Identifying Best Marketing Activities for Independent Music Bands in Today's Music Industry

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Abstract

Taking into account the drastic changes in the music industry, this dissertation’s purpose is to identifying relevant marketing activities for an independent music band in today’s music industry. The digitisation of the industry’s environment has changed the manner of selling, promoting and distributing music.

Therefore a secondary analysis has been conducted in order to identify relevant theory. The acquired knowledge has been synthesised into a model. This model shows the importance of each marketing activity over time. It may help independent music bands to better structure their marketing activities and to know what, and when to emphasis on.
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Introduction

Producing and market music has changed for the past decades. Traditionally the record labels had control over the music industry. They selected which aspiring artist had the potential to sell huge amounts of music. The music industry at that day was an oligopoly with major labels having large budgets and close relationships with different media, more specifically press, TV and radio. Therefore, artists had no other option then to try and sign a record deal in order to build a fanbase and share their music with their fans. Record labels had the power to produce, promote and distribute music.

However a change has risen when Napster a peer-to-peer Internet system gave consumers the ability to share music freely, which still is illegal from the record label’s point of view. CD sales dropped and thereby labels and likewise artists were losing money. The record industry attacked their own consumers by suing them for piracy. It made the situation even worse and consumers found new ways to download their music freely. However other legal possibilities came into the digital music market, such as iTunes, Spotify and others whom distribute music online.

The evolution of computer technology and Internet has not necessarily been a bad thing for the artists. It gave them the opportunity to download software that enabled them to record and produce music themselves, which made them more independent and increased control over their future as an artist. Distribution and promotion of music has become a lot easier with the emergence of social networks and websites, as for instance Youtube, Twitter and Facebook. A lot of different applications have been developed for artists in order to communicate with their fans more directly, of which most of them are free of charge. This is making the music industry more vibrant than ever, artists who were not signed to a label have now also the possibility of being heard and reach fans from all over the globe.

Due to the significant change in the music industry’s environment, traditional marketing strategies and tactics are no longer up-to-date with the current situation of increasing artist
independency. This dissertation will emphasizes on identifying best marketing activities in today's music industry for independent bands. As more and more independent artists (e.g. Jack Conte and Pomplamoose) are becoming successful, it is interesting to identify which strategies they used to embrace new opportunities in the digital era.

Kusek and Leonard (2005) state that independent artists and their managers will shape the future of the music industry. Therefore, in this dissertation, music marketing theory has been analysed in order to gain insights about traditional and new marketing activities in the industry's changing environment. Consequently marketing activities that are important for independent bands are going to be identified during the literature review. After having acquired the knowledge, theory will be synthesized in a new model that identifies which marketing activities should be applied in the different evolution stages of an independent band.
1. Literature Review

1.1 History

A brief history can give an overall background of marketing activities in the music industry.

The interpersonal level is the first level of music marketing. It is where a musician and a listener socially connect due to music. The key indicators of the music marketing development here are the idea of self-expression and group belongings. Between writers, performers and consumers, there exist emotions and associations (Aiello and Sloboda, 1994). Basically the musician is the one that has to market his music on its own towards the consumer by performing.

When the printing press was invented in 1450, music started to be sold for profit (Garofolo, 1999). When protestant movement rose, secular music came to existence combining voice and instruments (Flemming and Macomber, 1990). This was the start of the early development of a popular music market.

Afterwards music-publishing companies started to use the tactic to send out free copies of music to popular performers. This phenomenon is called song plugging (Sanjek, 1983). The successful promotional strategy became a standard practice amongst publishers.

After the phonograph was introduced, its use was more widespread and diffused into society than sheet music (Ogden et al., 2011). This allowed democratising the society in the music point of view because anyone could choose to what music he or she wanted to listen. This is when the record industry was born.

When the radio was invented, a lot of concerned people feared that the radio would be a threat for live music, but when radio’s started to dedicate a large proportion of programming hours in live music people found a new medium to discover music. People from the music industry began to see the potential of the radio as a promotional medium for music.
From the 1950’s until 2000 signing a label was the best and maybe the only way for an artist to diffuse its music (Franklin, 2011). Record labels had all the power and know-how to create, market and distribute music on a large scale through press, radio stations and music TV channels (Franklin, 2011). However, a file sharing website named Napster that used peer-to-peer technology enabled consumers to share mp3 file music with each other and started to threaten the record industry.

*In appendix 1 there is an extended history, if interested.*

**1.2 The music industry today**

Internet and technology has started to shape the music industry far more differently than it was. It could be compared to the ubiquity of water, where consumers voluntary pay for water but hardly notice it anymore (Kusek and Leonhard, 2005). No individual fees are asked in gyms for a shower or when you wash your hands in public restrooms. However, there is a vast market of premium water. We are willing to pay more for bottled water, which consist of different brands. In bars, water has the same price as a pint of beer or sometimes even more.

Music can also be applied on a public mobility model that would make all music available on a flat fee basis. That is already happening in some way where music platforms, as for instance Spotify and Deezer give consumers the possibility to listen for free and buy full albums of various artists.

*In appendix 2 the full 10 truths about today’s music industry are fully covered.*

**1.3 DIY-Band**

A DIY-band is ethically based on self reliance and surpassing its own expectations of what can be achieved with tools at-hand. The DIY-band is covering multiple roles, the members are: musicians, managers, distributors and promoters, which are of essence in order to survive in the music industry. They often place themselves outside the commercial territory of the majors (Mc lean, *et al.*, 2010).
DIY-bands get their inspiration of what is happening around them and then make something that might be appreciated by others. There are no rules except from those that the band sets for itself. Therefore, it is very appealing to many people. Many bands collaborate with other artists within the community, which saves them money and time. DIY culture tends to have a goal that forges a career of life-long passion rather than money (Mc Lean, et al., 2010).

1.4 The web-based environment
Within the world of digital media it is more and more clear that two polar online environments are formed, namely the light and dark web (Regner et al., 2009).

1.4.1 The Light Web content
The light web is created for the masses by big media with the objective of trading content under the traditional business model of payment, which is connected to delivery and legal consumption. Right holders use centralised network technologies that provide a high degree of control over their legal rights (Regner et al., 2009).

1.4.2 In the Dark Web content
The dark web is created by the masses for the masses, where P2P networks are utilised as a super-distribution tool. It is very easy to put someone’s own creative work on the dark web due to the negligibility, owing by new technologies and audio recording software (Bocksted et al., 2006). However, it is considerably hard to be discovered in the dark web. More intelligent reputation and recommendation based content search tools that connect the post-consumption phase to the pre-consumption phase, can contribute in matching content to the end-users that value it highly (Regner et al., 2009).

1.5 Consumer life cycle and perception in today’s music industry
Due to the dynamic environment of the music industry the consumer’s way of finding music and purchasing it, modifies it as well. Regner et al. (2009) have developed a music consumer activity life cycle based on Vandermerwe’s (2000) consumer activity life cycle. This model takes into account the entire consumptions cycle including: the pre-consumption, consumption and post consumption phases (Regner et al., 2009). Each of the phases has the
purpose of creating value. In this amended consumer cycle there is a distinction between the processes of discovery, listening and organizing (Regner et al., 2009).

