ANALYZING MUSIC SERVICES POSITIONING THROUGH QUALITATIVE RESEARCH

ANALIZIRANJE POZICIONIRANJA GLAZBENIH USLUGA PUTEM KVALITATIVNOG ISTRAŽIVANJA

TRŽIŠTE

Manuel Cuadrado, Ph. D.
Associate Professor
University of Valencia, Valencia, SPAIN
E-mail: manuel.cuadrado@uv.es

María José Miquel, Ph. D.
Associate Professor
University of Valencia, Valencia, SPAIN
E-mail: maria.j.miquel@uv.es

Juan D. Montoro, Ph. D.
Associate Professor
University of Valencia, Valencia, SPAIN
E-mail: juan.d.montoro@uv.es

Key words:

services, music, qualitative research, projective techniques, content analysis

Ključne riječi:

usluge, glazba, kvalitativno istraživanje, projektivne tehnike, analiza sadržaja

ABSTRACT

Information technologies have produced new ways of distributing and consuming music, mainly by youth, in relation to both goods and services. In the case of goods, there has been a dramatic shift from traditional ways of buying and listening to music to new digital platforms. There has also been an evolution in relation to music services. In this sense, live music concerts have been losing their audiences over the past few years, as have music radio stations, in favor of streaming platforms. Curious about this phenomenon, we conducted an exploratory research in order to analyze how all these ser-

SAŽETAK

Informacijske tehnologije stvaraju nove načine distribucije i konzumiranja glazbe, pretežno od strane mladih, po pitanju i proizvoda i usluga. Kod proizvoda događa se dramatična promjena od tradicionalnih načina kupovine i slušanja gla- zbe prema novim digitalnim platformama. Isto se tako razvijaju i glazbene usluge. Tako tijekom proteklih nekoliko godina koncerti žive glazbe gube publiku, isto kao i radio postaje, a u korist digitalnih platformi za slušanje glazbe. Zbog te smo pojave proveli eksplorativno istraživanje kako bi analizirali percepcije svih tih usluga, i tradicionalnih i novih. Konkretno, želimo istražiti

vices, both traditional and new ones were perceived. Specifically, we aimed to study youth´s assessment of the three most relevant music service categories: music radio stations, digital streaming platforms, and pop-rock music festivals. To do so, we used the projective technique of image association to gather information. The population of the study consisted of individuals between 18 and 25 years of age. Our results, after using content analysis, were poor due to spontaneous recall. Therefore, we duplicated the study, but in a more focus-oriented way. Information gathered this time allowed us not only to better know how all these organizations are positioned but also to obtain a list of descriptors to be used in a subsequent descriptive research study.

procjene mladih o tri najrelevantnije kategorije glazbenih usluga: radio postaja, digitalnih platformi za slušanje glazbe i pop rock-festivala. U tu svrhu koristili smo projektivne tehnike slikovnih asocijacija za prikupljanje informacija. Populacija u istraživanju bili su pojedinci u dobi od 18 do 25 godina. Nakon korištenja analize sadržaja, rezultati su bili slabi uslijed spontanog prisjećanja. Stoga smo ponovili istraživanje na više fokusiran način. Tako prikupljene informacije omogućile su nam da saznamo ne samo kako su te organizacije pozicionirane, već smo tako dobili i popis opisnih karakteristika za korištenje u sljedećem deskriptivnom istraživanju.

1. INTRODUCTION

Information technologies have produced, among some other changes, new ways of distributing and consuming music, mainly by youth, in relation to both goods and services. In the case of goods, there has been a dramatic shift from traditional ways of buying and listening to music to new digital platforms (IFPI, 2015). In the case of Spain (Table 1), the purchase of prerecorded music in physical formats has decreased, while digital music has increased in sales, mainly as a consequence of the generalized adoption of digital media players, such as MP3 players and smartphones. Although figures in the digital market show an increase in sales of prerecorded music, the overall trend is unambiguous. Over the 2010–2013 period, physical sales decreases by 41.3%, while digital ones increased by 29.5%.

