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NOTIFICATION

The views and ideas expressed in this work are those of the author and do not necessarily reflect those of the Advanced School of Mass Communication (ASMAC) or the University of Yaoundé II.

DEDICATION

To my beloved mother Mama Nain Scholastica Ateh

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ABSTRACT

This study was inspired by the realisation that Cameroonian musicians have increased in number and play good music, yet the music does not become popular enough to permit them to generate revenue for themselves. A preliminary investigation revealed that the main reason for this is that, the artists are unable to promote their works successfully on the traditional media due to the exorbitant amounts charged. The social media presents a viable alternative for promotion and the artists' music is present on this media, yet they do not seem to get the exposure that this media should give them.

This study therefore sought to find out the volume of Cameroon music present on the Social Media and whether that presence can give them the visibility to enable them gain notoriety to improve their ratings by the public and to permit them to earn money.

It was hypothesized that Cameroon music is present on the social media, but is not accompanied by the kind of promotion that can give it visibility; that promoters of Cameroon music on the social media can give it the exposure necessary for their notoriety; that the existing legal environment in Cameroon positively influences the promotion of Cameroon music on the Social Media; and that promoters of Cameroon music have significant effects in the relation between the use of the social media and the visibility of Cameroonian artists.

A three-pronged methodology comprising observation, informed informant interviews and a survey through questionnaires was used to gather the data for this research.

Systematic analyses through grounded theory, semiotics and rhetoric were used to analyse qualitative data, while parametric analyses using the structural equation were used to analyse quantitative data. These led to the validation of hypotheses 1, 2 and 4. Hypothesis 3 was partially validated.

It is suggested that for Cameroonian artists to benefit from the opportunity presented by social media, the Government needs to ratify the Rome convention of 1961 to be able to check social media piracy and to enable the artists earn money from social media platforms. Together with SONACAM, the Government needs to urgently check the heavy piracy going on through the internet, sensitize and train artists on the use of the Social Media so as to enable them to manage their communication themselves on these media. This will go a long way to improve on the artists' living conditions in Cameroon.

RESUME

Cette étude a été inspirée par le constat selon lequel les musiciens camerounais sont devenus plus nombreux et jouent de la bonne musique, mais que celle-ci ne devient plus assez populaire pour les permettre de générer suffisamment de revenus. Une enquête préliminaire a révélé que cette situation est due au fait que les artistes Camerounais ne parviennent plus à promouvoir leurs œuvres sur les médias traditionnels, en raison des montants exorbitants exigés. Les médias sociaux représentent dès lors une alternative viable pour la promotion des œuvres musicales. Toutefois, bien que la musique des artistes Camerounais soit présente sur ces médias, leur situation financière ne semble pas s'améliorer.

Cette étude a cherché à connaître le volume de la musique camerounaise présente sur les médias sociaux ; et si cette présence peut leur donner la visibilité nécessaire pour les permettre d'améliorer leur notoriété et les permettre de gagner de l'argent.

Les hypothèses suivantes ont été émises : que la musique camerounaise est présente sur les médias sociaux mais elle n'est pas accompagnée du type de communication capable de lui donner la visibilité ; que les promoteurs de la musique camerounaise sur les médias sociaux peuvent augmenter la visibilité des artistes ; que l'environnement juridique existant au Cameroun influence positivement la promotion de la musique camerounaise sur les médias sociaux ; et que les promoteurs de la musique camerounaise ont des effets significatifs dans la relation entre l'utilisation des médias sociaux et la visibilité des artistes camerounais.

La méthodologie utilisée est axée sur la triangulation qui comprend l'observation, des entretiens avec des informateurs pétris d'expérience sur le sujet, ainsi qu'une enquête conduite sur la base d'un questionnaire utilisé pour recueillir les données de ce travail de recherche.

Des analyses systématiques, la sémiotique et la rhétorique ont été utilisées pour analyser les données qualitatives, tandis que des analyses paramétriques utilisant l'équation structurelle ont été utilisées pour analyser les données quantitatives. Ces démarches ont permis de valider les hypothèses 1, 2 et 4. L'hypothèse 3, a été partiellement validée.

Ainsi, pour que les artistes camerounais puissent bénéficier de l'opportunité offerte par la promotion numérique, la présente étude suggère que le gouvernement ratifie la convention de Rome de 1961, pour permettre de contrôler la piraterie sur les réseaux sociaux et permettre aux artistes de gagner de l'argent grâce à leurs présences sur les médias sociaux. Aussi, en collaboration avec la SONACAM, le gouvernement doit de toute urgence lutter contre la piraterie massive qui se produit sur Internet, sensibiliser et former les artistes à l'utilisation des médias sociaux afin de leur permettre de gérer eux-mêmes leur communication sur ces médias. Cela contribuera grandement à améliorer les conditions de vie des artistes au Cameroun.

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CHAPTER I

GENERAL INTRODUCTION

The saying “*a people without a culture is a people without an identity*” does not seem to ring a bell in the minds of most Cameroonians. This is because Cameroonians seem very anxious to embrace what comes from abroad, sometimes at the detriment of their own culture. To Omega (1998)

“This is very evident in the Cameroonian media today where animators are generally observed giving so much time to foreign music, promoting it at the detriment of their own nationals” p28

With the liberalisation of the electronic media landscape in Cameroon in the year 2000, things seem to have worsened, as private radio and television stations sprung up. In their drive to raise the necessary finances to survive, they decided to charge a fee for music promotion. Unfortunately, only Cameroonian artists pay this fee and they would prefer to buy and play foreign music for hours free of charge in the hope of provoking Cameroonian artists to pay for their promotion.

According to Prince Afoakom (2019)

“The consequence of this is that Cameroonian musicians, who in the face of unchecked piracy are unable to make money from the sales of their products, are unable to raise the money to pay for their promotion. So when some of us go to those radio and TV Stations they play us for just one or two times. That is what has been killing us. Not that we do not play good music...”

Cameroonian musicians have limited promotion and visibility on the traditional media whereas, foreign music dominates the Cameroon music field, giving them the notoriety to improve on their ratings and thus exporting Cameroon’s hard-earned currencies to enrich foreign artists at the detriment of nationals. Today Nigerian, Ivorian, Congolese and other rhythms dominate Cameroon’s nightclubs and festive ceremonies giving notoriety to these foreign cultures and sales of their products. In economics, such event often creates capital flight, leaving Cameroonian artists impoverished and less competitive than foreign artists.

Conversely, Cameroon music does not receive similar treatment in other countries that protect their culture and artists. A good example is the case of Nigeria where hardly will you find foreign music being played in nightclubs, local TV and radio stations. This is partly due to the increasing trends in the patronisation of local artists and national culture. Cameroon’s open-

door policy makes it embrace foreign music, promoting it and rendering it so popular that some foreign musicians have become more popular in Cameroon than in their own countries. The President of the Cameroon Music Art Corporation (SONACAM), Sam Fan Thomas (2019) expresses his frustration in these words

“I won a trophy for the most innovative music rhythm in Africa which was handed over to me in Senegal by the Senegalese President, then the Africa Union President. During all my stay in Senegal, I never heard my song played on the media. Even when they reported about my award, they did not accompany reports with a few notes of Makassi. But here in Cameroon, our animators compete with each other to play foreign music. It is so unfortunate”

The result is that Cameroonian companies organise musical concerts where they invite these foreign artists and pay them by far higher than their Cameroonian counterparts. This situation needs to be urgently looked into and Cameroonian public authorities need to come up with policies to promote Cameroonian artists and sell our culture because culture as a domain factor can boost the image of the country and attract much needed foreign exchange. To this effect, this research is built on the drawbacks of limited exposure of Cameroonian artists on local traditional media platforms; with the intention to reconstitute the importance of the use of internet as a viable alternative to promote, sell and enhance the visibility of Cameroonian artists both locally and internationally.

A closer look at this medium indicates that it can help the artists improve on the notoriety of their works and on their ratings worldwide if they use it judiciously. Nevertheless, when one looks at Cameroonian artists, one realises that they are unable to take advantage of this world because most of them are not literate enough, most especially to use the computer and related digital applications. Cameroonian public authorities need to realise that Cameroon music, which some years ago sold worldwide, seems to be lagging behind today. They need to explore ways and means of salvaging this situation and come up with policies that can facilitate things for Cameroonian artists.

Studies have proven that Cameroonian musicians, like footballers are resources that attract tourists and foreign exchange to the country. It can help reinforce the feeling of national pride and patriotism necessary for the building of a strong nation. Most western countries have realised this and that is why they put in a lot to sell and even impose their cultures across the world. Empirical evidence has revealed that while most European countries are opening up cultural centres in Cameroon to promote their cultures, Cameroon is closing-up its cultural

centres at their own detriment. The results of this research would be very useful to those who conceive Cameroon's cultural policy, to artists and to music production companies.