1.5.1 Pre-consumption
The discovering activities can be divided into two ways: the traditional and alternative ways. Traditionally new music is discovered through the radio, friends, magazines, TV, music stores and live performances such as festivals. Now with the Internet alternative channels have found their way towards the consumer. Alternatively new music can now be discovered on Youtube, Spotify, Deezer, web-podcasts, iTunes and other distribution websites as for instance Bandcamp etc. These services give recommendations on what the consumer might like according to what he or she listens to. The main characteristic of discovering music is that the subjective value of a song can only be evaluated after listening it a number of times, while knowing that music is an experiencing good (Regner et al., 2009). Therefore, a strong focus on monetary compensation in order to acquire rights, barricade the discovery of music (Regner et al., 2009).

1.5.2 During consumption
Listening to music. Music consumers now consider it to be normal to transfer their music on their computers and portable devices, and to share it with friends easily. Portability of contents is therefore an essential feature. Before the Internet era, the CD was the most common form of music (Regner et al., 2009). The main file format of music nowadays is the mp3. It is the currency of the P2P networks (Regner et al., 2009). This transformation of consuming music on portable devices has changed the manner of purchasing music. Instead of buying bundles the consumer only acquire the songs that he or she enjoys. There is also the ability of streaming music on the Internet via music platforms such as Lastfm, Spotify and Deezer. Where consumers can listen to music online at any cost.

1.5.3 Post-consumption
Organizing music. Since a single song is the unit of the digital music it has become easier to personalise your music library. Music software now enables the ability for consumers to create their own playlists for different occasions and moods. These software have also the feature of rating songs according to the consumer’s preference and thereby creating a preference profile of the library based on the frequency of consumption of songs (Regner et
This feature becomes very interesting online when people share their playlists and start to compare it with others. Recommendations of peers of highly rated songs that are unknown to the consumer with high-shared preference value are presented to the consumer. These music-organizing services tend to assist the music discovery process of the consumer, and lead to new consumption (Regner et al., 2009).

This activity cycle of consumers needs to be considered in order to deliver value in all phases. It is imperative to stress the discovery phase and additional synergetic services as explained above. Value during and after consumption will reach the maximum when the use is unrestricted (Regner et al., 2009). Full revenue will be reached when established consumption patterns are respected and new methods that add value are provided.

1.5.4 The perception of CD’s and concerts
The perception of consumers towards CD’s and concerts has changed with the upcoming of music digitalisation. Rondan-Cataluna and Martin-Ruiz (2012) have conducted a research that analysed following variables: Perceived price fairness, perceived estimated profit, customer value, price sensitivity, satisfaction and product/service quality with brand image.

The paper of Rodan-Cataluna and Martin-Ruiz (2012) examined two of the most important sectors in the music industry: concerts and CD’s. The concert sector has increasingly been making more profits in the last decade. The variables mentioned above are significant best ranked in with concert attendees than CD buyers. The experience of becoming part of a show, being near your music heroes or a good night out with friends is a charichable reward that balance the costs of the attendance and that overcomes other forms of listening to music.

Perception of CDs and concerts are very different for consumers. All variables except for images have been significantly different for consumers. Concert attendees display a significant higher rate of satisfaction, value, quality and fariness of price than CD buyers (Rondan-Cataluna and Martin-Ruiz, 2012). In other words consumers are aware that buy a ticket for an artists’ concert they show them more support and the consumer gets more in return. Although, when buying a CD, profits are going more to intermediaries than the artist itself and is therefore perceived by the consumer as unfair.
1.5 Artist Life cycle
A beginning artist in the current environment of the industry begins in the dark web where business profits are not the main incentives to create content. The access of others to the vast pool of content is free of charge. Nevertheless, social networking sites that combine content, reputation and recommendation systems that filter created content assist new artists to distribute their music more effectively (Regner et al., 2009).

When increasing popularity shows, the artist may consider shifting to the light web, while charmed by its higher revenue potential. It is when some artists decide to sign with a label, but artist have still the possibility to remain independent and distribute online. Therefore, the artist needs to be famous enough and have an established fan base to which content is sold. The artist will then benefit from the content protection of his distributed music (Regner et al., 2009).

After having benefited enough from the content protection, artists may review their approach and switch again to dark web by giving up control and choose for more exposure, by going back to their roots (Regner et al., 2009). It is like a mature product that needs to reposition itself in order to still be valuable in the market.

1.6 Digital Music Distribution strategies

1.6.1 Digital rights management (DRM)
This strategy refers to the offline retail model moved online. Directly related payments need to be made in order to have access to the content. Two approaches can be illustrated on the DRM-based model. These distribution models are happening in the light-web environment.

1.6.1.1 Strong Copy Protection
This is where regimes are aiming for strong copy protection that has to be enforced by governmental regulations to punish attempts of breaking the protection. When DRM-system has been introduced monopolistic pricing of content becomes possible, which is established by the current major labels (Regner et al., 2009). This strategy has been used during the early years of P2P networks and is not really applicable in today’s music industry environment.
1.6.2 Limit Pricing
Soft DRM-managements are trying to add value to the digital content while competing with the secondary market. It lowers the price below transaction costs in order to compete with pirated versions. Accepting the fact of losing copy protection is widely accepted by the online music business. All major labels agreed to sell their content without any copy protection on-line via distribution channels, such as iTunes, Amazon, etc.

1.6.2 Voluntary payment-based models
Here as well we can differ three different angles of approaching the distribution method.

1.6.2.1 Super Distribution
It enables the consumption of content without any restriction, and allows it to pass it on to others. Recipients are limited in the use of content until they received a full licence. This mode of distribution has increased the flexibility of consumers as the may receive, consume and redistribute digital content without considering any copyright restrictions. The clear advantage of super-distribution is that it allows consumers to share interesting content. Its value is that it is an effective viral instrument (Regner et al., 2009). However, no real earnings can be accepted in this mode.

1.6.2.2 Voluntary Contributions
These contributions can be seen as a contract design that encourages consumers to reward artists. In other words free riders (self-interested persons) would not pay, while others with social preference decide to donate as free consumption increases their utility. By integrating a bonus to this contribution it leaves more room for rewards from both sides (Regner et al., 2009). With bonuses is meant exclusive access on concerts, meet and greets or other forms of exclusivities. Another way of forcing contribution is distributing a pre-sample of the content that has been delivered and when the consumer sees the valuation he/she can contribute for getting access for more content.

1.6.2.3 Variable pricing
The concept of this model is that every consumer pays what he/she wants pay as long as the payment stays within the price range (Regner et al., 2009). Bandcamp.com is a distribution that provides this type of pricing where a minimum price is set and consumers are able to contribute more if they are willing to. The social preferences are taken into account, and it
also delibera... goods. Regner et al. (2009) found that an open contract design can encourage people to make voluntary payments.

1.6.3 Complementary product and service based models
Here artists focus more on complements of their content to engender revenue. Selling merchandising has been a traditional complement on generating revenue, such as ticket sales for concerts, ringtones and licences for movies, advertisements and video games. Another complementary model is an advertisement-based model that offers customers to download their content for free, however, they have to endure advertisements before having access to the content. This model is already applied at some music stream services.

