teenagers' television viewers love Hip-hop, Rap, Rebelous music, which is why Chris Arning and Edynfed Tappy in (warc.com) p1/7 said hip-hop is pervasive entertainment source with mass appeal, that produced Jay Z- Jah-Rule, Missy Elliot, and Eminem. Some of these mentioned musicians as well as 50 cent and put Puff- Diddy who had have tainted up-bringing as alleged, some ran away from

home, some being involved with shootouts that claimed life in gang war, drugs and women. This point is well dealt with in chapters 5, 6, and 8, leading into findings and recommendations. But they sang well and appear decent, the music promoter is not looking into your past, their interest is how well you sing and their business is to advertise you because you will command an acceptance within teenagers which is the most interesting segment, then go ahead to use marketing communications to position you, then these vulnerable teenagers will exclaim - Oh yes! Eminem pop star is coming (note; I am not suggesting him to be bad for legal reasons) and this is a must attend event and then go ahead to imitate his lifestyle. Who knows some children accept music from all sources and decoded it and live with it and its negative influences.

In support Jeffery Jensen Arnett (2006) 3rd Ed. P387 in quoting (Bandura 1994) said people are more likely to imitate behaviours performed by models who are rewarded not punished and in p104, it was reported that "heavy Metal" Rock music promotes suicide and violence as some fans are known to agree the music has a cathartic effect on their anger. All this points and supports my argument earlier mentioned, all sorts of criminal character are now in a role model position and are well respected within the society, our teens have good reasons to imitate them-at least if they are bad why are they very rich and respect and not imprisoned. These are key vital points in findings and recommendations.

Furthermore, as earlier mentioned in chapter one, marketing communications plays the roles which help to influence teenagers to embrace singing pop stars/ hip-hop, especially TV, radio and newspaper adverts. In this regard, Bret A. S. Martin (2001) p427/ 429/ 438 argue that the hip-hop had transformed musical industry, quoting (Pennington) 2004 who said promoting organisations are using offensive marketing 19 strategies to reach new consumers (teens) agreeing that MTV link to Pop music is in a position to influence consumers and MTV is in five continents, 67 territories reaching 1-2 billion homes. We can now see the power and wide reach of television advertising any of the pop stars, so there is no hiding place for our vulnerable teenagers as this powerful advertising medium are bound to catch their attention and cause them to respond with patronage.

Vickie Cox Edmondson in emerald article (2008) p 642 agree that even with the controversies surrounding hip-hop music, it strives on €1.5 billion US Dollars industry, promoted and backed by universal music group Sonny BMG Music Entertainment, EMI group and Warner Music. These are the biggest names in the music industry, using the television broadcast frenzy to promote any artist that has the image and followings of the

youths, while their sole purpose is economic gains. In conclusion, while chapter one threw light on how entertainment promoters like EMI used marketing communications to impact consumer behaviour for a successful entertainment enterprise. But chapter two although demonstrated similar adventures by entertainment promoters using marketing communications to impact teenagers/ emerging youths in accepting musical artists being presented to them as they view them as economic assets, we can now understand that this adrenaline driven age group who crave individuality, fame when exposed to marketing communications connect with similar minded youths world-wide which most times go to deprive themselves any self-dignity when expecting an event as demonstrated, during waiting for the arrivals of Tom Pretty and Kanye West as they were on hot drinks, drugs, partially naked and misbehaving in their semi-modest tents. These types of teenage behaviours prove right the two philosophers some thousand years ago who observed teenagers as intoxicated drunks, thrown around like the ocean waves upon impact from heat of the sun. Because they have no modest control, being influenced from too many sources either by friends from school, peer groups, music icons with the wrong influence whom they look up to as their role model which in most case leads to violence as television has exposed them to the aggressive behaviours of such role models with questionable character, which unfortunately these vulnerable youths tend to copy, after all they see the world sing their praises instead of such persons been punished. Again this is because their promoters made use of the media and PR to manage and clean up their image world-wide to enable them get their returns on investment of this adventure of entertainment, meaning that although marketing communications play vital roles for entertainment, promoters end up creating millions of society's social miscreant among teenagers because of the side effects they receive from being exposed to several sources of television advertisement, which in my findings and recommendations I will expand more upon.

INFLUENCE OF AMERICAN IDOL/ XFACTOR IN ENTERTAINMENT INDUSTRY.

Having understood in chapters one and two how marketing communications role in entertainment is by impacting consumers perception, lifestyle and attitude, especially teenagers/ emerging youths being the most vulnerable upon being influenced by unprecedented of media frenzy, their A.I.D.A. model process is quickly run through. We shall now consider another entertainment and marketing communications interplay which had brought global youth an avenue for personality, fame and status they crave for –e.g.- Pop-Idol/ XFactor, nationwide talent search in America, UK, and 19 other countries worldwide.

The man behind all this is no other than Mr. Simon Cowell; whose main objective in delivering entertainment by exploiting marketing communications impact, especially television, newspapers, radio on clients and consumers alike. In Simon (2004) 1st. ED. P-13, the public believes Simon to be extremely rude, nasty and brutal when it comes to judging the contestants, but he maintains his stand that he is giving an honest opinion based on talent performance.

According to New York Times (2006) p 1 -2, Simon's goals are to control world talent shows, running Pop Idol nationwide auditioning, and protecting his record labels interest, and manages and promotes WESTLIFE and IL-DIVO, who tops the music chart on both sides of the Atlantic with eleven television series for American and British networks. In Business week (2006) p 24, and Simon (2004) p48, 81, 82, after briefly working as postman and later developing his singing talent at EMI and Consultant at BMG recruiting talents, he later resigned to set up his record label "Fanfare" shot listing talents and signing them on contract. Then came up with the idea of exploiting television/ press to audition nationwide for singing talents, which in the end sees the winner who obviously has been exposed to all marketing communications achieve record sell out and top the charts. This process is bound to achieve success because the public who are part of the selection process had already come under the spell of the program/ eventual winner and will eventually make a purchase, i.e., see chapters one/ two, impact of marketing communication/ television on consumer perception, learning, memory and attitude. Simon (2004) p3 / 4 said, giving Pop Idol reality check is part of the fun for the viewing public and eventually turning contestants to global pop stars. And in Simon (2004) p133 - 135, after auditioning nationwide in the UK, from Manchester, Scotland to London shifting through all contestants, Garret Gate, Darius Danish and Will Young emerged the last three contestants, although Bookies thought highly for Gate to win, it was Will Young that emerged the final winner followed by Garret Gate and Darius becoming third place who put up the showmanship and singing talent together. On this, Adrian Ingham article in www.warc.com p1, argue that Pop-Idol format of television talent hunt show sold to producers world-wide is a success, and instrumental to profitable career for eventual winners, given that Will Young and Garret Gate records sold out at 1.5 million for Will and 1.3 million for Garret of their first singles respectively after the show had given them TV, Radio, Press coverage keeping them in the public eye, while Simon contracted Amazon to sell online, he Sold 2.5 Million records of Idol winners last four years.

Simon (2004) p140, argue that this concept of nationwide auditioning assisted by television final winner emerging by public phoning and texting method will revolutionise the music industry. In all this Simon and his talent show was a success only because of the roles marketing communications play by imparting consumer's perception to patronise entertainment. FOX TELEVISION NETWORK In Simon (2004) p185 -205 reported how Amerie an Idol got signed to Fox network television in America, and after Simon Cowell, Randy Jackson and Paula Abdul as judges travelled major American cities auditioning for singing talents, which produced Kelly Clarkson as the eventual winner, toping no. 1 in the charts and selling 1 million records. It was on record that 23 million people watched the final show on television.

Again Simon (2004) p213 - 229, reported that the second version of American Idol started by using media Blitz to promote the first night, then round the US cities auditions produced Reuben Studdard as the winner, while 29 million television viewers was recorded as newspapers and magazines open on the show. Again, impact and role of marketing communications was vital for this success. Although Business Week, (30/10/2006) p42 reported how Simon in the year 2004 quit Pop Idol UK to form the Xfactor, all indications had demonstrated that all winning contestants between America and UK, between 2002 up till 2009 are in one way or another achieved success due largely to the role played by marketing communication vehicle of television, because without this broadcast media's role in the auditioning and selection by public assistance the show would be flat and ordinary. With this in mind, John Mundy (1999) 1st Ed. P4, argue that the screen media and music industry are inextricably linked together, more so when CNN, MTV, SONNY and MAT SHITA of Japan have powerful structures to compete in global entertainment market. As Sonny, Polygram, EMI, BMG, MCA and Warner accounts for 70% - 80% of cassettes and CD sales with the increase of music videos for pop and popular music on television channels, they are all tools which helped American Idol/ Xfactor to increase growth in entertainment industry. Even (INFOTRAC 13/8/2008) p 6 informed us that Carphone Warehouse will run series of live promotions across its nationwide stores supporting Xfactor on ITV show. Also, in Times online 27/11/2004, ITV controller of entertainment Claudia Rosencrantz, said Xfactor is a big hit for ITV and had become a must watch TV program because it gives underprivileged upcoming singing artists the opportunity on television exposure from lowly background to stardom worldwide.

Children have good reason to crave fame and wealth through this process because as so many children now register with singing and dancing schools to learn how to sing before going on the Xfactor or American Idol. InfoTrack, Forbes July 2009 p86 reported Kelly Clarkson got chart topping album and two Grammy Awards as Carrie Underwood got two Grammys, all from very lowly background to fame, only aided by American Idol. And Times online reported how 21 years old Leona Lewis an office worker, after being exposed to television Xfactor audition became the winner with a 1 Million pounds record deal with orders of another million CDs. Alexandra Burke also won the 2008 Xfactor and was signed on by Simon Cowell, recording huge music carrier success since then. And Simon Cowell labels had signed on Joe McEldery the 2009 winner of Xfactor auditions that had recorded his first music career success by topping the music chart. So taken all this into account the American Idol/Xfactor programme in exploiting the use of marketing communications, especially advertisement had tremendously influenced the growth of entertainment industry. In conclusion, the same Simon Cowell, American Idol and Xfactor are now synonymous with entertainment because it gives world teenagers the opportunity to demonstrate their personality and easy route to fame and fortune. As winners from both sides of the Atlantic are known to top the music charts with millions of records sold. Simon had argued that this method of talent hunt would revolutionise the entertainment industry. Simon must be very correct because he had captured the world teenagers who are the most interesting segment. This he achieved by unprecedented use of marketing communications vehicle.

The Rise of Hybrid & Virtual Festivals

The Evolution of Festival Venues: Outdoor Arenas, Arenas, and Urban Spaces

The Rise of Hybrid & Virtual Festivals (image credits: Unsplash) The world is becoming more connected, and music festivals are no exception. Hybrid and virtual festivals are emerging as a new norm, allowing fans from all corners of the globe to participate. Live

streaming and virtual reality (VR) experiences are now commonplace at major festivals like Coachella and Tomorrowland. These platforms enable fans to enjoy live sets and explore VR stages without leaving their homes. Additionally, AI-powered personalization is revolutionizing how festival-goers experience events. Machine learning algorithms are used to curate festival schedules suited to individual preferences, enhancing the overall experiences. Yet, some of them that are on life concerts, may not be encouraging for our upcoming teenagers / emerging youths. Among which are the following.