1.1.BACKGROUND TO THE RESEARCH PROBLEM

In a speech delivered at a ceremony to mark the opening of a one-month computer initiation training workshop at *Institut Africain de L'Informatique (IAI), Cameroun* on the 14th of July 2010, the President of the Cameroon Music Art Corporation (SOCAM), Mme Odile Ngaska, revealed that less than 10% of registered musicians in Cameroon were computer literate. Similarly, an article published in *Le Jour* No. 0731 of 15th July 2010 by Claude Tadjong buttressed the point that over 85% of Cameroonian musicians were barely holders of a First School Leaving Certificate (FSLC), having either not gone to secondary school or at best dropped out of secondary school. With such a low literacy, it is difficult for the artists to receive any initiation or training on the computer.

Online music promotion and marketing expert, Jean Fabrice Mgbwa (2019), opined that out of the 15% of Cameroonian musicians who are educated, very few have received any sort of formal training on the use of the computer and the internet or have email addresses, and or websites through which they can promote their musical works. Following the upsurge in piracy of Cameroonian music; confronted by rapid innovation in the digital industry, it has become extremely difficult for investors to maximise returns on investment solely on the sales of records plates, music cassettes and CDs in the music business. This explains why big music production companies that used to market artists and their music are gradually disappearing.

The President of Cameroon's music art company (SONACAM), Sam Fan Thomas (2019) says over 95% of Cameroonian musicians today produce their music themselves. These productions come out in form of singles because they lack adequate means to record whole albums in good studios. This therefore leaves most of the artists to produce and market their works themselves. Besides, the advent of the internet with the multiplicity of digital platforms has killed the market of CDs and the sales of music due to free online viewing and downloading options. Discotheques that used to sell this music, simply download and sell to users on USB keys with no rewards to the artists.

When one considers the problems artists face in promoting their works using traditional media such as radio, television and newspapers, it is apparent that they could hardly afford enough publicity due to high cost of promotion and advertisement on these platforms. This greatly

affects the visibility of Cameroonian artists and their music. Popular Northwest musician Prince Afoakom (2019) says, animators prefer to buy and play foreign music at the detriment of Cameroonian music. This is because they want Cameroonian musicians to pay for promotion and even when the money is paid officially to their commercial services, the animators still expect the artists to give them tips to enable them promote their music. Studies have shown that if one releases the best song and lacks appropriate promotion, such hard work will never gain proper visibility and the work of the artist will not gain recognition for any awards and rewards.

Besides, it is even more difficult to get their songs played on international channels, which are mostly run by powerful international lobby groups. The result of this is that Cameroon music seems to have declined considerably especially at the international scene giving the impression that Cameroonian musicians are no longer as talented as they used to be. That notwithstanding, in recent times, Cameroonian musicians have increased in number and continue to produce musical albums despite the fact that they do not sell much and cannot even organize successful musical concerts.

Cameroonian companies have been inviting, promoting and making huge payments to foreign artists to perform in local musical shows. Meanwhile, Cameroonian musicians do not receive similar treatment and invitation from abroad. This was the case on the 26th of March 2012 when Guinness Cameroon invited the Senegalese born US RnB musician Akon to perform at a musical concert and promotional show in Douala. Cameroonian artists invited to the same show including Krotal, Tony Nobody, Franky P., Sine, Lady B and Daniel Makeda were each paid five hundred thousand francs CFA (500, 000frs) whereas, their Senegalese counterpart; Akon received a huge package of one hundred million Francs (100 Million Francs CFA).

In the same vein, on the 9th of August 2014 Nigerian music group, P. Square played alongside some Cameroonian artists, Val Chamar, Mbale Mbale, Numerica, Kaiser Show, J P Essome, Koppo, Sine, FBI and Willy Le Silicien in a mega concert organized by CAMTEL under the auspices of Cameroon's First Lady Chantal Biya. P. Square were paid 72 Million Francs CFA while the highest paid Cameroonian musicians received two hundred and fifty thousand francs (250,000 FRS) and others as low as one hundred thousand francs (100,000 FRS) each. Commenting on this, Koppo (2018) says:

"I am greatly disappointed by this situation. This is why other artists in the likes of Mani Bella, X. Maleya, Stanley Enow, Duc Z and Lady Ponce who were supposed to play with us, refused to come. These companies should promote us as

their corporate responsibility demands. But they pay out our money to foreigners and nobody cares."

In response to this criticism, the Communication and Marketing Director of CAMTEL at the time, Mr Benjamin Gerard ASUZO'O (2018) said:

"CAMTEL had objectives to meet and their market research indicated that they could meet it if they brought P. Square. CAMTEL invited the few Cameroonian artists that played there just to fulfil our corporate responsibility. They brought nothing to the show."

This testifies to the fact that Cameroon music no longer occupies an enviable position within local and international circles. This is because of the fact that the artists find it very difficult to promote their works since fees for promotion on the traditional media, the radio and television are hard for them to come by. The social media therefore presents a serious alternative for the artists since it is flexible and has global presence. Unfortunately, the artists as mentioned at the beginning of this background do not possess adequate intellectual capacity to handle the practical details of manipulating the social media and even fewer of them are computer literate. An alternative could be to hire experts to manage online communication platforms. Nevertheless, as mentioned above, the artists are just struggling to make a living. They do not have the means to hire and pay such experts to manage their communication on the internet.

But most significant is the fact that Cameroonian musician and IT specialist Blick Mbassi (2018) says

"...though most Cameroonian musicians neither master the internet nor digital communication nor have the means to upload and promote their music on the internet, or own websites, their music is available on the net, uploaded for the most part without their knowledge"

It is non-the-less, necessary to note that most Cameroonian musicians today own android phones with social media platforms that they could use to promote their music by themselves. However, for communication to be effective, one needs to master its basic tenets. The artists are therefore present on the platforms, but are unable to put the platforms to the best use to promote themselves.

This research seeks to determine the extent to which music promotion can be done on the internet through social media platforms such as: Facebook, YouTube and WhatsApp. Other concerns include: how much of Cameroon music is present on the internet, and how this music

gets to be uploaded there since most of these artists do not master the use of the computer and do not have money to pay for webmasters to set up and manage websites for them.

1.2. PROBLEM STATEMENT

Leedy and Ormrod (2004) define the research problem as:

“... the axis around which the whole research effort revolves. It clarifies the goals of the research project and can keep the researcher from wandering in tangential, unproductive directions. The heart of every research project—the axis around which the entire research endeavour revolves—is the problem or question the researcher wants to address.”

The problem is a rupture between on the one hand a situation (Situation A), considered to be normal or rational and on the other hand another situation (Situation B) which one observes to be dissonant, incomprehensible or abnormal. Both situations are explained below:

1.2.1. Situation A

Generally, cultural products do not sell like other goods following the economic principles of demand and supply. To Flichy (1980), the value of cultural goods is strongly linked to their degree of notoriety. To achieve notoriety, serious promotion needs to be done to attract enough visibility for artistic products. Before the liberalisation of the electronic media in the country, artists received free promotion on the lone Radio and Television outfits the CRTV as this media respected the 80/20 law for music promotion on the state media. With the adoption of law No. 90/52 of 19th December 1990 relating to the freedom of mass communication, the media landscape in Cameroon was liberalised, leading to a rapid growth of the mass media sector and the creation of many electronic media outfits. These new channels, in their battle for economic survival soon instituted fees for music promotion, making it become very expensive as all radio and television stations, including the state broadcaster, CRTV, charge fees for the broadcast of music. Today the CRTV demands 16,250 FRS per broadcast of video clip on clip box and 22,150 FRS for video promotion on “Tamtam Weekend” which most Cameroonian artists can barely afford.

Canal 2 demands 250,000 FRS for a duration of one-month promotion on promo-zik, and Jambo show, whereas Equinox, LTM, Vision 4 and reputable FM stations such as FM 94, Radio Balafon, Magic FM, RTS, Pouala FM, FM Swelaba, Mount Cameroon FM charge fees ranging from 100,000 FRS to 200,000 FRS for a month’s promotion of music. Since most Cameroonian musicians find it difficult to raise money with the current serious piracy brought about by

digitalisation and USB key players, having made the sales of music CDs almost impossible, most musicians are unable to raise the required money to pay for their promotion through the traditional electronic media. This situation is worsened by the incessant wrangling and mismanagement of authors' rights, the absence of music distribution companies and the disappearance of professional producers who could pay for the high costs of promotion.

Blick Mbassi (2018) says

“The internet presents an interesting promotion alternative for the artists since the opening of accounts and pages on the music marketing and promotion sites like YouTube, Facebook and WhatsApp, is completely free of charge.”

A quick survey of these social media platforms confirms a massive presence of Cameroonian musicians and their music on the various social media platforms Facebook, YouTube and WhatsApp. These platforms have billions of music lovers the world over who on a minute by minute bases view, buy or freely download the music of their favourite artists. In fact, Schaefer (2018) states that, Facebook as of December 2018 claims to have 2.3 billion active accounts, YouTube says that by May 2019, 1 billion hours of video content are watched through it every day, while by February 2018 WhatsApp had registered one and a half billion users. These platforms therefore present formidable opportunities for the promotion of music if musicians produce works of good quality and can put them to good use as Flichy (1980) postulates.