Table 1: Evolution of prerecorded music sales in Spain (millions of dollars)

	2010	2011	2012	2013	2010–13
Physical	122.1	101.7	92.7	71.6	-41.3%
Digital	34.6	40.7	45.0	44.8	29.5%
Total	156.7	142.4	137.7	116.4	

Source: SGAE (2014)

Parallel to this development, there has also been an evolution in relation to music services (Table 2). Within this context, live music concerts as well as music radio stations have in recent years been losing their audiences (mainly young listeners) to streaming platforms (Montoro, Cuadrado & Casasús, 2013). Specifically, the number of live music concert goers in Spain decreased 36.4% from

more than 34 million in 2008 to approximately 22 million in 2013. Similar patterns in recorded music consumption have been observed worldwide (see global statistics at www.IFPI.org).

Given this new context and exclusive focus on services in the music industry, it could be relevant to analyze how different music services are perceived by youth. Specifically, we aim to assess the three main types of services; namely, music radio stations (those mainly based on programming music), streaming platforms or digital spaces that make music highly accessible to individuals, and music festivals that program live gigs lined up in a certain location for a few days in a row.

Not only is there an important lack of theoretical and empirical research on music positioning, but the existing literature is also too narrowly focused. Our final goal is to find out what people´s perceptions of these services are or, in other words, to analyze the positioning of music services. Additionally, our results could be useful for subsequent quantitative research to confirm previous results, specifically on the position these services occupy in peoples´ minds. This information is crucial for marketing decision-makers because it can help detect market opportunities, as well as threats. All in all, we have carried out exploratory qualitative research of the use of projective techniques to gather the necessary information. Qualitative analysis of the information obtained helped us obtain a services perception and a list of the main attributes that could be used in a measurement scale.

This paper opens by defining the importance of music, describing the different services used for the research and briefly presenting some

Table 2: Evolution of live music concerts in Spain

	2008	2009	2010	2011	2012	2013
Concerts	138,613	130,346	126,901	121,732	116,446	103,208
Attendees	34,201,794	31,335,592	30,134,683	27,056,752	26,063,335	21,735,594
Income	183,791,420	173,751,078	189,748,757	173,254,156	171,915,318	148,473,143

Source: SGAE (2014)

ideas about positioning. The methodology is explained next, with special remarks on projective techniques. Finally, the main results and conclusions are presented.

2. MUSIC SERVICES AND POSITIONING

Music has been ranked amongst the top ten things that individuals find highly pleasurable (Dube & Lebel, 2003). It also plays a ubiquitous and important role in most people's lives (Salimpoor, Benovoy, Longo, Cooperstock & Zatorre, 2009). The rich entertainment media environment in which the individual is immersed has been transforming the ways in which they listen and respond to music (Webb, 2007).

Nowadays, when listening to music, individuals can choose among several media that, if recorded or broadcast, can be reproduced by means of different devices. Devices constitute the equipment through which consumers reproduce music. In this group one finds hi-fi sets, radio and music players, personal computers, television sets, DVD players, MP3 players, smartphones, and tablets. Their use can vary according not only to demographic variables such as age, gender, or level of education, but also to individuals´ assessment of them. However, the latter could be diverse and thus combine different possibilities.

As for the music services enabling people to listen to music without actually owning it, there are three main types: specialized music radio stations; concerts, events, and festivals; and streaming digital platforms. The difference between goods and services is essential, since managerial and marketing decisions are different and somehow more complicated in the latter. This is due not only to the fact that individuals do not gain ownership of such music services, but also that they can be consumed in groups where the selection is more limited and perishable, i.e. they should be consumed when produced, otherwise they are lost (Cuadrado & Berenguer, 2000).

Focusing on services in the music industry, we selected the three most popular types for young people: music radio stations, music festivals, and music digital platforms. The choice of brands for each category (Table 3) was based on different criteria. Music radio stations were selected according to music genre, number of listeners, and the context in which the research was going to take place. The Spanish Survey on Media Consumption — Estudio General de Medios (EGM, 2015) points out that, in the province of Valencia, the top three music radio stations broadcasting international pop-rock music and targeting relatively young people, according to their audience levels are Europa FM, 40 Principales, and Máxima FM. Although Cadena Dial ranked third, it was excluded because of its different music genre and a wider target group. The criteria for music festival selection (note that concerts were excluded, as the brand identity is weaker due to the large number of venues) were: (1) the context, in this instance, the region of Valencia (three provinces); (2) the music genre; and (3) their popularity among the population of the study. Those selected were Festival Internacional de Benicassim (FIB), Arenal Sound in Burriana, and Benidorm Low Cost Festival. Finally, the selection of digital platforms was based on popularity and time: Spotify, Youtube, and Last.fm formed the choice set.

