

Independent artists in the music industry

What drives them and how they market themselves

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<p>Abstract:</p> <p>The topic of this thesis is “Independent artists in the music industry – what drives them and how they market themselves”. The aim of the thesis is to find out what motivates these artists to work independently, on what channels they market themselves and how they use these channels. The theory part includes the history of the music industry up until digitalization. The part also discusses different aspects of the music industry, such as piracy, record labels and marketing. The theory part is based on different online articles as well as academic articles. Three different independent artists were interviewed in order to get answers to the research questions. These interviews were made in person or by email. The interviews consisted of 16 questions and were later translated into the language used in this thesis and summarized. In addition to the interviews, an investigation through these artists’ social media channels as well as streaming channels was made. After the interviews and the investigation it was clear that the biggest motivator for these artists is having the control over their music and their image. All the interviewed artists were open to the idea of working with a record label as long as they would be working with the right kind of team that understands their vision. The mentioned negative aspects to be independent were the financing of marketing, recording and touring. The biggest income generator for these artists is playing shows. When talking about social media channels, it was clear that all these artists use them in order to connect with their fans. They also use these outlets to promote their own music, make contacts and deal with upcoming shows. Facebook, Instagram and Youtube are their main channels. The interview ended with a question “what do you find to be the most important feature to make it as an independent artist?”, in which the artists said personality, good networking skills, songwriting skills, contacts and having “your own thing”. After the interviews it was clear that all these three artists are satisfied in their current situation being an independent artist. None of them are purposefully working towards getting signed by a record label. The study conducted answered both research questions fully. In order to continue the study further, it would be good to investigate signed artists as well. This kind of study would give more of a clear picture of how the work habits of these kind of artists differ when compared to independent ones. This study might also answer the question if record labels are still needed these days.</p>	
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<p>Tiivistelmä:</p> <p>Tämän opinnäytetyön aihe on ”indie-artistit musiikkialalla – mikä motivoi heitä ja kuinka markkinoivat itseään”. Työn päämääränä on selvittää mikä motivoi tämänkaltaisia artisteja työskentelemään itsenäisesti, missä kanavissa he markkinoivat itseään ja miten he käyttävät näitä kanavia. Teoriaosuus koostuu musiikkialan historiasta aina digitalisaatioon asti. Osuudessa keskustellaan myös alan eri aiheista, kuten piratismista, levy-yhtiöistä sekä markkinoinnista, pohjautuen moneen internetartikkeliin sekä alan akateemisiin artikkeleihin. Kolmea eri indie-artistia haastateltiin, jotta saatiin vastaukset tutkimuskysymyksiin. Haastattelut tehtiin joko kasvokkain tai sähköpostin välityksellä. Haastatteluun kuului yhteensä 16 kysymystä ja haastatteluiden jälkeen niistä saatu data käännettiin opinnäytetyön kielelle ja tiivistettiin. Haastattelun lisäksi tutkittiin myös näiden artistien sosiaalisen media kanavia sekä suoratoistokanavia ja kuinka he käyttävät niitä. Haastattelun ja kanavien tutkimisen jälkeen oli selvää, että isoin motivaattori jokaiselle kolmelle artistille on, että heillä on täysi kontrolli siihen millaista musiikkia he haluavat tehdä ja millainen heidän imagonsa on. Kaikki artistit ovat myös avoimia tekemään yhteistyötä levy-yhtiön kanssa, kunhan he löytävät oikeanlaisen tiimin kenen kanssa työskennellä. Tiimin tulee ymmärtää heidän visiotaan. Itsenäisen työskentelyn negatiivisina puolina mainittiin markkinoinnin, levytyksen ja kiertueiden kustannukset. Suurimman toimeentulonsa nämä artistit tekevät heidän esiintymistilaisuuksissaan. Sosiaalisista medioista puhuttaessa oli selvää, että kaikki haastateltavat artistit käyttävät niitä hyödykseen ollessaan yhteydessä faneihinsa. He käyttävät sosiaalista mediaa myös markkinoidakseen omaa musiikkiaan, luodakseen kontakteja ja sopiakseen tulevista esiintymisistä. Tärkeimmiksi medioikseen he mainitsivat Facebookin, Instagramin ja Youtuben. Haastattelut päättyivät kysymykseen ”mikä on mielestäsi indie-artistin tärkein piirre menestymisen kannalta?”, johon artistit vastasivat niiden olevan persoonallisuus, hyvät verkostoitumiskyvyt, lauluntekotaidot, kontaktit ja ”se oma juttu”. Haastattelujen jälkeen oli selvää, että haastatellut artistit ovat tyytyväisiä nykytilanteeseensa työskennellessään itsenäisesti. Kukaan heistä ei varta vasten työskentele päätyäkseen levy-yhtiön listoille. Tehty tutkimus vastasi selkeästi molempiin esitettyihin tutkimuskysymyksiin. Tutkimuksen syventämisen kannalta olisi hyvä tutkia myös työssä mainittuja artisteja, jotka ovat levy-yhtiössä. Tämänlainen tutkimus antaisi tarkemman kuvan siitä mitä eroavaisuuksia näiden artistien työskentelytavoissa on, jos vertaillaan itsenäisesti toimiviin artisteihin. Tutkimus voisi antaa vastauksen myös siihen, ovatko levy-yhtiöt enää nykypäivänä tarpeellisia.</p>	
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1 INTRODUCTION

The music industry has encountered a huge revolution since the 90's. Listening to music from physical copies such as CD's started to slowly decrease and digital streaming outlets such as Spotify and Pandora started to grow in popularity. Music listeners are now able to buy their music online and listen to it on the go. The digital revolution also made it possible for artists to work without being signed to a record label, which used to be a necessity before to be able to succeed in the industry. Digital outlets have opened doors for artists to work independently, to sell and promote their music on online digital outlets and connect with fans. (McAuliffe, 2016)

Today's people are more likely to listen to music online from different outlets offered, such as Spotify, iTunes, Pandora and Youtube and the record sales have been going down rapidly. It used to be crucial for an artist to sign with a record label in order to make it in the industry and to get their music to the people. That is not the case in today's world. The digitalisation has changed the music business enormously and record labels have had to make major changes to their business model in order to survive. Being signed to a record label is not a necessity anymore, and independent artists can become successful by doing everything by themselves. (McAuliffe, 2016)

1.1 Research aim

The aim of this thesis is to find out what motivates artists to work independently, what digital outlets do they promote their music on and how do they use these outlets. Before digitalization one could say there was only one way of being an artist, which meant being signed by a record label. Digitalization opened up multiple opportunities for artists as well as outlets, which eventually has opened up new ways for music listeners to discover new artists. Independent artist became a new concept after digitalization. When it comes to the music industry today, independent artists have just as much of a chance to succeed as a signed artist, they just have a different path to the top.

In this study there are two main research questions:

- what drives artists to be independent and not work with the help of the record label?
and
- how they market themselves and their music by using digital outlets?

1.2 Demarcation

This study is strictly focused on artists that either work independently as a solo artist or in a band and that do not have a deal with a record label. The artists researched are only located and working from Finland. The researcher is not focusing on record labels or signed artists and their way of working in the industry.

1.3 Expected results

At the end of the study it is expected to have a general understanding of how independent artists work in different aspects in the music industry from booking shows to networking, promoting and recording. It is expected to find similarities among the three artists being interviewed and how they work. More importantly, the researcher expects to find out how these artists benefit from digital outlets and how they use them to promote their music.

2 LITERATURE REVIEW

The music industry has always been adapting to new changes in the business world and one of the biggest changes in the history of music industry has been digitalization, meaning the shift from a physical format to a digital format. This has of course also led to other challenges, such as declining economy and music piracy. (McAuliffe, 2016)

In order to fully understand the state that the music industry is at this moment, we need to understand the history of it. There are three stages in the evolution of the music industry, the first stage being live music industry. This stage dates back to early days of the civilization

and involves patrons watching musicians play. The next stage was a music publishing stage back in the 1600's, even though it was actually later in the 1800's that it became commercial. In 1877 phonograph was invented by Thomas Edison, which made it possible for live music to be recorded. This led to the new era of recorded music, which ended up putting a focus on the artist rather than on the composer. Later, record labels were formed to bring the composers and the artists together. This development also led to the development of A&R's (artist & repertoire representatives) who were responsible of the development of records. (McAuliffe, 2016)

Later in the 20th century record labels continued to grow and relied on selling physical copies of music and as well as on radio play. In the 80's the CD was introduced which was already a big change itself, but the largest change happened in the 90's, that being the internet. Hard copies of music were not a necessity anymore due to MP3's and music listeners started to convert their music libraries to digital. (Lalwani, 2015)

Social media was also a big game changer in the industry and sites like MySpace and Youtube had a big impact on CD and DVD sales. Internet also changed the way music was produced due to the fact that artists could record and share their music online. There were negative effects to this as well, especially when piracy became a problem, meaning music was downloaded illegally. Downloading sites like Napster and Pirate Bay appeared on the market and a study by RIAA showed that Napster resulted in a decrease of CD, sales from 14,6 billion dollars to 7,0 billion dollars annually. Piracy had a huge negative economic impact in the music industry. (McAuliffe, 2016)