1.7 Marketing communications

1.7.1 Traditional model
The last couple of decades a paradigm shift has occurred in marketing communications. Consumers no longer take a passive role in the communication process and are becoming more active. Consumers have more control over which content and information they want to see. Several services have been developed such as Tivo and replayTV (Pendleton, Lundsrtom and Dixit, 2012). Also on the Internet an add-on for browsers has been developed, which blocks every possible form of advertising on the Internet, even pre-rolls on Youtube.

Figure 1

- **Traditional model**
  Messages were developed as information made internally in the firm or appointed agency, than broadcasted through radio, TV or print media, then
reaching the consumer to inform them of new offerings and convert them into new potential customers (Campbell et al., 2011).

1.7.2 Role of social media
New trends in the society have aided the consumer to change to an active role. Social media have increased the interconnection in the society especially for the younger generation (Pendleton et al., 2012). Consumers showing interactive, participatory, and collective behaviours, have dominated the new web 2.0. Music bands can consider that consumers are willing to contribute in order to find creative solutions, as for example creating an album artwork. This phenomenon of co-creation is also comprehended as the prosumer movement. Kotler (1986) indicated that future modern computers would be able to permit individuals to participate more in designing goods they are willing to purchase.

1.7.3 New experience economy
The economy is changing to from a service to an experiential economy. Therefore music bands must design or take part of memorable events or experiences as well as new products and services. Experiential offerings can have a significant social identification component of which marketers are able to explore the general social brand impressions associated with these new experiential offerings. In other words a higher social connection is created with the consumer. Tastes, experiences and feelings as faced to variables as income level, gender and marital status are pointed as to be very important by this phenomenon in comprehending new consumer segments in marketing in the experiential economy. It also changes the manner of communication between marketers and consumers. There is more a tendency of two-way communication (Pendleton et al., 2012).
1.7.4 The Amended model:

The Internet has enabled additional mediums for bands, such as blogs, social media websites, band website etc. Consumers and marketers can interact in a give-and-take conversation with the many possible choices have increased the interaction. This lead to the addition of another dimension to the extended model where there can be consumer involvement in the marketing communication process (Pendleton et al., 2012).

The Consumer network is represented on the model with the three arrows in the receiver box. With these interactions are meant when consumers communicate with each other about marketing messages, and when they share product evaluations on for example retail websites or on Facebook, Twitter, etc. Also two feedback arrows have been added to the model, one at the top, pointed at the media when the transmitter responds with feedback via the media, and the other directed from the receiver to the transmitter. What these amendments explain is that the greater the number of interacting consumers that have a positive response towards the marketing message, the higher the chances are for success (Pendleton et al., 2012).

2.6.5 The paradigm Shift
In the Paradigm shift it is important to emphasis on communicating via social network sites, blogs, websites, etc. It also gives people the headspace to think clearly, to consider their
brand image and what the wish to communicate without any interference, censorship, nor corporate remodelling. These new forms of interaction overlook less formal manners of communication and fits well with the DIY-band/artists. However, deeper analysis of the interaction uses media reports of the impact, and adoption of technology within the music industry suggests that true power shift has not taken place (Mc lean et al., 2010).

Mc lean, Oliver and Wainwright (2010) analysed the role of social media in the music industry more deeply. Social media and mobile technologies eased high levels of time and space free connectivity, which assist to reinforce disparate communities with mutual interest. It is easier than ever to share new discovered tracks or band with friends. New bands can therefore thrust popularity through word-of-mouth. Although steps to permit free communication have been made, we are still a long way from music fans and independent artists having a powerful voice enough to encounter the commercial power of the major labels and media corporations, such as Apple, Sony, Universal, etc. (Mc lean et al., 2010).

The music fan and the artist have always been and still remain the object, and not the subject of communication as the ultimate power remains in the mass media. Music fans can communicate with each other but neither with labels nor the popular artists, which are restricting any power promised by connectivity through social media. These fans continue to be seen as consumers manipulated and controlled. The analysis also shows that the communication may have distortions of which the public is not aware of, being under the impression of having free speech, a democratic voice and the means that announce opinions (Mc lean et al., 2010).

When a fan shares his opinion about an artist or organization, it is immediately deleted from the Facebook page. These social media pages of popular artist are mostly controlled by their labels and not by the artists themselves. Spotify’s philosophy represents that all artists are equal. However, they stated that they would not include artists that are unsigned to a label. Major labels actually own 18 % of the shares of Spotify and artist receive none of the profits. However, DIY-artists and bands are connecting and coming out of the oppression into a new time of collaboration and optimism (Mc lean et al., 2010).
1.8 Word-of-mouth
This is an informal mode of communication between non-commercial parties concerning the evaluation of particular products and services (Lim and Chung, 2011). Consumers search information from knowledgeable others as for instance friends and other relatives.

As we could see from the environmental analysis, the music industry is shifting back from a product related industry to a service industry. Therefore artists are going back to their roots at an interpersonal level by connecting directly with the consumer. Many consumers want to have their music for free; subsequently they prefer downloading illegally (Lim and Chung, 2011). Therefore music as content is no longer important as a product, but more as an experience.

The new mass communication advantage of the Internet is to enable consumers to perceive one’s offerings to be new, exciting and inspiring (Lim and Chung, 2011). At some point artists need to consider artist-specific subscriptions when popularity has subsequently increased. These might result in long-term loyalty that builds upon the traditional fan club.

Considering the usage of the website beyond its boundaries (Lim and Chung, 2011). For example offering real-time chats or special live-performances and provision of collaborative opportunities between fans and artists. Privilege your fans that are registered in the subscription list with pre-released content. It generally comes to make your website more attractive than those who provide pirated music. Another thing is making sure that your music is portable and convenient on mobile devices. This can be achieved true social network websites and other mobile application.

Consumer reviews can also have a positive impact on positive word-of-mouth (Chen and Jinhong, 2008). However, different approaches and timing need be considered when enabling consumer reviews. Less popular artists need to be cautious when enabling reviews on their work. The artist might be hurt by negative response especially when the fanbase is small. As an artist it is better to have a proactive response strategy on reviews in order increase the connection and co-creation (Chen and Jinhong, 2008).
All these activities should increase the amount of word-of-mouth promotion, which is a highly effective and reliable way by having a low cost.

1.9 Internet promoting strategies
Important to know is that the Internet is a “soft sell” medium dissimilar from traditional media that pushes information towards the consumer. Therefore it is necessary to provide the right information and attract the consumers to your site.

1.9.1 The website
The first item to consider is the website, it is the shopping window of a band or artist. People look for different information on a website. When developing a website it is necessary to comprise content for every possible audience that visits the website. These audiences are:

- Fans: News, Tour Dates, Blogs, Mailing list, Biography, Shop, Videos and Photos
- Bookers: Contact Form, Reviews, and Tour Dates.
- Press and journalists: Press information, News, Music and Biography
- Web-surfers: Music, Photos, Videos, Shop and News

It is imperative when designing a website that it is consistent with the created brand identity. It has to include the logo, name, story, etc. and being complementary with it. Keeping people coming back is another issue, therefore the content constantly needs to be updated with news of projects, uploading new photos of activities and many others.

