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Marketing practices and attitudes of unsigned bands in Finland

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| Abstract <p>In the wake of the digital media, social media and streaming platforms, the music business has undergone a drastic change in both how people consume music and how artists and labels operate on a daily basis. The industry has shifted from record selling to event production, and the competition between the artists for available performances is tougher than ever. The digital media platforms offer a great array of tools for artists to reach their audiences globally, and yet many of the artists do not know how to properly use these tools.</p> <p>The aim of the study was to examine how unsigned artists conducted their marketing efforts in the digital environments and how they related and felt about marketing as a whole. This thesis collected more in-depth data about how and where artists marketed their music and how their marketing efforts succeeded when comparing to the number of performances in a year.</p> <p>The study was conducted by using a quantitative research approach and a survey method. A questionnaire was created by using Google Forms and targeted at bands and artists in Finland. The answers were further analyzed with the tabulation software Microsoft Excel. The answers of the artists were reflected against the questions that were the most essential regarding the research questions.</p> <p>The results indicated that the more artists focused on their marketing, the more shows they played a year. Moreover, the more the artists used digital platforms, the more they thrived. The results revealed that the majority of the respondents had problems with their marketing and felt that they needed help or assistance.</p> | | |
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| Tiivistelmä <p>Digitaalisen median ja uusien digitaalisten musiikkipalveluiden, kuten suoratoistopalvelujen noustessa yleisön tietoisuuteen, on musiikkiteollisuus joutunut murrokseen jossa painopiste levymyynnistä on siirtynyt live-tuotantoon. Digitaalinen media tarjoaa myös artisteille keinon tavoittaa kohdeyleisönsä ympäri mailman. Kuitenkin tarjonnan lisääntyessä on kilpailu artistien välillä saatavista keikoista tiukentunut.</p> <p>Tämä opinnäytetyö keskittyi tutkimaan kuinka riippumattomat artistit käyttävät digitaalista mediaa ja kuinka he suhtautuvat yleisesti markkinointiin. Digitaalinen media tarjoaa huomattavan määrän tapoja tavoittaa yleisön, mutta niiden omaksuminen ja tulokellinen käyttö vaatii aikaa ja resursseja. Tutkimus keräsi tietoa millä valmiusasteella ja resursseilla artistit tekevät markkinointiaan.</p> <p>Tutkimus toteutettiin käyttäen kvantitatiivista menetelmää kyselytutkimuksen muodossa. Kysymykset kohdistettiin Suomessa oleville artisteille Google Forms –alustan kautta. Saadut tulokset analysoitiin käyttäen Microsoft Excel –taulukkolaskentaohjelmaa. Vastauksia peilattiin ryhmittäin tutkimuskysymyksiin jotka koettiin oleellisimmiksi.</p> <p>Artistit jotka käyttivät eniten aikaa ja resursseja markkinointiinsa ja olivat lähtökohtaisesti itse halukkaita sitä tekemään, saivat enemmän keikkoja. Artistien välillä oli suuria eroja resursseissa ja osaamisessa kuinka toteuttaa markkinointia, monet tunsivat että tarvitsevat apua tai ohjausta asiassa.</p> | | |
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1 Introduction

In the music business artists and record labels are often divided into major artists and labels and independent artists and labels. The major artists and labels have considerably more financial backing and they are often considered to be on the top tier of their field. The thesis focuses more on the independent artists.

Since the emergence of the social media they have steadily grown to replace the traditional media outlets as primary marketing channels for bands and artists. Almost all bands and artists now operate on various media, but they also struggle to catch the eye of new potential fans. Moreover, the music business itself is at a turning point. With the social media and the rise of the internet technology, various streaming services and downloading platforms, both legal and illegal, have risen to serve the public. In this drastic change of how people consume music, more artists have been forced to tour more in order to support themselves. On the grassroots level the new technology has provided means for the upcoming artists to produce records of rather decent quality at home and distribute those records digitally and thus reach audiences globally. For this reason, there are more bands and music available than ever, but also the competition for available tour slots has become more severe than ever. Since the digital revolution, the venues themselves are also struggling because they are losing audience to digital entertainment and mass events. The situation, where the available slots are scarce and where there is a steady supply of bands and artists hungry for touring, has created a tough situation for the bands and artists. The handling of the digital marketing landscape has become essential for bands to survive, find available performance opportunities, reach their target audience and secure record deals.

The aim of the thesis was to examine whether unsigned bands were conducting their social media marketing in an effective way or whether their efforts were in vain. Questions, such as how they behaved in the social media platforms and how they planned their marketing were asked. Their relationships and attitudes towards marketing and the digital landscape were also included in the research. The data was collected from the bands themselves and further analyzed against

the contemporary marketing theories and observations from the music business. A quantitative research method and online survey were used to collect the data.

The experiences in the Jyväskylän raskaan musiikin yhdistys (Heavy Metal Music Association of Jyväskylä) and the artist management for Inkvisitor gave the initial basis to the topic and provided insight from the viewpoints of both artist and the organizer. Many times the issue of unsigned bands and their lack of marketing skills was discussed and how they, without acknowledgement of the process, often made their bands' careers suffer. From this observation the question of how unsigned bands conducted their marketing and how they related to it was derived.

2 Theoretical foundation

As the thesis was research-based, where the data was collected via a web-survey and further analyzed against different marketing theories and tactics, the theoretical foundation discusses the key terms in order to justify the reasoning behind certain conclusions and hypotheses.

2.1 Independent artists and signed artists

In the music business several terms are used to classify artists and record labels and their status in the business. Roughly, they are divided into independent artists and labels or signed artists and major labels. Independent means the same as unsigned, which according to Andrews (2006) means in the modern world that the artist is not produced or funded by a major label. Often the artists operating in this way are upcoming and young, and the record labels have not spotted them yet. Sometimes artists choose to pursue their careers as independent since they have more creative control over their music and appearance. For example, Nine Inch Nails had a major label backing but later chose to continue independent after a pricing dispute with Interscope in 2007 (Cohen 2007).

Being independent allows artists to have total control over their career. They can record music with 100% artistic control, release it in the format they choose, dictate their own pricing for their music and merchandise and keep 100% of the revenues. However, independent artists cannot reach as many people as the bands on the major labels in the nowadays fractured media field. Labels have for years invested and built networks to market their music all over the globe. The promotional muscle that the major labels have is capable of penetrating the field with a large force and give artists the exposure they require. On the other hand, major labels may dictate certain rules and affect the creative control of the music maker. The revenue share is also much smaller, but, then again, the sales are higher.

After Nine Inch Nails left the major labels, they returned in 2012 when they realized that the marketing power of the major label was worth slicing the revenue

pie (Hogan 2012). The front man Trent Reznor cited that even though he enjoyed contacting record shops and blogs himself, he realized that having a marketing team was necessary since it required too much work for one person to handle both the band and effective marketing.

There are also various levels of independency in the music business. For example, in the heavy metal scene, the independent labels such as Nuclear Blast and Century Media dominate the market over the major labels. In this case, the term unsigned is more correct than independent. An independent band may have a distribution deal, tour-booking agent and publish its records through an independent label, which blurs the line between an unsigned and independent artist.

Current state of the music business

The music business is rather a peculiar business. The main product, music, is intangible. The spinoffs are often tangible items, such as physical records and clothing, and they are rarely expensive. The business deals with a product that is used daily all over the globe, but yet it has a rather small value compared to, for example, to industry and other consumer goods. The global revenues of the music business as a whole were about \$15 billion in 2014 according to Hogan (2015). In the peak of the industry in 1996 they were \$60 billion. The reason for this drop is solely the advancement of digital technology and the Internet age.

The world's biggest music market is in the United States, and it was about \$7 billion. In Finland the amount was 863 million euros in 2013 (Music Finland 2015). In contrast, the Stora Enso paper mill in Varkaus generated a turnover worth of 325 million euros in 2014. The majority of the revenue streams come from live shows and touring since the album sales have plummeted as music streaming and downloading have made their way to the public knowledge.

Even though music as an industry is small, the impact of music on the world has been enormous since the dawn of mankind. In the more modern times, popular music is heard everywhere. It is used mainly as a form of entertainment, but it can also be heard in educational, therapeutic and commercial forms. Many hold

music very dear and close to heart, but also as an important part of the modern civilization. For example, Nietzsche writes in his book *Twilight of the Idols* (1889, 15) that life without music would be an error. The music business' small size monetarily and its ability to touch and appeal to the human soul puts it in sharp contrast. People need music, but they are not willing to pay very much, or at all, for it.

2.2 Marketing

The American Marketing Association Board of Directors defines marketing as the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large (AMA 2013). Moreover, Dr. Philip Kotler defines marketing as follows:

Marketing is the science and art of exploring, creating, and delivering value to satisfy the needs of a target market at a profit. Marketing identifies unfulfilled needs and desires. It defines, measures and quantifies the size of the identified market and the profit potential. It pinpoints which segments the company is capable of serving best and it designs and promotes the appropriate products and services (Kotler 2015).

With these definitions, marketing is actually an extremely important activity for a company, and it should not be neglected. Understanding marketing requires a great amount of skill and knowledge since it encompasses art, social behavioral patterns and psychology. Conducting effective marketing needs extensive planning and research on potential customers. Marketing needs to be subtle but effective at the same time. If the receiver perceives marketing too forthcoming, it will backfire and cause a negative reaction. If the marketing is too subtle, the receiver will miss its message and the result is again negative.

Some would argue that the purpose of marketing is to make sales possible and therefore provide profits for the owners. However, this is somewhat shortsighted according to Kotler. He states that

Marketing is too often confused with selling. Selling is only the tip of the marketing iceberg. What is unseen is the extensive market investigation, the research and development of appropriate products, the challenge of pricing them right, of opening up distribution, and of letting the market know about the product. Thus, Marketing is a far more comprehensive process than selling (Kotler 2015).

As mentioned above, marketing goes very deep in the organization and affects all organizational levels. Essentially, marketing is communication between two parties. Marketing aims to establish a relationship based on this communication. Good marketing aims to be a lasting relationship where both parties communicate with each other. A company communicates its products and values and the customer communicates his/her satisfaction or need that has to be satisfied. This two-way communication and interaction is especially true in the social media environment, as explained later.

Kotler agrees and states that marketing is not a short-term selling effort but a long-term investment effort. When marketing is done well, it occurs before the company makes any product or enters any market, and it continues long after the sale (Kotler 2015).

Marketing principles for artist promotion

First the difference between marketing and promotion should be made clear. In 1960 Jerome McCarthy stated in his influential book (McCarthy 1960, 31) that marketing itself is divided into four divisions, which he named the four P's of marketing. The P's are product, pricing, place and promotion. Together the four P's form the marketing mix (McCarthy 1960, 46). Marketing can exist without promotion, but promotion is always marketing and cannot exist without it (Simmonds 2011). Promotion itself can be divided further into five pieces which are personal selling, advertising, sales promotion, direct marketing and publicity (Rajagopal 2007).

Rothamel (2012) presents a very easy way to understand the difference of marketing and promotion:

"[...] Promotion answers the question what, marketing answers the question why. When you are promoting something, you are merely telling people that it exists. You are telling them what. When you are marketing something, you are showing people its value. You are telling them why".

Especially on the Internet, which is full of artists wanting people's attention, Rothamel continues with a very honest opinion and explains that promotion is crucial when executing a successful marketing strategy. According to him, the issue and common misconception is that the promotion itself can stand alone. If there is only promotion, it will have the same effect as yelling at people and annoying them in the streets would have.

Marketing itself is a very extensive topic, and in the music business context it covers aspects ranging from song writing to how a band looks and from touring to widespread media promotion. For this reason, the thesis focuses mainly on the promotional aspects excluding, for example, issues regarding song writing and how a band should look.

The main purposes of promotion are according to Kurtz (2010) to present information to consumers and others, to increase demand and to differentiate a product. These are the most visible operations of the whole marketing mix. There is no single doctrine on how to promote because everything depends on the person or the product in question. Traditional promotion channels are newspapers and magazines, events and locations, mail, radio and television. After the rise of the Internet-age, the platforms for promotion have changed drastically as the content has moved from traditional formats to online.

When starting with promotion, the first thing to do is to plan. Binny Sharma (2014) agrees and states that successful marketing and promotion requires a plan or a strategy with clear goals. First the objectives are set and then a plan drafted to achieve them. Sharma also marks that the plan should be time-bound, relative and actionable. The first issue in planning is to map out the resources available. Cool (2104) suggests simply budgeting to find out what one has in one's disposal and what one needs. Hutchison (2013, 31) shares Sharma's opinion by writing that music marketing always involves always marketing goals and understanding the importance of those goals. He writes further that

“For instance, a local band with limited resources should probably focus more on developing a market in the geographic area where the artist performs, whereas international star should focus more on the mass media and wide distribution.”

The resources can be both monetary and skills other than musical, such as photography, graphic design and tour booking. Especially skills in audiovisual production will save a great deal of money if audiovisual content can be produced by the band members themselves or by a friend of the band.

When doing promotion for a band or an artist, it is important to recognize that one is marketing a brand and a product. “It means that you are not simply a musician or a band or a DJ or a rapper or a singer, you are a product. Once you understand that, marketing your music becomes a lot clearer.” (Signed Record Label Deal 2014). This means that the product has to be as appealing and unique as possible and marketed to the right people. The Finnish copyright collecting agency Teosto published a blog (Mattila 2014) stating that a brand is always clear and honest and that is why the audience will be interested in it. Personal branding that has been crafted carefully from the beginning results in a more durable career compared to a career whose foundations have been laid over a one-night skyrocket marketing campaign. An artist has a clear self-image and values, which help him/her to work in publicity, when he/she focuses on the important matters and projects. Mattila continues and states that the artist and the brand are inseparable, the brand contains everything the artist is and does: music, interviews, music videos, promotional photographs, social media, press releases and also what the artist says to other people. All aforementioned factors form the reputation of the artist, which is how others perceive the artist.

