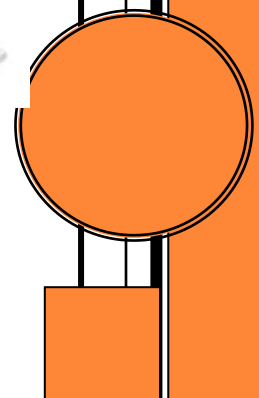




MUSIC MARKETING IN DENMARK

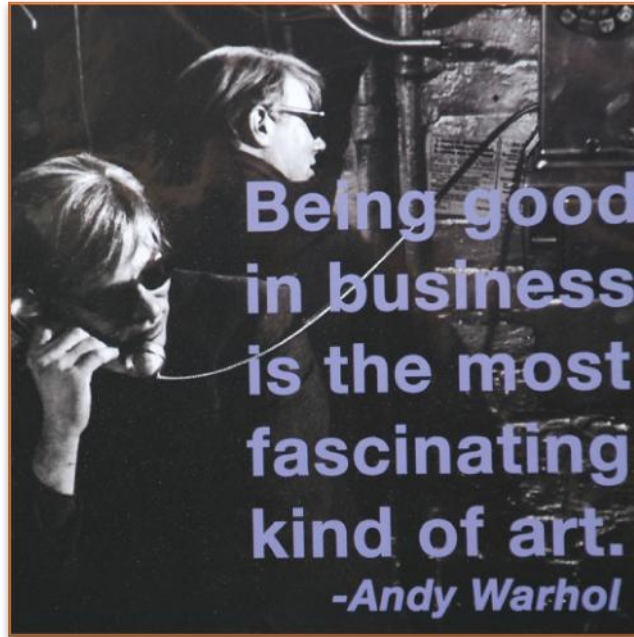
A Study on Artists' Needs for Marketing Communication

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MUSIC MARKETING IN DENMARK

A Study on Artists’ Needs for Marketing Communication



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EXECUTIVE SUMMARY

Due to decreasing CDs sales and economical consumers, the music industry is currently being challenged to keep revenue streams alive. In the advent of digitalization and new technology, the music industry struggles to cope with and benefit from change. In addition, music artists are significantly burdened by the lack of reimbursement for their creative work due to the overall increase in music piracy and illegal downloading. This thesis focuses on artist promotion, marketing communication, and relationship management as means of surviving in the volatile music environment and overcoming these times of hardship. This thesis examines the Danish music market and how marketing communications should be shaped in order to promote artists appropriately and beneficially.

There are many factors and perspectives that must be considered in devising a marketing plan that is beneficial to the artist and the label as well as appealing to the consumers. In this explorative study, the perspectives of artists, music consumers, and an industry promoter were queried. In analyzing the data, it is evident that artists are constantly challenged to create music experiences while managing their brand and financial security. Artists therefore have many needs with regard to promotion and handling business activities. After co-creating and providing music experiences on the web, consumer spending preferences have altered, and it is necessary to add value to music experiences in justifying a purchase. Furthermore, many promoters and marketers are hesitant to forget traditional business models of promoting artists and there is an underlying unawareness as to which marketing tools are ultimately effective.

In answering how to promote artists in Denmark, I concluded that there is no simple solution. There is also no guarantee that more emphasis on promotion and stronger marketing plans will save the industry or change consumer preferences. The music industry revolves on the concept of *nobody knows*. Nonetheless, when devising a marketing communications plan, it is important to embrace change and assess artists’ individual needs in line with consumer wants. Moreover, fostering relationships between artists and consumers is believed to be advantageous for the artist’s career in the long run.

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1. INTRODUCTION

“We are shaping our own future by finding new ways of getting music into people’s lives.”

– *Lucian Grainge, Chairman and CEO, Universal Music Group International*

The music industry is facing major problems. CD sales are dropping at an overwhelming rate and there is a growing number of consumers who are no longer willing to pay for music. The demand for music is still high, but sales are plummeting as piracy and illegal downloading increase. The industry at large is coping with a transition from tangible music products to digital and many players are being greatly affected. Music industry leaders and major labels are scraping by in commercializing and monetizing music; however, artists’ needs and wants are continually being ignored and unaccounted for despite the fact that it is the artists themselves that withstand most of the burden and turmoil from this major industry shift. As a result, it is important for artists to find new ways of making money and promoting their career without sacrificing their image and their passion for music. In this thesis, the term ‘artist(s)’ is used in reference to all bands and musicians. This thesis explores how artists can be promoted based on their personal needs or ambitions, the change in the music environment, and the shift in consumer preferences. Music industry representatives express that marketing and commercialization will be the savior in these times of instability and economic uncertainty. Yet, I find that it is the manner in which artists relate to consumers that will help them to truly prevail in the industry and in their music career.

1.1 Problem Area

Marketing communication is extremely prominent in the music industry, now more than ever. Marketing occurs in many facets of the music industry – to find new talent, to recruit sponsors, and to sell products and concert tickets. This thesis focuses primarily on the promotion of artists and their need for marketing communication based on the surrounding environment. In launching an artist to the public, record labels typically use similar marketing tools in which to promote an artist or band, which get jumbled up in the minds of consumers as noise. For example, all signed artists typically have similar distribution channels, a website, a music video, Facebook or MySpace, merchandise, and press attention. Yet, like consumers in traditional business-to-

consumer (B2C) markets, all artists are different and must be studied in order to accurately orchestrate effective promotion. A careful review of artists’ needs or preferences in terms of marketing and launching their musical career, would ideally enable record labels to devise a more carefully, customized marketing plan which may help artists stick out from the masses. When consumers are bombarded with similar marketing messages, that lack a unique or “stand out” quality, many marketing promotions or messages fail to become seen. In addition, there appears to be a lack of clarity as to which marketing tools work in the music environment and which efforts waste resources. In such circumstances, I believe that more research on the subject matter will help to use resources more efficiently in devising tailored marketing plans in the future.

There have been drastic changes in the music industry primarily due to new technology. Advancements in technology have created loopholes in the market, providing consumer access to music at no cost. This has thereby shifted consumer preferences, making them more unwilling to pay for music, decreased overall CD sales, and has led record labels to scrounge for alternative ways of making money. When devising a marketing plan, it is important to consider the industry shifts and challenges with regard to new technology in order to maximize the potential benefits and opportunities from a marketing campaign. It is my belief that a marketing plan specifically tailored to artists’ preferences and needs as well as industry changes will be best suited for the competitive and dynamic environment of the music industry.

1.2 Problem Formulation

This paper investigates the following:

How should marketing communications be shaped in order to best promote artists and bands in the Danish music market?

The below supplementary questions assist in answering the above-stated research question:

1. How do artists, bands, and other music professionals need branding and distribution assistance?
2. What do artists look for in a record label and what benefits do they expect to receive?
3. What are the limitations of music marketing and the promotion of music professionals in Denmark?

4. How must marketing compensate for the advancement of technology and the shifts in the overall music environment?

These questions illuminate the artists’ point-of-view and preferences when advancing their musical career and marketing their identity. As there have been major shifts in the industry and the manner in which record labels make money, it is important to analyze and explore how these shifts affect the artists and the manner in which they are promoted.

1.3 Delimitation

Although marketing is used in many ways in the music industry, this thesis focuses primarily on the promotion of artists and their needs for marketing based on the nature of the current industry situation. This thesis is further delimited based on two factors: music genre and geographical location. As there are many genres of music ranging from classical to jazz to rap, the artists and musicians from these genres are thus marketed and promoted very differently. In this particular study, the focus is placed on music professionals and marketing within the genre of popular music (pop music). Popular music is not easily defined because its broad appeal and personal interpretation. According to Simon Frith (2001:93), pop music enfolded as a genre in the 1950’s in response to rock’n’roll and is designed to “appeal to everyone.” Frith further argues that pop music is “not driven by any significant ambition except profit and commercial reward” (Frith, 2001:94). Although I am not in full agreement with his claim, there is undoubtedly a commercial component that correlates with pop music. Pop music is more or less embraced all over the world, but the emphasis in this report will be on the Danish popular music scene. Having a clear notion of the genre and region nevertheless help to determine the selling points of the product (the music) and promote the artist to the relative target audience.

1.4 Literature Review

In seeking research on this particular subject matter, it has come to my attention that there is a minimal amount of research available on artists’ needs for marketing communication. In analogous industries, there has been a great deal of research conducted on consumers’ needs in B2C markets as well as clients’ needs in business-to-business (B2B) markets; however, there is a lack of adequate material on artists’ particular needs and how marketing can compensate for those needs. Most of the attention in research is geared to how record labels can generate profit

through marketing and branding of artists. Yet, research for generating profit through marketing and branding of artists is becoming outdated, as traditional models of promotion are no longer working.

Overall, there has been a growing interest in literature on the cultural industries, namely the music industry. Caves and Lorenzen are two authors who specialize on the subject of the cultural industries and the concept of uncertainty associated with doing business in those fields. Literature from these authors is insightful in understanding the properties of the music industry and why problems in the music industry occur.

Furthermore, the International Federation of the Phonographic Industry (IFPI) provides recent reports of the entire global recording industry. This quantitative data is of particular interest because it allows the possibility to track the financial changes in performance, including figures for the Danish market. These reports also indicate threats and challenges in the past and future periods as well as potential strategies for the future. Rolling Stone magazine and other relative music journals, press releases, and blogs were insightful in learning about trends in the industry today.

Literature on artists and the promotion of their career is fairly limited. Despite artist bibliographies and self-help books, the most prominent research with regard to music artists relates to the concepts of art v. business. Eikhof and Haunschild indicate the divide between creating art and making an economic return. Although these authors found important insights in analyzing artists or ‘creatives’ in the cultural industries, their analysis is mostly lifestyle related and lacks an account of artists’ needs in connection to marketing. Furthermore, although there has been some analysis of the music industry in Denmark, all studies seem to lack the consideration for the artists’ point-of-view when building marketing campaigns.

In sum, due to the fast pace and constantly changing nature of the music industry, it appears as though academic analyses lag behind. There has undoubtedly been literature written on the topics of the music industry and music marketing. Yet, it does not always account for the present state of the industry environment and how artists want to be marketed to the public. There has been even less research on artists in Denmark.

1.5 Purpose of Thesis

The purpose of this thesis is ultimately to examine the needs and point-of-views of music professionals in Denmark in terms of promotion and representation. Based on those insights, this dissertation explores how marketing communication must be shaped in order to accurately promote music artists and bands. The Danish music market is analyzed in order to denote areas of industry growth, decline, or change. Due to these shifts, artists’ promotional needs may have altered. The thesis delves into how artists need branding and distribution assistance. It also accounts for how record labels should execute promotional strategies based on those needs.

Due to the complexity of an industry in constant flux, it is interesting, relevant, and pertinent to take a closer look at the stakeholders most directly affected: the music artists themselves. Not only are artists pursuing a living in a dynamic and competitive environment, but they are also in pursuit of a dream. It is interesting to uncover how and if these twofold ambitions can be satisfied with the help of marketing. This is a very relevant issue because many artists in Denmark, like any other geographic region, constantly struggle to be heard, appreciated, and acknowledged. They also struggle to use their music in becoming financially stable and secure. Based on the knowledge acquired in this study, it is my intention that artists can better cope with the hard realities of building a reputation and earning money. In clarifying the roles and needs of artists, it is my belief that record labels and marketers will create stronger marketing campaigns and build sounder relationships with the artists. Artists may also be inspired to cultivate relationships and bonds with fans and consumers. Currently, music promotions are fairly similar from artist to artist, following a standard marketing plan and use of tools, which makes it difficult for artists to stand out. By gathering and analyzing the artists’ point-of-views, I hope to discover that marketing can be individually tailored to meet the needs of each artist. More exploration on artists can be beneficial to the relationships between artists, labels, and consumers in the long run. In addition, I hope to explore whether or not better promotion of artists and emphasis on artist-consumer relationships could alleviate the industry problem of piracy or alter the consumers’ perception of free music.

1.6 Approach

In answering how to best shape a marketing communications strategy to promote artists in Denmark, both qualitative and quantitative research is gathered, considered, and evaluated. Based on the conducted data in this explorative study, I attempt to determine how artists’ point-of-views and needs are factored into the way in which artists are marketed and perceived to the target audience. Secondary research is reviewed to get an overall picture of the current industry standing and problems. Primary research is gathered in seeking insight from artists, consumers, and an experienced music promoter. Artists are questioned on their response or acknowledgment of the industry changes and problems. They are also inquired about their own perceptions and needs for marketing communications in promoting their music career. Consumers are probed about their feelings towards piracy and how they typically listen to music and find out about new artists. Finally, an experienced music promoter of artists is questioned to give feedback on the industry’s shift from traditional promotion models to new methods of promoting artists. The intended audience of this thesis is music-marketing professionals, artists, and interested students and academia. The research method and the theoretical framework for which to analyze the research are discussed further in Part 2 and Part 3.

1.7 Description of Field

1.7.1 A Global Industry

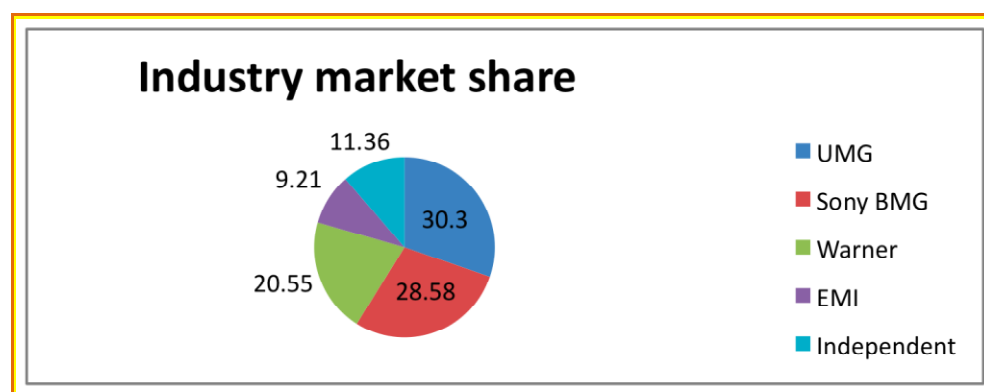
The music industry, or music business, is a large and dynamic business environment, composed of many different creative individuals who assist in making music available to consumers in some shape or form. The term ‘music industry’ relates to the activities with regard to the creation, production, distribution and consumption of popular music, including industry and governmental institutions that affect the industry’s performance (Power, 2003). Furthermore, the music industry is part of a larger umbrella of industries referred to as the “creative industries” or “cultural industries” in which products, services, or experiences within the market contain “an element of artistic or creative endeavor” (Caves, 2000:vii). Some other industries grouped under this umbrella include: film, fashion, publishing, and visual arts (Caves, 2000:1).

According to Caves (2000), the music industry, like other creative industries, are characterized based on the following: complex experience products, creative workers who care about their

product, uncertain demand and the “nobody knows” principle, diverse skills and values, the infinite variety principle, and a high influence and coordination of time. In terms of the music industry, artists provide an experience for consumers by creating music for them to enjoy, which typically is a lifestyle or passion for the artist rather than purely a moneymaking endeavor. Demand is uncertain in the music industry. In other words, *nobody knows* the demand of consumers until the actual product is bought or the experience is endured. This property is problematic with CD sales dropping while large production costs remain the same. Creative products are furthermore complex because they require different skills in producing an infinite variety of music products offered to consumers. In general terms, the music industry, according to Lorenzen et al (2005:206), is project-based, meant to serve consumer markets, and composed of innovative skill holders. It is further characterized by “high skill diversity and complexity of tasks” (Lorenzen et al, 2005:206). Finally, with changing trends and high production costs, time is of the essence when coordinating activities.

There are four major players in the industry based on market share calculated from 2009. Universal Music Group (30.3%), Sony BMG (28.58%), Warner Music Group (20.55%), and EMI (9.21%) make up the Big 4 (www.rollingstone.com accessed 07-02-10). Independent (Indie) labels make up the remaining 11.36% market share as seen in Figure 1. Currently, these major conglomerates utilize their marketing power, global distribution channels, and sales networks as the one sure way of marketing artists and bands worldwide to consumers. Although the Internet has made self-promotion easier and more accessible to most artists, it is not without these major music giants that artists attain their true claim to fame.

Figure 1. Industry Market Share



Source: www.rollingstone.com

Yet, the music industry is constantly growing and changing. Control within the industry is shifting and technology is bringing about dramatic change. Vinyl, tapes, and potentially CDs are technologies of the past. Today, if music is not downloaded illegally, the tracks are generally sold through iTunes, Amazon, and the like. In 2009, digital sales hit a record high with 1,160 billion downloads (www.rollingstone.com accessed 07-02-10). Yet, although consumers nevertheless appreciate the artistic nature, creativity, and talent of artists, there appears to be a growing unwillingness amongst the majority of consumers to pay for music. Despite a 2.1% increase in total global music sales in 2009, CD sales continue to plummet at an alarming rate (www.rollingstone.com accessed 07-02-10). Some argue that CD sales are decreasing due to illegal downloading and record labels being ill equipped to handle the entrance of new technology on the market. Nevertheless, due to the shift in consumer preference and despite legalities, technological advancements allow consumers to find loopholes and get music for free.

In a state of economic downturn, an availability of free music, and thrifty consumers, music companies are devising new models from which to monetize music. EMI Group CEO, Elio Leoni Sceti, comments, “Our role is not to put physical discs on a shelf but to reach consumers wherever they are.” (as qtd. in IFPI Digital Music Report 2009). Alternative revenue generating activities now include concerts, brand promotions and celebrity endorsements, Facebook, Youtube, music videos, Pandora, Spotify, mobile downloads, and even games like Rock Band and Guitar Hero (IFPI Digital Music Report 2009). As reported in 2009, the music business is shifting from a traditional model based on sales to one based on “monetizing access to music” (IFPI Digital Music Report 2009). Typically, the industry creates value through music sales from products or performances and from royalty based licenses (A Mapping of the Danish Music Industry, 2005:4). Royalties are sums of money or payments made to the owner of a creative work for the right to use the intellectual property. Yet, traditional B2C business models of selling a CD or product to a consumer are not keeping revenue streams alive. Record labels are therefore strategizing new business models with a high reliance on marketing to generate revenue back into the companies. Monetizing music in an era of “free” poses a challenge that only marketing is believed to solve.

1.7.2 The Danish Music Industry

Companies in Denmark have also benefitted from “monetizing access to music.” The Danish company, TDC has notably taken advantage of the digital market, launching a bundled music subscription service in April 2008 (www.tdc.com accessed 07-02-10). This service, entitled “YouSee PLAY” provides TDC mobile customers access to 2.2 million music tracks included in their subscription. This service is legal and it embraces the consumers’ desire for free music. TDC was the first company to present a business model in which the rights to music are purchased for a flat rate and then the music is made available for free to the provider's mobile and broadband subscribers. It has been extremely successful with 100 million downloads in 15 months (www.tdc.com accessed 07-02-10). Competitor, Telenor, has also launched a similar service, called WIMP.

Despite TDC’s success, music sales overall are decreasing in Denmark. In 2005, Denmark was rated 20th in terms of total sales by country (IFPI Music Market Data 2005). However since 2005, Denmark has fallen off the top 20 list and total trade sales have halved since 2000. According to Copenhagen Business School researchers, “The dramatic decline in sales is probably best explained by the widespread use of the Internet and the possibilities for downloading and sharing music files along with new methods for storing and playing music” (A Mapping of the Danish Music Industry, 2005:15). Music exports from Sweden, Denmark’s Scandinavian counterpart, are 8 times more than Denmark (A Mapping of the Danish Music Industry, 2005:9). Denmark is not a dominant player in the global market, which is most likely accountable to Denmark’s size and the amount of music produced in Danish. It is believed that if Danish artists produce more music in English, there would be a greater global appeal (A Mapping of the Danish Industry, 2005:32). Nonetheless, digital sales in Denmark have risen tremendously. In 2008, sales were DKK 557.092 million and DKK 104.073 million were digital sales as shown in Figure 2. These figures include sales from Greenland and the Faroe Islands.

Figure 2. Danish Music Sales 2000-2008

Year	Value DKK	Digital Sales DKK
2000	1.151.585	n/a
2001	946.343	n/a
2002	798.145	n/a
2003	682.799	n/a
2004	647.458	n/a
2005	618.816	n/a
2006	644.353	30.695
2007	615.627	54.425
2008	557.092	104.073

Source: <http://www.ocw.nur.ac.rw>

The characteristics of the Danish music industry are not alarmingly different than the entire global industry. In Denmark, the Big 4 and the independent labels make up an oligopoly comprised of creative individuals ultimately providing experience goods. The experience is music entertainment and enjoyment. An oligopoly suggests that few sellers control the price in the market; however, with the advancement of the Internet, many players are losing control of the market and consumers are beginning to dictate the conditions of the market. Nonetheless, there are certain gatekeepers such as press, agents, and radio station representatives that still dictate which artists get media attention and radio airtime.

Independent labels are fairly prominent in Denmark compared to other countries, accounting for a third of the overall recorded music market. In addition, 46.9% of sales recorded in 2006 were attributed to local artists (IFPI Music Market Data 2006). Danes, as consumers, are reportedly very loyal to Danish artists, and have tastes of rather mainstream character, in that most Danes listen to rock and pop compared to alternative genres (Lorenzen & Frederiksen, 2002:8). Their mainstream tastes are likely driven by the fact that most Danes listen to the radio regularly and there is an increasing interest in televised talent shows, such as X-Factor. This year in 2010, Copenhagen’s Parken stadium hosted the world’s largest finale of X-Factor.

The concentration of Danish music industry firms, creatives, and music production is in the Greater Copenhagen area, Denmark’s capital (Lorenzen & Frederiksen, 2002:14). According to Lorenzen & Frederiksen (2002:27), there are approximately “7,500 organized professional musicians, singers, composers, and conductors in Denmark.” The Danish music market is dominated by small and medium-sized creative and specialized organizations. Creatives in the

Danish music industry are specialized skill-holders and hold specific knowledge that goes into the music creation process. As a result, there is a growing trend for major record companies and even some indie labels to outsource many activities in the value creation process of music (Lorenzen & Frederiksen, 2002:20). Such activities relate to artist and repertoire (A&R), event coordination, marketing and promotion, and recording. Building a network in order to have connections with the strongest skill-holders is a competitive advantage in Denmark.

Overall, Denmark has a prominent music scene populated by music appreciating consumers. However, the industry is very small compared to the dominant global competitors, such as the US and the UK. And like most music industries, the Danish music industry struggles in the hard times of financial crisis, dropping sales, and frugal consumers. It is believed that with more attention to artists’ development and marketing communications, the Danish music market will benefit, making it a stronger contender in the global arena.

1.8 Recapitulation

The section above, Part 1, introduced the problem area, problem formulation, delimitation, literature, purpose, and approach utilized in writing this thesis. There is a problem in the music industry because CDs sales are declining with the advance of the Internet, and consumer preferences indicate an unwillingness to pay for music. In meeting these industry challenges, this thesis attempts to discover how marketing communications should be shaped in order to promote artists and bands in Denmark. The promotion of artists, based on their needs and relationship with fans, is believed to be an area to capitalize on in alleviating the upset on the industry caused by piracy and illegal downloading. It is important to carefully consider and evaluate artists when devising a music marketing plan. It is also important to account for the shifts in the industry when creating a marketing plan, and how artists will benefit the most from these changes. This section further briefly analyzes the global popular music industry and the music industry in Denmark. More on the how the industry and the artists have changed as a result of technology is discussed in Part 4.