Search Engine Optimisation of the website is crucial, as most people go through search engines on the Internet in order to find the information they are looking for. Think of words that relate to the band’s genre and include them in the content of your website. Preferred, the activity on social media that is linked to the website has also a positive influence on the ranking in search engines.

1.9.2 Social Media:
Once the website is designed, a critical selection of social media is important to know which one will be applicable for bands to use. Two general social media are Facebook and Twitter,
many applications have already been developed for these websites to make bands and artists life easier and promote their music. An example is to link your videos of Youtube to your Facebook page. Also there is Bandsintown that helps you to organize and promote your tour dates via these mediums. These are also free of charge. It is also imperative to include Soundcloud into the social medium network. Bands are able to upload musical content and consumers to share and download the music.

These social mediums are used to create conversation between the band and its fans.

Social media has also the ability to be used as a review platform. Therefore it increases the ability of having word-of-mouth. Consumers are able to share several articles, music and videos, which are increasing the audience’s reach.

1.10 Networking:
Networking in the music business is about finding the right people that will make things happen and help you forward. Technology is not what will get your music noticed, but the people behind it will. The easiest way to find help is in your own social network. The people that helped you before with other issues, and that might have the knowledge to help you again are easier to access and less expensive than professionals who charge larger fees. Letting goals know to your entourage helps to find opportunities in order to achieve them.

Two major types of networking are crucial in order to gain access to different channels and to increase a fanbase. These are skill networking and opportunity networking.

- Skill Networking: Depending on your own skills you should make a selection on which areas you need extra help. If no one in the band has a particular skill to develop a website, than it is appropriate to contact a web designer that would give you tips and tricks. An attorney may be of great importance due to the occurrence of legal issues. The goal of skill networking is to find the right people for the right task.

- Opportunity Networking: These are the people that will bring you to an audience. They might be journalists, venue managers, radio hosts, etc. In the beginning it may
be hard to try and establish relationships. Once established, they will come to you with new opportunities.

Networking with other bands or artists may be of value. When forming a connection with another band, it might have positive outcomes. Problems that artists have faced in the past may be offering help in current resembling issues. They can have a connection that you might not possess in your network and vice versa. These bands may ask you to support them at their tour. It is then of importance that you have complementary sounds. Thus, creating a win-win situation.

Do not forget to include fans in your network, especially now that the music industry is changing in a co-creation culture. The fan’s power is increased during the last couple years, and they are willing to contribute in what the band likes to create. Thereby, they can be very helpful as contributors and collaborators. They might help with designing artworks or other design for merchandising and in return you give them an exclusive gift.

They could also be considered as problem solvers. When not knowing how to solve a particular issue, ask your fans, and they might the answer to your problem. To more minds you put on to a problem, the more chances increases to find solutions.

With the rise of word-of-mouth fans are becoming the most important channel to promote your music. People like to promote music they appreciate, because they want to share that emotional experience with others. It also what the digitation of the music industry is about, sharing music with others. Not to forget the fans are your supporters and greatest source of revenue, therefore making them feel special is imperative.

1.11 Branding:
Brands are names, terms, symbols, designs or a combination of these in order to identify a good or service of a provider and to differentiate them from competitors (De Pelsmaecker et al., 2010). Branding for a music band is creating an identity of which consumers are able to connect emotionally. According to Cherkow and Freehan (2009), bands need to emphasis on following aspects when building their brands.
1.11.1 Name
This is the first identifier differentiate the music from others. The first thing to consider is to have name recognition, whilst including several associations. Web addresses are supposed to be linked with band names. Therefore it is easier for your consumers to find you.

1.11.2 Logo
A logo is an important aspect as it the first visual symbols that consumers might see that can be associated to your music. The logo should be distinctive enough for a T-shirt or other merchandised related products. It is appropriate that the logo contains matching colours and fonts to the created identity.

1.11.3 Colours
In a successful brand logo it is truly the colour that evokes the emotion. Many leading brands are recognised by their colours such as, Coke red and Kodak yellow (Eisenman, 2006). When the colour and signature is set, it becomes the main identifier that reinforces the created image in the music market. Eisenman (2006) describes steps before making a colour choice.

- Shop the competition: Make sure that the colour ID is not similar to that from other bands. Differentiating is vital.
- Do your homework: Know your background and what the values are that you want to put up front. It helps to acknowledge the pathway to the colours that will best identify your goals.
- Know the target audience: in the music industry it is difficult to know but while knowing the music genre you can generally identify the target audience. For instance it is better not to use flashy colours if metal is the music genre.
- Always keep the psychology of colour a major priority: Every colour has a emotional meaning and it is therefore important to bare in mind its psychology.
- 95% of decision-making is made unconsciously: Most decision-making is intuitive and emotional, thereby the appropriateness and first impression of the colour is critical. Most consumers make their decision on perception and colour, which have a crucial role in forming those perceptions.

1.11.4 Story
It is imperative to introduce the band in a compelling way, with a particular angle that is consistent with the image that is created. It is recommended to have a short version of your
story, which is used as an elevator pitch and a long version for fans that want to know your roots in detail. Try to make it as creative as possible to keep the attention of the reader while thinking outside the box. Unusual things might attract more attention than a simple biography.

1.11.5 Writing Voice
This becomes a question of style and consistency. The style of writing has to fit the produced music and every member has to be comfortable with it. The writing style must be consistent through every medium you are using: websites, blogs, social media, press, etc. If being a singular artists it easier to determine a writing voice, but for a band it is more challenging. It needs a singular voice and not individual voices. Having a spokesman is also important to keep your consistency. However, tone of voicing needs to be adapted depending to which audience you are communicating.

1.11.6 Photos
Band pictures are used as a representative shot in the press kit and other promotional materials.

A successful brand is accurate by giving a clear expectation and sense to people of what the music is about. The impact of the brand should also transfer a quick and easy message that is memorable for consumers. Using it repeatedly is imperative because it takes time to establish your identity in their minds. Confusion is an uncomfortable feeling, and therefore inconsistency is essential to prevent (Cherkow and Jason, 2009). It also makes your listeners aware of your uniqueness and keeping the brands value trustworthiness (De Pelsmaecker et a., 2010).
1.12 Reputation management

Reputation is the perception and appreciation of a particular organization, in this case a music band, by all its stakeholders. They ask themselves who the parent behind the brand is (Anthonissen, 2002).

Reputation is build upon six leverages: emotional appeal, services, social responsibility, financial performances, vision and working environment. All of these have an influence on how your reputation is perceived (Anthonissen, 2002).

• Emotional Appealing: It is reflecting the trust and appreciation of the band’s stakeholders.
• Services: How do consumers value the band’s services?
• Social Responsibility: Does the band care about the environment and citizenship?
• Financial Performances: The stronger a band is financially, the more it is looked at, and therefore reputable.
• Vision: Depending of a band’s view on particular issues, it influences the degree of a consumer’s appreciation.
• Working environment: Is the band easy to work with or do they have high expectations.