The north's biggest music festivals you won't want to miss this summer - Eclectic Love---May 24, Custom House Square, Belfast-- Age restrictions: See eclecticlovebelfast.com



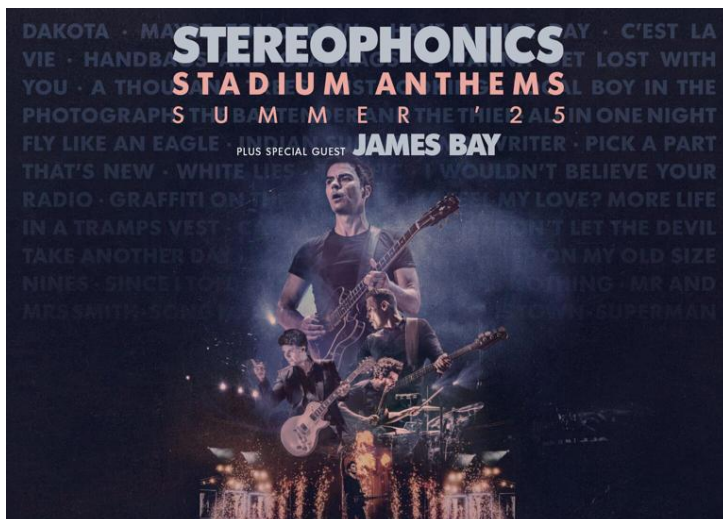
Age restrictions: See eclecticlovebelfast.com



May 30-31, Titanic Slipways, Belfast

Age restrictions: 18-and-over with valid passport or driving licence

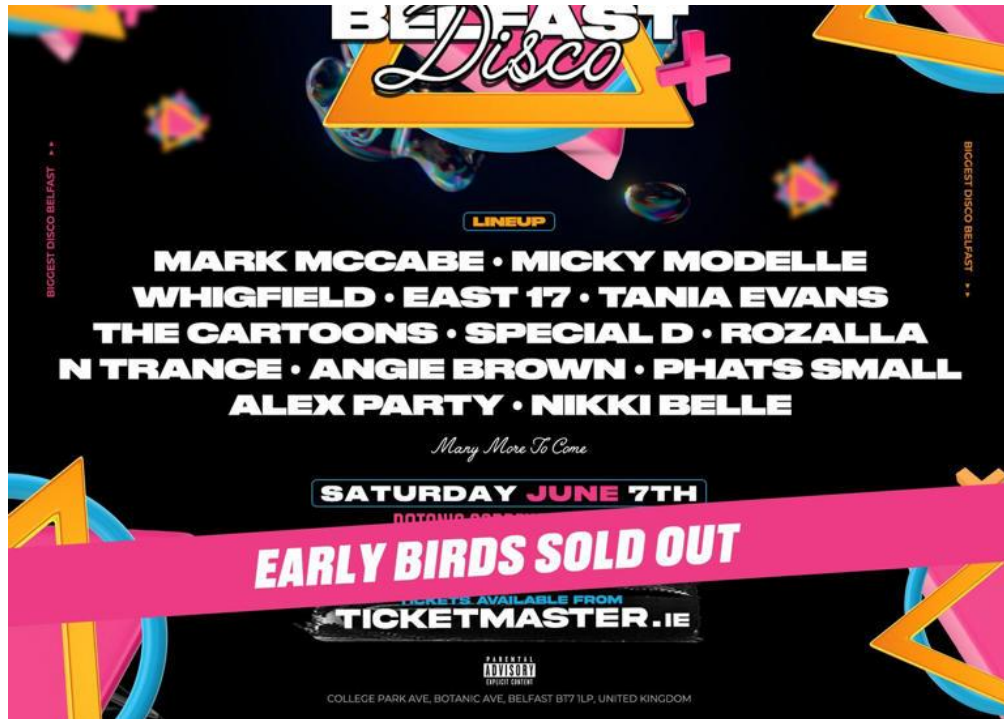
Belsonic: Stereophonics, James Bay. June 5, Ormeau Park, Belfast.



Stereophonics will play Belsonic 2025. Welsh rockers Stereophonics are joined by Gen Z singer-songwriter favourite James Bay for the first of this year's Belsonic shows, part of the Stereophonics' 'play the radio hits' Stadium Anthems tour. **Age restrictions:** Under 16s can attend provided they are accompanied by

an 18-or-over parent/guardian who is also a ticket holder

June 7, Botanic Gardens, Belfa



Live at Botanic Gardens: Biggest Disco. Biggest Disco will transport punters back to the dancefloors of the 1990s (at 21st century prices) for a celebration of chart-making dance hits. **Age restrictions:** Under 16s must be accompanied by a parent/guardian aged 18-or-over



Belsonic 2025: Lush Classical. All hands in the air for this reimagining of classic 90s club hits with the Ulster Orchestra, plus DJ sets from veteran danceheads Armand Van Helden, Seb Fontaine and Col Hamilton. **Age restrictions:** Strictly over 16s with valid ID.



Belfast is already bracing itself for a brat summer show in the company of English alt-pop sensation Charli XCX, with support from indiepop fave The Japanese House.

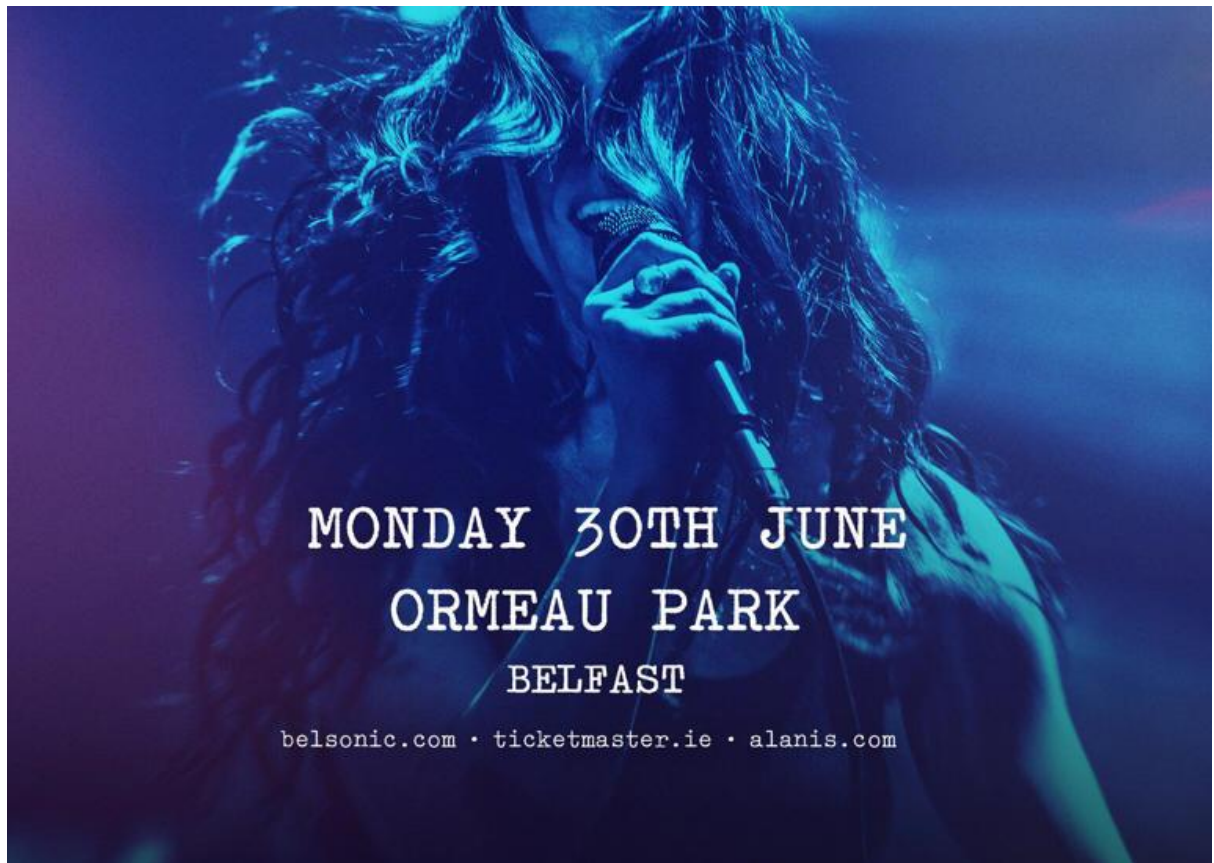
Tickets: SOLD OUT



Belsonic: Madness--Perennial nutty boys Madness return to Belfast with support from Midlands Britpop veterans Ocean Colour Scene and reactivated Belfast rockers Silent Running. **Age restrictions:** Under 16s must be accompanied by a parent/guardian aged 18-or-over



Belsonic: Blk--Irish techno kingpin blk, AKA Tipperary native Zack Coughlan, will have Ormeau Park in the palms of his heavily tattooed hands this June when he takes to the decks for this already sold-out Belsonic show. ----**Tickets:** SOLD OUT



Belsonic: Alanis Morissette--Post-grunge alt rocker Alanis headlines the final Belsonic 2025 concert, with value adding support from one-time indie rock goddess Liz Phair. **Age restrictions:** Under 16s must be accompanied by a parent/guardian aged 18-or-over

Stendhal Festival--July 4-6, Ballymully Cottage Farm, Limavady



The Stendhal Festival in Co Derry is one of the largest music of its kind in the north.

Age restrictions: stendhalfestival.com

CHSq Belfast: Looking for Trouble with Mall Grab, DJ boring, Jennifer Cardini, Derv-August 8, Custom House Square, Belfast



Looking for Trouble with Mall Grab, Aussie dancehead Mall Grab is back in Belfast and showcasing some of his favourite fellow artists at this specially curated Looking for Trouble, show.--**Age restrictions:** See customhousesquare.com

Belfast: The Darkness, Ash, Bad Nerves--August 9, Custom House Square, Belfast



CHSq 2025: The Darkness, /Rockers The Darkness return to Belfast for a CHSq show with support from local heroes, Ash, and Ann, opening turn by, Essex powerpop/punk crew Bad Nerves--**Age Restrictions:** Under 16s must be accompanied by a parent/guardian ticket-holder

CHAPTER THREE

RESEARCH METHODOLOGY

Jokki Mohr and John Mevin, in Journal of marketing, October (1990), argued that because of the vertical and horizontal marketing communications deployment, seconded by, inter-organisational contest, many researchers, had distinguished themselves, while stating in their findings, that Integrated marketing communications, (IMC) is the way for marketing success. Also, Malcolm MC Donald in (2011) 7th ed P105, argued that marketing plannings, should involve marketing research. Furthermore, Phillip Kotler, Hermawan Kata Joya, and Iwan Setigwan in (2017) 1st ed P14, remind us that, brand awareness is so important, which is why organisations carry out research, to enable them to know how to aim their advertisement to consumers.

This chapter focuses on methods of approach, designs and techniques required to achieve purpose and objective of the research problem. Phillip Kotler/ Kevin Lane Keller (2006) 12th Ed. P102, defines marketing research as the systematic design, collection, analysis and organising of data and findings relevant to a specific marketing situation. In a throwback as already highlighted in chapters one and two, our situation in this regard will revolve around the role of marketing communication and impact on consumers during entertainment event, and how its effect turns positive and negative on teenagers/ emerging youths. And Naresh K. Malhotra/ David F. Birks (2007) 3rd Ed. p7, argue that marketing research is in six stages, and are Problem Definition, Research Definition, Research Approach, Design Data, Data Analysis, Report Presentation - thus this layout, when expanded upon, will give the foundation of this project Stage.

- **Problem Definition: Defining the problem** is essential in determining the reasons why research was undertaken and out to achieve. Which is in chapter 2, 4, 6, and 7. Also Phillip Kotler/ Kevin Lane Keller (2006) 12th Ed. P 104, points out that, specific objectives with exploratory research, will shed light on the nature of the problem and solution that is required.

As Naresh K. Malhotra et al (2007) p48 agree that identifying key components of research problem provide guidelines and safeguards against errors. For this study, the major defined problems are the role of marketing communication in entertainment industry, how does it impact teenage/ emerging youths negatively which will involve population sampling in dept interview with industry experts.

- **Research Approach/ Plan** - Phillip Kotler et al (2006) p104 - 111, argue that designing a research plan requires decision on data sources, research approaches, research instruments, sampling and contact method. In supporting this, John Downham and Robert Worcester, in (1986) 3rd ed P85, argue that, as a norm in marketing research, sampling of people, even in their hundred's, that represent a community is in order.

- **Data Sources-** For secondary data, Phillip Kotler et al (2007) p104 argue that secondary data is the starting point of a research, while- Hair Brush Ortinau (2003) 2nd Ed. P96 point out that secondary data are information that already exist which the researcher picks relevant once, that help solve research questions. As Naresh K. Malholtra et al (2006) p96 argue that secondary data is easily accessible, obtained from agreed sources, which help develop research approach. This had been extensively used in Chapter's, 2, 4, 5 and 6, in answering certain research question.

- For this research I have secured books from Public Library, online data base, ,, Articles and journals, and a university near my home, had agreed for me to use their library books.

Internal Secondary Data - Again Naresh K. Malholtra et al (2007) p124, argue that locating and analysing internal secondary data should be the starting point for research, which will answer certain research questions. As I have already made contact with few entertainments firm about information on how they operated for the past years. Even Collin J. Coulson Thomas (1983) 1st Ed. P300 argue that collecting and accessing information requires establishing contact with outside organisations.

- **Primary Data** - Hair/ Brush/ Ortinau et al (2003) p42, argue that primary data are raw data with no interpretations, specifically collected for a current research question, while Phillip Kotler et al (2006) 104 argue that primary data are fresh data collected for a specific research purpose.