The introduction of the most popular streaming outlet Spotify in 2006, has had a huge positive impact on the industry, even though it might still not a favorable outlet for record labels. Studies show that digital streaming makes up of 62 % of overall music nowadays. Even though artists do not get paid a whole lot from the streaming, it is better than people downloading it for free. (McAuliffe, 2016)

2.1 DIGITALIZATION

Digitalization has been one of the biggest challenges the music industry has faced so far and it has also made it possible for artists to make it big without the connections and financial support that a record label would be able to provide. Back in the day record label was the dominant force behind a successful artist and they were the ones who could either make or break the artist. It depended on how much money they invested in the promoting of their artists. Because of the fact that every aspect of the industry has changed into digital formats, artists are now able to take advantage of streaming outlets and other social media tools to connect with music listeners. Advertising online is fairly affordable when comparing with the traditional way of advertising and can be done by almost anyone. Because of popular social media outlets such as Facebook, Instagram and Youtube, artists are also able to promote and sell their music to their fans with a low cost. Recording can also be done online without the help of a record label. The style that it was done back in the day with expensive audio equipment, and a need of an expert is long gone and replaced by online softwares that makes recording possible without even physically being at an actual studio. Selling merchandise can bring a good amount of revenue for an artist and the creation and selling can also be done through the artist's own website. (Agrawal, 2016)

2.2 RECORD LABELS

Record labels are companies that sell and record music. There are major record labels and independent record labels. Independent record labels are independently funded and not connected to any of the three major labels. The biggest record labels today are Warner Music, Sony Music and Universal Music. (McDonald, 2017)

Over the last 20 years record labels have been facing major problems with coping with decreasing CD sales, piracy and new ways of listening to music online. Thanks to streaming, record labels are finally seeing their revenue grow after years of decline. (Nicolaou, 2017)

The reason a lot of artists may not want to go with a record label anymore is the fact that they have a lot of control over the artist. The companies are known to set the terms and conditions of any artist contracts to work in their favor. In the case of a new artist, the record label is able to control the kind of music they should be putting out there as well as the way the music sounds and what the song lyrics should be. The more successful the artist will end up being, the greater change there is for the artist to re-negotiate their contract to include more favorable terms. (McDonald, 2017)

In order for record labels to still stay relevant in the industry, they are now offering so called “360 deals” to artists which allows them to get a cut of all the artist’s work in addition to music sales, for example product endorsements and media appearances. The new trend in the industry is that the artist stays with the record label for a shorter time than before as well as gets signed later on in their career, after already gaining a little bit of a following. There’s also more flexibility to be seen when it comes to contracts between record labels and artists. (McDonald, 2016) See figure 1 for divisions of a major record company.

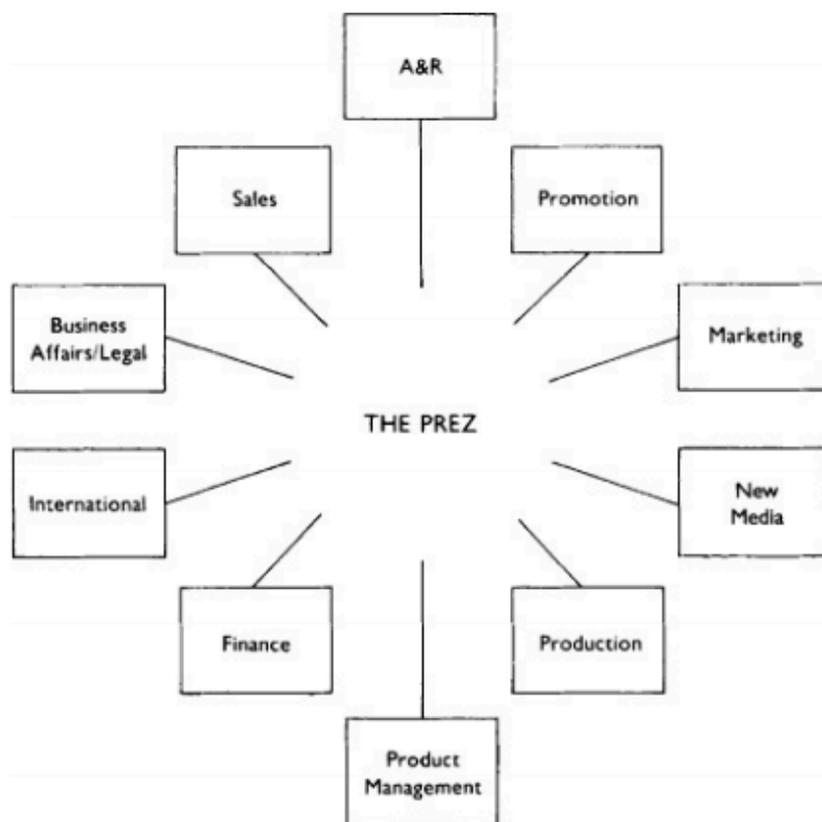


Figure 1 Divisions of a major record company (Passmann, 2015)

2.2.1 PIRACY

Piracy means reproducing an unauthorized work or the use of a copyrighted recording, book, trademarked product or a patented invention. (Castells & Gardoso, 2013)

When the digital revolution started and download services such as Napster and Limewire became popular, piracy became a major issue in the music industry and something that record labels were constantly battling against. In the late 90's when MP3 formats became popular, it truly revolutionized the way that music was consumed. Music piracy can be traced back to the invention of MP3 format, as it made it possible for people to download and share their music with each other illegally. These days streaming services have really helped with the fight against these problems. (Dunn, 2017)

Piracy has still not completely disappeared and people are still doing it. Illegal downloads are still a thing, but the method has changed to "stream ripping". Stream ripping means a person taking a song from a streaming service and turning it into a permanent download. This new method of piracy has surpassed the oldfashioned way of illegally downloading from file-sharing files as the most popular way of pirating. According to a study by IFPI, Youtube is most likely the most "stream" ripped site online, as the survey shows that 82 % of Youtube users actually use the site for music (Dunn, 2017). Record labels claim that the amount that is being stream-ripped each month is as much as tens, or even hundreds of millions tracks. The overall usage of these sites has increased by 141,3 % between the years of 2014 and 2016. (Savage, 2017)

There have been several studies showing that piracy has had some negative impacts on live music. It has been said that the fight for pirating will actually reduce the demand for live music performances. (Brown, 2014)

2.2.2 COPYRIGHT

In music, copyright stands for the artist's right to determine how their work is used and also how to be credited for the creation of the music. Copyright is based on the national law and the Copyright Act protects not only video and audio recordings, but also live performances and photographs. The art of work needs to be in some sort of form, as ideas and other infor-

mation can't be protected through a copyright. Copyright is based on the country's national and international agreements and in Finland the creator still has the right for the copyright 70 years after their death. Some might think that copyright issues only affect larger corporations, but it is crucial for artists to make sure their work is protected too. Especially musicians have a lot of work that needs protection, such as artist names, album art and the original music. There are two kinds of rights when it comes to copyright. The financial rights include manufacturing the music by for example copying, printing and duplicating it and making the work public by a performance or a display. There are also moral rights that include crediting the creator of the work by mentioning their name with the use of it. Respect right also needs to be taken into consideration, which means the original piece shall not be modified in a way that could violate the original creator. (Teosto, 2018)

2.2.3 Teosto

All performances that are done outside of family and friends are considered public and therefore need permission from the work's creator. The same goes for using other creator's recording or a video. (Teosto, 2018)

Teosto is a Finnish non-profit performance rights organization that helps musicians to get paid for their work by collecting royalties for the usage of their work on their behalf. The company represents the work of more than 29 000 Finnish artists and almost three million foreign artists, including composers and publishers. Teosto sells licenses for the work and collects royalties for the use of recordings and live performances that are later distributed to the creator of the piece. (Teosto, 2018)

2.3 ARTISTS

Independent artists, also known as unsigned artists, are artists that are not signed to a record label. This means the artist does not rely on the money coming from a record label, but rather has income coming in straight from the fan base. Independent artists finance the recording, marketing and other aspects of the artistry life by themselves. (Andrews, 2006)

Over the last couple of decades new technology has had a huge impact on the music industry. Vinyls were the first physical format for listening to music and from there it quickly turned into listening to music from tapes. After tapes there was a slow transformation into discs. In 1999 an online sharing service founded by Sean Parker, John Fanning, and Shawn Fanning called “Napster” was discovered and music listeners were now able to share their MP3 music files with other listeners. This eventually led to some problems with piracy and records labels and artists complaining about how their music is being streamed without them getting any revenue for it. Music industry has come along way since those days and nowadays artists are actually promoting streaming services openly and encouraging their fans to use them. It took until 2014 for the revenues of streaming to take over the spot from CD’s, with 1,87 billion dollars in revenue, with CD’s at 1,85 billion dollars. (Agrawal, 2016)

Purchased CD sales and MP3 files have declined as much as 20 % annually (Evgenivna, 2017). As of today streaming services have more than 100 million users and despite the problems in the beginning of the revolution, in a way these types of outlets ended up “saving” records labels as they are now able to make revenue by percentages of streaming subscriptions and advertisements on their artists records. (Agrawal, 2016)

Digitalization has made it possible for a new concept called the independent artists to be a thing. New opportunities have risen for artists to make a living without the help of a record label. The possibilities are further explained in this chapter.