A crucial part of the marketing plan is finding one’s target market and audience. This is called segmenting or market research. Vitale (2015) writes that the process begins with recognizing that every person is not drawn equally to every work of art. An audience segmentation analysis is done to identify people from the general population who are the most likely to appreciate and value the art in question so that the work can be promoted directly to those people. In other

words, the goal is to find people who are the most satisfied with the artistic product that one has to offer. By doing this segmentation, the artists can be protected from pressures to shape their works to fit the needs and tastes of an undefined mass of potential audience members.

Letang (2014) has a very different viewpoint. According to him, knowing whom not to promote an artistic product is just as important as knowing who to target. The work and effort to convince the wrong people to like an artistic product will consume time and resources, but most importantly, it would not be possible to gain good results in return.

Knowing and marketing to the target audience leads to more a satisfied and stronger audience that values the product and which keeps coming back for more. It is also possible to allocate the scarce resources more efficiently and thus gain better return for investment. For example, it makes no sense to market heavy metal music to a techno-oriented audience and media.

It is also important to know the difference of a target market and a target audience. Ingram (2015) gives following definitions:

"A target market is a specific, well-defined segment of consumers that a company plans to target with its products, services and marketing activities. [...] The term "target audience" is a bit narrower; it refers specifically to the group of consumers targeted by advertisements."

The terms may become even blurrier in the music context where the target market is often referred to as the audience of an artist. On the very basic level, markets can be divided into three sections, which are the fans and current users, potential fans and users and those who are not part of the market. In the music context those people usually are those who do not care about the music or the genre that an artist represents (Hutchison 2013).

It is also worth noting that an artist does not only compete for the attention of the target market, but also with other competitive artists in the same market. The positioning of the artist must be considered carefully so that the consumers do

not confuse the artist with another. This consideration is to be done with all parties involved in selling the artist's music. The parties responsible will answer questions, such to whom they appeal, who the artist is and how they will find the target market (Summers 2004).

Music Marketing on the Internet

Even though the Internet has risen to be the most appealing platform of promotion due its global reach, it is important not to rely entirely on it. Letang (2013) advises that if the more traditional marketing elements, such as live shows, physical CD's and merchandise and phone calls are left out, it is possible miss out a great number of people who might be interested in the music and opportunities to promote the music further. Hutchinson (2013) agrees and writes that online and offline marketing should go hand-in-hand and form a tight package that supports each other. Important traditional marketing tools are the aforementioned live shows and physical products, but also radio and television promotion, publicity in all printed publications, music videos, grassroots and guerilla marketing (primarily marketing done with unconventional styles and on low budgets and involving direct contact with the target audience). Both also agree that the purpose of music marketing efforts both off- and online is eventually to raise awareness and maximize sales. During the planning phase, the best tools that would work for the artist should be selected as well as the easiest ways to reach the target audiences depending on the marketing campaigns. After finding those tools the marketing mix can be formed based on the tools. However, since this thesis focuses mainly on Internet marketing, it can be understood better in the context of the social media explained later on.

2.3 Social Media

Social media, also called web 2.0 are defined by Oxford dictionary (2015) as websites and applications that enable users to create and share content or to participate in social networking. Earlier during the period of web 1.0 the site provided all the content. With the emergence of web 2.0 and social media the roles switched, as the site owners merely were in charge of the upkeep of the service, but the users provided the majority or all of the content.

The Internet was invented in the end of the 60's to be a US military communication backup during catastrophic events, such as nuclear fallout. During the early 70's the first email was sent. During the 70's the Internet protocols and networks were developed in universities and companies both in the US and Europe. The Internet consisted of small closed networks made mainly for scholars or businesses. During the 80's the network's infrastructure was built and in the late 80's the first commercial service providers began to emerge. From there on the Internet has grown rapidly as the technology has progressed. As the networks were gradually united, the Internet, as we know it, was born. Through Internet it is possible to communicate and exchange information all over the globe and even outer space irrespective of the individuals' own location. (Leiner, Cerf, Clark, Kahn, Kleinrock, Lynch, Postel, Roberts & Wolff n.d.).

During the 90's the Internet was a common phenomenon, but using it was expensive and slow since the dial-up modems were used. The World Wide Web and the first web pages were introduced in 1991 (Bennett 2013). In the early 00's and with the emergence of reasonably priced broadband services the usage of Internet exploded. During the early 10's and with the introduction of mobile data networks and smartphones, the Internet grew to be a more important part of life.

In the context of this thesis, the more important development of the Internet occurred when it became *social*. The first stages of the Internet were rather unsocial, the use of computer required knowledge of the programming code, and often computers were in the laboratories of other closed environments (whereas today they are everywhere). In the beginning computers attracted social rejects or those single-mindedly interested in computers due to the aforementioned characteristics of computer usage. However, these antisocial people were the first ones to initiate the social Internet by establishing messaging boards and other means of Internet communication. In addition, the Internet Relay Chat (IRC) played a big part in the socialization of the Internet as the first chat service that gathered likeminded people in the chatrooms. Next came the AOL (America Online) that had many features of the modern social media, such as individual

profiles that users could change to their liking. Many other services followed. Moreover, the first blogs started to emerge (Liu 2014).

When the millennium turned, the Internet saw the emergence of the second-generation social media, such as MySpace, LinkedIn, Facebook, Twitter and others. These social media introduced a whole new array of features, most prominently the ability to like other users' content. They also relied even more on the content provided solely by the users. With the like-feature the Internet changed drastically as people started to compete with the number of likes, and they started to give credibility to businesses (and bands) in the eyes of the public. The audience instantly thought that a band with 100,000 likes was far more convincing and successful than a band with only 1000 likes (Mendoza 2014). While McKeow (2013) agrees with Mendoza that the likes play an important part, he warns that the likes do not tell everything and they do not necessarily make a business or band more successful if those likes cannot be converted to actual buyers.

Another feature that revolutionized the Internet was ability to share content easily over multiple different platforms. Users were now able to express themselves fully without anybody censoring their ideas, despite how radical they would be or how many would disagree with them. Before this, there were always gatekeepers to the public media who would screen the content that those media published (Pizano 2015). Journalism became more democratic, as the Internet became more transparent and honest (Harper 2010). All content on the web regardless of whether it was submitted by the site or the users was easier to spread than ever. Every website started to include likes and share buttons to their websites to enable an easier spread of their content. "The media recognized that if they do not have the ability to make it easy for people to share their content on Facebook, they are going to be in trouble," says Kirkpatrick (2010). Everything on the Internet could now reach the whole globe instantly. Sometimes certain content would begin to spread at dramatic speeds. This phenomenon is called virality. Virality by the Oxford Dictionary 's definition means the tendency of an image, video, or piece of information to be circulated rapidly and widely from one Internet user to another; the quality or fact of being viral. Stephenson described a viral phenomenon in his 1992 book as follows:

We are all susceptible to the pull of viral ideas. Like mass hysteria. Or a tune that gets into your head that you keep on humming all day until you spread it to someone else. Jokes. Urban legends. Crackpot religions. Marxism. No matter how smart we get, there is always this deep irrational part that makes us potential hosts for self-replicating information.

The first stages of the viral phenomenon on the Internet were chain letters and image memes. After Youtube was established, the viral videos took over and when Facebook and Twitter were established, certain tweets and Facebook images became viral. News and events travelled faster than ever, but also the adverse side of the social media was spread fast. For example, people sharing bad experiences with companies' services or products would become nationwide or even global scandals. The same applies to individuals both with celebrity status or a common man sharing questionable content (Ronson 2015). Virality is used to spread critical information (for example, to localize a missing person or carry out regional warnings), spread out jokes or other amusement, seek out help (for example, looking for an apartment or a lift), expose or shame bad service, products or content and to market or promote businesses.

Cases of virality span from simple ads to full blown revolts, for example in 2010 Egyptians used social media to arrange protests and spread information to the rest of the world during the Arab Spring uprising. The pattern was repeated in 2013 during the Gezi Park protests in Turkey as the Turkish media downplayed the events. Protesters used Twitter and Facebook to spread information effectively to the rest of the world. On the lighter side, virality has been used effectively to launch careers for example in entertainment industry. Korean rapper Psy and his music video Gangnam Style became most watched video in Youtube (also breaking their view count counter by exceeding the upper limit) (Zeke 2015). In Finland artist Robin launched successfully his career with the music video Frontside Ollie that quickly garnered over 3 million views. The media and people picked up on and started to wonder who is a kid who can have millions of views out of nowhere. After huge media exposure he quickly rose to fame among teenagers and his music and tours sold out quickly (Nurmi 2012).

Another case was telecommunications operator Saunalahti's ambiguous marketing campaign where the company crafted a viral marketing campaign that consisted of actors playing a rich family living large (Verkkokampanja.fi). The main focus was in the daughter Kristal who was made to be an upcoming pop star. The campaign was started with booking actual shows in festivals during the summer and with Kristal participating on a blog she held among with other social media activity. She quickly gathered massive media exposure as the ordinary Finns started to question her very questionable values and behavior. The initial feedback and reactions were negative, but when Saunalahti revealed that it was all a ruse and a part of a wholly new marketing campaign, the people's reactions turned to positive and the campaign received another viral marketing boost. The campaign remains as one of the most successful in Finland (Verkkokampanja.fi).

2.4 Social Media Marketing

As mentioned above, the social media changed the world. When the world, changed, so did marketing. In Kotsier's (2014) interview Dholakia stated that "Marketing's changed so rapidly... more in the past five years than in the past 500 years, we're entering a golden age of marketing.". Due to the nature of social media and Internet technology and its fast pace of evolution, what is now defined for the sake of this thesis might be outdated next month. However, the underlying principles still apply.

When defining social media marketing (SMM), the easiest way to understand what it means, is to understand what it is not. Economist Intelligence Unit (2006) wrote that the traditional marketing had a monologue with the audience, while modern social media marketing aims for the dialogue between the audience and the provider. The paper continues with the outcome that dialogue is far more rewarding (and thus profitable) than a monologue since the marketing messages are rather "pulled" from the consumers rather than pushed by the marketer. There can be seen similarities between word-of-mouth marketing and social media. Whereas the other is one of the oldest forms of marketing and the other newest, they both work in a very similar way. Nuccio (2013) states that since the social media is by nature a participatory medium, meaning that the people act there

in a same manner than in real life, sharing things and spreading content they like with each other. Nuccio continues to elaborate that marketers in social media always aim for interaction and dialogue, which then leads to a snowball effect where shares of content rise exponentially as the people start talking and sharing them.

ROI

When talking about marketing (was it traditional or social media marketing), there's a talk about ROI. ROI is short for Return of Investment and in marketing context means according to Klipfolio (2015) how much revenue marketing campaign is generating compared to the cost of that campaign. Ho (2013) advises that it is the easiest way to detect that are the marketing efforts in line with the revenue and what campaigns and platforms should be used. According to him a decent ratio is five times greater than the invested amount and if one reaches a ratio ten times greater than the invested amount, one has a home run. However, Kehrer (2013) warns that it might not tell the whole truth simply because marketing is by nature a long-term investment and parts of it are immeasurable and because the term ROI is limited. He explains that since the marketing affects on various business goals the comprehensive comparison and analysis requires extensive data gathering for a long time from multiple sources and is thus very hard or impossible to acquire. He also adds that one defining number is not enough for all marketing efforts since different sums are being invested in them. Turner and Shah (2011) mark that not necessarily all marketing efforts aim for sales, but to raise awareness and interest towards the product. If the discussions and relationship building has done properly with the right audience, it would in the end lead to transactions.

Social Media in Music

Since the emergence of the social media, the way how musicians and fans interact with each other has changed dramatically. In the early days the life of the artist was a mystery and there was a big gap between the fan and the artist. Fans would write letters and hope they are read (being answered was really big thing) or they would gather behind concert venues or airports in hope to see a glimpse of their favorite artist. Nowadays fans can hold personal conversations with their

favorite artists online. The gap between the artist and audience has grown smaller or even in some cases vanished.

In addition to direct dialogue, all artists despite their position in music business soon adapted and took advantage of the new platforms. According to Drumgoogle (2015) these social media platforms are Internet-based services which enable the user to interact with each other through communication, sharing content or other activities. He continues and explains that now artists can more easily distribute and reach their audiences globally. Before the record companies were the middlemen between the artist and the audience, but now audience can access more music than ever free of charge. This has led to that the role of the record companies has diminished. Especially unsigned and independent artists can enjoy a decent or even big following without the support of the major record labels. Also the record companies themselves have scattered and the number of independent record labels has boomed since they are able to operate a more viable business through social media marketing.

In response of the digitalization of the music and its shift to Internet environment the listening habits changed equally dramatically as the artists' promotion possibilities. According to Recording Connection (2015) as the online streaming and digital music came largely available for the consumers and artists, the Internet quickly became flooded with music. Since the audience had the access to more music than ever, it resulted in increased competition among the artists. Harrison (2014) agrees and further elaborates that the artists had more control over their careers, but then again the audiences became smaller as the music scene shattered in to more niche based clusters. Covert (2009) also indicates other major shifts in listening habits such as narrowing tastes and the death of the album and rise of the singles:

"As a result, you find people digging deeper into genres that they really like, while ignoring the access they have to so many other great genres. The rise of internet forums and communities based around certain kinds of music have only helped listeners to identify with other like-minded individuals and firmly entrench themselves."

He continues that when the CD's first came out, vinyl purists lamented how there's was too much tracks on the CD and tracks can be skipped easily. Before

the LP age the pop music culture was formed around 45 RPM singles during the 50's and 60's.