Similarly, Naresh K. Maholtra et al (2007) p 152 agree that primary data are collected by research to address an immediate specific question and are either qualitative or quantitative in nature, for this research I will be employing the qualitative method of research. As Russell Beck, Eileen Fischer and Robert.v.Kozinets in (2013) 1st ed P17, argued that qualitative interview, underpins the purpose and its data, which will enrich the findings.

- With the above in mind i will be interviewing three organisations industry experts, and get questions out to respondents, expecting several responses, as to how they feel the impact of the marketing communication, and what their perceptions are with regard to teenagers reactions towards advertisement, entertainment and music artist been positioned to them.

Research objective / Purpose. Naresh K. Maholtra et al (2007) p 99 argues that the objective for collecting data determines the purpose and relevance to research questions, as Hair. Et al (2003) p39 points out that research objective provides guidelines that determine research steps and a justification for research being undertaken. With this in mind my research will address the following.

- Role of marketing communications in entertainment, its impact on consumer behaviour and success achieved.

- How marketing communications role in entertainment industry, impact negatively on young teenagers/ emerging youths.

- Influence of American Idol/ Xfactor in growth of entertainment industry

- **Research Technique** / questionnaire- Phillip Kotler et al (2007) p107 argue that questionnaires are set of questions, presented to respondents, to collect primary data, and must be carefully chosen, and tested, while Naresh K. Maholtra et al (2007) p 37/ 372 agree that questionnaires are formalised set of questions that gets information from respondents to answer accordingly with minimal errors. Also, Robin J Birn (2000) 2nd ed p45, argues that. Questionnaires are document used to sample certain group people, recording information's, as important data.

- During my contact with respondents, especially the industry experts, I should be guided by this advice to determine questions to be asked that links research objective to the question being asked.

Selecting each question with A wording

- Different types of questions can be used, ie open ended / closed which will elicit single or multiple responses. I will be making use of open-ended question that can be very useful. In question wording

- They should be concise and unambiguous

- * Avoiding double questionnaires

- * Avoiding negative questions

QUALITATIVE DATA/ IN DEPTH INTERVIEW

William Wells/ Sandra Moriaty/ John Burnett (2006) 7th Ed. P16, argue that qualitative research throws insight to the underlying reasons on how consumers behave and why. And Phillip Kotler (2006) p107 argue that qualitative research techniques mostly unstructured are creative means for ascertaining consumer perceptions. While Naresh K. Maholtra, agree that qualitative research penetrates the hearts and minds of respondents, interfering with their experience and failings. Again industry experts' interview in chapters 4, 5, and 6.

Similarly, in an emerald article (1996) p 48, Andrew Gilmore/ David Carson argue that qualitative research is suited for services industry (note; this study being an entertainment/ marketing communications is services industry) given that services industry is an act, a process and performance. Pointing out that at its exploratory stage researchers become familiar with area of interest,) exploring fields and dimensions involved in the research given description of situations between people, providing in depth details.

Consequently, several researchers used similar methods with success as mentioned in my proposal. Chris Arning/ Endyfed Tappy in (Esoma, qualitative research) article (2003) that during a research DJs-cultural historians, journalist and friends/ groups was interviewed to receive answers to their defined research questions on hip-hop subculture. With all these justifications I will step by step carry out my qualitative research to unravel why marketing communications impact consumer behaviour during presentation of an entertainment events, and the fallouts negatively on teenagers/ emerging youths. With this in mind, in-depth interview is a route that must apply, which a populated sample.

Sampling- Phillip Kotler et al (2007) p110 argue that marketing research must define a sizeable population to be sampled, procedure, and how to chase respondents. While Naresh K. Maholtra et al (2006) p 406 - 410, argue that the sampling process are in six stages which are relevant to all marketing research to determine target population, sampling frame technique, size, executing and validating the sample. For this project on roles of marketing communication in entertainment, the following applies

- Target Population- Teenagers/ emerging youths, of ages 18 -29 years.

- Sampling Frame- Set of teenagers who frequents entertainment outlet – Oriental Square London.

- Sample Techniques- Traditional sample approach, choosing certain age group, and important peer group leader within this age, so that vital information will be extracted.

- Sample Size: Between 40 respondents

- Executing the sample process - questionnaires are to be given to these group of teenagers to enable them answers questions, that are relevant to a research project, allowing them to answer the way they perceive it.

Validate the sample - I will make sure the appropriate ages are represented and are teenager/ emerging youths who frequently patronize entertainment events, as some must be students while some would be workers. Ideally the sampling would be conducted to be very representative of and achieve the purpose of research questions.

Contact Method: As we have already highlighted personal interview on qualitative in-depth interview method previously, we are aware that this process goes right into the minds and perceptions of respondents. Phillip Kotler (2006) p111, advice that this form of contact should be either by mail questionnaires, telephone interview, personal interview or online but I had opted for personal interview to be administered to between three to four firms/ industry experts.

RESEARCH DESIGN/ EXPLORATORY

As Malhotra et al (2006) p64, agree that research design is a blueprint for conducting a research project. In this research, explanatory research of secondary and primary research had being chosen and method already being highlighted upon in previous pages accordingly.

DATA COLLECTION

-Hair et al (2003) p33 argue that raw data's first-hand responses obtained about an object of investigation, i.e. - research question and Thomas C. Kinnea/ James R. Taylor (1996) 5th Ed. P139, agree that there are four basic areas of data which are respondents, situations, experiments and secondary data. From our earlier discuss in previous pages, we now understand that books from several authors- online articles and databases, interview to industry experts and questionnaire to respondents, had actually covered all techniques of data collection for this project, and would be fully executed accordingly, which started from chapter's One.

DATA ANALYSIS

- Naresh K. Malhotra et al (2006) p236/ 237, argue that the four aspects involved in analysing data's are, data assembly, data reduction, data display and data verification. But in this study data assembly, reduction and verification would be utilised.

- Data Assembly – All sources of secondary information from public libraries, University libraries, online data base and interviews conducted with respondents will cover data assembly very well.

- Data Reduction - while the overwhelming information secured from all sources are made available both from internal and external field work during research, it would be of note that some of the information will not be relevant to research question, as a result several of the information that I shift through will be reduced and thrown away.

- Data Verification - that I will be securing information from too many sources; it will be of vital information to verify them and their validity as a result.

Nevertheless, comparing information from two or three sources, especially during interview stages, will be essential, especially information from secondary research, as

against that of first or second interviews with industry experts. These methods will enable verification to be carried out.

- Ethics-- As argued by Naresh Malhotra et al (2006) p25, 28, 172, marketing research activities affect four stake holders, which are the marketing researcher, the client, the respondents, and the public, advising that to avoid any conflict, the researcher must be guided by the ethics of the trade not to hurt any among either of the stakeholders, which could damage the image of his profession. With this in mind, I would respect all sources where I borrowed books, conduct myself respectfully, and abide by an agreed terms of interview with the industry experts, especially with regard to privacy and timing, making sure that all information I shall receive are properly interpreted to give meanings to the research, and relate them accordingly, so that it would be useful for future references, in which case there will be no manipulations.

- CONCLUSION - Colin J. Coulson/ Thomas (1983) 1st Ed. P301 points out that researches must determine what information are required to answer researcher questions, what are the purpose, where found, in what form and how, from whom and when, by what means, and how presented. In answer to all these high points for a research methodology. This research question started with problem definition, defining issues that triggered the research, how the objective are to be met, followed by research approach that detailed, plans, method, avenues that gives all required information from secondary sources, involving all case studies from authors, public library, University library and online database fully sorted, while internal and primary data that shed light on high points of the project was analysed.

- Achieving main objective, i.e. roles of marketing communications in entertainment industry, how it impacts consumer sensory fields affecting teenagers negatively is the main issue, then technique of conducting the research becomes vital if results are to be achieved, in which case questionnaire in their different format that would become useful was highlighted upon, and so are the types of interview that will be conducted to get primary information from respondents that help answered research questions. Sampling certain segment, age group and size and procedure was mentioned, so is the relevance of exploratory research and data collection method like an overview was summed up. Cutting across all sources of secondary, internal and qualitative research tools that give rise to overwhelming information, that researcher need to analyse in tying appropriate once to former researchers/ authors. In this, verifying all sources becomes a must by comparing all

information as received. In support of all this, Russell et al (2024) P2, argues that methodological template, as a standard way of conducting research, are used as a formulae for shaping data collection and analysis. Further reminding us, in P62, that qualitative marketing research, is a disciplined approach, for gathering and analysing information, and advised in P28 that, administering open-ended questions, during in-depth interviews, is better and more flexible.

- As research is discipline, it follows that there are ethics to guard researchers so that the prestige of the profession should always remain untainted and all stakeholders interest protected. After considering all sections as mentioned, research proper, with respect to interviewing industry experts is next in line and should be conducted accordingly.

CHAPTER FOUR - INTERVIEW / DATA ANALYSIS

This chapter presents interview and empirical analysis, following the order at which the respondents answered questions that throw light into how marketing communications play several roles in entertainment industry, keeping teenagers as their customer base, and the effects that follow.

Questions used during interview with industry experts/ respondents.

- What specific strategies do their entertainment firms use to target their market segments.

- What approach do they adopt in promoting upcoming practical artists?

- Which among marketing communications vehicles had been more effective during promotions.

- Which market segment is more interesting, large enough with the possibility of growth.

- Do entertainment industries protect teenagers/ emerging youths from inappropriate material.

- How many of their teenage customers stopped attending dance/ drama and music classes midway.

- Has there being any entertainment program that turned out badly because of non-use of marketing communications

- What advice can they give as to the best method to reduce teenagers/ emerging youths negative attitude in society.

FIRST INTERVIEW

Name of Entertainment organisation- Easy Entertainment

Name of Director: Mrs. Joy Boland

Easy Entertainment- Mrs. Joy Boland said their singing, dancing and drama school operating within the last 75 years with a customer base of 250- students, made up of boys and girls from ages 6 Year's- 19 Year's. With another category of adult men and women 22Year's, and up to 30Year's olds.

- Question 1: What specific strategies did their entertainment company use to attract their customers/ target market?

- Answer: "We run our organisation like every major business organisation. We always have full class of teenage children in all our singing, dancing, and drama sections. We recruit experts/ professionals to teach and cater for classes according to the appropriate age group, as dealing with children generally can be very complex at times. We do also have very intelligent and experienced 29 management personnel and an in-house musician as well, as we organise up to 20-30 concerts every year for local community schools. Ahead of events our in-house public relations/media employee dish out Press releases to local newspapers, and we organise flyers to local schools, social media and community newspapers, Public Relations, Radio and television also.

- ANALYSIS: Mrs. Boland said 20-30 concerts in one year for local schools helped generate more teenagers / Youths as customers. And agreed that public relations press releases, television and radio advertising their concerts and flyers distributed to local schools, door to door, that actually did the job of turning more teenagers into customers. All these are components of marketing communications. Philip Kotler (2006) p569, argue that informative advertising creates brand awareness, product and services purchase. While PR Smith/ Jonathan Taylor (2004) 4th ED, p451 point out television, radio, and public relations press releases as tools that generate more sales. All these agree with chapter's 1/ 2, when EMI used all sources of broadcast and electronic medium to announce the Robbie Williams- ColdPlay European and world tour events. As a resounding success of ticket sold out was recorded before the events.

All of this has shown that the company knows that marketing communication is a winner any day to attract teenage consumers for entertainment.

-Question 2: What approach do you adopt when promoting upcoming musical artist?

-Answer: We run singing auditions December of every year where the eventual winner is given unprecedented media coverage and promotion on television, radio, and in newspapers, including 10 nationwide singing tours as a head start in one year after which they can go and be on their own.

- Analysis - this organisation mentioned that about 25% of their in-house audition winner becomes well known as they usually venture into international markets, which was agreed by chapter 2/3 for adopting similar method to groom and promote new artists. The same way that pop-Idol/ Xfactor run nationwide auditions in UK/ America, using every media vehicle to highlight awareness, given same artist platinum rating and a million-dollar singing contract. And Omarion, as a new artist was promoted extensively with major marketing communications components. Also, Douglas B Holt in (2004) 1st ed P39, argued that the first task of a brand marketing strategy, is pin-pointing the brand's consumer audience.

- Question 3: Which among marketing communications vehicles had been more effective during promotions?

-Answer: "As earlier mentioned we had always used television, radio, newspapers, complimenting it with distribution of flyers to homes and schools, PR events proceeding actual date of performance and word of mouth to school children and in public houses. Having used all the above media routes, we still find television, radio and newspapers to be most effective as it helps to give instant recognition and status as well as polish the image of an artist or make the event important to teenagers."