2.3.1 STREAMING

Streaming is a method of transmitting an audio or a video directly from the internet to the user’s own computer screen without having to download it. (Magennis, 2018)

Streaming has arrived in full force and has replaced both physical copies of music, such as CD’s, as well as downloaded songs, for example music downloaded from iTunes. Many people have switched from buying or downloading full albums to just listening to individual songs through several streaming services. This change is seen for example as a leap in the U.S. album sales that went from 785 million in 2000 to 241 million in the year of 2015. This has lead to a question if the albums will even survive the era of streaming or if in the future artists will only release individual singles. Even though there has been a constant battle be-

tween the musicians and the streaming outlets about the royalties artists get from these kind of services, there is also a good side to streaming; people see it as a way to prevent piracy. (Luca and McFadden, 2016)

The segment in streaming that has grown the most by 2017 is paid subscriptions that are also the focus for most streaming companies and in fact positive news for major record labels out there. Taking the U.S. as an example, the revenues collected from paid subscriptions have increased as much as 61 % when compared to last years 1,7 billion. The other two segments are consumers using ad-supported-on-demand options or consumers sticking to just radio services who brought in as much as 273 million and 493 million. There is a big push to turn free consumers into paid ones, which would of course mean more money for the industry. (McIntyre, 2017)

Digitalization has introduced the music industry to a few challenges such as declining revenue, but on the positive side it has made it easier for people to discover new music and artists as the search costs have gone down drastically. Music listeners are now able to skip among artists they are not interested in listening to and in addition streaming outlets have made the discovering and exploring of new artists a lot less time-consuming. This change can also focus the concentration away from only the top-selling artists to smaller artists waiting to be discovered. (Luca and McFadden, 2016)

Few of the most popular music streaming outlets as of today are Spotify, Pandora, Apple Music, Youtube, Soundcloud, Google Play and Amazon Music. (Statista, 2018)

See figure 2 for the top 10 streaming outlets in the U.S.

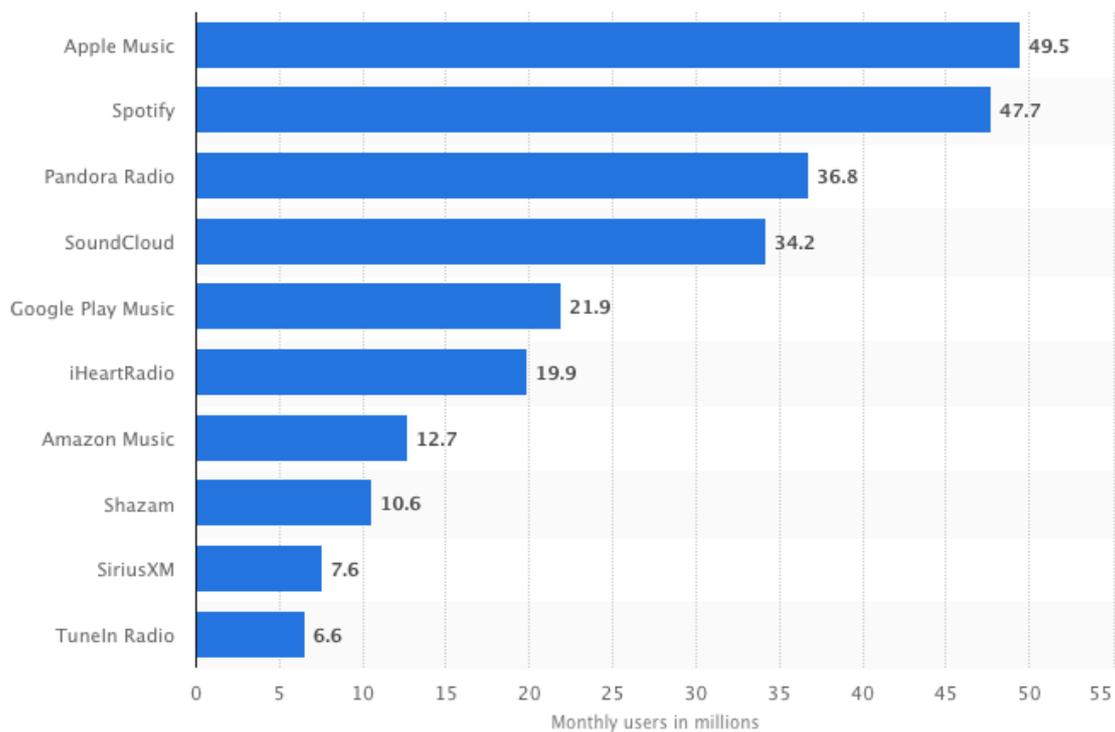


Figure 2 Top 10 streaming outlets by users in the U.S. (Statista, 2018)

The biggest one of these is the Swedish based company **Spotify**, with 140 million active users, 40 million of whom are paying subscribers (Wang, 2017). Spotify was launched in 2008 and has changed the way people listen to music ever since. The company has spread to 58 countries worldwide and today Spotify holds more than 30 million tracks in its catalog and people are also able to listen to it for free, even though the experience is interrupted by ads. The app works on any platform, from smartphones to even television-connected set top boxes such as gaming consoles. (Pullen, 2015)

Pandora is another streaming service that is only available in the U.S., Australia, and New Zealand. It works a bit differently than Spotify, offering its customers created personalized “radio” stations based on the music the listener likes. Pandora was launched in 2005 and has approximately 81 million listeners. (Titlow, 2016)

SoundCloud, a Germany based company started in Sweden, and one of the most popular streaming outlets, is an ideal tool for independent artists. The platform makes it possible for artists to record and upload sounds to the site and to share them privately or publicly to friends and social networks. Artists can also use this site to build up their own following.

Music listeners can find new music to listen to and save their favorite tracks and discover related track recommendations. The service has 76 million monthly users. (Melnecke, 2016)

Google Play was launched back in 2013 and currently has 35 million songs in their catalog. Google Play users are able to upload as much as 50 000 songs that will later be added to their personal library for streaming. (Hindy, 2018)

Apple Music used to be known by the name “Beats Music”, but was later on in 2015 launched in its current form. The service currently has 30 million songs in its catalog. The service is fairly similar to Google Play as users are able to upload 100 000 songs to be streamed. Apple Music also provides a 24h radio for its users that includes live music, interviews and more. (Hindy, 2018)

2.3.2 DISTRIBUTORS

Music distribution is how the music is delivered to the listeners. Digitalization has had an affect on the way music is distributed since it helps to cut out the middlemen and lets artists distribute their music directly to online streaming services, keeping the royalty for themselves. (Trandafir, 2016)

There are several online-companies that independent artists can sign up for in order to get their music on streaming outlets. The most popular of these are companies called **TuneCore** and **CDBaby**. These distribution services promise to make their artists’ music available on any streaming outlet and on more than 150 digital store partners. Both companies also offer publishing services for music publishing royalties for streams and downloads. (Tunecore & CDBaby)

Using a digital distributor is a great and affordable way for an independent artist to start building a name. Another plus side is that a lot of these distribution companies do not have exclusivity deals, meaning the artists do not need to give up their rights to their music and are allowed to change a distributor at any time. (Trandafir, 2016)

2.3.3 ROYALTIES FROM STREAMING

Royalties are compensation, a fee or a consideration that are made to the legal owner of copyrighted work, property or a patent. (Murray, 2018)

Digital royalties are fees that streaming outlets such as Spotify, Pandora and Youtube are by law required to pay for the content in their catalog. The royalties from streaming are divided between different right holders. According to the law, 45 % of these royalties are paid to the featured artists on the recording and 5 % to the non-featured artists. The rest 50 % is paid to the owner of the rights of the sound recording. (SoundExchange, 2017) See figure 3 for how royalties are divided between the rightholders.

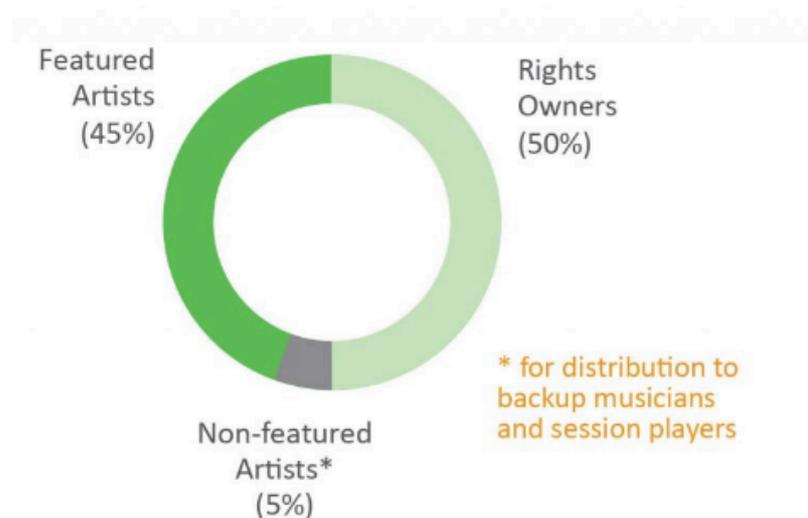


Figure 3 How royalties are divided, Soundexchange (2017)

Since streaming services dominate the way consumers listen to music these days, artist royalties from these streaming services have been a major topic of discussion. Even though streaming is great for the consumer as it is a fairly affordable way to get hands on millions of songs, it might not be that ideal for the artist. Artists get paid very little for the streams, which has caused problems between the streaming services and rest of the music industry. In 2015 Taylor Swift declined putting her hit album “1989” on Apple Music’s catalog when the service offered a three month long free trial period for their consumers and during the trial no royalties were paid to the artist. Due to Swift’s rant Apple Music ended up changing their policy. There have also been several other artists expressing their opinions about streaming services paying royalties. (Ellis-Petersen, 2017)