Table 3: Logos of the selected music services

Radio stations	Digital platforms	Festivals

Every selected option is briefly described below:

1. **40 Principales**: Radio station founded in the 1960s, currently present in 11 different countries, is the most important music station in terms of listeners. They broadcast international and informal pop-rock music mainly targeting young people.

2. **Europa FM**: This is also a Spanish music radio station broadcasting both music and different programs, as its motto states: "the best pop-rock from the nineties and most striking programs".

3. **Máxima FM**: Music radio station belonging to Prisa, a media corporation that also owns 40 Principales, characterized by broadcasting electronic music. Although it is quite a new radio station, its positioning is solid thanks to the quality of its programs.

4. **Spotify**: Digital platform for playing recorded music via streaming, it is available for different software platforms. It offers quite a large music catalogue, which can be searched by author, song, playlist, etc. The support of the major record labels has been the key to its success.

5. **Youtube**: Website where people can upload and share videos—not only music videos, but also films, ads, tutorials, and personal recordings.

6. **Last.fm**: Online radio, as well as social network, where music is recommended from data previously sent by registered users.

7. **Festival Internacional de Benicàssim (FIB)**: Festival of contemporary arts, its main program being pop-rock, indie, and innovative electronic music. It is one of the most internationally oriented music festivals in Spain. It is held during the month of July in Benicassim (Castellón).

8. **Arenal Sound**: Indie music festival which takes place on the beach of Burriana, which is also located in the province of Castellón, but in August. After six years, the festival has already acquired a certain identity, mainly among young people.

9. **Low Festival**: Previously known as Low Cost Festival, this festival, first held in 2008, takes place in the city of Benidorm (Alicante) for three days in July. It lines up international, as well as national pop-rock music at very affordable prices.

Analyzing the positioning of these music services among individuals, considering different attributes is the final aim of this study. Positioning has been widely used in the realm of organizations. The literature is in agreement that, at the conceptual, practical, and strategic level, po-

sitioning is a key element in the marketing strategy (Blankson & Kalafatis, 1999). This concept, first introduced by Ries and Trout (1986), refers to the position a product, brand, or organization occupies in the consumer´s mind and tries to reveal that a product, brand, or organization should create a position in people´s minds based not only on their own strengths and weaknesses, but also on their competitors´. Thus, it is what some authors, such as Munuera, Escudero, Munuera and Rodriguez (2007), consider as perceptual positioning, as it is formed from a set of perceptions, impressions and feelings that consumers have for the product in comparison with competitors´ products (Kotler & Armstrong, 2010). Positioning is about value proposition, namely, the combination of advantages every brand possesses. This is essential, as it determines the consumer´s loyalty towards such product/brand, the value proposition for customers, and the desire to search for this specific product/brand (Keller, 2003; Schiffman & Kanuk, 2007). It is important to consider that, as individuals position products, they are influenced by marketing strategies (intention positioning), but also by issues other than companies´ strategies (real or actual positioning). So, it is very relevant to acknowledge that positioning allows identifying a brand´s superiority according to its differences (Fuchs & Diamantopoulus, 2010). Besides, perceived positioning may vary according the individual, as every individual interprets the information related to the product, according to their objectives, values, or situation in a different way (Schiffman & Kanuk, 2007).

In the context of music, there is a scarcity of scholarly contributions on positioning. Among them are Donthu and Rust (1994), who analyze the positioning of radio stations to better define strategies related to formats or playlists. Sweeting (2010) studies how mergers among close competitors in the sector modify a product´s positioning. Lately, Renard, Goodrich and Fellman (2012) have analyzed the shift of musicians positioning in the industry as a consequence of certain historical changes that have occurred in the sector (vertical integration and the technological revolution).

