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**MASTERS OF BUSINESS ADMINISTRATION –INTERNATIONAL
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DECLARATION

I Zambarangwe Anamela of Student Number 00754215 do hereby declare that I am the sole author of this dissertation and that to the best of my knowledge no similar work has been submitted to this University or any other, for the purpose of obtaining this award. Due acknowledgement has been given, where scholarly work of other authors has been relied on.

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Student signature

.....7/03/2022.....

Date

Dedication

I would like to dedicate this to my wife and children for the support you have given during the course of my studies. Without your love, patience and constant motivation i would not have reached this far.

ACKNOWLEDGEMENTS

Firstly I would like to firstly thank God for his grace and infinite wisdom. Secondly i would like thank my wife for her patience love and support during this period of my studies. I would also like to thank my course lecturer mr Sidney Kawimbe for the role he played in our studies. Furthermore my gratitude goes to my supervisor Dr. Geoffrey K. Mweshi for guiding me through this research study.

ABSTRACT

This research looked at the general topic of music business and analysed business strategies that companies in the space utilize. The reason for this analysis was to provide a framework that can be used by interested players in the recording industry in Zambia to increase their chances of gaining a better market share of the global music business market.

Purpose –the goal of this research is to discover factors that can aid in the development of the recording industry in Zambia in order to facilitate its growth in the global music business market

Research design/methodology – An interpretivist paradigm is used by the author of this research to answer the presented research questions. This is achieved through a qualitative review, relying on secondary sources of data using a case study approach.

Findings – two key outcomes came from this study the first being that synergy between players in the music business through associations and unions help for growth and development of the sector

Limitations –This study was limited due to time constraints and that information was mostly gathered from an analysis of secondary sources. Future research should employ both quantitative and qualitative research.

Recommendations –To strengthen firm level business strategy and to create systems that allow for the protection, growth and development of the Zambian recording industry

Value – The value of this research study is that it can be used by entrepreneurs, managers and policy makers to aid the growth of the recording industry, both at a local level and international level.

Keywords –Music Business, Business strategy, recording Industry, internationalization, innovation

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CHAPTER ONE: INTRODUCTION

0.1 Introduction

This introductory chapter will give an overview of the global music business and shed light on the major changes and milestones made in the global music market brought about through effective business strategy management done by businesses and organisations in the industry. It will also discuss the recording industry which is a subsector of the music business industry. The music business involves the creation, promotion, and distribution of music for profit (Rothenbuhler and McCourt, 2003). The recording industry is a subsector of the music industry and comprises businesses in the production, promotion, and distribution of recorded works (Rothenbuhler and McCourt, 2003).

The recording industry has evolved over the years due to advances in technology that have created opportunities previously unseen before. Digital Innovation has created access to products and services that have the potential to greatly benefit the Zambian recording industry (*Creating the Digital Infrastructure for Zambia's Music Industry*, no date).

1.1 Background of the study

Over the last century, the music business industry has seen several disruptive innovative changes. Changes brought about due to many factors such as technological advancement, piracy, and in more recent times the COVID-19 Pandemic (Tschmuck, 2017). These factors have greatly impacted the evolution of the industry (Tschmuck, 2017). The global music business has seen many changes in the last decades. The biggest changes come from how people consume music. In earlier years consumption of music was only from live music venues but with the advances in recording technologies that allowed for recorded music to be placed on innovations such as vinyl and vinyl players, people were able to purchase and own music to be played in their homes. This evolution stage of the music industry changed the music business model introducing a variety of opportunities that led to the creation of record labels and music publishers whose interest was profiting from the sale of music.

The introduction of tape technologies further aided the growth of the industry allowing new forms of music storage and consumption. The technology allowed for more music tracks to be

stored on small cassette tapes and also saw the introduction of innovative products such as the sony walkman that revolutionised music consumption.

The advancement in digital technology and the world wide web saw the introduction of new business models in the music industry. The first was brought by a peer-to-peer sharing site called Naspers. Naspers greatly affected the music market as it increased piracy due to the free digital downloads people were able to access. Businesses in the industry suffered great losses from illegal downloads of their copyrighted works. A few years later Apple came up with revolutionary innovative products in the iPod and Itunes which allowed people to buy digital downloads legally forever changing the way people consumed music. In more recent times a new disruption in the industry in the form of music streaming has again changed how people consume music providing different opportunities for the global music business.

The Zambian recording industry in particular also evolved with the changes in the global music industry but was still underperforming in comparison to other industries. Piracy affected the local Zambian music industry from fake Cds to illegal downloads and sharing.

For industry players to survive, a good business strategy is essential for the growth and adaptation of the ever-changing trends in music consumers' wants & needs.

Business strategies and their successful implementation are fundamental to the success of business ventures (Thompson, 2018). With the world becoming more interconnected, strategy has become essential to the success of businesses in many industries.

1.2 Research problem

This study will focus on the recording industry in Zambia and how players in this industry can adopt better business strategies that can help them penetrate and gain market share in the global music business market. Furthermore, it will evaluate the strategic role that policy plays in the advancement of the industry by analysing cases of more successful recording industries in developed countries compared to the Zambian recording industry.

1.3 Justification for the research

A knowledge gap exists in this field as little research has been done focusing on how best the Zambian recording industry can perform on the global market. New innovations and advances in technology have created an opportunity for the growth of this industry and this research aims to highlight these opportunities and provide strategic solutions for the international growth of the industry.

1.4 Research Aim

The aim of the research is to provide solutions that can be adopted in order to improve the international performance of the recording industry in Zambia.

1.5 Research objectives

- I. To identify the role of business strategy in the global music business
- II. Identify the business strategies that are applicable to the recording industry for international growth
- III. To analyse the challenges faced by the Zambian recording industry
- IV. To provide recommendations for the best business strategies for the Zambian recording industry based on industry best practices.