- Analysis - This marketing communications form of advertisement which Mrs Boland agree is more effective for all their promotions was well demonstrated when Enrique Iglesias May 18th 2009 event achieved ticket sold out before the event date due largely to heavy television and radio advertisement before the event. And William Wells et al (2006) and Phillip Kotler et al (2006) as mentioned in chapter one, agree that television, radio, and newspapers advertisement persuades, compels and influences consumer behaviour to accept a product offering, pointing out how AIDA and encoding/ decoding between marketer and consumer take place, the advertising affect their perception and judgment, because

consumers reaction to a product offering are influenced by their evaluations of the advertisement. Again, this is why in chapters 1/ 2, so many teenagers go for American Idol/Xfactor as several thousand teenagers had to wait for 2 days to see Tom Pretty sing, only because marketing communication announcing the events had great effect on their perception.

- Question 4: Which market segment is more interesting, large enough with the possibility of growth?

- Answer: As mentioned earlier, 20 - 30 concerts are organised yearly for school children of ages 8 - 23 years olds in mind. As they grow into entertainment and are more in number, it works out to be 75% of total singing students we have in our singing school."

- Analysis - Young teenagers/ emerging youths are their target market she said, corroborating what my second interview discovered, that this group love party/ events and spend their budget on events, they are more in numbers who come to register for singing classes after any event. Can we now see why this group crowded US airport when the Beatles were to perform there. They waited endlessly in their great number for 24 hrs to see Kanye West perform. Similarly, as explained in chapters one and two, this group crave identity, personality and fame, thinking that by socialising with peer groups give them this standard they so desire. Marketers know that this group easily crave, under the influence of advertisement to embrace entertainment, for this was the reason I went to Oriental Square, a 24 hrs popular entertainment sport to carry out sample on population of party loving youths, as this is a place you are sure to meet them in large numbers.

- Question 5: Do entertainment industry protects teenagers from inappropriate materials? • --

Answer: "Our organisation is very mindful of what teenagers are exposed to when under our care, and parents share the same responsibilities on this by protecting their children on the types of television consumption, but children between age 16- 23 are very difficult to control because of their peer group's interest.

- Analysis - This answer connects very well with responses of interview in chapter Five. This group can't be easily controlled because their influence factor is from school, social events, and sports groups, as this is the common connecting factor.

The Easy entertainment Firm have a good reason to fear certain television program which teenagers are exposed to, as Jeffery Jensen Arnnnet (2006) 3rd Ed. P395, argue that television and media are partly responsible for social misbehaviour among teenagers, / early youths, because research shows that this age group worldwide are known to be consumers of aggressive television programs. And in chapter two Philosophers agreed that this age range are like drunken men toss around like ocean waves. It is very vital that school authorities, or social outlets, be very mindful of excessive Television exposure for their students.

Question 6: How many of your teenage students stopped attending dance/ drama and music classes midway?

-Answer: "At a period we started losing students and so we decided in 2018 to carry out a research to see why this was happening, and we were able to discover that majority of the kids that stopped were actually from broken homes, and they kept shifting their place of aboard which affected their attendance rate, and those whose parents worked 9 to 5 jobs and had very little time to really see into their children's affaires. It was also discovered that some of these children had started smoking cigarettes very early and even visited public houses (pub), while some of the older ones that fall into this category were either teen mums or dads. Having said that, we increased more on advertising network around several events which helped to regain a sizeable number of them."

- Analysis - This is good research finding, we've seen in chapter two that while waiting for Kanye West to sing and Tom Pretty for two days, children lived in tents, smoked, drank and behaved inappropriately. This organisation said that they discover majority of these teenagers are from broken-homes, and some whose parents were too busy to care about what was going on with their children's lives. And in chapter two we understand that some Rock music are capable of causing youths to attempt suicide or lead them to commit a crime, the same way some music has also led to gun-crime and stabbing amongst youth in the society. I have found both answers given in this chapter, are captured in chapters 1,2 and 3. However, Malcolm Hill/ Kay Trisdale (1997) 2nd Ed. P225 argue that responses of children to parental separation are greatly affected by the circumstances of the split. Then to a great extent parental upbringing is very vital for teenage groups if their future would be guaranteed.

- Question 7: Has there being any entertainment program that turned out badly because of non-use of marketing communications?

- Answer: "Yes, some years ago we lost founding director of this company, and his two children argued frequently on financial matters, this lead to them scrapping our yearly 20 - 30 concerts and reduced to just 10 with virtually no media awareness, television and radio sponsors 2 years in a row, poorly 32 managed auditions went badly due to the absence of any media support. This affected the winners as they could not get the usual exposures for market positioning, this went on until there was a change of management, which is why I am here, and eventually with my knowledge and experience I was able to bring things back to how they were when the owner was still alive. With the return of Public Relations, television, Radio and consistent social media, with the usual number of concerts, which is why patronage from the youths has managed to steady again."

- Analysis - If we are to agree with this woman, Kotler (2006) in chapter one advised that marketing communications must be deployed to position company's products (musician). Additionally, Mariete. D. Mooji in (2010) 3rd ed P23, argued that, the central message, for a brand advertising, must include the values, motives and benefits. Again we can see, as in chapter one/ two that marketing communications tools enables consumers to decode product position message that is encoded to them by entertainment promoters for it is the message on television, radio, and newspapers that will AIDA them, catch their attention, increase their interest before they decide to make their move, ie patronage, and unfortunately this organisation was lacking these at the time and ultimately caused them to lose a great deal of their customer base. So, if Kotler/ Smith is correct, then marketing communication according to Mrs. Boland is vital to increase their organisation's awareness.

-Question 8: What advice can they give as to the best method to reduce teenagers/ emerging youth's negative attitude in the society?

- Answer: As a parent myself, I do share concerns with other parents within the society. In my opinion children need to be loved, cherished, cared for and properly managed with regards to television consumption, the friends they keep, how they spend their time especially attitude to school, sports and singing, dance and or drama school/ activities which helps to build a future career.

So, parents in my view should earn money and remember to carry along the purpose of the money which is to some extent is to take care of the children's welfare."

- Analysis - In analysing this answer I remembered my third interview in chapter 6, with Katy Dunne of Young Age Academy, who also agrees that parents should not substitute singing, drama etc, for children's education. This is where chapter 6 interview suggest that parents must endeavour to pay attention to the affairs of their children, as they are the future investment. When Mrs. Boland said that parents should cherish and love their children, she is suggesting that if you are very busy while your child goes astray and derail from his or her formal education, sports and value for good future it means, you neither love nor care for, or cherish your children. It is not enough to give birth to children but allocating time for them counts as a part of good upbringing.

- Conclusion; From this interview I came to understand that as explained in my proposal / chapter one, two and three, entertainment organisation worldwide rely on avalanche of television media glitz which is a tool in marketing communication to precede their event of music artist tour of Robbie Williams, ColdPlay or Beyonce. And that any upcoming artist owes their public acceptance to excessive use of marketing communications vehicle, television, radio and advertisements in the press as they are the most powerful.

Currently where Simon Cowell's American Idol/ Xfactor helped in growth of entertainment only because advertisement that exposed his show to teenage consumers. Teenagers, it was proved by this interview as being very interesting segment with potential of growth, which was well demonstrated by this organisation, putting in place 20 30 concerts yearly with sole purpose of this age group as a major consumer base.

While marketing communications, especially television had been excessively used in display of entertainment. This interview encourages parents and organisation that come in contact with teenagers to control or put a control mechanism against inappropriate materials on TV and the press, as research has shown that our never do well teenagers are known to be those that invested their time in un-welcomed television channels and programs that affected their sensory fields negatively.

We end up manufacturing social miscreants, but if parents and careers where good at distributing their time, considering first their children's upkeep, love and being cherished more than theirs we could be helping to reduce the number of criminal teens, young mothers and fathers in the society. (Note: This would be added into the recommendation section)

CHAPTER FIVE

SECOND INTERVIEW/ ANALYSIS

Name of Entertainment Firm: Stage School

Name of Director: Jake McDermott

According to the director Jake McDermott, Stage School concentrates on singing and dancing with students made up of ages 6 - 20 years only, have being in existent for 30 years.

- Question: What specific strategy does your entertainment outfit use to target their segments?

-Answer: "This industry you must know is very competitive, as most of our clients/ consumers are children in primary and secondary schools. Every year from June to December we stage singing auditions which is usually open to every child under the age of 20 living within Dublin and surrounding counties, at which we give out prizes to the first and second place winners. The purpose is to create awareness and encourage new arts loving teenagers to register with our stage school after each event. We also promote local artists and invite musicians from America/ Africa to do a few city tours in and around the Republic of Ireland. In all the cases we distribute flyers to local schools, houses and social outlets to encourage age patronage from local schools within the city, sometimes with radio jingles also depending on our budget."

Analysis - Jake, as with Mrs. Boland did in chapter 5 that marketing communications will compel consumers to accept or be aware of a product, earlier in chapters 1, 2, and 3 highlighted the need of marketing communication when positioning musicians as product, in this case musicians. Even when this company stage school is relatively modest, yet they have achieved entertainment success with the distribution of flyer and the use of radio and internet once in a while, which was adopted again in chapter one when Status Quo sold out his CDs through on-line flyers/ direct mail shot to 40,000 fans. This must be in line with Phillip Kotler (2006) argument that direct mail and personal selling along with other marketing communications tools persuade and inform consumers for a purchase.

- Question 2: What approach do you adopt when promoting musical artist?

- Answer: "The auditions we run twice a year, the winners are always being promoted within Dublin and every Saturday nights but preceding all thing we spread word of mouth, flyers, online text messages awareness about the event, sometimes newspapers and radio and eventually get return on investments as our shows are success over the years."

- Analysis - We can see that stage school entertainment firm see reason to use direct marketing, even online like Status-Quo in chapter one with great success. Which is very similar to chapter 8, interview when Colm Reid emphasized that fliers, email notices and PR was effective during their marketing communications department for an artist. Event in chapters 7, in the Temple Bar sample, some of the teenagers said that TV, Radio, are basic media yet some percentage agreed that any other media vehicle is for example marketing communications vehicle are ok, which is why flyers, 35 email messages by Stage school achieved medium success for them. So all components of marketing communications play their roles in deploying entertainment.

-Question 3: Which between marketing communications vehicle is more effective during promotions?

- Answer: "Everybody knows that with funds available, advertising with TV, radio, newspaper coverage comes first, so is PR. But with a smaller budget adverts like direct mail, online comes in handy, just like when an American music Star was to perform in Ireland two months before the event date, we sent emails, text messages to as many people and flyers to houses and schools, including word of mouth in public houses (pub) and other social outlets. It was mentioned on TV and radio once, and it paid off. So, in answering the question, TV, radio, newspapers are known on the top end, but if the musician is not a first class one like Robbie Williams, small budget adverts can do a good job in creating awareness.

- Analysis - According to Stage School director, it is in two parts. The use of big budgets for TV, Radio and Newspapers on huge artistes like Robbie Williams, Beyonce, ColdPlay, etc is very necessary and while small budgets on medium and upcoming music artists is good as bits of awareness could build up into one whole number of big names overtime in the industry. From this point of argument, "Rome was not built in a day" as the saying goes, I will have to agree with him because even Simon Cowell's American Idol/ Xfactor started from a small stage before hitting the big market in the entertainment, as

highlighted in chapter 3, today's teenagers almost view Mr. Cowell as world president in entertainment. But Simon Cowell is only running auditions with an unprecedented use of marketing communications tools that gave him an edge in the entertainment industry.

- Question 4: Which market segment is more interesting, large enough with possibility of growth?

-Answer: It is true that the teenage market is interesting which we target always, but you must keep working at them by giving them events and performances that they enjoy if not they can easily look elsewhere, they cannot be over-trusted for too long.

- Analysis - Jake said keep giving them events and performances they enjoy. Could this be why entertainment promoters as explained in chapter one and two would put Robbie Williams or ColdPlay on singing tours in so many locations around the world. In chapter 5, Mrs. Boland said they present a yearly 20- 030 events for school age children (teenagers). Again STATUS-QUO got 40,000 tickets sold out because he used online point of connection for the young teenagers. Mrs. Boland earlier in chapter 5 said when new directors took over and stopped using marketing communications as well as pushing out events data, the teenage consumers base of this entertainment firm dropped considerably, they looked elsewhere as Mrs. Boland agree that research proved they'd looked into other unworthy ways of life. So Jake McDermott, if we must agree with his opinion, they are interesting segment and growth inclined they must be influenced at all costs. Which mean using marketing communications to compel them into patronising upcoming events.