Due to technology the world has become more transparent for everyone of us. In other words organisations have become glasshouses. Consumers have the ability to look into the organisation’s procedures and every mistaken step is directly received and spread due to their ability to share via the Internet with their smartphones. The more you become popular, the more your reputation is at stake. Reputation is also about gaining trust from consumers, the more trust they will have in you, the better your reputation will stand (Anthonissen, 2002).

Anthonissen (2002) has developed rules in order manage your reputation properly. First of all measure the reputation with the reputation quotient. This measurement tool is developed upon the six reputation variables mentioned and discussed above.
Emotional appeal and social responsibility have the highest influence on whether consumers consider an organisation as reputable. Other surveys have proved that profitability has a bad influence on reputation (Anthonissen, 2002). It is also imperative that when a band is performing for a good cause, they should communicate it. If not, the band will not gain any positive influence of the reputation effort.

In the music perspective, reputation can be measured depending on the fan base. The more fans the bands or artist have, the more the degree of likeability is. Social media have eased the fact of measuring the band or artist’s reputation. The more followers on Twitter or likes on Facebook the better the reputation is. However, this remains superficial because fans are not the only stakeholders that have influence on a bands reputation. It is also essential to note that consumers may like a band without being a fan.

1.13 Conclusion
After a brief history and description of today’s music industry, several changes in marketing activities have been identified that music bands must take into account. The models also include the changes in the music industry environment, which forms the dynamic landscape. These marketing models approach internal and external factors that are relevant for the industry.
2 Methodology and Research Methods

2.1 Research philosophy
A research philosophy consists of both epistemological and ontological considerations, which influences the researcher’s influence.

In this research the epistemological consideration of the research question is advanced with positivism, which means that the researcher takes an epistemological position that supports the application of the methods of the natural sciences to the study of social reliability and beyond (Bryman and Bell, 2011). The main purpose of this research philosophy is to establish causal laws that enable the prediction and explanation of a particular phenomenon, which in this research is music marketing in the recent digital environment (Malhotra, Birks and Wills, 2012). According Bryman and Bell (2011) there are 5 required principles for positivism:

1. The principle of phenomenalism: only knowledge established by the senses can be accepted as knowledge.
2. The principle of deductivism: the purpose of theory is to generate hypothesis that can be tested and that will thereby allow explanations of laws to be assessed.
3. The principle of inductivism: Knowledge is arrived at through facts that provide basis for laws.
4. Science must be conducted in a way that is value free, objective.
5. There is a clear distinction between scientific statements and normative statements and a belief that the former are the true domain of the scientist.

The positivist presumes that the reality is out there to be captured. Thus, meaning that the researcher finds the most effective and objective ways possible to draw together information about this reality (Malhotra, Birks and Wills, 2012). He/she also seeks to set aside his own personal values and measurements are being guided by established theoretical propositions (Malhotra, Birks and Wills, 2012).
In this research there will be an emphasis on the principle of deduction. Deduction is a method of reasoning in which conclusions are reliably deduced from some evidences, and must be correct if these evidences are correct (Malhotra, Birks and Wills, 2012). In other words conclusions are made upon measurable facts. During the research, reports with quantitative data have been analysed with the consideration that the data were objective and measured with an instrument to measure the specific variables developed.

The ontological consideration in this research is objectivism. Bryman and Bell (2011) describe objectivism as an ontological position that affirms social occurrences. Their meanings have an existence that is independent from these social actors. It indicates that social phenomena and the categories that we use in everyday conversation have an existence that is independent from actors. An objectivist has an external viewpoint from which it is possible to view an organization or environment, and is covered of consistently real procedures and structures (Bryman and Bell, 2011). What is the music industry and what marketing activities need to be applied in order to survive in today’s digital environment, is the ontological, objectivistic question of this research.

The ontological suppositions and promises will have an influence on how research questions are formulated and research is carried out. In this case, questions are formulated as such that the music industry and its culture is an objective social entity, the researcher is more likely to concentrate on the formal properties, beliefs and values of members of this culture (Bryman and Bell, 2011).

2.2 Research Method
The method of research depends on the researcher’s personal taste. This conducted research is an expository research, which is based on existing information and results in review type reports. With this type of research, the researcher is able to gain new insights by reading widely on a field, than comparing, contrasting, analysing and synthesising all points of view on the topic (Goddard and Melville, 2007).

The research material is based upon secondary, quantitative data; this fits the research both epistemological and ontological considerations. Quantitative research can be interpreted as
a research strategy that stresses quantification in the collection and analysis. It requires a
deductive approach, has incorporated the practices and norms of the natural scientific
model of positivism and represents a view of social reality as an objective and external
reality (Bryman and Bell, 2011).

There are several advantages of secondary analysis. Many databases have been generated
by reputed researchers, and therefore secondary analysis is of good quality. There is also an
opportunity for longitudinal analysis, because it gives the possibility to chart trends. Reanalysis may offer new interpretations when the research has been considered with
another point of view. When another new theory may prompt, new reconsiderations may
occur of the data significance. Nevertheless, there are also limitations to be reckoned with
when secondary analyses are performed. The researcher may have a lack of familiarity of the
data while not knowing how the data have been structured and collected. The complexity of
the data might limit the researcher as well, and he/she has no control over the data quality,
which could be commissioned by external influencers (Bryman and Bell, 2011).

After having gained knowledge and insight of the topic that refers to the research question
while analysing academic journals with quantitative data, section of books and other sources
with already existing models and theory, information will be synthesized into a new model
that could help independent music bands to market their music more effectively. Additionally, value will be added to the model with my own experience as Artist Manager of
an independent band.

2.3 Research Limitations
Every research encounters several limitations even the research questioned has been clearly
described. The following Limitations can affect the conducted research.

- The music industry is a very dynamic industry; therefore theory and other models can
  be easily out of date. Music taste of a consumer is very subjective and hence it is
difficult to develop effective models to market music.
• Due to the recent and significant shift in the music industry with the upcoming of digital music, new relevant theory remains scarce and proof of positive results have not been established yet.

• By only focusing on secondary data it limits the exploratory element of the research, which could be useful especially when industry changes occur. Other limitations of secondary analysis have already been discussed above, in the section of research method.

• Time pressure may have an affect on the research as the research had to be conducted on a time lapse of 6 months. As a student other school obligations might interfere, which may distress the quality of the research due to lack of application.

• Due to my experience some subjectivity could slip in the developed model. This could diminish the relevance for other independent music bands that are facing other issues.

2.4 Research Ethics
For more information considering these dissertation, pleas see appendix 3.
3 The result and analysis of the literature:

3.1 The Music Band EVO- marketing model:
With the acknowledged information from the literature review, a model has been developed in order to define which marketing activities need an emphasis on a particular time.

Below on figure 3 you can see a lifecycle model of a band or artist’s evolution. On the axis you can find the evolution time wise with the different evolution phases that a band or artist is going through. Additionally the web environment is added in which the band is evolving and distribution strategy they should opt for. Both are explained in the literature review. Vertically the level of importance is determined with three levels, namely: low-level, medium-level and high level of importance.
3.1.2 Band Exploratory phase
The exploration phase of a band is the step that everything has to be developed and organised. It is about having the band set up, setting rules in order to have a regular discipline and vision. In this stage the band is looking to find the right music genre and identity. The following marketing activities are important in this phase. Developing a network is crucial in the beginning of the bands life cycle. Meeting people that will help you progress is necessary. In the music industry it is possible to be very good artist but not knowing anyone that could let the artist play a concert, which will never help an artist or
band forward. Having good connections is vital to improve in music. In the literature review two forms of networking have been identified, which are skill networking and opportunity networking. Skill networking is more concentrated on the internal development of an artist or band, while opportunity networking helps the artist to create opportunities to share his/her music.