Nevertheless, the social media also helped successfully music careers as described earlier and later. The amount of social media platforms has varied and expanded, but for this thesis only the most relevant and current ones were reviewed.

Facebook

When writing this, Facebook still holds the number one place as the most popular social media. According to Latka (2014) there were over 1.28 billion users (of which 829 million use the service daily) and 30 million brands using Facebook each quarter in 2014. College students who wanted to make an online service for the other Harvard students founded Facebook in 2004. In 2006 it opened for everyone over 13 years old. In 2008 it surpassed its main competitor MySpace in terms of active users. In 2011 Facebook was the second most accessed website in the US behind Google (Fernandez 2011). Facebook (2015) states its mission as:

"Facebook's mission is to give people the power to share and make the world more open and connected. People use Facebook to stay connected with friends and family, to discover what's going on in the world, and to share and express what matters to them."

In Facebook users can after registering create a personal profile and fill in the information they feel necessary (such as workplace, education and other personal details). Users can choose for whom this information are shown in their privacy settings. When the profile has been made, the user can start to add other users as "friends", exchange messages, post status updates, photos and videos and receive notifications when certain activity happens. Major mechanic of the Facebook is the ability to "Like" content. Users can press the like button for almost everything in Facebook. When the user likes something, it will appear in his/hers feed and other users see it. Facebook also supports groups where users can discuss in a closed environment. Businesses can create pages aimed for business intent Instead of adding friends; users can like the page and receive content provided by the business. Businesses can also expand the reach of their content or increase

the likes of their page by advertising Facebook. Third parties can also develop internal API, which can then be added as a tab for the business page.

The artists use these business pages to promote their music to the fans who have liked their pages. Artists also constantly strive for expanding their fanbase and the growth of their social mediums. The musicians engage in a discussion with their fans, but also share for example information, photos and video about their current whereabouts such as upcoming recording session, album releases and tour dates. Whereas official website is often communicating one-way, the Facebook offers a more interactive platform and sense of community. This has led to a phenomenon where a vast number of bands have opted to use only Facebook and list it as their official website. This is partly because websites require monetary resources and have to be built to run and Facebook is cost-free and ready to use platform. However, it is good to remember that not everyone is registered in Facebook and Facebook can't tackle all the benefits that a standalone website offers such as more extensive analytics and credibility. If these matters are not taken in the consideration, the artist may lose potential audience and therefore profit.

Instagram

Instagram is an online mobile service where registered users can share photos and videos to other users or across multiple other social media platforms such as Facebook, Twitter, Tumblr and Flickr. Distinctive features of the service are that it uses solely 1:1 aspect ratio on images and is only available on mobile devices. The service has an Internet client, but it can only be used for browsing. Major reason for its popularity is the ability to use filters to modify the image. The filters are used for color grading and often emulate old 135mm and Polaroid film profiles to make photos look older and more vintage. Maximum duration of the video is 15 seconds and filters can be applied also to videos. Instagram does not have separate business accounts like Facebook has and currently no advertising is possible on the medium.

Instagram was founded in 2010 as a mobile photography service. In 2011 Instagram added support for the use of hashtags so that the users could find content

more easily. Users could write hashtags on the description field of the submitted photo and then other users who choose to browse that particular hashtag are able to find images with marked with that hashtag. The mechanism works in the same manner as in Twitter. In 2012 Facebook bought Instagram for \$1 billion (Stern 2012). In 2014 Instagram claimed to have over 300 million users accessing the service each month (Blake 2014).

Since the Facebook Pages' reach has declined and forced advertisers to pump more money to service in order to reach their audiences (McDermott 2014), Instagram has become very appealing to advertisers since by the nature of the service every follower sees the submitted content. Many would think that how musicians can thrive in an environment that relies solely on visuals. In reality Instagram is very usable since it allows a direct line in for the fans to experience the artist in way other than music (Sciarretto 2015). She continues and explains that Instagram allows fans to have 24/7 backstage pass and observe the artist's world in a manner how it normally would be impossible. Artist can for example submit content from private life to everyday touring life and what it holds. If the artist has pretentious visual in use on other channels, Instagram is perfect place to show them and reach new fans. Since the emergence of the video feature, live clips from shows, inserts from music videos or just a greeting from backstage can be a huge asset in Instagram and reach a whole new fan base.

According to Elliott (2014) Forrester studied consumer behavior between the customers and brands and found out that Instagram has much higher engagement percentage than for example Facebook and Twitter. Instagram had 4.21% engagement rate whereas Facebook had only .07% and Twitter .03%. Beese (2014) writes that the users of Instagram also act quickly, while 50% of the comments are posted during the first 24 hours and 75% of the comments are posted in the first 48 hours. Instagram is also an effective way to reach young people who live in cities since 90% of the users are younger than 35 years and 17% of people living in cities use Instagram compared to 11% in suburban or rural areas (Smith 2014). Same study also indicates that the Instagram is about quality, not quantity, which might surprise some. Instagram accounts for 7% of daily photo uploads among the top four photo-sharing platforms.

Youtube

Youtube is an online service where registered users can upload videos and share them and users without registration can view the videos. Individuals upload most of the content, but certain media corporations and organizations use Youtube to distribute their own material. Youtube was founded in 2005 by three ex-Paypal employees who came up with the idea when they realized that the means of sharing a video in the Internet was difficult and very limited (Graham 2006). The site took off quickly and by the end of 2010 the site was responsible for 43% of all the videos in the Internet (Lella 2010). In 2006 Google bought Youtube for 1.65 billion dollars (La Monica 2006). When writing this Alexa (2015) ranks Youtube as the third most visited website in the Internet behind Google and Facebook. Youtube allows advertising through Google AdSense.

While the Youtube was initially meant for videos, it soon became flooded with videos containing music tracks. Most of the videos were either fan made videos with lyrics or some artists uploaded their original music to Youtube by themselves. This lead quickly to that the Youtube became the most popular music streaming service leaving behind actual streaming services such as Spotify and iTunes (Roettgers 2014). Although Youtube's interface for music listening is crude, it triumphs because of it's easier to access and it's free. Youtube has noted it's position and plans to launch dedicated streaming service titled Youtube Music Key in the future to secure it's position and further challenge others (Dredge 2014).

When MTV changed the music industry and became one of the gatekeepers to success in 1981 by popularizing music videos, it held the power for decades (Harris 2006). But with Youtube the TV as a whole became to look obsolete, and so did MTV. With MTV, people had to wait for their favorite videos and they had no power on what was played. Youtube allowed the people to choose their own videos. According to Mulligan (Barnett 2012) this is a two pointed sword: The artists have more exposure, but at the same time they do not get virtually anything out of that exposure since Youtube does not pay very much per stream (in

some cases nothing) and it has been accused of borderline piracy. Mulligan argues that in the UK since 2008, five million buyers have disappeared from the music market entirely, he cites Youtube as one of the major reasons since the easy access to music. When Youtube started to get footing and MTV reduced itself to a reality TV channels, many anticipated that the role of music videos in music marketing and promotional tools would diminish. Even though the future of music video seemed dark, the reality was different. Music videos still serve a purpose as important promotional tools (Rice 2014). He also writes that it's important to keep with a steady flow on video content.

Despite the loss of profit, artists took Youtube as their own. Many of the artists submit steady flow of content such as tour diaries, behind the scenes material, lesson, music videos and especially live performances. Some artists and fans also uploaded older content from the TV and VHS age which had been available only in certain territories or even previously unpublished. For the first time this content was available globally.

According to Kar (2015) the video is overall most effective marketing tool to use and its power grows when effectively promoted on multiple platforms. Robley (2013) assists that the Youtube has risen to number one search engine for music since it does not require installing or registration. Many (especially young people) come across with a new act, first place where they check their music is from Youtube.

Streaming mediums and digital music distribution

As the Internet grew, it drastically changed listening habits over the years. In the early nineties people working in record pressing plants begun to leak albums into Internet (sometimes even before they were released officially) through IRC (Witt 2015). In 1999 Napster was released and with it opened the public peer-to-peer internet sharing and revolutionized music industry overnight (Simon 2011). Earlier online piracy had been a rather small problem due to difficult access to files, but with Napster everyone could easily download music. Napster also helped to popularize the MP3-format. Napster (and later iTunes Store) started the end of the album era and to switch back to single like in the fifties

(Leeds 2007). In 2001 Napster was shut down after extensive legal battles. Even though the Napster was closed, online piracy had come to stay. Numerous services rose from the ashes of Napster such as KaZaa, DC++, Gnutella, Limewire and Freenet. Music organizations tried to fight piracy with little to no avail. The initial help came in 2003 outside from the music business when Apple inc. introduced its iPod and iTunes Store where songs were sold for \$1 and albums for \$10 (Isaacson 2011).

iTunes Store compiled majority of all artists from all major labels under a single banner and for easy purchase. iTunes Store was a hit and soon became the largest music vendor in the US since 2008 leaving behind Wall-Mart (Apple 2008). In the wake of iTunes Store streaming services began to emerge. Whereas iTunes requires the customers to download the song, streaming services allow users to stream straight from the website or through a certain client software. These streaming services can be roughly divided in to two groups: ones which are free and open to everyone and those which require registration and are subscription-based. The free services such as Soundcloud, MySpace and Bandcamp do not pay royalties and allow everyone to upload music into their service. Subscription services such as Spotify, Deezer and Google Play pay royalties to artists and do not allow musicians directly upload their music into the service, but rather require the music be submitted through a record label or certain aggregates. Some services usually have a monthly fee subscription. Spotify offers a freemium, but with limited features and ads played in between songs.

Some hailed streaming services as the end of piracy and saviors of the music business (Sword 2015) and some claim that it's the ultimate destruction of music business as we know it and renders profitability of the artist to bare minimum (Resnikoff 2014). The artist front was also divided. While some argued that it is a necessary evil and artists must to share music over streaming services as a publicity stunt or marketing tool than let people illegally download it (Kristobak 2014). Some studies also implicate that the people dislike the illegal downloads and are more willing to acquire their music through legal download and streaming services (Gibbs 2014). On the other hand, some high profile artists such as

Taylor Swift have pulled their back catalogues from streaming services mainly citing reason to be unjust payment and royalty models (Peters 2014).

The free music streaming services have also greatly shaped the music industry since their emergence in early 2000's. MySpace was launched in 2003 and in 2006 it was the most accessed website in the US leaving behind Google (Cashmore 2006). From 2005 until 2008 it was regarded as the largest social media platform in the world (Olsen 2006). In 2008 Facebook overtook MySpace as the most popular social media and in 2009 it had to lay off 29% of its workforce since the amount of unique visitors fell from 100 million to 50 million. MySpace has still suffered from the loss of traffic and has not been able to restore its place. In context of this thesis I will focus on the music side of the MySpace. MySpace was practically the first social media to make online streaming available on global scale. For the first time musicians were able to reach out to new and existing and use the site as an outlet for their music. The fans could interact with their favorite artists and to find new music (Strate 2010). After MySpace, services like Soundcloud and Bandcamp followed.

Soundcloud and Bandcamp are described as following by Youorski (2014):

Soundcloud is a service opened in 2007 that enables its users to upload, promote and share their originally created music. Registration is required to post and upload, but anyone can listen the recordings. There are three different accounts, free, Pro and Unlimited. Free allows only 2 hours of uploading, Pro costs \$55 a year and allows four hours plus analytics and Unlimited costs \$135 a year and allows unlimited uploads. Soundcloud has gained popularity mainly among independent artist because of other users can comment directly on any part of the song and since the sound quality is high. Major labels and artists have not opted to use since it does not pay any royalties.

Bandcamp is platform for music promotion and distribution founded in 2007. It allows user to set up a microsite where the songs can be streamed. Users can set up all the songs of the album for free listening or just a portion of them. Bandcamp also allows to sell digital and physical copies of the album and other

merchandise. The service mainly attracts independent artists since it does not pay royalties either. It has become popular because of the easy usage and as an easy way to sell merchandise globally. Many of the artists use it as a home page parallel with Facebook. Bandcamp takes a 15% cut from the sales (10% if the artist sales surpass \$5000).

The strategy behind of the use of free streaming services is explained in a interview of Dave Grohl of Foo Fighters (Davidson 2014) as following:

"You want people to fucking listen to your music? Give them your music. And then go play a show. They like hearing your music? They'll go see a show. To me it's that simple, and I think it used to work that way,"

As described in the Spotify-section, some artists disregard streaming because it's not profitable. However, it can be seen as marketing tool to drive up sales for example upcoming tour and merchandise (McKinney 2014). When the artist releases a new album and promotes it, it causes people to be interested. However, mostly this is not enough to make people come down to shows or buy the merchandise. But when the artist allows his/hers music to be streamed for free, the artist reaches more people and often gain new fans. McKinney states that it also helps to keep up the interest and close the fan to come to the show or buy the merchandise. Langlois (2013) suggests that giving music for free is essentially a part of effective content marketing strategy. According to Osegi (2014) allowing artist's music to be streamed on multiple platforms will make easier to artist's music to spread since the fans would start to share it. He states that allowing streaming is ideal for music discovery and brand building.

3 Method

The present study aimed to find more in-depth information about how unsigned bands in Finland conducted marketing and how they related to marketing. There was no previous data available publically at the time. The research findings will help both record labels and marketing professionals, but also unsigned bands who do not otherwise have resources for professional marketing or an understanding of how to better their marketing efforts and stand up from the mass.

A literature review formed a solid background for the research questions, formed from the theoretical framework and the overall research problem. Based on the research problem and literature review, the following questions were generated:

1. How do unsigned bands market their music and efforts?
2. How do unsigned bands relate to marketing and do they think that marketing is important?
3. What are the weak spots in the marketing efforts conducted by unsigned bands and what is the right way to conduct music marketing?