- Question 5: Do entertainment industry protects teenagers from inappropriate materials?

-Answer: "Teenagers at this stage cannot be controlled, they watch what they want, go wherever their mind leads them to go, and live on negative materials against public interest. Sometime ago as we tried to correct a 17-year-old girl for improper conduct while attending our Stage school, the following weekend she influenced about 24 other students and left us to take up lessons elsewhere.

This will show you that teens are group decision maker experts capable of influencing their peers either positively or negatively more than parents or school authorities."

-Analysis - Jake said that teenagers couldn't be trusted or controlled, as they tend to follow their minds to make their own choices. This must be why in chapter 2, Tim Stock's

emerald article show that Global youths crave individuality and adrenaline driven for status. Entertainment connects them together like the worldwide web using this avenue to exert their demographic influence. Jake as well has a point here, “watch what they want” in chapter 2 Authors show how children see a famous artist like a messiah even when this artist had ugly past or not, their parents simply cannot control their mind. All these taken together mean that authorities in charge of teenagers must never let off guard in protecting them even when they insist. As Jeffery Jensen Arnett (2006) 3rd Ed p402, argued that television is not the only medium criticized for promoting unhealthy moral tendencies, music and jazz was criticised in 1920's for promoting promiscuity and alcohol use, pointing out that Rock 'N Roll was promoting rebellion and sexual life in the 1960s to 1990s. But against all this, chapter 5 interview had advised parents and authorities having to control teenagers to try their possible best in reducing inappropriate materials their children are exposed to, even when at this stage we now know by the advice of chapter 2 when Philosophers say they are behaving drunk and tossed around like the ocean wind.

- Question 6: How many of your teenage customers have stopped coming to your school?

-Answer: “There is no periods that you can have all year-round constant students because of several reasons, for example some of the girls could become pregnant, some are obviously from broken homes and vulnerable to get into drugs habit and then face difficulty in paying their tuition so eventually the lose interest to continue.”

- Analysis - Key points in this interview are early pregnancy, broken homes children, and drug habit which leads them to discontinue any further pursuit. If as Jake said we cannot control these children, they do or go wherever they want, and in chapter 2 we are aware that they crave status and individuality, and Simon Cowell in chapter 3 said they want to be like P-Diddy, J-Lo - yet they are from broken homes with no economic foundation. So how then can it be that when in group socialising they meet like-minded teenagers who are from same background and do sex and drugs, and sometimes rob together, yet being connected to entertainment they still can learn to sing very well, and a promoter will pick them up and before you know they are in the mould of Robbie Williams and Beyonce and up-coming teenagers would start to copy after them and their ugly past of living rough would not matter much after all they are 37 now celebrities.

Chapter 2 made us to know that teenagers copy the behaviours of their idols, and don't get me wrong as I am not in any way implying that all musicians are bad and display negative influence but what I have been able to understand from this research study is that there should be some amount of decency character wise for our teenagers/ emerging youth even as they ascend the top ladder in life. This factor would be contributed to findings and recommendations.

- Question 7: Has there been any entertainment program that turned out badly because marketing communications tools were not used?

- Answer: "Some of them even as we know, the role of marketing communications in entertainment event, when the budget is low, we just go ahead and take a chance, and its not good news but on a good day, an event/ entertainment backed by marketing communications tools of TV, radio, newspapers, PR, word of mouth, Internet/ email when deployed becomes a win win situation."

-Analysis - Kotler (2006) in our chapter one advice the use of marketing communications in compelling, persuasive and influencing consumers for possible purchase. Other authors in chapter 2 confirm the same. In this research, Mrs. Boland of Holt Entertainment Company agree that TV, Radio, flyers, and the press help position their organisation and artists. But a company that I did not interview told me in a casual note that (WALTONS School of Music) that once TV, Radio, flyers, and the press release are deployed it does not matter whether the artist is little known before or not, everything will most definitely fall in place and he or she will become an overnight celebrity. The advantage of marketing communications is that it sets the A.I.D.A. process in motion and consumers attention, interest and decision of purchase happens immediately upon impact, especially when teenagers are involved.

- Question 8: What is your advice about the best method to reduce teenagers negative attitude within society.

- Answer: "Although teenagers register for singing/ dancing, we always advice that they take their education seriously because this industry is very competitive as only about 5% get to the top, even then it's about having the right contact with a good promoting firm, for you could be a better singer than Robbie Williams but without a solid promoting company you are lost mid-stream.

But with a recognised entertainment firm behind you who deploy marketing communication tools around you as upcoming artist and you will see your record jump to number one. It is just how things work in the entertainment industry. So we advise parents also to not over rely on this slippery industry but look into sports as well as education which will give the children more options in life.” This will be forming part of recommendations.

- Analysis - Jake said, “industry is very competitive, and children should therefore prepare other options in life” but with rich promoting company entertainment is an option anyway. Mrs. Boland in chapter 5 advice parents to care, cherish and give a good upbringing for their children, while Anita Dunne in chapter 8 advice parents to look into educational privileges, and reduce dependence on only entertainment. All taken together are pointing in the same direction that formal education for children is very important, and although they may choose to get involved in other vocation as in sports and singing and dancing, they should also do so with decency in their character, 38 which will reflect in their daily relationships with people. And be of good conduct wherever they end up in their various disciplines.

- Conclusion: - We now know that entertainment organisations are consistently presenting events to teenagers to keep them as their consumer base. Even with a low budget email marketing, and distribution of flyers in the neighbourhood can go a long way in complimenting teenagers’ patronage. Although Jake said children cannot be controlled or told what to do watch or do, parents still have the responsibility of putting their children in check or they will grow up very badly as some of them are known with early sexual practice, drugs and robbery, if parents failed in their duty of contributing to their upbringing. Which is the purpose of chapter 5, 6, and 8 advice that education still remain the best and first option if they are to achieve any meaningful future.

CHAPTER SIX

ORIENTAL SQUARE POPULATION SAMPLE SURVEY

Oriental Square is a two kilometres square area with so many pubs, hotels, concert-halls, events locations and London city's best entertainment concentrated area. Everyday, especially during weekends, people of different ages and social backgrounds go there to be entertained or be a part of any event that might be going on there. In a sample survey involving 40 people, where an upcoming musician was performing the following questions was administered on teenagers/ emerging youths of the age ranges between 18- and 24-years boys and girls.

- Why do love entertainment
- How many events do you attend in a week
- Who is your favourite artist and why do you like him
- What ages are your friends
- Do you attend singing/-dancing school now or in the past
- Which media do you like most (TV, Radio, Newspapers, PR Events, Internet/online)
- Education or entertainment industry, which in your opinion is more important
- Do you like other artists that are not popular in the media.

- Question 1: Why do you love entertainment?

- Analysis - Of the population of 40 given questionnaire, 70% said they do so because it is the fun in life and gives them the opportunity to meet up friends. 20% said it is because they see entertainment as a stress reducing mechanism, while the remaining 10% said it was because they think that everybody needs it. This is exactly why entertainment promoters keep on coming up with different event and performances because this age range as their segment will always attend events.

As stated in chapter one, two, five and eight, entertainment promoters provide events and use marketing communications vehicles to announce to consumers the location and level of entertainment expected.

Entertainment organisations agree that regular events attract consumers (teenagers) closer to them for economic value.

-Question 2: - How many events do you attend in a week?

- Analysis - For this question 50% agree to attend at least one event a week, while 5% gave no comment. For this I am going to chip in what transpired between myself and the location owner upon given me permission to give out the questionnaire. I asked to know how busy the halls can be on a weekly basis, and he said that be it a musical event or any others, one thing is there would always be teenagers/ consumers attending. And that tickets are usually sold out in the middle of the week. This answers this question, if 40% attends twice in a week and 50% once a week, then the 5 % of no comment have no choice when under this association, they are simply likely to follow trends.

- Question 3: - Who is your favourite artist and why do you like them?

- Analysis - 30 % said their favourite was Beyonce Knowles, 25% replied 50 Cents, while 40% favour West Life, as only 5% was undecided. On why they chose their idol, 75% said it was because they sang better and are very popular with the media and sang better, the other 25% replied it was because they are young with great personality. Now if you remember, Kotler (2006) in chapter one argued that marketing communications compels, informs, and persuade consumers. And chapter 5, 6, and 8 upon interview agree that marketing communications attract teenagers which is why we argue that 75% of them said they love their idol for their frequent appearance on television, the press and radio, similarly 25% fell for their personality which is what teenagers in this age range crave for, as we have already highlighted in chapter two. In agreeing with Phillip Kotler in chapter 1, marketers' use of marketing communications triggers motivation and affect perception, learning and memory.

- Question 4:- What ages are your friends?

-Analysis-85 % said young boys and girls in the age range of 17 -23 years old. 15% of them said their friends are between 16 - 20 years old. Also, this question revealed that 60% of the girls prefer to be in the company of boys and 40% of boys in the company of

girls. This brings us back to what we talked about in chapter two as regards boys and girls waiting to see Tom Pretty and Kanye West sing.

Chapter 5, 6, and 8 points out early pregnancy, drugs and watching inappropriate television and media programs and dropping out of school when mix too much with the wrong friends, any of the above can happen because of their age group peer pressure especially from friends of negative background and upbringing.

- Question 5: - Do you attend singing/-dancing school now or in the past?

Analysis- 80% readily answered yes, while 20% said no. The yes camp argue that being in an entertainment school give them a route to be like their famous idols and will quickly get status of a celebrity. Simon Cowell in chapter three said “these children want to be like P-Diddy, J-LO etc and want to own a private jet” so evidently these age group feel that attending music classes will easily make a P-Diddy out of them. While in contrast not all teenagers are from untidy backgrounds even when they socialise. So 20% said that they do not attend music school, this is where chapter 5, 6, and 8 comes in about advising education to take precedence over entertainment for a more guaranteed future, an entertainment industry is very competitive such that only 5% makes a head way.

- Question 6: - Which media (TV, Radio, Newspapers, PR Events, Internet/ online) do you like most?

-Analysis- This was interesting as an overwhelming 90% chose TV, Radio, Internet and Newspapers, while a paltry 10% settles for any other informative media outlet. I will interpret this to mean flyers to schools and home, and word of mouth, etc. In the nutshell, 70% agree the impact of these media as mentioned enable them to know popular artists with personality. While 25% said it help them to make up their mind as to what event to attend, and 5% said no comment. The 90% said the obvious which is TV, Radio, Internet and Newspapers, this takes us back to chapter one and topic of this study “Role of Marketing Communication in Entertainment” which is impact consumer behaviour to accept entertainment events and entertainment promoters 41 would be smiling to the banks. Of course, there must be return on investment, or it is pointless. Even 15% agree that it helps their decision, which means that upon television/ newspaper information they now chose what event to attend.

- Question 7: - Education or entertainment industry, which in your opinion is more important?

-Analysis-For this 45% said that being an artist is a short route to get famous and acquire riches of life, 35% disagrees and said they'd want to be educated, while 15% said they would have education first and then go into entertainment industry if they have to, and the remainder 5% said no comments.

Taken together, those in the 45% group are those who are of the habit of not wanting anybody to control what they do as they want to live as they like, and feel that it doesn't really matter whether or not they have formal education as entertainment can get them anything they want in life, and I see them especially the girls as those to get pregnant quite early or live under negative influences and not bother while their teenage friends end up in robbery, knife and gun crime.

But the 35% though seemed not too sure yet they preferred to get an education even though they frequent entertainment program. So, in any way those in this group fall in the category of children who still listens to and take the advice of parents to not play with their education as advised in chapters 5, 6, and 8 interview. For example, "Come to us for entertainment knowledge but attend your colleges." The 15% are very clear about having a formal education before venturing into entertainment if they have to, they seem to be those from a well organised background with a focus of securing a future in other stable career, e.g. a Doctor, Bank-Managers etc, after all they still can enjoy entertainment no matter their societal status other than being entertainers themselves. Meanwhile the remaining 15% with no comments can only be likened to zombies because they don't have a stronghold of their own thinking. They are like drifters in life who can be easily influenced and told what to by their teenage friends.

- Question 8: - Do you like other artists that are not popular in the media?

-Analysis- Up to 80% of interviewees said no because they believe that any artist who is not popular in the media probably doesn't know how to sing. While 10% believes they would attend events where artists unpopular artists are performing but that would also only if there isn't any event-taking place with a popular artist. 10% had no comment. Jake/ in

chapter 6 said it all that someone may be the best singer but without proper promotion with a substantial budget, that person is going nowhere and would hardly be recognised by anybody in the entertainment industry.

