

MARKETING MUSIC ON THE INTERNET AND WITHIN SOCIAL MEDIA
- How Individual Folk Musicians Can Promote Themselves with Little Money

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ABSTRACT

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Abstract	
<p>In the field of folk music in Finland, there is a lack of managers and marketing professionals to help musicians. Folk musicians do their marketing alone alongside career building without the proper education or resources in this area. This study identifies the need for managers and guidance, and gives suggestions for individual musicians to take care of their marketing with little money.</p> <p>The Internet and social media provide several opportunities to advance a musical career. In this study, I find out the present state of marketing among folk musicians. I investigate their ways of using the Internet and social media now and also identify other ways from the literature to help the situation. Personal brand is an essential part of the big picture as well as using email.</p> <p>Finally, I show the interconnection between brand building and using social media, email and websites for marketing folk music and musicians on the Internet.</p>	
Keywords	
folk music, musician, marketing, social media, internet, arts management, branding, personal brand, Facebook, Myspace, Twitter, SoundCloud, YouTube, blog	
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1. INTRODUCTION

In this chapter, I will introduce the thesis by presenting the background to the choice of topic and the problematic formulation, defining the key terms and opening up the aim of the study, the research approach and the structure of the theses.

1.1. Background of the study

Through the years of working as a musician and a producer in the field of folk music, I have noticed that there is a lack of managers and professionals in marketing to help musicians.

The main task of musicians should be creating the music; musicians should be able to concentrate on the music making instead of wondering how to market their own CD or how to get gigs. Still I know that many professional musicians in folk music do not have the opportunity to have their own manager and subsequently do the marketing by themselves. The other problem is financial: most musicians have neither an agent nor manager; they have to do and pay for the marketing by themselves.

If we exclude the expensive ways of marketing and promotion: buying adds, making TV and radio adverts and buying different kinds of services from advertising agencies et cetera, we still have numerous ways to do the marketing and promotion with a small amount of money. Amongst other things, we can send press releases and email letters, have a webpage and nowadays use the wide social media.

Marketing is time consuming task even if you were a professional in that field. When you are a musician without marketing education the situation is difficult and challenging, but still you just have to do the marketing somehow in order to get the CD sold or gigs for the band. Press releases have to be followed up, webpages have to be updated and in social media, you have to follow and respond to what people write about you. The only way is to choose the right ways for you, find the time, and then learn the routines to do the tasks.

Folk music is a narrow genre in the margins of the music field. How does that affect ways of marketing? In the scope of this thesis, I will not be able to look into this in depth, but the fact is that there are not huge mass audiences around folk music from where you could easily find thousands of people to like you. Everything is smaller scale and you have to do much more work to find your audience. However, today's technologies are an invaluable help in terms of marketing. Croteau, Hoynes and Milan (2011, 13) write "In more recent years, technological innovation has again changed the media landscape. Cable television, satellites, fiber-optic technologies, computers, and mobile devices have helped create an explosion in media products and formats. Ironically, much of this change has resulted in a move away from the mass broadcast audience toward smaller, more specialized niche populations—a process called *narrowcasting*." This is good news for marginal music genres.

An essential part of the big picture is also the brand, which also leads communication ways and styles in marketing. What kind of picture of yourself do you want to give to the audience? Katleena Korteso (2011, 5) writes "Personal branding is the way to stand out from the people who has equal competence in the field." The quality of Finnish folk music artists is high, but in order to gain the attention of the narrow audience you have to find the specialities of you, your music and your performance.

This study investigates the world of folk music marketing from the musician's point of view.

1.2. Aim of the study

The aim of the study is to find out how musicians market themselves and especially how they use the Internet and social media, if they use them. On the other hand, the aim is to investigate methods for using the Internet and the social media for marketing purposes with a small budget based on the literature. The main question is:

- How can individual musicians market themselves with little money on the Internet and within social media?

The sub questions are:

- How do musicians use the Internet and social media in marketing now?
- How could musicians be using the Internet and social media in marketing?

1.3. Defining the key terms

The central terms I use in this research are marketing, social media and brand. "Simply put, marketing is managing profitable customer relationships. The aim of marketing is to create value *for* customers and to capture value *from* customers in return." (Kotler and Armstrong 2010, 26) The main part of folk music marketing is promotion, getting the music and artists into people's consciousness, which of course aims at selling, but is not as aggressive as the marketing of some daily products aiming solely on sales.

Social media carries several interpretations. The term is broad and it is said that it is hard to define, but easy to recognise. Poynter (2010, 160-161), however, makes this conclusion: "...the core element of the definition of the social media is the way that the Internet and other new technologies are being used to move away from media that was essentially a one-to-many model, for example broadcast, towards a many-to-many model, such as Facebook." It is also important to mention that social media consists of user-generated content and is part of Web 2.0 world, something that I will discuss further later in this study.

The term brand is often mixed up with reputation and image. Brand consists of stated goals, values and strategy. The reputation and image are only a reflection and actualisation of these. (Kortesuo 2011, 10.) Brand has to be taken into consideration with both terms mentioned above: marketing and social media. There are special ways to market the brand, so called brand marketing, and in social media, your brand is visible and you have to consider how to bring it out and maintain it.

1.4. Research approach

I wanted to investigate ways of marketing when restricted to a small budget. Social media is the thing right now, therefore it was a natural choice for the main theme of the study besides the Internet. I examine the individual musician who cannot afford expensive market campaigns. In addition to traditional ways of marketing like press release, email and letters, people nowadays promote through different Internet pages and the social media.

The theoretical part of the study covers the theory of marketing from the arts point of view. I also take into consideration the new changes and possibilities which have occurred with the rise of social media and new technology. On the other hand I will investigate further the concept of social media, brand and branding. I will also discuss how these terms are related.

I have used both quantitative and qualitative research methods. I made my quantitative survey in December 2008 - January 2009 to all who had profile in kansanmusiikki.fi-web portal. The survey was made through questionnaires filled in on the Internet (www.surveymonkey.com). The main questions dealt with how to do marketing, how to finance marketing and how much time was invested in marketing. (Uusitalo 1991, 79-82, 90-93.) The survey was part of a bigger development survey of the web portal, so there were also other questions, which were not part of my theses.

The qualitative theme interviews were made in autumn 2011. I interviewed five musicians who use the Internet and social media in their marketing. The main questions here concerned the usage of the Internet and social media in marketing. (Uusitalo 1991, 79-82, 90-93.)

1.5. Structure of the theses

The study is divided into seven main chapters. In the first chapter, I will lead the reader to the theme of the study by telling the background of the study, the problem formulation and the aim of the study, the research approach and the structure of the theses. In the second and third chapters I will open up the theoretical framework by firstly writing about the marketing principles in the arts and therefore also in music marketing and branding, and secondly by writing out the concept of social media and the use of it and the Internet in marketing.

The fourth chapter will introduce the research method in detail and in the fifth chapter I analyse the results of my study. By analysing the answers of my survey and interviews, I will find out interesting data about the actual conventions of marketing in the folk music field. The sixth chapter concludes the study by answering the main and sub questions, and recommends themes for the future study. In the last chapter, I will discuss the reliability of this study and will estimate the usability of the results in other music genres.

2. MARKETING

In this chapter, I first open up briefly the basics of the marketing and then go deeper into the marketing of the arts, talking about the marketing mix for the arts and marketing communication, and finally discussing the changes new technology has brought.

2.1. Marketing in general

Marketing is a wide term and includes many theories and patterns. "Simply put, marketing is managing profitable customer relationships. The aim of marketing is to create value *for* customers and to capture value *from* customers in return." (Kotler and Armstrong 2010, 26) The ideal would be to know who, where and why your customers are.

There have been three main market orientations over the last hundred years: The product orientation, the sales orientation and the customer orientation (Kotler and Scheff 1997, 33-34). In the case of folk music marketing and in general nowadays, the emphasis is on the customer orientation. An artist has to find out his or her customers as well. There is not only one segment, but many: common people seeking music for their wedding or party, firms searching for a band for their Christmas party, festivals and concert organisers, amongst others.

When customers are there, the effective marketing strategy requires you to understand them. "At the core of effective marketing strategy is an understanding of consumer behaviour. Marketing planners must understand the motives, preferences, and behaviour of their organization's current and potential consumers." (Kotler and Scheff 1997, 67.) When the artist's customer scale is huge, it is challenging to pick up the right message to each potential buyer.

Marketing folk music is merely promotion, which is part of many marketing strategies. It is also more brand marketing, which I will discuss in later chapters. Lathrop and Pettigrew (1999, 146) remind that promotion has to be an ongoing, long-term process, not just a one-time effort. It is hard, ongoing work, which pays itself back hopefully at some point. When you do your marketing well or at least make sure your information is easily to find, the Internet can help you enormously. Anderson writes about The Long Tail, how in the

Internet's huge supply of music people still find the interesting things that are not mainstream music. "And the more they find, the more they like. As they wander farther from the beaten path, they discover their taste is not as mainstream as they thought (or as they had been led to believe by marketing, a hit-centric culture, and simply a lack of alternatives)." (Anderson 2006, 16.)

The promotion and marketing of folk music on the Internet and in social media is based on public relations, whose appeal is based on its distinctive qualities: "High credibility: News stories and features seem more authentic and credible to readers than do advertisements. Public relations can reach many prospects who might avoid salespeople and advertisement. The message gets to the buyers as news rather than as sales-directed communication. Dramatic appeal: public relations, like advertising, has the potential for dramatizing and building the image of an organization or offering." (Kotler and Scheff 1997, 302-303)

2.2. Marketing the arts

There are certain special characters in marketing the arts, which Kotler and Scheff (1997) discuss in depth in the book *Standing Room Only*. "In the commercial world the customer reigns. Goods and services are produced and distributed according to demand and profitability considerations. But the purpose of a nonprofit art organization is to expose an artist and his or her message to the widest possible audience, rather than to produce the artist and the message that the largest audience demands." (Kotler and Scheff 1997, 20) We can assimilate the arts organisation to the individual artist marketing his or her own music, even though the scale is a bit smaller.

Kotler and Scheff (1997, 321) continue: "Performing arts organizations differ from most organizations in that they constantly produce new products—stage new productions, present different performers, and so forth. Therefore, they must constantly work to create awareness, build interest, and stimulate sales among their target audiences." This same is true with individual artists. They have to keep on promoting themselves in order to make people remember their music and show, and the brand.

The basic rules of marketing still fit this picture. Kotler and Scheff list three important steps. First, the organization must *find* a market for its offerings. Create new needs rather than just meet the existing needs. As mentioned before, an artist has to find his or her audience. Second, the organization must *expand* its market. With that, Kotler and Scheff meant so-called audience education: the artist has to find a new audience for his or her music. Third, an arts organization must *keep* its audience. In addition, individual artists should somehow be in contact with old customers even though they may not buy new gig for a while. The need might come suddenly any time. (Kotler and Scheff 1997, 20)

Finally “-- Arts marketer must be aware of and sensitive to the different and perpetually changing interest and needs of a wide variety of audience segments.” (Kotler and Scheff 1997,20) Usually people listen to many types of music and besides that, there are new artists emerging in the market all the time. A musician has to remind people of his or her own music so that people would remember it in the future. The purpose is not to listen to the audience, what they want, and change your music to fit in to that picture. Artists should still keep their own artistic integrity. Instead, the artist should be listening to the audience segments; who needs my music now. (Kotler and Scheff 1999, 34)

2.2.1. Marketing mix

The marketing mix is one of the key concepts in modern marketing theory. One model of that is Five Ps, which Kotler and Scheff (1997, 42-43) are talking about. Kolb (2000, 73) exposes the history of the terms: “Four Ps” of price, product, place and promotion was popularised in the 1981 book *Basic Marketing: A Managerial Approach* by E. J. McCarthy. This marketing concept is still used although the “Ps” have been expanded to include persistence and people.” The Kotler and Scheff’s Five Ps are product, price, place, promotion and people. Those are created for arts institutions, but here I will apply them for individual musicians.

Product: “The choice of works to perform is primarily in the domain of the artistic director, not the marketer” (Kotler and Scheff 1997, 42.) The individual artist makes his or her own music and makes usually the decisions of the tunes to be performed, but must sometimes also listen the customer (Irish night, drinking songs et cetera). I assume and trust that musicians have their idea of the program and I will not concentrate on this part that much.

Price: “performing arts organisation set prices differentiated by many factors including seat location, timing of purchase, audience members and occasion.” Individual artist prices his or her concert a bit differently. There might be a fixed price where to start discussion with the organiser. Kotler and Scheff continue: “developing these pricing structures is important part of planning the market mix. It is important to think about the price of your concert. Too expensive doesn’t sell, too cheap doesn’t sell either.” (Kotler and Scheff 1997, 42) The price is important, but as it varies from one gig to another, I think we do not have to concentrate on it here.

Place: “Place refers to the channels or access points through which the product is made available to the public.” Kotler and Scheff mean by this the performing venues and ticket distribution. Individual artists do not always have the actual place where to perform, but this can be assimilated to for example a prominent webpage for his or her music. The webpage functions then as a home base, where to lead people from different occasions and situations to get more familiar with the music. (Kotler and Scheff 1997, 42) This will go hand in hand with the rest of two Ps.

Promotion: “Promotion consist of all efforts that communicate to the public, including advertising, public relations, direct mail, telemarketing, and personal selling. Promotion is the final step in the marketing process.” (Kotler and Scheff 1997, 43) This is the phase to act in social media. I will talk about this more in the next chapter.

People: “This refers to the arts organization’s staff, particularly those who come in contact with customers, donors, and others.” Individual artists who do it all by themselves is their own staff. “Contact personnel, depending on their attitudes and people skills, can help or hurt the organization’s marketing effectiveness.” (Kotler and Scheff 1997, 43) This is very important. Artists have to think how to act and behave when contacting the possible new audience or customers in order to help the promotion process, also in social media. This also goes hand in hand with the previous P, promotion, so we concentrate on that more in the further chapters.

Robert Louterborn in turn suggests that marketers think in terms of the four C’s instead: customer value (not product), customer costs (not price alone), convenience (not place), and communication (not promotion). (Bernstein 2007, 89) This is mentioned here as an example of how different the methods can be.

2.2.2. Marketing communication

Marketing communication is in this case the communication in social media and the Internet and is an essential part of promotion. Kotler and Scheff have again made a new mix of it: “The marketing communication mix, also called the promotion mix, consists of four major tools: advertising, personal selling, sales promotion, and publicity.” (Kotler and Scheff 1997, 301.)

Advertising: “Advertising is any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor.” (Kotler and Scheff 1997, 301) In our case, this is left out, because we are trying to find out the least costly ways of marketing. Paid advertisements are possible also in social media, but that is a topic for another study and research.

Personal selling: “Personal selling refers to all attempts by the organization at using personal influence to affect target audience behaviour.” (Kotler and Scheff 1997, 301) The communication in social media is partly personal selling even though the purpose in social media is not to sell but to inform (of course aiming at selling). However personal selling has three distinctive qualities: personal interaction, cultivation, and response. (Kotler and Scheff 1997, 302)

Sales promotion: “Sales promotion consists of short-term incentives such as coupons and premiums to encourage purchase or sale of a product or service.” (Kotler and Scheff 1997, 302) This may not be the everyday tactic in individual artist self-marketing, but it might be worth thinking of if it could be used sometimes: surprise guest in the concert, two CDs with one price for this week et cetera. On the other hand, demonstrations are also part of self-promotion (Kotler and Scheff 1997, 303). That could be used also in our case: a demonstration gig at some suitable occasion. If used, it can be used part of the social media communication.

Publicity: “Public relations consists of a variety of programs designed to improve, maintain, or protect the image or an organisation or its offering.” (Kotler and Scheff 1997, 302) This is now the main part of acting in social media and has a deep connection to the brand of the artist. On the other hand “public relations serves many different functions, some of them overlapping. Generally, PR is the systematic promotion of organizational goals, products, images, and ideologies.” (Kotler and Scheff 1997, 378) Essentially all these are also part of the brand of the artist.

“The publics are the range of different groups on which an organisation is dependent. These include employees, investors, suppliers, customers, distributors, legislators, regulators, governments, pressure groups, the community, the media and even the competition.” (Smith and Zook 2011, 312.) The range of publics of a musician is as wide. This list also gives an idea of how different the groups can be.

Again public relations activities can fall into three distinct categories, namely: Image PR (to build consumer confidence and trust, revitalize, relaunch and reposition the organization and its products), routine PR (introduce new products, communicate new benefits, involve people with products, cultivate new markets to reach pre-existing target markets, tailor marketing programs to local audiences), and crisis PR.” (Kotler and Scheff 1997, 378) The individual artist would use essentially the first two of these, which could actually fit under the same headline, routine image PR.

Kotler and Scheff wrote in 1997 (347) “Well-conceived, well-executed, and well-targeted direct mail is the primary tool for customer retention and renewal.” Emails are a bit old fashioned nowadays (of course you can send direct messages in Facebook as well), but one has to remember that it is still important to maintain at least email lists of the press and fans/customers. Kotler and Scheff (1997, 371) continue “arts organization can create new lists by generating leads in various ways. Such lists have a great advantage over external lists because they consist of people who have expressed some level of interest in an organization’s offerings.” This concerns especially the list of fans of the artist. The question here is then how to get the addresses?

2.3. BRAND

“The use of brands by producers has developed considerably over the centuries and especially in the last century. But the function of a brand as distinguishing the goods of one producer’s from those of another and of thus allowing consumers freedom of choice has remained unaltered.” (Murphy 1987, 1) In this chapter, I will open up the term brand and personal brand especially. Later I will also discuss the brand in marketing.