1.2.2. Situation B

Cameroonian artists have continued to work hard and to produce competitive works. The number of Cameroonian musicians has increased considerably from the late 1990s where there were barely 897 of them registered according to former President of the authors' rights company SOCINADA, Ezzo Essomba (1998) to today where their number has risen to 3458 as published in the National directory of Cameroonian musicians by the Ministry of Arts and Culture in 2017. Some of these artists produce albums that have won international awards as shown below:

Table 1: International Awards won by Cameroonian Musicians

S/N	Artists	Awards
1	Manu Dibango	UNESCO 2014 music trophy in New York, USA
2	Standley Enow	African Hip-hop award in Johannesburg, South Africa 2014
3	Ateh Bazore	Best performance; Gaziantep Pistachio 2014 international folklore music festival in Turkey
4	Kareyce Fotso and Krotal	finalists of the 2014 “RFI découverte” song competition
5	Charlotte Dipanda	AFRIMA Awards in Nigeria in 2017 and 2018
6	Sam Fan Thomas	Trophy for lasting impact in African music in 2018 in Senegal

Source: Compiled by researcher (2020)

But curiously, the former President of the Cameroonian Syndicate of Performing artists, Joe Mboule (2015) said, they are unable to make ends meet from the sales of their products and when they are invited to perform alongside their foreign counterparts in musical concerts, they are paid by far lower than them. The Nigerian group, P. Square, received 72 million francs from CAMTEL to perform at a musical show in Yaoundé on the 9th August 2014 while their Cameroonian counterparts Val Chamar, Mbale Mbale, Numerica, Kaiser Show, J P Essome, Koppo, Sine, FBI and Willy Le Silicien were paid barely two hundred and fifty thousand francs (250,000 Frs) each for the same show. Equally, the Senegalese-born RnB star, Akon, was paid 100 million francs to perform in Douala on the 26th of March 2012 by Guinness Cameroon S.A, while their Cameroonian counterparts Krotal, Tony Nobody, Franky P., Sine, Lady B and Daniel Makeda received Five hundred thousand francs 500000frs each for the same show.

Cameroonian artists are rated low; despite the quality of music they produce. Their massive presence on social media platforms has not generated the expected notoriety that is required to sell them both locally and internationally. The problem that necessitated this research is the

inability of Cameroonian musicians to maximise social media space and benefit visibility acquired.

1.3. RESEARCH QUESTIONS

This research attempts to find answers to the following questions:

1.3.1. Main Research Question:

How present is Cameroon music on the social media?

1.3.2. Secondary Research Questions:

1. Can the use of the social media to promote Cameroon music give the music the exposure necessary for the musicians to improve on their notoriety?
2. How does the legal environment in Cameroon affect the promotion of Cameroon music on the social media?
3. What is the role of promoters of Cameroon music in the relationship between the use of the social media and the exposure of Cameroon music?

1.4. HYPOTHESIS

The hypotheses formulated from the above research questions are:

1. Cameroon music is present on the social media but is not accompanied by the kind of promotion that can give it visibility.
2. Promoters of Cameroon music on the social media can give the artists the exposure necessary for their notoriety.
3. The existing legal environment in Cameroon positively influences the promotion of Cameroon music on the Social Media.
4. Promoters of Cameroon music have a significant effect in the relation between the use of social media and the visibility of Cameroonian artists.

These hypotheses stem from the theory of social media promotion enunciated by Sandilands (2015) which stresses two elements- connections and engagements, as prerequisites for successful promotion through the social media. On this premise, it is very easy for Cameroonian

musicians to be present on social media since their accounts are created free of charge on the chosen platforms and their music is also uploaded free of charge (connection). In fact, the artists only need to each own an android phone that they know how to manipulate to be able to do this.

Nevertheless, for their promotion (engagement) to be successful, the sustained messages accompanying their presence need to be professional and well-conceived with a specific target public in mind, in order to achieve carefully laid down objectives. The objectives in this case, being to give Cameroonian musicians and their works the visibility that can make them gain the kind of notoriety to sign rewarding contracts for shows, sell their works and earn authors' rights from online platforms

1.5. RESEARCH OBJECTIVE

This is subdivided into the main research objective and the specific research objectives

1.5.1 Main Research Objective

To examine the extent to which the social media enhances the visibility of Cameroonian artists.

1.5.2 Specific Research Objectives

1. To evaluate the quality of the presence of Cameroon music on the social media
2. To assess the role of promoters of Cameroon music on the social media
3. To examine the influence of Cameroon's legal environment on Cameroonian artists' visibility on the social media
4. To derive public policy implications on the basis of the findings

1.6. RESEARCH SIGNIFICANCE

As far as empirical significance is concerned, this work is pioneer in addressing the visibility of Cameroonian artists via the social media. It explores the number of Cameroonian musicians on the social media and their activities on the platforms. It will therefore enable the researcher to know the influence of the online presence of Cameroonian artists on these platforms and if they benefit from the visibility the platforms can offer. It will equally propose a blue print for promoting music through these digital platforms. This may go a long way to reverse the current

downward trend of Cameroon music and enable Cameroonian artists and music investors to break through the current glass ceiling in the industry.

As far as theory is concerned, this research makes use of existing theory on music promotion before proposing a model for promotion through the social media for the Cameroonian environment. Its findings shall be useful to all stakeholders in the music field including even authors' rights companies who defend the rights of musicians who would need to devise means for checking music piracy on the net. The study equally hopes to propose theory on the integration of ICTs as a viable alternative to traditional mass media communication in the promotion of music. This could go a long way to reverse the decline in the visibility of Cameroonian musicians who since the advent of media plurality in the country have been finding it difficult to promote their works due to the high costs of promotion charged by the various radio and Television stations. This is especially so since the Social media is completely free of charge, more rapid and more far reaching.

As far as model development is concerned, the use of the three pronged research methodology comprising observation, interviews and survey through questionnaires, thus both quantitative and qualitative methods and review of relevant theories and literature resulted in an effective visibility model for Cameroonian artists. The methodology used led to the generation of new data. The quantitative and qualitative data were used to complete and explain the lack of visibility for the Cameroon music present on the social media and this led to the development of a structural model to explain the phenomenon. A new model called Atch'ang's effective visibility model was proposed that is hoped would help stakeholders in the Cameroon music sector to communicate better through the social media platforms chosen.

This work shall equally be useful to policy makers who need to come up with ways of ensuring that Cameroon music receives the exposure it deserves. It reveals the fact that the legal environment in Cameroonian needs to be upgraded so as to enable stakeholders in the Cameroon music sector to make good use of the wonderful opportunities that the social media offers them to improve on their notoriety which would enable them to market their works and earn money through their presence on the social media. Those who want to invest in music shall be able to see the opportunity presented by the chosen social media platforms both for promotion and for the commercialization of their products.

1.6.1. Research Design

Parahoo (1997) defines a research design as a plan that describes how data are collected and analysed. To him, research design therefore englobes a careful description of all the methods used in gathering, presenting and interpreting the data for the research work.

This research made use of both exploratory and conclusive research design. As far as research method is concerned, this study makes use of the triangulation research method.

Sabina (2012) defines triangulation as,

“ a process of verification that increases validity by incorporating several viewpoints and methods. In the social sciences, it refers to the combination of two or more theories, data sources, methods or investigators in one study of a single phenomenon to converge on a single construct, and can be employed in both quantitative (validation) and qualitative (inquiry) studies.”

In the field of social sciences, the use of 'triangulation' is linked to Campbell and Fiskel (1959). Drawing inspiration from land surveying, the two developed the idea of using the mixed research method in which one research philosophy completes the other.

According to Young (1968), social research is a scientific process, which by means of logical methods, seeks to discover new facts or old facts and to analyse their sequences, interrelationships, causal explanations and the natural laws that govern them. Since a good portion of social research is built on the use of a single research method which of course may suffer from limitations associated with that method or from the specific problems resulting from its application, multiple methods offer the prospect of enhanced confidence.

Furthermore, in the literature on social science research methods there is the distinct tradition that advocates the use of several methods. The main justification for this is the fact that the deficiencies of any one method can be overcome by combining methods and thus capitalizing on their individual strengths. Triangulation therefore constitutes the process by which the researcher wants to verify a finding by showing that different and individual measurements of it agree with or, at least, do not contradict it. Consequently, some social scientists have suggested that validation of findings in the social sciences might be achieved by the collection of corroborating evidences from the same respondents and on the same topic, but using different methods. Social realities are inherently complex to be grasped in their entirety with one method

of investigation. It is these complexities that make it impossible for them to be captured by using a single method of data collection or technique.

This researcher therefore proposes to use the mixed method that would constitute both qualitative and quantitative techniques to collect and analyse the data especially since the sources are diverse and varied and necessitate that several techniques be employed in the data collection. The sources referred to here are the musicians, artist managers, producers, professional online music distributors, bloggers and music promoters.

To Creswell (2002),

“Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant’s setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honours an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation.”

This method will require that the researcher explores the artistic milieu to understand how they upload their music on the chosen social media and what they do (if they do anything at all or if they even know that they need to do something) to make the uploaded music to be noticed. The researcher would therefore use informed informal interviews to collect data from professionals in the music milieu like music producers, music managers and managers of internet music promotion and distribution agencies.