In the beginning it is crucial to create and increase the band’s awareness. The easiest and cheapest way is doing it by the web. Developing a website will give consumers access to the band’s content. However floating in the dark web it is difficult of being noticed, therefore is the connection of social media to the website necessary to make consumers easier to find you. It is imperative to include content for every possible audience that might be interested in the band, from journalist to fans and common web surfers. Super distribution is the easiest way of giving access to consumers because in this mode the amount consuming barriers are reduced.

Giving the possibility for consumers to follow the band and give them the ability to contribute by developing a mailing list. Consumers are able to subscribe for this list and are aware of the latest news about the band. This way the band will have a greater insight on the target audience. Giving them a reward for subscribing, will enhance the connection between the band and its fans.

Branding is less important in this phase because the band is more concentrated on getting noticed. Of course it is necessary to create an identity: name, logo etc., and this has to be consistent with the internet based activities. The brand is also necessary in order to create an emotional connection with consumers and giving them the ability to associate the band with different links. However, the band is still exploring itself and therefore changes may occur in the identity, which will affect them less, than being in popularity growth or popularity phase. Word-of-mouth (WOM) is not important because bad WOM can harm the band image and thereby making it harder to gain a better image.
Touring gives easier access of music to consumers, thereby bands are accepting every possible gig that comes to them. It gives them also the opportunity to exercise with an audience. Playing shows is more important than selling music in this stage.

3.1.2 Band introduction phase
This is the phase where bands have found their music sound and identity and are ready with introducing themselves to a greater public. Same activities as in the exploring phase remain important. However, branding becomes more important because the band is starting to have a fixed identity. The awareness will increase and therefore it is necessary to develop clear associations with the brand. WOM also becomes increasingly important. Whilst introducing the band, WOM is important to use because it is a promotional tool. It is cheap and highly effective. The band has found their niche and is trying to expand their niche in order to gain more fans.

The band is still floating into the dark web but is already getting more noticed by having more emphasis on word-of-mouth. Social media helps to amplify WOM by sharing videos, photos and events in order to interact with consumers.

New distribution strategy may be proper to adopt here. The band is increasing their effort and investment. Variable pricing enables to pay consumers the minimum in order to cover the cost, but is enabling the consumer the possibility to contribute more according to his perceived value.

Bands can also participate in music contests in order to be able to play on greater venues and show the audiences what they are capable of. By doing so and having a positive outcome they open doors to new opportunities to evolve themselves to the next phase.

3.1.3 Band popularity growth phase
During this phase, the band is growing significantly. They are playing on greater venues and are generating some airplay on traditional media. Sticking to the brands identity is important because people are getting to know the band. When coming in this phase the band might
see the revenue potential they have and shift to the light web, where traditional distribution models are applied online. They are beginning to enter the mainstream.

In the beginning the band is still adopting the variable pricing model but they also try to distribute the music via platforms such as iTunes, Spotify and Deezer, which are adopting limit pricing. As these distribution systems are still controlled by the major labels the band might consider signing to a label. If signing to a label it would be preferable for a DIY-band to join an indie-label as it prosper the same philosophy.

WOM is increasingly important in this stage. By engaging more with the consumers the band popularity is getting established and is reaching its full potential of fans. By putting reviews and getting into recommendations systems, more and more fans will notice the band’s work.

As the traditional media coverage begins to increase, the importance of Internet promotion begins to decrease. The shift to a full consumer control has not been established yet. Therefore traditional media such as radio remain important to promote your music and get bigger gigs. Most bands played on the radio are also covering the greater venues and music festivals.

3.1.4 Band popularity phase
This stage is when the band is reaching its popularity peak. Marketing activities are becoming highly complex. It is therefore important to have the right competent people at the right place. Any mistake may harm the band’s reputation as the attention towards the band has increased.

The network is established, thus it is only necessary to remain the network as it is and make the right usage out of it. When popularity increases people will come to you with new opportunities. Internet coverage decreases as well. It is only used to engage the consumer and provide them of up-to-date information. Traditional media becomes the main platform of promotion. Once on the radio, staying preferably on the radio. When listeners do not hear the band’s music anymore they might lose interest. It could be a good thing to join an independent label that controls the complexity of the combined marketing activities in order to keep the band on the market.
The band in the popularity phase still remains in the light web. The distribution strategy remains limit pricing but at the end might change to a voluntary contribution system, as more and more fans are willing to have something back from the effort they have given.

3.1.5 Band established phase:
Established bands are bands, such as Red Hot Chili Peppers, Foo Fighters, Led Zeppelin, Pearl Jam, The editors, etc. These bands have all built their reputation and therefore need to try and keep their fans. Increasing a band’s network is not necessarily, venue managers know that these bands have the potential to bring a large audience with them. Their challenge is to keep the fans they have.

Shifting to a full voluntary pricing system could enhance the satisfaction of the fans. It would give them a feeling of reward and therefore keep them as a fan. This system is possible for these bands due to their financial stability. The most revenue streams are coming from concerts and other related products or services.

Keeping their reputation is highly important. When a band is known to be a good live performer it has to stick this association and keep performing well. A bad performance could harm its reputation. Social responsibility becomes more important as well. An example; in 2011, Belgian festival called Pukkelpop was hit by a storm, which made some major damages that lead to the cancelation of the Festival. Foo Fighters, one of the major performers decided to play for free the year after. This had a positive influence on their reputation as being a responsible band that not only thinks in gaining profits but also care about the affected people by this particular event.
Conclusion

The music industry endured a shift towards digitisation of music due to technological developments such as the Internet. This occurrence has given the opportunity for independent bands to share and market their music more easily without the help of labels. The consumer landscape of the industry has experienced a significant change as well. The consumer no longer takes what is pushed in their hands and therefore wants content that he or she mostly likes. Therefore the emotional connection with fans has become increasingly more important. The prosumer movement has made an impact on consumer’s habit to co-create. Consumers want to have their say on different aspects that bands undertake. Therefore communication models have endured amendments. Social media have a major influence on the developments of brands and thereby also on the band itself. The economy is shifting towards an experiential economy. Consumers want to experience exclusive services.

Due to these environmental changes, marketing activities have been identified, which are imperative for bands to consider in today’s music industry’s landscape. In this dissertation a model has been developed with the acknowledged information from the literature review. It includes different stages of band’s evolution over time and the importance of marketing activities during the different stages. The identified marketing activities are: Networking, Branding, Internet Promotion, Fan base Creation, Word-of-Mouth, Traditional Promotion and Reputation Management. This model should help bands to organise their marketing activities in a more structured way and therefore help them gain access to popularity more easily.