2.3.1. Personal brand

“Don’t try to be someone that other people want you to be. Be who you really are.” (Deckers and Lacy 2011, 179)

Personal branding is the way to stand out from the others with equal professional competence in your field (Kortesuo 2011, 5). Kortesuo (2011, 8) has defined personal brand: Personal brand is how other people experience a person (excluding those attributes, aims or fears, which person intentionally or inadvertently hides). Sometimes personal brand refers straight to the person itself.

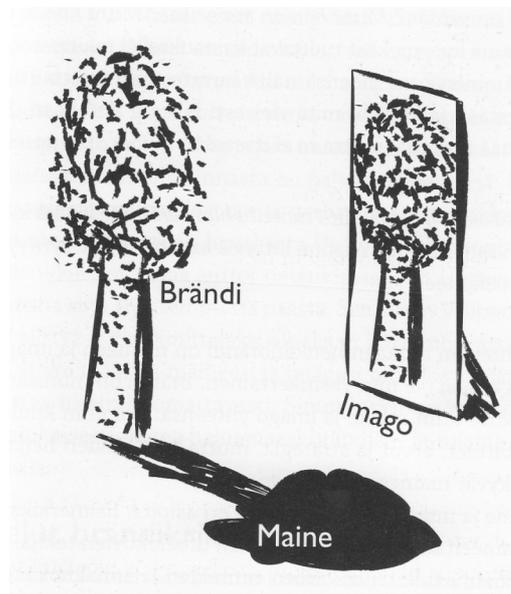


Figure 1. Brand, image and reputation. (Kortesuo 2011, 9)

Reputation and image are reflections or pictures of the brand, but they are formed differently. Reputation is like shadow including the features, which others have experienced vicariously. It is formed more consciously than image. Image instead forms via features that are experienced vicariously and straight, but also via interpreter’s own attitudes, emotion and preconceptions (distorting mirror).

Brand, image and reputation are often mixed. Brand includes the aims, values and strategy, which are revealed to the public. Image and reputation show only the reflections and outcomes of those. (Kortesuo 2011, 10) Kortesuo (2011, 10) continues: Image forms always via opinion or emotion and like Kotler and Scheff (1997, 380) have described: characteristics of an image are synthetic, believable, passive, vivid, simplified, and ambiguous. Reputation instead can raise feelings, but does not actually form via emotions. People usually

can detach oneself from his or her own opinion and tell what people usually think about person concerned. (Kortesuo 2011, 10)

If you do not stand out from the others, you cannot be a personal brand. What still has to be remembered is that standing out has to respect the client, in this case the audience. The other thing to be remembered, Kortesuo writes, is that standing out should be justifiable, it should support ones message and person. (Kortesuo 2011, 17.) The worst enemy of personal brand is implausibility. Musicians with a personal brand should be as real as possible, only that way springs the real credibility. It consists of the real personality, voice, interests and habits. (Kortesuo 2011, 22; Deckers and Lacy 2011, 7)

Personal brand cannot be found just for brand's sake. Brand is not for you, but you and the brand are for the target audience. (Kortesuo 2011, 27.) For creating and maintaining the personal brand we need communications, which here intertwines heavily with social media. A musician has to know what channels his or her target audience use or what media they follow, and expose in those places in positive way. (Kortesuo 2011, 28.)

Personal brand cannot be created alone in a barrel, but needs other's thoughts, reflection surface and sparring. It is a waste of time to think that someone would be alone or just thanks to only his or herself something, claims Kortesuo (2011, 29). No one can be expert in every field. No one can be expert even in one field. A person who wants to create personal brand has to concentrate on such a narrow section of the field, that he or she will be able to master it with the smallest detail included. (Kortesuo 2011, 47.)

When building up the personal brand, the person should stand out consciously from the other actors of the field. Kortesuo (2011, 44) calls that sharpening one's personality. The person should find the combination of features from his or herself that others do not have, and use that as a peak of building the personal brand (Kortesuo 2011, 44). In the course of time, people change and personal brand can change as well. The changes are the same that the persons themselves experiences: style and appearance change, the object of interest and opinions shape, and expertise develops and centres. (Kortesuo 2011, 31.)

2.3.2. Brand in marketing

“A Brand is to marketing what the mission is to the entire organization. The brand drives the entire marketing function.” (Bernstein 2007, 193.)

There are two types of marketing: Brand (or image) marketing and direct feedback marketing (suorapalautekanavamarkkinointi). The direct feedback marketing means that you do a marketing act, which recommends customers to do something, whose end result is measurable (for example “click here to buy the CD”). (Korpi 2010, 100) Brand marketing instead “tries to shape the total impression someone has of an organisation. – Revitalize, relaunch and reposition the organization and its products. – Build consumer confidence and trust.” (Kotler and Scheff 1997, 378) With brand marketing the artist attempts to gain the customer’s attention and pursue top-of-mind thought, so that when the customer next time needs something like the artist’s music, the customer remembers that artist and picks up his or her music. This happens because the artist has kept the noise about his or herself on-going. (Korpi 2010, 100)

With personal brand a musician aims to stand out from the others. “Successful brands, whether they are national or international, offer consumers something of value which is different from that offered by competitive brands, and which they are prepared to purchase.” (Murphy 1987, 9) On the other hand, it is good to tell that I am one of the Finnish folk musicians and part of the bigger brand. Then going forward, “by identifying their products they have provided purchasers with means of recognising and specifying them should they wish to repurchase or recommend the product to others.” (Murphy 1987, 1.) Social media is especially efficient in spreading recommendations forward.

When positioning your personal brand and creating its image, the musician should take into account the needs of prospective customers—show the consumer “what’s in it for him.” (Kotler and Scheff 1997, 382) In the end “image leads to our survival and growth, or to our failure. The way our institutions are perceived has much to do with how many tickets we sell, and to whom, and how many contributions we receive, and from whom.” (Kotler and Scheff 1997, 379) This applies to the musician as well as the institution.

Marketers, here musicians, should treat the word ‘brand’ as a verb and not a noun, as branding is a continual process. Brand building and brand maintenance are, in fact, a core competency. (Smith and Zook 2011, 41) Smith and Zook (2011, 62) continue: “Carefully managed brands help customers develop relationships with brands. There is a direct over-

lap between nurturing a brand and nurturing customer relationships.” “In music, building brand loyalty is an extremely important goal. In more familiar terms, it means building an audience. Establishing a base of loyal fans means having a core group of customers who are nearly guaranteed to buy your new CD or show up for your live appearance.” (Lathrop and Pettigrew 1999, 36) Instead “the term brandraising is used to describe the process of building a strong framework for communicating.” (Durham 2010, 4)

Kortesuo (2011, 71) advises how to act in social media. She concentrates especially on Facebook and writes how it is important to maintain the professional profile, and really segregate the personal and professional accounts. In Facebook, it is possible by creating the Page for professional actions and keeping the Personal Profile just for personal thoughts. Page is good for personal brand also, because it is possible to personalise some of the interleaves to reflect the brand. With a Personal Profile, any personalisation cannot be done. When talking in more detail on communication in social media Kortesuo (2011,162) also directs to keep yourself equal with your client. Then it is easier to talk with him directly on the same level. A feeling of inferiority reduces the expertise, and superiority in turn reduces the co-operation. All these are essential in nurturing the brand and the customer relationships.

As mentioned earlier, brand itself can change, “but branding is not something that will disappear when new marketing tactics come into practise to attract and retain customers.” (Bernstein 2007, 193.) What this implies is that brands are really worth nurturing. In marketing, the brand is your base; like in Internet marketing, your homepage is your home base.

2.4. The Changes in marketing and branding along new technologies

The Internet and latest social media have changed marketing enormously. “Prior to the Web, organizations had only two significant choices to attract attention: Buy expensive advertisements or get third-party ink from the media. But the Web has changed the rules. The Web is not TV. Organizations that understand the New Rules of Marketing and PR develop relationships directly with consumers like you and me.” (Scott 2009, 5)

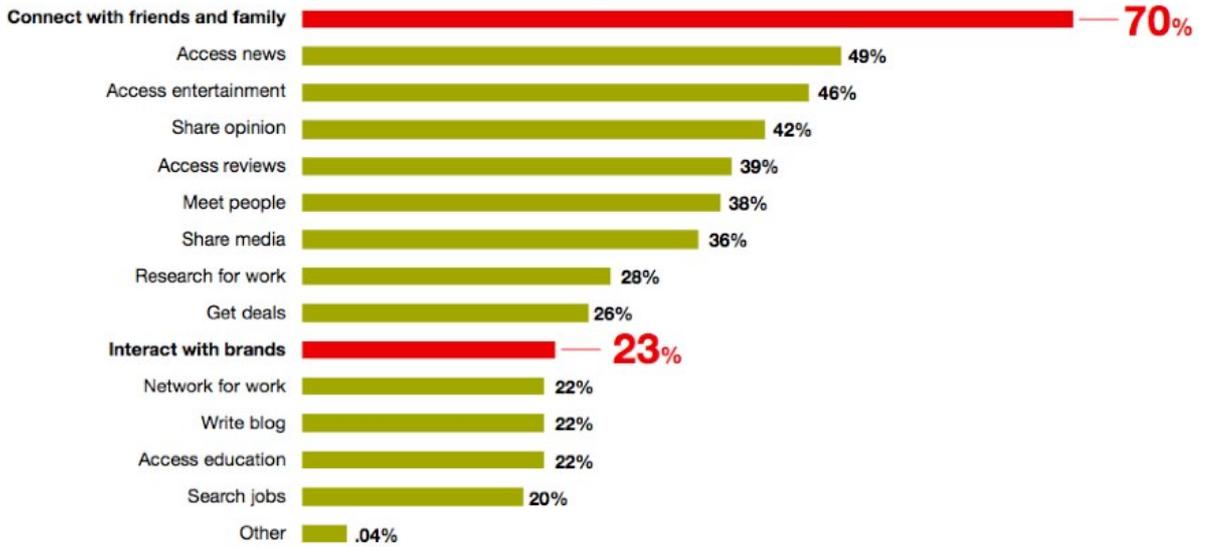
Here are some of the old rules of Marketing: Advertising was one-way: company-to-consumer, advertising was based on campaigns that had a limited life, advertising and PR were separate disciplines run by different people with separate goals, strategies, and measurement criteria. The Internet has changed the rules. Instead of one-way interruption, Web marketing is about delivering useful content at just the precise moment that a buyer needs it. In addition, the Internet has opened tremendous opportunities to reach niche buyers directly with targeted messages that cost a fraction of what big-budget advertising costs. (Scott 2009, 6-8)

Unlike in the days of the old rules of interruption marketing with a mainstream message, today's consumers are looking for just the right product or service to satisfy their unique desires at the precise moment that they are online. (Scott 2009, 19) "-- The mainstream and trade media are still important components of a great public relations program," but when talking about individual artist marketing we bypass that. (Scott 2009, 10)

Nowadays marketing is more than just advertising. People want participation, not propaganda, and PR is for more than just a mainstream media audience. On the web the lines between marketing and PR have blurred. (Scott 2009, 25-26) In addition, pod casting has allowed people to hear the music of groups that are good but perhaps do not have a big label behind them. In the past, there was no choice, but now there is a choice. (Scott 2009, 71) These all are only good things for the individual artist marketing him or herself.

The new social media has given new opportunities also for branding among others. It is a new active channel where people come to seek and interact with the brands they know. The figure by Ariel Hyatt in the next page shows that even 23% of people visiting social media or social networking sites go there to interact with the brand.

Reasons consumers go to social media or social networking sites



Note: Sample size N=1056.
Source: IBM Institute for Business Value analysis. CRM Study 2011.

Table 1. Reasons to go to the social media (Hyatt, 2011)¹

In the next chapter I introduce the different social medias, which are relevant for this study.

¹ Table is from Ariel Hyatt's workshop of social media

3. SOCIAL MEDIA

In this chapter, I write more precisely about the term social media and the different types of social media. I also tell about the meaning of own website and how to optimise your page for the search engines, and social media.

3.1. Web 2.0 and user-generated media

The launch of the World Wide Web brought with it two major developments – the realisation of a global network and the digitalization of content – which “multiplied each other, driving the growth in the use of the Web as an information and fulfilment platform.” (Evans 2008, 86.) The Web in turn led to the rise of social media. In 2005 Business Week claimed that “social media is the biggest change since the industrial revolution” (Smith and Zook 2011, 9.) This gives an idea of the changes that has occurred by Web 2.0, user-generated media and social media.

“The concept of Web 2.0 embraces two elements: the first is the emergence, growth and popularity of social media; the second is the change in the paradigm of how control is shared between providers and users. The adoption of the idea of Web 2.0 reflected the evidence that users were taking more control of their interactions with media, with organisations, and with each other.” (Poynter 2010, 161.) Everyone on the Internet can now participate and make impact and there are many of us doing so. Only Facebook has even over 800 million users and Twitter over 200 million users (Wikipedia Facebook and Wikipedia Twitter).

Poynter (2010, 160) writes also that: “One of the key developments, both in technology and behaviour, relates to UGM, or user-generated media. For most of recorded history, only the few were able to produce media, for example books, newspapers, records, and films. -- Social media has changed the rules and the barriers for entry have dropped massively. For example anybody can blog, for free. Anybody can share their photos, for free. Anybody can share their videos, for free. This ability to create and share content, this UGM, is a key part of the social media revolution .” Everyone using Internet has now the possibility to share information easily and for free. This is not always good in the copyright point of view, but I will not go deeper in to that at this time.

Nowadays Internet is for people in the first place a tool for searching information, a channel for finding information and to give feedback. The possibility to give feedback is the essential thing, which makes the Web 2.0 and new social media better than the old web. (Korpi 2010, 16) We now have much more interaction in the web; Even a lot of the normal communication has gone to the Internet.

3.2. Social medias

“The term ‘social media’ is useful because it groups together much of the new phenomena of the Internet in a relatively value-free way. The term does not imply that social media is better than other media, or that it will necessarily replace old media, it is simply a description of media based on the paradigm of many-to-many. “ (Poynter 2010, 160) The old media with the one-to-many model was also unidirectional. Information went from one place to the others, but usually nothing came back, or at least the communication in the other direction was very little. The many-to-many model also contains bidirectional communication, which enriches the whole gain of information. “The phrase social media is an umbrella phrase for social-networking sites, virtual worlds, social news and bookmarking sites, wikis, and forums and opinion sites.” (Tuten 2008, 20.)

Social media pages are numerous, and their amount is constantly changing as some die and new are born instead. Which pages are popular is different from country to country. For example Brazilians and Indians use Orkut-site, while for Finns the unknown Bebo is in the favour of British people (Haavisto 2009, 8). In Finland, the most popular sites are Facebook and the domestic IRC-gallery (Haavisto 2009, 8).

Korpi (2010, 15) writes in his book that social media affects in two ways the Internet visibility of the corporation. The same rules apply with my case, with individual musician. Being involved with social media helps to optimise your own page, which means here the search engine optimisation. On the other hand, it brings the corporation, here musician, along to the conversation and to peoples' minds. The latter is the core of social media.

Social media can create so called evangelists of certain things. Musician can get the own evangelists as well, when people really like his or her music or brand, and they feel that there is something for them. Evangelists spread the word just to let others know, that they have found this interesting band for example. (Korpi 2010, 121.) As it is crucial to main-

tain the conversation and respond to people in social media, it is essential to keep up contact with evangelists if possible. It is very true in social media that if you give you can get, but if you are not active, probably nothing happens. Next, the main types of social media are presented. They are the sites that emerged from the survey or interviews, and sites that are relevant to the subject according to the literature.

3.2.1. Facebook

Facebook (www.Facebook.com) is one of the most used social media site in Finland (Haavisto 2009, 8). Facebook is a social networking service and website launched in February 2004. Users must register before using the site, after which they may create a Personal Profile, add other users as Friends (people have to accept the friend requests they receive), and exchange messages, including automatic notifications when they update their profile. Additionally, users may join common-interest user Groups, organized by workplace, school or college, or other characteristics, and categorize their friends into Lists such as "People from Work" or "Close Friends". (Wikipedia Facebook.)

People can create their own Page (called Fan Page until April 19, 2010 (Wikipedia Facebook)) beside their Personal Profile, where they can put their music, biography and tell about their doings. Anyone who has Personal Profile in Facebook can Like the Pages and so get the updates to the wall of his or her own Personal Profile. To the Page it is possible to include Band Page or Band Profile, which are services from the other, third parties.

“Millions of people use Facebook everyday to keep up with friends, upload an unlimited number of photos, share links and videos, and learn more about the people they meet. Facebook's mission is to give people the power to share and make the world more open and connected.” (Facebook info.)

3.2.2. Twitter

Twitter (www.Twitter.com) is micro blogging service, where you can write 140 marks long messages, tweets, to your followers (Kortesuo 2011, 72). It is one a unique combination of blogs, forums, emails and instant messengers. By using different kinds of extra services

you can add to tweet photos and videos, and the text can be visualised and analysed. (Haavisto 2009, 6.)

Twitter is not bidirectional like Facebook: in Twitter some well-known guru might have hundreds of thousands of followers, but he or she might follow only few hundred people (Kortesuo 2011, 72). When you do not have to necessarily accept the follower requests (it depends about the settings of your account), it has been more common to follow people you do not know in Twitter than in Facebook (Haavisto 2009, 9). That lowers the threshold for someone to start to following you. For musicians who have their own Page on Facebook the problem of accepting does not exist, as anyone having Personal Profile in Facebook can Like their Page.

“You can increase traffic to your website and blog. Twitter is a content distribution and communication medium. If you are sending your blog posts to Twitter, you can get a pretty hefty return in terms of clicks.” (Deckers and Lacy 2011, 91) One more special character of Twitter is the search option, which is said to even challenge Google. The search results of Twitter search are not able to be optimised as in Google or other search engines search results, therefore it tells what people actually think. Twitter search results are suitable for example for marketing research. (Haavisto 2009, 9-10.)