But the story is different for those who are lucky to secure a good entertainment promoter to back them up with advertisement and publicity campaigns in the newspapers, radio and television coverage even though they can't sing, such a person is guaranteed to be a success in the world of music. Which is why to 80% unpopular artists not mentioned in the media are seen to be like quarks, while 10% savour these so-called quarks only if and when there are no better alternatives with the other 10% with no comment as anything can go for them.

- Conclusion - In methodology, chapter 4 Phillip Kotler (2006) advise sampling a sizeable population of people in a manner of that will sound up opinion of respondents, which will help throw light into how research questions could be answered. In this regard, 40 entertainment-loving teenagers were sampled, and from their responses over the eight questions, which they answered in separate groupings, the following was understood.

- Teenagers at this age look at entertainment events as a way of life that must be serviced regularly. Because entertainment provides and uses several marketing tools to compel and influence their sensory field through TV, radio and newspapers, online, flyers, aka "marketing communications" and upon impact they come crashing like a pack of cards by attending the announced events/ performance.

-However, this sample brought out to the suffice that advised by chapters 5, 6, and 8 a microscopic few of this group are so well grounded that being educated is their first choice even when others see in Beyonce, P-Diddy as messiahs, they only see them as entertainers doing their job. While they in their end ladder of education fell, they will achieve status/ fame and wealth as a Doctor, Dentist, Bankers, academic etc. Putting all the above into consideration it is gradually getting to a point in my opinion were both entertainment organisations, promoters, must be made by government agencies to work by some stricter operating rules to help reduce the negative hold they have on teenagers. In this case I would liking unprecedented use of marketing communications to encourage teenagers about entertainment, to a system of brainwashing, in that both happen to influence human perception and change their attitude in favour of what they want to achieve.

CHAPTER SEVEN

INTERVIEW ANALYSIS

Interview with Anita Jones/ Ray Reid of Third Age Academy (Singing/ Dancing and Drama School)

Third Age Academy is a singing, dancing and drama school established Forty Years ago in London UK. The Firm has (120) children, headed by Anita Jones and Ray Reid.

The following four questions were administered.

- Why do children love entertainment
- Which type of media do you think is best that can help maintain a constant number of students in a singing and dancing school
- Has there being any student who started with you and then stopped, and why
- How can we succeed in encouraging teenagers to combine education and entertainment, and helping them to reduce negative intake of attitude in entertainment programs

- Question 1: Why do children love entertainment?

- Answer: Reid explained that from experience of being in the industry, he found that teenagers tend to embrace any entertainment event that gives them opportunity to socialise with their peers. While Anita said teenagers these days wants to be rich and famous, as they now see entertainment industry as a sure way to get that popularity. In this regard teenagers become a good industry for them, as some actually get registered up front of two years.

- Analysis - Reid said meeting up with peer groups, while Anita added that they crave fame. Chapter one made us to know that entertainment is a connecting point for the world's youths as they all crave identity and personality. In chapter Two Simon Cowell said that being famous like P-Diddy was the goal of majority of world's teenagers, exactly what Anita said so these are the underlying reasons why majority of this age group love entertainment.

This thing that actually make children love entertainment is purely the psychology of motivation, perception, learning and memory, i.e. when marketing communications is introduced, they get motivated to wanting entertainment as a need, then their perception becomes altered. At this stage they believe, learn and store in their memory everything been advertised to them. Their attitude is now altered as a new way of life sets in.

- Question 2: Which type of media do you think is best that can help maintain constant number of students in a sing and dancing school?

-Answer: Reid answered that while it is a known fact that television, radio, and newspaper advertisement is much more effective, however Public relations, events, distribution of flyers, email notices and social media have their place as a communications tools, pointing out how this small agency was able to maintain a constant flow of students over the years mostly by distribution of flyers to schools and other social outlets. Anita on her part agreed on this, before adding that word of mouth in Public Houses and women social outlets, had also contributed or been able to attract parents to the Academy.

- Analysis - Reid said Television, Radio and social media are on the top end, but flyers, and social media , help maintain steady flow of teenagers, which is bringing us to chapter one and Two when(Status Quo) singing group, used the social media method, to sell out 40,000 tickets. But on top end, EMI used TV, radio and newspapers to promote Robbie Williams/ ColdPlay European / world singing tours. Then in chapter four and five explained that flyers, word of mouth and online direct marketing has been very contributively to their operational, success, which is supported by Anita and Reid of the Third Age Academy. At this stage we will agree that marketing communications components can impact consumers behaviour during entertainment deployment.

Question 3: Has there being any student who started with you and then stopped, and why?

- Answer: According to Mr. Reid, “Although student number has been very encouraging over the years, yet some students do stop midway. But with the help of continuous advertisement and promotion it is quick to refill those spaces.” Anita added that sometimes the school may lose up to 25 students, but consistent word of mouth, emails, social media and flyer distribution do increase the number of students, but this number always fluctuates all the time.

However, upon investigation they lose so many students in some cases, it was discovered that some girls get pregnant while some boys join bad gangs due to strained family difficulties, and the fallout usually reflects on class attendance of Third Age Academy.

- Analysis - Two key words here, losing students, are quickly replaced with the help of marketing communications tools. Investigation revealed that early pregnancy, negative association caused by family strained relationships has been noted to be responsible. This is what chapters four and five emphasized strongly that parents must not lose sight of their children's upbringing, by looking and controlling what they are exposed to, both in television consumption and association they keep, which throws up Jeffery Jensen's argument in chapter two that between 1920's to 1990's television/ types of advertisement had been criticized for encouraging promiscuity, drugs, alcohol intoxication amongst youths, which always have adverse consequences on our modern day teen and youth, and they eventually end up as failures in society. This goes into findings and recommendations as well.

- Question 4: How can we succeed in encouraging teenagers to combine education and entertainment, and helping them to reduce negative intake of attitude in entertainment programs?

- Answer: Anita took over, saying that as a single mother of six from a broken relationship, she has experienced lots of negative behaviour from teenagers so she advice that although children attend entertainment schools, yet parents must endeavour to support their children's sporting and education activities, stating further that some parents drop off their children in stage schools or entertainment centres and never bothers to come back to collect them, which allow them to stray away after closing. And at this point these children find the perfect opportunity to mix up with all other teenagers from all sorts of backgrounds, thereby tainting their attitudes.

-Analysis - Although I am not a moralist, nor am I a social service worker, but there is supposed to be some distinctions between badly brought up children, and those from parents who feel that the success or goals of their life revolves around their kids and a solid future. Accordingly, Anita is saying that children from these backgrounds are as similar to those mentioned in chapter two, living in tents for 24 hours with drugs and alcohol in order to see an artist perform, when they could also actually go there when the artists arrive. That type of situation creates a sure way for them to mix up with other teenagers from negative background. Also, remembering the two philosophers who said teenagers are, “drunk from the scotching of the sun and tossed around like the ocean waves.” Well, after all these, children of today are the leaders of tomorrow, and with the attitude that some parents exhibit by dropping off their kids in entertainment centres not bothering to collect them -according to Anita, yet they wonder why their own kids cannot be amongst the leaders of tomorrow. Perhaps this might be possible when they learn to cherish their children and make them first and foremost in their daily endeavours.

This has actually made up the concluding part of this chapter. So finally, parents should be weary of marketing communications entertainment merchants whose only interest is to make a fortune on their investment, i.e. entertain 40,000 teenagers and manufacture new 30,000 negative teenagers. In my opinion, UK, Russia, USA, Ireland, and several other countries are now shouting about the rise of knife and gun crime. But in 50 years from now everybody must be armed to move freely through the streets. Yet further if Anita Dunes, a woman of broken marriages with six children could see it in the above lights, it becomes very vital that parents are to be very wary about the kind of association their children keeps, where they hang out, their type of lifestyles, especially because they draw their conclusions and way of life from what they are exposed to on television and media, as we now know that it is economic interest that drives entertainment promoters.

FINDINGS.

FINDINGS: As the fifth and last step of a research, said Phillip Kotler et al (2006) p14, researcher presents findings as the fifth and last step of a research, said Phillip Kotler et al (2006) p14, researcher presents findings relevant to the actual marketing decision. In presenting the findings of this research, the followings are to be considered: -

- How was research result similar to previous authors research as presented in Chapters 1 -2- 3.

- How were they deferent

- What was achieved during the research.

As we do know that the key topics of this research are: - Entertainment Industry; The Role of Marketing Communications, and How it's impact affect Teenagers Negatively.

Having gone through several literatures, textbooks, periodicals, articles and newspapers, interviews were conducted with three different entertainment organisations and Temple Bar/ Dublin and population sample of the following.

Mrs. Joy Bolland – Easy Entertainment Organisation

Mr. Tony Roberts – Middle School Entertainment

Mr. Ray Reid/ Anita Jones - Third Age Academy

Population Sample - Sample of 40 teenagers at Oriental Square.

Because entertainment promoters seek return on business investment, they in the entertainment industry seek teenagers/ emerging youths because they are more interesting and larger enough with possibility of growth. In this regard all marketing communication tools directed at teenagers when providing entertainment.

Marketing communications are often directed at teenagers by entertainment promoters because it allows entertainment promoters to drive sales and build long-term brand equity. Their role as active consumers and influencers within their peer and family networks makes them an essential audience for marketing communications in the entertainment industry.

As Key Consumers of Entertainment, teenagers are a primary audience for movies, music, video games, and social media content. Their enthusiasm for entertainment makes them a lucrative market segment, because they are heavily influenced by trends, making them eager to consume new entertainment products or experiences. As trendsetters, their adoption of entertainment products can influence other demographic groups, such as younger siblings or even adults, high Peer influence is significant among teenagers. If one teen consumes or endorses an entertainment product, it can lead to widespread adoption within their social circle. Again, entertainment promoters tap into teenagers' emotions, aspirations, and desires for self-expression. Campaigns often emphasize themes like individuality, belonging, and fun that resonate strongly with teens. While teens may not have large incomes, they often have disposable income from allowances, part-time jobs, or gifts. This makes them a viable target market for entertainment spending. Teenagers have a significant influence on family purchasing decisions. For example, they may persuade parents to buy streaming services, concert tickets, or gaming subscriptions. Teens are highly active on digital platforms and social media, making it easier for marketers to reach them through targeted online campaigns, influencer partnerships, and viral content.

In chapter one EMI records promoted Robbie Williams and ColdPlay on worldwide singing tour, especially the Crystal Palace performance which sold out 39,000 tickets within 48 hrs. Preceding dates of events, unprecedented marketing tools are all deployed ie, television, newspapers, radio, Internet, etc as Status Quo used on-line direct mail to communicate 40,000 fans and was a ticket sold out while in chapter two, Boyle Mike in Billboard said when upcoming musical group FLYLEAF was being promoted, they were made to appear in major US television stations, radio, iTunes, Myspace, where all deployed and American Idol promotes winners like Kelly Clarkson with 1 million record sell out. Leona Lewis of Xfactor fame £1, million record deal in both cases the media glitz which accompany all versions of American Idol and the Xfactor was responsible for this success.

Similarly, Joy Bolland of Holt entertainment said their Easy entertainment firm stage about 20-30 concert events in a year for schools' children and local youths, using television, newspapers, and radio, flyers distribution to houses as marketing communications to generate awareness. Again Tony Roberts, of middle school entertainment, said they run twice-yearly June/ December singing auditions and winners are promoted successfully using direct mail system, flyers, social media and word of mouth, arguing that they always have success. So as chapter one, two, and three demonstrated, authors had reported how marketing communications made the difference during entertainment occasions, and we can see the similarities as two of the interviewed entertainment organisations agree that they used same method to influence teenage consumers for their entertainment firm.

But on both side of the divide, i.e. - former authors as chronicled in chapter 1, 2, and 3 against chapters 5, 6, and 8 interviews, there are areas where they do things differently. In chapter 2, Derek B. Scot (2000) said entertainment promoters are only concerned about their economic value. As Polygram Vice President said, image building through press, television and radio quickly helps them to realise their economic purposes. In chapter 2 it was reported how several thousand boys/ girls half naked, on drugs waiting for Tom Pretty to. In chapter 2 (www.warc.com) said hip-hop is a pervasive entertainment source with mass appeal that produced Jay-Z, Jah-Rule, Missy-Elliott, and Eminem. Note (some of this musician has had a negative criminal past) yet television channels like MTV in five continents in 67 countries and reaches 1.2 billion people are being used by promoters to position all sorts of musicians to teenagers. Even Jeffery Jensen quoted Banlula (1994) in chapter 2 that people imitate behaviour performed by their Idol. So, teenagers will imitate criminal minded singers as long as they are popular. So, majority of former authors really put together methods how promoters who want return on investment influence consumers even as this help to lead them astray into negative way of life.