To provide answers to these questions, a quantitative research method was selected. Creswell (2003) writes that in the quantitative approach “the problem is best addressed by understanding what factors or variables influence an outcome”. In this case the variables were certain modes of operation that unsigned bands and artists used when conducting their marketing, and the aim was to see which factors and attitudes made them choose to act accordingly.

According to Davies and Huges (2014), a quantitative research method requires often tenacity, but as a science tradition it is also straightforward in terms of data analysis. When it comes to the quantitative approach, it is crucial to focus on the sampling of the study. Sampling relates to the overall implementation of the research so that the population is determined, schedules are set and decisions made on how the research is conducted so that it addresses the target group. It is common for a study conducted by a student to have a sample rate of 60-120 typically. (Davies & Hughes 2014).

Data Collection

A survey method was selected for this thesis. According to Creswell (2003), “A survey design provides a quantitative or numeric description of trends, attitudes, or opinions of a population by studying a sample of that population”. Creswell (2003) continues to add that claims and generalizations about the population are made based on the specific sample results.

In this research the population and target group was 17-35-year-old Finnish musicians who either played as a band or were solo artists. Furthermore, they were either signed or unsigned artists. The data collected from the target group of this thesis was divided in three different sections derived from the theoretical framework and research questions. It focused on the backgrounds of the respondents, how they conducted their marketing and what their relationship with marketing was. This made reflection against the literature review and research problem possible.

Implementation of the survey

In the planning phase of the survey design, the goal for the sample size was set to 200 participants minimum. The actual survey was delivered via Google Forms in order to retain easy sharing, answering and documentation. The survey questionnaire was published in the social media by the author. The survey was posted in two related bulletin boards: Muusikoiden.net and Imperiumi.net. On Facebook it was shared by the author to ten different Facebook groups and on his own timeline. After a week, the survey was shared again to the same media in order to collect more answers. The Facebook groups provided a wide array of participants ranging from total amateurs to hardline professionals. For example, the group Kuka Mitä Häh? provided answers from industry professionals, the group Muusikoiden.net provided answers from amateurs and the group Soitinten Kuningas provided answers from more established individual musicians who played the guitar.

The survey was open from 17th of May 2015 to 31th of May 2015. During this time, 215 unique answers were collected, thus surpassing the minimum limit of participants and making the study viable.

Data analysis

According to Davies & Hughes, it is paramount for the sake of the study to utilize effective analytic tools and techniques. In the quantitative approach, the variance of the selected variables is examined, and these variables are determined in order to meet the goals of the study.

The study approached the musicians with variables, such as how much they budgeted for marketing and in which phase of their career they were as well as also in terms of specific groups, which were important for the research objectives. Besides mapping out who the participants were and how much they had progressed in their musical careers, the groups important for this study were determined by the research questions of how musicians conducted their marketing and what their relationship with marketing was. Three groups were assembled in the questionnaire:

1. Fresh bands or artists with no experience of music marketing and business in general.
2. Older artists or bands with experience from the music business and marketing.
3. Established bands and artists who have made a career out of their music either professionally or semi-professionally.

For this study, the groups mentioned above were the most crucial ones. Frequency distributors and cross-tabulations were used for analysis in this study. It was important for the study that the frequency distributors determined some of the questions. However, cross-tabulation was added to the analyzing process in order to examine certain groups and their attitudes toward other questions.

Frequency distributors are the backbone of the study (Davies and Hughes 2014) because they draw a simple overview of the questions asked and help to see the

outcome provided by each option. Cross-tabulations also add these frequencies together. For example, some variables of the study can be mixed together with another variable, group or question. This makes it possible for the researcher to point out certain details and differences among and between certain variables or groups related to a certain question.

Cross-tabulation was important to use throughout the study with the groups mentioned above. Comparing the results based on certain variables, the groups and questions gave the best possible results to the research problem that was based on the thought that unsigned artists did not conduct their marketing well. In order to compare the answers together and how bands at different stages of their careers conducted marketing, the responses were analyzed by using data that Google Forms outputted on default from the survey answers, and they further analyzed with the tabulation software Microsoft Excel.

4 Results

The following part of this thesis goes more in-depth into the research results by dividing the answers into different topics that are important regarding the research problem. The questions related to the graphics of the statistics can be addressed to the author. The framework of the questionnaire can be found in the Appendices. The questionnaire featured simple questions where the respondents chose the answers best fitting to them, but also questions with multiple qualities, which had to be rated on a scale from not essential at all to very important. The scale had 5 steps.

Demographics

As mentioned previously, the target group was Finnish unsigned and independent bands. From the total number of 215 answers, 87% were bands, 3.3% were duos and 9.8% were artists. 14.4% had a record deal, 79.5% were unsigned and 6% were undergoing negotiations. 37% had a distribution deal, 75.2% did not have it and 1.3% was undergoing negotiations.

Touring and performances

74% of the respondents stated that they booked their performances on their own, 7.9% had a booking agency behind them, and 6.6% had a single agent doing the booking. 11.6% stated that they did not perform at all. 64% of the participants did not tour over ten shows a year. Only 15% toured over twenty shows a year, and only 1.5% toured over seventy shows a year. 72.1% did not tour outside of Finland and only 4.7% had toured multiple times outside of Finland.

Releases

51.6% of the respondents had not released a full-length album yet and 36.3% had not even released their first demo. 67.9% still sold physical releases and from that amount 70.2% used CDs and 19.1% trusted vinyl. C-tape was preferred by 8.8%. None had released a DVD or Bluray. 50.2% did not have any music videos.

Digital distribution

32.1% out of 215 answers indicated that they only distributed digitally. Among the platforms Spotify held the number one place with 54.9% and iTunes came second with 44.2%. Deezer was used by 27.4% and Google Play by 25.6%. 39.5% indicated that they also used additional services besides the aforementioned. Among free streaming services Soundcloud was used by 67% and Bandcamp came as second with 43.3%. Myspace's declining popularity resulted in only 11.6%. 5.6% of the respondents preferred not to use free services with no royalty payments.

When mapping out the importance of the both digital distribution and free streaming services, 27.2% stated that digital distribution, such as Spotify and iTunes did not matter at all. 13.7% did not also value free streaming services, such as Soundcloud and Bandcamp and stated that they did not matter at all.

Web presence

Out of the 215 responses 95.8% used Facebook. Youtube was used by 77.2%, Twitter by 35.8% and Instagram by 29.3%. 56.5% held Facebook in high regard and characterized it as a very important channel, whereas Youtube was considered very important by 32.1%. 55.7% did not value Twitter and considered it not essential at all, and Instagram had exactly the same results. 42.8% had their own website and 45.7% felt that websites were not essential at all. 23.7% had mailing lists.

Advertising and budget

Out of 215 answers, 3,8% advertised on Facebook, 1,4% on Twitter, 5,1% on Youtube and 1,4% used Google Adwords. 80,5% of the respondents said that they've have not used promotion and PR services from a third party. 93% has not bought followers of any kind in their social media channels.

Out of 189 respondents, 46,4% used 0€ for digital marketing and 21,8% used 1-100€ annually. 44,5% did not invest at all in traditional marketing (print ads, flyers, posters etc.) and 28% invested 1-100€ annually. 84,5% did not buy any third party marketing or promotion services and 3,2% used 1-100€ annually.

Monitoring and analysis

From 215 answers, 39,1% of respondents stated that only one person is in charge of their marketing activities and outside communications. 25,1% stated that two members are in charge and 1,4% had a third party managing the operations. 54,4% told that they do not plan at all their content and schedules, and 27,5% planned from one day to one week ahead. 28,8% informed that they use only hour or less per month for planning, whereas only 16,7% used over eight hours per month to plan and maintain marketing channels.

46,5% told that they do not follow any analytics from their marketing channels. 44,7% used Facebook Insights, 15,8% Google Analytics and 27,4% used reports and analytics provided by the streaming services. 57,2% of the 215 respondents felt that they are receiving partially good results with their marketing, 27% felt that they are getting good results mostly and 5,1% felt that they are getting very good results.

4.1 Age of the band or artist

From 215 answers 4.2% were one year or under, 15.8% two years or under, 12.1% three years or under, 12.6% four year or under, 17.2% five years or under, 24.2% ten years or under and 14% over ten-year-old bands or artists.

When divided in to two groups, under four-year-old bands (96 respondents) and bands older than five years (119 respondents), following results were found.

In the group of band or artist under four years of age 16% did not tour at all and 52% toured under ten shows a year. 20% toured under twenty shows a year and 12% toured over twenty shows a year. 88% did not tour outside of Finland and 12% have toured outside of Finland. In the group of bands or artist over five years of age 10% did not tour at all and 50% toured under ten shows a year. 25% toured under twenty shows a year and 15% toured over twenty shows a year. 60% did not tour outside of Finland and 40% have toured outside of Finland.

In the group of bands or artist under four years of age 89% did not have a record deal, 5% were under negotiations and 6% had a record deal. No band or artist under three years of age had a record deal. In the group of bands or artists over five years of age 72% did not have record deal, 7% was under negotiations and 21% had a record deal.

In the group of bands or artist under four years of age (68 respondents) 84% did not have a distribution deal and 16% had a distribution deal. In the group of bands or artists over five years of age (89 respondents) 69% did not have distribution deal, 2% was under negotiations and 29% had a distribution deal.

4.2 Number of shows versus marketing efforts

As described earlier in the literature review, basis of revenues in music business has shifted from selling records to touring. Touring has previously been considered to support album sales, which was the primary income for bands. Now in the age of digital music distribution, the album has become the way to market

tours since album sales have dropped drastically during the new millennia. Tours have become primary revenue stream for bands and artist alongside with merchandise (that is often sold on tours).

Since more bands and artists have started touring, the slots have also become scarcer pumping up the competition between artists and bands. If the band or artist wants to make progress on their career, it must tour. Therefore, it can be deducted that gaining shows is a mark of a success or progress. It can be also thought that bands who tour more are also more serious about their work and success. When comparing results of the questionnaire between bands and artist who tour at least 21 shows a year and those who tour less, a certain correlation was found in their marketing efforts.

Investing money on marketing and PR

Out of 215 answer, 97 did not use paid advertisement on Facebook and spent 0€ annually on digital marketing. From this group 21% did not tour at all and 59% toured under ten shows a year. 15% toured under twenty shows a year, and only 5% toured over twenty shows a year. Out of 215 answers 75 respondents used paid advertisements on Facebook and spent money annually on digital marketing. From this group 4% did not tour at all and 47% toured under ten shows a year. 28% toured under twenty shows a year and 24% toured over twenty shows a year.

From 215 answers, 173 respondents stated that they had not been using any third party marketing or promotion services. From this group 15% did not tour at all and 54% toured under ten shows a year. 22% toured under twenty shows a year and 9% toured over twenty shows a year. From 215 answers, 42 respondents indicated that they are using or have used previously third party marketing or promotion services. From this group 0,5% did not tour at all and 41% toured under ten shows a year. 24% toured under twenty shows a year and 35% toured over twenty shows a year.

From 215 answers, 63 respondents stated that they do not use any money on digital marketing, traditional marketing or third party services. From this group 28% did not tour at all and 57% toured only under ten shows a year. 11% toured under twenty shows a year and 4% toured over twenty shows a year. From 215 answers, 46 respondents stated that they invest in digital marketing, traditional marketing and used third party services. From this group 7% did not tour at all and 26% toured under ten shows a year. 31% toured under twenty shows a year and 25% toured over twenty shows a year.

When the investment in marketing was narrowed down only to digital media, 98 respondents indicated that they do not invest in digital marketing. From this group 21% did not tour at all and 58% toured under ten shows a year. 16% toured under twenty shows a row and 5% toured over twenty shows a year. 117 respondents indicated that they invest in digital marketing. From this group 6% did not tour at all and 45% toured under ten shows a year. 27% toured under twenty shows a year and 22% toured over twenty shows a year. This group was further divided in those who invested under 100€ annually (57 respondents) and to those who invested over 100€ annually (60 respondents) on digital marketing. From those whom invested under 100€ annually 5% did not tour at all and 58% toured under ten shows a year. 23% toured under twenty shows a year and 14% toured over twenty shows a year. From those whom invested over 100€ annually 7% did not tour at all and 33% toured under ten shows a year. 31% toured under twenty shows a year and 29% toured over twenty shows a year.

There is a clear correlation on investment on marketing and the amount of shows played in a year. The more artists and bands spent, the more shows they played.

Releases

When comparing amount of show a year and the amount and type of releases following data was found.

From 215 answers 144 respondents have not released a full-length album. From this group 14% did not tour at all and 54% toured under ten shows a year. 18% toured under twenty shows a year and 14% toured over twenty shows a year. 71 respondents stated that they had released at least one full-length album. From this group 10% did not tour at all and 45% toured under ten shows a year. 31% toured under twenty shows a year and 14% toured over twenty shows a year.

From 215 answers 78 respondents stated that they have not released any demos. From this group 17% did not tour at all and 45% toured under ten shows a year. 24% toured under twenty shows a year and 14% toured over twenty shows a year. 137 respondents stated that they had released at least one demo. From this group 10% did not tour at all and 55% toured under ten shows a year. 21% toured under ten shows a year and 16% toured over twenty shows a year.

From 210 answers 51 indicated that they do not make any physical releases and choose to distribute digitally only. From this group 39% did not tour at all and 41% toured under ten shows a year. 12% toured under twenty shows a year and 8% toured over twenty shows a year. 139 respondents said that they put out physical releases in the form of CD's, C-cassettes or vinyl. From this group 4% did not tour at all and 53% toured under ten shows a year. 27% toured under twenty shows a year and 16% toured over twenty shows a year. The distribution of formats in this group was; 75% used only CD's, 1% C-cassettes and 3% put out only vinyl. 4% put out both CD and vinyl, 4% CD's and C-cassettes and 3% vinyl and C-cassettes. None did not put out all three formats together.