3.2.3. Blogs and forums

A blog (a blend of the term web log) is a type of website or part of a website supposed to be updated with new content from time to time. Although not a must, most good quality blogs are interactive, allowing visitors to leave comments and even message each other via widgets on the blogs and it is this interactivity that distinguishes them from other static websites. (Wikipedia Blog.) Kortesuo (2011, 81) advises that it is better to update new content to the blog every week or even every day instead of monthly or yearly updates. Regularity is good for the blog.

“Blogs are usually maintained by an individual with regular entries of commentary, descriptions of events, or other material such as graphics or video. Entries are commonly displayed in reverse-chronological order. Blog can also be used as a verb, meaning to maintain or add content to a blog.” (Wikipedia Blog)

Several blogs provide commentary on a particular subject, others function more like personal online diaries yet still others function more as online brand advertising of a particular individual or company. A typical blog combines text, images, and links to other blogs, Web pages, and other media related to its topic. Most blogs are primarily textual, although some focus on art, photographs, videos (video blogging or vlogging), music (MP3 blog), and audio (pod casting). Microblogging is another type of blogging, featuring very short posts, like in Twitter and Facebook. “As of 16 February 2011, there were over 156 million public blogs in existence.” (Wikipedia Blog.)

If the musician is not a fan of writing, there are still many other possibilities for blogging, even combine music, video and podcast to blogs. “A podcast is an audio file hosted on the Web, available to listeners anytime. Audio recordings you may already have – such as interviews or speeches – can be repurposed as a podcast, providing Internet users with yet another way to discover you and your business.” (Weber 2007, 84) These can be short live recording clips also from the gigs, video or plain audio.

There are several blog providers, but two quite common providers are WordPress.com or WordPress.org and Google based Blogspot.com. Blogspot its easy to use and it integrates into other Google properties like Picasa and Google analytics. WordPress.com instead is more advanced. It is “open source software, which means there is a community of users and developers working to improve it and add new features.” Unlike the two previous WordPress.org is software that you download and install onto your server and for that you need some technical knowledge. (Deckers and Lacy 2011, 42-43)

Kortesuo (2011, 74) advises that if you find a blog or forum of your own area, of your own professional speciality you should unhesitatingly take part in the discussion. You do not have to establish your own blog to be able to be active in blog sites. Professional discussion makes your brand stronger and you might learn something new from your subject. Kortesuo (2011, 82) continues: Blogging is also marketing, but it cannot be advertising. Writings should rather be professional articles, arguments, gambits or event descriptions.

3.2.4. Myspace and SoundCloud

Myspace and sound cloud are two of the most common social media and music sharing sites today.

Myspace (www.Myspace.com) “is a leading social entertainment destination powered by the passions of fans. Aimed at a Gen Y audience, Myspace drives social interaction by providing a highly personalized experience around entertainment and connecting people to the music, celebrities, TV, movies, and games that they love. These entertainment experiences are available through multiple platforms, including online, mobile devices, and off-line events. Myspace is also the home of Myspace Music, which offers an ever-growing catalog of freely streamable audio and video content to users and provides major, independent, and unsigned artists alike with the tools to reach new audiences.” (Myspace About)

You have to be member in order to use the Myspace-site. “Each Myspace member has his or her own circle of like-minded friends. After you become someone’s Myspace friend, you have access to his or her friends. And each of your new friends has more friends.” (Weber 2007, 24.) You can use Myspace just for searching new interesting music, but musicians use it to share and introduce their music to the others. “Bands that 'go viral' on Myspace sell lots more concert tickets and CDs, and some have snagged major recording contracts.” (Weber 2007, 22.) That might happen in the popular music scene, but not that much in marginal music, nor anymore because usage of Myspace has decreased a bit, as I will tell later in more detail. However, Myspace used to be active place to get your music into everyone’s ears and even to get actual gigs or other deals.

“SoundCloud (www.SoundCloud.com) is the world’s leading social sound platform where anyone can create sounds and share them everywhere. Recording and uploading sounds to SoundCloud lets people easily share them privately with their friends or publicly to blogs, sites and social networks.” (SoundCloud.) Many musician use SoundCloud to share their music in their Facebook Page, where a special music section can be included. The possibility to put music on the Facebook site is one reason why musicians do not use the Myspace site so actively anymore.

3.2.5. YouTube and videos

YouTube (www.YouTube.com) is a video-sharing website, on which users can upload, view and share videos. The company uses Adobe Flash Video and HTML5 technology to display a wide variety of user-generated video content, including movie clips, TV clips, and music videos, as well as amateur content such as video blogging and short original videos. Individuals have uploaded most of the content on YouTube, although media corporations including CBS, BBC, VEVO, Hulu, and other organizations offer some of their material via the site, as part of the YouTube partnership program. Unregistered users may watch videos, and registered users may upload an unlimited number of videos. (Wikipedia YouTube)

Videos are effective way to get wide distribution and visibility. Now search engines cannot see inside the video file, so they cannot conclude that the file is the same than in other five sites. (Korpi 2010, 36.) In addition, with videos, it is possible to widen the scale of age groups, to get especially young people to hear your music. “Multimedia grabs the attention of younger people who spend more leisure time online, while consuming less traditional media like newspapers and television.” (Weber 2007, 81.)

3.2.6. Other social media

As mentioned before, social media sites are many and it is impossible to use all of them. Here are a few other examples which might be of some interest for musicians and which were mentioned in the survey or interviews.

LinkedIn (www.linkedin.com) is a kind of Facebook for professionals. There you can connect to the other professionals in the field, get recommendations, market yourself and share the material you have produced (Kortesuo 2011, 73).

Tumblr (www.tumblr.com) is a blogging platform, but is distinguished from the others mentioned earlier as users can follow each other and see their posts on their dashboard. (Deckers and Lacy 2011, 45) Millions of people sharing the things they do, find, love, think, or create. People can post text, photos, quotes, links, music, and videos, from their browser, phone, desktop, email, or wherever you happen to be. The average Tumblr user creates 14 original posts each month, and reblogs 3 (The same way YouTube embeds make

it easy for a video to become a viral hit, the "reblog" button on all Tumblr posts allows a meme to spread rapidly across thousands of blogs with just a click). Half of those posts are photos. The rest are split between text, links, quotes, music, and video. (Tumblr About.) Tumblr site could be an alternative base for your own website.

Sonicbids (www.Sonicbids.com) Sonicbids' mission: "We want Sonicbids to be a place where any band from any genre anywhere in the world, can come to find and connect with any type of music promoter, licensor or consumer brand — easily, effectively, and quickly." "We see the future as one where artists of all types, by leveraging the power of the Internet, can build careers from the ground up, on their own terms." (Sonicbids.)

They promise that on the site you can do three main things: 1) Create Your EPK: The Sonicbids Electronic Press Kit (EPK™), which allows you to quickly and easily compile all of the info a promoter wants to see — your music, bio, photos and more — so you can connect with the opportunities that are right for you. 2) Find and Submit to Gigs by their "Find Gigs section" by sending your EPK to more than 25,000 promoters looking to book or license emerging music. Over 60% of the gigs are Token Gigs and free to submit to with your Sonicbids membership. 3) Promote Your Gigs Easily: Sonicbids saves you time promoting your gigs and managing social media sites like Facebook, Twitter, Myspace and more. You can even create a custom Facebook tab that automatically pulls in all of the content you've uploaded into Sonicbids." (Sonicbids.) Sonicbids offers a bit more services than some other sites, but it has to be taken in to a consideration, that they also have membership fee unlike the others mentioned here.

3.3. Own website

"Even if you are active on social networking sites, it's essential to maintain a Web site or blog that serves as your online home base." (Weber 2007, 45) Your own web site will cost something, but it is very good tool to maintain the information when the social media you use changes. In addition, Korpi (2010, 60) reminds that it is useful to guarantee the preservation of your information and material by decentralizing it to many sites and places. If some site disappears during one night you will not have lost all that you had. The own website is good place to maintain the basic information available for everyone without any accounts or registrations.

These days making the own website is easy. There are ready templates and free software. From your own domain name, you can also redirect the traffic to the social media site. For example, www.theband.com redirects to www.facebook.com/theband. You can when ever start using your domain as a real homepage just by removing the forwarding.

“Part of creating a useful, valuable Web site is understanding the behaviour of your visitors—how they find your site, and what they do once they arrive.” (Weber 2007, 133) This could be a theme for the whole other theses, but I will shortly mention the main things here. A good way to analyze who and when someone is visiting your website or what is happening there is to use Google analytics (Google.com/analytics) and Website Grader (www.websitegrader.com) (Deckers and Lacy 2011, 164)

3.4. Search engine and social media optimization

“Internet is incredibly wide and is growing constantly. To find you is like looking for needle from the haystack, and the worst part is, that the searchers might not even know they are looking for you” (Kortesuo 2011, 84) Search engine optimisation besides the recommendations in social media can help in this problem and the ways are again many.

First, it is good to search your site from Google and see if it appears to the search results or not. “If your site doesn’t already appear in search results, request that your site be added.” (Weber 2007, 134.) You can do it in search engine optimization pages for example: Google (google.com/addurl.html), MSN (search.MSN.com/docs/submit.aspx) and Yahoo (search.yahoo.com/info/submit.html).

“Another way to get your site included in the search engines is to have at least one incoming link from another site that’s already been indexed by search engines. The next time Google and other search engines crawl the other site, they follow the link to yours.” (Weber 2007, 135) The question is also how to keep the listing as high as possible. One way is to keep your site updated, search engines like fresh information (Korpi 2010, 59). Even though the details on your website are up to date and there may not be need for update, have to be realised that the fresh information what search engines are looking for is recently updated. The frequent updating is a sign for fresh for them.

A good way is also to use keywords and key phrases relevant to your subject. It would be good to be able to think out of the box here; what are the words that ordinary people or people outside of your profession will use when searching your music (Kortesuo 2011, 86). With all contents, the linking is important. For example, “the videos are good to link forward with the other content you have made. Name the video or file using the keywords. Search engines can not see inside the video, but see all the text around it: headline, tags and description.” (Korpi 2010, 37.) In addition, established blogsites (for example WordPress or Google based Blogspot) are in favour of Google, which means that articles written to the blog are quickly indexed and able to be seen in search results. (Korpi 2010, 33; Deckers and Lacy 2011, 41-42) One idea is to make your own website the blog-base.

Social media optimisation (SMO) is new search engine optimisation (SEO). “When searching the combined universe of traditional websites and the new social media platforms, the same principles apply to SMO as SEO, and that is to use keywords and key phrases, titles, descriptions, tags and links.” (Smith and Zook 2011, 458.) Smith and Zook (2011, 458) give also more detailed instructions: Think of keywords and phrases; use them in titles and description. Tags as well should include keywords that are relevant to the social media object. Links have the most impact on findability and visibility; links drive traffic directly, as a link posted on Twitter or on a wall can boost traffic directly. Links also tell a search engine that this object has some authority. This pushes it up in the rankings, and it consequently appears higher in search results.

3.5. Marketing the arts in social media

Marketing the arts in social media is part of the marketing mix and Five Ps’ Promotion. In order to do convincing promotion in social media the artist has to know his or her brand, which gives good guidelines and framework for the communication in social media and the Internet. In the end “no matter how you choose to deploy Web content to reach your buyers, the place that brings everything together in a unified place is a content-rich Web site.” (Scott 2009, 101.) Artists should still remember that it would be good to lead people to the own website from the social media. The social media world is rapidly changing, but the own website is there to stay.

The most important thing with using social media is to set limits. The internet is full of texts and good conversations, but you cannot be involved with everything and you cannot even follow everything there. It just has to be accepted that it is not possible to follow everything even from the side. It has to be accepted also that many things are left there without our notion, millions of bits of information in every second. (Kortesuo 2011, 70.) One tool for keeping up with the sites that you are interested in is to use RSS. This is to change your overall Web experience from 'you go out and find it' to 'it comes to you when its fresh'. "Social sites behave more like 'breaking news' in that updates, which is to say content changes, are driven by random external factors. How would you keep up with this? Would you really want to log into each of your social sites every day or every week just to see if something had changed? Of course not. Instead, you'd instruct each site to ping you when something changes. That is what RSS and similar protocols do." (Evans 2008, 70; Hyatt 2009, 69).

When searching for example music, people generally use Google search with keywords only after they do not know themselves whom to contact. If they have the musician or the brand in their mind, they look for contact information with the name. If they do not have anyone in their mind, they still first ask a friend before searching from Google. (Kortesuo 2011, 86) This shows that it is important to try to stay in peoples' minds.

When writing text to many places in the Internet you have to "be sure that you do not just reproduce text from one medium to another. Write especially for the Web, adding more content than is practical in brochures and advertisements." (Bernstein 2007, 170) Also, write something else to Facebook than then to Twitter. People get bored with your updates if they get the same message from different sources all over again.

It is important to keep the different own pages and sites active. "While the website is generally not a tool for building awareness, it is a tool for nurturing awareness into relationships. Social media, on the other hand, can create awareness, change attitudes and help to convert prospects to customers and customers into lifetime customers." (Smith and Zook 2011, 467.)

With social media, you usually cannot affect on the usability of the site except the content. "Web usability expert Jacob Nielsen identifies four basic website factors that keep visitors satisfied and coming back again and again: 1) high-quality content; 2) easy navigation; 3) quick downloading; and 4) updated information." (Smith and Zook 2011, 444) All these are really important factors "once people have come to your site, make sure they want to

stay, browse, and return for future visits. Take advantage of the opportunities Internet marketing provides to update frequently—even daily—so that the site is continually fresh and encourages frequent visits.” (Bernstein 2007, 171)

You can buy advertisements from Facebook or Google or other places on the Internet, but what I try to find out now is how social media and the Internet works as a marketing tool without any money. As a noteworthy example of an Internet tool, which you can use with small amount of money, I would like to also mention AdWords. “With AdWords, advertisers write short three-line text ads, then bid on keywords relevant to their ad. The ads appear alongside relevant to their content pages. – Depending on how popular those words and phrases are with other advertisers you might have to pay a minimum of 10 cents, 30 cents, or several dollars for each click.” (Weber 2007, 127) This might be a good tool to use sometimes, when having a good special program to market for example a Christmas program or wedding music et cetera.

It was difficult to find a special theory for marketing on the Internet and in social media. This is probably because the phenomenon is still relatively new and theories written before for the other mediums are easy to apply, as I have done here as well. Instead marketing the arts is quite well covered in the literature. Combining these different theories, ways of branding and characteristics of different social medias gives good grounds for interpreting the survey and interview results. In the remaining chapters I first write about the research method and then concentrate on the survey and interview material by analysing it and finally making conclusions based on the texts written in earlier chapters.

4. RESEARCH METHOD

In this chapter, I will converse on the methodological approach of the study, present the data collection and analysis process, and take a critical reflection on the research process.

4.1. Methodological approach of the study

I have used both quantitative and qualitative methods in my research, which combine to a mixed method approach.

4.1.1. Quantitative and qualitative methods

I chose the quantitative survey as my first data collection practise. “Surveys include cross-sectional and longitudinal studies using questionnaires or structured interviews for data collection, with the intent of generalizing a sample to a population.” (Creswell 2003, 14) My survey was a questionnaire filled in via the Internet.

The second data collection practises were qualitative case studies by interviewing people and observing their actions in social media. “Qualitative research is emergent rather than tightly prefigured. Several aspects emerge during a qualitative study. The research question may change and be refined as the inquirer learns what to ask and to whom it should be asked.” (Creswell 2003, 181) I analysed my quantitative data before the qualitative data collection. It shaped my research question and gave guidelines what should be asked during the interviews. During the qualitative data collection process, the research questions proved to be valid and changed only slightly.

“Qualitative research takes place in the natural setting. The qualitative researcher often goes to the site (home, office) of the participant to conduct the research.” “In addition, the actual methods of data collection, traditionally based on open-ended observations, interviews and documents, now include a vast array of materials, such as sounds e-mails, scrapbooks, and other emerging forms.” (Creswell 2003, 181) In this survey I interviewed

the participants and observed the participants' social media sites and how they acted there "in the natural setting".

I used case studies as my research strategy, "--in which the researcher explores in depth a program, an event, an activity, a process, or one or more individuals. The case(s) are bounded by time and activity, and researchers collect detailed information using a variety of data collection procedures over a sustained period of time." (Creswell 2003, 15) I collected the information about the participants' social media and Internet usage via interviews and observation.

4.1.2. Mixed method approach

"The concept of mixing different methods probably originated in 1959, when Campbell and Fiske used multiple methods to study validity of psychological traits." (Creswell 2003, 15) After that the method has become more common: "recognizing that all methods have limitations, researchers felt that biases inherent in any single method could neutralize or cancel the biases of other methods. Triangulating data sources—a means for seeking convergence across qualitative and quantitative methods—were born." In the beginning of 21st century the first books about procedures of conducting mixed method studies has been written. (Creswell 2003, 208)

My survey followed "sequential procedures, in which the researcher seeks to elaborate on or expand the finding of one method with another. – The study may begin with a quantitative method in which theories or concepts are tested, to be followed by a qualitative method involving detailed exploration with a few cases or individuals." (Creswell 2003, 16) In a quantitative survey I collected the ground information and based on that conducted the qualitative survey.