Against this, Mrs. Boland of Easy Entertainment said in chapter 5 that they are very mindful of what teenagers under their care are exposed to, advising parents to control their children television consumption, and encouraging them to be serious with their education even though they love entertainment.

Again, Tony Roberts of Easy entertainment School in chapter 6 said they always advice their students to be serious with their education along with entertainment quest, which means they care about the future interest of teenagers. Yet again Anita Jones of Third Age Academy in chapter 6, emphasize that children should be cared for, loved and that parents should endeavour to allocate time for their children's upbringing, advising all singing teenagers in their firm to be serious with education or sports as well.

Taken together, chapter one, two, and three saw marketing communication in action during entertainment occasions, which is similar to tools used by chapter 5, 6, and 8, to position entertainment. But they differ in that chapter one and two promoters of entertainment are only interested in return on their investment. If an old criminal can sing, they will clean him up with PR and position him to the teenagers who are very quick at copying bad behaviours. But in sharp contrast, chapter 5, 6, and 8, entertainment organisations care about what children are exposed to and try to direct them in a good future direction all agreeing that although they cherish their business, but the welfare and good conduct of teenagers comes first. In this regard, chapter 1 and 2, in promoting any character using unprecedented television and media for entertainment profit end-breeding millions of society's miscreants (failures).

- Entertainment is a business, and like any business, its goal is to generate revenue. Promoters target teenagers because they are a lucrative audience with disposable income, and Many entertainment campaigns are designed for immediate success, such as ticket sales, streaming numbers, or merchandise purchases. This short-term focus can sometimes neglect long-term considerations, including the potential impact on teenagers' futures.
-
- Teenagers are particularly impressionable and susceptible to peer pressure, some promoters exploit these vulnerabilities to push products or experiences, regardless of their potential negative consequences.
- Entertainment promoters benefit from keeping teenagers hooked on their platforms, whether through binge-worthy TV shows, addictive video games, or endless social media content. This can lead to reduced productivity, poor academic performance, and even mental health

challenges. Many campaigns encourage teenagers to equate happiness and status with material possessions or experiences, fostering a culture of consumerism rather than long-term values like education or personal growth. Entertainment targeted at teenagers often prioritizes escapism and fun over educational or meaningful content. This focus can deprive teens of opportunities to engage with critical thinking, creativity, or personal development.

Consequently, this research had achieved and unearthed some vital answers to issues relating to teenagers and their behavioural pattern. Entertainment promoters all over the world as discovered in chapters 1, 2, 3, 5, 6, and 7 all see teenagers as their consumers base unleashing their marketing communications machine on them as this will yield return on investment. In doing this majority of entertainment promoters position individuals with questionable past to teenagers which is not supposed to be, because research has shown that during 1920's, 50's, 90's, music/ Rock and television media had been criticised for encouraging promiscuity and criminal behaviour. Yet in this age, major powerful television like MTV, CNN, Sonny, BBC/ SKY etc, promotes and display to world teenagers any individual as an artist, provided profit is achieved. Then teenager upon impact from marketing communications begin to behave badly, while majority of them become failures in life.

Importantly, during my interview and sample population as chronicled in chapters 4, 5, 6 and 7, it was discovered that certain factors are responsible for the loose lifestyle of teenagers which places so much time at their disposal, because teenagers by their nature find energy and wings in entertainment to demonstrate their personality.

This research shows that children from divorced homes, those whose parents work 9 - 5pm and see their economic obligations more important loose grip on their children and as a result many of them become uncontrollable, or stop educational pursuits and before you know it get involve in knife and gun crime, sexually debase, low morale standards with some becoming young mothers and fathers very early in life. These are those that get drunk or do drugs and have unprotected sex while they wait to see Tom Pretty to sing. Even during population sample at Oriental Square in chapter 7 questionnaires to 40 party loving teenagers, 45% favour entertainment/ party attendance more than academic pursuits, although 35% still agree education is important, while 10% had no comment.

This research also shows that all time free teenagers from tainted backgrounds, corrupt other teenagers, spreading their negative way of life to every teenager they come in contact with. More about this will be expanded on conclusion and recommendation.

CONCLUTIONS

- In conclusion, we realise that as social animals everybody needs entertainment because it gives us that pleasure and relaxed feelings that our daily activities cannot. For this purpose, it becomes an industry worth billions of dollars that entertainments marketers promote worldwide. Sensing that returns on investment would only occur by targeting teenagers who love entertainment, the more and are more in numbers with possibility of growth. They position their pop stars to teenagers using all marketing communications media to impact their sensory fields. In this regard, segmenting, targeting and positioning quickly takes place, while it is marketing communications that actually positions pop stars like Robbie Williams and ColdPlay, as AIDA coding and decoding only takes place after television, radio, and newspaper had announced upcoming pop-star's performance, and eventual response from consumers leads to patronage.

As marketing communications have altered, control and influence attitude and lifestyle of teenagers, they now find energy and wings to exert their demographic influence within their peers. This leads them to embrace all manner of pop-star characters in whatever circumstances-location and environment provided they are entertained. Looking up to every pop stars almost like a messiah or an idol even when their past is heavily tainted. Although some authors do try to criticise music and television consumption as being responsible for certain inappropriate lifestyles of teenagers, yet entertainment promoters for economic benefits continue to use all major television networks to reach this age group as their judgment is weak because of their young age. This is why people now believe that Simon Cowell had influenced the growth of entertainment in that his Xfactor/ American Idol auditions is conducted, using all world broadcast and electronic networks to reach the youths, and because the winners become famous through the same media. These are high points that chapters 1, 2, and 3 highlights. As we quickly go through roles marketing communications play when entertainment is being provided, impact and the negative effects on teenagers, research becomes necessary and certain steps are to be adopted.

In methodology highlighted upon methods approach design and techniques that should be used to achieve research into how marketing communications actually impact consumer behaviour widely used by entertainment provider, and the implication this has on teenagers.

ON this, defining the problem before undertaking the research was necessary if purpose would be achieved, leading research to pursue all data sources, ie internal, secondary and primary data which will help open up enough information to achieve research objectives. Additionally, technique of interview, questionnaires and sampling method are vital to help probe deep into respondent's inner mind and breakthrough into their perceptions as to how they perceive research question. As data analysis would help breakdown research funding into bits in the way it would be better understood by any future need or purpose it might serve. Finally, if research is to be of any value, it must be guided by ethics of research so that the image of the discipline would not be tainted.

On the whole three-entertainment organisation managers was interviewed and sampling conducted for a population of 40 people in Oriental Square entertainment area. From interview conducted with the three-entertainment organisation, it was clear that marketing communications hold the key to any successful entertainment event and must always be deployed before, on and after events had taken place - be it concerts, or promoting new/ old artists.

During this interview as well it was clear that, while chapters 1, 2, and 3 demonstrates that promoters of entertainment are only out for the of investment not minding the implications on our younger ones in the society, these three entertainment organisations, although do love their business but nevertheless care and show concerned about teenager's future, and are very clear about this by advising singing dancing and party obsessed teenagers to be serious with their education, and to be mindful on the type of television program consumption. Also, advising parents of these children the same and holding them to task about their upbringing.

Finally, they made us to know that majority of children who drop off from singing school and academic pursuits are in their majority from broken homes, and families who were too busy chasing after their 9-5 jobs without giving sufficient attention to their vulnerable children who were being put in a position to be easily influenced by their friends from questionable backgrounds.

All of which results in children becoming young mothers and fathers, and some other fall into knife and gun crime and drug dealing gangs.

During the Oriental Square sampling, it was clear that over 60% of most teenagers would favour anything that has to do with entertainment in whatever form or method or circumstance and environment of its delivery. While about 30% combines life of pleasure found in entertainment yet favour achieving their future endeavour through academic pursuits. Although about 10% gave no comment. In my opinion, this group are with the undecided set of teenagers who could easily be influenced by their peer group pressure, for all these reasons recommending certain standards for entertainment organization becomes necessary if this invasion of teenagers that had serious negative implications is to be checked properly.

RECOMMENDATION

As carried forward from the conclusions section of this study, recommendation is necessary to help unravel the puzzle around teenage wild attitude, Before this lets add a few more reason why we need recommendations; in a billboard (2004) issue 43 p24, it was reported how universal promoters schedule two major concerts in Puerto-Rico and coliseum Shaw for a 9 year old Mexican singer and actress Dana Paolo. Neil Parker in an emerald article reported that a study by MTV (1) revealed that adolescent viewers lives a 30hrs media and entertainment day, surfing the internet, always on social media, views DVD, listens to mp3, download movies, play video games, watch television in multi-tasking mode. Again Jeffery, Jensen, Annett (2006) argue that television is not the medium being criticised for promoting unhealthy immoral tendencies for adolescence. But music also has been criticised as much. And Malcolm Hill and Kat Tisdall (1997) point out that children will inevitably seek to make sense of what is going on.

With all the facts in hand, our recommendation will fall on the shoulders of the following -

- Promoters of musical artist
- Promoters of entertainment schools
- Academic school authorities
- Parents / Foster Parents.
- Government/Social Services

- First, we recommend that music promoters should be mindful of the type of events and musical performances they expose teenagers to and in trying to achieve economic gains, the type of advertisement displayed to teenagers should come under watchful eyes of a designated government agencies. And even when they are permitted, certain types of control should be in place for unruly behaviour both in dress sense, smoking and alcohol consumption limits, because there are other children from decent homes who mix up with other children from poorly handled backgrounds.

Additionally, when you read in chapter (2), section about “The rise of hybrid and virtual festivals”-some of them are captioned as, “looking for trouble”-“the darkness” –“nutty boys” -and more unpleasant looking performing artist of the day. Teenagers are not

psychologically equipped, on how to rebuff such negative influence. So, parents should be mindful about types of music events their children attend.

- Secondly, promoters of entertainment Firms have shown from this interview that concerts and events are in place to keep children registered for their own economic gains, but we recommend that since these children get there and run loose becoming very wild because of too many exposure to entertainment, these entertainment schools must put a kind of control mechanism to check when certain children are gradually becoming unruly and getting wild. And some cross-checking if they are keeping up with their education as well. They should also endeavour to tell these children that not everybody would become famous like P. Diddy just because they sang a few good lines. But that education will as well give them a good number of other options in life.

-Thirdly, School authorities should start a campaign to let teenagers know that education comes first in life which will give them many other options, so they should reduce the influence of entertainment promoters hold on children. But even then, they should make entertainment schools to fill out a form which should be under check by schools to monitor how these children who eventually become students of singing is combining education along with their performance art.

- On the fourth count; Parents who comes first should endeavour to check their children's school progress in school after and how they are combining their pastimes or singing/dancing classes with education, getting a bit involved as to the kind of friends their children keep and where they go to or how they spend their leisure times. One important aspect is check if they smoke or drink being watchful as to their TV times reduced social media Times and cut their DVD and mp3 purchases and usage.

Entertainment promoters have a responsibility to ensure that music events are not only enjoyable but also safe and respectful for all attendees. Set a maximum number of drinks per person at a time. Introduce drink tokens or wristbands with a limit on the number of drinks per attendee. Create areas where alcohol is not allowed, offering a safe space for families and individuals who prefer a sober environment. Train security personnel to identify and deny entry to visibly intoxicated individuals.

Use ID scanning technology to ensure only attendees of legal drinking age can purchase alcohol. Offer a variety of non-alcoholic beverages at lower prices to encourage moderation. Implement cameras to monitor inappropriate behaviours and manage crowd. Include a code of conduct in event materials (e.g., tickets, website, and signage) emphasizing zero tolerance for excessive drinking and immoral behaviours. Announce that violators will be removed from the event's venue without any refunds.

Share messages about responsible drinking and respectful behaviour through social media, email, and at the event. Collaborate with organizations promoting safe drinking habits (e.g., alcohol awareness groups). Establish and communicate a strict policy against harassment or inappropriate behaviour. Provide anonymous options for attendees to report misconduct. Train staff to handle incidents of harassment or violence swiftly and discreetly. By implementing these mechanisms, entertainment promoters can create a safer, more inclusive, and enjoyable environment for all attendees while minimizing risks associated with excessive alcohol intake and immoral behaviour.