The responses collected through this method will be carefully analysed to induce and interpret the data collected. The descriptive statistical approach is employed in the presentation and analysis of the data. The strength of this approach is to characterize features. Features are identified, quantified and described in their different contexts.

Creswell (2002) equally states that:

“Quantitative research is an approach for testing objective theories by examining the relationship among variables. These variables, in turn, can be measured, typically on instruments, so that numbered data can be analysed using statistical procedures. The final written report has a set structure consisting of introduction, literature and theory, methods, results, and discussion.”

This method would require the production of a questionnaire for the musicians that would enable the researcher to find out how the artists upload their music on the chosen social media platforms and what they do, if they do anything, to make these works noticed. Data collected would be analysed using the statistic procedures. This technique would permit the researcher to complete the information collected through qualitative method since the respondents here are the musicians who constitute the primary target of the study.

To Sabina (2012),

“triangulated techniques are helpful for cross-checking and used to provide confirmation and completeness, which brings 'balance' between two or more different types of research. The purpose is to increase the credibility and validity of the results”

This means therefore that the researcher would use the mixed method approach that would facilitate the complete collection of data to enable him carry out a comprehensive research. This combined methodology would make the results of the research more credible. Ways to integrate the quantitative and qualitative data, such as one database, would be used to check the accuracy of the other database. One database would help explain the other database, and one database would explore different types of questions than the other database. One database would lead to better instruments when instruments are not well-suited for a sample or population. One database would build on the other databases, and one database would alternate with the other database back and forth and this would enable the findings to be more reliable and valid.

This study therefore uses documentary research which enables the researcher to read up all the material related to the subject under study. This is in an effort to understand the phenomenon well. The study also makes use of the qualitative method observation and interviews of informed informants to explicate and understand the phenomenon. It finally uses the quantitative research method of survey through questionnaires to collect information from the musicians so as to be able to understand how they carry out their promotion through the chosen social media platforms

1.7. METHODOLOGY

Brown (2006), defines research methodology as the philosophical framework that enables research to be concluded scientifically. This section examines method-related issues. It defines and explicates the necessary approaches employed in this study. The method-related issues

range from data collection, the administration, validation of instruments used and sampling, to methods of data analyses.

1.7.1. Data collection

A research endeavour like the present one depends very much on the collection of data deemed necessary for the eventual success of the study. A three-pronged methodology comprising observation, informed informant interviews and survey through questionnaires issued to a carefully selected sample would be used to gather the data for this research work.

1.7.1.1. Observation

This researcher made use of observation to collect the data necessary to ascertain the presence of Cameroon music on the social media. To achieve this, both direct and documentary observation were used.

1.7. 1. 2. Direct Observation

This research work made use of direct observation, by visiting the chosen digital platforms, Facebook, YouTube and WhatsApp to ascertain and note down the number of Cameroonian Musicians present on them and how they animate their pages. This constituted the preliminary phase of the research and the data collected thus, facilitated the sampling of the artists to be surveyed. This is because it could have been wrong to include artists who were not present on the social media in the sample.

Also, some of the messages the artists put on their pages were collected and analysed to see what effect they could have on their target audiences. In this way, the researcher screenshot 30 messages posted on the chosen platforms during the month of November 2019. These screenshots were divided into two- posts without messages and posts accompanied by messages. The researcher then used semiotic and rhetoric analyses to find out how effective the messages posted by the artists to promote their works on the chosen social media platforms were. Finally, even the members of the platforms they communicate in were studied to find out if the public targeted comprised the consumers of their music. This was very necessary because if the artists targeted the wrong public, they would not achieve their set out objectives.

1.7.1.3. Documentary Observation:

The researcher consulted lots of document that are related to the topic. This enabled him to formulate and generate the necessary background information to help him push through the research endeavour. Documentary observation comprised the reading of all the available literature on music promotion through the internet. This enabled the researcher to be able to understand how the best messages to present and accompany music uploaded on these platforms should be formulated. It also helped in the understanding of how best music could be marketed through the social media.

1.7.2. Survey

Wiseman and Aron (1970) define surveys as:

“... a method for collecting and analysing social data via highly structured and often very detailed interviews or questionnaires in order to obtain information from large numbers of respondents presumed to be representative of a specific population”

This definition highlights the fact that this research tool enables the researcher to collect information from a sample, representative of a large number of people. In this study this tool enabled the researcher to collect information from Cameroonian musicians whose number as presented in the 2017 national registry of Cameroonian artists stands at 3458. This large number of musicians cannot possibly be interviewed in a single study and this justifies the use of the survey methods. Two survey methods were used in the course of this research work. These comprised informed informant interviews and the use of questionnaires.

1.7.3. Informed informant interviews

In a preliminary phase of the research, a list of 13 popular Cameroonian musicians and leaders of music associations and trade unions was drawn up and they were interviewed to get general information on Cameroon music. Emphasis was laid here on information concerning the kind of music played in Cameroon, its origins and the general problems that Cameroonian musicians are confronted with. The aim of this preliminary interview was to get a full understanding of the Cameroonian music sector.

A list of producers and artist managers whose works are present on the social media was drawn up. Also, the lone online music promotion and marketing agency manager who works with

Cameroonian artists was equally interviewed. These were interviewed to get useful information on how Cameroonian artists' works get to the social media and how they manage the artists and their works online. In addition, a list of professional digital music promoters (bloggers) was drawn up and they were interviewed to find out how they do promotion on the internet and how many Cameroonian artists have accepted to sign contracts and are working with them to promote their works on the social media. It was also interesting to know the results they have obtained so far. This method was necessary because it gave the researcher the possibility to ask follow up questions to further elucidate certain points. It also gave the researcher the possibility to compare the situation of the artists who are promoted by professional digital promotion agencies and the majority of them who upload their songs themselves on the various platforms.

1.7.4. Questionnaires

The questionnaire is a credible research instrument. The questionnaire form is defined by Oso & Onen (2008) as a collection of items to which a respondent is expected to react in writing. Questionnaires are more objective since responses are gathered in a more standardized way. It also saves more time when data are collected with the use of questionnaires and potential information can be collected from a large portion of a group with the use of questionnaires.

Here, question items are designed and administered to respondents for completion. In their formulation and administration, certain parameters were checked to ensure a certain degree of reliability in the results expected. This included the clarification of question items, the posing of clear-cut questions so as to avoid ambiguity, the avoidance of double-barrelled questions, the avoidance of negative question items, the avoidance of biased items, the verification of the competence of respondents, the relevance of the questions and the shortening of question items. All these guarded against improperly formulated question items which often mislead respondents from the envisaged trend, leading some to discard the whole questionnaire or to provide unreliable responses. Preference was also given to closed-ended questions in order to facilitate responses since musicians are not very learned and may not have had enough time to sit down to fill the responses.

1.7.5. Pre-Testing of Research Instruments (Pilot Study)

Before the questionnaires were administered to the artists, they were subjected to a validation process for face and content validity. Face and content validity have been defined by McBurney (1994) as follows,

“Face validity is the idea that a test should appear superficially to test what it is supposed to test; and Content validity is the notion that a test should sample the range of behaviour represented by the theoretical concept being tested.”

In the validation process of this study, copies of the questionnaire and copies of the research questions were given to some 4 musicologists, Dr Nicolas Manga Bandolo, Dr Blaise Nkene, Dr Felicien Ntone and Mr Abega Minkala for them to confirm whether the questionnaire could enable the researcher to get the right results. After going through the questionnaires, all four advised that owing to the fact that most Cameroonian artists are not well-educated and generally quite busy, the researcher should stick to closed questions and simplify them as much as possible. After these adjustments were made, they were convinced that the questionnaires would enable the researcher to achieve the objectives of the research. They equally advised that the researcher should largely assist the respondents during the administration of the questionnaires by ticking the responses himself in order to ensure a high response rate. This is because they were convinced that the artists would not take time to read, fill and return the questionnaires if they were left with them.

It is also important to notice that the questionnaire was bilingual to enable all the respondents who are from the English and French regions of the country to read and understand the questions. The simplicity of the questionnaire also made it possible for the person administering them to be able to obtain responses on the spot. They were also instructed to help read and assist the respondents where the need arose to fill the questionnaire.

1.7.6. Sampling

Burmeister & Aitken (2012) posit that sample size is one element of research design that researchers need to carefully consider as they plan their study. Emphasizing on the importance of sample size, Peers (1996) surmises that sample size is one of the four key inter-related features of a research design that can influence the detection of significant differences, relationships or interactions. To obtain a quality sample, it is important to ensure that a representative sample is found. In choosing the sample size and securing representative responses, the size of the sample would be based on the statistical estimation theory considering the degree of confidence that is expected from the research endeavour. There are different models in the social sciences developed to determine sample size from a given population. For a continuous and categorical data like that of this study, the Model by Bartlett et al. (2001) for determining the minimum returned sample size for any given population was adopted.