To develop a research study specifically on positioning in this sector, as there have been no previous specific studies, it is necessary to conduct exploratory research to analyze people´s perceptions of them. Although we are considering exclusively music services, there are not only big differences among them but also implications. For instance, the usage of digital services has implications in terms of consumer behavior, as individuals have many illegal and legal online music consumption possibilities (Pritchard, 2010) through different modes of delivery (streaming and downloading). As Tschmuck (2003) points out, the dissemination of digital music over the Internet is one of the three essential paradigmatic cultural changes that has shaken the phonographic industry.

3. RESEARCH METHODOLOGY

3.1. Objective and justification

This paper aims at analyzing the positioning of music services, in other words, at studying the position of previously defined music services in people´s minds. In order to do this, it is fundamental to start conducting exploratory research using qualitative techniques. This will allow us to gain insight into a situation or problem (Malhotra & Birks, 2005). In this sense, we followed the procedure other authors have used before, not only in the cultural field (Jarrier & Bourgeon-Renault, 2012; Collin-Lachaud & Passebois, 2008; Bagdadli & Arrigoni, 2005; Debenedetti, 2003), but also in the music context (Henard & Rossetti, 2014; Chaney, 2012; Vigneault, Chassé & Lapierre, 2006). Specifically, Vigneault and others (2006) conducted a qualitative study to understand the managerial work developed by the director´s team of a prestigious jazz festival. Similarly, Chaney (2012) undertook a qualitative research study by means of 18 in-depth interviews. The purpose was to gain better knowledge on how consumer participation creates value in the re-

cording industry. Finally, Henard and Rossetti (2014) used qualitative techniques to determine the role of music in advertising after analyzing popular music songs over 50 years, and specifically picked out those songs that evoked memories in the minds of the audience.

3.2. Projective techniques

From this relevant phenomenon, focusing only on the realm of services in the music industry, we considered it extremely relevant to conduct an exploratory research study in order to analyze how all these services, both traditional and new ones, are perceived by young people. Specifically, we aim to study youth´s assessment of the three most relevant categories of music services in existence today. Our findings will be useful not only because they will help in the adaptation of marketing strategies, but also in determining a list of attributes to be assessed in subsequent descriptive studies on positioning.

With this goal in mind, a qualitative research study was designed. Projective techniques were used, as they allow projecting the opinions of respondents based on their reactions and interpretations after being presented with a stimulus (Trespalacios, Vázquez & Bello, 2005). The objective is to know more aspects of respondents than those that could be obtained had they been asked directly. Among the different projective techniques, we used a combination of word-association techniques, where participants listen or see a list of words to answer with the first thing that comes to their minds, and image-interpretation tests, where individuals assess certain images.

The population of the study were university students between 18 and 25 years of age. This group of individuals was selected through a convenience sampling method considering that they are the main potential target group of the three music services. Researchers met participants in a room where they were explained the goal and instructions of the study. Then they were presented with a series of logos of currently existing service organizations related to music distribution and consumption using a projector. More precisely as stated above in Table 3, nine logos were shown, representing a number of organizations.

Each logo was exhibited for a minute. During that time, participants were asked to individually write the first three words that came to their minds after ticking if they knew the organization or the logo showed. They were also told that there were no right or wrong answers. The responses, once gathered, were analyzed in a qualitative way through content analysis and following the list of the different levels of meanings every brand conveys, as noted by Kotler and Armstrong (2010). Specifically: attributes or objective characteristics of the product; benefits or translation of attributes into emotions; values associated with the organization that produces or programs them; culture, in relation to the most significant aspects of the context where the service is located; and user or user´s profile. Table 4 sums up the technical characteristics of the research.

However, as the results (explained further on in the text) were not sufficient to find the information we were looking for, i.e. different descriptors, we undertook a second study with a new group of 25 participants. This time, instead of just presenting the logos to respondents, we formulated a list of questions to be answered in relation to each one. In addition, as respondents didn´t know Last.fm, that logo was removed and iTunes, more popular among university students, was put in its place. All this information is also summarized in Table 4.