1.9 Structure of Thesis

The structure of this thesis is divided into 7 parts. *Part 1* of this thesis, the introduction, describes the problem area and the purpose behind writing this thesis. A brief overview of the music

industry and the music environment in Denmark is pertinent to exploring the problem formulation – how artists should be promoted in Denmark. The overview of the industry provides a background for the reader that is useful in understanding the rest of the report. Key concepts are also defined in Appendix 1 as a helping tool for the reader. *Part 2*, the methodology section, describes the research methods utilized in this study when collecting data. This section also provides insight on how I, as the researcher, attempt to understand the data collected. A trustworthiness section elaborates on the soundness of my results and the margins of error. The theory section, *Part 3*, is important in providing an academic understanding that correlates with the data collected. In *Part 4*, the analysis section, the primary and secondary data collected is analyzed and interpreted in relation to the research question. In *Part 5*, I discuss and criticize key findings from the analysis as well as indicate possible variations in the findings if the methods were conducted differently. I also discuss the sub-questions and attempt to finally answer the main research question. In the last section, *Part 6*, the perspective, I ruminate on the findings and the derived conclusion, noting how this knowledge could be used in the future and reflect on the entire thesis writing process.

2. METHODOLOGY

The purpose of this study is again to explore how artists in Denmark should be marketed or promoted based on the nature of the environment and their needs or personal views. As there is no literature present on artists’ needs for marketing communication in Denmark, it is necessary to explore the point-of-views of the major stakeholders in such a communicative relationship: the artists, the consumers, and the record label. The goal is to gather the perspectives of these three actors and analyze the music market to find insight on how artists today could or should be promoted.

Part 2 describes the methodology of the research for this thesis, which is guided from the research question. Methodology refers to “how [the] research should proceed” (Harding, 1987:2 as qtd. in Esterberg, 2002:19). In this section, I explain the epistemological point-of-view, data collection and analysis methods, research design, and the research trustworthiness.

2.1 Epistemological Point-of-view

Epistemology refers to theories of knowledge (Kvale, 1996:14). According to Eriksson et al. (2008:14), epistemology “defines how knowledge can be produced and argued” based on objective or subjective viewpoints. These viewpoints are analogous with two major paradigms: constructionist and realist. These paradigms usually place quantitative and qualitative research on two different ends of the spectrum. Although many academics advocate for one epistemological view and method over the other, I believe that collecting both qualitative and quantitative data is most effective, capturing both the obvious objectivity in results as well as the underlying subjective insights. I can dutifully understand both sides of the debate of quantitative versus qualitative; however, I fail to accept why the two methods cannot be used collectively. Ercikan & Roch advocate that “the material world (ontology) and knowledge about it (epistemology) have both qualitative and quantitative characteristics” and propose an integrated approach to inquiry, recommending a continuum rather than a dichotomy (Ercikan & Roch, 2006:14). Ultimately, combining techniques engenders more refined, valid, and meaningful interpretation of data (Fry et al, 1981:155). Therefore, I have not closed my research off to being paradigm specific. In this thesis, it is my research question and sub-questions, not the method, that ultimately drive the unfolding of my research.

2.1.1 *Qualitative vs. Quantitative*

Both qualitative and quantitative research methods are used in this report in capturing the views of the artists, music consumers, and a music promoter. Qualitative research is context based and the subjective perspectives enrich the quality of the research (Ercikan & Roth, 2006:17). Critique on qualitative data suggests that it is too subjective, difficult to replicate, hard to generalize, and lacks transparency (Bryman & Bell, 2003:298-301). On the other hand, quantitative research is considered to be objective and its judgments are believed to be generalized and replicable by other researchers (Ercikan & Roth, 2006:17).

In general terms, qualitative inquires are concerned with “how” and “why” and quantitative questions probe the “what.” I have chosen both series of questions or research methods because I am concerned with both the nature of the current music environment (the “what”) as well as the in-depth nature of “how” to promote artists in the best way possible and “why” this is the best way. It is my belief that my findings and conclusion would be lacking if I were to choose to

represent only knowledge from one end of the spectrum. Norman K. Denzin comments: “By combining multiple observers, theories, methods, and data sources, sociologists can hope to overcome the intrinsic bias that comes from single-method, single-observer, single-theory studies” (Denzin, 1970:315 as qtd. in Fry et. Al, 1981:145). It is therefore not my decision to follow the black and white specifications of any knowledge-based paradigm, but to choose data sources, research design, and analysis methods that best fit the research formulation. Quantitative inquiries are used in order to find regularities amongst artists and consumers on the shift of the music environment, buying behaviors, and artists’ needs for marketing communications. I also conducted a qualitative interview and made my surveys open in nature in order to collect open feedback from the interviewees on the music industry. Again, my interest is directed towards exploring how to best use marketing communications to promote artists in Denmark based on the changes in the music industry and the needs of the artists, rather than the overall empirical method.

2.1.2 Inductive vs. Deductive

There are essentially two means of collecting and analyzing data in this music industry study. Inductive and deductive are terms that describe two basic models of inquiry and alignment of data, theory, and analysis. Deduction rests on the idea that theory is the first source of knowledge and the researcher arrives at conclusions via hypothesis testing and empirical scrutiny (Eriksson & Kovalainen, 2008:22). On the other hand, in inductive reasoning, the researcher approaches the data by making specific observations and identifying commonalities and patterns in order to find supportive theories and make conclusions to the research question (Eriksson & Kovalainen, 2008:22). The data collection in this thesis is mainly inductive; however there are some deductive elements. The motives of this thesis are empirically driven and data was acquired based on curiosity of the subject matter – promotion of artists in the music industry. However, although I am not using theory to test a hypothesis, some knowledge of particular theories, such as theories within the cultural industries, were considered prior to data collection as a means of illuminating or extending relevance to my empirical findings. The findings are reflections from the interviewees on the music industry and promotion of artists. The findings therefore are set in relation to several relevant theories as illustrated in Part 3 in order to better understand the data and/or challenge my findings in Part 4.

2.2 Method

As I mentioned, in literature, there lacks a presence of artists’ needs for marketing communication. Due to technological advancements and industry shifts, artists’ needs and point-of-views must be considered regularly when devising an appropriate marketing plan. It is for this reason that I believe this explorative study will create further knowledge on better tailoring marketing plans for music artists. The collection and analysis methods are described below.

2.2.1 Data Collection Method

As mentioned previously, quantitative and qualitative data was collected in order to benefit the research formulation of this thesis. Surveys, an interview, and blogs were the main sources of primary data collection. As the music industry is changing face due to the Internet, it is interesting to note that the Internet is also affecting data collection methods. Nowadays, information online encourages more people to collect data from the Internet. Data collection on the Internet is moreover cheap, fast, easy, and effective (www.questionpro.com accessed 01-05-10). Yet, a critique of online research is that it eliminates human interaction and personal exchange. The specifics and the purpose of each particular data source are described further below. Both surveys and interviews were conducted in English despite the fact that many of the participants were Danish speaking. I realize that this may have hindered the participants from responding openly without restraint.

- Surveys / Questionnaires:

Surveys were distributed to both artists and music consumers in order to collect insight on the music market, marketing susceptibility, and common needs and expectations. Surveys are generally characterized as quantitative measures of data collection due to inherent objectivity and the fact that two interviewers would collect the same results. However, the surveys were designed to attribute qualitative aspects as well and were open in nature. Unlike completely standardized questionnaires, the survey design was fairly open. The surveys for both artists and consumers have many open-ended responses, “how” and “why” questions, and the opportunity to gain subjective insight. The survey for the artists was 20 questions in length and the consumer survey was 10 questions. Using this means of data collection, it was possible to gather a larger sample of responses while appreciating the respondents’ need for convenience by making the surveys

available over the Internet. However, I realize that a downside of using a survey is that I am unable to follow up on interesting responses and it is not an active or interpretative interview. The inability to connect personally with the individuals taking the survey is admittedly a hindrance in the validity of my data. If the data collection were to be conducted again, I may consider the possibility of a focus group of artists instead of or in addition to the survey. Nonetheless, SurveyMonkey.com, an online survey tool that is commonly used by businesses and various interest groups in order to gather data used for decision-making, was used in collecting the survey data (www.surveymonkey.com accessed 19-02-10).

- Interview:

Although online research is growing, face-to-face conversations are also important in gathering research. According to Steiner Kvale (1996:14), an “inter view is an interchange of views between two persons conversing about a theme of mutual interest” and thus a “pipeline for transporting knowledge” (Holstein & Gubrium, 2004:141). Holstein & Gubrium (2004:158) claim that a qualitative interview is “a much wider, more richly variegated field of inquiry” than surveys, and it was important for me to have this insight in accompaniment to the surveys. The one-to-one interview was designed to be a very open, interactive conversation. The open nature of the questions allowed the respondent to “tell the story in his own words” (Gillham, 2005:33). The interview was semi-structured, meaning that there was a question guide prepared before the meeting, but there was a chance to stray from the structure guide when interesting insights arose. A semi-structured interview is defined as “an interview whose purpose is to obtain descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomena” (Kvale, 1996:5). The life world in this case is the music industry and the goal was to gain feedback on that environment based on the interviewee’s experience in the field. The exchange was indeed somewhat systematic, but the tone of the interview was conversational and informal. When areas of further interest arose in the discussion, I asked for further clarification, justification, or to provide an example. Throughout the interview, I tried to exhibit an unbiased, neutral attitude towards the subject matter, so as to give an accurate portrayal of the data being collected; however, it is dually noted that bias during qualitative interviews must be acknowledged. Transcription during the interview was in the form of note taking. Eriksson & Kovalainen, argue that research participants “may prefer that you take notes instead of tape or

video recording” because it is believed the respondents will converse more freely and feel more comfortable if they are not being visually or orally recorded (Eriksson & Kovalainen, 2008:85). I wanted to possess a degree of trust between the interviewee and I so that he could speak more freely in his responses. However, I understand that by not recording and transcribing the interview in its entirety, some data may be lost. The interview was conducted at the interviewee’s company, Freelas PR. A bottle of wine was exchanged as a measure of gratitude for the interview.

- Blogging:

In addition to the surveys, I started a blog on the Music Marketing Network entitled “What Do Artists Want?” By using this blog, I reached out to artists, curious about their feedback and point-of-view on how the Internet and the changes in the environment have altered their needs or wants from the music business. I also relied on a secondary source of data on the same webpage, a blog entitled “Why Do You Make Music?” in order to discover why musicians chose such a risky and volatile profession. This was a great way to get artists to openly respond about their situation and views. Yet, as the Internet is a global environment, I must acknowledge that the data from the blog is not specific to the Danish market.

2.2.2 Data Analysis Method

Data analysis is the creative process of making meaning (Esterberg, 2002:152). And there is no single method or right way for making sense out of data. In this report, I wanted to make meaning from the point-of-views of the interviewees on the music industry and how to promote artists in Denmark. The following section discusses the data analysis methods I used in interpreting the data.

- Discourse Analysis:

Discourse analysis was used in interpreting the data from this music industry study. Discourse analysis examines the language of the data and finds meaning within the language, written or spoken. Discourse analysis goes into an in-depth analytical level of the language, treating each quote independently. A discourse is a particular theme within a text. Analysis of the language does not provide absolute answers, but it allows the researcher to understand the conditions

behind a field of interest, in this case, music marketing (www.ischool.utexas.edu accessed 05-04-10). It is a means of reading between the lines of a text that is fairly black and white. Although there is no one true answer that results from discourse analysis, many insights or perspectives from interviewees are found and critiqued in order to make conclusions with regard to the research question – how to devise a marketing plan for music artists in Denmark. The language is analyzed with a minimum of bias. A flaw in my analysis is again that I do not have fully transcribed interviews. The survey and the interview may miss key insights and language that would have been apparent if data consisted of active interviews that were fully transcribed. Due to this shortcoming, I may have collected my data differently if I had to do it again in order to conduct a more thorough analysis.

- Content Analysis:

In plain terms, content analysis studies the content of the data collected. No codes were used per se, as the texts were incomplete and not fully transcribed. However, there was still focus on the manifest content of the data in order to find patterns. Content Analysis is used as a tool to some degree in this study in finding commonalities amongst artists, consumers, and the music promoter. This form of analysis, contrary to discourse analysis, studies the language that is readily visible and ‘on-the-surface.’ Within the content, it is possible to find similar concepts and identify patterns. For example, perspectives that illustrate there has been a decline in CDs sales could be characterized as ‘Internet effects’ or ‘changes in the music environment.’ This tells the researcher that there has been a shift within the industry and the researcher must then determine to what effect this change has had on the research question and how to market artists as a result of this change.

- Information Graphics:

Information graphics are visual representations of information, data, or knowledge in the form of graphs or charts. Graphics are useful in clearly depicting the artists’ and consumers’ perspectives. Visual diagrams or charts make it easy to illuminate areas of interest and draw assumptions from the raw data. Information graphics are used in interpreting the surveys and in comprising a visual for the non-open answer questions.

- Journal:

Keeping a journal is very helpful when employing an empirical study and doing fieldwork. It is useful in collecting both qualitative and quantitative data on a systematic basis (Bernard, 1994:184). A journal tracks or traces each step in the writing and data collecting process as well as chronicles one’s personal feelings and observations. This is one part of the data collection and analysis process where bias is welcomed. I find keeping a journal particularly helpful in remembering the entire methodology of the process and jotting down questions pertaining to the research field. It is also helpful in triggering the need to recall specific details (Bernard, 1994:183).

2.3 Research Design

It is important to have a thorough and well-planned research design in exploring how to promote music artists. The research design of this thesis consists of gathering both primary and secondary data. In planning the research design of this study, I had an objective as to what kinds of material I was interested in gathering for each type of input provider, as described below.

2.3.1 Primary Data

- Artists:

Collecting artists’ insights was of highest importance in this empirical study, as I believe it is the artists’ needs and wants that are critical in devising a well-suited marketing plan for their music. The recruitment of the artists was based on criteria that these individuals possess some knowledge, opinions, or reflections on the research field. These individuals are musicians or individuals possessing a strong appreciation for music as a hobby. Not all participants were of Danish origin, but all respondents reside or have resided in Denmark and are familiar with the Danish music industry. 13 music enthusiasts participated in the survey posted on surveymonkey.com, 8 females and 5 males. The artists ranged from 20 years of age to 27 years. A majority of the participants (approximately 70%) specialized in the music genre of Pop, Rock, and Soul and their main talent was voice. The remaining 30% focused more closely on the music genre of Indie Rock and played guitar, drums, or another instrument. The survey was comprised of 20 questions with both qualitative and quantitative inquiries. Questions pertained to the participants’ demographics, changes in the industry, music marketing and artists’ needs for

publicity, and challenges in enduring a music career. The artists’ perspectives were also collected through online blogs. The purpose of collecting artists’ feedback was to analyze how musicians currently feel about the recent changes in the music environment and account for how they believe marketing would be beneficial to their potential music career. The survey is included in the Appendix, section 8.2.1.

- Consumers:

On the other hand, consumer data accounts for whether demand has altered based on the recent shifts in the music environment. The consumers’ point-of-view is important in this study because it is the consumers who are both the audience of the music as well as the end receivers of the marketing messages. This insight is important in understanding how many consumers respond to various existing promotional music messages, and what is most effective. 8 individuals completed the consumer survey on the music industry. There were 5 females and 3 males with ages ranging from 15 to 28 years. 62.5% of the consumers prefer the genre of Pop, Rock, & Soul while 25% prefer Hip-Hop and 12.5% prefer Electronic music. The survey was 10 questions consisting of both multiple choice and open-answer questions. The purpose of the survey was ultimately to discover how a sample of consumers feels about illegal downloading, hears about new artists, and responds to music marketing. The survey is included in the Appendix, section 8.2.2.

- Record Label / Business POV:

Considering the point-of-view of a music promoter and the business side of the music industry was also important. Las Thomsen was interviewed on behalf of his company, Freelas PR Bureau, and his extensive experience promoting artists in the music industry. Copenhagen Records, one of the largest independent record labels in Copenhagen, freelances some of their PR and promotion of artists to Las Thomsen and his company. Copenhagen Records is the label to major Danish artists such as Nephew, Alphabeat, Agnes, and Celina Ree (www.cphrec.dk accessed 18-02-10). Freelas is an independent PR agency delivering PR services for CD releases, concerts, films and television, as well as management and consultancy services (www.freelas.dk accessed 18-02-10). Freelas is comprised of 7 employees, all with backgrounds working at major labels. There is also a cluster of 4 promotion agencies in the same building. Las Thomsen is the founder

of Freelas PR and has worked 20 years in the industry, primarily at Virgin Records Denmark and Universal Music Denmark. Las Thomsen has worked in the industry for long enough that he has built a network of contacts and many artists are loyal to him. Because of his experience, knowledge, and prominence within the industry, Las Thomsen is a good candidate to represent the business side of the music industry. The overall objective of this interview was twofold. I wanted to first to find out how artists are currently marketed in Denmark. Second, I wanted to explore how Freelas recognizes or copes with any changes in the Danish music environment. The interview guide is presented in the Appendix, section 8.2.3.

2.3.2 Secondary Data

Secondary data pertained mostly to data collected on the music environment, both in Denmark and worldwide. IFPI was the primary source for financial standings based on country and percent of sales. It was also insightful to see the true measure of CD decreases and the take off of digital sales. The reports also expressed comments from top music executives on their response to this industry crisis and what is being done to build sales. When seeking secondary research, I sought terms such as “music marketing,” “artist promotions,” “Danish music industry,” and other relevant terms. In addition to IFPI reports, other forms of secondary data were in the form of press releases, news journals, books and articles, blogs, previous master theses, and company websites.

2.4 Research Trustworthiness

This section reviews the trustworthiness of this music industry study and mentions any limitations or margins of error. This section also evaluates the accuracy of the data and my ability, as the researcher, to answer how artists would be best promoted in the current music environment. It is important to continuously evaluate the reliability and validity of data in any empirical study. However, as validity and reliability are essentially paradigm-specific concepts, Lincoln and Guba (1985) suggest a parallel concept of ‘trustworthiness’ (as qtd. in Eriksson & Kovalainen, 2008:294). According to Lincoln and Guba, there are four criteria in assessing the “goodness” of the research: credibility, transferability, dependability, and conformability (Eriksson & Kovalainen, 2008:294). These criteria are described below in connection with this report.

- Credibility – The credibility criteria evaluates the merit of one’s claims, and assesses whether or not another researcher, on the basis of the same collected data, could possess the same or a similar interpretation (Eriksson & Kovalainen, 2008:294). I believe that this music industry study is credible in that I have chosen credible informants and sources of data. Both the artists and interviewee Las Thomsen were chosen because they possess knowledge on the subject matter of my thesis, the music industry. Consumers were chosen at random, even though they too possess some knowledge of the industry based on the music environment that surrounds them on a day-to-day basis. My own previous or attained knowledge on the music industry allows me to make educated assumptions and credible conclusions based on the theory and data provided in Parts 3 and 4.
- Transferability – Transferability evaluates one’s claims by making a connection between the study at hand and previous studies. This study is transferable or similar to other studies in that the Internet and the changes in consumer preferences within the music industry have stimulated a great deal of attention towards the industry devising new business models and revenue streams. Particularly now in the economic crisis, record labels are struggling and research is believed to alleviate the problem. Moreover, this study is transferable to other studies on the music industry, as there are many industry experts who ponder how to keep up with the changing industry; however, contrary to previous studies, this study focuses on the artists in Denmark.
- Dependability – Dependability refers to the trustworthiness of the researcher. I, as the researcher, have made this study dependable in that the process of my research has been logical, traceable, and well documented. I have had a premeditated mindset when conducting my research on music marketing. Keeping a journal and documenting all sources of literature has made my research thorough, coherent, and thus dependable.
- Conformability – Conformability means ultimately that the reader can easily understand the findings reported. In this report, the findings have been made clear by providing an overview of the music industry and the problem in the introduction. I use full quotes in relaying the findings to make the data upon which I make my conclusions clear and transparent to the reader. If ambiguity is present in the quotes, I naturally describe the context behind their

meaning. Graphs and charts are also utilized in providing a helpful illustration of the findings to the reader.

In addition to Lincoln and Gubas’ trustworthiness criterion, I believe there are other criteria that are also important in assessing the quality of a research assignment. The following criteria evaluate the communicative ability, transparency, pragmatics, heuristic elements, and good workmanship of this study on the music industry, as listed below (Research Quality lecture – Nanna Mik-Meyer).

- Communication – The communicative criterion puts to question whether empirical material communicates the data accurately to the researcher. Transcribing and recoding the interview with Las Thomsen would undoubtedly have made the data more sustainable and accessible. However, I took copious notes during the interview and the surveys are nonetheless communicative and withstanding of the artists’ and consumers’ perspectives, which is most important in this report.
- Transparent – Transparency in research refers to being clear and deliberate in conducting research. Again, I admit that my research could have been more transparent if I had recorded and fully transcribed my qualitative one-on-one interview, but I believe that the comfort ability of the interviewee is very important. Another margin of error is that although this study focuses on the Danish market, the data collected from Internet blogs was not demographic specific. Overall, I maintain that I was premeditated and thorough in selecting participants, preparing the interview and survey guides, and collecting and interpreting data. Keeping a journal also made the course of my research very transparent.
- Pragmatic – The pragmatic criterion evaluates whether or not the research formulation is relevant. In an industry of constant flux, research on industry shifts, artists’ needs, and promotional strategies is extremely important and relevant. Furthermore, in the music industry, traditional business models are failing, so the concept of new ways of associating with and promoting artists is vital.
- Heuristic elements – I believe I have captured heuristic elements in this empirical study by creating new knowledge pertaining to the music industry. There is no prior research present on artists’ needs and promoting artists in Denmark. I also hope that this research will allude

to better relationships between the labels, artists, and consumers, and will lead to further and more exuberant research on artists’ needs and favorable promotion strategies. I also believe that this market-based research could possibly be generalized and relevant to many demographic regions where music business is prominent.

- Good workmanship – I believed I have met the good workmanship criterion by attacking all research elements whole-heartedly and by showing a genuine interest in the research field.

2.5 Recapitulation

Part 2 illustrates the methodology utilized in surveying how to promote artists in Denmark. To recapitulate, the nature of the research is both qualitative and quantitative with mostly inductive implications. Two surveys, an interview, and blogs were used as primary empirical data sources in concurrence with secondary sources. Discourse analysis, content analysis, graphs, and a journal were tools in analyzing the data from all interviewees: the artists, the consumers, and the expert music promoter, Las Thomsen. Finally, an evaluation of the trustworthiness of this study indicates that the research is honest, appropriate, and meticulous.

3. THEORY

Part 3 describes the theory used in this study in better understanding the artists’ needs, music marketing, and artists’ relation to the music environment. Theories are well-founded, well-stipulated, general assumption about how something in the world hangs together (Vikkelsø and Mathieu - lecture). In this case, I discuss previously theorized assumptions about the music world and how to promote artists in that world. Theories in this thesis are selected based on their relevance to expressing how to promote music artists in such a volatile environment as the music industry. Moreover, theories are used to better understand and interpret the empirical data as well as confront their true meanings. I use a triangulation approach in that I take multiple perspectives from the theoretical world in order to refine and clarify the findings of my research (Eriksson & Kovalainen, 2008:292). In other words, several theories are used in explaining, understanding, interpreting, and critiquing the data. Primarily theories within the arena of the cultural industries were utilized as they pertain most closely to the primary sources of data: the promoter, the consumers, and the artists. More specifically, theories of both music and marketing are very

important in grasping a broad understanding of the research field. The theories utilized in this report include: Art v. Business, the Experience Economy, Music Marketing, Co-Creation, Relationship Management, and Clustering. The theories described below are used as tools to finding patterns in the data and ultimately expressing the bigger picture – how to promote artists in Denmark.