Much has been said as far as the relevance of observation as a technique for data collection is concerned and the necessity to know who or what is to be observed. Since the researcher usually has a world of potential observations to make, it is practically impossible to observe everything and everywhere at a particular moment. However, observation cannot always be done at 100% since one cannot have all eyes everywhere at the same time. Even when everything is observed, there is always the need to come up with the most valuable data so as to produce a quality piece of work. This can only be possible through a careful scrutiny of variables and instruments that have an invaluable contribution to the realisation of the study. This is in line with Babbie's (1992) opinion that in the culture of behavioural and social science, it is not possible to study the whole population or the whole universe of discourse. A more practical approach involves a careful selection of a sample of the population and its characteristics, with potential findings drawn from the sample. Babbie (1992) further asserts that.

If all members of a population were identical in all aspects – all demographic characteristics, attitudes, experiences, behaviours and so on, there would be no need for sampling procedures. In such a case any sample would be insufficient. In this extreme case of homogeneity, in fact one case would be sufficient as a sample to study characteristics of the whole population. In fact, of course, the human beings who compose any real population are quite heterogeneous, varying in many ways.

It is therefore on the bases of variation and heterogeneity that a careful delimitation and definition of what is supposed to constitute the variables for this study were identified and drawn up. In other words, this research made use of stratified random samples to be able to include respondents with the different variables that could enable the researcher obtain the required responses.

1.7.6.1. Sample Frame

Turner (2003) defines a sample frame as the set of source materials from which the sample is selected and must capture the target population. The sample frame for this study consisted of Cameroonian musicians. It was also stretched to include other stakeholders of the music industry like producers, cultural promoters, bloggers and music promotion experts

1.7.6.2. Sampling Technique

Taherdoost (2016) defines sampling technique as a method of selecting a sample for a study and that it can be either probability or non-probability technique. Yin (2003) defines a non-probability sampling technique as one that does not involve random sampling. A non-

probability sampling technique was used for sampling respondents in the case of both quantitative and qualitative aspects of the study since it was difficult to randomly sample all the Cameroonian musicians due to their large number. Non-probability sampling means that not every element of the target population was given the opportunity to be included in the sample. Given the nature of the study, many types of non-probability sampling techniques were employed.

1.7.6.2.1. Convenience sampling.

Here, the samples are selected because they are easily accessible as stated by Ackoff, (1953). It is in this line that musicians were chosen from four towns of Cameroon that are easily accessible and from which information could be easily obtained. These included Yaounde for artists of fang Beti origin, Douala for artists of Sawa origin, Bamenda for artists of grass field origin and Buea for artists of South West origin.

1.7.6.2.2 Judgmental Sampling

Maxwell (1996) defines this as commonly known as purposive sampling whereby the researcher uses his/her judgment in selecting the subjects from the population for study based on some identified parameters. This technique was particularly important for this research given that musicians belong to different generations who do not behave the same way. Care was therefore taken to include musicians of different age brackets and to include those whose works were found on the chosen social media platforms. The judgment in this case is that they would have had a mastery of the operations in the music industry, information that was necessary for the success of this research.

1.7.6.2.3 Quota Sampling

Davis. (2005) states that this technique requires that the population is first segmented into mutually exclusive sub-groups and then judgment is used to select the subjects to attain. In this case the researcher targets an adequate number of respondents in a particular stratum. In line with this research, it was observed that most Cameroonian musicians are based in the cities. Care was therefore taken to include artists of both sexes and from the different age groups in the country.

1.7.6.2.4. Sample Size Determination

Burmeister & Aitken (2012) posit that sample size is one element of research design that investigators need to consider as they plan their study. Emphasizing on the importance of sample size, Peers (1996) surmises that sample size is one of the four inter-related features of a study design that can influence the detection of significant differences, relationships or interactions. To obtain a quality sample, it is imperative to find a representative sample. In choosing the sample size and securing representative responses, the size of the sample was based on the statistical estimation theory considering the degree of confidence that is expected from this type of research. There are different models in the social sciences developed to determine sample size from a given population, but for a continuous and categorical data like that of this study, the Model by Bartlett et al. (2001) for determining the minimum returned sample size for any given population was adopted. Below is a table showing the minimum returned sample for both continuous and categorical data.

Table 2: Minimum Returned Sample Size Table for Continuous and Categorical Data

Population Size	Sample Size					
	Continuous data (margin of error=.03)			Categorical data (margin of error=.05)		
	Alpha = .10, t=1.65	alpha = .05, t= 1.96	alpha = .01, t= 2.58	alpha = .50, t=1.65	alpha = .50, t= 1.96	alpha =.05, t=2.58
100	46	55	68	74	80	87
200	59	75	102	116	132	154
300	65	85	123	143	169	207
400	69	92	137	162	196	250
500	72	96	147	176	218	286
600	73	100	155	187	235	316
700	75	102	161	196	249	341
800	76	104	166	203	260	363
900	76	105	170	209	270	382
1,000	77	106	173	213	278	399
1,500	79	110	183	230	306	461
2,000	83	112	189	239	232	499
4,000	83	119	198	254	351	570
6,000	83	119	209	259	362	598
8,000	83	119	209	262	367	613
10,000	83	119	209	264	370	623

Source: Bartlett, Kotrlik, and Higgins (2001).

The model was developed from the work of Cochran (1977) and estimated with an accepted margin of error of 0.03 for continuous data and 0.05 for categorical data. 191 of the musicians. Based on the Minimum Returned Sample Size Table for continuous and categorical Data, 200 Cameroonian musicians were considered.

1.7.6.3. SAMPLE POPULATION

Taking cognizance of the fact that Cameroonian musicians are spread out all over the national territory, claiming to carry out a survey involving all the Cameroonian musicians would be practically impossible. For this reason, certain towns were targeted because of the large concentration of musicians in them. Also, cultural and linguistic considerations were made in the final choice of the sample.

Data was obtained from Yaoundé, which is representative of the fang-beti section of the country constituting the Centre, South and East Regions. The choice of the town is explained by the high concentration of musicians there. The strategic geo-political situation of the town, which is the nation's capital and so has the best internet infrastructure with all the networks that offer data for fast internet services which facilitate the use of the service by the target population. Data was obtained from Douala, which represents the littoral region of the country. Douala is equally considered as the cradle of Cameroon music and home to a huge number of Cameroonian musicians. To give the study a national character it was necessary to obtain data from artists resident in Bamenda and Buea to find out if the artists behave differently as far as using the social media for the promotion of their works is concerned.

It is on these bases that a sample of 200 Cameroonian musicians across the country whose works are present on the chosen platforms was drawn up. A questionnaire to find out how the artists came to find themselves on the chosen platforms and what they have been benefiting from their presence on the platforms was administered to them. The sample of 200 musicians was broken up as follows: 75 in Douala, 75 in Yaoundé, 25 in Bamenda and 25 in Buea.

1.7.7. Specific Methods of Data Collection

This section of the study specifies the different methods of collection and analysis of the different data earlier identified. With regard to data culled from the documented sources earlier identified, the approach constituted in studying documents with which talk about the promotion and marketing of Cameroon music and promotion through the social media. The texts were carefully studied with particular attention paid to music promotion on the internet. The various

social media platforms were visited and promotional activities carried out by Cameroonian musicians and their partners were observed. Screenshots of some of the messages and postings put up by the musicians were taken as samples for analyses. Interviews constituted one of the sources of oral data. Interviewees were chosen among key actors of the music business and they included 1 promoter of music digital promotion and distribution agency, 2 popular Cameroonian bloggers, 4 music producers and 4 artist managers

An interview guide designed to conduct the standardized open-ended interview was drawn up for each category of interviewees. This involved the use of a set of questions arranged with the intention of taking each respondent through the same procedure as others. Probing was frequent so as to lead the respondent through the same procedure, thereby, minimizing variation in responses and questions. This was equally meant to reduce any form of bias which emanates from different interviews for different interviewees. This was also done to avoid the problem of obtaining more comprehensive data from certain respondents and less systematic data from others. These approaches were meant to complement other methods, even if they seemed to overlap in their application. Through these approaches, the researcher was able to get different perspectives from the interviewees as they answered questions asked during face-to-face encounters. A notebook was used to record responses. The notes were transcribed for later analysis. The features confirmed as well as novel ones were then grouped under their corresponding strategies. In all these interviews, probing was frequent so as to maximize comprehension and to make interviewees to stay focused.

With regard to the questionnaire, it was administered to musicians whose videos and audios were found on the chosen social media platforms under study. The aim here was to find out if they were the ones who uploaded these works on those platforms and what they did if they did anything to enable their target audience to notice those works. Questionnaires were filled and returned immediately as the respondent were helped to fill the questionnaires. Some of the questionnaires were self-administered by research assistants. Respondents were provided hints in order to provide envisaged data. The questionnaires were in French and English languages. Precaution was taken to ensure that questionnaires were simple and contained only closed question. This was a recommendation of the pilot study to accommodate the busy schedules of participants.