Entertainment promoters can face significant legal liabilities for failing to implement measures to control excessive alcohol intake and immoral behaviour during music events. These liabilities can arise from a variety of legal frameworks, including criminal law, civil law, and regulatory compliance. Here are the key areas of legal exposure:

College authorities play a crucial role in shaping students' priorities and ensuring they understand the importance of education over excessive partying. During freshman orientation, emphasize the importance of academic success and responsible social behaviour. Include sessions on time management, self-discipline, and the long-term benefits of prioritizing education. Alumni who have successfully balanced academics and social life can share their experiences and inspire students. Offer workshops to help students manage their time effectively, balancing academics, extracurricular activities, and social life. Educate students about the potential risks of excessive partying, such as academic failure, health issues, and legal troubles. Highlight the physical and mental health impacts of over-indulgence and stress the importance of moderation.

Provide regular academic counselling to help students stay on track with their studies and address any challenges they face. Pair new students with senior students who can guide them on maintaining a healthy balance between academics and social activities.

Support academic and interest-based clubs that provide enriching experiences while keeping students engaged in meaningful activities. Use email, social media, and posters to remind students about the importance of academics and provide tips for striking a balance. Celebrate academic achievements through awards, recognition ceremonies, or features in newsletters to inspire students to prioritize their studies. Showcase stories of students who excel academically while maintaining a balanced lifestyle. Consistently remind students that College is a time for growth, learning, and exploration. While social activities are an essential part of the experience, your education is the foundation for your future success. Prioritize your academics and make responsible choices to achieve your goals."

Finally, Government /Social Services - the government have a huge responsibility here, recommending that children under 18 years should not be promoted as a musician. All promoters and entertainment houses should be under the watchful eyes of the authorities and in most cases involve the social services when parents are not living up to their calling with regards to monitor their children and should not allow all engagement to put up by entertainment schools. When mechanism is in place to check how teenagers are being handled and there are reductions to a number of performances they are exposed to, both in events and crafted marketing advertising ideas that catches their attention. With some checks both from parents, the government and school authorities, gradually it might take between 3 to 5 years we shall begin to see the benefits of this recommendations, given that the number of children now streaming the street as majority of them dressing loosely, drunk and most of the time smoking during events will reduce.

And the great number of them will prefer to achieve education before entertainment, which will make them decent and modest human beings, and transforming them into very useful adults in society in arrears of their learned educational disciplines.

The Rise of Hybrid and Virtual Festivals: Its Negative Impact on Teenagers

In recent years, hybrid and virtual festivals have gained immense popularity. These events combine online and in-person experiences, or exist entirely in the virtual realm, allowing global audiences to participate without the need for physical presence.

While this shift has brought numerous benefits—such as accessibility, inclusivity, and reduced costs, it is essential to examine the potentially negative impacts, especially on

teenagers. Also, virtual festivals often replace face-to-face interactions with online connections, which can lead to feelings of isolation. Given that Teenagers who are at a crucial stage of developing social skills, might miss out on opportunities to build meaningful, in-person relationships. Online interactions during virtual festivals may lack depth, contributing to a sense of loneliness despite being connected. Again, excessive participation in virtual events leads to prolonged screen exposure, which has been linked to anxiety, depression, and sleep disturbances in teenagers. Many hybrid and virtual festivals are heavily monetized, bombarding teenagers with advertisements and sponsorships, that can fuel materialistic tendencies and pressure to buy products or services they don't need.

Potential Solutions

To mitigate these negative impacts, it's important for parents, educators, and organizers to take proactive steps, by Promoting a healthy mix of virtual and in-person activities, limit screen time and encourage participation in offline social events, teach teenagers how to protect their data and navigate online spaces safely, create opportunities for teenagers to engage in meaningful face-to-face interactions provide access to resources that help teenagers cope with anxiety, comparison culture, and other challenges tied to virtual events. Governments, organizations, and event organizers can implement targeted regulations.

These would aim to protect young users from exposure to harmful content, safeguard their mental and physical well-being, and promote responsible digital programmes. Platforms hosting virtual festivals could be required to set screen time limits for teenagers, with reminders or mandatory breaks after a specified duration. Organizers could be mandated to include offline components or challenges that encourage teenagers to engage in outdoor or physical activities. Governments could require festival platforms to implement robust AI-driven moderation to filter out harmful or inappropriate content, including cyberbullying, hate speech, or explicit material. Strict age verification mechanisms should be enforced to prevent access to content unsuitable for teenagers. Prohibit targeted advertising to teenagers during virtual festivals, especially advertisements promoting harmful behaviours or unnecessary consumerism

REFLECTIONS

Completing a Ph.D. research project is not only an intellectual exercise but also a significant learning experience in management, covering various aspects of planning, execution, and leadership. Balancing multiple tasks such as literature reviews, experiments, writing, interview sessions. Ability to prioritize tasks, set deadlines, and maintain productivity over long timelines. Research often requires defining long-term goals, breaking them into manageable milestones, and adjusting plans when unexpected challenges arise. With the competence of strategic planning, goal-setting, flexibility in project management, analytical thinking, resilience, and making data-driven decisions under pressure.

- Research rarely follows a linear path; setbacks and failures are part of the process. Emotional resilience, adaptability, and maintaining focus despite challenges. A Ph.D. teaches the importance of questioning assumptions, evaluating evidence, and refining hypotheses based on feedback. Intellectual independence, self-assessment, and continuous improvements.

- Very interesting that one has got to this point of reflecting upon the whole Thesis, (Doctor of Philosophy) project as a study. In truth, at first too many assumptions came to my mind. This could be very difficult but on a second thought, I said why not, if others have done it successfully I can do it too, at least let me try and be corrected if at all. However, I was able to motivate myself and fell back on the adage; that the first pot of soup may not be good enough but perfection could come from having the courage to cook to cook the first meal, which is why I find myself where I am today writing my reflections about it and I'm glad I did. Now- Thesis objectives defined and fulfilled, yes up to the point I know, the objectives were to research into several books, articles, newspapers, databases, conduct interviews and carry out surveys that will prove or support the idea how marketing communications work or play a vital role in entertainment. How it impacts consumers especially teenagers. Why teenagers fall headlong in chase of entertainment even with attached negatives.

And how American Idol and XFactor has influence over entertainment.

All these were achieved because highlights were shown how marketing communications were deployed to promote musical artists and upcoming musicians. It always follows with record of success because he knew how to exploit the synergy of marketing communications deployments in that it succeeded to influence human behaviour (that is teenagers) that are ever ready once entertainment location for a musician is mentioned. Ever since American Idol and the Xfactor the urge for becoming music star has greatly increased. While interviews with industry experts shows reasons why teenagers want to be identified with entertainment. During these interviews I was able to gain insights on what went wrong with teenagers and recommendations that will help restore the situation.

- Comparing outcomes with initial expectations at first, I thought, get in there download some information, some books, interview here and there and Thesis is done. Here it was not to be, some of the initial books I had hoped upon did not tie in with my topic Some of the entertainment companies slated for interviews became reluctant although they later agreed and said that it will have been on anonymous ground, because they are still operating. However, I got things together with some of the marketing skills I developed over these past three years with eagles' eye, I sported some articles, books, interview conducted, I enjoyed especially the Oriental Square survey, because I was seeing live what I was writing about.

- Was the research well planned and executed? Yes, given that I visited libraries I got sufficient books, articles, interviews. I budgeted for even if it cost me much money moving round, getting to interview appointments, delayed but got underway eventually. One final problem was finalising this Thesis and contending with the typing, but that also was sorted out in the end, the word processing perfect.

- What went well, what would have been done differently? As far as I know 75% went well but if I'm to go through this in life again I would rather start in time and never take things for granted.

That said, I think it all went well as my knowledge can take me, given that the(proposal / Ph d) was ready, then by- (22 / 1 / 2023),and I actually started putting my work

together, such that, when a university approved, my proposal to start the project, I was already midway into the total program.

- How sensitive was the researcher to the abilities/contribution of others? Patience is a virtue in this instance given that when you visit places of appointments that at an agreed time and you get there and found they are not there for a long time, it is only with patience that you are actually only going to wait through it, and get their contributions eventually, well up to the point that they allow you. If you have no choice, you take what you are given, because you have the shorter end of the stick by the way, but with a bit of appeal they open up a little more and release more grounds for you.

- What was learnt, management wise? How have this helped to develop management competencies? For this study I have been able to understand that certain marketing tactics change behaviours which not only that I read about it, but people that I interviewed told me how they use some marketing communication vehicle to get certain segment they chose. This is practical with one suggesting to me that he would be happy to work with me as a consulting marketing Analyst. Again, from this research, I see that for any commodity, product, services, musicians, you need a marketing expert. I am happy to belong to this elite group now, where I can keep demonstrating competencies of what I have learnt over the last (30) months.

Finally, I now know that a (Ph. d). Thesis project is quite tasking to one's total well-being; eye, brain, ear, everything is tasked during this program. It is a mixture of the total human mental chemistry.

Academic success often depends on building professional relationships with peers, advisors, and industry contacts. Networking, relationship-building, and leveraging professional connections for career growth. A Ph.D. requires staying focused on a single topic for years, which teaches the ability to maintain long-term motivation, Vision-setting, persistence, and seeing a complex project through to completion. By the end of a Ph.D., researchers typically gain a well-rounded set of management skills that are highly transferable to academic, corporate, or entrepreneurial roles.

Ph.D. project planning is a complex process that often comes with a variety of challenges. Including conducts a thorough literature review to identify gaps, define specific measurable research questions or hypotheses. Use frameworks like SMART (Specific, Measurable, Achievable, Relevant, Time-bound) goals to define the scope. Regularly consult with a supervisor for guidance in narrowing down the focus. Regularly reassessing and adjusting timeline as required, learning to say, "no" to non-essential commitments. Scheduling dedicated time blocks for focused work, Practice self-care to maintain physical and mental health, embrace flexibility and be prepared to pivot the approach, develop alternative plans or backup experiments, Focus on the process rather than solely the outcomes. Maintain a mindset that setbacks are part of the research journey.

Writing a thesis or publishing papers can be daunting and time intensive. Start writing early, even if it's rough drafts. Break writing into sections and tackle them one at a time. Many Ph.D. students aim for perfection, which can delay progress and increase stress. Focus on completion, not perfection. Accept that your work can always be refined later. -By addressing these challenges proactively and adopting effective strategies, Ph.D. students can navigate the complexities of project planning and successfully complete their research.

Patience is indeed a critical virtue when navigating the journey of Ph.D. research interviews and appointments, especially when working with entertainment promotion firms. Patience is essential at every stage, from preparing for the interview to receiving feedback. Staying calm and focused instead of becoming anxious while waiting for updates. Listening carefully to the firm's input and showing willingness to collaborate and compromise. Remaining committed and focused on long-term goals even when immediate results were not visible. Trusting the process and maintaining open communication with stakeholders. Staying flexible and adaptable when timelines shifted. Using delays as an opportunity to refine strategies or prepare for future steps. Allowing time for thoughtful decision-making, deeper collaboration, and better alignment with long-term goals.

By practicing patience, you not only manage challenges effectively but also build stronger, more sustainable relationships and achieve meaningful results in both academic research and industry engagements. Improving patience in the face of unexpected setbacks during research is essential for maintaining focus, progress, and emotional well-being.

A well-planned and executed Ph.D. research project requires a combination of strategic foresight, effective management, and adaptability. Defined precise, specific, and achievable research questions or hypotheses. Clear objectives, provide a focused direction, ensuring all efforts are aligned with the ultimate goal of your research. Then conduct an in-depth review of existing research to identify gaps, trends, and opportunities. Understanding the context of your research will help you position your project uniquely and ensuring its relevance, structured plan with timelines, milestones, and deliverables.

Also selected and applied appropriate research methods and tools that were well-suited for your objectives, ensured the reliability, validity, and the usefulness of your project. Provided you Followed ethical guidelines for data collection, analysis, and publication, this will ensure the credibility and integrity of your research.

Presenting your findings effectively through publications, conferences, and your thesis, will prove that your work was accessible, impactful, and well received within the academic and professional community. By combining these elements, your Ph.D. research project will likely not only well-planned and executed but also be impactful and meaningful. Each of these factors played a key role in ensuring sustained progress, high-quality results, and professional growth throughout the process.

Getting a Ph.D. project on track after an initially difficult start, is a significant achievement, as you turned a challenging start into a well-organised productive research project, enabled by Your ability to quickly adapt, seek help, and focus on actionable solutions made all the difference in getting things back on track.

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