3.1 Art v. Business

The theory of art v. business presents a background that is necessary in understanding the artists’ lifestyle and identity. In the music industry, as in other cultural industries, art and business possess a dual-identity with contrasting ideologies (Albert & Whetten, 2004:107). There is an antagonism between art and business. And the antagonism or dual-identity is important to assess because it reflects the lifestyle of the artists and thus their needs as musicians. On one hand, artists want to embrace their music for what it is and do not want anything in return. Yet, on the other hand, artists need to make a living in order to survive. The marketing process depends essentially on the artists’ approach to music – whether they are mostly interested in pursuing an artistic vision or primarily concerned with selling a product and making money (Lathrop, 2004:29).

Finding a balance between art and business is rather difficult for artists and usually involves sacrifices or tradeoffs. Artists are moreover characterized by essentially two identities: their identity as a creative producer and contributor, and their identity as a ‘small firm’ (Eikhof & Haunschild, 2006:234). And Passman (2009:11) comments, “Most artists do not like business.” Where one stands on the continuum between art and business ultimately affects the lifestyle of the artists.

In a qualitative study exploring the perspectives of German theater artists, Eikhof & Haunschild argue, “artists need to bridge the gap between artistic work and economic need” (Eikhof & Haunschild, 2006:234). They further claim that most artists embrace a Bohemian lifestyle, characterized by a devotion to *l’art pour l’art* - art for art’s sake (Eikhof & Haunschild, 2006:234). Deriving from gypsy ideals and opposition to mainstream lifestyles, artists are Bohemian in the sense that they live a lifestyle that is distinct and distinguished from society, especially in regard to business (Eikhof & Haunschild, 2006:234). Bohemians are further

classified as being spontaneous, having sporadic employment, lacking income, improvising, living hand to mouth, and focusing on the enjoyment of life (Eikhof & Haunschild, 2006:236). This bohemian description is analogous with many artists’ lifestyles.

Furthermore, despite one’s feelings toward choosing one end of the dichotomy over the other, art or business, it is extremely difficult for artists to maintain creativity and artistic motivation while also having to orchestrate one’s time planning, managing, and promoting a creative based career. Record labels alleviate some of this art v. business problem by taking on a substantial amount of the business management and organization. However, getting noticed by a record label is difficult and usually entails active self-promotion in the beginning stages of a career. And the artists that choose a lifestyle based on *arts for art’s sake* and forgo self-marketing efforts, typically need to have another job in order to make a living. This in itself interferes with the creative process. Finally, the art v. business dichotomy should be considered in assessing artists’ needs and lifestyle limitations.

3.2 Music Marketing

This section discusses the theoretical considerations behind music marketing and promoting artists. One way to define music marketing is: “Music marketing is an extension of ‘You’ [the artist] and ‘Your’ [the artist’s] music” (musicmarketing.com accessed 22-03-10). Many artists need marketing in some shape or form in developing their music career. As traditional marketing plans have shifted, the goal of marketing is no longer to just sell records. Artists need to find a unique selling proposition that differentiates the artist from thousands of other artists. They have a need to stand out. It is important to be creative and think of promotional avenues or areas that are outside traditional marketing that the artist could take advantage of in standing out. It is also important to research the specific marketing vehicles that are most effective in reaching the audience and explaining the artists’ story (King, 2009:17). Many artists have turned to sponsorships, endorsements, and commercial branding opportunities; however, this is purely about branding and making money. I find that although artists or labels have found other ways to make money, in becoming commercial, the artists sometimes lose sight of their original reasons or ambitions for making music. In marketing music, artists must formulate a marketing plan and evaluate the marketing mix as described below.

3.2.1 Marketing Plan

A marketing plan in the music industry is a decision making process designed to add value to the artist and/or the album that is being released. As the environment changes, as it often does in the music industry, companies must adapt and align their marketing plan to strategically fit their capabilities as well as the condition of the marketplace (Jobber, 2007:39). In the music industry, labels, managers, or artists must formulate a course of action based on their capabilities, objectives, and a market analysis. The goal, at its simplest, is to develop an audience base and sell the musical product (Lathrop, 2003:27).

The market planning, the allocation of resources, and the implementation of decisions will ultimately determine the success of the artists and/or the album release. And it is essentially the success of the album that will lead to concert ticket sales, the main source of the artists’ revenue. In order to create a strategic and effective marketing plan, one must consider the following questions: “Who is the artist? How did the artist get where he or she is today? Where is the artist heading? Where would the artist like to be? How does the artist get there? And is the artist on course?” (Jobber, 2007:40). It is important to answer these questions in devising a marketing plan that is specifically tailored towards the artist. Typically, the components of a music marketing plan are the following: artist/album descriptions, target demographic and geographic markets, press, online/video, distribution/retail, radio, tour, advertising, promotional merchandise, and additional opportunities.

3.2.2 The Marketing Mix

The marketing mix is part of the marketing plan and must be assessed. The marketing mix consists of 4 P’s: product, price, placement, and promotion (Lathrop, 2003:25). When marketing an artist in the music industry, these 4 decision areas must be managed in order to satisfy consumers’ needs for music and how artists can be portrayed in such a way to meet those needs. The target audience should also be a main consideration when establishing a marketing mix that is right for the artist. Understanding the essence of these 4 areas will lead to a better, more appropriate marketing strategy for the artist. Criticism of this model is that it does not take sufficient account of the artists themselves and their relationship with consumers.

- Product – The product of music can be in many forms. First of all, music can be in the form of a hard good, tangible product, such as a CD or vinyl album. Second of all, music can be an intangible product, such as digital mp3s. And lastly, music can be in the form of an experience, such as concerts. Production and labor are intensive in delivering a quality music product or performance. All activities related to product development and music innovative fall into this category (Lathrop, 2003:25).
- Price – The price of music used to be fairly standard. It still is to some degree. The major labels fix the prices of albums and concert tickets sold to consumers. And with the popularity and success of the artists, labels can charge even more money to consumers. On the other hand, music has been devalued in price. Many consumers no longer pay the same amount of money as they used to for music. And with the help of the Internet, they usually do not have to. Despite the quality or the excellence of the music, whether it is Beethoven or Nik og Jay, iTunes sells music to consumers at very low prices. Beethoven’s classic 5th symphony in C minor actually costs less (\$.99) than Nik og Jay’s “I Love Ya” at \$1.29 per track (itunes.com accessed 10-03-10). Price is an important element in the purchase decision because price affects the value that consumers perceive to get from buying a product (Jobber, 2007:20). With music companies and digital music services employing a low-price positioning strategy, the value of the product, the art of the music, diminishes greatly. Although price decisions have to be considered, if the artist does not want to devalue the music, I suggest having a greater focus on other areas of the 4P strategies in the marketing plan.
- Placement – Placement involves decisions concerning which distribution channel to utilize. The placement of music can exist virtually everywhere. Unlike prior decades where music was solely distributed to consumers through retailers or wholesalers, music can now be distributed directly to consumers through the Internet. Today’s consumers like to have access to music anytime, anywhere. Eric Daugan, Senior Vice President of Warner Music International comments: “Our vision is music availability everywhere, at any time, in any place” (as qtd. in IFPI Digital Music Report 2010).
- Promotion – The promotion of music is an area to really capitalize on. Promotion essentially communicates the decisions of a marketing plan in a way that favorably influences the target consumers’ perceptions. According to Lathrop (2003:32), “Promotion boils down to

informing the world about the product, persuading potential buyers of its value, and continually reinforcing public awareness of the artist and the product.” Although labels may change the face of music in years to come, offering new formats, at various prices, placed in different areas, right now promotion is the only sure way of reaching out to music consumers. Through the promotion of artist, consumers can often find a way to relate to the artists, creating loyal customers. All the promotional tactics must increase customer awareness of the artist and convince consumers of the music’s value. Promotion requires creating a brand image for both the artist and the experiences they want to provide. Branded experiences as such are “events that engage individuals in a personal way” (Pine & Gilmore, 1999:12). Branding and promotion help the consumer remember artists.

Although the artists’ success is nevertheless based on their talent, creativity, and novelty – the music alone is not enough to compete on in today’s society. Moreover, because consumers are losing interest in paying for music, records labels undoubtedly try to present the lowest prices to consumers. However, neither the label nor the artists make any money offering low priced or free music. Placement of music is easy to capitalize on in that music can ‘exist everywhere’ with the help of the Internet, but it is often hard to stand out. The promotion area of the marketing mix is the only element to capitalize on by focusing on a strategy that will make the artist stand out and relate to consumers. The promotion strategy is moreover a “tool for competitive advantage” when “product benefits are particularly subjective and amorphous in nature” (Jobber, 2007:22). Ultimately the promotions strategy and overall marketing plan should be consistent, align the artists’ music with consumers’ needs, and possess an allocated budget.

Promotion in music is a complex effort because of the many components involved (Lathrop, 2003:26). Furthermore, the marketing plan requires “constant attention and fine tuning” (Lathrop, 2003:32). Marketers must be aware of the overall environment, as depicted in Figure 3. Culture, law, technology,

competition, and the economy affect the execution and success of the marketing plan and the 4P

Figure 3. The 4 P’s of Marketing



Source: <http://www.ocw.nur.ac.rw>

decisions. The market environment and the consumer needs should be under constant evaluation and in line with the overall strategy for the artist. Activities within the promotional strategy and marketing plan could be in regard to social networking, blogging, micro-blogging (Twitter), a homepage, podcasts, mobile marketing, video marketing (YouTube), print ads and posters, media (radio and television), banner ads and online advertising, a newsletter, and publicity (King, 2009:89-200). There are many tools from which to promote an artist – the challenge is just to choose the right ones and follow through with them. Furthermore, despite all odds, artists must use these tools in a way that will break through the noise and reach consumers.

3.3 The Experience Economy

All consumers endure some sort of experience when hearing music. This section describes Pine & Gilmore’s Experience Economy theory, as this fundamental knowledge is important to understand in promoting artists. Experiences are memorable occurrences that “derive from the interaction between a staged event and the individual’s stage of mind and being” (Pine & Gilmore, 1999:12). According to Pine & Gilmore (1999:12), no two people can endure the same experience. Experiences within the music industry could be when an individual is listening to a CD or going to a concert. With CD sales dropping and more consumers opting for free, digital music experiences, it is important to find ways in which to market experiences that consumers would want to pay for, ultimately generating revenue for the artist and the label.

Consumption of music experiences has more or less always occurred. For example, elite patrons of Beethoven would pay for private performances in order to experience his music (www.wikipedia.com accessed 19-03-10). Musicians in the classical era earned an income by publishing music works (sheet music), teaching, and from performances. It is almost as though the music industry has come full circle. Artists can no longer rely on the sale of their products for a substantial income. Instead, they must benefit from concerts and performances. Pine & Gilmore claim, “experiences represent an existing but previously unarticulated *genre of economic output*” (Pine & Gilmore, 1999:ix). And the value the consumers receive from the experience is ingrained in the memory of the individual.

Pine & Gilmore’s “The Experience Realms” is used to examine a creative process for which to convey desired experiences to music consumers as described in Figure 4. Attention to all four

realms optimizes the experience. The question therefore is how to enrich the experience in a way that makes it more fun, inviting, and financially worthwhile. Moreover, part of music marketing is ensuring that the experience is marketable and worthy of offering to consumers.

3.3.1 Entertainment

The experience needs to entertain consumers. Most concerts today are relatively passive in terms of consumer involvement. The goal of this dimension is to keep the attendees captivated in the music and the performance. Triggering various senses, emotions, and moods of the audience would ideally affect the overall enjoyment and interest of the audience. Artists need to entertain and relate to the audience in a way that the audience members will want to come back for more performances and will hype up the experience to friends.

3.3.2 Education

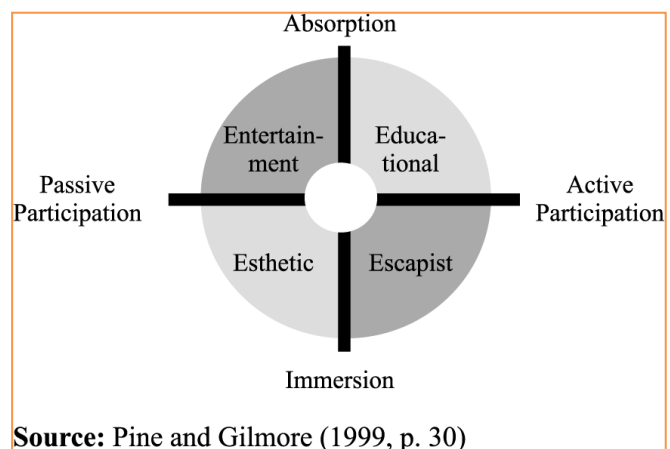
Some experiences are also educational, engaging the mind. This realm invites consumers to actively learn and explore new knowledge. More often, attending concerts is a passive experience for concertgoers and not especially educational. However, music is often a channel for the artists to portray and express their life stories through song to the viewers. Artists also have the opportunity to become role models to fans.

3.3.3 Escapist

If an experience has an escapist dimension, the consumer is invited to actively participate. Many artists already try to embody this dimension at concerts by asking

fans to sing, clap a beat, or come up on stage. Embarking on the escapist dimension could make fans feel as though they are part of the music making experience. Including consumers in the experience benefits the artist by creating a memorable experience for fans and thus loyal consumers. Artists, through music, are also enabling audience members to escape the complexities of their life, even if it is only for a short amount of time.

Figure 4. The Experience Realms – Pine & Gilmore



Source: Pine and Gilmore (1999, p. 30)

3.3.4 *Esthetic*

Experiences also have aesthetic components. Altering the aesthetics of the experience involves making the environment and setting of the experience more inviting, interesting, comfortable, or relevant (Pine & Gilmore, 1999:39). In this realm, attendees desire to immerse themselves in the experience but have little effect on it. Depending on the artists’ genre of music, the atmosphere of the experience differs. For example, the atmosphere and aesthetic at a large rock concert would undoubtedly be different than at small jazz café. It is important to create and market an aesthetic environment that aligns with the artist’s style, music, and the artists’ overall fan base.

By incorporating these four realms into the creative strategy, the experiences become more enjoyable, educational, and inviting. Also, relating to the audience directly will make the experience more memorable and benefit the artist in the long run. Selling merchandise or memorabilia provides the audience with a physical impression of the experience and also creates an additional revenue stream for the artist. Furthermore, a creative and memorable performance would encapsulate the entire experience, including before and after the show. An experience at an Alphabeat concert, for example, not only includes the concert itself but also parking, getting a ticket, waiting in line for the bathroom, etc. All of these additional factors affect how the artist is being promoted to consumers. A bad parking experience could dampen the attendees’ mood and memory of the experience, despite their enjoyment level of the performance. By strategically optimizing the entire experience and removing any hassles generally associated with going to concerts, individuals may be more apt to go to concerts and be willing to spend more in doing so.

The first step is designing an experience that is worth paying for (Pine & Gilmore, 1999:68). Recognizing new experience elements can be added to increase demand and/or charge higher prices for existing offerings (Pine & Gilmore, 1999:144). Regular review of this model will benefit the artist and label in staying mindful of consumer tastes and preferences in optimizing the music experience and ensuring the experience is not the exact same every time. It also is argued to be fruitful in building an image.

3.4 Co-Creation Theory

Prahalad & Ramaswamy’s portrayal of co-creation theory is important to review in this report because consumers are becoming more active in co-creating the value of music, and it is

important to understand when creating and promoting music experiences. Co-Creation theory essentially states that value is co-produced by the artist and the customer. Overall, consumers have grasped more control in the music industry. According to Prahalad & Ramaswamy (2004:6), consumers are more active, informed, connected, and empowered in making decisions. Consumers have access to more information and have more knowledge than in previous decades to discriminate and make choices. After all, it was active consumers who made music available on the Internet in the first place, identifying alternative ways of making music available to the market. And now consumers have the option to download, what to download, and what to pay or not pay. Principally, consumers’ demands have increased significantly – they want music cheap, fast, and easy.

Prahalad & Ramaswamy use the example of online auctions, such as eBay, to illustrate that consumers spend money for a product based on that utility of its worth. I do not necessarily agree that their claims apply to all co-created experiences. Consumers value music highly, now more than ever. However, despite their strong appreciation for music, consumers no longer want to pay for music, driving the monetary value of music down. Consumers have become smart and cheap (Prahalad & Ramaswamy, 2004:7). They know that they can get music cheap and therefore choose to do so.

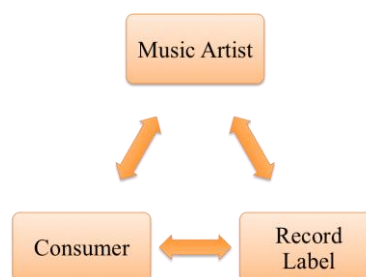
In several ways, the music industry has tried to embrace co-creation and the active attitudes of consumers in controlling their music experiences. A rich understanding of consumers will allow the music industry to provide music experiences that are unique and customized to the individual consumer’s demands. For example, iTunes allows consumers to control their experience by allowing them to make their own playlists and decide what to listen to. Rock Band, YouTube, and Pandora are other examples where co-creation has been beneficial in the music industry. The trick is to find ways that make the consumers feel as though they are solving the problem, their own needs, while the industry retains revenues. When there is no differentiation inherent in the music experience, consumers will continue to want music cheap. According to Prahalad & Ramaswamy (2004:12), “The future belongs to those that can successfully co-create unique experiences with customers.” It is also important to educate consumers to be more compassionate to artists’ situations. Building stronger bonds between artists and consumers may compel more compassionate consumers.

3.5 Relationship Management

The American Marketing Association (AMA) defines marketing as “a set of processes for creating, communicating, and delivering value to customers and for *managing customer relationships* in ways that benefit the organization and its stakeholders” (marketingpower.com accessed 12-10-09). It is from this definition that one can determine that marketing is not only about generating sales, building awareness, and improving brand image – marketing is also about cultivating relationships and sustaining them on a long-term basis. Managing relationships and networking are two major aspects that are essential in promoting an artist’s career. King claims, “The music business revolves around connections” (King, 2009:141).

Although the AMA definition is more organization specific, relationships are equally important and beneficial for artists in the music industry. There are essentially two focal relationships for music artists – their relationship with the label and their relationship with consumers. The relationship between the label and the artist is important because the label possesses many resources and ultimately controls the artist’s career. Yet, the artist’s relationship to his or her fans is of utmost importance because it is the fans that decide the fate or success of the artist’s talent as well as compensate the artist for his or her music. The focal relationship discussed in this report is therefore the artists’ relationship with consumers, the end receivers of music marketing communications.

Figure 5. Focal Relationships

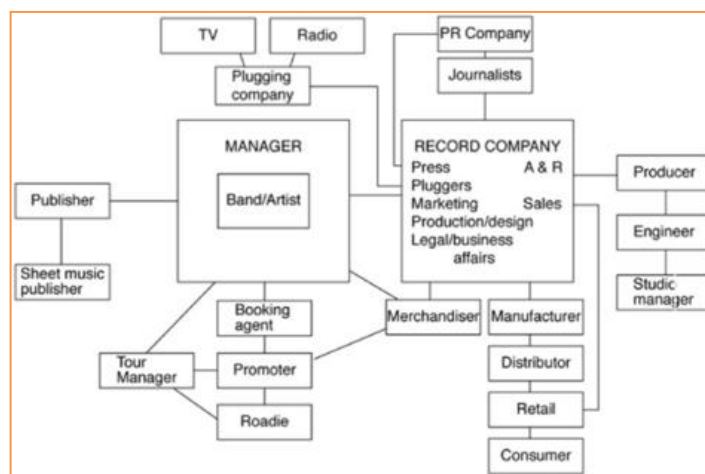


Managing relationships is very important because the effects of one relationship affect a wider spectrum of relationships in the corresponding network. Although artists have focal relationships with the label and consumers, they also have relationships outside the focal relationship that may affect the dealings in the focal relationship. For example, the artists may also have relationships with lawyers, business managers, agents, sponsors, etc. which ultimately can affect an artist’s

relationship with consumers. The media tends to have a significant influence on these relationships providing feedback, coverage, and evaluation (Lathrop, 2003:139).

The focal relationships must nonetheless be managed in such a way that will ideally create value for the entire network. The actors in the focal relationship “can learn that by cooperating, they can raise the benefits each receives” (Anderson, 1994:3). An example of a more inclusive relationship network in the music industry is illustrated in Figure 6. However, this model is outdated in that it does not account for the Internet and the possibility of the artist selling or promoting music directly to the consumer.

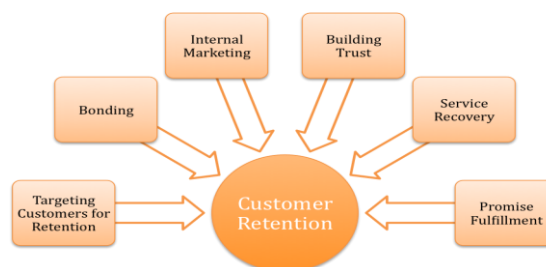
Figure 6. Music Industry Relationship Network



Source: <http://www.howto.co.uk/img/sections/392/f0007-01.png>

In addition to evaluating network implications, it is important for the artist or record label to have a customer retention strategy. Such a strategy, if executed properly, will increase customer perceived value, customer satisfaction, and may evoke loyalty. These results are beneficial to artists in pursuit of a prosperous and sustainable career. According to Jobber (2007:901), there are 6 areas of focus in a customer retention strategy, as shown in Figure 7.

Figure 7. Jobber’s Customer Retention Strategy



Source: Jobber, 2007:901

3.5.1 Targeting customers for retention

Lathrop (2003:41) claims, “Identifying an audience as precisely as possible is key to marketing success.” Ultimately, different genres or styles of music appeal to different audience groups. The more specific the audience segment, the easier it is to tailor promotional messages to audience preferences and invoke loyal fans or customers. Marketing to an unknown audience is a waste of time and resources because it is likely that the audience will not even acknowledge the marketing messages being sent. Artists can identify their target audience by asking friends, family, and individuals who already have an interest in the music being presented. It is likely that existing audience members share similar demographics to the larger target segment. Identifying the right audience is important in identifying loyalty-prone customers and building an artist-consumer relationship that has the most value for both parties.

3.5.2 Bonding

Especially when CD sales are declining, it is important for artists to orchestrate a bond with their audience and fans. Lathrop (2003:27) asserts, “Music is ideal for establishing deep emotional connections between the artist and audience.” Fans connect to artists by relating to the lyrics and the music in a personal way. Likewise, the artists tell their story through their lyrics and through their music, and are appreciative to the fans that listen. Furthermore, many devoted fans change their appearance and attitude based on the music they listen to and the extent to which they relate to the artist. According to Jobber (2007:901), there are 3 levels to bonding in relationships. The first level is a bond created through financial incentives. Many times, artists give away free demos or free merchandise to invoke interest in the music and the brand the artist has created. The second level relates to the creation of social bonds. This level is becoming more and more important for artists, entailing frequent communication with fans. Through Facebook, Myspace, and Twitter, artists can communicate with fans on a more personal level and inform fans about activities in the artist’s career. For example, American pop star Taylor Swift makes it a priority to have a relationship with fans through social networks and blogs. Furthermore in her music video “Fearless,” Taylor Swift showed her appreciation for her fans by creating the video for them, highlighting her experiences with fans on tour. In August 2009, she even bought pizza, milk, and cookies for fans waiting outside her hotel room in London (www.haveuheard.net accessed 27-03-10). The third level embodies the financial and social bonds as well as structural bonds.