1.7.8. Specific methods of data analysis

The data obtained through the above-described methods were analysed following several approaches because of its diverse nature. Some of the data were analysed following the descriptive statistical approach. Following the approach, features were identified, quantified and described in their different contexts. Some strategies had features which underlie them. The features or similar attributes underlying each strategy were quantified so as to determine their distribution in relation to their frequency of occurrence. Each feature registered as well as similar attributes provided by respondents was counted as many times as it occurred during the survey. This was to determine its frequency of occurrence. The sum of all the features (n) per strategy was then used to calculate the frequency of occurrence for each feature. The following formula was used:

$$\frac{\text{No.of underlying features per strategy}}{\text{Total no.of Features underlying all strategies (n)}} \times 100$$

The percentages obtained highlighted the frequency of occurrence for each strategy. In this way, features were ranked in relation to their frequency of occurrence in the music promotion effort. It is worth noting that this approach was used only for features that could be quantified following data obtained from questionnaires. As far as the analyses of the data collected through observation is concerned, the screenshots of promotional messages taken from the WhatsApp and Facebook platforms were analysed separately using the semiotic and rhetoric techniques. The aim here was to find out how effective such messages could be in helping the artists to gain the desired notoriety to make their works sell.

1.8. SCOPE OF THE STUDY

The internet provides a good number of possibilities for music promotion, but this study will be limited to promotion of Cameroon music on the following social media platforms; Facebook, YouTube and WhatsApp. These platforms have been chosen because of their popularity. In fact, according to online information site Wikipedia, Facebook is the world's most popular networking site with 2.3 billion active users as of December 2018. French audience research enterprise Mediametri also places Facebook as the most popular social media platform in Cameroon with 10 million accounts as of December 2018. YouTube is the world's most popular video and sound hosting site with 500 hours of new videos uploaded every minute and an

amazing 1 billion hours of content watched every day, according to Wikipedia. Finally, WhatsApp is the world's most popular messaging platform with one and a half billion users registered as of February 2018 according to Wikipedia. These three platforms were therefore chosen based on the fact that they are the most widely used by Cameroonian musicians as testified by their massive presence on them. They also present formidable promotion opportunities for the artists since they are almost free of charge and accessible to all. In fact, it only suffices to own an android phone and/or a computer or laptop to be able to access and use these platforms.

However, the study required that the researcher contacts musicians to find out how they carry out their promotions. It equally required that the work be situated in terms of the time during which it was carried out.

1.8.1. Geographical Scope

Though this research focuses on Cameroon music on the social media, it was necessary to meet the artists physically to carry out a survey on how they do their promotion on the chosen platforms. Since the bulk of Cameroonian musicians are resident in the major cities of Douala and Yaoundé, the researcher travelled to Douala and Yaounde to meet musicians and producers. The researcher equally travelled to Bamenda and Buea to meet with English Speaking musicians so as to make the work assume a national character. Geographically therefore the work is limited to Douala, Yaounde, Buea and Bamenda.

1.8.2. Time Scope

In terms of time this research work was carried out from March 2019 to March 2020. It however takes into consideration all Cameroon music uploaded on the internet before this period and events relevant to the understanding of this phenomenon that occurred before this period.

1.9. ETHICAL ISSUES

Ethical considerations are viewed as one of the most important parts of a research. According to Bryman & Bell (2007), research participants should not be subjected to harm in any way and research participants have rights to withdraw from the study at any stage as they wish. They further discourage the use of offensive and discriminatory language when formulating questionnaires or interview protocols. It is equally important to specify that full consent from the research participants was obtained, providing them with information and assurance without

the exercise of any pressure or coercion. In fact, the respondents were happy to participate in the study which they hoped would help them find a viable alternative to the traditional method for music promotion which would help them gain visibility and be able to sell their works. Privacy and anonymity of respondents also considered as being of paramount importance together with adequate level of confidentiality of the research data were ensured. Any type of communication in relation to the research was done with honesty and transparency and the type of misleading information, as well as representation of primary data findings in a biased way was avoided. The above ethical issues were taken care of where necessary through this study in order to achieve the stated objectives

1.10. OPERATIONAL DEFINITIONS

The following definitions were coined out for the purposes of this research, after a careful study of their day-to-day usages within our context, taking into consideration their globally recognized usages.

1.10.1. Social Media

Carr (2017) defines social media as:

“Internet-based, distained, and persistent channels of mass personal communication facilitating perceptions of interactions among users, deriving value primarily from user-generated content” (p. 49).

This definition helps distinguish social media from other channels (e.g., media that can be used for social purposes) and identify several unique properties of social media relative to more general computer-mediated communication tools.

Schaefer (2018), defines the social media as

“...forms of electronic communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content” (p.11)

These definitions are adopted for the purposes of this work with special reference to Facebook, YouTube and WhatsApp which are popular social media platforms widely used the world over.

1.10.1.1. Facebook

The Schaefer (2018) defines Facebook as:

“... a popular free social networking website that allows registered users to create profiles, upload photos and video, send messages and keep in touch with friends, family and colleagues”

This definition brings out the various aspects of the platform that make it ideal for the purpose of this study. The only aspect of the definition that jars slightly with the common usage of the site in Cameroon has to do with the fact that the information shared on this site may not always be with friends or acquaintances as many users make friends with people they have never met.

1.10.1.2. YouTube

The Schaefer (2018) defines YouTube as:

“... a video sharing service that allows users to watch videos posted by other users and upload videos of their own. ... The slogan of the YouTube website is "Broadcast Yourself." This implies the YouTube service is designed primarily for ordinary people who want to publish videos they have created”

This definition squarely fits in the purpose of the study as it highlights all the aspects of the platform as used by Cameroonian musicians

1.10.1.3. WhatsApp

The Schaefer (2018) defines WhatsApp as

“... is a cross-platform instant messaging application that allows iPhone, BlackBerry, Android, Windows Phone and Nokia smartphone users to exchange text, image, video and audio messages for free. WhatsApp is especially popular with end users who do not have unlimited text messaging”

This definition is that which we are adopting for this platform as it aptly explains what this platform is. WhatsApp is cherished as it is encrypted end-to-end making users very confident as discretion is guaranteed.

1.10.2. Promotion

McCarthy and Perreault Jr. (1990) define sales promotion as:

“...the entire set of activities, which communicate the product, brand or service to the user. The idea is to make people aware, attract and induce to buy the product, in preference over others” p.1285

Promotion would therefore refer to the set of communication activities undertaken by Cameroonian musicians or those working with/or for them to boost the visibility of the music audios and videos through the chosen social media platforms. Other persons that are closely involved in the music production and promotion process and equally need to be defined here. These include the music producer, artist managers and bloggers

1.10.2.1. Music Producer

The *Cambridge Advanced Learners dictionary (2005)*, defines the music producer as: “...somebody whose job is to organize the work and money that are involved in recording music.” (p.1278)

This research work shall adopt this definition, adding to it the function of commercializing the music. This is because in our own context, the music producer not only chooses, organizes and finances the music project which includes the fabrication of music products, he equally commercializes these products, ensuring their distribution and the complete management of the musician.

1.10.2.2. Artist Manager

The *Cambridge Advanced Learners dictionary (2005)*, defines an artist manager as:

“...is an individual or company who guides the professional career of artists in the entertainment industry. The responsibility of the talent manager is to oversee the day-to-day business affairs of an artist; to advise and to counsel talents concerning professional matters, long-term plans and personal decisions which may affect their career” (p.132)

This definition clearly specifies and even outlines the role of a manager vis-à-vis the musician. That is why we are adopting it for the purpose of this study.

1.10.2.3. Blogger

The word blogger comes from blog. Webster’s 20th Century Dictionary (1987) defines blog as:

“a website that contains online personal reflections, comments, and often hyperlinks, videos, and photographs provided by the writer also : the contents of such a site .

Or a regular feature appearing as part of an online publication that typically relates to a particular topic and consists of articles and personal commentary by one or more authors” (p.934)

The person or group of persons who writes regularly for an online journal or website would be referred to as blogger. This is the definition that would be retained for the purposes of this study

1.10.3. Copyrighted Cameroon Music

The new *Encyclopaedia Britannica* Vol. 8 defines music as:

“the art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression usually according to cultural standards of rhythm, melody and harmony...”

Cameroon music can therefore be defined as the art by musicians of Cameroonian nationality combining vocal sounds and/or instruments for beauty of form or emotional expression according to our different cultural standards of rhythm, melody and harmony. Could also be considered as Cameroon music, rhythms which can be identified as based on Cameroon Culture or having their roots in Cameroon culture, even if played by musicians of different nationalities. But, for the purposes of this study, this definition would not be considered because cultural rhythms across Africa resemble each other especially when one looks at the way boundaries were drawn up. Music played by Equatorial Guineans for instance is very similar to that played by musicians from the South region of Cameroon.

This explains why, in this study, Cameroon music was considered to be that which is played by musicians of Cameroonian origin and nationality. Meanwhile copyrighted Cameroon music is music that has been officially released and declared at the Cameroon music copyright company which is the structure that confers ownership and author's right to the musician when his works are released

1.10.4. Cameroonian musician

Webster's Unabridged Dictionary of English Language (1987) defines a musician as:

“a person who makes music a profession, especially as a performer of music one who is skilled in the science and practice of music” (p.1268).