From 215 answers 108 said that they do not have any music videos. From this group 15% did not tour at all and 63% toured under ten shows a year. 18% toured under twenty shows a year and 4% over twenty shows a year. 107 said that they have released at least one music video. From this group 10% did not

tour at all and 39% toured under ten shows a year. 26% toured under twenty shows a year and 27% toured over twenty shows a year. Number of music videos released was distributed following; 41% had one video, 25% had two videos, 12% had three videos, 8% had four videos, 4% had five videos and 10% had six or more videos.

52 respondents said that they do not distribute their music in digital format. From this group 15% did not tour at all and 65% toured under ten shows a year. 16% toured under twenty shows a year and 4% toured over twenty shows a year. 163 respondents said that they distribute their music in one or more services. From this group 12% did not tour at all and 46% toured under ten shows a year. 24% toured under twenty shows a year and 18% toured over twenty shows a year.

109 respondents did not deliver at all or delivered their releases for third party medium for example for reviews. From this group 19% did not tour at all and 56% toured under ten shows a year. 17% toured under twenty shows a year and 8% toured over twenty shows a year. 106 respondents delivered their material to at least ten or more third party mediums. From this group 6% did not tour at all and 46% toured under ten shows a year. 27% toured under twenty shows a year and 21% toured over twenty shows a year.

These groups were further divided to those who did not deliver their releases to anywhere (60 respondents) and to those who delivered their material to at least 70 different mediums (55 respondents). From the group who did not deliver their releases anywhere 28% did not tour at all and 48% toured under ten shows a year. 15% toured under twenty shows a year and 9% toured over twenty shows a year. From the group who delivered releases to at least 70 mediums 7% did not tour at all and 37% toured under ten shows a year. 28% toured under twenty shows a year and 27% toured over twenty shows a year.

Social media behavior

When comparing performed shows per year to usage of social media and attitudes towards social media, following results were found. Sampling was 215 respondents.

123 respondents said that they do not have official website. From this group 18% did not tour at all and 58% toured under ten shows a year. 17% toured under twenty shows a year and 7% toured over twenty shows a year. 92 respondents had official website. From this group 6% did not tour at all and 43% toured under ten shows a year. 29% toured under twenty shows a year and 22% toured over twenty shows a year.

164 respondents did not have a mailing list. From this group 15% did not tour at all and 54% toured under ten shows a year. 20% toured under twenty shows a year and 11% toured over twenty shows a year. 51 respondents had mailing list. From this group 4% did not tour at all and 42% toured under ten shows a year. 30% toured under twenty shows a year and 24% toured over twenty shows a year.

117 respondents did not plan their schedules and content on social media at all. From this group 16% did not tour at all and 54% toured under ten shows a year. 20% toured under twenty shows a year and 10% toured over twenty shows a year. 98 respondents planned their schedules and content in social media. From this group 8% did not tour at all and 48% toured under ten shows a year. 25% toured under twenty shows a year and 19% toured over twenty shows a year.

This group was further divided in those who planned week or less ahead (59 respondents) and those whom had long term marketing strategy or planned three months or less ahead (39 respondents). From those who planned week or less ahead 5% did not tour at all and 54% toured under ten shows a year. 26% toured under twenty shows a year and 15% toured over twenty shows a year. From the group that had a marketing strategy or planned three months or less ahead 13%

did not tour at all and 25% toured under ten shows a year. 26% toured under twenty shows a year and 26% toured over twenty shows a year.

97 respondents did not follow any analytics their social media platforms provided. From this group 18% did not tour at all and 52% toured under ten shows a year. 21% toured under ten shows a year and 8% toured over twenty shows a year. 118 respondents followed analytics social media platforms provided. From this group 8% did not tour at all and 51% toured under ten shows a year. 23% toured under twenty shows a year and 18% toured over twenty shows a year.

113 respondents felt that marketing was difficult or that they knew the basics but needed help. From this group 6% did not tour at all and 60% toured under ten shows a year. 19% toured under twenty shows a year and 15% toured over twenty shows a year. 102 respondents felt that marketing was not difficult to them. From this group 19% did not tour at all and 41% toured under ten shows a year. 26% toured under twenty shows a year and 15% toured over twenty shows a year.

63 respondents did not think that marketing is essential or had a little effect regarding success. From this group 17% did not tour at all and 51% toured under ten shows a year. 22% toured under twenty shows a year and 10% toured over twenty shows a year. 152 respondents thought that marketing is essential or at least important regarding success. From this group 11% did not tour at all and 51% toured under ten shows a year. 22% toured under twenty shows a year and 16% toured over twenty shows a year.

106 respondents used less than two hours monthly to maintain channels and marketing. From this group 20% did not tour at all and 58% toured under ten shows a year. 16% toured under twenty shows a year and 6% toured over twenty shows a year. 109 respondents used at least three hours monthly to maintain their marketing and channels. From this group 6% did not tour at all and 44% toured under ten shows a year. 28% toured under twenty shows a year and 22% toured over twenty shows a year.

The groups were further divided to those who used one hour or less to maintain their marketing channels (62 respondents) and to those who used eight hours or more (40 respondents) to maintain their channels and marketing. From the group that used one hour or less for maintenance 26% did not tour at all and 60% toured under ten shows a year. 10% toured under twenty shows a year and 4% toured over twenty shows a year. From the group that used eight hours or more for maintenance 5% did not tour at all and 25% toured under ten shows a year. 34% toured under twenty shows a year and 36% toured over twenty shows a year.

128 respondents indicated that at least two persons handle their outside communications. From this group 9% did not tour at all and 52% toured under ten shows a year. 23% toured under twenty shows a year and 16% toured over twenty shows a year. 84 respondents indicated that only one person handles their outside communications. From this group 18% did not tour and 50% toured under ten shows a year. 22% toured under twenty shows a year and 10% toured over twenty shows a year.

5 Discussion

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|--------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Does the age of the band or artist matter? | Bands and artist over four years of age did more touring in and outside of Finland. They were also more likely to sign a record deal or a distribution deal. No band under three years of age had a record deal. |
| Did artist or bands who put effort in marketing succeed better than those who did not put any effort in marketing? | Bands and artist who invested more money and time in marketing, who used third party promotion services and/or who generally were more willing to do marketing had more shows. |
| Do releases and their format matter? | Bands or artist who had released their full-length album had more shows than those who had only released demos. Bands and artists who had music videos had more shows. Bands and artist who released both physical and digital releases had more shows. |
| How do bands or artists relate to marketing? | Approximately one third of the respondents did not see the benefits of marketing affecting their potential success, and approximately two thirds of the respondents experienced marketing as difficult and too (much) time-consuming. Over half of the respondents felt that they only obtained partially good results from their marketing efforts. |

This thesis examined how unsigned bands and artist conducted marketing and how they related to marketing. The summary of the results is based on the re-search questions presented in chapter 3 (p. 24) in order to find the best possible answer for the overall research problem.

Since the digital revolution during the late nineties and early 2000's, the music business has been moving towards a more digital and event oriented landscape. Bands and artist have to adapt to this new landscape as the record sales are plummeting and new platforms for music distribution emerging. Bands and artists cannot rely on album sales and have to go touring to support themselves. This leads to more competition for the available slots on the venues. The introduction of music streaming services and various social media platforms has made traditional marketing tools, such as posters and print ads obsolete. The digital jungle is vast and requires certain know-how to operate successfully, and many bands and artist are struggling to find their audience and exposure. The basis for this research was what unsigned bands or artists should do to gain more shows and audience.

The results revealed three different groups among the respondents. The majority of the bands and artists were inexperienced as they did not have any released music, they did not tour frequently and did not put effort in marketing. The second group consisted of bands and artists who had released music, but did not tour very much and had minimal efforts for marketing. The third group contained bands and artist who had released music, toured frequently and invested in marketing.

As seen on page 31, the more mature the bands or artists were, the more shows they played. More than a half of them played over twenty shows a year compared to the bands or artists less than four years in the business. Of course, it can be easily deducted that the more mature bands have had more time to establish themselves, build their networks, refine their music and grow their fan base. For this reason, no group or artist under three years in the business had a record deal. A&R people tend to look for artists that have established themselves at least on some level and have shown will to push forward in their career. The same

conditions also applied to the more mature bands, the years in the business were not a key to success. Both groups had artists that did not tour and from both groups over 50% toured under ten shows a year. If the artist does not stay active and push forward, then nothing will happen.

Being active on social media platforms is essential in this day and age. The results on page 32 show that acts who advertised on Facebook had more shows a year. The amount of acts who toured over twenty shows a year was almost five times bigger compared to the group who did not advertise on Facebook. Similar results appeared when comparing acts who use third party PR services to those who do not. The amount of acts who play over twenty shows a year was five times bigger compared to those who did not use third party services. Third party services were almost exclusively used by touring bands, only 0,5% from this group did not tour compared to 28% from the group who did not use third party PR services. When comparing overall monetary investments on digital media or PR services as a whole, the trend was the same. Those acts who invested in digital marketing and PR services toured more, the amount of acts who toured over twenty shows a year was again five times bigger compared to those who did not invest at all.

Reason for this is simple. With advertisement and PR acts receive more exposure and reach more people, which makes them more appealing to promoters since they can draw more audience to their shows. Advertisement helps bands to sell their tours, with unknown act it might be really difficult to close the deals since the promoter does not have any clue who the artist is. If the promoter has heard from the artist before, or even better, the audience has requested the artist to play near them, it's easier to close those shows (Hopper 2013). Also, if the venue knows that the artist promotes his/hers own shows, it will show them that the artist appreciates the chance to play and is serious about it (Herstand 2014). There is a clear correlation on investment on marketing and the amount of shows played in a year. The more artists and bands spent, the more shows they played.

The results on page 33 and 34 show that the format, type and amount of music released affect the amount of shows played a year. Acts who had at least one full-length album and had both physical and digital copies had more shows than

those who had not released anything, or had only released demos, or had either only digital or only physical releases.

Reason behind this is again simple. In music business, everything naturally comes down to music itself. It's hard to sell shows to promoter if the artist doesn't have anything to sell for. If the promoter can't look the artist up and hear the music, he/she can easily deduct that then no one else has not heard the artist either, and deduct that the artist has no fanbase, and therefore he/she should not book the artist since no one is going to come see the show (Reynolds 2010). Releases by nature of the music business are artist's ultimate marketing tools (Letang 2013), which get the artist the fans and the shows. It's easier to sell album release tour and say that the artist's new release and tour will be featured in other mediums to give extra promotion for the venue. Third party mediums such as press tend to notice new releases better than plain tour announcements, the results show a clear correlation to more played shows a year if the act provided copies for third party mediums to review. If the potential fans have no music to be heard, it's hard to be a fan of the artist. Physical releases also make a cornerstone of the artist's merchandise; by selling artist's music one can keep the band going and cut expenses making the band more viable.

On the contrary to the public belief that the music videos have become obsolete and useless since the MTV dropped them it was proven that bands who had music videos played more shows a year. Like Robley (2013) and Kar (2015) stated, the music video still holds a great promotional power if used right.

The results on the page from page 35 to 37 show that bands and artists who took control and planned their marketing had more shows compared to those who let things go on their own. For example, acts who had mailing lists and official website toured more than bands who did not have either one. Websites were more common than the mailing lists, but the results between were similar. The number of acts who had website and toured over twenty shows a year three was three times bigger than the acts who did not have website. With mailing lists the amount was double.

The artists and bands that planned and monitored their marketing channels and efforts and played over twenty shows a year was at least double compared to acts who did not plan or monitor their efforts. The number of acts that used 8 hours or more monthly to maintain their marketing and played over twenty shows a year was nine times bigger compared to acts who used one hour or less to maintain their marketing.

These findings show that the acts who had more willingly to put effort on their marketing and monitored it knew what they wanted and had a certain goal in their minds. They have grasped the fact that music business requires much grass-roots work and it has to come from the band itself initially.

A little over half of the respondents felt that marketing was difficult or that they needed help. Between the groups there was no great differences which relate to old Finnish saying "Most of the Finnish driver think that they are better drivers than the rest". The saying implies that the people might think too highly of themselves and overestimate their skills even though the statistics prove otherwise. The another old saying "The more you know, the less you know" applies also. As I've been studying and conducting music marketing myself for three years, I've often wondered that am I doing enough and am I doing good enough? It is easy to see that acts with no knowledge or experience from the field can feel and be lost while doing it as it requires much of experience, knowledge and time to master marketing.

A little under one third did not regard marketing essential or that marketing had little to do with the success of the band. Again, between the groups were not drastic differences on amount of played shows a year. Approximately two thirds of the groups did not tour at all or toured under ten shows a year. This proves either two things: first, that majority of the respondents can't utilize their marketing efforts and sell gigs or second, the bands are not willing or able to play more shows.

In the survey respondents were able to enter more in depth answers when asked about did they receive satisfying results with their marketing efforts. There was

23 individual respondents who described further their feelings towards marketing. Answers like *“ei tarpeeksi panostusta”* (not enough effort), *“Emme markkinoi”* (We do not market), *“Meitä ei kiinnosta”* (We are not interested) and *“Ketä kiinnostaa meidän markkinointi jos emme edes pääse keikoille missä on bändejä jotka tunnetaan jo valmiiksi?”* (Who cares about our marketing if we can't play warm-up shows for already established bands) indicate the mentality and attitudes of unsigned bands and artists as they do not recognize the importance of marketing and that it's a long time investment. One respondent told that *“Julkaistava materiaali vielä kesken niin markkinointi lapsenkengissä”* (Material to be released is still uncomplete so the marketing has not been started yet). While it's important to focus on the music and hone it to perfection, the marketing should be started early on to build the grounds for the release (Kotler 2015). Building a momentum might be crucial when releasing the album, and it's harder to push the release to people if the artist has not established itself in anyway prior to release. One respondent said that *“Rahalla saa ja hevosella pääsee. Terveisin, persaukiset.”* (Money can buy everything, regards the broke asses). Even though the act's early career is often on a very limited budget, it should be remembered that the marketing is an investment for the future (Kotler 2015). The bands invest on good gear and decent studio time, but if they can ask themselves that is it worth it if no one ever hears the songs the artist recorded or see the artist play on stage.