For every 1000 plays on Spotify or Apple Music, an artist without a record label can earn around 5,40 euros from Apple and 3,20 euros from Spotify. Youtube pays far less than these other services, only 0,50 euros per 1000 streams. When compared to signed artists, they are able to earn as much as 6,15 euros from Apple and 3,70 euros from Spotify, and 0,60 from Youtube. Revenues from these platforms have grown as much as 60 % from year 2016, which is really good news for the music industry (Williams, 2017). There has been a continuing problem with Youtube generating a value gap. The service has more than 900 million users around the world and has millions of unlicensed videos in their catalog. Spotify contributes with about 20 euros per user to the music industry, compared to Youtube that contributes less than a euro. (Ellis-Petersen, 2017)

According to calculations made by Manat, Phelps and Phillips, signing to a major record label might not be the ideal step for an artist when it comes to generating royalties from streaming. The study shows that an unsigned artist can earn as much as four times the royalty from streaming when compared to an artist that is signed to a major label. Major label and a publisher take a huge cut from the percentage and it leaves the artist only with a 16 % cut of the royalty. An independent artist can expect as much as 64,18 cents from every streaming dollar. On the other hand, record labels end up spending a lot of the streaming royalty on the artist, but in case an unsigned artist already has a fan base of their own, it's not worth signing to a label. (Resnikoff, 2016)

2.4 SOCIAL MEDIA

Social media includes online communication channels, such as websites and applications where the users can create and share content with other users or participate in social networking. (Cohen, 2011)

Before the era of digitalization, the business model of the music industry used to be relatively simple. It was common that the band or an artist recorded a song that was later sold by the record label representing them, and finally the artist and the record label received the money from it. These days the use of multiple social media platforms presents an interesting opportunity for the artist, especially the unsigned ones. Most of the people nowadays turn to either Facebook or Twitter to stay updated with their favorite artists and 99 % of music videos get launched on social media channels. Social media is also the place where fans connect, form

communities and share their experiences based on their favorite band or an artist. (Franklin, 2013)

There are several social media monitoring platforms, for example **Brandwatch** that sheer the volume of conversation in a platform and from there can be an insight into the newest trends and purchasing behavior of the consumers. The simplest application of social media monitoring tool is the amount of buzz around a release. The measuring of the online conversation around a release provides an insight into how popular the artist is, but the level of the engagement by the audience can also assist the record labels to understand the impact of their marketing efforts. The most important thing for an artist is to take advantage of their social media appearance and engage with their fans. (Franklin, 2013)

Another positive side to social media is the fact that social media makes it possible for artists to work with different brands. Artists can affect a brand's marketing budget as well as get introduced to new markets. This of course is a benefit for the brand as well, as they can create a new image for themselves through an artist. (Franklin, 2013)

There are several websites and social media outlets for artists to share their music on or interact with fans. According to the approximate amount of users of each media, the top five list of most popular social media outlets is as follows; Facebook, Youtube, Instagram, Tumblr and LinkedIn. It's important for an artist to expand to most of the social media outlets in order to be seen by different audiences. Even though Facebook has the most users when compared to other social media sites, it is also beneficial to be active on sites like SoundCloud that is specifically made for musicians to share their music and reach the target audience. (Planetary Group, 2018)

2.5 RECORDING

Recording is a process where music, speech or video is being recorded so that they can be heard or watched later. (Fox, 2014)

One of the positive side effects of digitalization is the fact that artists can now do more with less. As the financial support from a record label is not necessary needed anymore, artists are able to do all recording by themselves without paying a ton for renting a studio and hiring a producer. Technology has also advantaged so much that artists are able to produce a

sound of a whole band without even having the band physically in the room. This is thanks to innovations such as loop machines and digital audio workstations. This has also led musicians to be introduced to fresh new sounds and rather than having an expensive band backing them up, they can only depend on digitally produced sounds. Due to the change the entire process for recording has also been shortened to a matter of weeks or in the best case, days. (Fox, 2014)

2.6 WHERE TODAY'S ARTISTS GENERATE INCOME

Today's artists do not depend on sales alone, but are more likely to make their money in other ways. Musicians these days rely on several income streams, such as live performance, royalties from live performance, licensing, royalties from streams, recordings and merchandising. (Weissmann, 2013)

In order for an independent artist to earn money they have to be good at networking. Reaching out to audiences through social media networks and building connections with people that can possibly make the artist's music available to a wider audience is important. Making the most of social media by keeping up with the intended audience will increase the possibility of them interacting with the artist. Keeping music available on free services such as SoundCloud can also help to widen the audience. (Nquyen, 2017)

As mentioned before, touring today is the biggest stream of income for any artist. Touring can also be connected with social media in order to collaborate with other artists and promoters in the music world that can help to make the tour more successful. For an independent artist there are not many outlets to make revenue from at the early stage of their career and it is actually more likely they will be losing money in the beginning. Even with a good coverage and digital presence, the players in the industry need to know the artist actually exists in the analog world and is connecting organically with other people. For an unsigned and most likely unknown as well, it is important to dwell into local music scenes and build a presence from there. In order to get to point B, they need to start from point A. (Ross, 2017)

The good side of digitalisation among others for an independent artist is the fact unsigned artists have as much of a chance to succeed with their music as a major label artist. On the other hand, there are thousands of other artists that are after the same thing, which makes it a challenge for an artist to rise above the noise. (Ross, 2017) In Figure 3 artists' income divide is shown.

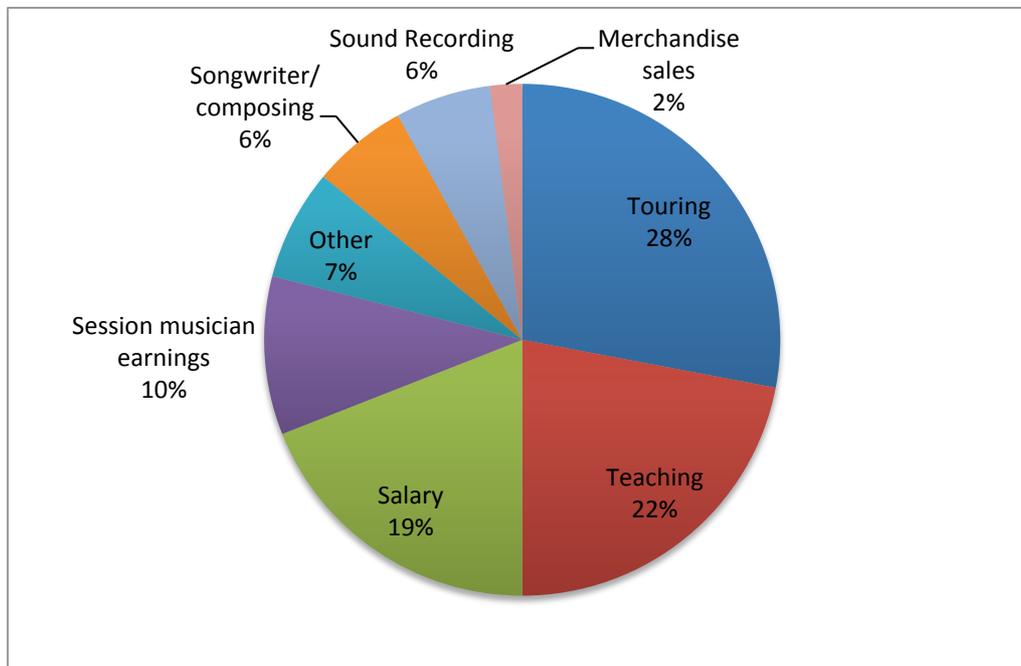


Figure 4 Artists' income divided, Wiebe (2017)

In 2016, 5000 musicians were surveyed to find out from which channels artists generate the most income after the revolution of digitalization. According to the survey, the biggest money generator is touring, playing shows, or live performance fees which accounts for 28 % of an artists income. (Wiebe, 2017)

The second one on the list is teaching that holds for 22 % of a musician's income, third one being salary (orchestra, etc.) which makes up for 19 % of the scale. According to the survey the fourth one is session musicians' earning, making another 10 % of the whole scale. Fifth one is "other", which could mean incomes from for example live stream or YouTube advertising. This part represents 7 % of the total income. Sound recordings, meaning recorded music, digital sales and streaming accounts only for 6 % of the scale. The last one for only 2 % is merchandise, which can actually be one of the biggest income generators for an unsigned artist. (Wiebe, 2017)

2.6.1 Touring and playing shows

Touring is a series of live music concerts by an artist or a group of artists in different cities, countries or locations. They are often named to associate a specific tour with an exact album or a product. (Voogt, 2018)

While selling records used to be the biggest income generator for an artist before the era of digitalization, these days it's playing live. If an artist has a good following, playing shows is a very wise financial decision. A lot of the money that people attending a show spend on their ticket goes directly to the artist. The bigger the venue the artist is able to fill, the more money they make. (Uzeki, 2017) The revenue gotten from ticket sales vary from case to case but in most cases all artists these days are generating way more income from touring than recorded music. Small, independent artists, might split the revenue from the ticket sales with the venue, but still keep most of the share. Signed acts in most cases earn a fee that they get paid no matter how many tickets are sold to their show. Most of the time these types of artists are signed to a 360 deal with their record label in which case a percentage of the fee goes to their record label. (Luckerson, 2016)