Structural bonds involve providing solutions to customers’ problems (Jobber, 2007:902). Many fans look to music to help get them through a rough time in their life or help to change their mood. In this way, consumers look to their relationship with the artist to solve their problems. Moreover, having a bond with the target audience is essential in creating loyal consumers and guaranteed attendees at concerts.

3.5.3 Internal Marketing

Internal marketing involves training and motivating the artists’ team to deliver high quality music and experiences to consumers (Jobber, 2007:902). It is difficult, however, to train the internal team in the music industry because they all possess specialized competences. The challenge is to find people or contacts that possess expert knowledge and a passion about the music the artist tries to convey. Passman (2009:15) asserts that an artist must gather professionals, such as a personal manager, attorney, business manager, and an agency that will ultimately maximize the net worth of the artist and share the artist’s aspirations. Music business professionals who have been in the business for a long time, have built up many contacts, and tend to know which marketing tactics work and which do not. Yet, those who have been in the business for many years may be too old fashioned, especially when artists are seeking innovative, unique marketing strategies. These individuals are also used to traditional models of selling albums and these models are no longer working like they used to. Overall, it is important to select the right people who will stay loyal to the artist. With a level of loyalty to the artist, higher levels of customer retention can be achieved through the build-up of trust and long-term contact with fans (Jobber, 2007:902).

3.5.4 Promise Fulfilment

According to Jobber (2007:902), promise fulfillment is very simple. It involves “making realistic promises initially, and keeping those promises.” These promises are usually generated through marketing channels such as advertising, selling, and promotion. Being let down will only weakens the consumer’s trust or appreciation of the artist. This often occurs when the artist cancels a tour or concert that has been hyped up by advertising and the medias. Even if the artist is not responsible for the upset, consumers will associate the artist with their dissatisfaction. Promise fulfillment is important to follow through on because it ultimately affects the consumers’ perception of the artist.

3.5.5 Building Trust

Trust is an important element in a relationship. Especially because of the intangibility of digital products and experiences, consumers trust the artist to deliver quality products and performances. Media reviews and positive word-of-mouth assure the consumer to trust the artist in providing music worth paying for. Furthermore, constant communication with consumers through various social networks eases consumers of their vulnerability and helps build trust and loyalty in the relationship between artist and consumer. When brand loyalty is reached and artists have ongoing relationships with repeat customers, fans begin to view the artist as a brand they can trust to provide the music they like to listen to (Lathrop, 2003:27).

3.5.6 Service Recovery

Service recovery involves solving problems so that they do not occur again in the future. Problems may include concert delays or cancels, poor publicity, or technological problems. When an artist’s brand image is faltered, it is important for marketers to execute timely damage control and restore the consumers’ trust in the artist. Negative PR and press can be very damaging to an artist’s image, and sometimes can never be restored. For example, although Britney Spears has turned her life around and her songs are again hitting the charts, fans will probably always remember her erratic behavior when she shaved her head and was admitted to rehab. The service recovery plan should invoke learning so the incident does not occur again. Ultimately, an effective service recovery plan can lead to improved customer service, satisfaction, and higher customer-retention levels (Jobber, 2007:904).

3.6 Clustering

Finally, many times artists’ success derives from being in the right place at the right time and knowing the right people. And generally the right place is located in a cluster of creative music professionals. A cluster is a spatial configuration, network formation, or a geographic concentration of firms where the economy is suitable for the “creation, transfer, and usage of knowledge” (Maskell & Lorenzen, 2004:991). Knowledge in terms of the music industry is presumably the development of new music talent, product development, or devising new ways of selling or promoting music on the market. Just as Paris is the nucleus for fashion and designers, there are also cities or hubs where the music industry is most prominent, namely Los Angeles,

New York, London, and Tokyo. The music hub in Denmark is Copenhagen. “Pop music clusters are typically found in the major cities of the world (Scott, 1999 as qtd. in Maskell & Lorenzen, 2004:998). Clusters have to do with “the co-localization of separate economic entities, which are in some sense related” (Maskell & Lorenzen, 2004:991). For example, for an artist to have a music career in New York, he or she needs a network of many individuals, including lawyers, booking agents, managers, PR managers, event coordinators, etc. These organizations or one-man firms may not be joined together by any common management, but they are connected by their collaboration with the artist.

In the pop music industry, activities are complex, diverse, specialized, and based on individual competences. By clustering the specialized music-related firms, it becomes easier to organize projects, network, and orchestrate relations with the majors, the gatekeepers to global distribution. Clusters moreover lower transaction costs and facilitate a great deal of trust in sharing information in the music industry when it comes to marketing artists. Many awards shows or festivals are also prominent in these clusters. It is for this reason that many striving artists flock to these major hubs or clusters in pursuit of a music career. Chatterton & Hollands, comment: “Creative hubs attract people” (Chatterton & Hollands, 2002:111). Consumers also tend to know that they will also find good music in these environments. These core cities are referred to as ‘urban playscapes’ and have become “centers of consumption, play, and entertainment” for trendy consumers and music lovers (Chatterton & Hollands, 2002:98).

However, as there are so many promising musicians and artists in these clusters, it can be hard to stand out and be recognized. It can also be difficult for the labels to find the next best thing or to promote the artist accurately to the market of consumers. Hence, a strong network in these clusters is essential in such a highly volatile and unpredictable industry, such as the music industry, and would most likely benefit the artist in the long run.

3.7 Recapitulation

Part 3 illustrates the theory used in this thesis. The theory discussed in this section is meant to provide an understanding of the music industry, particularly the artists and their relation to both the industry itself and to consumers. The following theories are described: Art v. Business, Music Marketing, the Experience Economy, Co-Creation, Relationship Management, and Clustering. In

sum, artists are constantly challenged to simultaneously be creative and promote their music career. They also have to be mindful of which of the 4 P’s to emphasize when devising a marketing plan. In addition, artists should consider how to optimize their performances and the overall music experience, increasing value and attracting consumers. A vivid understanding of consumers will encourage artists to provide music experiences that are unique and customized to the individual consumer’s demands. Furthermore, building and fostering the focal relationship between artists and consumers is very important in cultivating the image of the artist that is perceived by consumers. And finally, it is important to realize that networking and music consumption usually peak in the creative clusters of the world.

4. ANALYSIS

Part 4 explores and analyzes the findings of the data. According to Esterberg (2002:152), data analysis is the creative process of making meaning. As introduced in Part 1.5, the purpose of this thesis is to ultimately determine how to promote or market artists in Denmark based on their needs and the changes in the industry, particularly as a result of the Internet and the dominance of the digital world. Data is analyzed based on the perspectives of the music artists themselves, consumers, and a representative from the music business, specializing in PR and promotion of artists. These perspectives are explored in order to shed light on why the current business models for the promotion of artists are not working and if there is a better way. Graphs, discourse analysis, and content analysis are used to simplify the data and find meaning in the data before I, as the researcher, am able to arrive at any conclusions with regard to artists and marketing communication in Denmark. Berg (2001:35) asserts, “Data needs to be reduced and transformed in order to make it more readily accessible, understandable, and to draw out various themes and patterns.” It is not until after reviewing, analyzing, and critiquing the data, am I able of leading an educated and interesting discussion on music promotion in Denmark.

Throughout the findings, the artists are referred to as A1-A13, describing Artist #1- Artist #13. Likewise, consumers will be referred to as C1-C8. Based on several interviewees’ preference to remain confidential, I have decided to keep all names amongst the artists and consumers anonymous and refer to them numerically. Lars Thomsen, the interviewee from Freelas PR,

permitted the use of his name in this report. The analysis begins by probing into what are the most significant changes in the music industry environment.

4.1 An Industry in flux – how the Internet has changed the industry

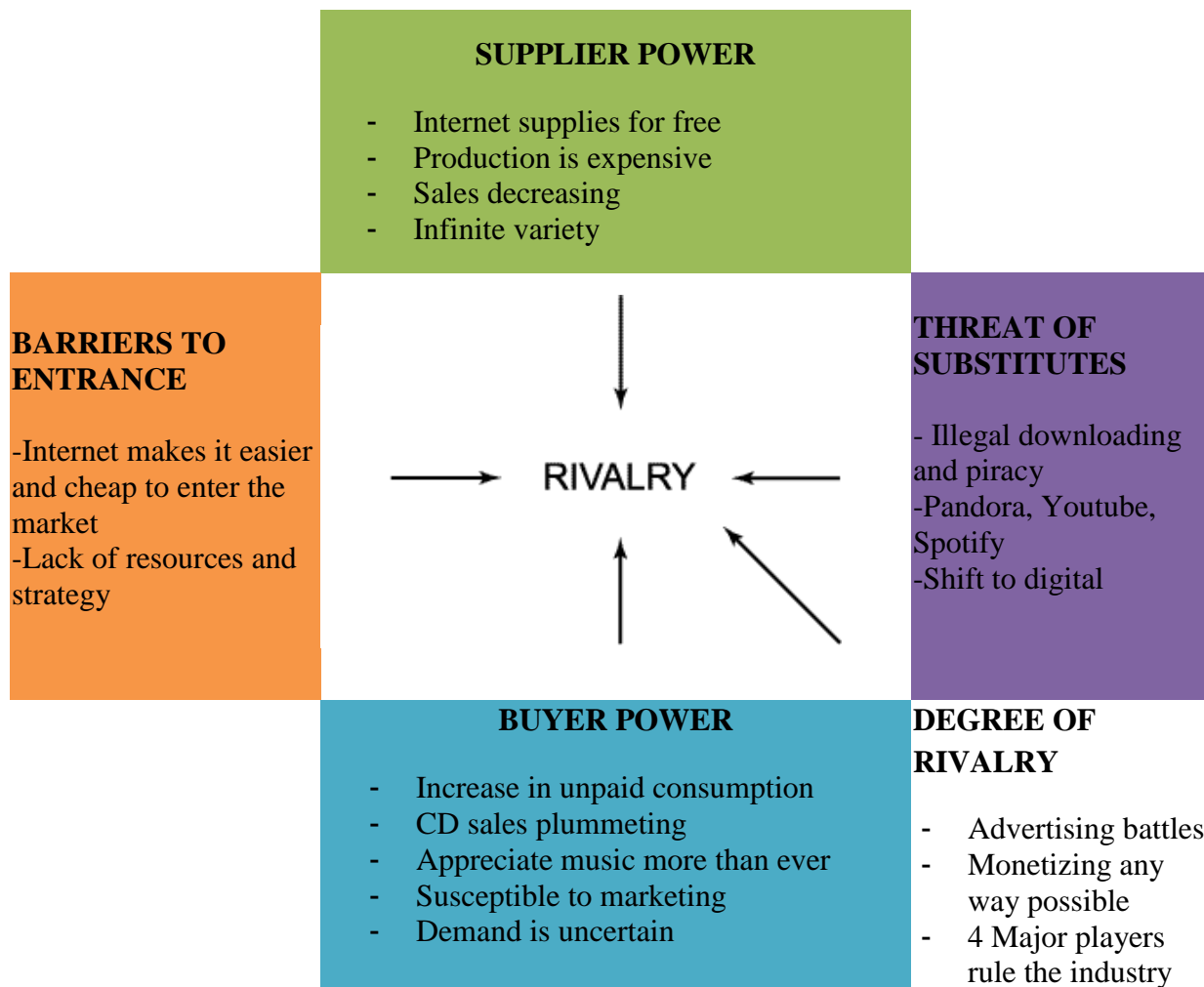
The evolution of the Internet has changed business overall on a global scale. This is true for the music industry and many analogous industries. The Internet provides readily available access to information, shorter distribution channels, and an alternative advertising approaches. The Internet has many advantages and disadvantages. A great advantage of the Internet is its global reach, communication power, and the creation of new revenue streams for the global economy. However, there also many setbacks and challenges that result from the emergence of the Internet that almost every industry must confront. Although artists have benefitted from the Internet in that it is easier to enter the market and distribute music to consumers, there are also many disadvantages that arise for the artist. For example, the emerging technology has driven down music prices making it harder for artists to generate revenue and enabled piracy among consumers.

Based on the feedback from artists, consumers, and music promoter Las Thomsen, it is fairly clear that there has been change in the music industry. 12 artists noticed change in the music industry within the last 5-10 years and the last interviewee was not sure. Furthermore, it is apparent from the data that the root of change lies with the expansion of the Internet and the Digital Revolution. A11 comments, “The Internet has had a huge influence.” Similarly, Las Thomsen accounts, “The Internet has made a huge impact.” Although these remarks are quite similar they have different meanings based on who says them. A11 likely notices the influence of the Internet based on the Internet’s affects on the artist’s career. Contrarily, Las Thomsen realizes the impact of the Internet based on its affect on everyday business. Las Thomsen recalls, “One time at Virgin, we needed a picture for an album cover. Someone got on a plane in London and flew to Copenhagen to deliver the picture.” In this statement, Thomsen illustrates how doing business in the industry has changed with the growth of the Internet. He recalls a time in his career when he was at Virgin, alluding to Virgin Records Denmark. The professionals at Virgin Records Denmark needed an image in order to complete the graphics for the CD casing. Unlike now when images can be sent in a matter of seconds, back then it was necessary for one of the professionals to fly to Copenhagen from London to deliver the picture.

4.1.1 Porter’s Five Forces

Figure 8 provides an external overview of the music industry at large. It is a current outlook on how the industry has changed. Michael Porter’s Five Forces is a framework for industry analysis and business strategy development. There are five parts to this analysis – the examination of the competitors, the buyers, the suppliers, the threat of new entrants, and the threat of substitutes (Porter, 1980).

Figure 8. Music Industry Five Forces



Competitive power is high. Four major companies hold approximately 88% of the global market share and independent labels struggle to survive (www.rollingstone.com accessed 07-02-10). Competitors no longer compete on price but on marketing tactics and endorsement deals. The buyer power has increased tremendously with the growth of the Internet. Previously, the market

controlled CD prices, but now buyers no longer want to pay for CDs, downloading illegally and thus grasping more buyer control. Bargaining power of suppliers is relatively lower. Artists have less reliance on suppliers and find alternative ways of selling and promoting their music. In terms of barriers to entry, there are fewer barriers with the Internet. Anyone can produce, sell, or promote music. However many artists still lack the resources and know-how of the major labels. Finally the threat of substitutes is extremely high. Consumers are downloading and pirating music as opposed to buying CDs. Free music as opposed to music at a price is an attractive option for consumers. Thus, the traditional distribution model that has existed in the industry for so long is gone.

4.1.2 Effects of change

It is apparent from almost all sources of data that the music industry has changed. Yet, there are some variations amongst the interviewees about how the Industry has changed in Denmark and on a global scale, at least with regard to what is the most significant change. Furthermore, there are notable differences on the issue depending on whose voice is being heard: the artist, the consumer, or the promoter. The notable changes as a result of the Internet, as depicted in the data, have been grouped into 3 categories: the decline of CDs, the commercialization of music, and the changes within career management. Each effect from the Internet is described below.

Decline of CDs, Increase in MP3s, Spread of Piracy – Some responses align with the industry reports in saying that CDs are on the decline and that the availability of digital music has changed the face of the industry. A13 comments, “CDs=dead” and A8 notes that there has been a “switch from buying actual CDs to buying albums online.” A3 goes on further to say “there are no more retailers” and notes “the rise of digital downloading.” Although many retailers still exist, the increase in digital downloading has undoubtedly had an effect on retailers. There has been a significant change in the industry for artists and piracy is a reoccurring problem. Despite the fact that some of the artists do not pursue music as profession, the interviewees that do rely on music for an income, are aware that the traditional revenue streams for selling music have changed. This makes finding a balance between art and business even more difficult.

On the business side, Las Thomsen does not believe CDs are dead just yet. He believes that older artists’ sales are still significant because customers 40+ still buy CDs. Despite the noticeable drop

in album sales, Thomsen trusts that CDs will be around for another 25 years. He says, “I think CDs will be gone in about 25 years, digital and vinyl will stay.” He mentions how vinyl sales are actually increasing, but notes that they are expensive to produce. Ultimately, he finds that CDs are way more profitable than digital sales. And the fact that people want to go to shows and endure an experience – “that will always survive,” he says.

Nonetheless, the total distribution of music has been altered. Traditional brick-and-mortar companies are disappearing. Brick-and-mortar refers to the companies that have a physical store to sell tangible products, transitory to the virtual market of the Internet. These companies are losing business because of Internet popularity. During these transitional times it is important for artists to have both a CD and their music online. In terms of revenue streams, founder of CD Baby, Derek Sivers, claims that artists should use “any you can get” (as qtd. in King, 2009:53).

Commercialization of Music – Another significant change that has arisen in the interviewees’ comments is that the music industry has become more commercial. It is hard to directly identify if the industry has become more commercial as a result of the Internet. However, record labels have turned to advertising and commercial revenue streams in order to invoke a profit. The industry is in shock from the decrease in revenue streams from CDs and traditional selling models. Partnering with big companies and brands in advertising has allowed record labels to continue to make a profit despite these hard times, even though music may have become more commercial in the process. One interviewee (A4) even goes to say that “Music has lost face value; it is like water.” As music is traded on the Internet for little to no price value, some feel as though it has become a commodity and has lost much of the sentiment inherent in the music when the artist created it. Stephen Garrett, Chief Executive at television company Kudos, remarks on the ‘climate change’ in the creative industries: “We are in danger of creating a world where nothing appears to have any value at all, and the things that we make...will become scarce or disappearing commodities” (as qtd. in IFPI Digital Music Report 2010).

Music career management – Finally, several artists also noted the process of managing their career has also changed as a result of the Internet. A1 comments, “Booking used to be a series of phone calls and mailing a CD to the venue, now it is an email with a MySpace link.” A5 asserts that it is easier for small bands to enter the market without the help of a record label due to the Internet. Then again, the interviewee notes that the chances are “still one in a million” and “the

easy access to the market also makes the competition between underground bands much harder.” A7 states that there has been a “shift from how good your voice/music is towards how marketable you are.” It is not only about selling good music anymore. Consumers have to be attracted to the artists’ whole package in order to listen to their music and ultimately pay money for it. It is for this reason that marketing has become so prominent in career management. It is almost as though marketing is the only savior at the moment for the industry’s perils.

4.1.3 Industry’s response to change

The music industry is having a difficult time coping with piracy and illegal downloading that spurred due to the emergence of technology and the Internet. The recession has also taken a toll on the industry. These are huge barriers to market growth. John Kennedy, Chairman & Chief Executive of IFPI comments, “It would be great to report these innovations have been rewarded by market growth, more investment in artists, more jobs. Sadly, that is not the case” (as qtd. in IFPI Digital Music Report 2010). Salvador Cufi, Chairman of indie label Musica Global in Spain continues, “It is a very sad situation that we can no longer invest in new artists in the way we would like” (as qtd. in IFPI Digital Music Report 2010). And not only is it a major problem for the music industry, it is also a significant setback in all of the creative industries. Movies, TV, newspapers, and magazines are free on the Internet at consumers’ exposure. It has gotten to the point that one has to question whether copyright of creative works has any true value and if there is still an incentive to create.

The global industry now believes that the only way to cope and grow from these advents of change is with more government intervention and by monetizing a diversification of business models. Bundling music subscriptions with products, advertising-supported services, and partnerships with Internet Service Providers (ISP) are a few models that are now in motion (IFPI Digital Music Report 2010). Specifically, these include: TDC Play, Deezer, Spotify, VEVO, and Nokia Comes With Music (CWM). Denmark’s TDC Play was the pioneer ISP to offer a free-to-user music access service to all participating TDC customers. TDC Play and other ISP’s are believed to thwart piracy and generate revenue for the labels and artists at the same time.

However, this is not the first time that the music industry has endured a major change and had to rethink business models and revenue streams. Piracy has always existed. In the 19th century, sheet

music was the dominant music format sold and was threatened by many people issuing illegal copies into circulation. Following, in the 20th century, recorded music again threatened the sheet music market and the live performance market. Publishers and record labels also perceived broadcast radio and blank cassette tapes as a threat to sales. Yet, over time the industry has adapted to these changes and has found ways to benefit from change, incorporating these developments into its business models. Online downloads are just another change that the industry has to adapt to and incorporate into its practices. Although illegal downloading is in another league, devaluing and cheapening the way people perceive music, it does not change the fact that music will always survive. A world without music is almost unimaginable. In an article from Music Publishers Association (mpaonline.org.uk accessed 22-02-10), it states, “As long as people want music and see it as something of inherent value, the industry will continue to exist.” The question that rises is how the industry can grow from these changes and how the artists can find ways to benefit and prosper from the creation of their music. How can artists find a balance between creativity and business when the overall environment is so unstable?

4.2 Consumers are taking over! To download or not to download?

Looking at the big picture of this industry problem, consumers are the winners. Consumers co-create their experiences by being some of the most important innovators and inventors in the industry, facilitating digital downloading and peer-to-peer sharing in the first place. And because of the technology, consumers are smarter and cleverer at finding loopholes. In an article entitled “Pirated Copy vs. Legal Copy” (www.musicmarketing.com accessed 12-04-10), an unnamed author writes, “If you’re ever unsure of the easiest way to do something, throw it out to the general public and they’ll show you how to cut corners you didn’t even know existed.” Surveys indicate that the reason consumers download illegally or stream is because it is *free* and *easy* (IFPI Digital Music Report 2010). Quality is no longer a main concern – they just want it for free. The entire industry is suffering as a result. The labels, retailers, and middlemen are affected by the consumers’ unwillingness to pay for music, but they are scraping by in finding alternative ways of making money. It is the artists who are ultimately the losers. Their music, their creation of art, is not being rewarded and their efforts, not compensated. World-renowned musician Bono comments, “A decade’s worth of music, file-sharing and swiping has made clear that the people it hurts are the creators...” (Bono, 2010:1). Las Thomsen explains, “Many young consumers do not

want to pay for music. They have made it cheap on the Internet so that they will buy instead of download illegally.” To clarify, due to the change in consumer preferences and unwillingness to pay for music, services such as iTunes have responded by offering music for cheap so that the industry can recoup some money as opposed to nothing. He adds, “But it is too cheap!”

Yet, as stated by Las Thomsen, “If everyone downloaded illegally, many artists would starve.” Stephen Garrett of Kudos claims, “We are nurturing a generation who are growing up to believe not only that everything is free but that everything should be free. And the problem with that is what we do – making music, television programs and films – is incredibly expensive” (as qtd. in IFPI Digital Music Report 2010). Furthermore, when music has been available for free without severe consequences for so long, it is extremely difficult to suddenly convince consumers to pay for music. Many consumers still pay for music because it is the ethical thing to do, but many other consumers only see the possibility of downloading music for free. Jeremy Silver, vice president of New Media, EMI asserts, “The threat to the music industry is not MP3s, but the arrival of a consumer distribution channel that is not controlled by the music industry” (as qtd. in Lam & Tan, 2001:63). Although the music industry previously controlled the entire value chain, with consumers now controlling distribution, artists are being gravely affected.

Both consumers and artists were asked where they stood in the debate of digital downloading. Artists were asked if they were pro or against illegal downloading, and consumers were asked if they would rather pay for music or get it for free. The results posed for some very interesting results. Although the consensus was that artists are against illegal downloading and consumers want it for free, 6 artists were pro illegal downloading despite the negative monetary implications it has for artists. 46.2% were in favor of illegal downloading while 53.8% of artists were against it. 37.5% of interviewed consumers said they would pay for music while 62.5% of consumers preferred to get it for free. The allocation of the responses is shown in Figure 9 and Figure 10.