The results also showed indirectly that many bands confuse marketing with advertising. Many does not realize how much the marketing as a whole encompasses, but feels that if the artist is marketing aggressively, then it's spamming and being too pushy, whereas the marketing can be very well targeted and kept at reasonable intervals. Straightening this factor and misconception would greatly improve attitudes towards marketing and the perception of all separate marketing sectors. This phenomenon and its mechanics are explained further in detail in chapter 2.2 on page seven.

13% of the respondents did not tour at all. This was a surprisingly big part of the respondents, but in the lack of more definitive questions, it can be speculated that some bands do not even will to tour at all and are regarded just a hobby project for their members. Also they might be acts of the genre where touring is not

part of the genre. For example, electronic music artists make their music to be consumed on a track basis and rarely tour to play their own music. In the other end of the spectrum, cover bands and duos might skew the results as they play plenty of shows, but never their own music. Also they do not play on venues, but on private parties and small pubs where people do not come to see the live music per se and the performance is in secondary role acting as background music.

5.1 Limitations and further suggestions

Conducting a research based on unsigned acts and their habits on digital mediums was a quite a new topic within the digital music industry, the previous data was practically non-existent. As the thesis is based exclusively on Finnish unsigned acts there was no earlier data available on the topic.

Considering literature review, the rapid change of digital landscape by its nature resulted that no printed books were available on the topic. Since the digital landscape can change literally over night, all information becomes obsolete quickly. For the sake of the thesis it was important to stick with major principles and guidelines that do not change so quickly.

Another problematic aspect was that in music business the information is “silent”, which means that certain practices and knowledge major labels and established artists have is not shared on anyway with the public and that the artists acquire this information only by time as they keep on going. This means contracts, certain frameworks, methods, know-how and information is almost kept as a secret, which makes it hard to compare unsigned and successful artist and their methods. Also information about contracts between streaming platforms is often classified, which makes it difficult to compare revenues created by streaming services between established acts and unsigned acts.

Limitations regarding the quantitative research and this study focus on sample size and the nature of music business. The amount of established act is almost much smaller than the amount of unsigned acts, which makes the comparing the two groups hard. While the minimum limit of the sample size was achieved, a bigger sample size would have provided more accurate answers. Also the fact that two persons from the same band might have provided answers, skewing the results, especially if they have different viewpoints of that bands habits. If there would have been more time, the survey could have been sent with email directly to bands and artist when the sample size would have been bigger. Stronger and longer promotion of the survey would have been useful. Also copy of the survey

could have been directed exclusively to established artists, record labels, managers and PR-people when there would have been more reliable data for comparing with unsigned acts.

Problems with survey are can be traced to the fact that the author was inexperienced and was conducting quantitative research for the first time. For this reason, for example the survey had to be modified after it went online, which led to some data loss and to that some of the answers needed to be corrected in order to be useful. For example, the question that asked how many shows a year the respondents play was constructed wrongly. Initially the options were 0, 1-5, 5-10, 10-15, 15-20 and so forth. The options were later corrected to the form 0, 1-5, 6-10, 11-15 and 16-20 to avoid statistical errors. The question about the amount of money used for certain marketing channels had similar error and was corrected at the same time. First 115 answers were later corrected manually by the author in order to achieve more coherent results when cross-tabulating and analyzing the results. The question how much money does the artist invest in advertising on following digital platforms had an error in the layout of the question that resulted in a loss of first 26 answers. The question was later rephrased when the X and Y axels were switched with each other and the usable answers could be acquired.

Some rephrasing on the questions itself and in the options would have provided more useful data. Some questions with multiple choices should have been divided into individual questions with only yes and no answers in order to have more coherent results for cross-tabulation. Now as some of the questions had multiple choices, they also created multiple answers since the survey mechanic created an individual option for every answer combination possible. The amount of different answers rendered the cross-tabulation and analysis difficult and therefore useless. For example, answers for the question about used streaming mediums and budget was lost this way, as there were too many different answers to create a viable comparison. Also multiple choices confused some of the respondents and this resulted in incoherent answers. For example, the question that asked about digital streaming featured an option "we only distribute physical copies", which was meant to acts who do not use digital streaming. Now some

of the respondents chose this answer along with digital streaming services as they thought it was about that do they have also physical releases.

Some questions in the survey had an option where respondents could freely describe further their answers or add missing option. This mainly caused confusion and unreliable answers for the analysis and cross-tabulation.

After the survey was completed and the analysis of the results had started, the author noticed that some additional questions and slight adjustments would have made the questionnaire and answers more coherent and reliable. The most notable additional question would have been "Do you play original songs or cover material". This question would have separated bands and artist with original material from bands, troubadours, DJ's and duo's that play cover material. By excluding cover bands and artist from the answers, the results would have been more accurate since cover bands rarely strive for success and lack ambition like bands with original material and rather exist out of the necessity for musicians to support themselves.

Another questions that should have been added were:

- What is the average age of the members in your group?
- What is the genre of your music?
- Do you have a manager?
- Do you have a certain goal with your band?
- How much would like to tour in a year?
- How much your marketing budget is for a year?

These questions would have made the questionnaire more accurate and would have made it easier to distinguish the differences between established and unsigned bands. The questions would have also mapped out the mentality and state-of-mind of the bands and would have provided more options for cross-tabulation.

6 Conclusion

The music business has been in a turning point ever since the emergence of the social media platforms and the decline of record sales. The revenues of the industry have been halved since the industry peak in 1996, but the actors in the industry have boomed. There's more music available and bands touring more than ever.

Artists who put more effort and resources in their marketing played more shows a year. Also, if the artist was active with their marketing and took it seriously, they played more shows a year. The results revealed that majority of the respondents did not realize how important marketing is regarding to bands success and many respondents felt that they did not achieve good results and needed help or assistance. Differences between respondents were drastic, with little portion of the respondents knew how to operate effectively on digital environment or had hired third party services to handle marketing.

In the future the artists both unsigned and signed need to be constantly keep up with the times of the digital world and marketing channels. Failing to keep up with the ever-changing digital mediums will result in decrease of sales of gigs and merchandise and losing potential fans and recognition, thus damaging the artists' career.

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Appendices

Appendix 1 – The structure of the questionnaire

Opinnäytetyö: Indiebändien markkinointi ja promootiotottumukset

Tällä sivulla kartoitetaan vastanneiden perustiedot

Oletteko bändi vai yksittäinen artisti*

- Bändi
- Duo
- Yksittäinen artisti

Bändin/artistin ikä*

Kuinka pitkään olette olleet kasassa tai toiminnassa?

- Yksi vuosi tai alle
- Kaksi vuotta tai alle
- Kolme vuotta tai alle
- Neljä vuotta tai alle
- Viisi vuotta tai alle
- Kymmenen vuotta tai alle
- Yli kymmenen vuotta

Onko teillä levytyssopimusta*

- Kyllä
- Ei
- Neuvottelut kesken

Onko teillä jakelusopimusta*

- Kyllä
- Ei
- Neuvottelut kesken

Onko teillä ulkopuolinen keikkamyynti*

- Myymme/bookkaamme itse
- Kaveri tekee
- Ohjelmatoimisto
- Yksittäinen agentti
- Emme keikkaile

Kuinka paljon keikkaillette vuodessa*

- Emme keikkaile
 1-5
 6-10
 11-15
 16-20
 21-25
 26-30
 31-40
 41-50
 51-70
 71 - 100
 Yli sata keikkaa vuodessa

Keikkailletteko ulkomailla*

- Emme
 Pistokeikkoja
 Yksi kiertue
 Kaksi kiertuetta
 Useita kiertueita

Kuinka monta julkaisua olette tehneet**

| | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | Enemmän kuin 10 |
|-----------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Demo | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Single | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| EP | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Täyspitkä | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| DVD | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Teetättekö fyysisiä painoksia julkaisuistanne*

- CD
 LP/7"
 C-kasetti
 DVD/Bluray
 Vain digijakelu

Onko teillä musiikkivideoita*

- 1
 2
 3
 4
 5
 6 tai enemmän
 Ei musiikkivideoita

Jakeletteko musiikkinne digitaalisesti*

- Spotify
- iTunes
- Deezer
- Tidal
- Google Play
- Vain fyysiset tallenteet
- Muu:

Käytättekö ilmaisia streamauspalveluita*

- Soundcloud
- Bandcamp
- Reverbnation
- Myspace
- Vain maksullinen digijakelu
- Vain fyysiset julkaisut
- Muu:

Markkinointikanavat

Tällä sivulla kartoitetaan vastanneiden käyttämät kanavat ja suhtautuminen niihin.

Mitä sosiaalisia medioita käytätte*

Kyseessä bändin omat kanavat, ei henkilökohtaiset profiilit

- Facebook
- Twitter
- Instagram
- Youtube
- Muu:

Onko teillä omat kotisivut*

- On
- Ei ole
- Tekeillä

Entä sähköpostilista*

- On
- Ei ole

Mitä keskustelufoorumeita käytätte promoamiseen*

- Muusikoiden.net
- Imperiumi.net
- Punk in Finland
- Blackmetal.fi
- Basso
- YleX Foorumi
- Stealthunit
- Muu:

Missä markkinoitte keikkojanne*

- Keikkapaikka hoitaa
- Kolmas osapuoli hoitaa puolestamme
- Bändin Facebook-sivu
- Omat henkilökohtaiset Facebook profiilit
- Facebookryhmät
- Maksettu Facebook mainostaminen
- Julisteet
- Tarrat
- Radio
- Paikallislehdet
- Valtakunnalliset lehdet
- Keskustelufoorumit
- Meteli.net
- Puskaradio
- Twitter
- Muu:

Kuinka jaatte vastuun ulkoisesta viestinnästäne*

Kuka hoitaa sisällön toimittamisen kanaviin, kuka luo kanavat ja kuka ylläpitää niitä

- Kolmas osapuoli hoitaa
- Yksi jäsen hoitaa
- Kaksi jäsentä hoitaa
- Kolme jäsentä hoitaa
- Neljä jäsentä hoitaa
- Kaikki osallistuvat

Vastaatteko seuraajillenne tai faneille sosiaalisissa medioissanne*

esim. fanien laittamat kommentit ja yksityisviestit Facebookissa, Instagramissa ja Twitterissä

- Aina
- Usein
- Joskus
- Harvoin
- Ei koskaan

Suunnitteletteko etukäteen kanavien sisällöntuotantoa ja aikatauluja*

Postaatteko järjestelmällisesti vai hetken mielenjohteesta

- Emme
- Päivää ennen
- Viikkoa ennen
- Kuukautta ennen
- Kahta kuukautta ennen
- Kolmea kuukautta ennen
- Meillä on pitkäaikainen markkinointistrategia

Kuinka paljon käytätte aikaa kanavienne ylläpitoon ja markkinointiin kuukausitasolla*

- Tunti tai vähemmän
- 2 tuntia
- 3 tuntia
- 4 tuntia
- 5 tuntia
- 6 tuntia
- 7 tuntia
- 8 tuntia
- Enemmän kuin 8 tuntia

Seuraatteko kanavienne tarjoamia analytiikoita*

- Facebook Insights
- Google Analytics
- Iconosquare tai muu Instagram analytiikka
- Streamauspalveluiden analytiikat
- Digipalveluiden myynti ja analytiikat
- Twitter
- Emme seuraa analytiikoita
- Muu:

Koetteko markkinoinnin vaikeaksi*




- Kyllä
 Emme
 Perusteet hallussa, mutta tarvitsemme apua

Mitkä kanavat ovat teille tärkeimmät

| | Ei lainkaan tärkeä | Hieman tärkeä | Kohtuullisen tärkeä | Huomattavan tärkeä | Erittäin tärkeä |
|-----------------------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Facebook | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Kotisivut | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Twitter | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Instagram | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Youtube | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Digitaalinen jakelu (Spotify, iTunes jne.) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Streamauspalvelut (Soundcloud, Bandcamp jne.) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Keskustelufoorumit | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Maksettu promootio ja mainostus

Kanavien tarjoamat mainostusmahdollisuudet ja ulkoinen promootio ja PR -toiminta.