The importance of live shows can also be seen within the big acts in the music industry. As much as 75 % of the whole income made by 2017's top 10 artists was made from touring. For example, in 2017 Beyonce made approximately 55 million dollars from her *Formation* tour and only 4,3 million dollars from selling physical copies of her album and 1,9 million from streaming. (Jolly, 2017)

2.6.2 Licensing

In order to use music in movies or television the production company needs a license to be able to legally use it. If a song's term of copyright has expired it means the song is in public domain and the composition of the song is free to use by anyone without getting a license for it. However, the right to use the recording of the song still needs to be obtained. In Finland the creator has the right for the song 70 years after their death and licenses are issued by Teosto. (Harris and Wolff, 2018)

Surprisingly there are several musicians that work in the movie industry. Every movie or tv-series needs a soundtrack or just a background song and for some artists deals in the movie industry can bring a big buck to the table. There are two ways to go on about it; one being making a contract to create sounds for movies and television or by offering their music licensing rights to a production company for a set fee. These kinds of deals can be very profitable for independent artists and have also made a name for several small and alternative artists. (Uzeki, 2017)

2.6.3 Streaming

It is positive to see that independent artists are now making more money in the industry, thanks to streaming outlets. The percentage has also grown over the years, as in 2015 streaming calculated 32 % of all digital revenue and in 2016 almost half. (Maddux, 2017) See figure 5 for artists' earnings in digital revenue.

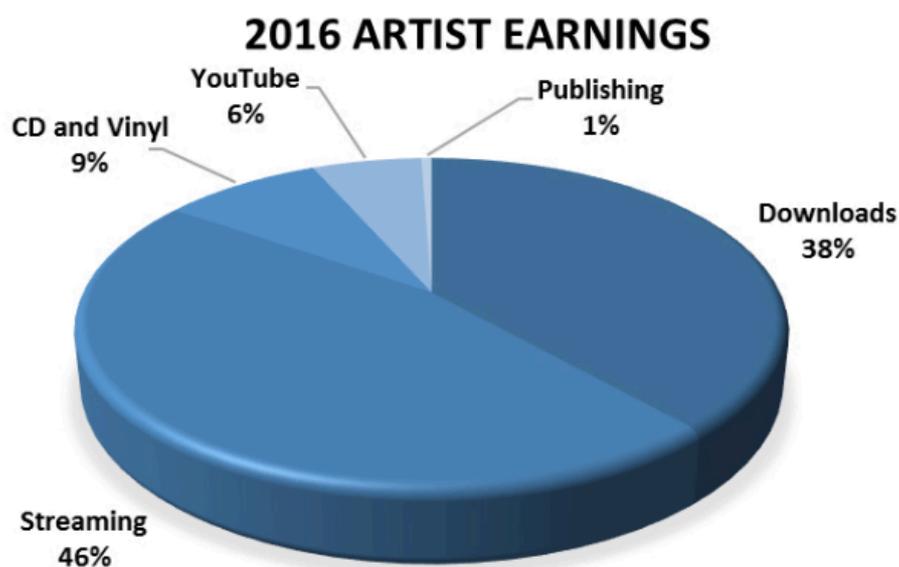


Figure 5 2016 artist earnings in digital revenue according to Maddux (2017)

On demand streaming services have made it possible for anyone with a computer and an internet connection to have their songs on any of the major streaming outlets. The biggest one

of them, Spotify, has gotten a lot of public critique from top artists according to their paying system and has yet to figure out a way to fairly pay artists for the streams. (Bradley, 2017)

Distributors such as TuneCore and CDBaby have also added YouTube into their catalog which has made it possible for artists to reach millions of listeners on the world's most popular video service. The access to consumers through these streaming services has brought millions of euros in revenue for distributors, as for example since CDBaby started their service in 1988, they have made a revenue of more than 300 million. Since TuneCore was launched in 2006 it has made revenue of 330 million. (Peoples, 2013)

The amount an artist makes from these streaming services is strictly tied to each month's performance. There are also middle-men that take a part of the royalty such as a possible record label, publisher, songwriter, performance rights organization (PRO's) and the streaming service in hand that usually retain 15-30 % of the revenue to themselves. (Maddux, 2017)

2.6.4 Merchandise

Merchandise is a good or product that is often connected to a music group and is sold at a concert's merchandise booth for profit. There are two types of merchandise, tour merchandise and retail merchandise. Tour merchandise is merchandise sold at concert venues and for a price you wouldn't pay anywhere else. Retail merchandise is the same merchandise without the tour information on them and is basically sold anywhere but the venue, for example online or through fan clubs. Even though retail merchandise is much more visible, tour merchandise is more significant when it comes to making money. This is due to the fact that people attending the concert are pumped up by the show or just simply want a souvenir to remember it by. (Passmann, 2015)

Selling merchandise is a big business in the music industry, especially for an artist or a band that has a loyal following. It took a new importance in the music industry after people stopped buying music and piracy became an issue. Both independent and signed artists are able to sell their merchandise rather affordably. Especially for an independent artist, selling merchandise can be a big income generator and a help to for example support a tour, recording costs and help fund their way into the music industry. Even bigger acts can make as much as 300 000 dollars per show just by selling merchandise to people attending their con-

cert. Even so, it is found to be one of the most unreliable income streams in the whole industry since an artist might not sell any merchandise despite of a full venue. (Uzeki, 2017)

These days selling merchandise can also mean a lot more for an artist than just generating more revenue. Merchandise has a new significance when it comes to artists' branding. When a fan is wearing a shirt or anything that has the artist's logo on it, in most cases it is seen by many people and that way helps to expand the artist's brand. By merchandise the artist is also capable of having control on what kind of image they want to represent by choosing the fitting design, color or fabric. (McIntyre, 2017)

Wearing your favorite artist's shirt or a hat is also a way for a fan to connect with the artist physically. For an artist it's a way to reach out and stay connected to their fans while not on tour. A lot of effort goes into creating merchandise and it's common for the design to change among the way. More thought is put into what artists want to sell nowadays since merchandise has gone from being a small revenue stream to one of the most important ways any artist interacts with their fans and expands their brand. (McIntyre, 2017)

3 METHOLOGY

Face-to-face interviews were used as a method when researching three different independent artists. Researcher chose this method in order get a broader view on their thoughts and feelings about the topics the questions consisted of. All the artists interviewed work in their own personal way when it comes to promoting their music. It was easier to get a clear idea of how they work through an interview with open-ended questions rather than for example through a survey with only specific answer options.

Using an interview as a research method has a lot of advantages. It allows more in-depth data collection as well as comprehensive understanding. As an interviewer, it is easy to ask for explanations or details for answers that are unclear as well as to read the respondent's facial expressions and body language. Since the respondent has a deeper commitment when participating in a face-to-face interview, the length of the interview might also be longer when comparing to one conducted for example through an email (Marshall, 2016). In person in-

interviews also help with screening accuracy, as the person being interviewed is unable to give false information when it comes to for example gender and age. This makes the data collected more accurate. As surveys are often completed when the time is convenient for the respondent, there can be some distractions around like texting and answering to emails. In person interviews are in-the-moment and free from technological distractions which keeps the interviewer in control and able to keep the person interviewed focused. (DeFranzo, 2014)

In addition to this, there are some disadvantages as well. Cost of the interview may become an issue as conducting them usually require staff, which means there will be personnel costs. The data received from the interview also depends highly on the skill of the interviewer and some interviewers also might have their own biases which eventually affect the way they input responses. There is also a limitation when it comes to sample size. The sample interviewed is limited to the staff, the area the interviews are being conducted in as well as on the amount of qualified respondents in that area. This can lead to having to conduct interviews in several areas, which can increase costs (DeFranzo, 2014). Conducting interviews depending on the sample size can also be rather time-consuming (Marshall, 2016). Open-endedness in interviews can be a good or a bad thing. Due to different responses, it is more difficult to sum to a consensus or quantify them. (Whorton, 2016)

The most important thing to get valid data from interviews is accessing the right people. As there may not be a directory or target respondents, they might have to be identified through a proper investigation. (Marshall, 2016)

3.1 Data collection

In order to get valid data for the research, there were three different case studies made among three different independent artists. The case studies included an interview and an investigation through the artists' social media channels to see how they promote themselves and their music online. The interview conducted consisted of 16 questions to begin with (See appendix 1 for the complete interview guide). Two of the interviews were conducted in person and recorded, and one was conducted via email. Both of the interviews conducted in person were recorded and permission to record was asked from the people interviewed as well as a permission to contact in the future in the case of needing any specification for the answers they provided during the interview.

To get a clear picture of the artists' online presence, the following for their social media channels including Facebook, Instagram, Twitter and YouTube were investigated as well as for streaming outlets including Spotify, iTunes, Deezer etc. In addition to this, the way they interact with their audience through these channels and how active they are on these outlets was also looked at.

3.2 Data analysis

After conducting the interviews, the two interviews conducted in person were transcribed in its original language. This made it easier to analyze the answers and draw conclusions from them. In order to analyze the data collected from the qualitative interviews the researcher read through the open-ended answers carefully and looked for similarities and differences within the answers. The data was then analyzed in order to highlight the main messages, features and findings in them.