Figure 9. Artists – Pro or against illegal downloading

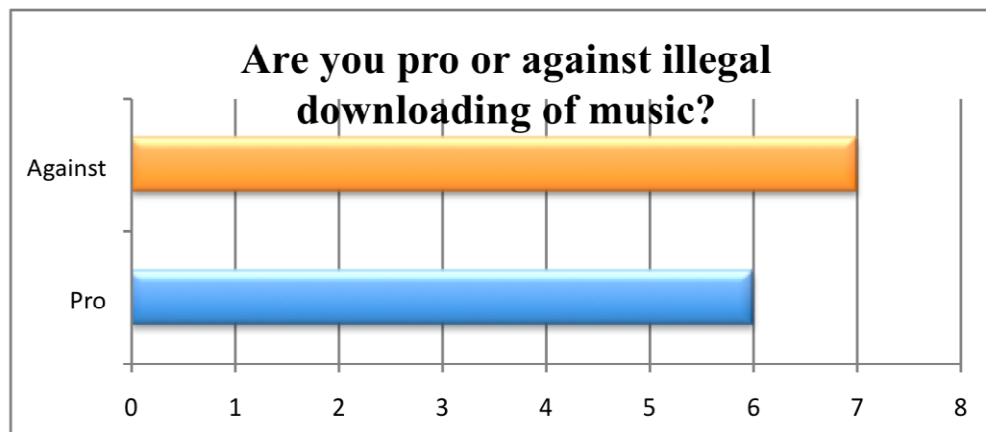
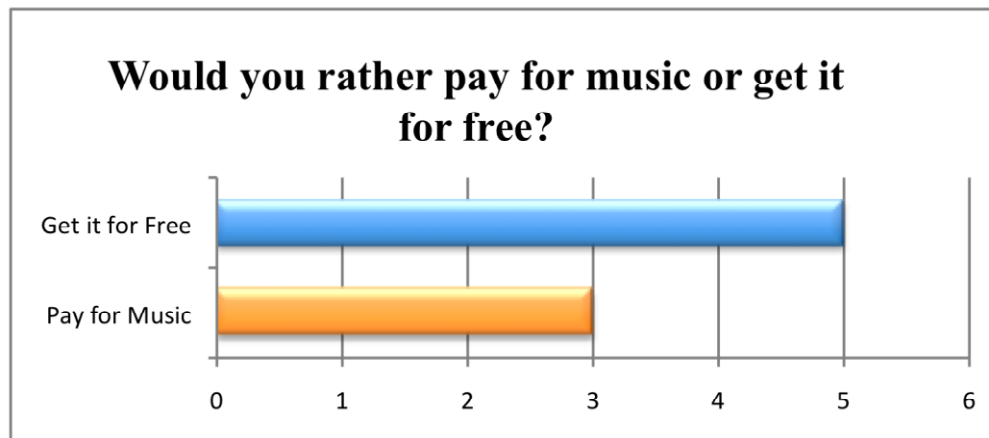


Figure 10. Consumers – Pro or against illegal downloading



Consumers were also asked how they feel about downloading illegal music. The responses varied greatly depending on whether the consumer was for or against free music. The consumers in favor of free music and illegal downloading responded, “I like it” (C1) and “[It is] not a big deal” (C7). Others were more mixed in their responses. C4 writes, “I know it hurts the artists, but it is the easiest way to get music fast and cheap.” C8 believes that in small amounts it is okay. And C5 comments, “I feel sorry for the artists, but not really guilty actually...” Finally, C3 and C6 express, “it [illegal downloading] is especially bad for struggling artists” and “I don’t download illegally. It hurts the music industry.” It seems from the consumers who opt to pay for music, do so because of their own belief system and feelings towards the artists. For the consumers who do download illegally, they do so because it is the easiest, fastest, and cheapest way of listening to

music. Although some admit or realize, it is the least ethical buying behavior, they follow the bandwagon and do it anyway.

It is fairly understandable why consumers pirate music. As it is called in the IFPI Digital Music Report 2010, it is “the lure of the free.” Yet, there are many artists who also download. There are also artists who encourage consumers to download their music for free just to get it heard. KidRock, in an interview with the BBC, went on to explain that he doesn’t mind people downloading his albums illegally as long as they buy tickets to his concerts (www.rollingstone.com accessed 12-04-10).

But is it just a trend to listen to free music? Or is it just because it is so easy?

Why should consumers leave their homes, drive to a record store or a retailer for music when they could easily download music without leaving the privacy of their own homes? Figure 11 illustrates how easy pirating movies is compared to paying to see a movie (www.musicmarketing.com accessed 12-04-10). If a user pirates, there are two simple steps in watching a movie. When a paying customer watches a movie, there are many more steps involved before the consumer is allowed to actually watch the film, including warnings, previews, menus, commercials, etc. Although this is a movie example, the same rings true for music. When one purchases music, there are many steps involved, such as accepting terms that prevent consumers from simply pressing Download or Play.

According to the article “Pirated Copy vs. Legal Copy,” the author suggests, “you [the artist/music promoter] have to make it easier to buy [music] than steal” (www.musicmarketing.com accessed 12-04-10). Making things easier and more convenient for consumers is one way of getting them to spend money. “People are cheap. People like to get things for free.

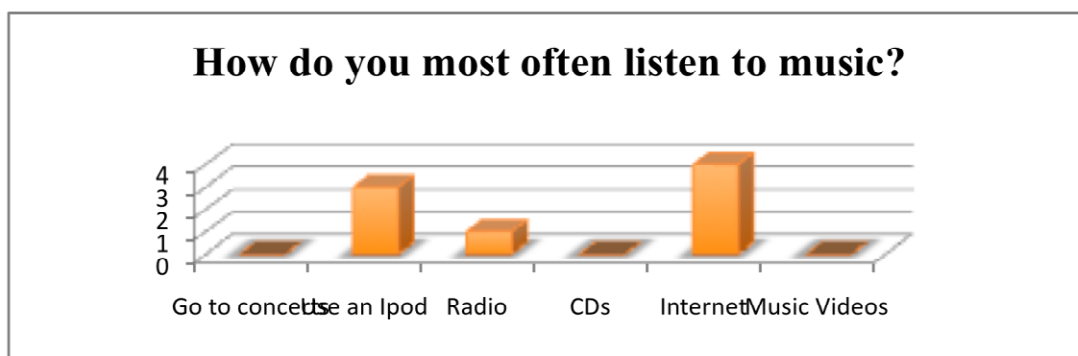
Figure 11. Pirated vs. Legal



Laziness trumps both these things though” (www.musicmarketing.com accessed 12-04-10). By adding value to the music, such as making the buying process even easier than downloading, consumers may find it more justified paying for music.

In addition to being asked whether consumers would rather pay for music or get it for free, the consumers were also asked how they most often listen to music. As depicted in Figure 12, the Internet (50%) is the popular choice with iPods (37.5%) coming second and the radio (12.5%) in third. From this sample of consumers, CDs were not even in the picture.

Figure 12. How do consumers most often listen to music?



For the moment, it does not appear as though digital downloading and pirating will go away. It is a matter of consumer preference that cannot easily be changed. The IFPI Digital Music Report 2010 says that education is essential in changing consumer preferences. I think it is more than that – the industry needs to find other ways of offering music to consumers and practice relationship management in order for them to ultimately buy music and reward artists for their creations.

Consumers have rights to the Internet, but equally, the owners and creators have rights to be rewarded or compensated for their work.

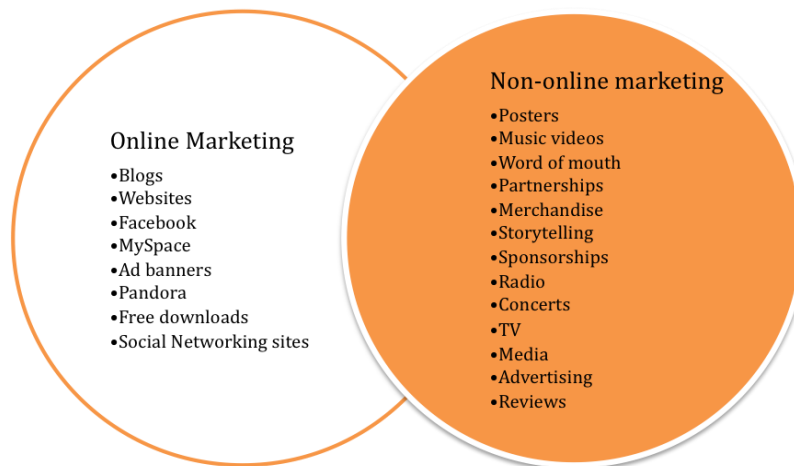
4.3 Marketing has the power

Although marketing has always had a significant job function in the music industry, it has escalated in importance as a result of technological advancement. Exposure to music marketing now occurs every time someone turns on the TV, goes on Facebook, or stands at a bus stop. As a result of Internet downloading and file sharing of music, record companies are forced to rely on

marketing to “expose and monetize music investments” (Pollack et al, 2003:1). With the drop in overall CD sales, companies capitalize on artists’ popularity and generate revenue mainly through concert sales, sponsorships, and celebrity endorsement (Pollack et al, 2003:1). Currently, brands have a bigger budget than the labels that is necessary in advancing the artists’ careers. Jay Coleman, founder of Entertainment Marketing Corporations, Inc. is credited to conceptualizing the concept of music marketing. He says, “Our goal is always to match up the right artist, the right brand and the right song, and time it to penetrate the marketplace from all angles, together” (as qtd in Pollack et al, 2003:2).

The artists were asked if they had ever heard of music marketing. As artists tend to be more concerned with the creative side than the business side, 5 out of 13 artists said that they had not heard of the term or were not sure of its meaning, and several lacked full understanding of its meaning. A1 and A3 defined music marketing as promotion and advertising of a band or local artists to people who would not hear it otherwise. This definition is not necessarily true because music marketing can be promotion for well-known artists, not just local up-and-coming artists. Also, music marketing is not just to reach new audiences but also to market to familiar fans, building loyalty and sustaining the focal relationship with consumers. A5 suggested music marketing is “probably using music more specifically in marketing.” Although music can be used in marketing messages, particularly in point-of-purchase situations, I was looking for a definition more closely related to the music industry and the promotion of artists. The artist with, what I think, is the best response replied, “Yes, my brother is a record promoter for Sony Music. I would basically define it as the promotion of an artist through different media channels.” Music marketing uses different marketing tools and channels to promote an artist to a specific target audience or to the masses. In this way, the 4th P, promotion, is emphasized in devising a marketing plan.

Artists were also asked, what marketing tools are most effective in promoting artists. Again, the responses were very dispersed. A mixture of both online marketing and traditional marketing tools were mentioned. Figure 13 illustrates the array of marketing tools that were brought up by artists and are divided into online marketing and non-online marketing tools.

Figure 13. Effective online and non-online marketing tools

It is clear that artists have different tastes as to what types of marketing are effective. But in this state of the industry, can anyone really be sure what marketing is most effective? Is there only one thing? I do not think there can be only one effective marketing tool – the artists need to build a whole campaign of tools that are cohesively effective in promoting the artist. Social networking, including Facebook and blogging, was believed to be effective by 4 of the artists. The words “website,” “web,” or “site” were mentioned 6 times, “online” was mentioned twice, and “Internet” was also mentioned twice. 2 of the artists believe it is wise to connect or partner with “an established band” or “bigger-named artists” (A3, A7). Mention of giving away something for free was also mentioned twice (free downloads, free concerts). This is interesting because free giveaways comply with consumers’ preferences but it is questionable if giving anything away for free will pay off in the future for the artist. If anything, an artist giving free giveaways is justifying the consumers’ buying behavior and lack of spending. Las Thomsen finds that artists that give music out for free are “too desperate.”

A4 thinks “Intelligent use of the web” is effective. Yet, A1 comments, “Online marketing is convenient, but I think nowadays there are so many bands cold emailing anyone who might be able to help them that most Internet promo gets overlooked. The way I find out about most bands is through blogs or word-of-mouth, or occasionally through seeing lots of posters for their shows and getting curious.” Ultimately, word-of-mouth is a trustworthy form of marketing. Furthermore, A5 believes that storytelling is an effective marketing tool in developing the artist’s individual persona and relating to fans and/or consumers. A5 expresses, “People are interested in

the story about you [the artist] and the music. The original story is the most important tool, even more important than the talent and the quality of the music.” Telling stories through music allows artists to creatively express themselves while cultivating a relationship with the audience. A3 adds, “The artist actually being good is great marketing tool.”

In addition, consumers were asked what kinds of marketing usually catch their attention. It was probably hard for many of the consumers to answer this question, because many times, we as consumers are affected by marketing without conscious awareness of it. Nonetheless, 3 consumers mentioned that they notice music marketing advertisements of artists and bands on Facebook. For C3, concert advertisements usually catch his/her attention. One could assume that consumers with a larger appreciation for enduring experiences would be more affected by concert advertisements and music experience messages. C6 is affected by music marketing by “who’s on the radio, in the disco, or if friends play a new song for me.” And C1 states, “Music marketing doesn’t grab my attention, only the song does.” It is ultimately important to have good music, a good product, for which to communicate to the public.

According to Elio Leoni-Scteti, Chief Executive, EMI Music, “We know that people want music digitally, so we need to be digitally aware, have digital capabilities and marketing ability” (as qtd. in IFPI Digital Music Report 2010). The fact that there is an increase in digital sales and a digital prominence amongst consumers suggests that more of an artist’s marketing campaign should be online. However, there are mixed views as to what kinds of marketing work and what does not. In a transitional era in the music industry, it is not clear what are the best ways to promote artists and engage fans in such a way that will convince them to open their wallets. And it is also unclear how to use marketing and sell music while embracing the artist’s true image.

In the article, “Is Social Networking and Overexposure Killing Music Careers?” one artist comments, “I think people are focusing more on the medium, and not enough on the message” (as qtd. in www.musicmarketing.com accessed 22-02-10). No matter which marketing medium is used, artists and labels should be wary of what exactly the marketing message is trying to convey and ensure that it aligns with the overall image of the artist in an honest, dignified, and transparent way. It is also important to use multiple mediums in a well-rounded marketing plan, but “trying to do everything is a distraction” (as qtd. in www.musicmarketing.com accessed 22-02-10). I do believe that marketing has the power to help artists during these unstable times, but

the campaign needs to account for the fans, the nature of the music, and the artist that the marketing is built upon.

4.4 Lifestyle: A limitation or opportunity?

When artists choose to go into music, they are not only choosing a profession, they are also choosing a lifestyle. And with that lifestyle come many limitations and opportunities. On the one hand, artists can make a living in a profession that they are truly passionate about. And they may be able to better express themselves with a music career. If successful, music can also provide for a very comfortable or possibly luxurious lifestyle. Yet, on the other hand, it is a hard business.

The interviewed artists were asked what limits them from becoming successful artists. It is a question to what in their current lifestyle hinders them from achieving another lifestyle. According to the artists’ responses, there were 3 major themes: time, talent, and competition.

Time – Time was believed to be a major challenge in enduring a music lifestyle. It was mentioned by 3 of the respondents. A5 says, “Time. It’s full-time work for everybody in the band/connected to the music.” A13 adds, “Time to dedicate to practicing, touring, performing, and promoting.” And as it is becoming harder to generate an income from a music career, many artists hold another full-time job, which greatly conflicts with the creation and promotion of music. According to Las Thomsen, time is a major limitation when promoting an artist. Typically, most album releases and touring have a 2-year timeline. However, it may also be a limitation that all of the promotion revolves around the album release when the product lifespan is exhausting and it is a dying revenue stream. Money and resources are also limitations. Less money goes into producing albums and music videos.

Talent – Talent, or lack of talent, was mentioned 3 times by the respondents. This is an obvious hindrance to making good music and becoming a successful artist.

Competition – Competition was also a major limitation amongst the interviewees. A6 responds, “[There are] too many fish in the sea. Too many people trying to become famous. It is almost impossible to stand out.” A9 agrees: “There are so many artists that it would be hard to break through and make connections.” Finally, A1 finds that the “saturation of the market” and the

“overwhelming supply of talented people” (A12) pose to be major limitations for artists. And “the competition in the performance careers is unlike any other” (A10).

The artists were also asked what, in their opinion, keeps some people (artists) from pursuing a musical career. It is through these responses that the art v. business dichotomy is truly prevalent.

Many artists admitted that they are torn between making an income and creating music. A3 accounts, “The amount of time it takes to build contacts and network and get enough gigs and exposure greatly limits the amount of time you can spend on the creative part of music, which is what draws you in the first place.” Time is a big issue when trying to make music and manage business relations. Either activity is an opportunity cost to spending time on the other activity. A9 adds, “Having to rely on your music to make money may take some of the fun and enjoyment out of it.” Both A3 and A9 agree that it is easier and more enjoyable to have music as just a hobby. A9 continues, “It’s hard to mix passions and work sometimes.” And A5 argues, “They [the artists] want to focus on the joy of music, the inner passion, and not marketing...etc.” A7 also fears that it [music] will become a job rather than a passion.

Furthermore, fear is a significant hindrance in preventing artists from pursuing a music career – fear of failure, fear of finances, fear of the business itself. I found that many artists avoid this profession altogether out of fear. Despite a high level of talent, an individual may refuse to see himself or herself as an artist, but claim it is only a hobby out of the fear associated with a music career. The risk of choosing or accepting this lifestyle is significant and I find that pursuing the life of a musician sometimes has mixed connotations because of the difficulty in becoming economically stable. Fear was prevalent in 7 of the 13 responses. A8 comments, “You may not make it, and then you are back to square 1.” It is a “tough business” (A11) with a *make it or you don’t* mentality. “Too many struggles. Too much uncertainty” (A4), “feeling like they’re not quite good enough” (A12), “the intimidating factor of the success rate of artists” (A13), and the “financial restraints and fear of rejection” (A2) are all grounds that make artists feel afraid in choosing a music career path. Las Thomsen concurs: “It scares some people.” By “It,” he means an industry and profession that is filled with so much risk and uncertainty of ‘making it.’ Despite the struggle of becoming successful, it is also risky as to how the artist’s persona will change as a result of new founded stardom. Las Thomsen accounts that there are so many talented artists in

the medias who have been ruined by the temptations of money, drugs, and alcohol. These risks are embedded in the lifestyle of a musician.

Las Thomsen describes his impression of music artists in an interview on 25-02-10. He believes that true artists are more concerned with producing art than business. He comments: “Most true artists spend most of their time in a studio or a bar and have no idea about what is going on outside.” For that reason, he finds that professional assistance in running a music career is very important, although can conflict with the artist’s original image. “Artists have more freedom if they promote themselves on their own,” he continues. Yet, self-promotion may conflict with the art creation process and one’s initial association of himself or herself as an artist, not an entrepreneur. Some artists fear that they lose some of their sentimental appeal once they become commercial. Thomsen observes, “It is the artists’ songs, but when they [the labels] put it out on the market, it becomes everyone’s songs.” Many artists write their songs based on their own experiences and personal expressions. But when their words are put to the market, they may be misconceived or not appreciated in the way the artist had intended. Their music is their art. Yet, there are of course many artists who only care about the money. In contrast, Thomsen feels, “Real artists do not think about the money at all – Actually, real artists do it only for themselves.” And many artists say the art is their motivation in making music. Yet, at the end of the day, they still need to make a living. It was not until recently that artists began engaging in a debate about piracy and admit that it damages them (IFPI Digital Music Report 2010). I think the *art vs. art sake* philosophy has made it even more challenging for artists to cope with piracy and the move to digital.

4.5 Why make music? Motivation

When there are so many limitations and hardships in entering the music business, what is the point? Why do it? Why make music? Artists choose to make music for a number of reasons.

The artists were asked what motivates them to make music. They were also asked what is their ultimate goal as a musician or artist. The consensus from the artists is that they are motivated and/or driven by the joy of performing/fun, the passion of music expression, and the social aspects involved.

Joy of performing/Fun – 5 interviewees expressed that they are motivated by the joy of performing. Ultimately it is not only a music experience for the consumer, it is also an experience for the artist. A12 recounts that he/she is motivated by the “joy of performing, the thrill of being on stage, the way you can become another character, an outlet.” The artist can be him/herself or become another identity entirely – it all depends on the feelings they emit through the music. 7 respondents admitted that part of their goal in making music is having fun. “Fun” was mentioned 5 times and “enjoy” was mentioned twice as enjoyment is considered comparable to fun.

The passion of music expression – 7 respondents said they were motivated by the passion and expression of music. A5 comments that making music is “a way of expressing yourself [as an artist], one’s emotions. It becomes a need more than a motivation. A hobby, which becomes a passion; a thing that makes you feel good. A sense of achievement towards oneself.” Music for the artist is a means of expression, of purification, of self-renewal and accomplishment. A5 and A4 respectively aspire to “evolve as a musician” and hope “to someday look back and believe I didn’t waste my talent by not developing and nurturing it.” A4 reveals, “It’s more a matter of not being able to stop. Not that I wanna stop, but external motivation doesn’t really play a role. I do it cause it makes me happy to create songs. The rest (concerts, money, etc) are nice but come in second row.” For A4, the power of the art greatly overpowers the business implications. A7 is motivated by music expression and the realization that there are no barriers to comprehending really powerful music – “Music is an universal language – no matter what tongue the lyrics happen to be in (if there are lyrics) you can still communicate using song.” Finally, several artists noted that their goal is to influence others’ lives. A2 hopes to “influence someone’s life positively [through music].”

The Social Aspect – The social aspects inherent in being in a band or an ensemble also motivate the artists. 3 artists believe to be motivated by spending time with friends and performing with others. A9 is motivated by the “fun of getting to know people in an ensemble and working hard together to create good performances. You really get to form amazing bonds with people.” A3 expressed his/her goal in being an artist is “to enjoy being creative with friends and for other people to enjoy it as much as I do.”

Overall, there was not much consideration to money as a motivational goal or factor compared to the above motivators. However A1 and A13 mention that they would like to make a living and be

able to support themselves with their music. A3 also comments, “A million dollars and beautiful women would be great too!”

In addition, I also posted a blog entitled “What do artists want?” and found a blog entitled “Why do you make music?” that offered some interesting perspectives. Every artist seems to have their own story to tell in why they make music, or why they want to make music. Again, in their responses the art v. business dichotomy is prevalent. An artist named Jason writes, “I feel as an artist that what I create should have nothing to do with business, but the current reality is such that if I am serious about my music, then I must understand the business.” Other artists create music in order to share it or to tell a story. An unnamed artist writes, “As long as at least one person enjoys my output...I’ll keep doing it...” Artist Johnny started creating music in order to cope with the death of his son. And artist Hector creates music simply “because I love it.”

There will always be motivated musicians striving to deliver music and express themselves through music, no matter the condition of the industry. However, is there a way to ensure that artists enduring the continuous hardships of the industry are adequately rewarded?

4.6 Needs for success

All artists have needs in succeeding – many with regard to marketing and promoting their career. Most artists have needs in promoting their music as a business, as artists are usually preoccupied with the creative side of producing art. And generally, artists have different needs based on what stage in their career they are in.

The artists were asked what kinds of needs that they have in terms of marketing. Artists have other needs including financial needs and legal needs, but this section will focus primarily on marketing, promotional, and distribution needs. The bottom line is that artists need to get their music available to the public and be conveyed in a way in which consumers will want their music.