Table 4: Research characteristics

	Research 1	Research 2
Objective	Music service brand assessment	Music service brand assessment
Technique	Projective (image association)	Projective techniques (image & word association)
Participants	30 university students	25 university students
Results	Content analysis	Content analysis
Questions	*Write down the first three words that come to your mind while watching every single image.*	1. *Can you think of a place linked to this image?* 2. *Can you think of an action (verb)?* 3. *Could you please think of an adjective?* 4. *Could you please think of a feeling/emotion?* 5. *Could you mention a person related to this image?*

4. RESULTS

The analysis of the information provided by respondents in the first study shows that most answers, those associated with the nine images projected, were positive and only a few had negative meanings. It is also noticeable that all the answers were generally linked to the music industry and specifically to the product (music, radio, festivals, concerts, songs, etc.) and information technologies (Internet, blogs, social networks, etc.). Some others, but scarcely mentioned concerned demographic characteristics (foreigners, British), use (party, fun, car), music genre (indie, modern, pop, etc.), time (summer), place (beach, cities) and people (DJs, radio hosts).

Furthermore, expressions provided for each particular case can be summarized as follows:

1. First, regarding the radio stations, the logo of 40 Principales, the leading music radio station in Spain, was mostly linked to standard attributes such as *music* and *radio*. Besides, some objective describing characteristics were provided (*programs, success, news, charts, concerts, prizes, DJs*). Second, this radio station was somehow associated with very few benefits such as *fun*, *entertainment*, and *party*. Just one answer was linked to the user type: *youth*.

2. The most repeated words linked to Europa FM were also *music* and *radio*, in similar proportions to the previous case. However, the most distinctive feature, although cited by a low percentage of participants, was the name of one of its radio presenters, another attribute of this radio station. The word *car* was also noted, showing the habits and uses of some listeners. Other answers, which only appeared once, were extremely varied, including the following: *fun, concert, siesta, morning, variety, easy,* and *Spain*.

3. Answers for Máxima FM were more pluralistic and diverse. Again, *music* and *radio* were among those more cited by study respondents, but in a lower proportion. Individuals also highlighted specific music genres (*electronic, dance, house*) and different actions too, but mainly *partying*.

4. Regarding streaming platforms, Spotify was mainly associated with *music* as an attribute. Next, there is a list of words, also descriptors, linked to information technologies: *Internet*, *online*, *streaming* and *computer*. Two words cited, not mentioned in the other cases, were *free* and *playlists,* which could be both attributes and benefits.

5. YouTube was basically related to *videos*, which is the distinctive feature of this platform. This time the word *music* ranked second, with just a third of the answers. Three new attributes are *Internet*, *global*, and *ads*. Individuals associated YouTube with new *technologies*, wider *coverage,* and the discomfort of *ads*.

6. Surprisingly, Last.fm, an online radio station and social network, was scarcely known by the study's respondents. Only three out of thirty respondents said they knew it. The information provided was not relevant. This could suggest that it is not a platform for the age group that was being analyzed.

7. Finally, for pop-rock music festivals, opinions were also diverse. The word used the most to categorize the FIB was, not surprisingly, *festival*, a brand descriptor. This logo was mainly thought of in terms of attributes such as *music*, ranked second, and *concerts, bands,* and *camping*. It was also recalled in terms of users, with words such as *foreigners*, *modern people*, and *friends*. Less frequently, *fun* and *party* were also associated. Finally, it is interesting to highlight that some respondents noted the city where the festival takes place: *Benicassim*.

8. Arenal Sound got a wide range of answers. Once more, *festival* and *music* were the top words provided, but not as many times as before. In this case, more particular ideas were expressed, such as *beach, friends,* and *summer*, representing the idea of a social leisure activity that could be understood as potential benefits sought.

9. The answers to the Low Cost Festival were similar to the ones of the previous festival, Arenal Sound. *Festival* and *music* were the most cited descriptors, although *summer*, *beach,* and *friends* were also mentioned. Specifically, one third of the respondents noted the word *cheap*, which is one of the main features of this event.

The initial intention was to use these results to conduct a quantitative marketing study on positioning, and specifically to accurately design those questions in the structured questionnaire assessing particular attributes within this sector. However, as most of the words provided are mainly descriptors and not benefits or values that are more convenient for designing positioning strategies, we decided to conduct the study again. We also used projective techniques, but this time we asked focus-oriented questions.

These were about associating a place, an adjective, an emotion, an action, and a person to each logo (see Table 4). The main results obtained in this new study are summarized in Table 5 and explained as follows.