Researcher also made sure that the people interviewed for the research were selected carefully and are in the target sample, to make sure they represent the people needed to get a correct set of results. All the respondents were found among the researcher's acquaintances. Two of them were asked to participate in person and one was reached through an email. All the respondents were chosen according to their current status as an artist, meaning they all work independently. The researcher also found it to be important to choose artists that are in different stages in their music career as well as represent different genres of music, in order to see if some answers vary according to these factors.

To minimize any errors before, during and after the data collection, the questions in the interview were carefully planned, reviewed and considered based on the literature topics in this thesis.

4 RESULTS

This chapter starts with an introduction of the artists that were researched for this thesis. Following the introduction, there are two chapters "Motivators to be independent" and "Market-

ing online”. The answers given during the interview were divided between these two chapters.

4.1 Satutin

The first person interviewed was Satu Hovi, known by the artist name “Satutin”. Her band makes Finnish pop music and they have worked together since 2011. Satu is the singer in the band. She also plays keyboards outside the band project and has been doing music in some form her whole life. Satu considers the band as her second main job. The interview with Satutin was conducted in person and lasted approximately 18 minutes.

When investigating the bands’ online presence, it is clear to say that most of their social media activity takes place on Facebook, while Instagram being a close second. Satutin’s Facebook page has 687 likes and 682 followers and their Instagram page has 409 followers. The band posts regularly on their social media pages, approximately for 2-7 posts a month. The content of their posts has to do with music that is been worked on in the studio as well as promotion of their latest single. One thing that really pops out when looking at the channels is that they make a lot of effort to make the promotional pictures and videos they use to look different and professional. They use bright colors in their promotional pictures and only Satu is seen in them.

When googling the name of the band, Facebook and Instagram are the only channels that pop up on the first search page. However, when doing a further investigation, a YouTube page for the band is also to be found. The band has only uploaded three videos in total, most viewed of them having approximately 1,2 thousand views. The video is a live performance video recorded in a living room. In addition, they have also posted a music video of their single “Ei rakkauslauluja” and an audio video of their other single “Koko illan”. Their YouTube channel has 29 monthly subscribers at the time of the investigation.

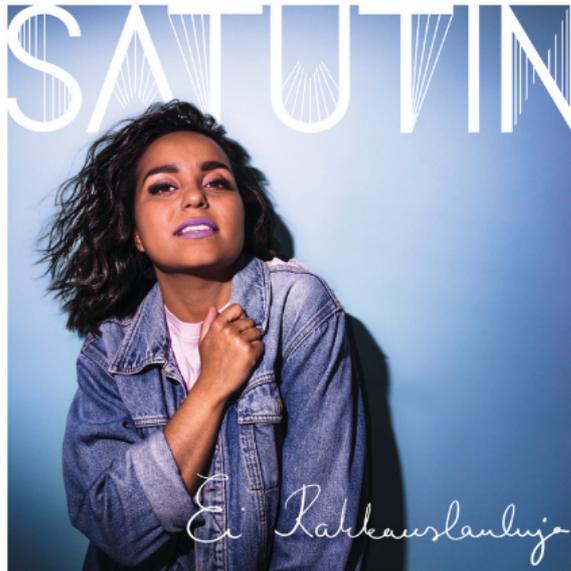


Figure 6 Satutin "Ei rakkauslauluja" single cover

When it comes to streaming outlets, Satutin has their music on Spotify, iTunes, Deezer and Soundcloud. On the most popular channel, Spotify, Satutin has two of their singles available for listening and up to 360 monthly listeners.

When asking the main research question "What drives you to be an independent artist?" Satu commented as follows:

"Probably the fact that you are able to do your own thing and basically whatever you want. And most importantly I have two of my closest friends in the project with me and they have known me for ten years. We know each other so well that it's easy to come up with ideas and trust each other. Nevertheless, doing your own thing is the most inspirational thing for me." (Hovi, 2018)

4.2 Jonathan Trussler

The next interviewee was Jonathan Trussler, who plays guitar for a melodic hardcore band called "Carry the Weight". The band was formed in the spring of 2017 and has already played shows all around the Baltic region as well as in Finland. Jonathan has played guitar

for 15 years of his life and 12 of those in different music related projects. He doesn't consider the band being the main job for him, while that being the goal he is working for.

Jonathan points out during the interview that the most important platform for promoting their music is Facebook and Instagram. On Facebook they have a following of 303 followers and 323 on Instagram. The band is active on these channels as well, mostly posting info-related posts about their upcoming shows. The band makes all the promotional photos and flyers for their upcoming shows by themselves. On YouTube, Carry the Weight has one video so far, which is the audio video of their first single and has been viewed approximately 3,1 thousand times. They have released one single on Spotify and have reached up to 20 monthly listeners. When it comes to other streaming outlets, they also have their single available on iTunes, Apple Music, Amazon Play and GooglePlay.

Carry the Weight is currently working on their first physical album and they have released one single so far called "Sick heart, sick head". However, the band has been rather active when it comes to playing shows, as in addition to touring through a few cities in Finland, they have also toured the whole Baltic region twice. Carry the Weight finds playing shows to be one of the most important things for an independent band since it is the best way to get close to people and have a genuine communication with the people who listen to their music.

Jonathan himself has studied music business in Los Angeles in the past and has a general understanding of how the industry works. Because of his know-how, he is the one that does the most booking in the band as well as contacting other artists to play shows with and negotiating deals with venues.

The main reason that drives them to be independent is very much the same when it came to Satutin:

"Well, right now we don't have another option of being anything other than independent, so we have to do everything by ourselves or nothing will happen. It is nice that you have control over exactly what you're doing and you don't have anyone from management or label telling you how your image and everything should be." (Trussler, 2018)



Figure 7 Carry the Weight “Sick heart, sick head” single cover

4.3 Ville Äs

The third case study artist is Ville Salminen who goes by the artist name “Ville Äs”. The interview with him was done via email. Ville works as a solo artist and his music style is a mixture of rock, pop, blue, soul and modern disco music, sang in Finnish language. He has played his main instrument, guitar, for over 17 years and as full-time for 9 years. He also sings in his own band and does back up vocals in different kinds of projects occasionally. Ville has already gotten some recognition from the Finnish radio industry; he was chosen as one of radio station YleX’s upcoming artists last year. When asked what drives him to do music independently, the answer is clear:

“The need to do things the way I want and express myself.” (Salminen, 2018)

As for social media outlets, Ville Äs uses Facebook and Instagram to promote his music. On his Facebook page he has a following of 578 and on Instagram 550. The artist posts on these channels approximately 2-5 a month and most of the posts are informal on what is happening the studio, to keep the fan on their toes and updated. Ville Äs has his music on many streaming outlets including Spotify, Tidal, GooglePlay, iTunes and Deezer. There are three

songs available for listeners on these outlets and he has as much as 527 monthly listeners on Spotify. The artist's music is also available on YouTube where he has 11 monthly subscribers and four videos uploaded, most viewed of them having around 760 views. Two of the videos are cover songs performed by him and the rest two are an acoustic version of his single "Rakkaudesta" and the main version of the single itself.



Figure 8 Ville Äs "Rakkaudesta" single cover

4.4 MOTIVATORS TO BE INDEPENDENT

During the interview the artists got asked in addition to what motivates them to be independent, the downsides of being one. The lack of money to invest in the project and contacts for an independent artist arose within the answers.

"It's more difficult to breakthrough without the help of a record label and their marketing abilities." (Salminen, 2018)

"You might not have the funds on hand to support an album release, to promote a tour or cover the costs to go on tour." (Trussler, 2018)

One rather surprising note that came up considering it's 2018, is the need for radio play. Sautin finds that in order to breakthrough in the music industry in Finland, radio play is needed.

“Getting radio play is just luck. There's no straight way to it. That's the negative side in this. There are no straight contacts.” (Hovi, 2018)

All the artists seemed open to the idea of being signed to a record label. However, finding the right type of people to work with who has an understanding for the genre of music they're doing is important for all of them, as well as having somewhat control over all the moves that happen within the recording deal.

“I would like to find a person with the right kind of chemistry for our ideas to meet. A person that gets what I'm doing and helps with things that I can't do myself, like getting the music in to the radio. Especially, because of the fact that we built this band ourselves. But of course I'm open to the idea and I have a feeling it would be good to find a partner like that to get this on to the next level.” (Hovi, 2018)

“I think that we would want to be signed a record label depending on the label. We would probably want to go with a small independent record label that would be able to kind of understand where we were coming from and get our music and know our demographic and our genre very well. I don't think we would ever want to go with a major label, just because we would get lost in the mix, you know, they have several more artists to deal with and they might not get the music as well, as a small independent label.” (Trussler, 2018)

Getting connections in the industry can be challenging for an independent artist. Getting their music out there and getting the help of the people in the industry relies largely on knowing the right people that might be able to help the artist to get their project on the next level. Networking by getting to know different artists in the field is a thing that all the artists mentioned in the interview.

4.5 MARKETING ONLINE

Using social media as a networking tool is also considered effective as it is a great tool for music promotion. It is also a platform where these artists connect with their fans in addition to meeting them at shows.