A4 comments that is necessary to have “intelligent marketing. One needs to be able to tell the story of your band in one or two lines.” The artists also have to represent a brand that consumers can relate to (A10). A12 needs “someone to create an honest image of myself to correctly portray who I am as a musician – a dedicated publicist, manager, agent, etc.” Las Thomsen concurs in

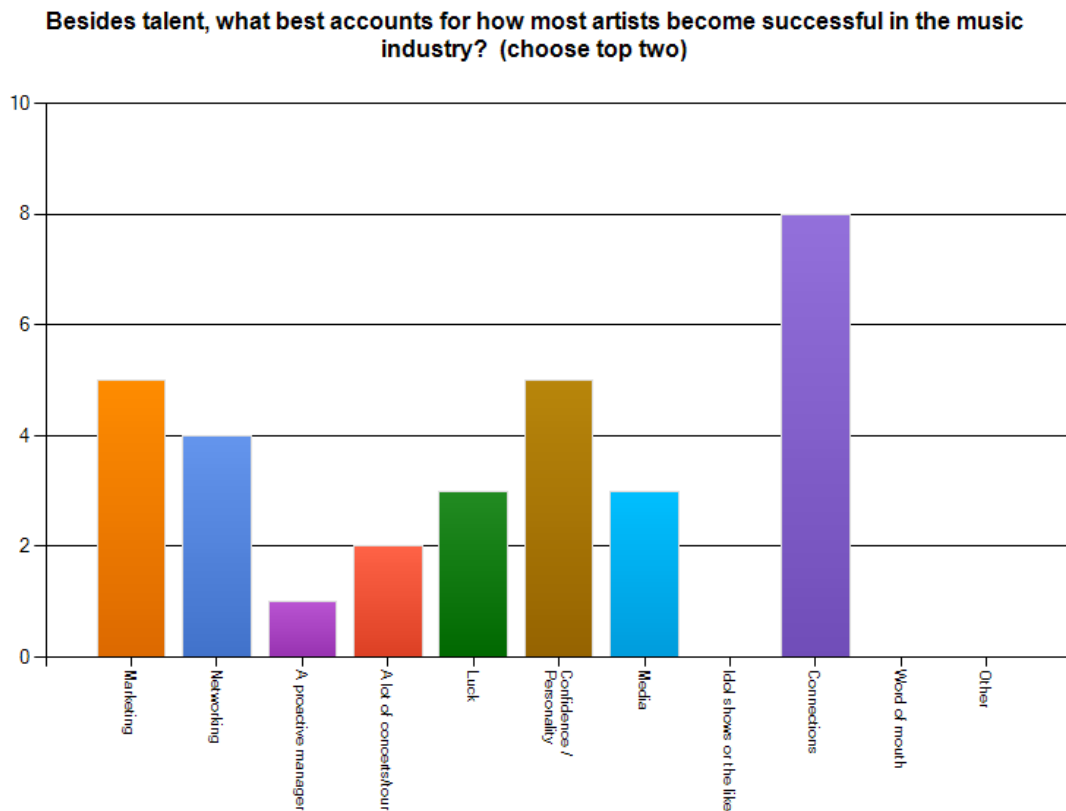
saying that the artists’ biggest needs are mostly “in terms of presenting and distributing their [the artists’] music in line with their image.” He finds networking, management, and media attention are also relevant needs for artists in presenting their music to the Danish market. Artists generally need constant representation (A6) and need to have contacts with many people in the industry (Thomsen). And finally, “Bands need promotion!” (Thomsen). According to Thomsen, promotion is a relatively cheap and essential way of making artists known.

However, in an industry with depleting revenues, artists also need creative, out-of-the-box marketing strategies. A5 believes that visibility is important for an artist when selling a music product. A5 continues in saying that artists need “both traditional marketing and new ways of promotion.” A1 responds to his/her marketing needs: “There comes a point where word of mouth can only get a band [or artists] so far, and mass media becomes the only real way to break through the glass ceiling, i.e. blogs, radio, and print journals singing your praises. I’ve seen a few bands with very little talent get really far because they’ve had money pumped into promotion to the point where you [the consumer] assume they’re good because everyone’s heard of them.” Essentially, if a band’s marketing messages are everywhere, it becomes hard for the consumer to ignore. The important thing is to research the specific marketing vehicles that are most effective in reaching the target audience and explaining the artists’ story.

The artists were also asked what best accounts for how most artists become successful in the music industry, besides talent: marketing, networking, a proactive manager, a lot of concerts/tours, luck, confidence/personality, media, idol shows or the like, connections, word of mouth, or other. The artists were permitted to choose the top two avenues for success.

As depicted in Figure 14, connections were the most important need for success with a response percentage of 61.5%. Building relationships outside the focal relationship and networking within the creative cluster can very beneficial. Marketing and confidence/personality were tied for second and networking was third. The rest of the responses were varied. Surprisingly, no respondent chose word of mouth, but that is potentially because some of the other options stimulate word of mouth. Nonetheless, the graph indicates that either the artists need a lot of these things or every artist needs different things. I think it is a little of both.

Figure 14. How artists become successful



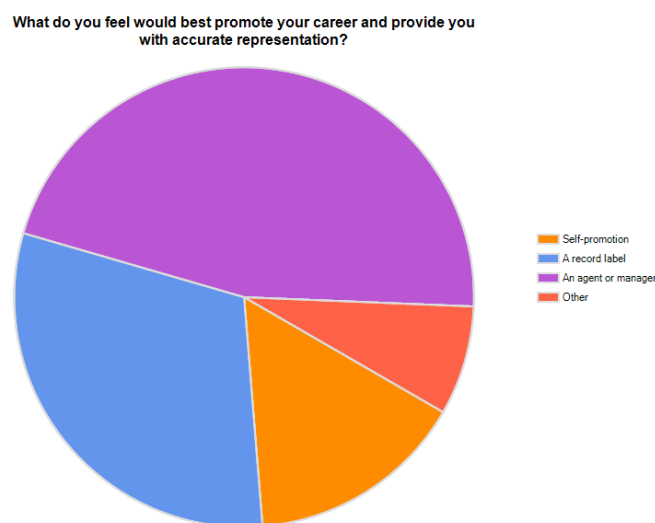
In sum, artists have many needs for success. Artists serious about selling their music all want to have their music heard by as many people as possible. But artists also have many individual needs, particularly with regard to their story and image, as well as universal needs, such as connections and marketing, which must be considered in a marketing plan. Unique needs may stimulate unique marketing tactics, which as a result, create a selling proposition that is different from the masses of other artists.

4.7 Label vs. Self-promotion

Whether artists are signed to a label or self-promoted changes the artists’ career, image, and even their music. There are advantages and disadvantages to both sides. When artists are self-promoted, they are again greatly affected by the art v. business dichotomy, but they also enjoy more freedom in promoting their career and have more control over their music, image, and revenue streams. However, labels possess marketing, sales, and distribution resources that would be beneficial to the artist in the long term. Figure 15 illustrates the responses of the artists when they were asked what would best promote their career and provide accurate representation – self-

promotion, a record label, an agent or manager, or other. The distribution of responses is as follows: 46.2% in favor of an agent or manager, 30.8% for a record label, 15.4% for self-promotion and 7.7% for other. The most popular response is that agents are beneficial in dedicating themselves to the needs of an artist’s career; however, many agents with proper experience, skills, and contacts can be very expensive. Record labels are also beneficial to the artists but it often very difficult to get signed and often there is a large fee for the service of independent labels, which can be difficult for struggling artists on a tight budget. Self-promotion gives the artist the most control, although it may be the least popular option. King (2009:51) comments, “Nobody else will make you successful. The only way you’ll get successful is if you make yourself successful.” Yet, once the artists’ career takes off, it is probably necessary to find an agent or label in order to balance the creation of music with the business of selling and promoting the music.

Figure 15. Best promotion and accurate representation



Furthermore, the artists were asked what they would expect to receive if they were signed to a record label. They were also asked what they assumed would be the major benefits of being an artist signed to a record label. I realize now that these are very similar questions, but I believe they opened up for an array of interesting responses. I characterized their answers into 4 categories: visibility, money, professional assistance, and career progression.

Visibility – 10 out of 13 respondents expressed the importance of receiving visibility when signing with a label. Not all of the interviewees mentioned the word “visibility” but expectations

that ultimately connote visibility. A8 comments, “I would expect to become well-known.” A10 would look forward to “becoming famous,” A13 expects to have a “larger entity to stand behind,” and A13 expects “promotion,” which if properly executed will ultimately lead to visibility. It is also a benefit to have “the assurance that your [the artist’s] music would be heard everywhere” (A12).

Money – 3 respondents claim they expect “money.” In this case, “becoming famous” may also allude to making money, but not always. Money is an important issue in “having an income” (A10) and “enough money to record and tour without having another job” (A13).

Professional Assistance – 5 of the interviewees expect professional assistance in the form of: “funding for recording and disc pressing;” “tour support, merch [merchandise] support, promotion;” “promotional materials, access to recording equipment;” and “plugging.” Plugging refers to publicizing or boosting the music by frequent play or performance. Plugging may also be part of the last category – career progression. Support was also raised in terms of financial support and a budget for marketing and promotion. A4 refers to Internal Marketing (Jobber, 2007:901), believing one can benefit from having “the different tasks distributed to the most competent people.”

Career Progression – In terms of career progression, artists expect “more concerts, a chance to be played on the radio;” “tour dates;” “making music that I want to make and working with other great artists;” and “a clear-cut image of who I am as a musician.” A1 believes that artists can benefit from labels in “having your [the artist’s] name out there amongst the industry and getting your foot in the door.” A4 expects the label “to have a big network” for which to build a career and A2 believes an artist would benefit from “connections with other artists.”

All of the artists interviewed were unsigned, although several said that they self-promote their music. Unfortunately I was unable to collect the viewpoints of artists signed to a label. Collecting data from both types of artists would have led to a better-rounded analysis. Nonetheless, 7 of the 13 artists admitted that they use self-promotion in one form or another. The remaining 6 apparently do not self-promote their music, presumably because of fear of failure or alternative career interests. However, interestingly, almost all of the ways in which they self-promote themselves and their music is Internet-based. In fact, with today’s technology it is almost possible

to have an entire music career just on the web, building an online fan base, uploading music, and sharing inspiration with fans. A3 commented that the “Internet – [a] website, MySpace, Facebook, and craigslist” are the main promotional outlets he/she uses. A5 is “trying to get concerts” by “using social medias like Facebook, MySpace, reverbnation, groveshark, [and] last.fm.” 5 respondents claim to use social medias, namely Facebook and MySpace. 3 of the 7 self-promoters noted that they have a website. Other promotional tools mentioned include: blogs, local radio, mail lists, flyers, iTunes, and word of mouth.

It is important to be mindful of the artist’s image in promotion. Las Thomsen comments, “It is always easier for the major acts dealing with the labels, but sometimes their image gets lost in the transaction.” In this statement, Thomsen believes major artists are best fit for the labels because the labels have the capability of launching complex, global promotional campaigns and tours. Yet, all the promotion can sometimes alter the image and the music that the artist wants to convey. Thomsen continues, “Labels have the know-how and resources. But you [the artist] don’t need a label – there are other options.” In other words, the labels have the experience and the resources to make an artist successful, as proven in the past. However, in these times of change and financial upheaval, the labels do not have as many resources to invest in the artist, and technology allows for alternative means of promotion. It is entirely possible to self-promote one’s career but it consumes a lot of time and energy of the artist and there is no guarantee one’s efforts will be rewarded.

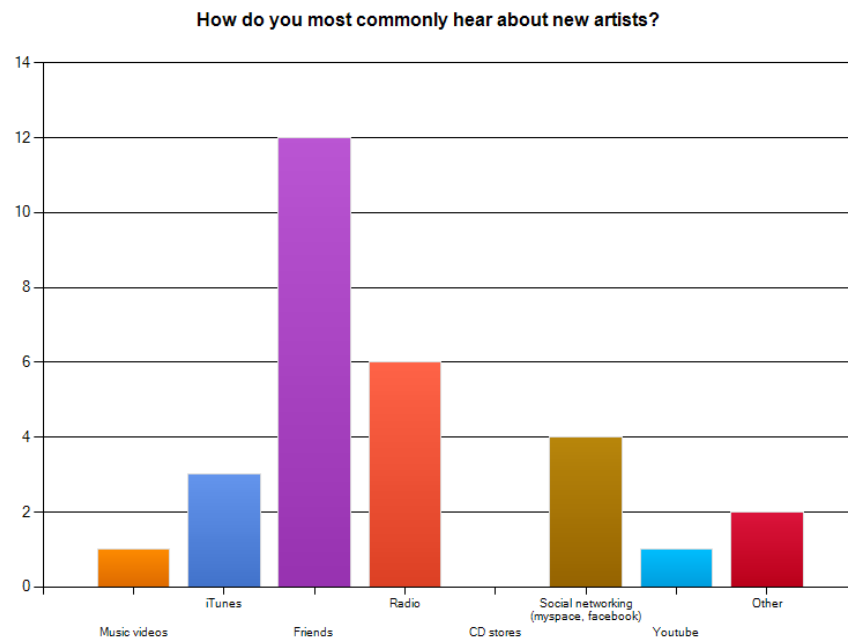
Furthermore, Las Thomsen notices a change within the labels – “People are expected to work even harder for less money.” With labels constantly trying to cut costs and generate profit as well as succumb to the pressures from the shareholders, Thomsen admits that this pressure is “not good for sensitive musicians.” This again reflects the art v. business dichotomy in that the artists’ creativity can be hindered when the business side is overpowering and overwhelming for the artist. In this regard, freelancers specialized in music promotion may be an option for the artist to consider. In Pladebranchen.08, the Danish report addresses how freelancing and outsourcing of PR and promotion has become a major part of the Danish music industry. According to the report, freelancers are more flexible and have the competences, network, and desire to work in the industry. Las Thomsen finds that with freelancers, it is possible to configure the best team for the artist. Freelancing is emphasized in the Danish music report; however, it is not given much

consideration in the global music reports. This may be a trend that has not fully taken off in the larger markets. Nonetheless, whichever form of representation and promotion, Thomsen concludes that it ultimately “depends on what the artist wants.” Regardless if an artist has an agent, record label, or self-promotes, it is nevertheless important to build relationships and become part of a network cluster.

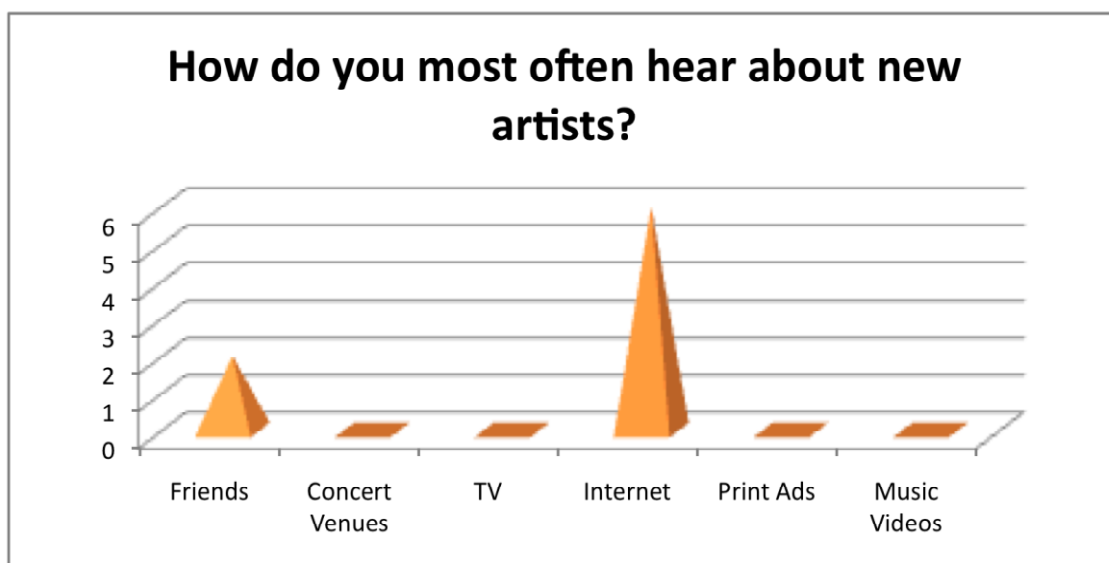
4.8 From artist to consumer

It is difficult to determine which forms of marketing are most effective in reaching consumers. Las Thomsen comments, “It’s a puzzle” in using the right marketing tools. At Freelas PR, they promote artists by using sponsorships, booking agencies, press, Internet interviews, video plugging, and other promotional tactics. The most important thing, according to Thomsen is to carefully consider which tools align with which artists. For example, one cannot put an artist on every magazine cover – it needs to match the demographic of the audience. He uses the Danish band Nephew as an example in considering what types of marketing correspond with the band’s overall style and image.

Both artists and consumers were asked about how they usually hear about new artists. I realize now that it would have been better to give both groups of participants the same alternatives to choose from. Making the multiple questions the same for both artists and consumers would have made it easier to compare their responses. It would have also been more effective if I only allowed the artists to choose from one of the alternatives, as I can see that some have opted for more than one. Nonetheless, as seen below, artists commonly hear about new artists from friends. 12 artists expressed that friends are one of the ways that they hear about artists. It makes sense that friends are the primary means of hearing about artists, because artists often reside in a creative cluster and socialize with other artists. In second place, 6 artists chose radio, and in third, 4 chose social networking as the outlet for new artists. The distribution of results is illustrated in Figure 16.

Figure 16. How artists hear about other artists

In contrast, the Internet was the main avenue for which consumers hear about new artists. 75% hear about new artists via the Internet and the remaining 25% of the interviewed consumers look to friends in hearing about new artists.

Figure 17. How consumers hear about artists

Ultimately, there is no clear-cut way to promote artists, especially in this transition period from traditional selling models to digital. There is no one model or evidence from the empirics that

specifically states how to promote artists. However, in transferring music from the artist to the consumer, there is a growing reliance on building relationships between the two parties. Previously, a consumer could just buy a CD and have no real connection to the artist other than buying the CD. Building relationships strikes a connection with consumers and ideally convinces consumers that the music is worth paying for. Some labels have even started to work with artists in building relationships with their fans. As opposed to using freelancers and outsourced companies for promotion and PR, Warner Music Group handles artists’ promotions in-house. In Spain, Warner works with artist Alejandro Sanz, motivating the artist to blog 4 or 5 times a day in order to help generate an active online community (IFPI Digital Music Report 2010).

In an article entitled, “Why Most Music Promotion Doesn’t Work (and How to Fix It),” the author suggests that artists should consider their relationship with fans as a marriage (www.musicmarketing.com accessed 22-02-10). Artists have to be clear in what they want from consumers and who they are. According to the author, asking for a sale when nobody has heard the artists’ music is like walking into a bar and asking random people to get married. Artists need to make an effort in order for the relationship to work. “People don’t care about your music as much as you do...and in the beginning, they more than likely don’t care about your music at all. Like dating, the music business is all about developing relationships.” (as qtd. in www.musicmarketing.com accessed 22-02-10). Moreover, managing relationships is important in building trust and fulfilling promises.

4.9 What is the next tune?

It is uncertain how exactly the music industry will progress and how artists will be promoted in the future. It is truly an industry where “nobody knows.” It is also uncertain as to which business models will prevail – if the traditional models will exist into the future or if there will be new models.

Las Thomsen is ultimately an advocate for the traditional business models. He says, “I am an old fashioned guy.” He is not overly fond of partnering music with mobile telecommunications. He finds the music industry has become too commercial and it becomes not just about the music anymore.

However, others argue that it is impossible to ignore technology or the preferences of consumers. Marketing of artists without consideration to technology or consumer preference will fail to be competitive in the grand scheme. CEO of VEVO, Rio Caraeff, holds the opposing view of Las Thomsen. He asserts, “We’re [VEVO] not trying to protect old business models, we’re only focused on what’s best for the music lover. If we can do that then we will be interesting to artists, labels, and advertisers. Doing things the old way is clearly not working.”

4.10 Recapitulation

Part 4 analyzes the findings and point-of-views of the artists, consumers, and promoter Las Thomsen. As the industry is in a state of shock and transition, it is important to query the opinions of the parties being affected. This section analyzes those opinions in regards to the industry shift, thrifty consumers, marketing, artists’ lifestyles, artists’ motivations, artists’ needs, artists’ relationships to labels and consumers, and the future of the industry.

When analyzing the current music market, it is clear that traditional modes of business are no longer working as they used to, both in Denmark and globally. Piracy is rocketing as more free music becomes available and consumers’ unwillingness to pay for music increases. But it is not only consumers that download illegally – artists do it too. It is apparent from the findings that the main reasons for downloading illegally is because it is cheap and easy. This section also investigates marketing in the music environment, discussing which tools are more or less effective from the point-of-views of the artists and consumers. When choosing a music career, the artists experience many challenges inherent in an artist’s lifestyle and the art v. business dichotomy. Overall, artists are motivated by non-monetary incentives, but in the state of the current music environment, money is a growing concern. In analyzing the artists’ needs, it is apparent that artists have both needs for traditional marketing communication as well as unique selling points that present the artist’s individual story and image. In addition, this section contrasts the benefits of working with a label, agent, or self-promoting a music career. Consumers hear about artists in various ways, but it is ultimately important for artists to build a relationship with their fan base. It is also clear from the data collected that no one really knows what will come of the music industry or the promotion of artists in the future.

5. DISCUSSION & CONCLUDING REMARKS

The music industry is constantly changing. As change consumes the music environment, the manner in which to effectively market or promote artists also changes. After analyzing the music industry, it is clear that artists and the industry as a whole is struggling. Challenged and threatened by decreasing sales, stingy consumers, and an economic depression have made it extremely difficult to reward individuals for their creative output. And there is no clear prediction of where the music industry will be in 5 to 10 years from now. Nobody knows exactly how to fix the industry problem and revive the revenue streams that were once booming. Although there may be many approaches to fixing this industry problem, this thesis suggests that more attention towards the efficacy and accuracy in promoting artists may alleviate the overall problem to some degree and will be beneficial to the artists in the long run.

This section discusses the research question and sub-questions that were mentioned in Part 1 based on the theory described in Part 3 and the findings analyzed in Part 4. The sub-questions are discussed below in order to assess the main research question in part 5.5.

5.1 Sub-question #1

How do artists, bands, and other music professionals need branding and distribution assistance?

All artists need branding and distribution in some shape or form if they are serious about their music career. Ultimately artists need branding and distribution in order to convey their image and circulate their music to consumers. However, with the advance of technology and the accessibility that the Internet provides, not all artists necessarily need branding and distribution assistance – it is possible to manage and promote a career on one’s own. However, it takes a lot of time and effort to manage a music career and artists are constantly challenged by the art v. business dichotomy in balancing their creative output while sustaining a livable income. Record labels, agents, or freelance promoters are an option for artists to get assistance and jet set their careers, because these skill holders have the know-how and the resources for sales, distribution, and marketing. Partnering with expert skill holders in the music industry is still the trusted method for promoting the visibility and image of an artist. Distributing the various tasks in building a music career is also probably the fastest way to make a return. Nonetheless, during this

transitional period in the music environment, artists need both traditional marketing as well as revolutionary tailored marketing strategies to send messages to consumers about who they are as artists.

5.2 Sub-question #2

What do artists look for in a record label and what benefits do they expect to receive?

As mentioned above, artists generally want to sign with a record label when they are challenged by the art v. business dichotomy or if they want take their music career to the next level. The majors especially are skilled in devising creative global campaigns and promoting artists’ visibility. Even though labels do not have the resources they used to due to economic hardship and decreasing sales, they still have the connections and the network that is advantageous in promoting a music career. The access to resources is stronger and more plentiful in working with a record label compared to being a self-promoting artist. According to the interviewed artists, they believed working with a label or other specialized professionals is more effective or beneficial than self-promotion. However, none of the artists interviewed were actually signed to a label. The artists participating in this study were self-promoting artists or music hobbyists. This could have been a more holistic study if the point-of-views of non-independent artists were also taken into consideration.

Nonetheless, the artists from this study have several expectations as to how they would benefit from signing with a record label. Primarily, based on the sample of artists, artists expect to receive visibility, money, professional assistance, and career progression in signing with a label, not necessarily in that order. There may be higher expectations from major labels compared to independent labels. The differentiation with regard to this subject is not accounted for. Yet, artists in general, presume to benefit from the credibility and legitimacy of the label, access to a network of highly skilled industry professionals, and financial dependency.