Limitations:
However, there is no proven method that markets music more effective, this model only provides help, and thereby own consideration is necessary into the application of it.
In this dissertation there are only a couple of marketing activities and models analysed, while there might be other models relevant.
Further research:
Forthcoming research on this topic should emphasise on the fact that other models could applicable and in which phase they could be implemented. Over time, relevance of the added models could change. Further analysis should clarify the importance of the marketing activities over time.
References


Appendices:

Appendix 1: Extended History

*Interpersonal music marketing:* The interpersonal level is the first level of music marketing. It is where a musician and a listener socially connect due to music. The keys of the music marketing development here are the idea of self-expression and group belongings. Between writers, performers and consumers, there exist emotions and association (Aiello and Sloboda, 1994). These 2 factors form the basis of allowing music marketing to happen and to connect musician and consumer at an interpersonal level (Ogden, Ogden and Long, 2011). Which basically means that the musician is the one that has to market his music on its own towards the consumer by performing.

Than the consumer spread outs the good or bad performance by word-of-mouth. It was soon clear that there were tangible and intangible facts that they could sell (Ogden, Ogden and Long, 2011). Intangible were most likely the emotions from a song that might be perceived by the audiences, while the tangibles are the possibility to listen and giving tips for a performance.

*First movement of mass marketing:* The first movement of mass marketing occurred after the rise of European Christianity where plainchant were performed because the church forbade musical instruments (Baskerville and Baskerville, 2010). These plainchants were used by priest to get control over a number of people and were promoted as a direct word from Heaven (Levy, 1998). Thereby followed a widely accepted standard media, written musical notation allowed for the mass consumption of music. It was some kind of music dictatorship where the church controlled what was listened and where the consumer had no free choice of music (Flemming and Macomber, 1990).

When the printing press was invented in 1450 music started to be sold for profit (Garofolo, 1999), and when protestant movement has risen, secular music has come to existence.
combining voice and instruments (Sanjek, 1983). This has made the early development of a popular music market. Thanks to the printing technology popular music has been more easily spread throughout Europe (Garofolo, 1999).

At that time the first music industry was created with a paying audience for music theatre and opera (Ogden, Ogden and Long, 2011). At that time musicians and consumers had a close relationship. Most famous musicians such as Bach and others were dependent from their aristocrat employers who were increasing the demand of music due to the social status (Martin, 1995). In the growing social environment musicians understood that they weren’t dependent from their employers and started to see the music as their language which was meant for their ultimate audience to be enjoyed. That is when the concert society drove the music business (Franklin, 2011).

However the music was spreading easily composers gained little profit due to a lack of copyright protection for printed music. By 1886 multiple European countries have agreed on copyright protection law regarding printed music (Garofolo, 1999).

**Song plugging**

Music publishing companies started to use the tactic to send out free copies of music to popular performers. This phenomenon is called song plugging (Sanjek, 1983). The successful promotional strategy became a standard practice amongst the publishers. The first employed people that would distribute cheaply produced copies of music to live performers. These guys were called “songpluggers”. When the song was broadly accepted, publishers started to mass produce the song and promote it with a picture of the performer that was willing to promote the song (Sanjek, 1983). Getting a headliner would ensure a hit sing (Baskerville and Baskerville, 2010). If the demand for the song continued to evolve, the publishers would order another large volume of music to be printed and send out the songpluggers to book as many performers as possible until the demand diminished (Sanjek, 1983).
Recorded music:
Thomas Edison introduced his phonograph in 1877, but he didn’t know that the usage would extend to record music. He saw his tool has storage for written content. The phonograph was incorporated into a nickelodeon. This device would play music during 2 minutes for a nickel. It became the first music entertainment device in the world and began to replace the sheet music (Morton, 2009).

The use of the phonograph was more widespread and diffuse into society than sheet music (Ogden, Ogden and Long, 2011). This allowed to democratize society in the music point of view because anybody could choose to what music they wanted to listen to while before only richer people could get easier access to music. The phonograph also enabled to record music on the spot while bands and singers were performing (Garofolo, 1999). An example of the popularity increase of the record against sheet music is that George Irving’s say it with music sold 1 million record copies against 375 000 sheet printed copies (Sanjek, 1983)

The phonograph was replaced by the gramophone, which had better sound quality and smaller discs. This device was promoted by a successful marketing campaign called his masters voice where a dog was listening to the bell of a gramophone.

Music Broadcasting:
The upcoming of the radio was devastating for the record and sheet music industry. They both fell dramatically as the radio was introduced into society (Hyde, 1994). Record sales have fallen from 150 million in 1929 to 25 million in 1935 (Huygens et al., 2001). A lot of concerned people feared that the radio would have been a threat for live music, but when radio’s started to dedicate a large proportion of programming hours in live music people find a new medium to discover music. People from the music industry began to see the potential of the radio as music promotional medium.

Therefore new strategies came into place. Record company Decca choose to push a less amount of songs that could be popular instead of promoting all possible songs (Huygens et al., 2001). This way you would sell more copies and put less effort. In the 1940’s record companies and radio stations made partnerships, which revived the music industry. While
the companies provide cheap programming to the radios, they were enjoying of inexpensive promotion. (Huygens et al., 2001)

The Record Industry:
From the 1950’s until 2000 signing a label was the best and maybe only way at that time for an artist to diffuse its music (Franklin, 2011). They had all the power and know-how to create, market and distribute music on a large scale through press, radio stations and Music TV channels (Franklin 2011). It was a push-based industry where Labels were pushing the product in to consumers’ hands by distributing the Vinyl and afterwards CD through music retail stores. In the 90’s the record industry has reached his peak with high revenues and growth rates. But in 1999 a 19-year-old college boy Shawn Fanning changed the success to a decline (Ogden, Ogden and Long, 2011). He created Napster a file sharing website that used peer-to-peer technology that enabled consumers to share mp3 file music with each other. Between 1999 and 2006 the record sales fell with 26%, (Thall 2002; Stevens et al. 2005) which also could be explained with the success of the iPod.
Appendix 2: The 10 truths about the music industry

Kusek & Leonard (2005) mention 10 truths about the current environment in the industry.

1. **Music matters more than ever.**

   The music market is alive and vibrant. The music industry is experiencing a phenomenal tidal wave of interest. People are bombarded with music everywhere and all day long. File sharing has become an important factor in this. Anybody who wants is able to stream, download and edit his own music 24/7/365.

2. **The record business is not the same as the music business.**

   This is a very important distinction to make. The record industry is a small piece of the music industry pie. It only complies for the CD sales, while the music industry also include Music and merchandising events, publishing, touring, etc.

3. **The artists are the brands and entertainment is the main attraction.**

   Despite the productization of music created by the record industry, most people still place the greatest value to their connection they have with the artist, which puts the artist in a position of great power. That connection is created by entertainment provided by the artist, which is mostly done by live performances. The artist will also have to consider the networking power, which will remain crucial and one of the key assets of a successful musician.