After discussing what streaming outlets the artist use, came the question about distribution companies. Both Satutin and Ville Äs use a company called “Record Union”, whereas Jonathan Trussler stands for TuneCore. Reading other consumers’ reviews online and the pricing of their services had them make the decision to go with a specific distributor.

All the studied artists play shows and book these shows in different ways. For Satutin and Ville Äs most of the shows they have played they’ve gotten by knowing a friend of a friend. Not having a familiar name out there that people already know about makes getting the shows rather difficult. Again, this comes to knowing the right people. Satutin has also tried contacting the venues, but because of the lack of radio play and them being a pop act, promoters are hesitant. As for Carry the Weight, they have had a different kind of approach to playing shows. Most of their shows have happened due to another band in the same genre contacting them whether they would like to join them to play a show, or vice versa. On the other hand, the band might think of a city they would like to play in, contact a promoter or a venue in that city and try to make it happen that way.

None of the artists found piracy being a problem in the music industry currently. It was seen to be an issue that the industry had to deal with in the early 2000’s. The artists don’t see it as a problem in their own career either.

“Well now that we have moved on to streaming outlets and as we still haven’t released any physical copies of our singles... I still remember back in the day when people would go to Tallinn to buy them and it was a really popular thing. But I think it has disappeared now that Spotify rules the market and everything has moved online. Or at least I don’t see it.”

(Hovi, 2018)

An interesting part was to see how these artists get paid, who pays them and for what. As mentioned in this thesis earlier, playing live is the biggest income generator for any artist, independent or a signed one. This is the same when it comes to the artists that were interviewed. Satutin and Ville Äs also get paid from the streaming of their music, but Jonathan haven't had that experience so far, due to not having enough plays.

“Well there are two sources that our income comes from. One is through playing shows, as we usually get paid a little bit from either ticket sales or a door deal that we agreed on or whatever the case might be. And then we sell merchandise as well, t-shirts and things like that so that's where the majority of our revenue comes from, is merchandise sales. We never see any money from online streams or downloads or iTunes or any of that stuff because, well we're not honestly on that level that the plays would be big enough so that we would receive any of the royalties from that.” (Trussler, 2018)

“Playing shows is where most of our income comes from. And then for songs as well, since they are all produced by our self. And then there are Gramex and Teosto. But the income is still so small.”* (Hovi, 2018)

*Gramex is a copyright agency that promotes and administers the rights of performing artists whose performances have been recorded on phonograms. It works much like previously mentioned Teosto, but works for the rights of vocalists. (Gramex, 2018)

“Most of my income comes from playing shows. I also do studio recordings for other artists and use an external biller for it. I also get paid for radio plays and from Spotify streams.” (Salminen, 2018)

Merchandise is a way of “word of mouth” promoting for independent artist. A lot of the income made from selling merchandise goes to help support the artist and to cover the costs of going on tour.

All the artists found getting connections to be one of the main challenges that an independent artist faces in the business. Since these artists don't have a team working for them, it is important to be social and put your self out there and meet new people. Having good connections is crucial for an independent artist and without these contacts, a lot of strength and motivation is needed to push the project forward, trying to survive in the industry. Another

main challenge that stood out during the interview is money. Money is something that is needed for marketing, releasing, recording and getting merchandise and without the help of a record label this can be a huge challenge for an independent artist to deal with.

“One of the main challenges is growing your audience. When you’re an independent artist, when it comes to money, you don’t have the funds or the resources necessarily to really spread your music out to the masses. Whereas if you’re on a bigger label, they usually have money to kind of throw at the wall and see what sticks.” (Trussler, 2018)

The interviews closed with a question of what these artists think are the main factors in order to succeed in the field, being an independent artist. Having a good product that people are interested in, just like in any business is the key. Good songwriting skills, having your “own thing” and stepping out of the masses. Being able to interact with their audience and building a fan base are found to be important. Contacts, as mentioned many times before, cannot be underestimated in order to succeed.

5 DISCUSSION AND CONCLUSION

There was a lot of similarities within the answers from the artists when compared to the literature of this thesis. All the artists stated that the most important factor and motivator for them to work independently is having control over their music as well as being able to express themselves freely. Also Ross (2017) pointed out freedom being the main motivating aspect for artists to stay independent rather than sign a contract with a record label.

Working independently without a team also has its downsides. All the artists mentioned the lack of money to use for touring, marketing, releasing and recording to be one of the negative factors. Without the financial help of a record label, this can be a huge challenge to deal with. Trussler mentions growing your audience to be a one of the challenges as well, which can also be linked to not having the needed resources for it. All the artists find the funding to be a main motivator for them to sign to a record label.

Social media is the main tool these artists promote their music and connect with fans. As Nguyen (2017) mentioned, in order for independent artists to succeed it is important to be good at networking, as meeting the right people can make the music available for larger audiences. All of the artists interviewed found networking to be one of the main challenges for them. In addition to using social media for networking and for business purposes, these artists also take advantage of it when it comes to engaging with their fans. As Franklin (2013) stated, the most important thing for an artist is to take advantage of their social media appearance and interact with their audience on social media platforms. When investigating these artists' social media appearance, they are all rather active on their channels, sharing posts and pictures from the studio to upcoming shows.

There are multiple social media sites that artists are able to promote their music on and gain following. All three artists use Facebook and Instagram as their main channels. All of them also have a Youtube account, yet they are not that active on it. Planetary Group (2018) listed the top 5 of the most popular social media channels according to their amount of users and it is as follows: Facebook, Youtube, Instagram, Tumblr and LinkedIn. They also point out that even though Facebook has the most users of all the social media outlets, for an artist it's also beneficial to be active on sites that are strictly focused on musicians such as Soundcloud. However, none of the interviewed artists use Soundcloud as a promoting tool.

Touring can also be connected with social media according to Ross (2017), as artists can use it to collaborate with other artists and promoters. This was also brought up in the interview with Trussler as he mentioned contacting other bands and promoters on social media is a natural way for him to book shows.

None of the artists interviewed found piracy to be a problem these days and they mainly see it as an issue back in the late 90's or early 2000's. As Dunn (2017) mentioned, piracy used to be a major issue and it is mostly traced back to those times when MP3 was invented. Even though piracy has not completely disappeared, but changed its format into "stream ripping", the interviewed artists haven't found it affecting their personal career in any way.

When asking how and from where these artists generate the most income, all of them said live shows or touring. This didn't come up as a surprise as Wiebe's (2017) diagram shows touring being the main income generator for any artist these days, with a 28 % share of the

whole revenue. All the three artists play shows regularly. According to the same diagram, sound recordings, meaning recorded music, digital sales and streaming accounts for only 6 % of the whole revenue. However, Maddux (2017) divided artists' earning when it comes to digital revenue, and streaming takes up a piece of 46 % of the whole revenue. Hovi and Salminen both stated getting some revenue from their Spotify streams as well, yet it is still a very small amount. Ellis-Petersen (2017) also emphasized it not being the most ideal income generator for an artist as the royalties from these services have been a major discussion in the music industry. She clarifies that for 1000 plays on Spotify, an independent artist earns 3,20 euros from Spotify and 5,40 from Apple. Since an artist has to gain 1000 streams in order to receive any revenue, Trussler has not seen any money coming in from streaming outlets so far.

5.1 CONCLUSION

The aim of this study was to find answers to the research questions; what drives artists to be independent and how they market themselves by using digital outlets? The answers found to these questions are based on three different case studies with three different independent artists that were interviewed in order to get a broad insight into how these types of artist work and what are the factors that motivate them. According to the interviews made it's easy to interperate that the motivating factor for these artists to work independently is the fact that they're able to control every aspect that has to do with their music. They're able to express themselves freely and "do their own thing". On the other hand, the negative sides of being independent were also rather similar among the three artists interviewed. Lack of finance-, and marketing abilities are seen as an obstacle to take the project to the next level. The lack of control over your own music is also seen as a problem when it comes to signing a deal with a record label and working with the right kind of person who has the right kind of understanding is a condition to the artists. The way these artists get paid in the industry supports what was investigated previously in this thesis. Most of their income comes from live shows and even though streaming is the way people consume music these days, the income that comes from it is still rather small.

Social media was expected to play a huge role in these artists' career as well and it was clear it in fact does have a major role. Considering the fact that these days there are several social media outlets to promote your music on, for all these artists Facebook and Instagram are still the main ones. This is due to the fact that their project is still seen as being in such a small stage, that they don't see the need to promote their music on other outlets. Social media also plays different kind of roles since the reaching out for the fans and connecting with them all happen on these social media channels as well, in addition to connecting with them at live shows. When investigating the outlets these artists promote their music on, it was common to see posts about their upcoming shows, video greetings from the studio and just general content to interact with their audience.

All in all, the answers to these researchs questions in this thesis were answered fairly similarly among the artists, with some exceptions, and it was easy to draw conclusions from them. In my opinion all these artists are fairly satisfied in the situation they are at the moment, being independent, and being able to make a somewhat living from it while still having a control over their music.

5.2 FURTHER RESEARCH

Now that we have investigated the role of independent musicians in the industry and how they market themselves with limited resources, it would be interesting to see the work that goes into the other side of the coin, meaning signed artists. In order to fully understand the difference between independent and signed it would be important to investigate the differences in their career more clearly when it comes to artists that have the funding, contacts and marketing abilities coming straight from a record label and see how the methods and results differ from the results of the work of an independent artist. This kind of research could also give a more precise answer to whether record labels are still relevant and needed today.