1.6 Research questions

- I. What is the role of business strategy in the global music business
- II. What business strategies are applicable to the Zambian recording industry for its international growth?
- III. What challenges are faced by the recording industry in Zambia?
- IV. What recommended action is required to facilitate the international growth of the Zambian recording industry?

1.7 Research Hypothesis

H1.7.1 The reason why the Zambian recording industry is uncompetitive on the international market is due to poor business strategies and or lack of business strategies.

H1.7.2 A major factor in the underperformance of the Zambian recording industry on the global market is a lack of systems & policies tailored to the growth of the industry.

1.8 Research scope

This study will cover business strategy in relation to the global music business and how it can aid the development of the Zambian recording industry. This research study will consider the businesses that make up the value chain of the recording industry.

As The Zambian recording industry is still in its development stage compared to other industries this study will also aim to identify what measures can be put in place to spur the growth of the sector.

1.9 Research Contributions

This research will provide a framework of what should be done at an industry level in order for the Zambian recording industry to improve its prospects of gaining a share of the global music market.

1.10 Research Design

This research study will use a qualitative research method to achieve its objectives. A qualitative research method uses non-numerical evidence in order to reach its objectives(Yin, 2018). Secondary sources of data will be gathered and will use a case study design approach for the purpose of analysis(Yin, 2018).

1.11 Research approach and method

This research paper will use a qualitative research method by using secondary data from online articles, journals, news sites, recorded interviews, and publications.

1.12 Dissertation Layout

- I. Chapter One: Introduction
- II. Chapter Two: Literature Review
- III. Chapter three: Research Methodology
- IV. Chapter Four: Findings & Analysis
- V. Chapter Five: Conclusions And Recommendations
- VI. References
- VII. Appendixes

1.13 Chapter Summary

This introductory chapter gave an overview of what music business and its sub sector the recording industry. It further gave some statistics on the size of the Global music business market and its performance in 2021 in relation to revenue sales. The chapter also highlighted the need for a good business strategic decision to be made in order to spur the international growth of the Zambian recording industry.

CHAPTER TWO: LITERATURE REVIEW

1.0 Introduction

This chapter aims to review the literature that focuses on Business strategies that organisations can adopt in order to create a competitive advantage as well as successfully compete in the global market. An analysis of the main business strategy theories related to the topic of study will be used to fill any gaps in the literature related to the author's research topic.

2.1 Music business overview

Music is an essential part of society and culture. The global music market has an estimated value of \$53.77 billion and is expected to surpass 65 billion by 2023 (“Global music industry revenue 2023,” n.d.). According to The International Federation of the Phonographic Industry (IFPI), the total value of the recording industry in 2020 was \$21.6 billion. The International Federation of the Phonographic Industry (IFPI) is an organisation that is concerned with the welfare & interests of the recording industry at large or globally (“Industry Data,” n.d.).

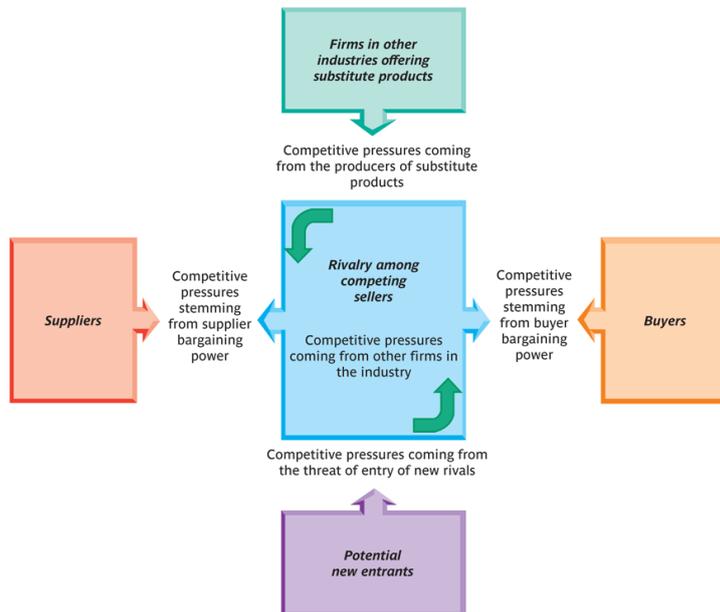
2.2 The Zambian Recording Industry

The Zambian recording industry is composed of informal businesses & SMEs that mostly compete on the local level. The reason has to do with the business strategies that are adopted. For a number of years, international corporations such as Sony Music, BMI, and Universal Music, and in more recent times Nigerian and South African record labels have penetrated the global market and benefited from it (“State of the Zambian music industry – Zambia Daily Mail,” n.d.). It is the view of this author that taking a leaf from the strategies that were adopted by some of the more successful corporations in the global recording industry and applying them whilst also considering the environments in which local businesses operate can aid in making the Zambian recording industry more lucrative & competitive globally.