The mixed method approach used here uses philosophical assumptions of pragmatic knowledge claims. "The researcher bases the inquiry on the assumption that collecting diverse type of data best provides an understanding of a research problem." (Creswell 2003, 19 and 21) Even using the quantitative and qualitative methods, in mixed method you have to choose which one is emphasised if not equal (Creswell 2003, 211). In this case, I prioritise the qualitative method, because of the amount of the qualitative research data. The qualitative interview and observation data is more current as well compared to the

quantitative survey data. The different data will be integrated in the conclusion, even though some of the quantitative data may be taken in to account when analysing the qualitative data. I use sequential explanatory strategy, which is shown in the figure below.

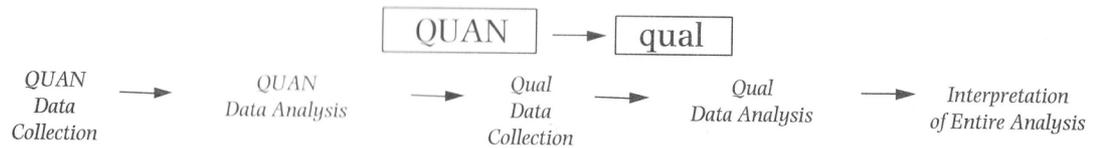


Figure 2. Sequential explanatory strategy (Creswell 2003, 213)

There are no previous studies about the marketing behaviour of the folk musicians, which is why I made the quantitative survey to investigate widely the frames and channels for the marketing among the folk musicians – to get basic information about the state of folk music marketing from the individual musicians point of view. On the other hand to get the deeper insight to the ways of marketing in social media and Internet I made the qualitative interviews as case studies – to get the knowledge about how the musicians actually do the marketing on the Internet. Combining these two methods and connecting the results of both inquiries, I was able to get a wider perspective for my study.

4.2. Data collection

I collected the data with the survey in December 2008 to January 2009 and with the interviews and observation in the autumn 2011. The used literature is also reviewed during the autumn 2011.

4.2.1. Survey

The survey was a questionnaire on the Internet. I used Survey Monkey service (www.surveymonkey.com) for conducting the survey. I chose this service because it was reasonable in price and it was possible to modify the layout of the questionnaire, also there was multiple choices of different question types to choose. In the end I was able to take the data out in excel format or in different tables. The survey was active from 20th De-

ember 2008 to 15th January 2009 and people were reminded once about the survey on 9th January 2009. The survey was part of a bigger development survey of the Kansanmusiikki.fi-web portal, which is why there were also other questions unrelated to my theses. The Development survey was made in co-operation with the maintainer of the web portal, Central Committee of Folk Music and Dance.

The link to the survey was sent to 360 email addresses. Those addresses belonged to people or bands that had the personal or band profile in Kansanmusiikki.fi-web portal and had given their email address. Some might have had several addresses if they had both profiles, and even many band profiles. I chose the web portal-people to my target group, because they are the active operators in the field doing gigs and CD's, and creating or maintaining their careers. I thought that because they had the profile in the web portal they had at least some desire and passion to be seen and become more known in other ways in their professional careers as well. For example a group of folk music students only, even professional, would not have been as active in the work field. Of course, there are also students among the respondents, who build their career actively besides studying. Between the respondents were raffled a Folk Pass-Festival ticket for the summer 2009.

The main questions of the part for my theses concerned the channels and financial parts of marketing, as well as the time usage in marketing. The questions for the whole survey were planned together with the employees of Central Committee of Folk Music and Dance. These same people also tested the survey before the release. In the questions, continuous scales (for example strongly agree to strongly disagree), categorical scales (for example yes/no, rank from highest to lowest importance), and open fields for writing the answer were used (Creswell 2003, 158). The whole questionnaire is attached in appendixes.

4.2.2. Interviews and observation

In this qualitative part of the study, I interviewed the participants and then observed the participants' social media sites and how they acted there. This could have been done the other way around, but I chose to do it this way because I first wanted to know what different sites the interviewees use. I knew beforehand only that all of them use Facebook. I chose the interviewees based on my knowledge that they are active on the work field now and use social media (at least Facebook) in their marketing.

The interviewees were Teija Niku, Anne-Mari Kivimäki, Suvi Oskala, Outi Sane and Jimmy Träskelin. They are of ages between 27 and 40 years. Teija Niku is an accordion player and teacher as well as Anne-Mari Kivimäki. (I did not choose them because of accordion playing; even though one could think so, because I am accordionist myself.) Besides personal careers Niku plays in the bands Polka Chicks and Teija Niku & Grupa Balkan, and Kivimäki for example in the ensembles Puhti, Pauli Hanhiniemi & Hehkumo and Juurikadun orkesteri. Kivimäki is active also in the association field being involved with Rahvaanmusiikin kerho folk music clubs. Suvi Oskala plays and teaches fiddle and singing, and is active in the association and organising field via Perinnearkku folk music association. Besides, she plays for example in ensembles Pelios and Duo Emilia Lajunen & Suvi Oskala. Outi Sane is kantele-player and teacher, playing a lot with her husband and band Senfi. Jimmy Träskelin is singer, and harmonica and guitar player working also for Folk Music Institute in Kaustinen. His band is Jimmy Träskelin & co.

The face-to-face interviews took place in Café Java or Helsinki music centre and one interview was made via Skype (see more detailed information about the times and locations in the References). I had the interview questions on the paper, but I did not follow any strict order with them. I let the discussion meander on its own way, but still made it sure that all the questions were asked in some point. With some interviewees, I discussed themes I had not planned to discuss with them as interesting themes arose during our conversations. For example with Niku we ended up discussing about selling music on the internet, even though that wasn't on my list of topics. I recorded the interviews with Mp3 recorder, except the Skype session, which I recorded with Garage Band programme on computer.

The open-ended interview questions concerned the usage of social media. I asked the participants to tell detailed information about how they use social media, why and when. The interview outline is attached in Appendixes. After the interviews, I visited the participants' social media sites many times, observing their actions and gathering examples such as pictures of the comments or posts in the sites.

4.3. Data analysis

I analysed the quantitative data before making the qualitative study. When analysing the qualitative data I reflected the quantitative results and took a new look at them as well.

4.3.1. Survey

From the 360 sent e-mails, I got 149 answers and the response rate was then 41%. I was satisfied with the result even though the response rate could have been higher if the survey would have been made outside the Christmas holiday season. However, the co-operation with Central Committee of Folk Music and Dance also affected the schedule of the survey.

I got the data from Survey Monkey service in an excel format, but also as tables including cross tabulation. I started with selecting the tables relevant for my research. After collecting the final tables, I compared, analysed and interpreted the information searching for a logical order to present the material and information. Before making the interviews, I also searched for information shortages, which would be supplemented with interviews.

4.3.2. Interviews and observation

I started the data analysing of the interviews by transcribing. After that, it was much easier to categorise the data to different themes and under different headlines as case study requires (Creswell 2003, 191). While categorising, I also started the social media sites observation. “The qualitative researcher uses complex reasoning that is multifacted, iterative, and simultaneous. Although the reasoning is largely inductive, both inductive and deductive processes are at work. The thinking process is also iterative, with cycling back and forth from data collection and analysis to problem reformulation and back. Added to this the simultaneous activities of collecting, analyzing, and writing up data.” (Creswell 2003, 183)

The categorising, analysing and observation was all together a very interesting process. The problem formulation got its shape and the answers started to take shape. With observation, I tried to find out examples about the actions the interviewees mentioned in the interviews, but also observed the whole network of one interviewee at a time: How, where and what is written, updated and commented. Finally, I added the observation notices between the existing categorised data of survey and interviews.

4.4. Critical reflection on the research process

The survey data was valid in 2009, but is now old in some parts. The Internet world changes so rapidly, that even during a year some sites and actions might become more popular and some disappear completely, and now the data is two years old. I got a sample of the current situation with the help of the interviews and could that way critically analyse the survey data in the end. The information concerning the time and money usage in marketing is also more valid nowadays than the part of Internet usage.

I knew all the interviewees beforehand. The folk music field is so narrow that it is almost impossible to not know the actors in the field. That may have affected to the interviews, but I suppose it did that mainly in a positive way. The interview moment and discussion were probably more relaxed than they would have been with people unknown to each other. The interviewees also probably told more detailed information than would have had to an unknown interviewer. Of course, there might be things they did not tell me for some reason, because we knew each other, but I hope the discussions were as open as possible. At least the theme of the interviews was easy and not awkward or embarrassing.

Creswell (2003, 186) wrote about interview that it “provides ‘indirect’ information filtered through the views of interviewees.” When asking about the actual acts in social media the problem with this is not as big as it could be. Mainly the interviewees used even the same terms about the actions and these kinds of ground or basic operations in social media do not leave much to interpret. With pictures, Creswell (2003, 186) was worried about the interpretation. Again, the examples handle the basic actions in social media, and when I did not evaluate the content of the post in the pictures, there is no problem with that I think.

I did not define the term folk music in the beginning even though it is much used in this survey. However, the term is not the main target of the research. The people who replied to the survey have profile in the kansanmusiikki.fi –web portal, portal for folk music enthusiast and professionals, and the people I interviewed are well known professionals in the folk music field. I based my results on these facts when opening up the present state of the marketing in the folk music field.

5. ANALYSIS AND RESULTS

In this chapter, I report of the findings of the data analysis. Firstly I converse on the survey findings and secondly the findings from the interviews and observation.

5.1. Survey

I made the survey in the December 2008 - January 2009 to the people who had profile in the kansanmusiikki.fi-web portal. The survey was answered by 147 people: 59% male and 41% female. The age distribution was from 18 to 75 years (see the table below). 28% of the people were from the capital region and the rest 72% from the other parts of Finland. 41,8% had a music education and the remaining 58,2% something else. 37,4% had their education in folk music.

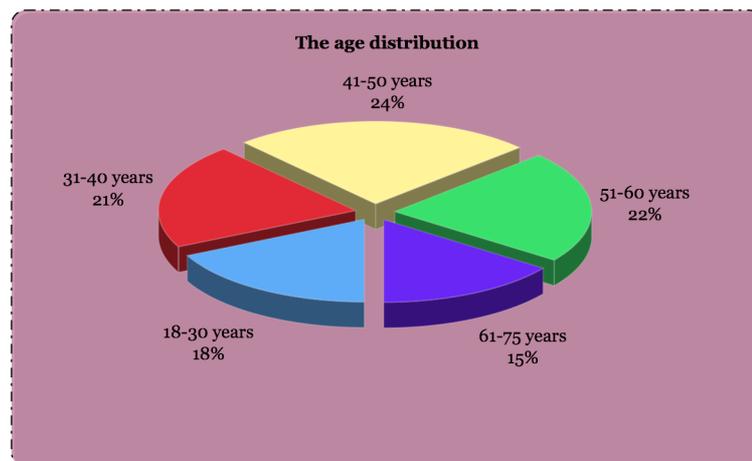


Table 2. Age distribution

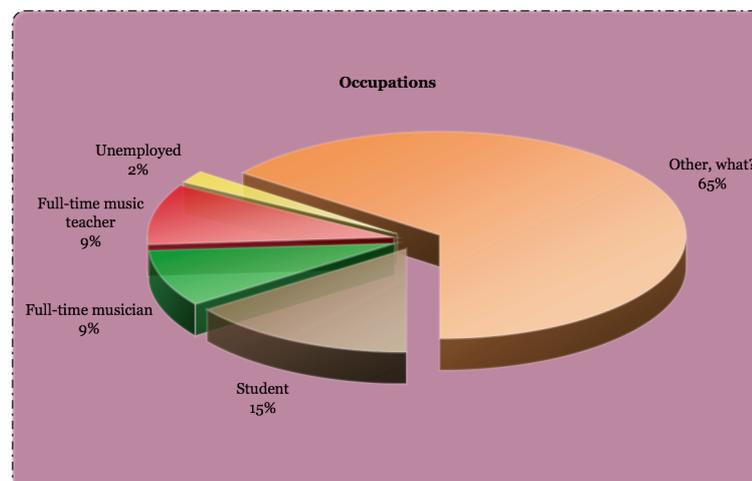


Table 3. Occupations

The majority selected the option “other” as their occupation. They were mainly part time musicians and/or teachers and/or students. 63% of them told their occupation to be something other than musician, music teacher, music student or they did not tell exactly.

5.1.1. Frames for marketing of individual musicians

The frames for marketing an individual musician consists of skills, money and time. All those affect how, how much, and how effectively marketing is done.

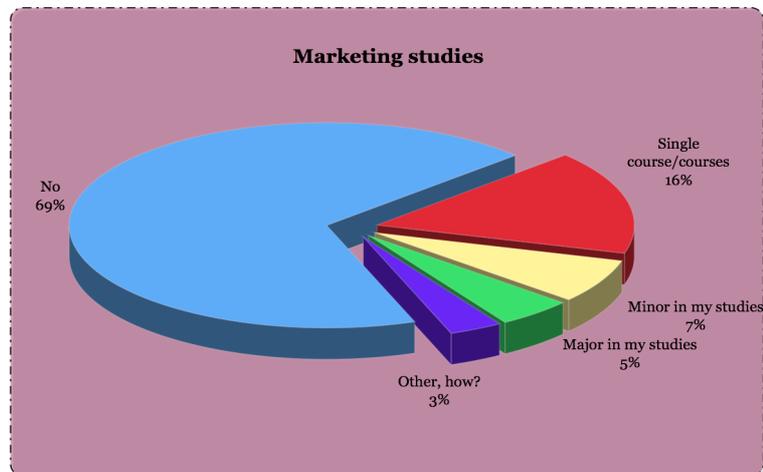


Table 4. Marketing studies

Most of the people who answered the survey had not done any marketing studies, some had taken single courses in marketing, and only few studied it as major or minor. The result among the people who had studied folk music was about the same. I claim that this affects strongly their willingness to do marketing; what you cannot do is usually not meaningful.

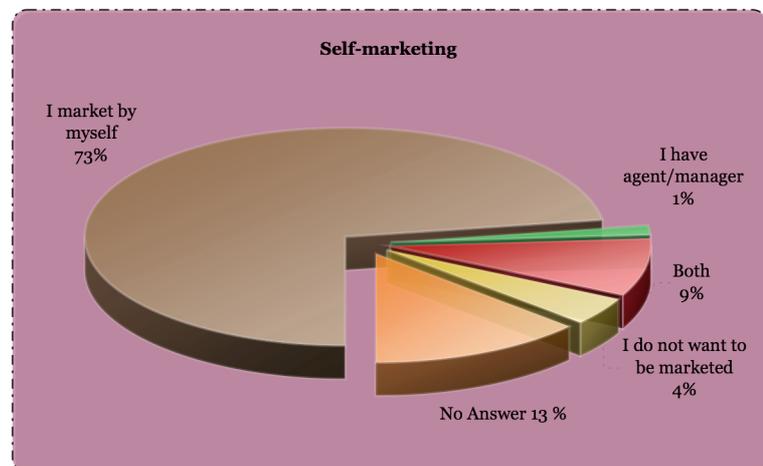


Table 5. Self-marketing

The majority (73%) was doing marketing by themselves. That proves my assumption that musicians do not have agents or managers that much. Only 1% had an agent and 9% did it by themselves even though having an agent. I assume the reason for that is that the personal contacts are important to maintain and use, despite the agent doing the main part of the marketing.

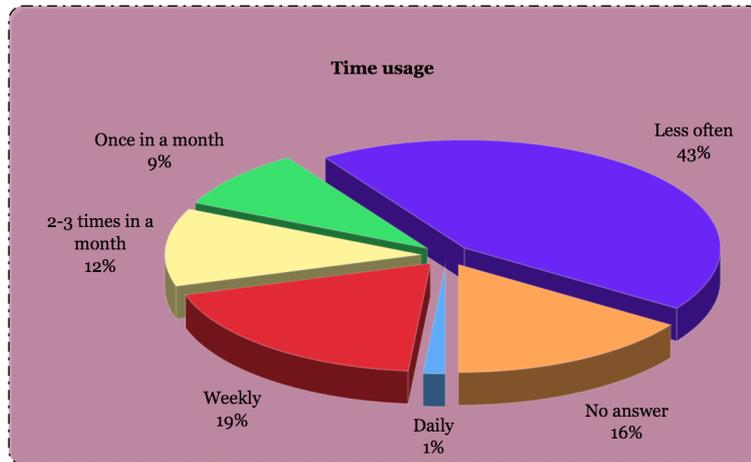


Table 6. Time usage for marketing

Most of the people (43%) were doing marketing more seldom than once in a month. Is the reason for this that they do not have the time or skills for doing it or that there is no need to do it more often? I believe that if there was a need for more marketing and the necessarily skills for doing it were learned, the average percentage of doing marketing more often would be higher. Social media takes time if not every day, then every week. When doing this survey social media was not that common yet, as I will tell later, so that might explain why the amount of people doing marketing every day or even weekly was so small.

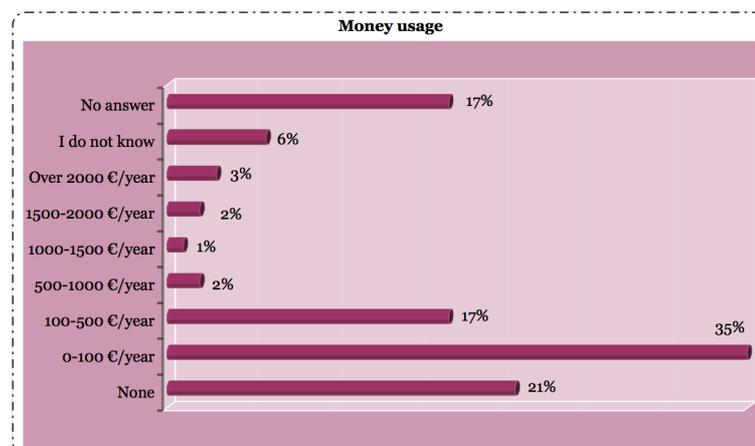


Table 7. Money usage for marketing

Table 7 shows that the majority (35%) uses up to 100 euros per year for marketing, 21% not at all and 17% up to 500 euros. When using social media and the Internet for marketing, the possibilities are many with little money compared to the old ways of marketing. With one hundred euros per year you can well maintain your own website and use social media free of charge beside that. The money that is left, and that is “saved” from year to year could be used for example for professional photographs or sounds.