This time, the results were much more fruitful, as they did not only rely on objective descriptors as before. The survey questions let participants express a wider range of opinions and assessments. Although different emotions were mentioned, happiness is the main one that music produces in young people irrespective of the type of service. Descriptors and actions are mostly positive, but different when it comes to a music radio station, a festival, or a digital platform and also within each category type. Expressions linked to place and people also show a great variety of results, but share some of them.

In terms of positioning, we found out not only some differences among music service types but also within each category:

1. Radio stations were mainly associated with *listening*, *music genres,* and *bands*. Specifically, plurality in terms of music was linked to 40 Principales, adjectives such as *fun* and *cool* and certain radio presenters were mentioned in relation to Europa FM, and *friends* and *cars* were words often cited in the case of Máxima FM.

2. Streaming platforms were thought of in terms of *computers, international coverage, useful*, and *practical*. At the same time, some differences were seen for each brand. Spotify was associated with *listening*, at *home,* and *relatives* and *friends*. YouTube was the platform related to *watching*, *videos*, and *celebrities*. Finally, iTunes was recalled as a platform for *music downloading*, linked to Steve Jobs but also elicited several negative statements.

3. Festivals meant *place*, *dancing*, *friends* and *amusement* for respondents. Contrary to the previous music service types, the three brands did not get as many responses. More precisely, FIB was linked to the idea of being *international*, Arenal Sound got both positive and negative assessments, and *Low Festival* was mainly linked to the words *cheap* and *indie*.

Table 5: Words associated to music services

	Place	Descriptor	Emotion	Action	Person
	Radio (near 1/3) Music festivals & concerts (more than 1/3)	Adjectives are positive (**funny**, **topical**) and plural	**Happiness** (almost ½). Others are fun, motivation, etc.	**Listening**, **sing** & **dance** (more than 1/3 each)	**Singers** (almost ½), relatives (¼), DJs (almost ¼)
	Radio station (more than 1/3) Car (1/3) Other cities	Different **positive** adjectives (**stylish**, **modern**, **cool**, mainstream, good & relaxing)	**Happiness** (almost 1/3)	**Listening** (almost everyone) together with singing and dancing	A famous radio **host**. Well known singers and friends.
	Car (more than 1/3) and radio (more than ¼) Nightclubs and Nothing (some responses)	**Electronic** music (1/4). Many different adjectives. Most of them positive, but almost 1/3 are negative .	Many different emotions. **Motivation** is the leading one, but similar to Nothing (1/5)	**Listening** (more than ½) & dancing (more than 1/3)	Words linked to **friends** or **relatives** and **singers** or DJs in a similar proportion
	My home, **my bedroom** (almost ½) Computers & Internet (more than 1/3)	**Useful** (the most cited representing 1/5) Free was mentioned by only 2 Others are varied	**Happiness** (1/3) and relaxation, motivation, freedom, and excitement	**Listening** (more than ½) Others are plural	**Themselves, brothers & friends** (almost ½) Artists (1/3) Nothing (1/4)
	Internet (1/3) Computer (1/5) United States	Different positive adjectives (**practical**, **useful**, **helpful**, learning)	Different emotions, most of them positive. **Entertainment** (1/4)	**Watching** videos (more than 2/3) & searching (1/5)	**Celebrities** (mainly singers & bands, some politicians & TV hosts)
	Apple references (more than 1/3) Digital devices (computers) and software (internet, apps, also 1/3)	More **negative** assessments (not useful, slow, horrible, expensive, complicated [more than 1/3]) than positive	Emotions are **positive** (happiness, satisfaction) & plural	**Music downloading** (1/3) and other references to music (listening, storing, playing, buying)	**Steve Jobs** (more than ¼) and friends and relatives (almost ¼)
	The **village** where it takes place (2/3)	**Amusing** (almost 1/3) International and fringe (just few)	**Happiness**, freedom & excitement Nothing (1/4, maybe those who never attended)	**Dancing** (1/3) & partying (1/4)	**Friends** (1/2) Some artists
	Most people associate it with the **city** or province in which it takes place.	**Amusing** (more than 1/3). All of them are positive. Some negative declarations (exhausting, horrible & overcroaded)	**Happiness** (almost 1/3) & some others (amusement, fun, freedom, joy, etc.)	**Dancing** (more than 1/3), Other by few (singing, having fun, partying & drinking)	**Friends** (1/2) Nothing (¼)
	Most didn´t know the **city** in which it takes place.	Just a few (**cheap**, fun, actual)	Happiness and tiredness	**Partying** (most answers)	Indie bands