2..1.0 Theoretical Framework

2.1.1 Competition based theories

Industry Analysis

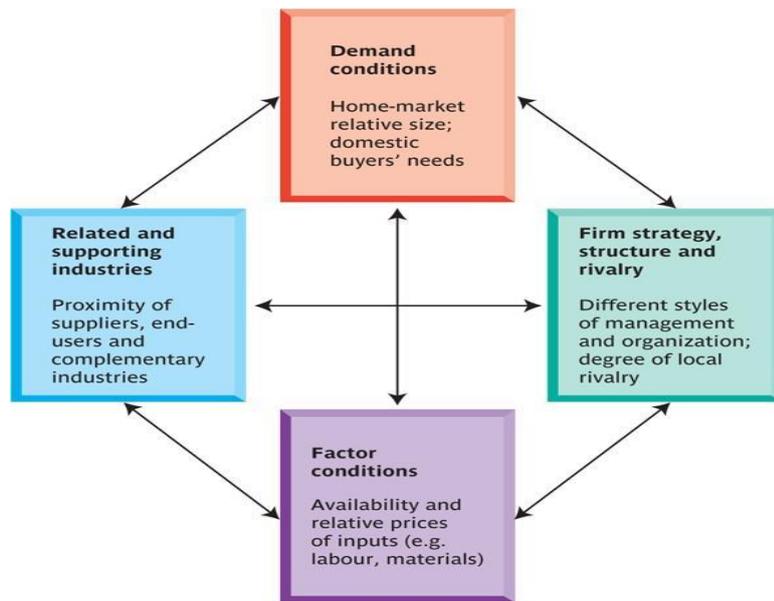


Crafting and Executing Strategy, European Edition, McGraw-Hill Education

Theories around competitive advantage are some of the foundational theories of business strategy with Micheal Porter being a major authority in the field(Ashour, 2018). Micheal Porter created a framework that allows for an industry analysis to be made in order for a firm to create a competitive advantage(Ashour, 2018). The theory was first introduced in 1980 in his book “Competitive strategies: Techniques for analysing industries and Competitors”(Ashour, 2018).

Strategic business decisions are used to drive the performance and long-term survival of businesses thus companies in the recording industry in Zambia will need to adopt relevant strategies in order to be competitive. Porters’ 5 Forces model provides a framework for a business to conduct an industry analysis by identifying the bargaining power of suppliers, bargaining power of buyers, the threat of new entrants, the threat of substitute products, and rivalry among entrants (Thompson, 2018). Porter also identified a tool that can be used for firms to perform internal analysis that helps them in discovering strengths, weaknesses, opportunities, and threats. Furthermore, Micheal Porter's theory on industrial competitiveness is one that can be used to evaluate the local Zambian recording Industry. This theory is of relevance to this subject because businesses need to understand thier environments before even considering going global.

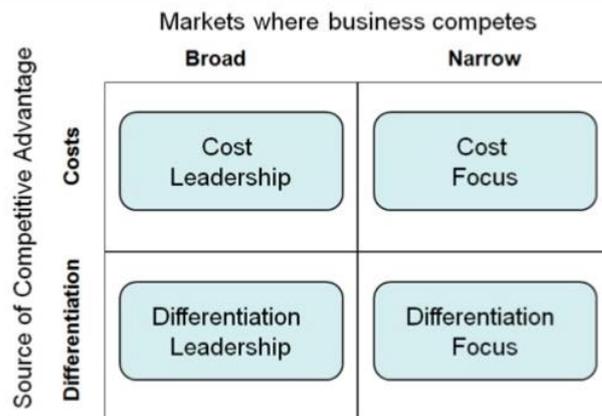
The Diamond Framework



Crafting and Executing Strategy, European Edition, McGraw-Hill Education

The diamond framework is also known as Porter's Diamond Model was developed by Michael Porter in 1990 (Thompson, 2018). it explains how industries within a given nation have competitive edge on the international stage. Porter identified the main drivers as the Demand conditions, Firm structure and rivalry conditions, related and supporting industry conditions, and facto (Thompson, 2018)r. The relevance of this model to this paper is that it can aid guide businesses when creating strategies for entering and operating new international markets.

Porter's generic strategies



Michael Porter's approach looked at four strategies businesses can use to develop a competitive edge and identified them as Cost leadership, Cost focus, and differentiation and differentiation focus.

Cost leadership's objective is to provide products for consumers at the lowest cost. The thought is that by keeping their prices low businesses can gain an advantage by offering better prices to consumers, knocking out other competitors in the industry. On the other hand cost focus strategy segments the cost leadership strategy by focusing on a particular niche to offer low-cost products. With a differentiation strategy as identified by Porter, businesses aim to differentiate there in the market from their competitors by providing premium products that stand out from the rest. However, Differentiation focuses on this further by segmenting in the market and not just looking at customer criteria.

2.1.2 Criticisms Of Porter's Theories

Though Porter's 5 forces model is widely accepted it also has had some criticisms that are relevant to the local recording industry. One such criticism is that it doesn't cover forces such as government policy and regulation (Thompson, 2018). Furthermore, it does not cover the current dynamism of markets, as we know them today as the theory was created decades ago.

Resource-based theory

The resource-based view developed first by Birger Wernerfelt in 1984 holds the premise that competitive advantage is derived from the capabilities and resources of a firm (Barney, 2001). It

was later refined by J. B Barney and has been widely accepted by many business scholars(Barney, 2001).

The resource-based theory focuses on how a company can benefit from its specific resources (Barney, 2001). This is a key theory for the recording industry as it is involved with the creation of original content that can be copyrighted and protected for profit. This business theory is important for this study and in particular the Zambian recording industry because licensing and royalties provide key resources for income generation. The advancement of technology has brought innovative industry disruptions in this sector such as music streaming and music licensing for streaming services like Spotify and YouTube. This provides an opportunity for the industry to profit from reliable legal sources. In the past music piracy and lack of enforcement of copyright protection laws negatively impacted the industry, especially in emerging markets such as Zambia (ILO, 2003).

2.2.Minzbergs Five Components of strategy & Deliberate Strategies

Another theory is that of Henry Mintzberg (Thompson, 2018) a Canadian management scientist who in 1987 identified 5 components of a strategy that make organisations more effective. He summarised the components as the 5ps, which include plan, pattern, position, perspective, and ploy (Thompson, 2018). Mintzberg also recognized eight types of deliberate strategies that include planned strategies, entrepreneurial strategies, ideological strategies, umbrella strategies, and process strategies (Thompson, 2018). The strategies developed by Mintzberg are relevant to the study because of the importance of strategic management in the attainment of an organisation's goals. In order for the local recording industry to be competitive, deliberate strategies as Mintzberg identified can play a vital role in its advancement.