4. **Artists and their managers will shape the future.**

   Musicians are known to be disorganized and not business savy. In the past ten years managers have taken more duties in their account. As the record industry is on decline, a large number executives and artists will drop out, which will fuel manager’s motivation to do it on their own. Artist managers have a more direct influence the business decisions. They will make decisions on all different levels, such as marketing, touring and merchandising… Smart managers will grow the new music economy by making their artists successful as independent musician businesses.
5. *Publishing income is a crucial income stream.*

Artists are also the songwriters in most cases, therefore is the publishing income one of the most valuable and reliable income. In Europe the publishing fee is a fixed percentage of the published price per dealer. Live performances, use of songs in a film, video or advertising are other publishing revenue stream. The Internet is a giant publishing machine because the essence of the Internet is content, just as publishing. Once copyright laws will be amended to what they were meant for in the first place, which is author protection in for a limited period of time so that the creation could be released for the benefit of all, revenue doors will open freely.

6. *Radio is no longer the primary way to discover music.*

Mass medium such as radio and television have become advertising vehicles. Today people are getting more and more irritated by these mediums and are shifting towards the Internet where different ways of discovering music have been established. On digital music services such as iTunes, Spotify, Deezer provide recommendations to help fans discover new music. Also social networks are becoming increasingly important in discovering new music. Web podcast with fixed playlist are played without any advertising or conversation. These services give the consumer the ability to personalize their playlist. However, radio still has that emotional connection with the audience, which is not possible with the digital music services.

7. *Digital niche marketing outperforms mass marketing.*

The perception that artists have to sell million’s of records in order to be successful is a lore spread by the major music cartels, because of their dependence of selling a lot of records in order to make money. But has an independent artist or small indie label there is no need to. When musicians can define their niche and really differentiate and find efficient ways to reach it you are able to be successful on smaller volumes. By closing the intermediates you are able to keep 80% of the income for yourself. It also enhances the intimacy and connection with the audiences. Finding the appropriate digital exposure channel, and determine when to start charging for it, and for what will be the prime job for music marketeers of the future.
8. *Customers demand and get increasing convenience and value.*

The CD is no longer the primary bought music product because it has not the value anymore that is expected by consumers. In the future consumers will follow the path of convenience and value, which is the digital format of music. Internet is the first development that created that value, but in the future there are going to be other wireless services, which will provide digital music to consumers. These developments have also created the convenience of purchasing one song that one might like whilst not buying the entire album, which has been in place for decades. Still musicians have to take into account that there are segments, which prefer to buy CD’s for the better audio quality.

9. *The current pricing model goes out the window.*

Making huge profits from selling 100% content is becoming an illusion in the music industry. Pricing models of the past will be replaced by more liquid systems that embody subscriptions, bundles of various media types, multi access deals, and added value services. The real opportunity for the music industry is the cell phone usage by consumers. Imagine if all the cell phone users would only pay 1 pound a month for basic music service per month. It would already be a huge source of revenue for artist and other concerned parties. The question is how the revenue is going to be divided.

10. *Music is mobile and new models will embrace a more liquid view on music.*

The industry is in a mobility paradigm as the Walkman has been a success and of which the digitalization of music has amplified it. Music can now be listened anywhere at any time. Multi access to music will rapidly become the default setting in the future. Every consumer will have the ability to fill up their music devices using wireless as well as fixed-media or on demand manufactured services at every possible location such as gas, train stations, shopping malls juke boxes, coffee shops, … Theses mobile systems will boost the interactivity between users by the ability of making and sharing playlists.
Appendix 3: Ethics Form

Project Information

Project Ref: P11969
Full name: Tanguy Peeters
Faculty: [BES] Business, Environment and Society
Department: [EF] Economics, Finance and Accounting
Module Code: 3515AM
EFRAF Number:
Supervisor: Stephen Castle

Project title: Identify best marketing practices for an independent music band in the current market of the music industry.
Date(s): 24/09/2012
Created: 11/03/2013 18:18

Participants in your research

1. Will the project involve human participants? No

Risk to Participants

1. Will the project involve human patients/critics, health professionals, and/or patient (client) data and/or health professional data? No
2. Will any invasive procedure, including collecting tissue or other samples, be used in the research? No
3. Is there a risk of physical discomfort to those taking part? No
4. Is there a risk of psychological or emotional distress to those taking part? No
5. Is there a risk of challenging the deeply held beliefs of those taking part? No
6. Is there a risk that previous, current or proposed criminal or illegal acts will be revealed by those taking part? No
7. Will the project involve giving any form of professional, medical or legal advice, either directly or indirectly to those taking part? No

Informed Consent of the Participant

1. Are any of the participants under the age of 18? No
2. Are any of the participants unable mentally or physically to give consent? No
3. Do you intend to observe the activities of individuals or groups without their knowledge and/or informed consent from each participant (or from his or her parent or guardian)? No

Participant Confidentiality and Data Protection

1. Will the project involve collecting data and information from human participants who will be identifiable in the final report? No
2. Will information not already in the public domain about specific individuals or institutions be identifiable through data published or otherwise made available? No
3. Do you intend to record, photograph or film individuals or groups without their knowledge or informed consent? No
4. Do you intend to use the confidential information, knowledge or trade secrets gathered for any purpose other than this research project? No
<table>
<thead>
<tr>
<th>Risk to Researcher</th>
<th>Gatekeeper Protection</th>
<th>Other Ethical Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Will this project put you or others at risk of physical harm, injury or death?</td>
<td>1. Will this project involve collecting data outside University buildings?</td>
<td>1. Is there any other risk or issue not covered above that may pose a risk to you or any of the participants?</td>
</tr>
<tr>
<td>2. Will project put you or others at risk of abduction, physical, mental or sexual abuse?</td>
<td>2. Do you intend to collect data in shopping centres or other public places?</td>
<td>2. Will any activity associated with this project put you or the participants at an ethical, moral or legal risk?</td>
</tr>
<tr>
<td>3. Will this project involve participating in acts that may cause psychological or emotional distress to you or to others?</td>
<td>3. Do you intend to gather data within nurseries, schools or colleges?</td>
<td></td>
</tr>
<tr>
<td>4. Will this project involve observing acts which may cause psychological or emotional distress to you or to others?</td>
<td>4. Do you intend to gather data within National Health Service premises?</td>
<td></td>
</tr>
<tr>
<td>5. Will this project involve reading about, listening to or viewing materials that may cause psychological or emotional distress to you or to others?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Will this project involve you disclosing personal data to the participants other than your name and the University as your contact and e-mail address?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Will this project involve you in unsupervised private discussion with people who are not already known to you?</td>
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<tr>
<td>8. Will this project potentially place you in the situation where you may receive unwelcome media attention?</td>
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</tr>
<tr>
<td>9. Could the topic or results of this project be seen as illegal or attract the attention of the security services or other agencies?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Could the topic or results of this project be viewed as controversial by anyone?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Does the project involve the researcher travelling outside the UK?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Principal Investigator's Declaration:

I believe that this project does not require research ethics approval. I have completed the checklist and kept a copy for my own records. I realise I may be asked to provide a copy of this checklist at any time.

I confirm that I have answered all relevant questions in this checklist honestly.

I confirm that I will carry out the project in the ways described in this checklist. I will immediately suspend research and request a new ethical approval if the project subsequently changes the information I have given in this checklist.

Attachments:

- Participant Information Leaflet
- Informed Consent Form
- Health & Safety Assessment attached