When people are doing marketing mainly by themselves and mainly paying it by themselves from their salary (40%) or grant (8%) as the next Table 8 shows, it is obvious that they do not have that much money to spend on it. Those who answered “some other, who/what?” had usually some association behind or the band had an account where these kinds of collective costs were paid. Few of them had an employer who pays the costs and other few combination of all of these.

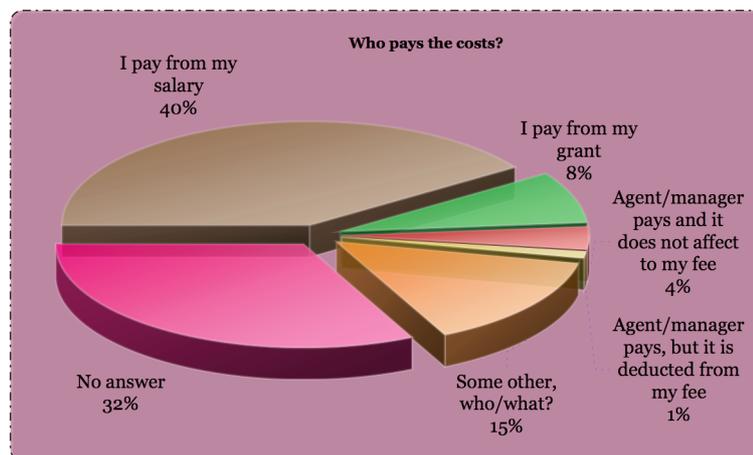


Table 8. Who pays the costs?

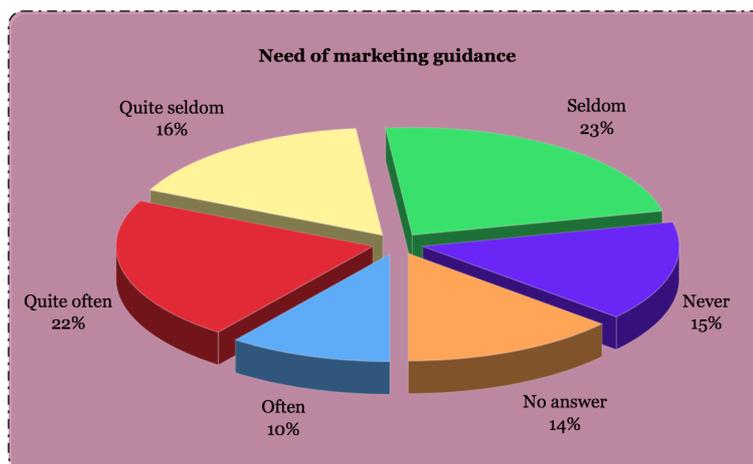


Table 9. Need of marketing guidance

When asking if people need marketing guidance 22% said they would need it quite often and 16% seldom. Only 15% says they do not need guidance and 10% that they need it often. I believe that people would find it useful to have some marketing guidance on the Internet for example in the kansanmusiikki.fi-web portal. The next table also shows that the Internet would be the best place for that kind of information.

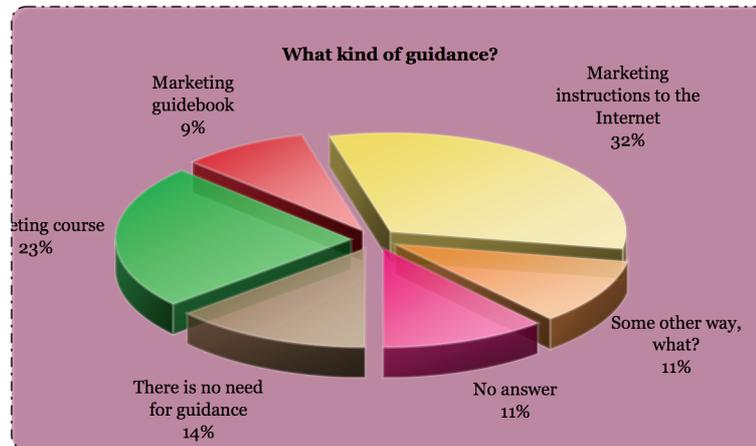


Table 10. What kind of guidance?

Today people search for information mainly from the Internet, so it is the natural place to search for marketing guidance as well, especially nowadays, when the usage of social media and Internet in general has grown. Many also told that some kind of course or seminar about marketing would be useful, even by integrating them in the professional studies or in some music courses outside the schools and institutions. Having the opportunity to meet colleagues as well as other professionals in the field of marketing and others, talk with them and get information about them were seen important. People also needed help for international marketing, making their own website and writing agreements. In general, many hope for more agents and managers in the field and emphasised the importance of marketing outside of folk music circles.

5.1.2. Common ways of marketing of individual musicians

The survey revealed that the most common way of marketing among musicians is via connections to colleagues in the field. Secondly, people often use recorded material; Sending CDs to the festival organisers et cetera. The next common ways of marketing were the kansanmusiikki.fi-webportal and own websites. All these, except the recorded material, are quite costless ways of marketing which supports the tables and results found before.

The ways requiring more money are really in little use among the respondents. Google, Myspace and Facebook were not that common either, even though they are cost effective ways of marketing. I assume, based on my own observation, that the popularity of social media services has become more common in the recent two years. The survey was made 2009 and that was just the time of learning and familiarising with social media.

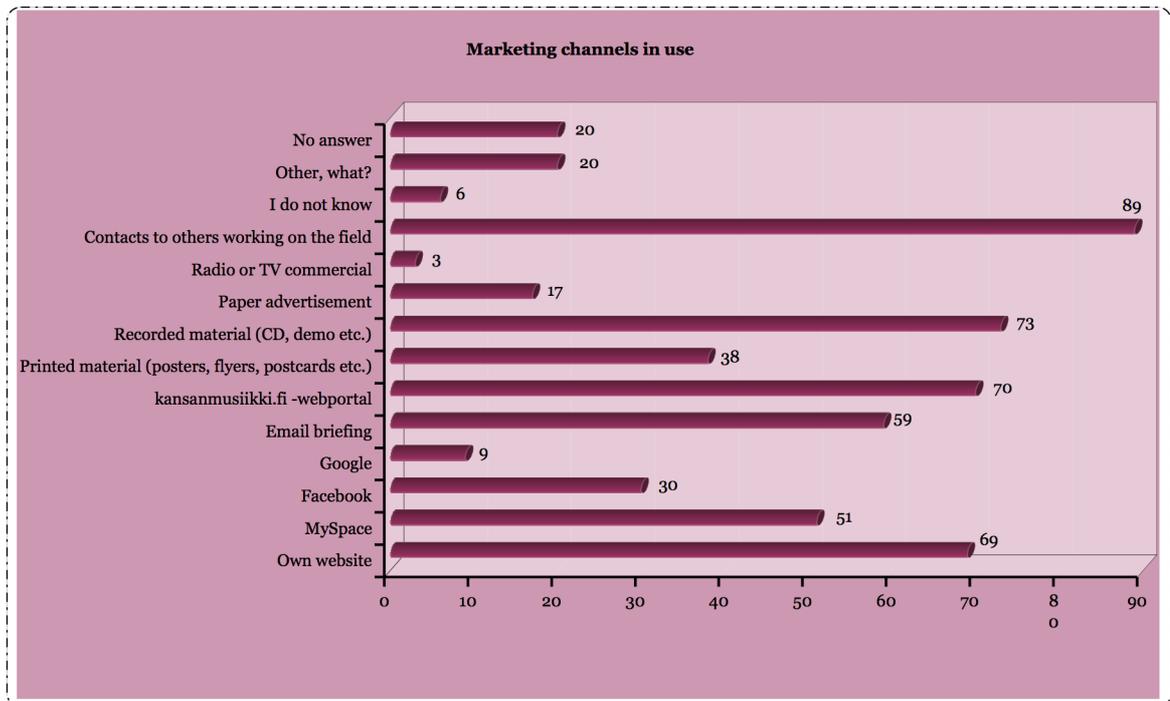


Table 11. Marketing channels in use

The other channels mentioned: interviews for papers, word of mouth, net stores where selling CDs, LinkedIn, Arsnets, personal contacts and PR performing, contacts to people working in the different sectors than music, straight contacts and phone calls.

There was a small contradiction in the results between the marketing channels in use and the importance of different channels of marketing (table 12. on the next page). Respondents were asked to pick up most important channels of marketing and put them in order. The most important channel seemed to be the connections to colleagues in the field, which goes hand in hand with the commonness. The second important channel of marketing can be interpreted to be the own website and then the recorded material, Myspace, kansanmusiikki.fi-webportal and email press releases.

The table is a bit difficult to interpret, but recorded material was not emphasised as important even though it was the second most popular channel of marketing. In the same way the other common channels seemed to be valued differently than might be assumed by their popularity. Facebook or Google wasn't as important a channel in the beginning of 2009 as figured out earlier as well, but I think the result might be a bit different if asking now.

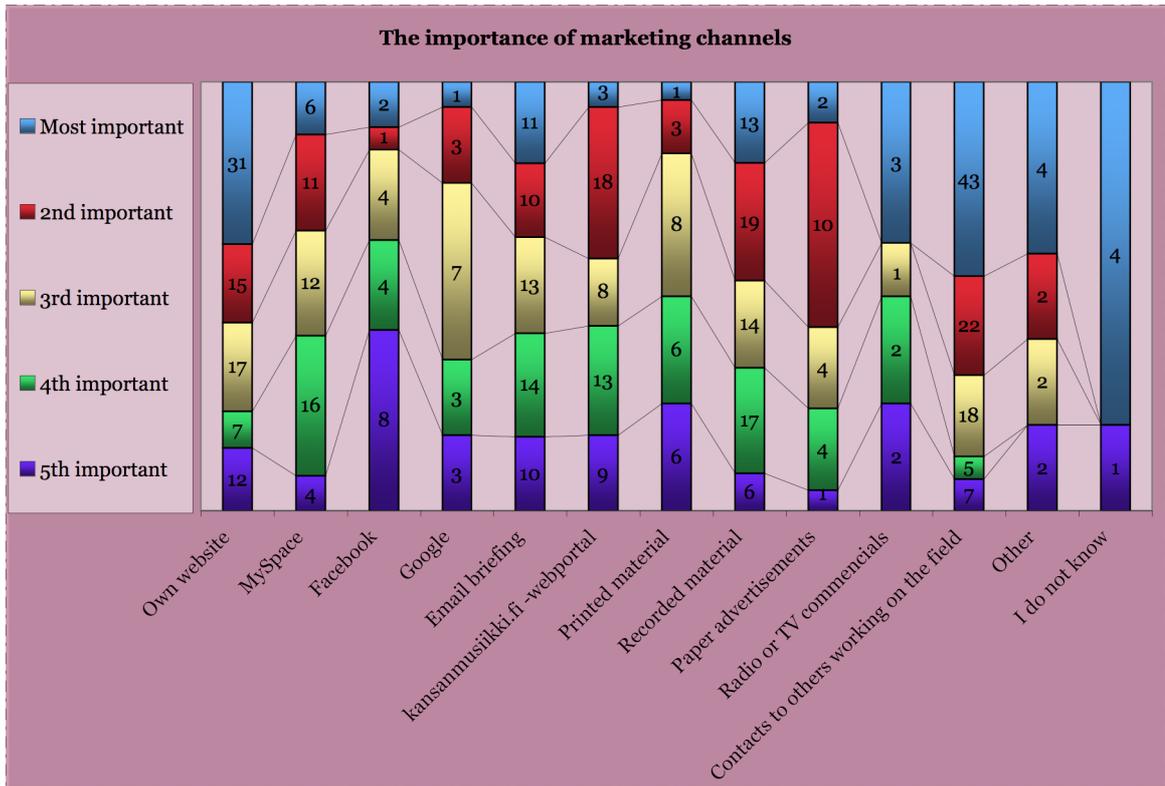


Table 12. The importance of marketing channels

5.2. Interviews

I interviewed in the autumn 2011 five folk musicians, who I knew use social media in their marketing and are working as professionals in the field: Teija Niku, Suvi Oskala, Anne-Mari Kivimäki, Outi Sane and Jimmy Träskelin. Some of them use social media also for other work or association marketing, Träskelin for Folk Music Institute, Oskala for Perin-nearkku and Kivimäki for Rahvaanmusiikin kerho, so some examples are also from that side.

5.2.1. What social media musicians use and why?

All of my interviewees were using Facebook as the primary site of social media. They also use Myspace and YouTube and some of them use Twitter, SoundCloud, Sonicbids, different forums (for example wedding forums for wedding gigs) and Google+. Few of the interviewees have their own webpage and they also use email for contacting people.

Many of them mentioned how they used to use Myspace, but are now quitting, because the usage of the site has changed so dramatically in a bad direction; the site is nowadays slow and difficult to use. Suvi Oskala argues that social media sites should be light and fast to download unlike the Myspace is now. Nowadays it is also possible to put your music onto the Facebook Page or other sites and that makes Myspace more useless as well. This is right away a good example about the change that can happen in social media during a short period.

However, why use social media? Träskelin said the main reason for him is that he has noticed that it is good way to promote gigs and others, and even a fun way. He continued that it is nice that you can get some feedback the same way. Kivimäki told that it is a good way to keep contact with the friends who have spread out to live around the Finland and world and tell about own things (personal and professional). She thinks it is nice to see what friends are up to and see which colleague is for example having a gig or tour at the moment. For Sane, using social media is automatic because she is computer oriented. "It is rather easy and a part of the ecological mindset", she emphasised. On the other hand, Oskala found one reason why she has not joined Twitter: "I have this kind of love-hate relationship to social media. On the one hand, I think it is a very good thing, but on the other hand, I spend too much time on computers. That is the reason why I have not joined Twitter, because then I would spend all my time just on computers."

All the interviewees have started to use social media around years 2007-2008, but have become increasingly active in recent years after social media has developed and become more common. That supports my assumption that after the survey I did in 2009, the usage of social media has grown, as discussed on page 46. The interviewed musicians use many different sites nowadays, but mainly Facebook. Their main purposes for using social media are mainly professional, but personal connections are maintained as well. In the next chapter I explain and compare in more detail how they use social media and the Internet.

5.2.2. How musicians use the social media and Internet?

As they say, there are as many ways to use Internet and social media as there are different users. Even though I had only five musicians to interview, I could notice that they all use the Internet and social media differently: with different intensity and for different purposes. Oskala crystallised her method: "Marketing is contacting the promoters, and promoting and informing is just making noise about yourself in social media. You do not sell in social media."

5.2.2.1. Facebook

Almost all of the interviewees have the Page for themselves or their band besides the Personal Profile. They create events of their gigs and concerts. They make Photo albums to share and put their music onto the Page. All also write little comments and post news to the Wall of their Page or Profile. Sane describes: "it is like putting the water to the mill, feeding the jungle drum."

Träskelin tells that the starting point in Facebook for him has been to create the Page for the band and figure out how it works. He was the only one of the interviewees who has taken the new band page-section in to use. He thanks the application: "you can put on the same page music, photos, videos, tour

Jimmy Träskelin & co ▶ Band Profile

Visit Jimmy Träskelin at ReverbNation ▶ Get Your Own Band Profile for Free ▶

JIMMY TRÄSKELIN

JOIN MAILING LIST

SHARE

"Tuulisen kylän poika (album version)"

Tuulisen kylän poika (album version) Share

Leviatan (demo version) Share

Mä tahdon juoda mun kahvini (jam tape) Lyrics Share

Tuulettoman yön tarinoita (demo version) Share

Älä huolehdi Jerry (album version) Share

About Jimmy Träskelin

Hometown: . FI

Genres: Singer Songwriter / Folk

Members: Jimmy Träskelin - vocals, guitar, harmonica, banjo etc., Leeni Wegelius - vocals, kantele, Sampo Korva - vocals, mandolin, ukulele, charango etc.

Jimmy Träskelin is a Finnish singer-songwriter and multi-instrumentalist whose material combines flavours of folk, blues and oldtime as well as Finnish-American tradition and harmonica music. His debut album *Tuulisen kylän poika* (Boy from a Windy Town) was published in July 2011 by the Folk Music Institute. Träskelin's songs are a variety of romantic visions and boisterous ballads conjuring e.g. images of the seaside complete with stormy clouds, near-abandoned lighthouses and sirens.

The groups Jimmy Träskelin & co presents the artist with two fellow musicians: Leeni Wegelius is an adept player of the kantele (a Finnish traditional zither) and Sampo Korva is a multi-instrumentalist specializing in string instruments such as the mandolin, ukulele and charango. Together the trio becomes an uncommon type of string band with a fascinating instrumental sound as well as an energetic emphasis on vocal harmonies.

Links: [ReverbNation Profile: www.reverbnation.com/jimmyträskelin](#)

Videos

Photos

Upcoming Show Schedule

28 Mar 2012 Hämeenlinna, FI Albertin kellarit

Figure 3. Band Page of Jimmy Träskelin

calendar and the calendar is synchronised with the Bands in Town service in Internet. If someone puts your gig to that site, it comes to your Page as well.” There have been some problems with the calendar probably with ä and ö letters, and the synchronisation has not worked yet. There is something to improve.