2.3 Intenationalisation

Studies in internationalisation got interest from academicians in the 80's due to the rise of multinational corporations (Paul and Rosado-Serrano, 2019).

The first Theories and models of international market entry were developed in the 1960s and 1970's(Azuayi, 2016). Of note are the business strategy theory hglighted by Carl Shapiro (1989), the institutional-based view, the Eclectic paradigm, the transactional cost theory, and the Uppsala model theory (Azuayi, 2016).

The theory of business strategy looks at strategic behavior of businesses that allow them to be competitive or achieve competitive advantage (Shapiro, 1989). Shapiro's (1989) argument of business strategy was that it needs tactical and systematic reasoning in order to ensure positive outcomes of investments made by business owners.

The institutional-based view is concerned with the effective functioning of the market mechanisms while the eclectic paradigm developed by Dunning is focused on the productions that organisations make in relation to their locations (Azuayi, 2016).

The Uppsala model researches how best business can be conducted in foreign markets and was developed by researchers at Uppsala university in 1977 (Tanev, 2012). The transactional cost theory takes into account the cost of operating in a foreign land and was first proposed by Ronald Coase in 1939 (Azuayi, 2016)

Advances in innovation and the increasing interconnectedness of the world through the internet have made it easier for businesses to do international business even from inception giving rise to what is referred to as the born global firm (Azuayi, 2016). Using e-commerce the recording industry stakeholders now more than ever before have a chance to create born global firms with an international focus.

With Internationalisation firms can profit from opportunities present in foreign markets, the prospects include but are not limited to gaining from economies of scale, innovation, human resources, and technology (Azuayi, 2016)

For the purpose of this paper, emphasis will be placed on international market entry strategies such as licensing, partnerships, and joint ventures because of the nature of the industry and the creative work it involves.

2.4 Market Drivers

Johnson et al (2008) identify four drivers of international strategies. These drivers are market drivers, cost drivers, competitive drivers, and government drivers. An understanding of these international market drivers is vital for the players in the recording industry in Zambia to compete globally. Market drivers look at needs that most markets have in common whilst cost

drivers are concerned with factors such as economies of scale. Government drivers can expedite or constrain internationalisation while competitive drivers display the increasing interdependence between countries and the global strategic decisions implemented by industry rivals (Johnson et al., 2008).

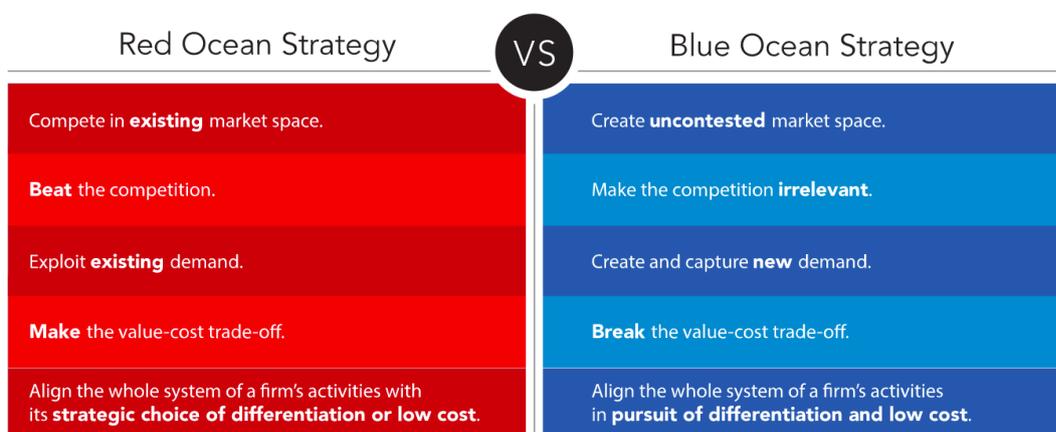
International Market Entry Modes

Theories on international market entry are relevant to this study because of the research study subject matter.

Thoughts on international market entry suggest that businesses need to get into new markets in order to exploit competencies, gain access to new resources and capabilities, achieve lower economies of scale, and spread their risks to wider market bases.

Businesses looking to expand have strategic options that include exports of goods to foreign markets, licensing of production of goods by firms in foreign markets, franchising, strategic alliance, and joint ventures (Thompson, 2018). The two strategies of relevance to this paper are the exports of goods to foreign markets and the strategic alliances and joint ventures, because of how the music business operates in general.

2.5 Blue Ocean Strategy



Source: <https://www.blueoceanstrategy.com/what-is-blue-ocean-strategy/>

While the traditional schools of thought on strategy remain relevant today more recent authorities in the area have developed other frameworks such as the blue ocean strategy by Chan Kim and Reene Mauborgne (“What is Blue Ocean Strategy | About Blue Ocean Strategy,” n.d.).

The blue ocean strategy developed by Chan Kim and Reene Mauborgne is a new school of thought around strategy('What is Blue Ocean Strategy | About Blue Ocean Strategy', no date). They argue that organisations are better off at Creating new industries and tapping markets that currently don't exist. The focus is to break market boundaries between industries by using a differentiation strategy with value innovation at its core('What is Blue Ocean Strategy | About Blue Ocean Strategy', no date). The music business has seen a number of organisations adopting this strategy, especially during the Pandemic where alternative forms of revenue such as digital streaming disrupted the more traditional revenue streams in the industry. This particular strategy is relevant to this research as it is a form of innovation strategy in that businesses can use.