For the purposes of this work we shall consider as a Cameroonian musician any person of Cameroonian origin who makes music a profession especially as a performer of music or who is skilled in the science and practice of music and who has published his musical works and is recognized as such in the society. We shall also use the national music directory of Cameroonian

musicians published by the Ministry of Arts and Culture in 2017 as the reference document from which the sample of musicians for this study will be drawn.

1.10.5. Internet

Smith (1994) defines the internet as “*a collection of networks that all operate according to certain technical rules of protocols...*” (p.34)

This is concretely a network for the transportation of numeric data of inexhaustible content that can be accessed through the computer by all those who possess the links for the data worldwide. This is the definition that we will adopt for this work.

1.10.6. Web

Wame (2014) defines the web as “*un ensemble immense de documents multimedia disseminé sur un grand nombre d’ordinateurs serveurs connectés sur internet 24 heures sur 24*” (An immense collection of multimedia documents disseminated on a large number of computer servers connected on the internet 24 on 24 hours).

In the same vein, Norton and Smith (1998) define the Web as a programme which cross references links and retrieves data from computers around the world using hypertexts. We shall for the purposes of this study stick to the various sites that uploads music and makes it available worldwide for the consumption of internet users.

1.11. PLAN OF WORK

This work is subdivided into five chapters as follows:

Chapter One, titled “General Introduction”, examines some preliminary aspects of historical importance to the understanding of the work. This is intended to situate the work within a more comprehensible context. Issues of methodology are also discussed in this chapter. The section describes the different approaches which better conform to this study and the procedures which led to the collection and analyses of data.

Chapter two focuses on issues concerning the theoretical framework, and the review of literature. The intention here is to situate the study within recent scientific debates and to show the different points of convergence and divergence in relation to previous studies.

Chapter Three is dedicated to area of study and Cameroon music. Here, issues of the origin and evolution of the various musical rhythms in the country are discussed with a special place given to the difficulties that Cameroonian artists have been confronted with as they strive to carry out their trade. The main aim here is to understand why Cameroonian musicians need the right form of promotion through the social media to be able to market their products and themselves.

Chapter Four dwells on the findings of this study. Here issues concerning the data collected and its analysis are handled. This chapter constitutes the heart of the research and comprises a full description of the data collection process, a presentation of the data collected.

Chapter five presents the analyses as well as interpretations of the data collected on the bases of the theories adopted for this work.

Chapter six constitutes a presentation of, and a discussion of the findings and conclusions arrived at. Necessary recommendations and suggestions for further investigations would equally be made in this concluding chapter.

- That most Cameroonian music producers are not computer literate and do not know much about music promotion through the social media.
- That the traditional media is no longer sufficient for music promotion in today's world which has become heavily depended on the android technology. People spend so much time on the social media where they chose what they want to consume based on their sensibilities. The music promoter must therefore associate the social media to his media promotion plan if he wants to succeed.
- That the high music piracy in the country has discouraged most music producers from continuing to produce, since they are unable to break even. Most of them have folded up and this has a devastating effect on the visibility of Cameroon music as the artists assume the roles of producers, promoters, distributors and author composers.

These findings permitted the researcher to draw the following conclusions

6.4. CONCLUSIONS

It can be concluded based on the findings of this research that the Social Media present formidable and affordable platforms for music promotion worldwide. This is because it suffices for a song to be uploaded on any of the popular platforms for it to be accessed everywhere in the world by the target audience. The song only needs to be accompanied with the right promotional message or activity. The most interesting thing is that these social media platforms work together. So, the uploaded video or audio need to be accompanied by messages which may not be put only on the same platform. The music uploaded must be advertised on other platforms that have links with the original platform on which the music is uploaded. Thus the link of music uploaded on YouTube can be posted and promoted on Facebook and WhatsApp. Also, the messages accompanying this music must be carefully conceived and constantly updated to attract and keep the attention of the target (Johnston 2018). This message must be posted on the sites which are visited by the target audience. In other words, it does not suffice to upload a video on YouTube. The link of the song must be posted on Facebook and/or WhatsApp for the target audience to discover the music on YouTube (Sandilands 2015). Since lots of Cameroon music on YouTube are uploaded by third parties who do not accompany and follow this up with the right communication on the other platforms, it is normal that the

musicians do not generate the kind of visibility that can enable them to improve on their notoriety and ratings though their presence on these media.

This is in consonance with the theory propounded by Flichy(1981) which states that the value we give to a cultural product depends on its degree of notoriety. The Social Media makes this music available for the entertainment of adepts of the internet worldwide. But for them to notice it, accompanying messages must be well formulated and regularly updated to attract and keep the attention of the audience.

The social media therefore play a correlation function, linking the artists to their fans. Once this link is established, the artists receive visibility leading to their notoriety and thus better ratings of their works by the millions of music users the world over on the internet. But for the music uploaded on it to be noticed, it must be accompanied by interesting messages that can attract the attention of the users. Since this study has established that Cameroon music uploaded today is not accompanied by captivating messages, it is not noticed and that's why the ratings of the artists remain low even though they are present on the social media. On this basis, the first hypothesis, was validated.

Furthermore, it can be concluded that the second hypothesis which stated that promoters of Cameroon music on the social media can give the artists the exposure necessary for their visibility was validated. This is because it was noticed that those Cameroonian artists that use professional artists' managers to carry out their promotion fare better on the social media. Cases of the bikutsi star Lady Ponce with 3.8 million views for her song "mon medicin", Franco with 54 million views for his song "Coller la Petite" and Salatiel with 8.4 million for his song "Anita" on YouTube testify to this as all of these artists use the services of professional managers for their social media communication. Even though their number is small, their success was evident, meaning that emphasis should be laid on the quality of presence of the artists and not just their simple presence on the social media as propounded by Johnston (2018).

The third hypothesis which stated that the legal environment in Cameroon positively affects the promotion of Cameroon music on the social media was partially validated in that it was revealed that the Cameroon legal environment permitted unlimited access of all music lovers in the country to the social media. However, the poor connectivity and the high cost of internet data as well as the non-ratification of the Rome Convention by Cameroon are negatively affecting the presence of Cameroonian musicians on the social media and their earnings from that

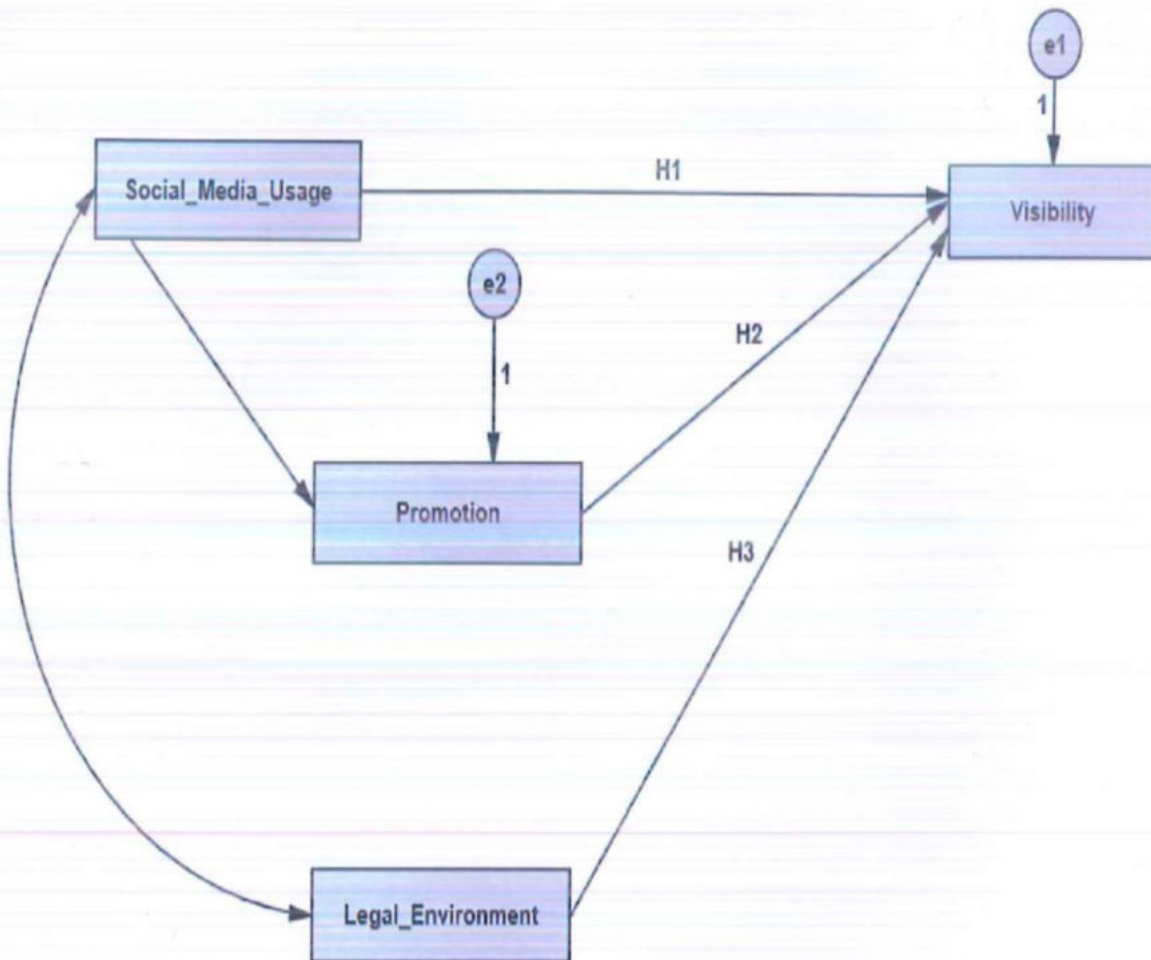
presence on the social media is also negatively affected, since they cannot be paid directly for their presence. The partial validation of this hypothesis ties with McQuail (2010) theory that insist on the good regulation of the social media environment to protect users and enable them get the best out of these platforms. This can be said so because, though the law in Cameroon permits unlimited access to the social media, the regulations do not go far enough to oblige the internet providers to make sure their connectivity is rapid and check the cost of their data. Neither has the country ratified the Rome convention of 1961 which could help to check the apparent chaotic posting of Cameroon music on the social media and enable Cameroon artists to earn revenue for their presence on these platforms. Besides, the laws do not control the content that the user uploads on the internet. This explains why third parties are able to post Cameroonian music on the various platforms without the prior authorisation of those artists. The legal environment therefore is partially adequate