Some of the interviewees have not made their own Page, but use their Personal Profile for informing their things as individual musicians. All of them have Pages for their bands, but not themselves as individual artist. They say that it works out well even though it causes some problems, which I will turn into the later chapter.

facebook Search

Perkele-klubi
Public event · By Puhti

Thursday, 17 November 2011 21:00 until 00:00

Musiikkitalon klubi, Musiikkitalon ravintola, Mannerheimintie 13 a, Helsinki, Finland

Perkele-klubi on Puhtin eli Reetta-Kaisa Ilesin ja Anne-Mari Kivimäen emännöimä underground-henkinen taidebaari ja esitysklubi, jossa nähdään mitä erilaisempia esityksiä rennossa iltamahengessä. Puhti emännöi iltamia ja vierailijoiksi kutsutaan kiinnostavia ja innostavia tähtivieraita. Rento klubimeininki tarjoaa otollisen mahdollisuuden erilaisten taiteilijoiden ja taiteen diggareiden kohtaamiselle, jolloin tilanne voi yltyä jopa yhteiseen improvisaatioon. Huom! Saattaa sisältää kansantanssia, kansanmusiikkia ja muuta samankaltaista rettelöintiä! Klubille on vapaa pääsy.

Klo 20.00 Ovet auki
Klo 21.00 Klubi

terveisin Puhti

p.s. Lempi ja Impi Home tiedottavat ihan vain näin facebook-faneille että perinnetohtorit tuottavat Musiikkitaloon hävyttömät laulut teemaosion. Hyss!

Share: Post Link Photo Video

Write something...

Going (63)

Anne-Mari Kivimäki

Figure 4. Event in Facebook by Puhti: Perkele club (Kivimäki)

The main activity is informing about the gigs and concerts by creating events. It depends on the concert if the interviewees invite friends to the concerts or not. Some invite all friends and then the word of mouth goes on. Some invite only friends they know or

Duo Emilia Lajunen & Suvi Oskala
Album material starting to be READY!!!! Yey!

Come and hear our gig on friday Nov 19th and check out our new tunes!

Vienan naisia ja Duo Emilia Lajunen & Suvi Oskala (Kaamospelit)
18 November at 19:00

Unlike · Comment · Share · 2 November at 21:04 ·

You, Lajunen & Suvi Oskala like this. and Duo Emilia

1 share

Write a comment...

Figure 5. Event post (Oskala)

friends who are living at the town of the concert and then post the event to the Page. Oskala said that when making an event for Perinnearkku they invite all the people from the group; it is somehow different when doing it on your own. In addition, some of the interviewees said that because there are so many event invitations coming all the time, they prefer just to put the event to the wall of their Profile or Page, recommend friends to share it on and hope that people notice it. Besides creating events and inviting people, all market their gigs by writing small posts to their Profile's or Page's wall. They feel that it is somehow "hidden marketing" and easy to do because it is not planned or intentional pushing.



Figure 6. Status "hidden marketing" (Kivimäki)

Kivimäki said that once she wrote "I will go and play a gig in Alppipuisto". One of her old friends had happened to notice the post, took a bicycle, and came to see the gig. The friend would not know otherwise because they did not get the invitation to the event.

This also works in the other direction. Oskala tells that Facebook is actually the only way nowadays to get information about the concerts, because she does not order any magazines and if she hears some concert advert from radio, she forgets the date and time anyway. Her tactic is to answer event invitation "maybe attending", then it does not disappear from the list (unlike with answer "not attending"), and you see the list of forthcoming events and can spontaneously go to them if suddenly she has time. Niku also says that she notices many gigs, when can see from Facebook that "friends are attending to that and that concert."

After the concerts, musicians post photos or videos of the concert to the page, and again sometimes recommends friends to share them. Niku argued that this is again "hidden marketing": "people or friends may not think 'that they are pushing that band info to every place', when the content is fun and interesting."



Figure 7. Video post to Facebook Page by Pelios (Oskala)



Figure 8. Photo album created to the Facebook Page by Senfi (Sane)

Träskelin has a fascinating way of marketing, which connects the real and virtual world together. He leaves a message in a bottle at the concert places. The message says: "If you find this bottle, please put it to a new place and tell the new location of the bottle on my website." People go to his website and that way he has gotten new fans to the Facebook as well, even from Tallinn. He has also gotten plenty of good feedback from that and "maybe because it is something tangible in this intangible world", he pondered.



Figure 9. Message in a bottle post on the wall of the Facebook Page (Träskelin)

Träskelin also told how he posts to the Facebook Page links to the new demos which are on his homepage. This way he connects the sites together. He puts the link of the own website on every post on Facebook if possible. Instead, on the website he has box for Facebook, which shows the updates at the Facebook page. That way people then find their way from site to site.

All of the interviewees post little comments or news to the Profile or Page when possible. The post can tell of their own doings (having rehearsals), concern their doings (CD review, products on sale), be somehow connected to their own music or field (Emma nomination, or news of doctoral dissertation) or be just amusing. Träskelin commented: “I have followed admiring some bands, which are active in Facebook and how they post even food recipes to their Page. This is probably part of the guidance, that you should take your fans into consideration on the social media and not just tell about you, you and you.” I think that that is true and only imagination limits the ideas of posts.

Oskala describes her posts: “Facebook is kind of a place, where you can tell about that part of your doings that no-one sees. That: ‘we are in studio or I’ll go to rehearsals’. Tell about the part of the job that does not emerge as a concert or CD to the people. That is good way to tell the people that: ‘I am active even though I am not doing gigs that much now’”. Niku assimilates the post on the Profile to newsletters that were used to send (or someone still does), but she emphasises that she avoids posting too much. Sane also thinks that it is very positive to read other peoples’ posts and greetings, even though the writing about own things and thoughts is sometimes difficult. “It is part of Finnish human nature”, she thinks.



Figure 10. Emma nomination -post in Facebook Profile (Niku)



Figure 11. Christmas shop of Puhti –post in Facebook Page (Kivimäki)



Figure 12. Off to Stockholm –post in Facebook Page (Oskala)

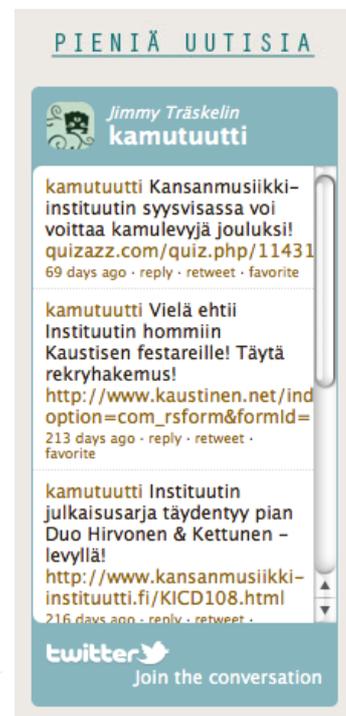
All, who have the Page, were glad to have fans on the Page that they did not know that are not their friends. That makes the emphasis on updating the Page more profitable. Träske-lin told that his band Page does not have many fans yet, because the Page is new and the band has not done gigs that much, but still on the tour in Hungary they got suddenly some feedback to the Page: “Great gig in Hatvan!” He argued that via social media the threshold for audience to give feedback or take contact has gone lower. It is easy, when you can also give feedback just by “liking” and you do not have to necessarily write anything.

All the interviewees ranked Facebook the most important of the social media sites. Niku added that you could suddenly find good new contacts there and in some cases contacting via Facebook may be more effective than sending an email. She continued that Facebook sometimes gives good information about the festivals or events: “You can check their Facebook Page and analyse the event a bit based on the information on the Page (Who they like, who are their Fans, what they Post).”

Oskala also mentioned that she values the easy usage of Facebook a lot and that is one of the reasons why she uses Facebook most of social medias. "Life is complicated enough without stupid technical problems (referring to the Myspace)." She continued that the easy usage lowers the threshold to join the Facebook even though you are not a "computer genius". Many musicians have their own webpage, but they are often more difficult to update. Oskala also has this problem and says that it is easier to update the information on to Facebook as you do not have to remember all passwords and html-codes et cetera. Websites can be updated less frequently.

5.2.2.2. Other sites

Facebook is the most important for the interviewees, but they use also other social media sites and the Internet in general for marketing. Twitter is not that much in use, only Träskelin and Sane have been using it sometimes for other work or institutions. Both still agree that it would be useful in their musician careers, but would require time. Träskelin uses Twitter for Folk Music Institute. He posts little news to Twitter and then they come also to the website of Folk music institute. Träskelin thanks the system, because otherwise updating the small news to the website would be too much work, because of the trouble-updating system of the site. The same system would be easily used in whatever site.



some

Figure 13. Tweet by Träskelin in Twitter and its appearance in the website

Sane used Twitter in Kantele competition 2011 but told that it did not work so well because of the lack of time. She argues that: “it should be as automatic as eating bread, when you can not do it properly it takes up enormous amount of energy.” That is true, and the situation is the same with other social media services. She continues that it still would be efficient, especially when you can program some tweets beforehand to show up at certain time later. In Twitter, you can write smaller thoughts more often than in Facebook without worrying if it is spamming.

All interviewees use YouTube in a way or another, some more actively than others. The problem seems to be getting suitable material; even though nowadays you can record quite good quality for YouTube even with mobile phones. Oskala thinks YouTube as an extension for her websites and Facebook, not as its own functional social media. She links the videos to the Facebook or Website. She said that: “ on YouTube it is best, that you can upload really different kinds of material. On Sonicbids I would put just some really prominent material, but to YouTube you can also upload material with not so great attention to details.”

Träskelin has pondered whether the videos are worth linking and uploading. Thus far he has uploaded videos to YouTube for practical reasons; he can do it straight from the iMovie-programme from his computer. For Facebook upload, he would have to make the video as file. From YouTube he links the videos to Facebook, and it is good that Facebook plays the videos on the site and does not move to the YouTube site, he argued and continued: “The problem is that on Facebook browsing suffers a bit with the videos, because there is not any certain Video-file, but you have to find the videos from among the other posts in the wall.” Kivimäki instead post videos mainly only straight to the Facebook.

Sane told that they have one tune, which went in YouTube in right place and time, and spread out the world widely. “It is shown in some afro TV in USA all the time and just because of YouTube without any bigger marketing efforts.” Niku was the only one mentioning about selling music in the Internet (Equal dreams, iTunes et cetera). She also adds these web store links to every pages, even though she was not sure how much people actually download or buy Finnish music via web stores, especially from Finnish web stores. “Probably abroad it would be easier to download the music than order the CD,” she ponders.

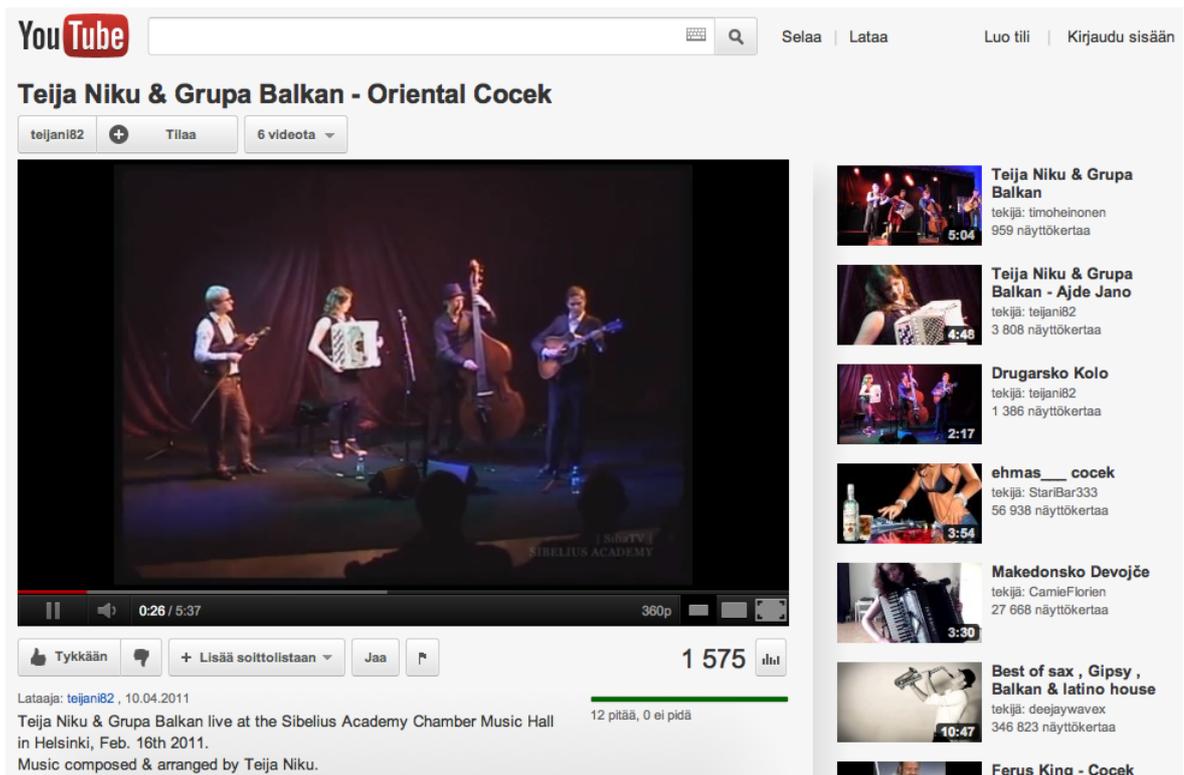


Figure 14. YouTube video by Teija Niku & Grupa Balkan

Myspace has lost its popularity among interviewees as mentioned previously. Niku told that before joining Facebook she updated gigs to the calendar of Myspace and created the events there, but after Facebook she has done that only when has had "enough nerves to fight that information into Myspace." She argues also that: "I think that no-one books any bands based on the Myspace site nowadays, as it is so difficult to find any videos or photos even from the profile." Niku mentioned SoundCloud as new similar site, but does not use it yet by herself. Oskala does not use Myspace anymore, but uses Sonicbids instead. "The gigs and events put on Sonicbids spread out in surprisingly many other sites as well", she mentioned.

Almost all of the interviewees had their own webpage, but surprisingly almost all had the same problem that the sites are difficult to update and has not been updated so often because of that. Oskala had good experiences from WordPress-based sites: "With Pelios we had the site in WordPress, and even though we do not update that so often, it was wonderful to go there and do the task when the user interface works. I think I made a quite large update and it took only twenty minutes." She hopes to change her own website to the WordPress-based as well because of easy updating.

Kivimäki has pondered the meaning of the Puhti's website. They nowadays write more to the Facebook, so the Website is not updated that often, especially the guestbook and the news-section of the site. "All the real-time communication has moved to the Facebook", she said. Kivimäki continued that the solution would be to lighten the website to include only the main information and some pictures, less interleaves and that way it would require to be less frequently updated. Facebook could then be the main arena for the real-time information. Niku emphasised that it is important to have Facebook mentioned quite visibly on the own website: "then people notice that there are some exciting extra things going on. You have written different stories there and people have praised your band. I would think that it assist the bookings of the band at least somewhat."

None of the interviewees was writing a blog, but the power of blogs was realised. Niku wondered how we could get folk music planted to some famous blogs or who would start writing a blog where to review all the Finnish folk music CD's and gig's as for daily bread. She has gained advantage from blogs and feels that it is important. "We had Polka Chicks gig at Vaihtolava (Helsinki, Fleminginkatu) and suddenly someone is writing about it at some Polka-forum in USA! Someone featured that we have our new CD coming and the information about the gig was copy-pasted there. Probably no-one came to the gig because of that, but that is the way new people end up to our website."

5.2.2.3. Email

Email is still in use in marketing even though social media has taken over some of the communication that used to be taken care of by email. Mainly the interviewees do not send mass post by email anymore, but send messages only to certain smaller groups or people about certain issues. Good examples are the press releases. Some of the interviewees maintain different lists for the press and other people.

Oskala crystallised her marketing idea: "If I would market a concert, even a small one, I would send a press release and make a Facebook event three weeks before, and then use the "where to go"-pages in the Internet." She told that she has two levels in briefing: "the one that someone is producing the concert and I only tell my friends, and the other when I really start to produce the whole thing." She uses email only when producing the concert and sending the press releases and formal messages. Otherwise if the people she knows

are not on Facebook she will not use email informing the gigs, but only social media. "People get too much email anyway", she argued.

Oskala also argued that it is well worth writing the press releases however small your gig. Then when you get the big concert the press will not be wondering who is this, but they remember your name, even though they have only read the headlines of your releases before. The same is valid in social media as well, especially when someone unknown likes your post, and his friends see it on his wall, then a few new people see the name again. She thinks: "You have to get your name known before the snowball starts rolling by itself." Oskala has the email list she uses from the time she volunteered Perinnearkku for briefing. I think that collecting the press email list from scratch is hard work, but worth it.

Sane told that before social media she used email more, but she is very suspicious about sending messages in social media. She uses social media for spreading the information instead of email mass posting, but deals with important things via email. Via email she plans things one-to-one and sends all delicate information (agreements, deals of fees et cetera), but never even via the inbox of Facebook, "because you never know where they spread", she thought and continued "I only put such information on to social media which even if would spread to the whole Internet it would not give me any concerns." She wondered also the situation of gmail now when Google+ is social media: When the gmail-posts are part of social media.

Niku also sends email, but only to certain people and tries then to write quite personally. For example, she writes to the festival promoters around the world one-to-one instead of a mass post to the all promoters at the same time. She feels that: "when those people really do the work from their heart they usually answer something to these emails." In any case Niku always wants to link the email to the Facebook page and hopes that the receiver visits the Page, "because there is more information there that does not exist on the website." When searching contact Niku first googles, then she checks out their Facebook profile, but takes the contact in the end by email. "On Facebook you can see who are his friends and what pages he likes. Then you can conclude quite well if your band would be interesting to him or not", she said.