Innovation

A study by the judge institute of management studies (1998) found innovation in business to be of at most importance in an increasingly competitive global environment. Innovation is, defined as simply as the development of novel concepts and ideas (Neely and Hii, no date). Key findings in the research study relevant to this research study are that through innovation a firm's competitiveness is enhanced and this leads to better performance and competitive advantage. Additionally the study also found that an innovation on three fronts, firm national and regional level is vital for wealth generation capacity of an economy (Neely and Hii, no date).

2.6 Conceptual Framework

a conceptual framework is an illustration of the different variables in a research study. It is used to outline findings anticipated in a study.

2.6.1 Independent Variable

In this research, the independent variable is the Business strategy in global music. The conceptual framework links the outputs at a Global level as an influencing factor of change at the local national level(Saunders, 2019).

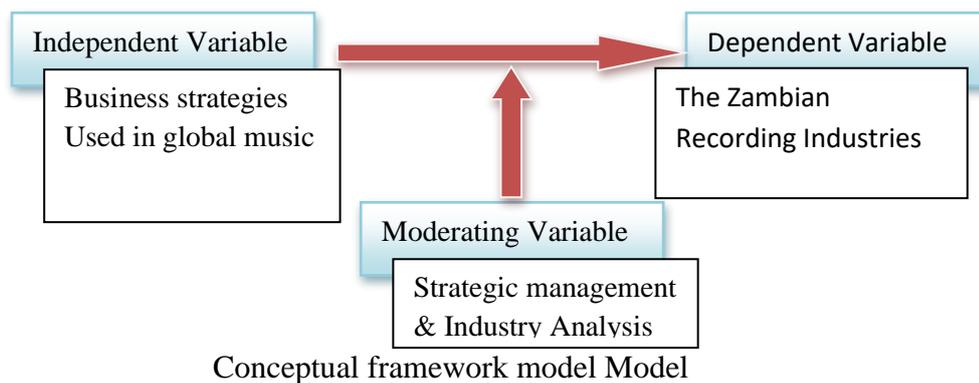
For the **independent variable**, the research will focus on the Competitive business theories.

2.6.2 Dependent variable

The dependent variable in this research is the **recording industry in Zambia**. This has been identified as a dependent variable because the conceptual framework assumes that changes at the national level will be influenced by the outputs of the independent variable.

2.6.3 Moderating Variable

The moderating variable is the **Strategic management & Industry Analysis**. This moderating variable was selected on the assumption that there are a number of factors at the firm strategic management level and industry level that determine the extent of the influence that strategy plays in international growth.



2.7 Gaps in the literature

There are a lot of gaps in literature tailored to this research as not a lot has been covered on this particular subject matter relating to the global music business, the recording industry, and business strategies.

2.8 Chapter Summary

This chapter on literature review looked at theories in business strategy by discussing some of the authorities in the field and their contributions on the subject matter. Furthermore, it showed a conceptual framework of the study.

CHAPTER 3: RESEARCH METHODOLOGY

3.0 Introduction

This chapter will discuss the research methodology used in order to meet the objectives of the research questions. It shows how the research was done and provides the justification approach used for data collection and analysis.

Research methodology is a systematic guide to how the research is carried out (Saunders et al., 2015). The methodology shows the approaches used, the research design, procedures, and routes used in a study that is tailored to bring new knowledge or understanding (Keeves, 1997).

3.1 Research approach

A qualitative research method will be used in this research. The research strategy will involve case studies and interviews. Secondary data collection methods will be used. The research design will be exploratory (Saunders et al., 2015). Exploratory research seeks to investigate problems that have not been studied in depth (Saunders et al., 2015). This research will use deductive reasoning. The deductive approach will be made because comparisons will have to be made explaining variations between the different industries. This approach will be used because not much research has been made on the Zambian recording industry.

3.2 Strategy justification

This research study aims to explore the best business strategies and best practices that the Zambian recording industry can adopt in order to be more competitive in the global market. This will be done by analysing cases of successful music business organisations. Due to time constraints, Data will be gathered from secondary sources. The study will aid by providing key information related to a business strategy that can benefit players in the Zambian recording industry and government policymakers.

3.3 Research paradigm

The research paradigm is the conceptual framework used to conduct research by researchers. A research paradigm or philosophy is a systematic method of assumptions and beliefs in view of creating an understanding of a given subject(Saunders, 2019). Paradigm looks at a researcher's worldview in depth. This world view is the researcher's thinking, beliefs and perspectives that lead to the interpretation of the data researched(Mackenzie & Knipe, 2006).

According to Candy (1989), Paradigms can be placed in three main taxonomies which are positivists, critical and interpretivist paradigms.

The Positivist paradigm is a scientific method of investigation that is grounded on what is already known about a subject matter (Kivunja and Kuyini, 2017). It uses deductive logic and hypothesis, tests the hypothesis and presents answers based on measurable outcomes. On the other hand, the Critical or transformative paradigm is concerned with issues around political, economic, and society.

3.4 Time horizon

Time horizons are either longitudinal or cross sectional(Yin, 2018). Furthermore Sanders (2019) argues that in longitudinal time studies, a phenomenon is investigated at different periods in time, and in a cross-sectional time horizon study, a phenomenon is studied at a particular time.

This research paper will use a Cross-sectional time horizon approach.

3.5 Research strategy

A research strategy is a logical path a researcher uses to answer research questions. It is a framework for how the methods and techniques used to carry out the research by the researcher(Yin, 2018)

For the purpose of this research, a qualitative case study will be used. A case study according to Yin (2018) explores in-depth issues in real-life settings.

3.6 Data collection

Data can be collected in two methods from primary sources and secondary sources. Primary data collection involves first-hand information gotten from sources through tools such as a questionnaire, interviews, and observations. Secondary data is information sourced from already existing sources such as publications, articles, cases, journals, and books.