Despite current struggles, labels or professional music services have the reputation of being successful in promoting artists. Reputation and history have surely impacted the way in which artists perceive the best way to advance a music career. Yet, based on the artists’ needs and own aspirations, the artists expect to be promoted in a way that is consistent and true to their image

and the music that they create. They expect to be able to experience joy when making music through the future stages of their career.

5.3 Sub-question #3

What are the limitations of music marketing and the promotion of music professionals in Denmark?

There are many limitations to promoting an artist in Denmark at the moment. First of all, like with all marketing, there is no guarantee that the marketing message will be conveyed to the right audience, at the right time, and in the right way. Second of all, many artists also feel limited in how and to the extent to which they can advance and promote their music career. The intrinsic limitations expressed by the artists must also be considered in executing a promotions plan.

According to the sample of aspiring artists interviewed, many artists struggle with time constraints, talent insecurity, pressure from the competition, and fear of failure. Balancing the creative output with the financial input is a huge obstacle for most artists and an opportunity cost for many. Many artists doubt their ability when comparing it to the congestion of talent already present on the market. Some are burdened by the harsh reality that they will never make it big in the industry, and have strived for something their whole life, when they should have probably been doing something more rewarding. Others go through life doing that something else, always wondering “what if” if they had chosen the music path. These are internal limitations that prevent many musically talented artists from presenting themselves to the Danish music market. Choosing the “artist” lifestyle is not without inherent risk and uncertainty. For some, choosing this lifestyle is a great opportunity, but for others, it is a grand failure.

Aside from artists’ personal limitations, there are also confines innate in the environment. It is interesting that most of an artist’s marketing budget revolves around the album release, when sales from CD albums are dwindling. The lifespan of the CD is fading away and the resources the industry once had are gone. Industry leaders have already cut production costs on the albums and music videos. Yet, the growing “lure of the free” preference presents a challenge as to what the music industry can offer to consumers in order to bank a return. This market discourse presents a major limitation which must be reckoned with in promoting artists on the Danish market and as well as the global market.

5.4 Sub-question #4

How must marketing compensate for the advancement of technology and the shifts in the overall music environment?

Based on the music industry reports, it is apparent that the industry is coping with new challenges by relying heavily on marketing. Both artists and consumers in this study also noticed that music has become more commercial compared to prior years. With the advancement of technology and the increase in music pirating all over the world, record labels and members of the music industry are uncertain as to how to benefit from the change, advance from it, and prosper financially. With traditional business models in the music industry failing or fading out, industry professionals are turning to marketing in order to keep revenue streams flowing.

Industry representatives believe that the music industry will survive this crisis if two things happen: government intervention that curbs music piracy and the monetization of music. Government intervention will certainly protect artists’ creative rights and may encourage more consumers to start paying for music, but it is difficult to implement universally and it may deprive consumers of certain freedoms. When the industry has lost almost all control in controlling artistic copyrights, it makes sense to assume that it is the governments’ role to protect intellectual property on the Internet. France, South Korea, and Taiwan are a few governments that have adopted laws reprimanding continuous violators after repeated warnings. Yet, government laws are different in every nation and getting all legislatures on board would be extremely difficult. It is also tedious to constantly remind and reprimand the immense number of violators. It will increase legal fees and likely aggravate consumers. And even though services such as Pandora and Spotify are prohibited in Denmark, many consumers log-on to foreign IP addresses in order to access these services.

Denmark should not be so narrow-minded in rejecting change. As of 2009, Sweden’s implementation and allowance of Spotify boosted overall music sales in the Swedish market. Furthermore, suing Napster in 2000 did not eliminate illegal downloading. It showed the world that there is a market for downloading and paved the way for new business ventures to continue Napster’s ideals of servicing music directly to consumers.

Moreover, although illegal downloading hurts the creators, there have indeed been benefits that resulted from the digitalization of music. There are some artists who have actually grown from music digitalization. Therefore, government intervention and fighting piracy may, in hindsight, be just another way for the industry to reject change.

So that leaves monetizing music. Marketing is necessary in monetizing music because it used to convey new concepts and to alert consumers that there are some avenues of music that are still worth paying for. If value is added to music in some way, for example by making distribution easier and more convenient, consumers will be incentivized to pay for it. In accepting change, the industry and artists have to embrace the advance of technology when marketing music. Yet, it has proven very difficult to rely on marketing in compensating for the industry changes without making music appear too commercial.

So, based on all this, how should artists be promoted then?

5.5 Main Research Question

How should marketing communications be shaped in order to best promote artists and bands in the Danish music market?

In actuality, this question is very difficult to answer. And I think that if I knew how to promote artists in a way that would bring the industry back on the upswing, at least in Denmark, I would be making a substantial amount of kroner.

This question is hard to answer because there is no simple answer. There are many ways of promoting artists. And the way in which they are promoted depends of a variety of terms: the artist’s needs and image, the target demographic, and the way in which the artist’s music should be distributed and conveyed to the public.

There is of course no avoiding the digital revolution. Artists need to find a way to comply with the consumers’ preferences to have digital music and benefit from it. To consumers, getting music online is easier, cheaper, and more efficient than going out and buying it. But at the end of the day, artists need to make money. One way of innovatively complying with the consumers’ preferences and accepting the digital change would be to present and release an entire album online – an Internet debut concert. The artist or label could orchestrate that there would be a

period where consumers could pay a fee to get the exclusive experience of seeing and hearing the live performance of an artist’s album before it is officially released in stores and on iTunes. Having a primary album release on the Internet is a creative way of appeasing fans, acknowledging digital change, and standing out from other artists’ traditional release methods.

Overall, marketing communications should be shaped in a way that consumers still feel as though they are getting what they want – essentially, free music. One way of maintaining this perception is by including music prices in other fees. Mobile services and Internet providers have prospered by selling a service and including music, which consumers assume to be an added benefit. Partnering with credit card companies may be beneficial if, for example, consumers have a music industry sponsored credit card and after they spend X amount, they receive a specified amount of free downloads. The music industry companies will get a cut from the credit card company but the consumer will believe to be receiving music for free. Partnering with airlines could also be an option. After the consumer flies X miles, they receive X amount of free tracks. However, these suggestions do not address the over-commercialization of music.

Furthermore, I believe the university market is a large market to capitalize on in Denmark. As students at this level have a high demand for music and are most likely the pirates of music, it would be beneficial to attempt to alter this consumer groups’ perception of purchasing music. Offering various advantages to this group of consumers may prove to be advantageous in the long run.

In general, labels and artists need to consider that consumers want music anyhow and anywhere. Therefore, where are consumers the most? The office? The car? How can the industry and artists benefit from knowing these details about consumers? And how can artists appease consumers without sacrificing their personal needs and wants for their career and lifestyle?

Finally, there is no concrete way of knowing whether effective promotions of artists will ultimately solve the industry problem currently occurring. Focusing on artists’ promotions is only one way of implementing change or progress in the music industry.

Nonetheless, I believe that artists will benefit from focusing on their relationship with consumers. Building relationships and sentimental attachments with consumers could enforce the consumers’ ethics in paying or not paying for music in the future.

In sum, this thesis examines the music industry and the role of the artists within that environment. More specifically, this thesis explores how to beneficially promote artists to the Danish music market. As the industry is enduring major change, it is important to conduct extensive research before executing a marketing plan to ensure that all parties’ needs do not go overlooked. Yet, in arriving at a conclusion from my findings, I find that there is no one best way to promote an artist. There does not exist a black-and-white, cookie-cutter approach to effective promotions and music marketing. Factors such as artists’ needs, consumer wants, as well as legal restraints in Denmark must be thoroughly considered on a case-by-case basis for a unique marketing plan to result. Although there is no simple solution, record labels need to find a way to advance from digitalization without making music overly commercial, voiding the music of its original sentiment and creative intent. Digitalization is not going to just go away. It is not just a phase that the music industry and artists can ignore. Yet, it should rather be accepted and implemented into artist promotion and music marketing of the future. Finally, building bonds between the artists and consumers would be in the best interest of the artist in altering the consumers’ frugal preferences and advancing the artists’ career in the long term. It is a way for artists to bridge the gap between making money and conveying their creative integrity to consumers in a way that is true to themselves as artists.

6. PERSPECTIVE

Finally, I wish to briefly reflect on the writing process and this study as a whole. After doing research within the music industry field, I reached the confirmation that this truly is an interesting field of study, especially now as it is drastically changing before our eyes.

Overall, I believe this research to be thorough, despite that there are some perspectives that remain unheard in this study. As mentioned, the artist sample included only independent artists, and it would have been more scrupulous to include insights from non-independent artists as well. The insights and experiences of artists who are promoted professionally and have a thriving music career in Denmark would have been very interesting. I had also hoped to conduct several interviews with major label executives in Denmark, but the ones contacted lacked the time to assist me in this study. Moreover, the point-of-views of other parties, such as government representatives, major label executives, and signed artists, if collected, would have taken this

report to the next level. Capturing and analyzing the insights of all stakeholders in the music industry would have made this study stronger and more comprehensive to the research field. However, I advocate that this thesis is accomplished and of good caliber based on the time and resources I had in exploring the research field of promoting artists in Denmark.

This thesis exemplified that focusing on artist promotions is one way of reviving the industry of its current pitfalls. There are certainly more angles one could explore with regard to this research field, and I hope that this thesis may have inspired further research on this topic in the future. The foundation of this research not only affects the Danish market, but music markets all over the world. The promotion of artists is relevant for labels, artists, industry participants, and academia to understand in acknowledging change and benefitting from it. Moreover, I believe Denmark, particularly Copenhagen, to be a creative cluster on the rise. Further research within this region could benefit businesses and artists in coping with change in creative sectors for years to come.

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8. APPENDIX

8.1 Key Concepts

In this section, I briefly introduce and define key concepts that are reoccurring in this report.

Artist – There are essentially three kinds of music artists in the industry: an artist signed to a major record label, an independent (Indie) artist, or an artist only pursuing music as a hobby. Independent artists may still be signed to a small or medium sized label and possess a certain niche (Passman, 2009:85). On the contrary, mainstream artists are mostly grouped into pop, rock, or country genres (Passman, 2009:85). These artists have a wider fan base than the niche artists. Passman classifies music artists in three categories based on the stage of their career: New Artist, Midlevel Artist, or Superstar (Passman, 2009:86). The artists’ current standing nonetheless determines how to promote them, which promotional tools to use, and to what audiences. Typically, lifestyle and work activities are constantly interchanged for all artists (Eikhof & Haunschild, 2006:237).

Marketing Communications – Marketing communications, or integrated marketing communications, refer to the array of media and advertising messages that are coordinated in order to present a “clear, consistent, credible, and competitive message” to consumers (Jobber, 2007:500). Like marketing communications must be thoroughly planned and coordinated for a product in traditional B2C markets, marketing communications must also be planned and coordinated for music artists. In the music industry, there are many marketing tools such as advertising, publicity, and Internet promotion, which are used simultaneously in order to reinforce the image of the artist being conveyed. Marketing communications ultimately affects how the artist is portrayed in the minds of the consumers.

Record Label – A record label is generally responsible for gearing the advertising, promotion, and marketing that “rockets an artist to stardom” (Passman, 2009:61). Record labels also back the production of an album, handle distribution contracts, and coordinate projects related to pushing the music through the stages of the value-adding process (Maskell & Lorenzen, 2004:998). Divisions within the label specialize in Artist & Repertoire (A&R), Sales, Marketing, Promotion, Product Management, New Media, Production, Finance, Business Affairs/Legal, and

International (Lathrop, 2003:16). An ‘Independent’ record company implies that it is not owned by a major label. The major labels are Universal Music, Sony BMG, Warner Music, and EMI Group. In Denmark, record labels are responsible for discovering Danish talent and promoting it both in the home market and the global marketplace (Lorenzen, 2002:16). The overall industry was described briefly in part 1.

Popular Music – Popular music is a generic terms often referred to as pop music, which denotes commercialized and often mass produced music of broad tastes (www.allmusic.com accessed 17-03-10). A wide range of people appreciates pop music. There is a fine line between what is classified as pop, rock, and so forth and many critics have differing definitions as to what pop music really is. In general, the Danish pop music market has aligned with trends identified in the US and UK (Lorenzen, 2002:16). 43.5% of Danes in 2008 listened to pop music as their music genre of choice (Pladebranchen.08 accessed 17-03-10).

Branding – Branding is an essential marketing activity. By building an artist’s brand, marketers can capture a loyal audience and thus increase sales and distribution of digital and hard good products. Branding is ultimately important in making an artist and his or her music stick out from the masses. The manner in which the artist is distinguished or differentiated can lead to the success or failure of the market plan. Many artists, such as Madonna, even change their name in order to stand out and be unique and remembered.

Distribution – In the music industry, distribution is the delivery of music to consumers through various channels. King comments, “It’s a given that all artists want to have their music heard by as many fans as possible” (King, 2009:33). In order to sell music to a wide range of interested fans, artists need distribution. Distribution acts as the middleman between the artists and the fans. It previously entailed a long line of intermediaries, but with the rise of the Internet and technology, distribution of artists’ music is becoming easier, cheaper, and more widespread.

8.2 Surveys/Interviews

8.2.1 Artist Survey

Music Artists Questionnaire – Responses from surveymonkey.com

Respondents: 13

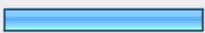
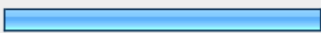
Purpose: To explore how artists are being affected by the digital revolution and what their needs and expectations are as artists

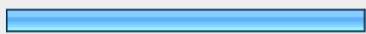



Response Summary:

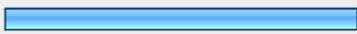
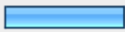

Music Artists - Questionnaire

How old are you?		
		Response Count
		12
	<i>answered question</i>	12
	<i>skipped question</i>	1

Response Text		
1	24	Feb 6, 2010 6:46 PM
2	21	Feb 6, 2010 6:56 PM
3	25	Feb 8, 2010 6:56 AM
4	27	Feb 8, 2010 12:22 PM
5	24	Feb 8, 2010 2:16 PM
6	20	Feb 8, 2010 2:31 PM
7	23	Feb 8, 2010 3:37 PM
8	24	Feb 8, 2010 7:48 PM
9	22	Feb 8, 2010 8:39 PM
10	25	Feb 9, 2010 11:42 AM
11	26	Feb 10, 2010 2:37 AM
12	24	Feb 14, 2010 3:12 AM

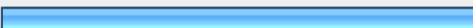

2. Are you male or female?			
		Response Percent	Response Count
Male		38.5%	5
Female		61.5%	8
answered question			13
skipped question			0

3. What is your musical talent?			
		Response Percent	Response Count
Voice		69.2%	9
Guitar		15.4%	2
Drums		7.7%	1
Piano		0.0%	0
Other		7.7%	1
answered question			13
skipped question			0

4. Which musical genre fits most closely with the type of music you play?			
		Response Percent	Response Count
Pop, Rock, and Soul		69.2%	9
Indie Rock		23.1%	3
Electronica		0.0%	0
Jazz		0.0%	0
Other		7.7%	1
answered question			13
skipped question			0



What motivates you to make music? (ie making money, joy of performing, etc)		
		Response Count
		13
	answered question	13
	skipped question	0

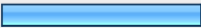



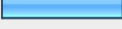
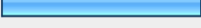
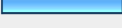
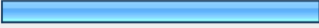
Response Text		
1	Joy of performing and writing. If anybody answers money you should poke them in the eye.	Feb 6, 2010 6:46 PM
2	The time I spend with my friends and the fact that it keeps me busy.	Feb 6, 2010 6:56 PM
3	Performance and creative outlet. I just enjoy playing and singing.	Feb 6, 2010 7:39 PM
4	It's more a matter of not being able to stop. Not that I wanna stop, but external motivation doesn't really play a role. I do it cause it makes me happy to create songs. The rest (concerts money etc) are nice but come in second row.	Feb 8, 2010 6:56 AM
5	to get an outlet, a way of expressing yourself, one's emotions. It becomes a need, more than a motivation. A hobby which becomes a passion; a thing that makes you feel good. A sense of achievement towards oneself.	Feb 8, 2010 12:22 PM
6	The joy of performing.	Feb 8, 2010 2:16 PM
7	Music is a universal language--no matter what tongue the lyrics happen to be in (if there are lyrics) you can still communicate using song.	Feb 8, 2010 2:31 PM
8	I enjoy performing with other people.	Feb 8, 2010 3:37 PM
9	The fun of getting to know people in an ensemble and working hard together to create good performances. you really get to form amazing bonds with people.	Feb 8, 2010 7:48 PM
10	Passion for singing	Feb 8, 2010 8:39 PM
11	Just the process of making sounds.	Feb 9, 2010 11:42 AM
12	The joy of performing, the thrill of being on stage, the way you can become another character, an outlet	Feb 10, 2010 2:37 AM
13	The feeling of music.	Feb 14, 2010 3:12 AM


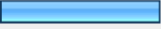


6. Have you noticed any changes within the music industry within the last 5-10 years?			
		Response Percent	Response Count
Yes		92.3%	12
No		0.0%	0
Not Sure		7.7%	1
	answered question		13
	skipped question		0

If you answered yes to question 6, what is the most significant change that comes to mind?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Booking used to be a series of phone calls and mailing a CD to the venue, now it's an email with a myspace link.	Feb 6, 2010 6:46 PM
2	Autotuning and the influence technology has had on the pop industry.	Feb 6, 2010 6:56 PM
3	No more music retailers, the rise of digital downloading.	Feb 6, 2010 7:39 PM
4	Music is like water: it has lost face value.	Feb 8, 2010 6:56 AM
5	small bands can become huge, without major labels, though it is still one out of a million. The easy access to market also makes the competition between underground bands much harder.	Feb 8, 2010 12:22 PM
6	I do not know.	Feb 8, 2010 2:16 PM
7	Shift from how good your music/voice is towards how marketable you are.	Feb 8, 2010 2:31 PM
8	Switch from buying actual CDs to buying albums online.	Feb 8, 2010 3:37 PM
9	It seems to have become a lot more commercial	Feb 8, 2010 7:48 PM
10	A lot of pop music has become significantly similar and people are making more electronic sounds music	Feb 8, 2010 8:39 PM
11	The internet has had a huge influence, and it seems like music has almost completely left the tv media. You don't see any music on MTV almost. Music is something you have to find now compared to when I was a kid.	Feb 9, 2010 11:42 AM
12	more raw talent, less electronic	Feb 10, 2010 2:37 AM
13	cds=dead	Feb 14, 2010 3:12 AM

8. Are you pro or against illegal downloading of music?			
		Response Percent	Response Count
Pro		46.2%	6
Against		53.8%	7
	<i>answered question</i>		13
	<i>skipped question</i>		0

9. Besides talent, what best accounts for how most artists become successful in the music industry? (choose top two)			
		Response Percent	Response Count
Marketing		38.5%	5
Networking		30.8%	4
A proactive manager		7.7%	1
A lot of concerts/tour		15.4%	2
Luck		23.1%	3
Confidence / Personality		38.5%	5
Media		23.1%	3
Idol shows or the like		0.0%	0
Connections		61.5%	8
Word of mouth		0.0%	0
Other		0.0%	0
<i>answered question</i>			13
<i>skipped question</i>			0

10. What do you feel would best promote your career and provide you with accurate representation?			
		Response Percent	Response Count
Self-promotion		15.4%	2
A record label		30.8%	4
An agent or manager		46.2%	6
Other		7.7%	1
<i>answered question</i>			13
<i>skipped question</i>			0

Do you currently self-promote your music? If yes, in what ways exactly? (website, flyers, myspace, etc)		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Yes, mostly facebook but also blogs and local radio.	Feb 6, 2010 6:46 PM
2	Website?	Feb 6, 2010 6:56 PM
3	Internet - website, myspace, facebook, craigslist.	Feb 6, 2010 7:39 PM
4	Sell it on iTunes. Besides that I use all of the above and many more (flyers, maillists, Facebook etc.)	Feb 8, 2010 6:56 AM
5	yes, using social medias like facebook, myspace, reverbnation, groveshark, last.fm. Trying to get concerts.	Feb 8, 2010 12:22 PM
6	No.	Feb 8, 2010 2:16 PM
7	Website, Myspace, Facebook	Feb 8, 2010 2:31 PM
8	Nope	Feb 8, 2010 3:37 PM
9	no	Feb 8, 2010 7:48 PM
10	No	Feb 8, 2010 8:39 PM
11	I don't but, facebook and myspace would be two great places to do some promotion	Feb 9, 2010 11:42 AM
12	No	Feb 10, 2010 2:37 AM
13	word of mouth, internet, flyers	Feb 14, 2010 3:12 AM

If you were to sign with a record label, what would you expect from it (money, visibility, make you become famous, etc)?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Thinking in terms of small labels, which seems to be the only likely situation for a band without a label release already, mostly just plugging you and giving you a larger entity to stand behind.	Feb 6, 2010 6:46 PM
2	visibility	Feb 6, 2010 6:56 PM
3	Funding for recording and disc pressing.	Feb 6, 2010 7:39 PM
4	Professional assistance.	Feb 8, 2010 6:56 AM
5	More concerts, a chance to be played on the radio, hence visibility.	Feb 8, 2010 12:22 PM
6	Money and visibility.	Feb 8, 2010 2:16 PM
7	Tour dates	Feb 8, 2010 2:31 PM
8	I would expect to become well-known.	Feb 8, 2010 3:37 PM
9	visibility, marketing	Feb 8, 2010 7:48 PM
10	Becoming famous, making music that I want to make and working with other great artists.	Feb 8, 2010 8:39 PM
11	Support, but if the label is a huge one, who's all about the money, then I think visibility would mean alot to them, rather than my artistic point of view	Feb 9, 2010 11:42 AM
12	Airplay on the right radio stations, a visible and clear-cut image of who I am as a musician	Feb 10, 2010 2:37 AM
13	tour support, merch support, promotion	Feb 14, 2010 3:12 AM

What do you feel limits you from becoming a successful artist? What are the major struggles?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Saturation of the market (ie way too many bands and not enough good ones), lack of people who just go to local shows to check out new music. Also the fact that no labels make money anymore means they can't put money into bands.	Feb 6, 2010 6:46 PM
2	I'm not really trying to become a successful artist. I guess time management	Feb 6, 2010 6:56 PM
3	Lack of talent.	Feb 6, 2010 7:39 PM
4	That the kind of music I Write is currently not in fashion.	Feb 8, 2010 6:56 AM
5	Time and knowledge, it's a full-time work for everybody in the band/connected to the music.	Feb 8, 2010 12:22 PM
6	Too many fish in the sea. Too many people trying to become famous. It is almost impossible to stand out.	Feb 8, 2010 2:16 PM
7	The pressure to make ends meet--get a stable job, grow up, become an adult	Feb 8, 2010 2:31 PM
8	I'm not interested in making it a career.	Feb 8, 2010 3:37 PM
9	there are so many artists that it would be hard to break through and make connections	Feb 8, 2010 7:48 PM
10	The competition in the performance careers is unlike any other	Feb 8, 2010 8:39 PM
11	Talent :)	Feb 9, 2010 11:42 AM
12	A full-time job, the overwhelming supply of talented people in New York City and lack of funds!	Feb 10, 2010 2:37 AM
13	time to dedicate to practicing/touring/performing/promoting	Feb 14, 2010 3:12 AM

What would you assume are the major benefits of being an artist signed to a record label?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0


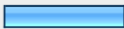
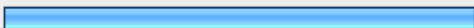