Kivimäki has quit using the email almost totally in marketing. She is annoyed about the amount of emails people send nowadays, especially when there would be also other channels to make contact. She knows that not everyone is in Facebook, but comments that "that is life". I think this is the important part of creating your social media and Internet

presence. You have to find out what you are able to do and for what you have enough time and interest; What ways of marketing and communication fits for you and then leave the rest.

5.2.3. The benefits and problems of social media

When asking if the social media has been useful, all interviewees agreed that they have gained an advantage from it. Kivimäki told an example about Perkele-Club with Puhti, which was held in Telakka, Tampere. They made co-operation with Rahvaanmusiikin kerho, which usually arranges folk music clubs at Telakka once in a month during spring and autumn seasons. The club was held at an unusual time in May, when usually the club is already on summer break. There were no paid advertisement, only an event in Facebook, information in the websites of Puhti, Rahvaanmusiikin kerho and Telakka and one press release, which led to an article in Aamulehti. “And the house was full! We did not even mention that we have guests like Pauli Hanhiniemi, but mentioned only Puhti. I think this proves that it works!” Kivimäki blazes. Sane has similar experiences and adds that if we would be in the USA the marketing costs would decrease, but in Finland it mainly progresses the process of getting the information out and helps you to easily find the right target groups. Oskala was glad to get new faces to her gig by just using the Facebook event as marketing tool.

Problems were seen with spamming, privacy and time usage concerning the social media. Niku laughed that the problem is that Facebook is addictive. She also mentioned “if you have not check Facebook in few days, there is so much new information that it is impossible to read it all.” Spamming was mentioned many times, interviewees were concerned how to know when the limit is crossed and your messages are thought of like spam. It is impossible to know exactly, when people use the social media so differently and for different purposes. Oskala took a stance on spamming, too: “I try to “spam” smoothly so that the information goes on, but so that people will not be fed up by my posts. Email was still in 2007 a reasonable way to announce gigs, but then suddenly the amount of emails exploded. I think there might be the danger that the same happens with social media, that the amount of information is just too much and you do not pay attention to it any more.”

One problem was the separation of personal and professional information. Some users (others than the interviewees) write only about their personal life and others only about professional life. Kivimäki argued that if you do not have the Page the problem is bigger when you accept professional colleagues as your friends on the Personal Profile. Then the posts concerning the personal life decrease. Niku has faced the same problem: “There started to be friend requests from some guys from Serbia for example. It was very difficult. I had to make a group for unknown people and make own settings for what they can see from my Personal Profile. In addition, of course I do not accept all requests. I check a bit what music Pages they like and so on, and do they have the music connection in general.”

Still not all of the interviewees wanted to found a Page for themselves. There were fears like “what if there will not be any Likes? How many years it takes to get the Likes? Does it seem stupid if there are only ten Likes? Is there any benefit of the Page with only ten Likes or does it just disgrace?” It was also seen as a problem that anyone can found a Fan Page for your band and it might be difficult to see if the Page is really your own or maintained by someone else. Some of the interviewees were annoyed that if people have the Page in addition to Personal Profile they still post the same things to the both places. In those cases, the double posting is easily decoded as spamming and the message loses its significance.

Some of the interviewees were wondering what in write to the social media. Sane recalled her first reactions: “First I thought that do I dare to write anything in here and probably no-one is interested. Then I realised that the actual point of the whole thing is to write what we are doing, but then again wondered that should I then write about every opening of an envelope...” Many of the interviewees told that they consider thoroughly what to write and avoid writing on a whim. Sane continued: “you can never know what happens in the future. You might be extremely famous and people are digging and posting your status updates from years back...” Also some basic information on the site raised discussion; It was argued that for example a phone number is okay to put on the website, but not on Facebook, even though both are basically open for everyone. The website was somehow experienced as a safer place for contact information.

It was also asked how much artists themselves could post gig recordings before it is too soliciting. Träskelin pondered that: “what does the heavy usage of social media do to the image of the artist? Should artist find some kind of golden mean in postings in order to keep some kind of mystique around him?” Sane pondered that: “in 1700 everyone knew who was who in the village and had so many children and bought the meet from this and

that butcher. Maybe we are going to that direction again. In between was just a small “I have my privacy”- period.” Niku reminded that you can always think what you write on the page but you cannot affect what others comment. Some of your fans might write something inappropriate or with using only the Personal Profile. The problem is that your aunt or somebody might write some personal joke or memory of you, which is nice in some context but embarrassing in other giving a false picture to unknown Friends and fans. It was criticised that it is easy to ruin someone’s reputation with only one wrong status update or post. Even though you are able to delete the post and comments probably hundreds of people were able to see them before the delete.

None of the interviewees has had major problems with using social media. Some have got help from a friend if needed and Träskelin for example has searched for help from Google and found it easily. He argued that: “There are good advices on how to for example integrate your own website to social media. Before it was sometimes very hard to code websites yourself and find all from the guest book to whatever. Now guest book is very handy for Facebook integration to your website.” Sane neither has had any problems with using social media, but complains about the time that the usage requires. “First you put a video to YouTube, then you go to Facebook and Twitter and Google+ and Myspace... They are so many! But the good thing is that you can reach a large amount of people with a little amount of energy and expenses are zero.”

Oskala also argued that you can always do more: “when you are in social media you easily create the illusion that you are advancing things a lot, that you do plenty of important things even though in real life you just scroll around the basic patterns.” It is true that you cannot really know how widely your information spreads. Facebook is one kind of bubble. Oskala continued: “but if you are able to combine the real life bubble and the virtual bubble, then the promotion works, but it is hard to achieve, and how much does social media help? In the end, the absolutely best way to get your information heard is to take a phone and call.”

Niku has learned the usage of Facebook through experience and even the changes on the site do not bother her like many others. Other interviewees did not mind about changes on the Facebook site either. Only Oskala mentioned “the changes are usually good, but there should be good reasoning for those. The changes should not make the basic usage of the system harder. Once the “Create event” button was moved to a new place in the Group and it took ten minutes to find it”. I can agree with that myself. It is not a major problem but makes normal usage difficult when the time is limited.

Oskala continued that she is a bit worried about the Groups in Facebook: "Perinnearkku Group has about 450 members. If for some reason, the Group changes or disappears and we must collect the members from scratch. We would not be able to make it again." The problem occurs also if you change the Group into Page: How to get the members to Like the new Page. With some recent new features, you can create your own lists in Facebook whom to follow. Oskala was concerned about that: "if everyone follows just the lists of ones own or groups and not the news feed or wall, all the advantages what Facebook has had are gone. I try to follow as many things as I can, because many times from surprising places, from your friend's friend you can find some interesting information. And despite the fact that we all live in our own bubble, in Facebook you are able to extend the bubble by being actively, widely involved."

More problems have been caused by the changes on the Myspace site. All the interviewees agreed that the usage of the site has decreased because of the changes on the site in the past few years. Updating of the site is now more difficult, the site opens slowly and there is no guidance for getting the site to work as before. Kivimäki argued that only good thing on the site is that if you do not have your own website, you are able to put your music there. However, she has thought about leaving the site and found a Facebook Page for the band, especially now when it is possible to upload music to the Facebook page as well. Träskelin pondered that: "because of the condition of the Myspace, new alternative services have been born." He has explored SoundCloud via Band Page of the Facebook and has used the SoundCloud also when linking the tunes to his own website: "the plug-in was really handy to put to the website and the player looks quite good, too. Only the investigation is not completed to see if the different browsers show the view in the same way."

When asking what if the Facebook crashes, interviewees were not that worried. Träskelin argued that he is not that dependent on Facebook: "I have aimed at releasing the news so that the somehow better and bigger version is on the website, and in Facebook I put it only shortly and then link to the website. Of course the fact is, that everything is now on Facebook." Kivimäki just hoped that people would find their way to the website, where they have for example the full tour calendar compared to the one on Facebook. Oskala was more worried: "it is not indifferent. I think I would have to think a bit about where to do all lighter promotional things then and for Perinnearkku Facebook is really important." Oskala mentioned then the email lists. Even though the amount of emails was stunning, "I am on some email lists, and yes, there is still something special about the message when it comes straight to your inbox."

Social media does not serve all purposes of course and Träskelin values the proper gig posters alot. "I think it is even more impressive to see really good gig poster nowadays than before. The significance of tangible items has somehow raised and social media cannot replace that." On the other hand, writing in social media can be seen also from a different point of view than marketing, even as a mental support as Oskala describes: "The chatter in Facebook might be mentally really important for artist, somehow self motivational. You can get a small social pressure by writing about you are doing and thinking that someone might comment or ask something. It boosts your doing."

6. CONCLUSION

I used the mixed method study in this work. With the quantitative survey, I got background information and some answers to the sub question. With the qualitative interviews and observation as well as with the literature I found out answers to the main question and other sub questions. The different data supported and explained each other helping to reach the results. Many areas could have been handled more in detail, but my intentions were to discover the state of marketing on the Internet among folk musicians and find tools for improving it. Suggestions for further research topics are offered in the end of this chapter. In this Master's Theses, I used theory of marketing and branding, and in more detail marketing the arts, and creating and marketing the brand. I also opened up the functions of different social media sites.

The survey revealed that the need for managers in folk music field is big. Musicians have little time and money to use for marketing, and not all have any education or guidance to do it. Costs can be minimised by marketing on the Internet and in social media even though it is a time consuming way of marketing. It is a good way to do some marketing by yourself alongside the music creation and concerts. The survey did not tell much about that because social media has become more common after the survey was conducted, but interviews revealed that musicians use the social media now and think that it is an important way of marketing.

6.1. Summary of research results

One sub question was: How do musicians use the Internet and social media in marketing now? All the interviewees use social media, especially Facebook, but also for example YouTube, SoundCloud and Twitter were in use. On Facebook, the most important acts were creating the events of concerts and telling with little news and status updates the detailed up to date information of an artist's doings. The other social media sites were used mainly to enrich the content of Facebook and the own website by linking and with different applications.

It seems that social media itself causes more questions than answers. Questions arise when you should decide yourself how to act in the new environment with no certain detailed rules. Interviewees were concerned what to write in the social media. There are some guidelines on the subject, but in the end, you have to decide yourself what is your policy on writings. The best way is to think beforehand about the artistic brand and then make the conclusion and find the guidelines on how to act in social media based on the brand. Of course one can learn from the examples of others, but again we have to remember that people use social media very differently for very different purposes: in another's life some small "opening of an envelope" is worth mentioning, when the other's life is full of action and only bigger things matter.

Interviewees use also email more or less, and some of them thought that the email is, besides the phone calls, the most important way of official contacting. What the artists now do on the Internet is mostly the promotion and taking care of publicity in the social media. The interconnections between social media, interviewees' own website and email was in a limited state mainly because of the lack of time, but partly also because they did not have the knowledge on how to do it.

6.2. Folk Musician's Marketing Mix for the Internet and social media

In this chapter, I give an answer to the main question: How can individual musicians market themselves with little money on the Internet and within social media? In addition, to another sub question: How could musicians be using the Internet and social media in marketing? The Kotler and Scheff's Five Ps in the marketing mix were product, price, place, promotion and people as explained on page 12. I would now suggest a simpler version for folk musicians: brand, promotion and people. I leave the product out, because as mentioned earlier, every musician makes their own music and has their artistic integrity. The starting point has to be the music, and no one can claim to change that. The price and place are not important in this context. Instead, I add the brand in the first place on the list.

When starting with the brand, a musician is able to define his or her music and him or her as a musician: "What do I want to be known for? What qualities do I want people to associate with me? What is the first things I want to have pop in their head when they hear my

name?” (Deckers and Lacy 2011, 8) More in detail: What kind of music do I play? What is special in my music? What is characteristic in my music? To whom would I like to perform it? Who would like to listen to it? Where I would like to perform it? Et cetera. The definition of the brand easily gives guidelines and ideas for promotion for example using simple adjectives such as funny, creative, down-to-earth, poetic et cetera. (Deckers and Lacy 2011, 7)

Ariel Hyatt talked about the brand in her workshop of social media and she emphasised that people expect brands to come to them now. That can be made possible in Internet and social media. She advised: Lead them (people) to it (your brand), get them engaged (questions, contests, simple things that they can share), and be remarkable (people naturally share what they like online & off). After defining the brand a musician can start the promotion by answering the few questions: How can I help? What do they want? What is your niche? (Hyatt, 2011.)

Here the niche is obvious if talking about the folk music niche, where the musician acts. On the other hand, all marketing plans and tools contain target group, niche defining. The audience segmentation here is quite useless, because the target group here is the group of people using social media. Of course, you can make segments also among those, but that would need much more energy and time than we are now going to use.

Kotler and Scheff (1997, 43) wrote that “promotion consist of all efforts that communicate to the public.” There are multiple ways of communication in social media as I found out in the interviews. How then to formulate your message to the public. “Ideally, the message should gain *attention*, hold *interest*, arouse *desire*, and elicit *action* (this is known as the AIDA model). -- Formulating the message will require solving four problems: what to say (message content), how to say it logically (message structure), how to say it symbolically (message format), and who should say it (message source).” (Kotler and Scheff 1997, 309) Kotler and Scheff guidelines from 1997 are meant more for email than to social media, but are important to internalise. There are numerous other guidelines for communicating in social media. I have written about those already in earlier chapters, so will not go again into that in detail.

The interconnection between different parts of the Internet is important to take into account. A musician has to make it clear for her- or himself, what to do and write on what site. Kortusuo (2011, 70) emphasised: “the more you use the different sites, the more pedantic you have to be that the content in different sites is not the same. Otherwise your

followers will get irritated when the same information comes to ahead in the different places.” Hyatt also emphasised in her workshop that remember to think from your fans point of view and not your own, when designing the content. I think that the information has to be easy to find as well. Most people are lazy to seek for anything new; they just take what comes to them. Make it clear where people can find what information: in Sound-Cloud is my music... you can buy my CDs from... the tour calendar is on the website... et cetera. At that point the most important thing is to decide what to write and put into sight.

The figure below shows my interpretation of the interconnection of different sites and actions in Internet. I think that people come to social media to get the recent and special information. “Musicians can tweet from studio or tour, and offer new tunes just for Twitter users to listen. Besides marketing the gigs, musician could raffle VIP-tickets among the Twitter users.” (Haavisto 2009, 56) Write blog-type writing to your website or in the social media. The text does not have to be long, but include interesting information, something that people would not know otherwise, for example, “Band is having rehearsals in Suomenlinna at the moment”. However, the importance of honesty should be remembered, as “the social Web is particularly good at pointing out differences between promise or expectation and the actual experience delivered” in both good and the bad. (Evans 2008, 104.)

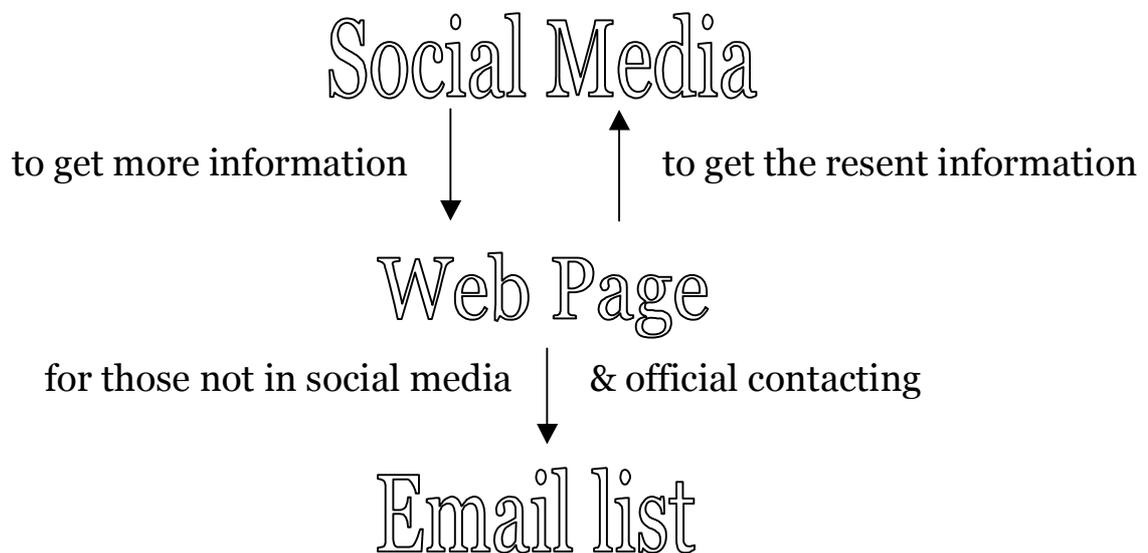


Figure 15. The interconnection of different sites and actions on the Internet

Instead people go to the web page to get more information (tour calendar, discography). Smith and Zook (2011, 79-80) told about developing the credibility and trust on a website: “Firstly, ensure that your product or a service has sufficient quality to match the promises

made in advertising and other communications. Use customer feedback regularly and rigorously. Then check your website works all right (usability testing).” The first points were already emphasised in social media behaviour, but they also remind me about the dilemma in the folk music field: You cannot know from the festival program which artists are students or doing that just for hobby and which one are professionals. Unfortunately, the info texts many times give a false picture. The latter point gives the site longer life cycle when guaranteeing the development and usability.