This research uses secondary data because of the nature of the topic and its relevance to the study (7 *Data Collection Methods in Business Analytics*, 2021).

3.7 Data processing and analysis

In research, data processing is fundamental as it brings structure and order to the collected information in a cohesive way (Yin, 2018).

An overview of the qualitative data of the research is firstly presented giving an overview of the main cases and then an analysis is made of the different cases in relation to the Zambian recording industry. The research will be based on secondary data because of the subject matter of the study. Data will be gathered from recorded interviews, articles, news publications, journals, and industry reports.

3.8 Generalisability, Reliability, and validity of research findings

Research reliability is the consistency over time and accuracy of the representation of a population that can enable research results to be reproduced using a similar methodology (Golafshani, 2003). Research is deemed reliable if other researchers can reproduce the results.

Generalisability looks at what degree the investigation can be practical in other scenarios or circumstances ((Bermingham, 2020)).

On the other hand, research validity is how truthful the findings made from the population studied without the undue influence of methodological inaccuracies (Patino and Ferreira, 2018).

3.9 Ethical and access issues

The author has used a holistic approach to the study and avoided biases in references to the cases and has ensured to cite and credit all necessary sources of information.

3.10 Chapter Summary

This chapter has highlighted the methodology that was used throughout this study. It has been stated that the research adopted an interpretive research paradigm to address the research questions highlighted above. It has further provided information regarding the type of data collection and analysis style and rendered a justification as to why such a style was adopted.

CHAPTER 4: FINDINGS AND ANALYSIS

4.0 Introduction

This chapter will provide an in-depth analysis of the data and interpretation of findings by utilising the methodological techniques highlighted in the previous chapter. 4.3 RQ1-What is the role of business strategy in the global music business

4.1 Leading Global Music Corporations

In researching the role business strategy plays in the global music business the author reviewed some of the leading business corporations in the recording industry.

There are currently four leading Music companies in the global music market and they include Universal Music group, Sony Music Entertainment, EMI, and Warner Music group.

These companies are involved in the production, marketing, and distribution of music. They utilise international marketing strategies in their operations and thus have a huge share of the global music market. Their business strategic models include partnerships and joint ventures. They also set up subsidiaries in different countries as a market entry strategy. It is clear that their strategic management is concerned with a global vision evidenced by their presence in multiple countries.

4.2 The Case of Universal Music Group

Universal Music Group has offices in more than 60 countries while its headquarters are located in Hilversum Netherlands (*Universal Music Group*, no date). Its operational headquarters on the other hand are located in California in the United States of America (*Universal Music Group*, no date).

They operate a wide array of businesses engaged in music creation, record production, music publishing, audio/visual content, and recorded musical works.

One of their strategies is to discover and develop new recording artists and promote and distribute their works. They do this in all the regions they operate. On their business catalogue are some of the most celebrated brands and labels such as Abbey Road Studios, Virgin Records, Capitol Music group, Def Jam Recordings, and Motown but to mention a few (*Universal Music Group*, no date).

4.3 Digital Innovation

The universal music group (UMG) uses digital innovation as one of its key business strategies. Digital innovation is the use of new digital technologies in businesses (Giri, 2021). UMG created an accelerator engagement network that supports entrepreneurs and start-ups that are music-related. Furthermore, the corporation has label and studio initiatives that are geared for technology development and advancement such as the technology incubator housed at one of their most known studios, Abbey Road Studios in the UK (*Universal Music Group*, no date). The company also offers digital innovation licences to new start-ups and sponsors hackathons as a way to support the start-up community.

From an analysis of the UMG corporation, we note that the company is focused on digital innovation in the music business and its strategies are centred around how it can use the latest technological innovations to spur its business growth in the music sector.

The company also is looking at reinventing part of its business model by allowing consumers to purchase or stream music directly from artist's websites.

4.4 Piracy

One of the biggest challenges faced by the global music industry is piracy. In relation to the industry, piracy is the illegal use and sharing of copyrighted creative works and in this case musical works. Until recent times piracy negatively affected the industry by reducing sales and profitability. With the introduction of Apple Inc's iTunes platform, a shift occurred and provided new avenues for income generation in the music business. For the first time, digital downloads of singles and albums were available for sale to consumers, and this led to a spurt in the growth of the recording industry. Universal Music Group and many other leading music companies benefited from the introduction of these new technological advancements made by Steve Jobs and his team at Apple.

4.5 Online Music streaming

In recent times music streaming services have revolutionised the Music business industry with music consumers preferring this model of music consumption. This global digital innovation has seen the rise of the subscription model that allows music lovers to pay monthly or yearly subscription fees to listen to music from their favourite artists. Businesses in the recording industry have taken advantage of this by licensing the use of their copyrighted works with giant music streaming sites such as Spotify, Deezer, and Tidal. A big catalogue of the universal music group artists is found online on streaming sites and this has increased its prospects of earnings from streaming royalties.

4.6 TV & On-demand video streaming

Another strategy adopted by the companies in the music industry is licensing music for movies and Tv series. This is commonly referred to as synchronisation rights. Hollywood and companies like Netflix have provided platforms that offer sources of revenue for the industry through royalty payments made for use of creative musical works in content production.

4.7 World Tours & Concerts

Live concerts and tours have been a key strategy for Music business companies for income generation. Until the recent COVID-19 pandemic when it was difficult for these types of activities this was one of the key ways of marketing & promoting artists on their roasters.

The global strategy of UMG saw International artists release new music, tour the globe and hold successful concerts.