Response Text		
1	The credibility of having official representation is probably the biggest benefit nowadays, but if they'll pay to put out a record (as most small labels don't these days) that is KEY!	Feb 6, 2010 6:46 PM
2	Connections with other artists. Financial support of the company.	Feb 6, 2010 6:56 PM
3	Not having to worry about funding your next LP or EP. Also having your name out there amongst the industry and getting your foot in the door.	Feb 6, 2010 7:39 PM
4	That is very difficult to answer. Depends on what label etc. Some are the biggest are some if the worst and reverse. However I would expect them to have a big network	Feb 8, 2010 6:56 AM
5	the different tasks are distributed to the most competent people.	Feb 8, 2010 12:22 PM
6	Budget for marketing and promotion.	Feb 8, 2010 2:16 PM
7	Promotional materials, access to recording equipment	Feb 8, 2010 2:31 PM
8	Getting your name out there and making money.	Feb 8, 2010 3:37 PM
9	people will have more access to your music	Feb 8, 2010 7:48 PM
10	Having an income, making music you like and becoming popular	Feb 8, 2010 8:39 PM
11	Finacial support and connections to play in other countries for examble.	Feb 9, 2010 11:42 AM
12	The assurance that your music would be heard everywhere	Feb 10, 2010 2:37 AM
13	enough money to record and tour without having another job	Feb 14, 2010 3:12 AM

Have you heard of music marketing? (If yes, how would you define it in your own words?)		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Yes, to me it's the advertising of a band, usually involving making the band's music available to people who wouldn't hear it otherwise.	Feb 6, 2010 6:46 PM
2	No	Feb 6, 2010 6:56 PM
3	I would define music marketing as promotion of local/up-and-coming artists who have the desire to reach an audience consisting of more than friends and friends of friends.	Feb 6, 2010 7:39 PM
4	Dunno	Feb 8, 2010 6:56 AM
5	probably using music more specifically in marketing. Using logos with a sound profile (?)	Feb 8, 2010 12:22 PM
6	No.	Feb 8, 2010 2:16 PM
7	Yes--the art of selling an artist to a certain target group	Feb 8, 2010 2:31 PM
8	no	Feb 8, 2010 3:37 PM
9	not really, but I would assume it has to do with promoting music to the public	Feb 8, 2010 7:48 PM
10	No	Feb 8, 2010 8:39 PM
11	Air play on major radio stations tv commercials	Feb 9, 2010 11:42 AM
12	Yes, my brother is a record promoter for Sony Music. I would basically define it as the promotion of an artist through different media channels.	Feb 10, 2010 2:37 AM
13	Yes. Advertising and reviews.	Feb 14, 2010 3:12 AM

What marketing tools do you think are effective in promoting artists? (website, brand promotions, sponsorships, merchandise, etc)		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Online marketing is convenient, but I think nowadays there are so many bands cold emailing anyone who might be able to help them that most internet promo gets overlooked. The way I find out about most bands is through blogs or word of mouth, or occasionally through seeing lots of posters for their shows and getting curious.	Feb 6, 2010 6:46 PM
2	Music videos	Feb 6, 2010 6:56 PM
3	Anything online-websites, facebook, myspace, ad banners. Anything connecting a new band to an established band. Wearable merch-t-shirts, buttons, wrist bands, bags, etc. Also the artist actually being good is a great marketing tool.	Feb 6, 2010 7:39 PM
4	Intelligent use if the web	Feb 8, 2010 6:56 AM
5	storytelling, people are interested in the story about you an the music. The orginal story is the most important tool, even more important than the talent and the quality of the music.	Feb 8, 2010 12:22 PM
6	All of the above.	Feb 8, 2010 2:16 PM
7	Advertisements on Facebook (the "if you like _____, then you'll like _____"), websites like Pandora, opening for bigger-name artists	Feb 8, 2010 2:31 PM
8	Sponsorships? I'm not really sure.	Feb 8, 2010 3:37 PM
9	websites, free dowloads (like they give out at starbucks), songs being played on the radio	Feb 8, 2010 7:48 PM
10	Websites and free concerts	Feb 8, 2010 8:39 PM
11	Mercandise and commercials on tv, radio and internet	Feb 9, 2010 11:42 AM
12	Airplay on various stations/social networking sites, concerts, partnership opportunities, media placements in magazines, etc.	Feb 10, 2010 2:37 AM
13	ad placements, reviews, features in movies/tv	Feb 14, 2010 3:12 AM

17. How do you most commonly hear about new artists?			
		Response Percent	Response Count
Music videos		7.7%	1
iTunes		23.1%	3
Friends		92.3%	12
Radio		46.2%	6
CD stores		0.0%	0
Social networking (myspace, facebook)		30.8%	4
Youtube		7.7%	1
Other		15.4%	2
		answered question	13
		skipped question	0

What do you think keeps some people from pursuing a musical career?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	Nearly impossible to make money out of it, and if you do it's very little to live on.	Feb 6, 2010 6:46 PM
2	Financial restraints and the fear of rejection.	Feb 6, 2010 6:56 PM
3	The amount of time it takes to build contacts and network and get enough gigs and exposure greatly limits the amount of time you can spend on the creative part of music, which is what draws you in the first place. It's easier and more fun to make it a hobby.	Feb 6, 2010 7:39 PM
4	Too many struggles. Too much uncertainty and an upbringing with parents advising then not to due to the "uncertainty". And then I think that people tend to automatically expect that someone who likes to play music has a dream of becoming the new music star. Personally it offends me sometimes that people think I am not happy because I didn't make it to the big leagues. I am perfectly happy and proud of My musical talent and the way I have used it.	Feb 8, 2010 6:56 AM
5	they want to focus on the joy of music, the inner passion and not marketing, storytelling, t-shirts, facebook etc.	Feb 8, 2010 12:22 PM
6	Fame and fortune	Feb 8, 2010 2:16 PM
7	Money, fear that it will become a job rather than a passion	Feb 8, 2010 2:31 PM
8	Failure. You may not make it, and then you're back to square 1.	Feb 8, 2010 3:37 PM
9	it seems like music is a hobby and passion for a lot of people, and it's hard to mix passions with work sometimes. having to rely on your music to make money may take some of the fun and enjoyment out of it.	Feb 8, 2010 7:48 PM
10	Fear of failure	Feb 8, 2010 8:39 PM
11	That it's a tough business.	Feb 9, 2010 11:42 AM
12	The risk involved - either financially, or the feeling like they're not quite good enough.	Feb 10, 2010 2:37 AM
13	intimidation factor of the success rate of artists.	Feb 14, 2010 3:12 AM

As an artist what kind of needs do you have in terms on marketing?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	There comes a point where word of mouth can only get a band so far, and mass media becomes the only real way to break through that glass ceiling, ie blogs, radio, and print journals singing your praises. I've seen a few bands with very little talent get really far because they've had money pumped into over promotion to the point where you assume they're good because everyone's heard of them. I think we've got at least a tiny bit of talent, so that'd be a good leg up.	Feb 6, 2010 6:46 PM
2	Financial needs	Feb 6, 2010 6:56 PM
3	Anything that reaches beyond my circle of friends.	Feb 6, 2010 7:39 PM
4	Intelligent marketing. One need to be able to tell the story of your band in one or two lines. It is really difficult.	Feb 8, 2010 6:56 AM
5	Every aspect of making a product visible- both traditional marketing and new ways of promotion etc.	Feb 8, 2010 12:22 PM
6	Constant representation.	Feb 8, 2010 2:16 PM
7	Not many, I don't have any aspirations of fame	Feb 8, 2010 2:31 PM
8	None because I only use my talents for personal reasons.	Feb 8, 2010 3:37 PM
9	getting your music accessible to the public	Feb 8, 2010 7:48 PM
10	Becoming a brand that people want to have	Feb 8, 2010 8:39 PM
11	Not to have my artistic point of view being downplayed	Feb 9, 2010 11:42 AM
12	Someone to create an honest image of myself to correctly portray who I am as a musician, a dedicated publicist/manager/agent.	Feb 10, 2010 2:37 AM
13	knowing how to manage marketing funds most effectively.	Feb 14, 2010 3:12 AM

Finally, what is your ultimate goal as a musician or artist?		
		Response Count
		13
	<i>answered question</i>	13
	<i>skipped question</i>	0

Response Text		
1	My ultimate unreachable goal is to make a living writing or performing, but realistically I'd like to have a couple albums out before I get too old for this and a decent reputation around the city, there's plenty of old Boston bands that I hold in legend status even though nobody outside the city has ever heard of them, that'd be enough for me.	Feb 6, 2010 6:46 PM
2	To have fun and hopefully influence someone's life positively.	Feb 6, 2010 6:56 PM
3	To enjoy being creative with friends and for other people to enjoy it as much as I do. A million dollars and beautiful women would be great too.	Feb 6, 2010 7:39 PM
4	To someday look back and believe I didn't waste my talent by not developing of nurturing it. Stardom is not a part of This scenario.	Feb 8, 2010 6:56 AM
5	To evolve as a musician (in terms of my own standards), and having fun in the process.	Feb 8, 2010 12:22 PM
6	To have fun.	Feb 8, 2010 2:16 PM
7	To enjoy making music with my friends and, hopefully, bring pleasure to those who listen to me	Feb 8, 2010 2:31 PM
8	To continue using my talents throughout my life for personal satisfaction.	Feb 8, 2010 3:37 PM
9	I just like to make music for fun!	Feb 8, 2010 7:48 PM
10	Perform regularly and do what you want musically	Feb 8, 2010 8:39 PM
11	Just to have fun and maybe live of it :)	Feb 9, 2010 11:42 AM
12	To live out my dream by landing a role on Broadway, to challenge myself to try new genres/styles of singing, to be fully in control of my voice, to be able to sing everything!	Feb 10, 2010 2:37 AM
13	to be able to support myself with my music	Feb 14, 2010 3:12 AM

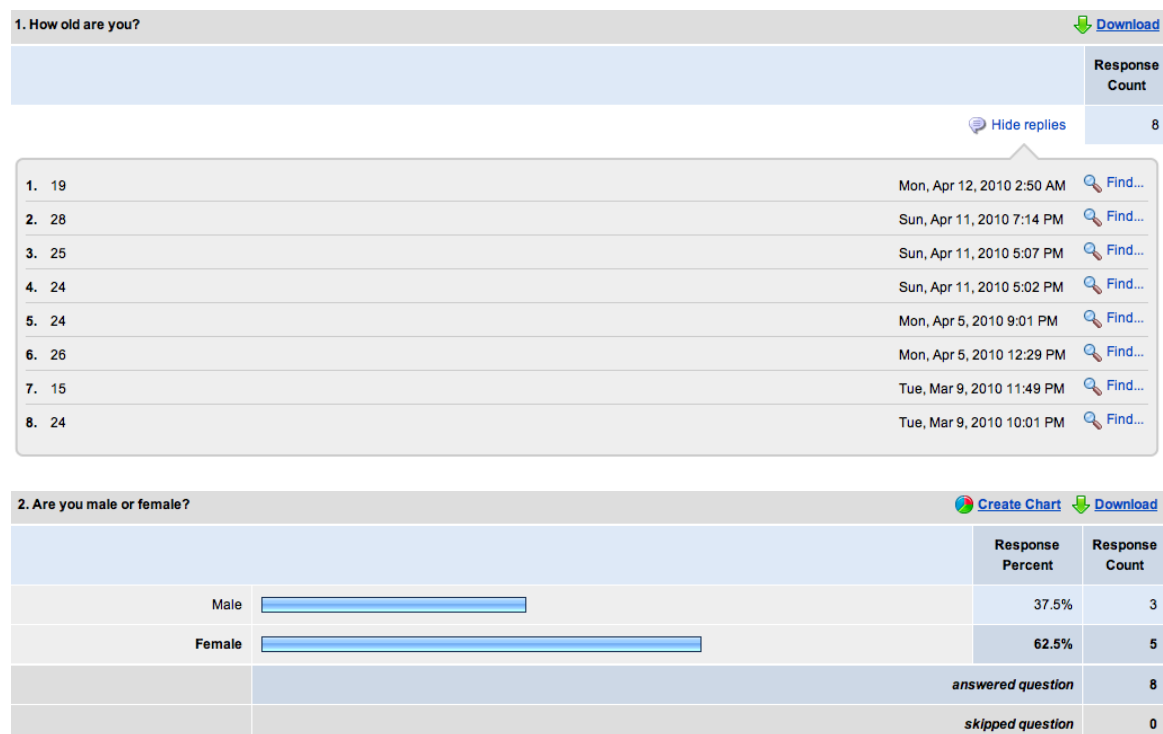
8.2.2 Consumer Survey

Music Consumers Survey – Responses from surveymonkey.com

Number of respondents: 8

Purpose: To discover how a sample of consumers feels about illegal downloading, how they relate to music, and respond to music marketing

Response Summary:



3. What genre of music do you most prefer? [Create Chart](#) [Download](#)

		Response Percent	Response Count
Pop, Rock, & Soul		62.5%	5
Hip hop		25.0%	2
Jazz		0.0%	0
Blues		0.0%	0
Rap		0.0%	0
Electronic		12.5%	1
Country		0.0%	0
Other		0.0%	0
answered question			8
skipped question			0

4. How do you feel about illegal downloading? [Download](#)

	Response Count
	8

[Hide replies](#)

- i like it Mon, Apr 12, 2010 2:50 AM [Find...](#)
- Ok Sun, Apr 11, 2010 7:14 PM [Find...](#)
- It is especially bad for struggling artists Sun, Apr 11, 2010 5:07 PM [Find...](#)
- I know it hurts the artists, but I feel it is the easiest way to get music fast and cheap Sun, Apr 11, 2010 5:02 PM [Find...](#)
- I feel sorry for the artists, but not really guilty actually... Mon, Apr 5, 2010 9:01 PM [Find...](#)
- I dont download illegally, it hurts the music industry Mon, Apr 5, 2010 12:29 PM [Find...](#)
- not a big deal Tue, Mar 9, 2010 11:49 PM [Find...](#)
- In small amounts I feel it is okay. If the music was cheaper online, I would feel worse about illegal downloading Tue, Mar 9, 2010 10:01 PM [Find...](#)


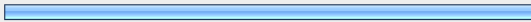
5. Would you rather pay for music or get it for free? [Create Chart](#) [Download](#)

		Response Percent	Response Count
Pay for music		37.5%	3
Get it for free		62.5%	5
answered question			8
skipped question			0

6. How do you most often listen to music? [Create Chart](#) [Download](#)

		Response Percent	Response Count
Go to concerts		0.0%	0
Use an iPod		37.5%	3
Radio		12.5%	1
CDs		0.0%	0
Internet (youtube etc)		50.0%	4
Music Videos		0.0%	0
answered question			8
skipped question			0

7. How do you most often hear about new artists? [Create Chart](#) [Download](#)

	Response Percent	Response Count
Friends 	25.0%	2
Concert Venues	0.0%	0
TV	0.0%	0
Internet 	75.0%	6
Print Ads	0.0%	0
Music Videos	0.0%	0
answered question		8
skipped question		0

8. Can you describe your experience when hearing your favorite music? How do you feel or relate to the music/artist? [Download](#)

	Response Count
Hide replies	8
1. I get pumped up	Mon, Apr 12, 2010 2:50 AM Find...
2. Joy	Sun, Apr 11, 2010 7:14 PM Find...
3. It is a window into my soul	Sun, Apr 11, 2010 5:07 PM Find...
4. It reflects my mood, especially if the artist has a story to tell	Sun, Apr 11, 2010 5:02 PM Find...
5. I sing loudly and enjoy the moment	Mon, Apr 5, 2010 9:01 PM Find...
6. I get happy, even though im in a bad mood. The music is more important to me, than who the artist is	Mon, Apr 5, 2010 12:29 PM Find...
7. I was sitting on the computer and found it. It puts me in a good mood?	Tue, Mar 9, 2010 11:49 PM Find...
8. It makes me happy. If am feeling a little down, my favorite music can make me glad.	Tue, Mar 9, 2010 10:01 PM Find...

9. What kinds of marketing for artists or bands normally catches your attention? (ie: posters, facebook posts, etc) [Download](#)

	Response Count
Hide replies	8
1. music marketing doesn't grab my attention. only the song does	Mon, Apr 12, 2010 2:50 AM Find...
2. Facebook	Sun, Apr 11, 2010 7:14 PM Find...
3. Concert advertisements - what bands are going to be at Tivoli this summer etc	Sun, Apr 11, 2010 5:07 PM Find...
4. Facebook, especially if they seem popular on facebook	Sun, Apr 11, 2010 5:02 PM Find...
5. facebook posts	Mon, Apr 5, 2010 9:01 PM Find...
6. Whos on the radio, in the disco or if friends play a new song for me	Mon, Apr 5, 2010 12:29 PM Find...
7. the name of the artist or band	Tue, Mar 9, 2010 11:49 PM Find...
8. TV, Internet	Tue, Mar 9, 2010 10:01 PM Find...

10. Besides being talented, how do artists and musicians become successful?			 Download
			Response Count
		 Hide replies	8
1. their physical appearance	Mon, Apr 12, 2010 2:50 AM	 Find...	
2. Stagepower & the 'IT-factor'	Sun, Apr 11, 2010 7:14 PM	 Find...	
3. Having a marketable "in" personality	Sun, Apr 11, 2010 5:07 PM	 Find...	
4. Good PR and marketing. Networking and contacts	Sun, Apr 11, 2010 5:02 PM	 Find...	
5. with a very clever marketing strategy or choosing a main stream music genre	Mon, Apr 5, 2010 9:01 PM	 Find...	
6. charisma, and to be able to stand out in a crowd. + have the right contacts	Mon, Apr 5, 2010 12:29 PM	 Find...	
7. putting themselves out there	Tue, Mar 9, 2010 11:49 PM	 Find...	
8. Luck, looks, TV-competitions, connections, trying hard	Tue, Mar 9, 2010 10:01 PM	 Find...	

8.2.3 Interview with Las Thomsen, Freelas PR – notes

Interview – Freelas PR Bureau

Interviewer: Taryn O’Leary

Date: 25-02-10

Interviewee: Lars Thomsen

www.freelas.dk

Studiestræde 24, 2.

+45 40628182

Objective:

- Find out how artists are currently marketed in Denmark
- Find out how artists at Copenhagen Records are marketing through Freelas
- Explore shifts in promotions / if artists needs for representation have changed

Interview Questions:

1. First of all, can you tell me a bit about your organization?
 - Cluster of 4 promotions agencies in 1 building
 - 7 employees all coming from backgrounds of working at major labels
 - Promote artists, bands, and festivals
 - Bands need promotion! Promotions are a cheap way to make artists known
2. How long have you been promoting artists in the music business? Can you briefly tell me a little bit about your experience in the music industry?
 - Worked at Virgin Records 16 years and 4 years at Universal Music
 - Has built a network of contacts in the industry that makes artists feel comfortable working with him
3. What is your main motivation for getting into this business, doing promotions and PR for artists?
 - Rock music
4. Can you describe your relationship with Copenhagen Records?
 - Many labels prefer in-house promotion, but more and more are relying on freelancers
 - Need to build a relationship with particular bands – “The music business is a family”
 - Freelancing becoming more common, more power to pick and choose which artists to represent
 - Ability to configure the best team for that artist
 - It is cheaper to just promote
 - Many artists releasing albums themselves nowadays

- Important to have distribution channels in control, need A&R knowledge
 - Many self-made artists just start with singles to save money
 - More freedom to make deals on own
5. In what way do artists need branding and distribution assistance?
- “Most artists spend most of their time in a studio or a bar and have no idea about what is going on outside”
 - Artists are more concerned with the art, than the business side
 - Artists need to have contacts with many people
 - Journalists get fed up with self-promoting artists, prefer to deal with label or agencies, need a filter
 - Mingling
6. What are the main marketing tools used to promote artists at Freelas or at Copenhagen Records?
- Sponsorships, booking agencies
 - Press, Internet interviews, Video plugging, Planning
 - Need to think about what tools match with what artists – can’t put an artist on every magazine cover, it needs to match the fanbase (Nephew)
 - “It’s a puzzle”
 - Stay away from gossip
7. What, if any, are the limitations of music marketing and the promotion of music professionals in Denmark?
- Time
 - Most albums releases have a 2 year timeline (3 singles, 2 videos, tour, etc)
 - Still change plans all the time
 - All promotion is around the album even though the artists aren’t making any money from the albums anymore
 - Nonetheless, the press coverage from the album, exposes the music to the public, and thus sells more concert tickets
 - If the music is known, more tickets get sold
 - Money and resources are limitations – artists putting less money into producing albums
 - Some artists do not want to be commercial – devalues the expression of their music
8. Just as consumers have needs for products or services, artists also have needs for representation and promoting themselves and their music. How would you describe artists’ needs?
- Need for distribution – getting the music heard
 - Promotion is all focused around the album release
 - Artist have different needs depending on what stage in their career they are in, but most in terms of presenting and distributing their music in line with their image

-
9. How much time is allotted to determining artists’ needs and devising a well-suited marketing plan? Or do promoters or labels use more or less the same tools for marketing?
 - Depends on the success of the album, how much the artists want out of it
 10. Can you describe your relationship with the artists that you promote?
 11. Besides talent, what do artists need in order to be successful in Danish music?
 - Networking
 - Management
 - Media attention
 12. Why do you think some talented artists do not pursue a music career?
 - It scares some people
 - X-factor, ruins some people, drugs
 - “Real artists do not think about money at all – Actually real artists do it only for themselves”
 - It is the artists songs, but when they put it out on the market it becomes everyone’s songs
 - They lose sentimental appeal once it becomes commercial – that scares some artists
 - Others put their music out for free – too desperate?
 13. What benefits do you think artists look for in signing with a record label?
 - Labels have the know-how and resources
 - But don’t need a label – there are other options, freelancers
 - Depends on what the artist wants
 14. How, in your opinion, has marketing in the music industry changed within the last 5-10 years?
 - The Internet has made a huge impact
 - “One time at Virgin, we needed the picture from the album cover. Someone got on a plane in London and flew to Copenhagen to deliver the picture”
 - There has been a change within the labels – people expected to work even harder for less money
 - Top labels have too much pressure from shareholders which is not good for sensitive musicians
 15. More and more artists are self-promoting their music with the help of the Internet. How does this affect labels? And which method do you think is more effective?
 - If everyone downloaded illegally, many artists would starve
 - It is always easier for the major acts dealing with the labels, but sometimes their image gets lost in the transaction

-
16. I’ve read several reports claiming that due to the Internet many consumers now want to get music for free. How do you feel this has affected the Danish market or how you promote artists?
- Many young consumers do not want to pay for music. They have made it cheap on the Internet so that they will buy instead of download illegally
 - But it is too cheap!
17. Because CD sales have decreased and illegal downloading has increased, how has marketing had to compensate for these market shifts in order for the labels to still generate a profit?
- Older artists actually sell more CDs – people age 40+ still buy them
 - CDs are way more profitable than digital
 - Vinyl is coming back but it is expensive
 - “I think CDs will be gone in about 25 years, digital and vinyl will stay”
 - People want to go to shows and get the experience – “that will always survive”
 - “I would want to promote a major artist and only release vinyl – that would be really cool to see”
18. How has partnering with mobile or telecommunications agencies benefitted the music industry in Denmark?
- “I am an old-fashioned guy”
 - Don’t like the partnering of music and telephones
 - Want the sound to be transmitted as perfected as the bands want it to sound
19. Due to this shift and the “digital revolution,” many labels are trying to orchestrate new business models and revenue streams. Is there a solution?
- I don’t know – there probably will be some new format that replaces the CD and mp3
 - But still believes in the traditional business models