Further analysis of all the answers allowed us to obtain a list of 15 descriptors to be used in a future descriptive analysis. This list has been grouped according to the five dimensions considered when asking the questions. In this sense, place (location, car, and home), attributes (value, joy, and availability), emotions (happiness, excitement, and satisfaction), actions (listening, dancing, and downloading), and people (singers/bands, friends, and relatives). These descriptors could be transformed into items or sentences to build a measurement scale to be used in a descriptive marketing research study, aimed at analyzing young people's positioning of music services, by conducting a correspondence analysis.

5. CONCLUSIONS

Initial results of the exploratory research undertaken in order to analyze young people´s assessment of music services were not that sound. Using association projective techniques, most of the answers provided were basic words such as music, radio, or festival. In other words, the brands' levels of meaning were mainly conveyed in terms of attributes and somehow benefits. However, they did not provide additional upper levels of meanings, which are much more relevant for companies that wish to better design their positioning strategy and occupy a better position in people´s minds. In addition, there were no important differences among radio stations. In the case of digital platforms, the situation was slightly different, as YouTube was linked to videos more than to music, and Spotify to playlists and being free. Again, festivals received similar assessments, with just few distinctive features.

Intense competition in this sector and similar offers by these organizations, no matter whether they are radio stations, online platforms, or festivals, could be an explanation of why youth do not link these music services with different and special descriptors. For marketing decision makers, this information could be useful for re-

designing or adapting their marketing strategies in order to get a better position. However, they should gather more specific information. That is the reason why we duplicated the study after introducing some changes. The second time, we kept on using association projective techniques, but these were more focused, as some direct questions were addressed.

This time, answers given by respondents provided a wider range of descriptors, including not only attributes but also benefits, values, and users. For instance, new results confirmed that music equals happiness irrespective of the means by which youth listen to it. Different assessments were provided according to the music service type, as for example, listening, watching, and dancing to radio stations, digital platforms, and music festivals. Furthermore, differences also arose within specific music service types. For instance, different music genres were linked to the different radio stations analyzed. All in all, a set of descriptors was obtained and will be used in a descriptive study to be undertaken next.

The present research theoretically shows that it is plausible and advisable to carry out market research to make decisions on positioning. As the latter is a long-term marketing strategy, it is relevant for companies to get an idea of how they are perceived in order to create value differentiating their offer among service types and brands. This paper also provides relevant information for marketing managers in the music service industry. In this sense, they should tailor the offer according to common elements with other music services, while also considering particular features to acquire a clear position in customers´ minds. In particular, positive perceptions should be reinforced and negative ones should be minimized according to each music service goal. For instance, the results showed that Spotify is mainly identified with listening at home, which influences peoples´ perception in their usage of this streaming platform in different contexts. This could limit the growth of the brand. A strategic planning of the company could help overcome this perception through communication, distri-

bution, and/or pricing strategies, among other decisions.

This research presents some limitations. Although the results are sound, the exploratory nature of the study hinders their generalization.

Because a qualitative approach was used, study respondents are limited in number and coverage, as participants from other regions were not included. Future research could be conducted using a quantitative design considering a larger and more representative sample.