4.8 Systems & Organisation

Associations and Trade unions

A fundamental finding is how the industries in developing countries are organised and how their synergy allows them to effectively operate by protecting the interest of their industries. In carrying out research the author discovered that each industry had its own representative body or association pursuing the best interests of developing the industry and all its key players.

4.9 The Recording Industry Association of America

The Recording Industry Association of America (RIA) is an organisation that advocates for recorded music, the people, and the companies that create it. The organisation is involved in the protection of artists and music creators against theft. The organisation also works to create and maintain industry standards for both creators and consumers.

4.9.1 The British Phonographic Industry

The British Phonographic Industry (BPI) is a trade body that represents the UK's recording industry and champions the interests of all its members.

4.9.2 The Recording Industry of South Africa

The Recording Industry of South Africa is a trade association (non- Profit) that is concerned with the economic interests of its members. They also advocate for legislation and policy that can aid the development of the industry and the protection of the rights of creatives in this space.

The research shows that the leading recording industries in the global music business don't only have individual business strategies for organisations but also have collective strategies that protect their industry in form of associations and trade unions tailored to the industry needs.

4.10 The Case of the Zambian Recording Industry

In researching the Zambian Recording industry this author found that the recording industry as a subsector of the Music business does not have an association of its own but falls under the umbrella of the Zambian Association of Musicians (ZAM) which also falls under the national arts council. There is no trade union, guild, or association for this sub-sector.

Of note, though, is the Zambia Music Copyright Protection Society which represents copyright owners and was formed by copyright owners, publishers, and authors in 1994 ('Zambian Music Copyright Protection Society – ZAMCOPS', no date).

4.11 RQ1/RO2/ Hypothesis 1-The reason why the Zambian recording industry is uncompetitive in the international market is due to poor business strategies and or lack of business strategies.

The report carried out by the IFPI shows that income streams in the music business come from the following areas: music streaming, live concerts and tours, performance rights, royalties, physical sales, and digital downloads.

As it stands in Zambia most artists make their money from bookings of live musical shows. This is the strategy that most music labels and promoters have relied on for a long time due to the impact piracy has had on the industry, in particular the sale of CDs. A lot of artists place their songs on stations forgoing opportunities that arise from royalties paid for performance rights on the radio.

The current business model being used in the industry is inefficient and does not allow for the growth of the industry. The study shows that in order to increase the chances of success, players in this sector have to explore all viable profitable areas. The most viable ones come from online streaming sites, live concerts, and performance rights. Furthermore with the growth of the media industry that is now making more locally made content in forms of movies and tv series comes an opportunity for synchronisation rights for players in this industry.

Multichoice, a South African multinational broadcasting company that operates across Africa and owns the popular Zambezi magic channel that houses a number of Zambian fan favourite

stories is one such platform if utilised well could help increase the revenue of the industry through synchronisation.

As stated earlier a key resource of the recording industry is the ownership rights of the created musical works that allow the creators to financially benefit from them. Strategic partnerships have to be created between different related industries like the film industry. record labels, producers,

Engineers and songwriters and publishers have to create unions and guilds in order to have the collective bargaining power to leverage with the other related industries.

4.12RQ2/RO2/Hypothesis 2 - A major factor of the underperformance of the Zambian recording industry on the global market is a lack of systems & policies tailored to the growth of the industry.

4.12.1 Copyright Infringement & Piracy

While ZAMCOPS and laws that legalize piracy exist, secondary research shows that the lack of enforcement of the same laws is negatively impacting the development of the industry. This lack of enforcement has also led to the shunning of Zambian music in some foreign markets thereby affecting the international growth of the sector. In an interview done by a recent web podcast called 'That Zed Podcast,' a prominent music entrepreneur recalls a moment in a business meeting in West Africa where a music executive said they could not invest in the Zambian market because of copyright infringements made by some Zambian artist and lack of respect of intellectual property of others (That Zed Podcast, 2021).

As mentioned in the literature review, copyright can fall under the theory of the resourced based view of an organisation and in an industry where ownership is key to income generation, revenue and possibly competitive advantage this strategic area has to be valued across the board as it is in the more developed recording industries.

4.13 Chapter Summary

This chapter provided the findings of the qualitative research and made an analysis of the discoveries.

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter will provide an overview of the research findings and will suggest actions to be taken for its further development in relation to the research study's subject matter.

While innovation and technology have aided in the development of the global recording industry over the last decade, the business strategies or lack thereof adopted by most players in Zambia have led to an industry that focuses mostly on the local market that gives little returns (ILO 2003). Issues ranging from piracy to lack of knowledge in best business practices have negatively impacted the recording sector in Zambia. The recording industry has the potential to not only provide employment but also greatly add to the economic growth of the country ("State of the Zambian music industry – Zambia Daily Mail," n.d.). Effective Business strategy is key in building this industry. A knowledge gap exists because little research has been done in relation to the best strategies SMEs in the recording industry can adopt to successfully compete globally. According to the IFPI global music report of 2021, the global music market had revenue growth of 7.4%, a physical revenue decline of -4.7%, and a growth of paid revenue streaming services of plus 18.5 %. Furthermore, there was a growth in the global music streaming revenue share of about 62.1%. The report also shows the COVID-19 pandemic had a Major Impact on the global music industry and this affected the revenue streams of areas such as live performances which saw a decline of -10.1%. Organisations in the global music industry have to adapt to the changing trends and uncertainty that have arisen and business strategy plays a key role in seizing opportunities and gaining an advantage in this industry. For the local Zambian recording industry to participate effectively in the global music market research has to be done to find the best solutions for industry players and it starts with business strategy.

5.2 ROI - To identify the role of business strategy in the global music business

Business strategy is what has led to the dominance of a of companys such as Universal musc group on the global music market. Businesses in the recording industry in zambia have to adopt international market entry strategies to penetrate the global market but before this is done they have to use the porter's model for industry analysis to strengthen their own competitive edge. Secondly they have adopt strategies that the more succesfull firms use firms use. Strategies that include business model innovation, strategic partnerships, joint ventures and lincensing.