The fourth hypothesis which stated that promoters of Cameroon music have a significant effect in the relationship between social media usage and the visibility of Cameroonian music sought to establish the relationship between the promoter and the music promoted. It was clear that, that relationship exists because the success of the promotion depends on the quality of the messages and promotional activities. This hypothesis was validated as the data collected tied with Sandilands (2015) theory which insists on the promoter being able to engage and create connections with the audience. This role can only be handled by those who are trained to do so and who have the capability to do so.

This modest work has proven that the Social Media constitute formidable communication platforms that can enable Cameroonian musicians to gain the exposure that can improve on their notoriety, ratings and consequently their earnings. Unfortunately, the main actors and stakeholders in the music field are either ignorant of this or do not have the wherewithal to take advantage of them to promote themselves and their products. While they lie on their laurels, others are making hay with their works on the social media, another form of piracy worse than that of duplicating and selling their CDs. It is therefore high time for the artists to be sensitized so they can take advantage of these media to achieve their objective of making their works and themselves better known.

It is based on this that the researcher proposed a model baptised Ateh's Social Media Effective Visibility Model to help Cameroonian Artists to promote their works successfully on the social media. This model is illustrated by the following figure

Figure 26: Ateh's Social media effective visibility model



Source: Researcher's Perception

This model takes into consideration the three major constructs identified from a careful reading of the theory and review of literature related to the social media promotion and marketing and the analyses of the data collected during this study. The first is that the visibility of the artist on social media depends on the kind of usage he makes of the different platforms. Sandilands (2015) postulates that effective visibility depends on connections, engagement, authenticity and substance which if well exploited could lead to successful promotion. This means that the artist must be present on the platforms where he creates connections and engages his fans with his new products which should be authenticated by third parties. Johnston (2018) insists on adding value to the presence on the social media in order to be able to break through the social media maze. This requires a careful conception of the message by the social media promoter or user with emphasis laid on earned content. Also, Shannon and Weaver (1948) insist that for

communication to go through, noise which is at the level of the channel must be beaten. As far as the social media is concerned, the noise is in reference to the huge maze of information that is uploaded every minute. Vaynerchuks (2013) insists that this noise can only be beaten if the communicator on social media “Jab, jab, jab, and jab”. This necessitates the effective presence of the promoter on the social media to post, update and respond to all comments related to his post. In fact, it is these responses that give him exposure on these media. As Kerpen (2011) puts it, it is every little activity that the promoters undertake on the social media that builds up the visibility of their products

However, the activities that the promoter initiates must be those that can attract and hold the interest of his audiences. This is what is referred to in Ateh’s model as promotion. These should involve carefully conceived messages with specific objectives. These messages should be short, humorous and dramatic, so as to lead his audience to notice the music. It could just be short interesting and humorous pieces with the music being promoted on the background, posted on Facebook. The picture and message presenting the video on YouTube should be dramatic and out of the ordinary. This is what would push the fans who discover this to share it with their own friends, thus authenticating the message (Johnston 2018) and giving the artist visibility.

The last construct on Ateh’s effective visibility model is the legal environment that should permit the public to freely access the social media (McQuail 2010). This should take into consideration some of the concerns raised by respondents in this study which include the cost of internet data and checks to ensure that the internet connectivity is rapid and covers the entire territory. Finally, the state should ratify the Rome Convention of 1961 so as to enable Cameroonian artists to reap all the benefits that could accrue to them for successful visibility on the social media. It is this ratification that would also help check the apparent piracy that was noticed in the study resulting from third parties uploading Cameroon music without the knowledge or authorisation of the musicians.

The legal environment, promotional activities and the social media usage by the artist and target public therefore must work together to give effective visibility to Cameroonian musicians through the social media.

Finally, the promoters must use the right platform in order to reach the right audience. Cameroonian artists were noticed to be more active on WhatsApp where their audience was made up of mainly their colleagues. Their promotion effort on this platform was mostly wasted

as other musicians cannot constitute their primary target. For their promotion to have more impact they must intensify their activities on Facebook where they are in direct contact with their fans. The postings of their YouTube video links would enable their fans watch, like and share their videos giving their works the much needed visibility.

6.5. RECOMMENDATIONS

The first recommendation resulting from the findings of this research work is for the government of Cameroon to ratify the Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organisations of 26 October 1961 which led to signing of the World Property Treaty (WPT) of 1991 related to payment of authors' rights for popular postings on the internet and the 1996 World Copyright (WCP) treaty for the payment of neighbouring rights. The ratification of this treaty would enable stricter controls of the posting of content on social media platforms. It would also enable accredited online music promotion and marketing agencies to collect copyright dues for artists that register with them from YouTube and Facebook and this would permit them to improve on the revenue of the artists.

The Ministry of Arts and Culture needs to embark on a sensitization campaign to educate the artists on the importance of the internet in today's music promotion. This campaign can be done through the various media and through seminars and workshops. This would enable stakeholders in the music sector to embrace promotion through the social media which is free of charge and could be very effective if well carried out. A vibrant music sector would not only sell Cameroon's image both at home and abroad, but create jobs for Cameroonians talents and attract foreign exchange.

The artists need to be trained on the use of the computer so that with those basic skills, they can be able to upload and post their songs and promotional messages on the internet themselves. The messages however would need to be conceived by experts and handed to the artists who would need to find the time to carry out their promotion themselves. This is because of the saying that one can only be better served by himself. Since Cameroonian artists are not wealthy enough to hire the services of communication agencies and managers, they need to learn how to manage their own communication themselves on the social media and to be present on these platforms to react to their messages and commune with their fans.

The Ministry of Arts and Culture needs to open music academies in which lectures on music and the use of the Information and Communication Technologies would be compulsory. Unless Cameroonians musicians combine education and their raw talent, Cameroonian music will continue to stagnate. Education is the key to whatever one does in life and the faster illiteracy is weeded out of the country's artistic milieu, the better.

Authors' Rights Corporations need to find out how to check the heavy piracy that is currently taking place on the internet. Today anybody who has a google account, can upload music without the knowledge of its author, talk least of their authorization, on platforms, some of which permit that the music to be downloaded and copied worldwide. The artists who suffer day and night to record and promote their songs on the traditional media, receive nothing from the presence of their music on the internet or worse still, maybe the payments are made to third parties who uploaded their music. This is a very bad situation that merits full reflection by authorities of authors' rights corporation in Cameroon. If this is not quickly checked, Cameroonian artists will continue to wallow in poverty, while others feed fat on their sweat.

Business people also need to invest in this sector by employing computer experts to create music promotion agencies that can work with artists for the promotion and marketing of their works on the internet. In this case, they may not ask the artists to pay them upfront. They could work on percentage bases. These music marketing and promotion agencies need to be set up in all the major towns of our country where artists can easily access them.

Managers of Computer training schools should integrate the training of students on music promotion and marketing on the social media. Graduates would find jobs working with artists on their promotion through the internet as digital communication managers.

Information technology and music promotion experts through the internet should research and come up with simplified handbooks in this area. This would help musicians who do not have the time to go back to school to learn how to use this medium on their own. Finally, all Cameroonian musicians should apply the proposed Ateh's Effective Visibility Model to push through their promotion on the social media.

6.6. SUGGESTION FOR FUTURE RESEARCH

Future researchers could find out how a full advertising and promotion campaign of musical works can be organised on the internet. In this case they would be finding out how the other Social Media platforms like Twitter, LinkedIn, Instagram, Pinterest and SlideShare and even email can be used in music promotion and marketing.

Others can research on the best music promotion sites and how the various messages can be conceived for these sites. This is because it was realised in the course of this research that every application has its specificities and it could be interesting to find out which of them can better serve the interests of the artists and what it takes to appear on those sites.

Another study can be carried out to find out the third parties that upload Cameroon Music on YouTube and what they gain through this practice. The results of such a study would help formulate policy to check internet piracy.

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