REFERENCES

1. Bagdadli, S., & Arrigoni, L. (2005). Strategic Positioning of the Venice Biennial: Analysing the Market for Periodic Contemporary Art Exhibitions. *International Journal of Arts Management*, *7*(3), 22-31.
2. Blankson, C., & Kalafatis, S. (1999). Issues and challenges in the positioning of service brands: a review. *The Journal of Product and Brand Management*, *8*(2), 106-118.
3. Chaney, D. (2012). The Music Industry in the Digital Age: Consumer Participation in Value Creation. *International Journal of Arts Management*, *15*(1), 42-52.
4. Collin-Lachaud, I., & Passebois, J. (2008). Do Immersive Technologies Add Value to the Museum-going Experience? An Exploratory Study Conducted at France's Paléosite. *International Journal of Arts Management*, *11*(1), 60-71.
5. Cuadrado, M., & Berenguer, G. (2000). *El consumo de servicios culturales*. Madrid: Esic.
6. Debenedetti, S. (2003). Investigating the Role of Companions in the Art Museum Experience. *International Journal of Arts Management*, *5*(3), 52-63.
7. Donthu, N., & Rust, R. T. (1994). Positioning a radio station. *Journal of Applied Business Research, 10*(3), 21-27.
8. Dube, L., & Lebel, J. (2003). The categorical structure of pleasure. *Cognition and Emotion*, *17*, 263-297.
9. Estudio General de Medios - EGM (2015)
10. Fuchs, C., & Diamantopoulus, A. (2010). Evaluating the effectiveness of brand-positioning strategies from a consumer perspective. *European Journal of Marketing*, *44*(11-12), 1763-1786.
11. Henard, D. H., & Rossetti, C. L. (2014). All you need is love? Communication insights from pop music's number-one hits. *Journal of Advertising Research*, *54*(2), 178-191.
12. IFPI (2015). *Digital music report 2015*. Available at http://www.ifpi.org/news/Global-digital-music-revenues-match-physical-format-sales-for-first-time
13. Jarrier, E., & Bourgeon-Renault, D. (2012). Impact of Mediation Devices on the Museum Visit Experience and on Visitors' Behavioural Intentions. *International Journal of Arts Management, 15*(1), 18-29.
14. Keller, K. L. (2003). *Strategic Brand Management* (2nd ed.). Englewood Cliffs, NJ: Prentice-Hall.
15. Kotler, P., & Armstrong, G. (2010). *Principles of Marketing*. Harlow: Pearson.
16. Malhotra, N. K., & Birks, D. F. (2005). *Marketing Research. An Applied Approach*. London: Prentice Hall.
17. Montoro, J. D., Cuadrado, M., & Casasús, T. (2013). Analysing the popular music audience: determinants of participation and frequency of attendance. *International Journal of Music Business Research*, *2*(1), 35-62.
18. Munuera, J. L., Escudero, A. I., Munuera, J. L., & Rodríguez, A. I. (2007). *Estrategias de Marketing: Un enfoque basado en el proceso de dirección*. Madrid: Esic.
19. Pritchard, K. (2010). Let's get this party started: Pump up the volume. Streaming music is a great way to connect with older kids. *School Library Journal*, *56*(3), 34-37.
20. Renard, S., Goodrich, P. S., & Fellman, P. V. (2012). Historical Changes in the Music Industry Supply Chain: A Perception of the Positioning of the Artist Musician. *MEIEA Journal*, *12*(1), 91-129.

21. Ries, A., & Trout, J. (1986). *Posicionamiento*. Mexico City: McGraw-Hill.
22. Salimpoor V. N., Benovoy, M., Longo, G., Cooperstock, J. R., & Zatorre, R. J. (2009). The rewarding aspects of music listening are related to degree of emotional arousal. *PLoS ONE*, *4*(10).
23. Schiffman, L. G., & Kanuk, L. L. (2007). *Consumer Behavior*. Englewood Cliffs (NJ): Prentice-Hall.
24. Sociedad General de Autores y Editores - SGAE (2014).
25. Sweeting, A. (2010). The effects of mergers on product positioning: evidence from the music radio industry. *The Rand Journal of Economics, 41*(2), 372-397.
26. Trespalacios, J. A., Vázquez, R., & Bello, L. (2005). *Investigación de Mercados. Métodos de recogida y análisis de la información para la toma de decisiones en marketing*. Madrid: Thomson.
27. Tschmuck, P. (2003). How creative are the creative industries? A case of the music industry. *Journal of Arts Management, Law, and Society, 33*(2), 127- 141.
28. Vigneault, S., Chassé, B., & Lapierre, L. (2006). Martin Revheim, Blå and the Kongsberg Jazz Festival: Suksess Need Not Be Translated. *International Journal of Arts Management*, *8*(2), 62-73.
29. Webb, M. (2007). Music analysis down the (You) tube? Exploring the potential of cross-media listening for the music classroom. *British Journal of Music Education*, *24*(2), 147-164.