5.3RO 2 -Identify the business strategies that are applicable to the recording industry for international growth

A key selling point is the uniqueness of the Zambian Culture and music and thus differentiation strategies have to be adopted in order to provide a unique selling point. Blue Ocean strategies can also be developed through the use of digital technology advancements and innovations. The new digital Innovations provide opportunities for reaching a wider market with potentially bigger buying power.

The first step is to ensure they utilize the resource- baseview strategy as it directly corresponds to the format of the music business industry that use intellectual property as a major resource. Secondly innovation and use of blue ocean strategies to reach new markets.

5.4-RO3 To analyse the challenges faced by the Zambian recording industry

As evidenced by the research we can see the importance of systematic organisation of the industry through associations and trade unions. The Zambian Recording industry has to have its own association and trade union that protects the economic interests of the industry. Advocacy has to be done for more favourable policy in order to aid the development of the sector.

The law should be enforced to protect originally created works of both local and foreign artists in order to make the Zambian music industry more attractive.

5.4.1 -Separation of Organisations

The Zambian Association Of Musicians, the Zambian Music Copyright Protection Society, and the Recording Industry of Zambia Should be separate bodies and have clear roles.

Furthermore, Professional guilds have to be created in the recording industry representing Producers, composers, and sound engineers are often overlooked by organisations like ZAM.

5.5RO40-To provide recommendations for the best business strategies for the Zambian recording industry based on industry best practices.

In order for growth to occur in this sector, businesses have to look at growth options such as joint ventures and partnership deals that involve the international distribution of works done by local artists. International corporations such as UMG mentioned in the case are expanding in

Africa and local companies in the Zambian recording industry have to strategically place themselves in order to seize the opportunities provided by these organisations.

Born Global Firms

Born Global firms operate by having an international focus from inception and usually base their strategy on differentiating their products and offering them to niche markets (Tanev, 2012). This model of business is one that could be advantageous for the local industry due to how interconnected the world has become. The growth of genres of music such as Afro Pop has seen the demand rise for African original music and this creates an opportunity for businesses such as record labels to gain a piece of the global music market. Countries like Nigeria have seen the rise of global superstars through this model. Stars such as Davido who owns his own record label and is in an international deal with Sony Music. This again shows the need for Zambian players in the recording industry to position themselves in a way that attracts investment from companies with larger resources. The position though has to start with the next point that is capacity building.

5.5.1 Capacity Building

There is a big knowledge and skills gap in music business as not a lot of people are trained in the particular field and its potential for the growth of the local Zambian recording industry. Deliberate programs have to be created in order to train professionals in this industry to productively manage and run businesses in this space while also adhering to internationally accepted standards of music business and production.

This capacity building has to involve the artists as they make music, the producers as they control the production process, the engineers whose role is to ensure the utmost sound quality, and, the writers, publishers, and entrepreneurs in this space.

Human resource management is key in ensuring that organisations have the right expertise, with the right skills therefore ensuring intellectual capacity development of people in this industry will go a long way to aid its development.

5.6 Practical/managerial implications of findings/Recommendations

5.5.1 These findings show where the gaps are in the strategies local businesses in the recording industry have. Managers can use this information to analyse where things can be done differently both at a firm level and industry level in order to achieve growth.

At firm level an understanding of the environment businesses operate in is vital for successful business operations as it will aid in effective business strategy. On an industry level on the other hand measures can be put in place to ensure the protection, growth and development of the local recording industry by coming together and setting standards that can then be used to craft business strategies for the different players in the industry.

Business Model Recommendation

The local recording industry for the most part adopted a strategy of business to business strategy where products were sold to other businesses for resale. This was dominant in the CD and cassette age but with the advances in digital technology come new opportunities to directly reach new audiences using the internet. Brands and artists in this sector should utilise websites and social media to increase their revenue potential earnings. The success streaming giants such as Spotify, Deezer and Tidal show the prospects. Furthermore advances in the financial sector with introduction of digital payment systems such as mobile money allow for easier access to payment options for digital services.

E-commerce should be a key strategic move for players in the Zambian recording industry.

5.7 Limitations of the study and directions for future research

This study was limited due to time constraints and that information was mostly gathered from an analysis of secondary sources. Future research should employ both quantitative and qualitative research or in other words mixed research to get a better understanding of the topic. In addition there is not a lot of information tailored to music business strategies and in order to get the information an analysis had to be made based on existing business strategies such as the ones highlighted in the literature review.

5.8 Conclusions

While the recording industry in Zambia is still in its development there are many opportunities for growth that can be aided by investment in the sector by both Government and the private sector. The recording industry getting a share of the global Music business market is fundamental as this can aid in the social and

economic growth of the country. Taking a leaf from the more developed industries of the world we can see how this can be beneficial to the local zambian industry.

For businesses to effectively and efficiently break in the global market a collaborative effort has to be made between government through policy and laws and businesses through business strategy. In this regard, Governments role is to create an environment that allows the recording industry to operate at an advantageous position in free global market economy. Whilst the role of the recording industry is to explore all possible opportunities through the use of effective business strategies to gain a share of the global music market.

5.8 Summary

This chapter provided the findings and analysis of the research study. what was discovered is that in developed countries organisations in the music business industry are connected through associations and unions and this enables them to protect their interests like the copyright protection of their creative musical works. This protection guarantees their freedom to exploit their key resources by gaining revenue from multiple sources. Fundamental to their international business strategies an strategic management is how the ownership allows them to earn from different nations across the globe. Also noted were the international market entry strategies adopted in the global music business.

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