Credibility also depends on the look of the site. Take time to be sure that the site looks like you and your music. In addition, “Because you are an expert, there should be proper photograph of you. Client buys you as a person, so she or he wants to know who you are. Photograph talks effectively about your style and presence.” (Kortesuo 2011, 87.) This applies both in the social media and on the web site. I think that most of the people will not even listen the music, if the site does not look proper: the first page should include your picture, links to your music and other information clearly. Personal brand researcher Kortesuo (2011, 78) emphasised also, that it is important to use your own name and picture in social media if you want to develop your professional career. She continued (Kortesuo 2011, 109) that it is important to use professional photographers and not scruffy home made pictures: “if a consult thinks that she can use home made pictures instead of professional’s, then the reader can substitute the expertise of the consult with his own appliance.” There is a point even though I would not be that strict.

In this phase I would like to remind about having a blog as an own website or blog on the website. Some benefits were discussed earlier, but it should be remembered that “with blog you can do all the same things than with the website and much more. With blog it is easy to communicate with clients, influence actively to your brand, gather feedback and be one of the opinion leaders of your field.” If you have the blog on your website it is not necessary to have news feed besides. Instead, the ability to comment on your blog writings, contact information, press pictures and tour calendar are more important. (Kortesuo 2011, 87-89) If attending to social media does not feel a good option, blogging might be a good alternative.

The email lists are for official contacting and for sending some email letters to fans as well, but especially as an information channel to fans who are not in social media. “Ideally, direct mail (and opt-in e-mail) should be integrated into an overall contact strategy that is tailored according to the customer’s preferences. This achieves of high levels of satisfaction. Because the mailings are always totally relevant to the customer’s needs.” (Smith and

Zook 2011, 398) There is no sense in sending email about everything you write in social media. Email letter could be for example frequently sent summary, telling overall information about the important high lights of events and acts of present half a year. Collecting the list might take time and always comes people who change their mind. “If someone does not want to receive communications from you, that’s okay. People who ask to be removed from the list probably won’t buy from you anyway, so remove them with joy and get on with bonding with the core fan base that really wants to hear from you.” (Hyatt 2009, 87)

Finally yet importantly in my Folk Musician’s Marketing Mix are people. Kotler and Scheff (1997, 43) talked about arts organisation’s staff in their marketing mix, but I would like to take a broader view. People are why you make the music: the music is for people; people buy your music and that way you can make your living. You might make the music with other people and on the other hand try to stand out from other people. Other people are always present in the career of musician way or another. It is important to keep that in mind. Decker and Lacy (2011, 32) wrote about investing in other people: “When you help other people grow and find new opportunities, they’ll return the favor. If you ignore them, they’ll ignore you when you need their help.” This can be as simple as using your network for forwarding an email or sending a Twitter message.

Some social media guidelines guide musicians to aim at getting a recording contract, but in folk music the situation seems to be different. When bands and artists mainly produce the CDs themselves, what is the goal for folk music in social media? Not to find a recording contract, even though that would of course be nice and is one of the targets, but to make the music more known, to find new listeners and fans for the music in general and for the own band.

Even though the big marketing mixes say that, it would be good to do this and that; the artists just do not have the time to do it all. They do the promotion and hope that the music speaks for itself. Many artists make their living by teaching, composing and playing gigs. In that sense, the promotion on the Internet and in social media is enough. If the artist really just wants to sell gigs, then there is more work to do. Musicians can market their teaching and courses in the same way as concerts. Maybe these ways are not always the most powerful, but they help a lot compared with using only the old ways of marketing: sending emails and press releases, which are still important. Unfortunately, these ways of marketing in social media can be time consuming, but having them as routines during daily Internet visits keeps the train going.

6.2. Future studies

This Master's Theses is more like a debriefing to the subject. Suggestions for further research topics are many. I think it would be interesting to research and analyse deeper all the sections of the Folk Musician's Marketing Mix especially branding and social media usage in more detail. How folk musicians think about brand: do they intentionally use and develop it? Besides, the communication in marketing in social media would be interesting to research: What people write in social media, why, and do they achieve that what they meant? On the other hand it would be interesting to research how could musician use folk music (the marginal, special music status) to gain more success in marketing or what is the role of folk music status in the marketing in general?

The guidelines how to use different social medias for different purposes in folk music marketing would also be one topic of writing. What I did not handle in this theses were also measuring the marketing impact and selling the folk music in Internet, which both would be important topics to write about.

7. DISCUSSION

Even if there were managers willing to promote folk music, the probability of making a living by marketing folk music is minor at the moment and this has a negative effect on the chances of musicians getting their own manager. While managers for the field might be more difficult to find, it would be better to concentrate on helping musicians via marketing courses and guidance, as well as concurrently educating the managers and developing the system more profitable.

In the folk music field, it is good to realise that there is big potential to get the music much more known than it is now – in Finland and abroad. I think people know that already, but no one actually has the time or resources to start big marketing campaigns. My suggestion is that all people in the field should do it together by each taking care of the own plot of the Internet visibility. I assume that it would help the whole genre to gain more visibility in media, when the information of different folk music artists would be abundant, easy to find and up to date on the Internet.

I think this survey gives reliable information about the current state of musicians marketing themselves in the field of folk music. The music making is number one on their priority list and all other actions, including marketing, come after that. However, musicians need the marketing in order to get their living from the music making. Problematic for some musician might be that they are not that familiar with the Internet, social media or even computers. Guidance or courses of different levels would be needed.

Can you use this information in other music genres? Even though the background information of this survey is from the folk music field, the basic rules of marketing and branding apply in other genres as well. The Folk Musician's Marketing Mix or at least parts of it can be easily used in other genres. The best would be if the results and findings would be used in the marginal music genres with similar problems and aims.

The world of the Internet and social media is constantly changing. That makes the subject even more interesting and challenging to keep up with and makes marketing guidance even more important for those who do marketing on the Internet and in social media but might not have resources to update their knowledge besides music making. For the end a small interesting glimpse to the future. We can just imagine what the Internet and social media world will be in even few years:

“The semantic web wipes out Facebook and MySpace. ‘Facebook and MySpace will eventually be superseded by networks that connect all manner of things – not just people. Using the semantic web, you can build applications that are much more powerful than anything in the regular web. Imagine if two completely separate things – your bank statements and your calendar – spoke the same language and could share information with one another. You could drag one on top of the other and a whole bunch of dots would appear showing you when you spent your money. If you still weren’t sure of where you were when you made a particular transaction, you could then drag your photo album on top of the calendar, and be reminded that you used your credit card at the same time you were taking pictures of your kids at a theme park.’ Thought of Tim Berners-Lee (2008).” (Smith and Zook 2011, 133)

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Oskala Suvi, Café Java, 13.10.2011

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Träskelin Jimmy, Helsinki Music Centre, 20.10.2011

Survey

Conducted in Internet via www.surveymonkey.com, 20.12.2008-15.1.2009.

APPENDIXES

Questionnaire (in Finnish)

Kansanmusiikin markkinointi ja keikkapaikat	
1. PERUSTIEDOT	
Hyvä vastaaja!	
Kehittääksemme kansanmusiikki.fi-portaalia ja kansanmusiikin markkinointia toivomme, että käyttäisit hetken tämän kyselyn täyttämiseen.	
Kaikkien vastanneiden kesken arvotaan Folk Passi-lahjakortti, jolla saat ilmaisen sisäänkäsyn kahdelle hlö:lle päiväksi mille tahansa seuraavista kansanmusiikki ja -tanssifestivaaleista: Haapavesi Folk Music Festival, Jutajaiset, Kaustinen Folk Music Festival, Kihaus Folk, Tanssimania, Satahäme Soi, Spelit tai Ysti – Kaiken Kansan Festivaali.	
Tämä kysely on osa Sirpa Lahden gradua Sibelius Akatemiaan sekä kansanmusiikki.fi -portaalin kehittämistä.	
* 1. Sukupuoli:	
<input type="checkbox"/>	Mies
<input type="checkbox"/>	Nainen
* 2. Syntymävuosi:	
<input type="text"/>	
* 3. Asuinpaikkakunta:	
Paikkakunta	<input type="text"/>
Postinumero	<input type="text"/>
* 4. Koulutuksesi?	
<input type="checkbox"/>	Peruskoulu
<input type="checkbox"/>	Lukio
<input type="checkbox"/>	Ammattikoulu
<input type="checkbox"/>	Opisto
<input type="checkbox"/>	Ammattikorkeakoulu
<input type="checkbox"/>	Yliopisto
<input type="checkbox"/>	Muu, mikä?
<input type="text"/>	
* 5. Oletko tällä hetkellä	
<input type="checkbox"/>	Opiskelija
<input type="checkbox"/>	Kokopäiväinen muusikko
<input type="checkbox"/>	Kokopäiväinen musiikin opettaja
<input type="checkbox"/>	Työtön
<input type="checkbox"/>	Muu, mikä?
<input type="text"/>	

Kansanmusiikin markkinointi ja keikkapaikat

* 6. Onko koulutuksesi musiikin ammattikoulutus?

- Kyllä
 Ei

* 7. Jos vastasit kyllä, niin mitä musiikinlajia koulutuksesi on pääosin koskenut?

- Kansanmusiikki
 Klassinen
 Pop/jazz
 Rock
 Muu, mikä?

* 8. Oletko tehnyt markkinoinnin opintoja?

- En
 Kyllä, valitse alta
 Yksittäisenä kurssina / kursseina
 Sivuaineena opinnoissani
 Pääaineena opinnoissani
 Muuten, miten?

* 9. Kuinka usein käytät kansanmusiikki.fi -portaalia?

- Päivittäin
 Viikoittain
 2-3 kertaa kuukaudessa
 Kerran kuukaudessa
 2-3 kertaa vuodessa
 Harvemmin
 En koskaan

* 10. Mitä tietoa haet portaalista?

Kansanmusiikin markkinointi ja keikkapaikat

2. MARKKINOINTI

Tämän osion avulla selvitämme miten kansanmuusikot tällä hetkellä markkinoivat musiikkiaan ja yhtyeitään ja tarvittaisiinko markkinointiin joitain apuja.

*** 11. Markkinoitko itse itseäsi/yhtyettäsi vai onko sinulla agentti/manageri tms.?**

- Markkinoin itse
- Minulla on agentti/manageri tms.
- Molemmat
- En halua itseäni markkinoitavan

*** 12. Jos markkinoit itse, kuinka usein käytät aikaa markkinointiin keskimäärin?**

- Päivittäin
- Viikoittain
- 2-3 kertaa kuukaudessa
- Kerran kuukaudessa
- Harvemmin

*** 13. Mitä markkinointikanavia tai materiaaleja käytät/agenttisi/managerisi tms. käyttää?**

- Omat nettisivut
- MySpace sivut
- Facebook
- Google
- Sähköpostitiedotteet
- www.kansanmusiikki.fi -sivusto
- Painettu materiaali (julisteet, flyerit, postikortit jne.)
- Äänitetty materiaali (CD, demo jne.)
- Lehti-ilmoitukset
- Radio- tai TV-mainokset
- Suhteet muihin alalla työskenteleviin henkilöihin/tahoihin
- En osaa sanoa
- Muu, mikä?

Kansanmusiikin markkinointi ja keikkapaikat

* 14. Mitkä näistä koet tärkeimmiksi markkinointikanaviksi?(Valitse max.5)

	Tärkein	2. tärkein	3. tärkein	4. tärkein	5. tärkein
Omat nettisivut	<input type="radio"/>				
MySpace sivut	<input type="radio"/>				
Facebook	<input type="radio"/>				
Google	<input type="radio"/>				
Sähköpostitiedotteet	<input type="radio"/>				
www.kansanmusiikki.fi - sivusto	<input type="radio"/>				
Painettu materiaali	<input type="radio"/>				
Äänitetty materiaali	<input type="radio"/>				
Lehti-ilmoitukset	<input type="radio"/>				
Radio- tai TV-mainokset	<input type="radio"/>				
Suhteet muihin alalla työskenteleviin henkilöihin/tahoihin	<input type="radio"/>				
Muu	<input type="radio"/>				
En osaa sanoa	<input type="radio"/>				

* 15. Miten koet hyötyväsi siitä, että profiilisi on kansanmusiikki.fi -portaalissa?

* 16. Koetko tarpeelliseksi kanavan (esim. nettisivut), jota kautta voisi infota vireillä olevista/keskeneneräisistä produktioista konserttien ja festivaalien järjestäjiä?

- Kyllä
 Ei
 En osaa sanoa

17. Jos vastasit kyllä, olisitko valmis kertomaan produktioista julkisesti, vai pitäisikö tietojen olla salasanan takana niin, että vain festivaalijärjestäjät ym. pääsisivät niitä katsomaan?

- Kyllä, voisin kertoa produktioistani julkisesti
 Ei, haluaisin, että tietoja pääsee katsomaan vain järjestäjät
 En osaa sanoa

Kansanmusiikin markkinointi ja keikkapaikat

*** 18. Paljonko käytät rahaa vuodessa markkinointiin (materiaalit, nettisivut jne.) keskimäärin?**

- En yhtään
- 0-100 €/vuosi
- 100-500 €/vuosi
- 500-1000 €/vuosi
- 1000-1500 €/vuosi
- 1500-2000 €/vuosi
- Yli 2000 €/vuosi
- En osaa sanoa

19. Jos käytät rahaa markkinointiin, maksatko markkinointisi itse vai maksaako sen jokin muu taho?

- Maksan itse palkastani
- Maksan itse apurahastani
- Agentti/manageri tms. maksaa eikä summaa vähennetä palkastani
- Agentti/manageri tms. maksaa, mutta summa vähennetään palkastani
- Jokin muu taho (sponsori tms.), mikä?

*** 20. Oletko kokenut tarvetta kansanmusiikin markkinoimisen opastukseen?**

- Usein
- Melko usein
- Melko harvoin
- Harvoin
- En koskaan

*** 21. Millaisen opastuksen koet tarpeelliseksi?**

- Ohjausta ei tarvitse
- Markkinointikurssi
- Markkinointi-opaskirja
- Markkinointiohjeita internetsivulla
- Jokin muu tapa, mikä?

Kansanmusiikin markkinointi ja keikkapaikat

3. KEIKKAMYyntI

Tässä viimeisessä osiossa selvitämme mistä ja miten muusikot löytävät keikkapaikkoja ja olisiko yhtenäiselle keikkapaikkarekisterille tarvetta.

*** 22. Myytkö keikkasi itse vai tekeekö sen agentti/manageri tms.?**

- Myyn itse
 Agentti/manageri tms
 Molemmat

23. Jos myyt keikkasi itse, kuinka hoidat laskutuksen?

- Oman yrityksen tai toiminimen kautta
 Yhdistyksen kautta
 Laskutusfirman kautta
 Verokortille
 Muuten, miten?

24. Jos myyt keikkasi itse, mistä etsit/löydät informaatiota keikkapaikoista?

- Suhteilla muihin alalla työskenteleviin henkilöihin/tahoihin
 Internetistä
 Muuten, miten?

25. Onko tätä informaatiota helppo löytää?

- Kyllä
 Ei
 En osaa sanoa

26. Miksi tätä informaatiota on tai ei ole helppo löytää?

*** 27. Jos kansanmusiikkia suosivista kotimaisista konsertti-/keikkapaikoista olisi lista kansanmusiikki.fi -portaalissa, käyttäisitkö sitä?**

- Hyvin todennäköisesti
 Melko todennäköisesti
 En kovinkaan todennäköisesti
 En lainkaan
 En tiedä

Kansanmusiikin markkinointi ja keikkapaikat

*** 28. Mitä informaatiota kaipaisit keikkapaikan tarjoajista näiden perustietojen lisäksi? (Yrityksen nimi, Yhteyshenkilö, Puhelinnumero, Sähköpostiosoite, Sijainti)**

- Keikkapaikan koko
- www-sivut
- Genren/yleisen linjauksen (onko kyseessä esim. jazz-klubi, jossa joskus muitakin konsertteja tai teatteri, jota voi vuokrata tms.)
- Onko kyseessä paikka, joka tekee vain omia tuotantoja, vai mahdollisesti vuokrattava paikka
- Esitystilan kuvaus
- Muuta, mitä?

*** 29. Millaisissa paikoissa/Missä sinulla on keikkoja tällä hetkellä?**

30. Muita huomioita tai terveisiä Kansanmusiikki.fi-portaaliin, kansanmusiikin markkinointiin tai tähän kyselyyn liittyen?

31. Jos haluat osallistua Folk Passi-lahjakortin arvontaan, jätä tähän tietosi. Kyselyn vastaukset käsitellään nimettöminä.

Nimi

Sähköposti

Puhelinnumero

Interview outline (in Finnish)

Tarkemmin tietoa sosiaalisen median käytöstä kansanmusiikin markkinoinnissa/tiedotuksessa/promootiossa.

- Käytätkö sosiaalista mediaa tiedottaessasi soitoistasi? Mitä?
- Miksi käytät sosiaalista mediaa markkinoinnissa?
- Milloin ja miten olet alkanut käyttää sosiaalista mediaa markkinoinnissa?

- Miten käytät sosiaalista mediaa markkinoinnissa
 - kenelle lähetät viestejä (miksi juuri heille?)
 - milloin
 - millaisia viestejä, mistä tiedotat (keikat, levyt, muuta?)
 - (yksityiskohtaisia kuvailuja)
- Onko sinulla omat nettisivut esim. Facebook profiilin lisäksi?
- Pidätkö yllä sähköpostilistaa yhteyksistäsi?

- Kuinka sosiaalinen media on muuttunut sinä aikana, kun olet sitä käyttänyt? Onko se vaikuttanut markkinointiisi?
- Onko sosiaalisen median käyttämisestä mielestäsi hyötyä? Millaista? Miksi ei?
- Onko sosiaalisen median käyttäminen helppoa? Oletko kaivannut apua sosiaalisen median käyttämisessä? Markkinoinnissa yleensä?