Käytättekö maksettua mainontaa seuraavissa kanavissa*   

| | Kyllä | Emme | Kolmas osapuoli tekee puolestamme omissa kanavissamme |
|----------------|-----------------------|-----------------------|-------------------------------------------------------|
| Facebook | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Twitter | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Youtube | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Google adwords | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Oletteko ostaneet kolmannen osapuolen promootio ja PR -palveluita*

esim. Facebook-markkinointiapu, promootiomateriaalin toimittaminen medioille, tiedotteet tai haastattelut

- Aiemmin kyllä
- Käytämme tälläkin hetkellä
- Emme
- Emme vielä, mutta olemme suunnitelleet

Oletko ostanut seuraajia tai tykkäyksiä johonkin mediaasi?*

- En yhteenkään
- Yhteen
- Kahteen
- Kolmeen
- Neljään
- Viiteen tai useampaan

Oletteko toimittaneet julkaisujanne kolmansien osapuolien medioihin esim. levyarvioita varten*

- Kolmas osapuoli toimittaa puolestamme
- Emme
- Viiteen tai vähemmän
- Kymmeneen tai vähemmän
- Kahteenkymmeneen tai vähemmän
- Viiteenkymmeneen tai vähemmän
- Seitsemäänkymmeneen tai vähemmän
- Sataan tai vähemmän
- Yli sataan

Kuinka paljon käytätte rahaa markkinointiin vuositasolla*


| | 0 | 1-50€ | 51-100€ | 101-150€ | 201-300€ | 401-500€ | 501-700€ | 701-1000€ | 1001-1500€ | 1501-2000€ | Enemmän kuin 2000€ |
|------------------------------------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Digitaalinen (Sosiaalinen media ja digitaalinen promootio) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Perinteinen (lehdet, julisteet, tarrat jne.) | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| Kolmannen osapuolen PR-palvelut0€ | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

Kuinka tärkeänä pidätte markkinointia menestyksen kannalta*

Koetteko saavanne esim. enemmän keikkoja ja levyjä kaupaksi markkinoinnilla

| | Ei tärkeää | Pieni vaikutus | Kohtalainen vaikutus | Suhteellisen tärkeä | Hyvin tärkeä | Erittäin tärkeä |
|--------------------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|
| Markkinoinnin tärkeys menestyksen kannalta | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> |

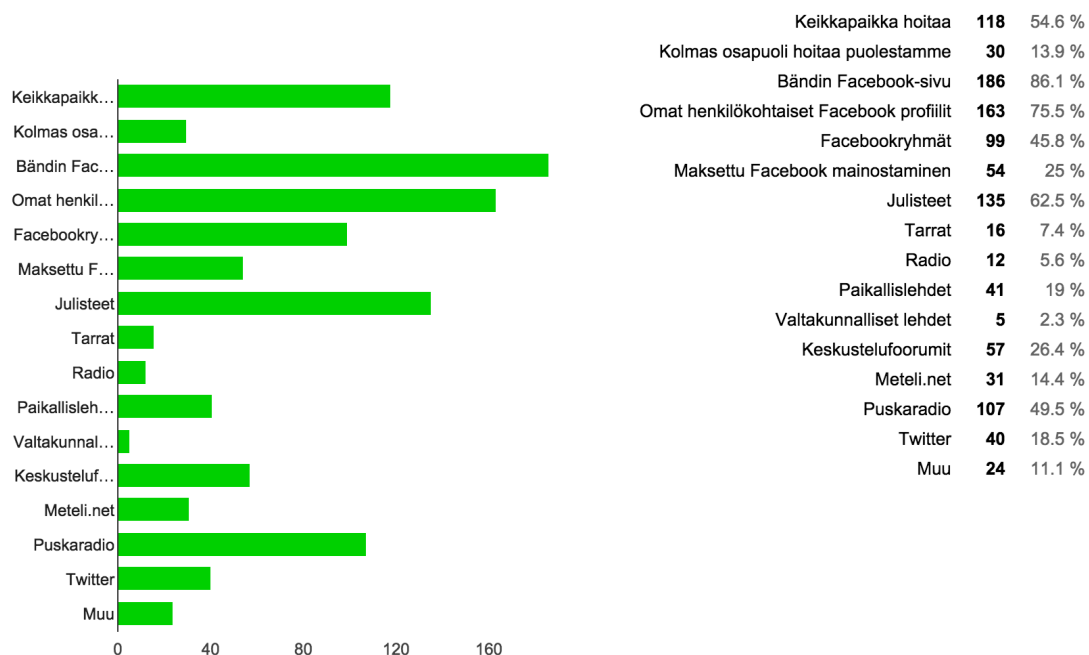
Koetteko saavanne hyviä tuloksia markkinoinnillanne*

Jos ette, vastaa muu, miksi

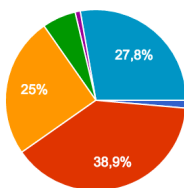
- Osittain
 Suurimmaksi osaksi
 Erittäin hyvin
 Muu:

Appendix 2 – Results

Missä markkinoitte keikkojanne

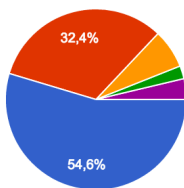


Kuinka jaatte vastuun ulkoisesta viestinnästänne



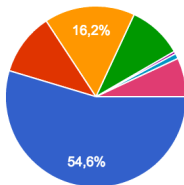
| Kuinka jaatte vastuun | Määrä | Prosentti |
|------------------------|-------|-----------|
| Kolmas osapuoli hoitaa | 3 | 1.4 % |
| Yksi jäsen hoitaa | 84 | 38.9 % |
| Kaksi jäsentä hoitaa | 54 | 25 % |
| Kolme jäsentä hoitaa | 13 | 6 % |
| Neljä jäsentä hoitaa | 2 | 0.9 % |
| Kaikki osallistuvat | 60 | 27.8 % |

Vastaatteko seuraajillenne tai faneille sosiaalisissa medioissanne



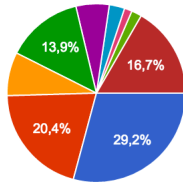
| Vastaatteko | Määrä | Prosentti |
|-------------|-------|-----------|
| Aina | 118 | 54.6 % |
| Usein | 70 | 32.4 % |
| Joskus | 15 | 6.9 % |
| Harvoin | 5 | 2.3 % |
| Ei koskaan | 8 | 3.7 % |

Suunnitteletteko etukäteen kanavien sisällöntuotantoa ja aikatauluja



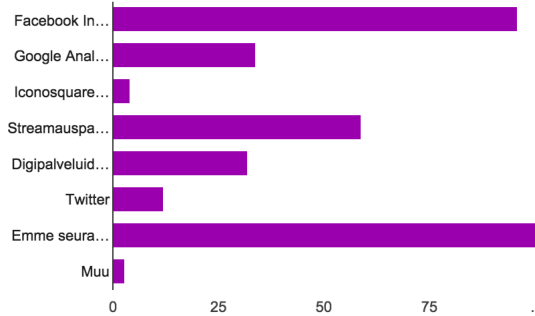
| Suunnitteletteko | Määrä | Prosentti |
|-----------------------------------------------|-------|-----------|
| Emme | 118 | 54.6 % |
| Päivää ennen | 24 | 11.1 % |
| Viikkoa ennen | 35 | 16.2 % |
| Kuukautta ennen | 21 | 9.7 % |
| Kahta kuukautta ennen | 1 | 0.5 % |
| Kolmea kuukautta ennen | 2 | 0.9 % |
| Meillä on pitkäaikainen markkinointistrategia | 15 | 6.9 % |

Kuinka paljon käytätte aikaa kanavienne ylläpitoon ja markkinointiin kuukausitasolla



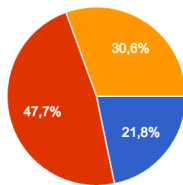
| Tunti tai vähemmän | Count | Percentage |
|-----------------------|-------|------------|
| Tunti tai vähemmän | 63 | 29.2 % |
| 2 tuntia | 44 | 20.4 % |
| 3 tuntia | 17 | 7.9 % |
| 4 tuntia | 30 | 13.9 % |
| 5 tuntia | 13 | 6 % |
| 6 tuntia | 6 | 2.8 % |
| 7 tuntia | 3 | 1.4 % |
| 8 tuntia | 4 | 1.9 % |
| Enemmän kuin 8 tuntia | 36 | 16.7 % |

Seuraatteko kanavienne tarjoamia analytiikoita



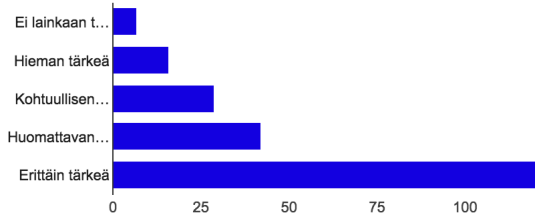
| Analytics Tool | Count | Percentage |
|-------------------------------------------|-------|------------|
| Facebook Insights | 96 | 44.4 % |
| Google Analytics | 34 | 15.7 % |
| Iconosquare tai muu Instagram analytiikka | 4 | 1.9 % |
| Streamauspalveluiden analytiikat | 59 | 27.3 % |
| Digipalveluiden myynti ja analytiikat | 32 | 14.8 % |
| Twitter | 12 | 5.6 % |
| Emme seuraa analytiikoita | 101 | 46.8 % |
| Muu | 3 | 1.4 % |

Koetteko markkinoinnin vaikeaksi

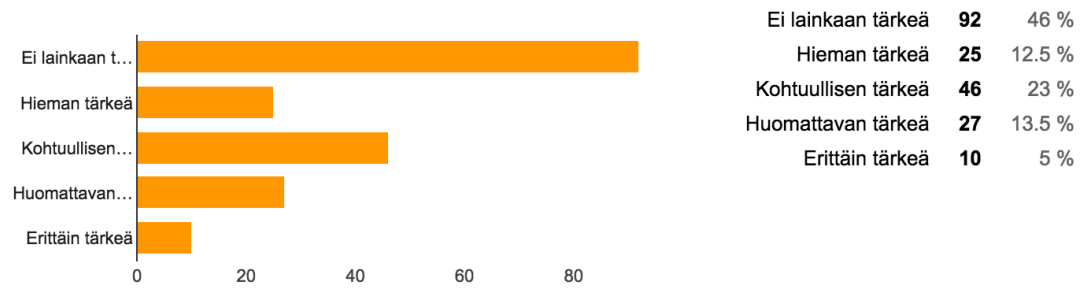
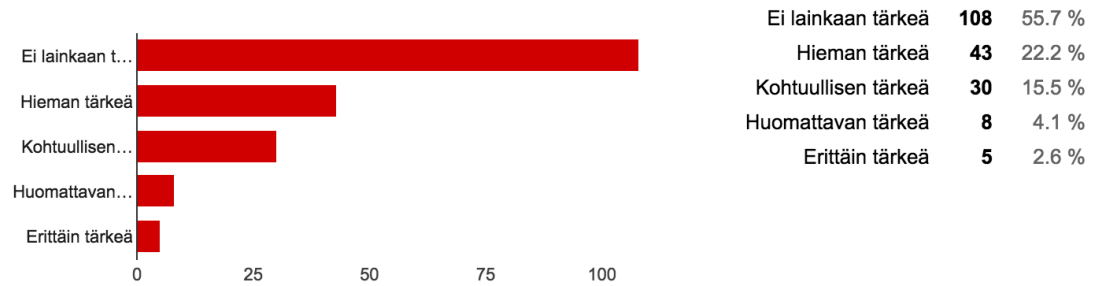
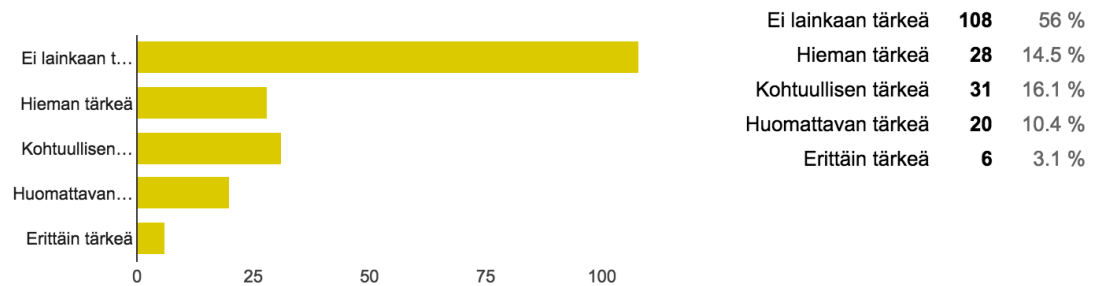
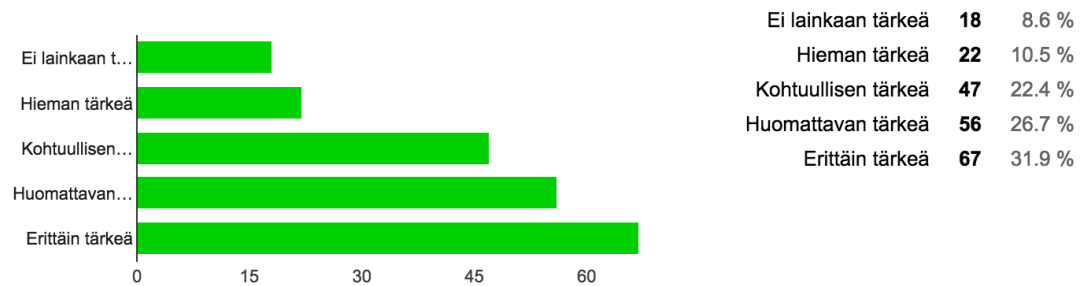
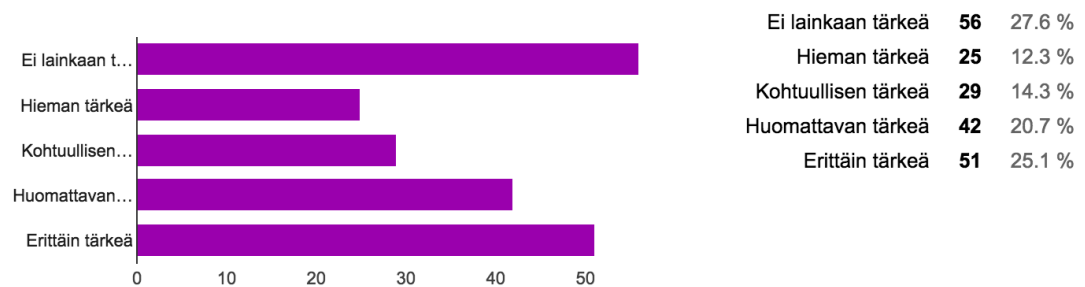


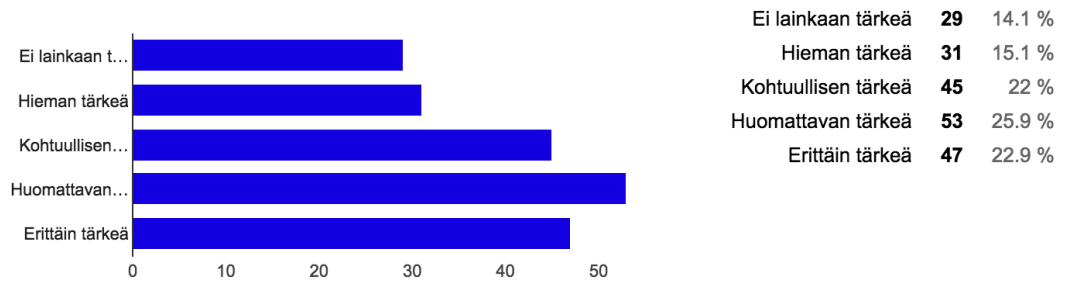
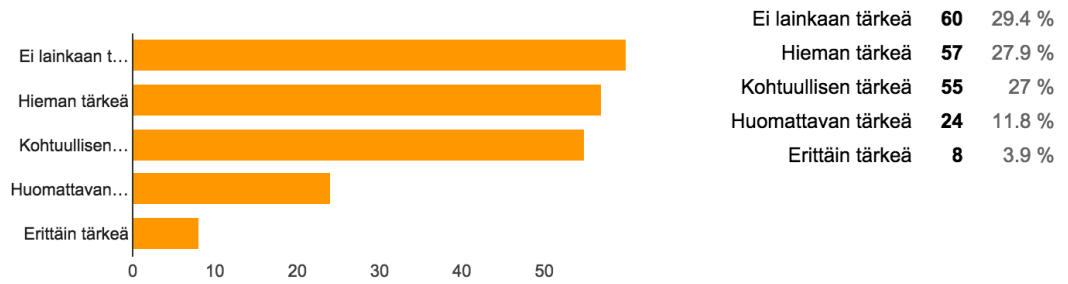
| Response | Count | Percentage |
|--------------------------------------------|-------|------------|
| Kyllä | 47 | 21.8 % |
| Emme | 103 | 47.7 % |
| Perusteet hallussa, mutta tarvitsemme apua | 66 | 30.6 % |

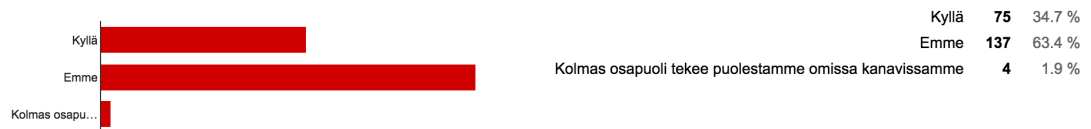
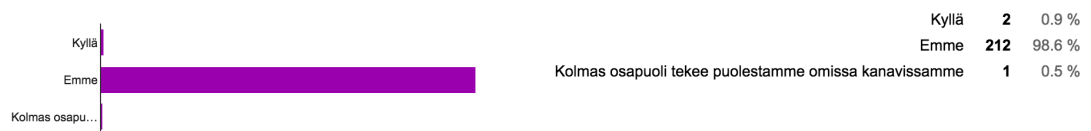
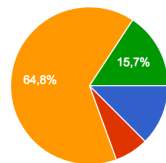
Facebook [Mitkä kanavat ovat teille tärkeimmät]



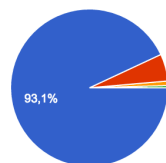
| Importance Level | Count | Percentage |
|---------------------|-------|------------|
| Ei lainkaan tärkeä | 7 | 3.3 % |
| Hieman tärkeä | 16 | 7.4 % |
| Kohtuullisen tärkeä | 29 | 13.5 % |
| Huomattavan tärkeä | 42 | 19.5 % |
| Erittäin tärkeä | 121 | 56.3 % |

Kotisivut [Mitkä kanavat ovat teille tärkeimmät]**Twitter [Mitkä kanavat ovat teille tärkeimmät]****Instagram [Mitkä kanavat ovat teille tärkeimmät]****Youtube [Mitkä kanavat ovat teille tärkeimmät]****Digitaalinen jakelu (Spotify, iTunes jne.) [Mitkä kanavat ovat teille tärkeimmät]**

Streamauspalvelut (Soundcloud, Bandcamp jne.) [Mitkä kanavat ovat teille tärkeimmät]**Keskustelufoorumit [Mitkä kanavat ovat teille tärkeimmät]**

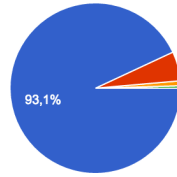
Facebook [Käytättekö maksettua mainontaa seuraavissa kanavissa]**Twitter [Käytättekö maksettua mainontaa seuraavissa kanavissa]****Youtube [Käytättekö maksettua mainontaa seuraavissa kanavissa]****Google adwords [Käytättekö maksettua mainontaa seuraavissa kanavissa]****Oletteko ostaneet kolmannen osapuolen promootio ja PR -palveluita**

| | | |
|----------------------------------------|-----|--------|
| Aiemmin kyllä | 27 | 12.5 % |
| Käytämme tälläkin hetkellä | 15 | 6.9 % |
| Emme vielä, mutta olemme suunnitelleet | 140 | 64.8 % |
| En yhteenkään | 34 | 15.7 % |

Oletko ostanut seuraajia tai tykkäyksiä johonkin mediaasi?

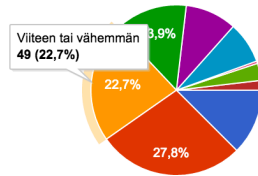
| | | |
|-----------------------|-----|--------|
| En yhteenkään | 201 | 93.1 % |
| Yhteen | 12 | 5.6 % |
| Kahteen | 2 | 0.9 % |
| Kolmeen | 1 | 0.5 % |
| Neljään | 0 | 0 % |
| Viiteen tai useampaan | 0 | 0 % |

Oletko ostanut seuraajia tai tykkäyksiä johonkin mediaasi?



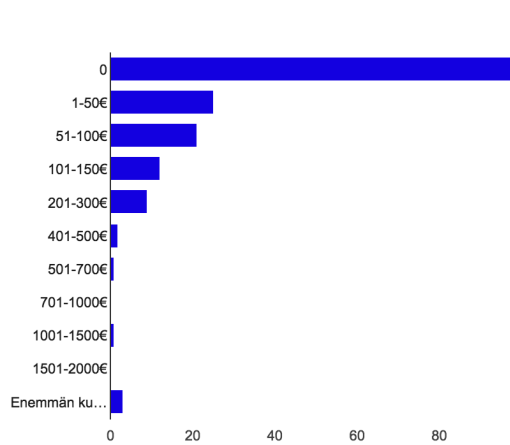
| | | |
|-----------------------|------------|--------|
| En yhteenkään | 201 | 93,1 % |
| Yhteen | 12 | 5,6 % |
| Kahteen | 2 | 0,9 % |
| Kolmeen | 1 | 0,5 % |
| Neljään | 0 | 0 % |
| Viiteen tai useampaan | 0 | 0 % |

Oletteko toimittaneet julkaisujanne kolmansien osapuolien medioihin esim. levyarvioita varten



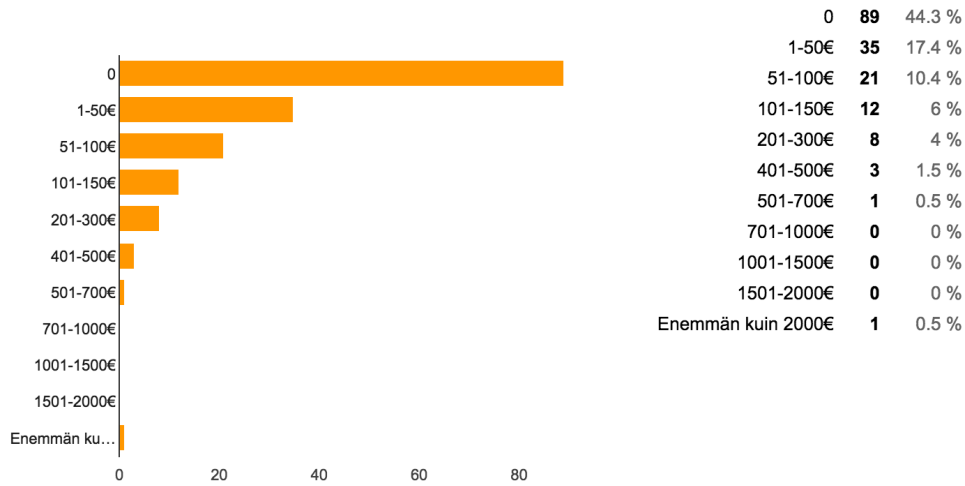
| | | |
|---------------------------------------|-----------|--------|
| Kolmas osapuoli toimittaa puolestamme | 27 | 12,5 % |
| Emme | 60 | 27,8 % |
| Viiteen tai vähemmän | 49 | 22,7 % |
| Kymmeneen tai vähemmän | 30 | 13,9 % |
| Kahteenkymmeneen tai vähemmän | 21 | 9,7 % |
| Viiteenkymmeneen tai vähemmän | 17 | 7,9 % |
| Seitsemäänkymmeneen tai vähemmän | 1 | 0,5 % |
| Sataan tai vähemmän | 7 | 3,2 % |
| Yli sataan | 4 | 1,9 % |

Digitaalinen (Sosiaalinen media ja digitaalinen promootio) [Kuinka paljon käytätte rahaa markkinointiin vuositasona]

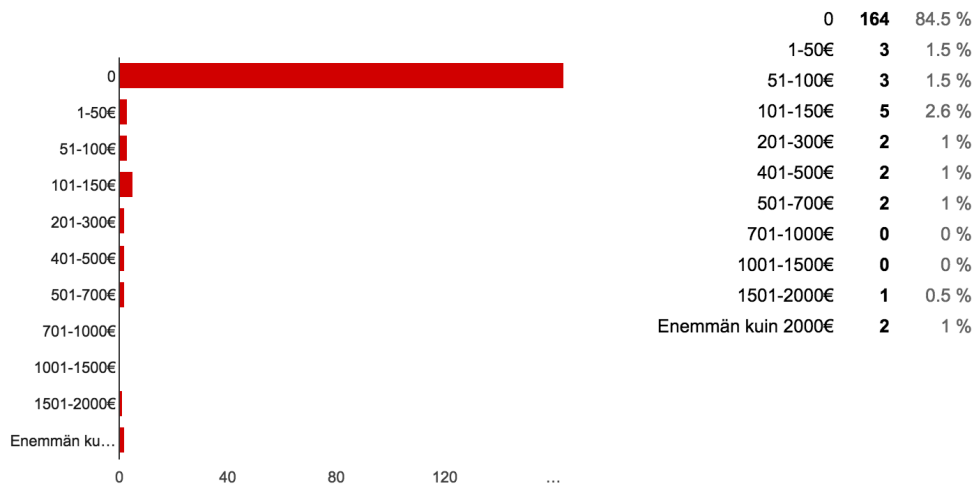


| | | |
|--------------------|-----------|--------|
| 0 | 99 | 46,7 % |
| 1-50€ | 25 | 11,8 % |
| 51-100€ | 21 | 9,9 % |
| 101-150€ | 12 | 5,7 % |
| 201-300€ | 9 | 4,2 % |
| 401-500€ | 2 | 0,9 % |
| 501-700€ | 1 | 0,5 % |
| 701-1000€ | 0 | 0 % |
| 1001-1500€ | 1 | 0,5 % |
| 1501-2000€ | 0 | 0 % |
| Enemmän kuin 2000€ | 3 | 1,4 % |

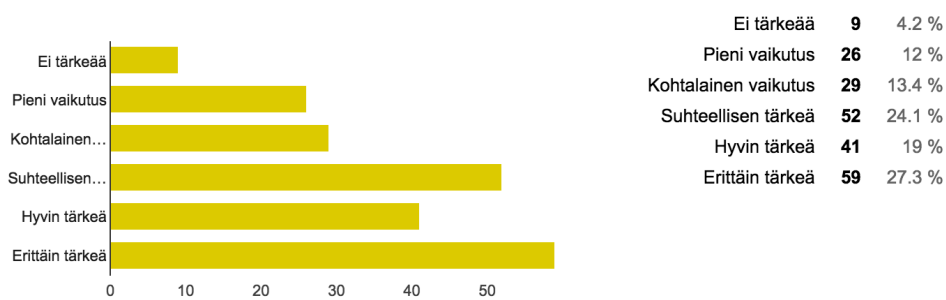
Perinteinen (lehdet, julisteet, tarrat jne.) [Kuinka paljon käytätte rahaa markkinointiin vuositason]

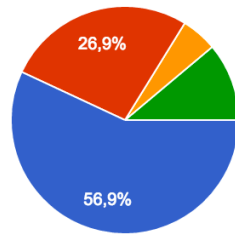


Kolmannen osapuolen PR-palvelut0€ [Kuinka paljon käytätte rahaa markkinointiin vuositason]



Markkinoinnin tärkeys menestyksen kannalta [Kuinka tärkeänä pidätte markkinointia menestyksen kannalta]



Koetteko saavanne hyviä tuloksia markkinoinnillanne

| | | |
|--------------------|------------|--------|
| Osittain | 123 | 56.9 % |
| Suurimmaksi osaksi | 58 | 26.9 % |
| Erittäin hyvin | 11 | 5.1 % |
| Muu | 24 | 11.1 % |