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APPENDICES

APPENDIX 1

1(6)

Interview with Satu Hovi

12 April 2018, at the informant's work place

Interviewer: Tiia Ketonen

TK: Noniin, eli kerro sun musiikkiprojektista, elikkä minkälaista musiikkiatyöä edustatte ja ootteko bändi vai oletko artisti vai?

SH: Elikkä olen artisti, jolla on työryhmä ja joka on samalla myös bändi ja suomenkielistä pop-musiikkia teen.

TK: Kauan sä oot ollut muusikko ja mitä instrumenttiä soitat vai laulatko?

SH: Laulan ja no soitan sitten tota pianoa sitte omaks iloks siis silleen et jos säveltää jotain tai soittaa jotain, mutta no miten tän nyt vois sanoo. Tätä projektii tai omaa musahommaa oon tehny vuodest 2011 lähtien, mut muuten sillein koko pienestä iästä oon laulanu ja ollu erilaisia bändiprojekteja ja laulujuttuja ja periaatteessa koko elämä.

TK: Okei. Onko tää sun päätyö?

SH: No periaatteessa joo. Joo niin, et kaks päätyötä niinku varmaan vois ajatella. Mut periaatteessa niinku se toinen, toinen tärkeä juttu.

TK: Joo. Ja mikä motivoi sua olemaan tämmönen indie-artisti?

SH: Öö, no varmaan se, että voi tehdä just sitä omaa juttua ja varmaa eniten se et se oma juttu et pääsee tekee just sitä mitä haluaa ja sit ensinnäkin se et minul on täs mukana kaks läheistä tyyppiä et niitten, meil on semmonen kova kolmen kopla, et se niinku motivoi kans et, ne on tuntenu mut yli kymmenen vuotta ni se niinku motivoi aika paljon ja inspiroi se yhteinen semmonen, et ku tunnetaan toisemme niin se ideoitten luominen ni se on tosi niinku jotenkin semmosta helppoo ja voi luottaa. Mut se oman jutun luominen on se inspiroivin.

TK: Okei. No mitä huonoja puolia sun mielestä tämmösenä indie-artistina olossa on?

SH: Huonoja puolia on varmaan se, että se on sitä omakustannetta... ainakin ni se, että onneks nykypäivänä pystyy tekee tosi paljon kaikkee. Kontaktit on tosi tärkeitä. Esim johonkin radioon pääseminen on niinku tuurista kiinni, et sinne ei niinku oo suoraa

pääsyä. Ni se on niinku se minus-puoli silleen tässä. Et niinku ei oo niit suoria kontakteja.

TK: Joo. Haluaisitko levytys-sopimuksen, jos kyllä miksi ja jos ei, niin mikset?

Satu: No tota, haluaisin jos löytyis semmonen tyyppi jonka kaa kohtaa niinku kemiat ja ideat ja joka niinku tajuu tän jutun ja joka antaa myös tälle, et siinä mielessä niinku et semmonen henkilö, joka pystyy jeesaa semmosis asiois jota ei niinku ite pysty, et semmosis et ei pääse radioon tai näin ni siinä mielessä et sen pitää sit just olla sellanen tyyppi. Et varsinkin ku on luonu tämmösen oman jutun ni et niinku ni sitä suuremmalla syyllä se pitää olla. Mutta tottakai oon avoin semmosille ja on niinku semmonen fiilis et semmosen yhteystyökumppanin ois nyt ihan hyvä tähän et saa niinku nextille levelille. Et en todellakaan oo sillee et ei missään nimessä.

Haastattelija: Joo. No miten sä verkostoidut tällä alalla ilman levy-yhtiön apuja?

SH: Varmaan muiden niinku artistien kautta ja sitten tapaamalla uusi ihmisiä. No, tän oman duuninki kautta on periaattees luonu vähän kontakteja sitä kautta et jengi on ollu kiinnostunu ja siit on poikinu jotain, vaik keikkoja. Ja on pariki käyny sillee et joku toimittaja on vaik ollu kiinnostunu ja ottanu yhteyttä ja sit sen jälkee siit on sit tullu semmonen kontakti, et semmoi, et jengi on ottanu itekki yhteyttä. Mut sitte ihan tutustumalla ihmisiin ja muihin aloitteleviin artisteihin ja.

TK: Mitä kautta ne on, ketkä suhun on ottanu yhteyttä niin mitä kautta ne on löytänyt sut?

SH: No ne on löytänyt suurimmaks osaks, Facebook niinku postauksien kautta, et ne on nähny meiän niinku postauksen tai mainoksen, niin sitä kautta ne on ottanu yhteyttä siten. Et se on hauskaa et ne niinku tavallaan toimii, et ne levii sitte, ni se on ollu niinku somen kautta niinku ottanu yhteyttä.

TK: Joo. No mitä kaikkia kanavia sä käytät teidän musiikin mainostamiseen, muunmuassa some-kanavia?

SH: Instagram ja Facebook. Et ne on ne mitä käytetään. Et ei oo viel kuitenkaan niin laajaa et kannattais ottaa viel muita tähän. Mut ne on ne.

TK: No mitä noita suoratoistokanavia te käytätte, niinku Spotify ja iTunes?

Satu: Joo ja sit Deezer. Sit se Apple Music. Ja mitäs muita... Sit oli muistaakseni pari muuta sellasta. Ku meil on semmonen jakelumesta minkä kautta on ladattu omakustanteisesti, ni siel on semmosii paketteja. Et ku ne tavallaan niinku ostaa ni ne menee sit sinne, mut Spotify.

TK: Nii just näit jakelukanavia, niinku Tunecore ja CDbaby ja mitä noita on?

SH: Joo.

TK: Joo. Ni se oliki mun yks kysymys, eli mitä niitä palveluita te käytätte?

SH: No meil on semmonen ku Record Union minkä kautta niinku, niinku tavallaan laitetaan sitten biisi ja sitte sitä kautta pystyy valitsee sen paketin tai tietyt ne tota ni ne suoratoistopaikat minne haluaa ja ne sitten jakaa sen sinne.

TK: Mitä tota, miks te valitsitte just sen? Oliko siin joku?

SH: No mie luin tota aika paljon netistä muitten muusikoiden, artistien ja bändien kokemuksia ja jotenki niinku toi tuli sieltä sillai et se on tosi helppokäyttönen ja nopee ja, et sitä tosi moni käytti ni sil perusteel sit valittiin se.

TK: Okei. Tota millanen seuranta teidän noilla some-kanavilla on tai monta teil on niinku Spotifyssa niitä tilaajia, osaaks sä sanoa, suunnilleen edes?

SH: Paljonkohan niit olis. Ei niit kyl paljon oo. Apua...

TK: No mä voin tsekkaa sen myöhemmin.

SH: Mut siis on siel muutama.

TK: Joo, mites Instagram ja Facebook, paljon teil on siellä?

SH: Facebookissa on niinku paljon enemmän, siel on joku lähemmäs 700 ja sit Instagramissa on 400. Ja Snäpissä nyt on sit joku 50 ehkä.

TK: Okei. Käytätteks te Youtubea ollenkaan? Onks teil mitään videoita siellä?

SH: Käytetään. Paljonkohan siel oli. Siel oli kans joku varmaan saman verran ku Spotifyssa, et ei mitenkään kauheesti.

TK: Joo. Jes. No missä sä luot yhteyttä sun faneihin?

SH: Somessa ja keikoilla. Et ne on mitä nyt täs niinku on ollu, ni somessa ja keikoilla.

TK: Okei. Tää on ehkä vähän vaikee kysymys, mutta mitä sä ite näet piratismiin niinku nykybisneksessä tai onko sillä niinku vaikutusta sun uraan näin indie-artistina? Onks sulla mitään kokemusta siitä tai?

SH: No nyt ku on niinku siirretty suoratoistopalveluihin ja myökään ei olla niinku julkastu fyysisenä noita sinkkuja ni periaattees... Mä muistan et ennen vanhaan se oli tosi niinku et niit käytti ostaa, niinku jengi osti Tallinnasta ja näin et se oli tosi niinku laajaa. Mut jotenki miust se on niinku hävinny sil taval ku toi Spotify on niinku jyränny tai niinku nettiin on siirtynyt niin paljon. Tai ite ei ainakaan nää sitä.

TK: Youtubessa, mun mielest se on niinku Youtubessa näkyy et ihmiset sieltä lataa niitä semmoseks niinku itelleen niitä. Mut se on niinku tavallaan muuttanu vähän muotoaan.

SH: Niin totta. Niin et sieltä sit vaan jengi jotenki lataa tavallaan ilman lupaa.

TK: Joo, mut ei oo niinku näkyny sun uralla?

SH: Ei oo näkynyt, että ku on näin pientä vielä, et se on varmaan just et. Mut onhan se sit tosi aikamoinen haaste sitte isoimmille artisteille. Eihän sitä pysty... tai, että miten sitä pystyy estää niinku.

TK: Niinpä, sepä se. Ei oikeen mitenkään.

SH: No mut niin totta. Se on siirtynyt sit sinne. Mut ainakaan nyt ei oo, ku on viel näin pientä toimintaa ni oo ollu mitään.

TK: Niin, no mut hyvä. Ja sitten jos sä voisit kuvailla vähän et miten sä teet rahaa tällä alalla elikkä kuka sulle maksaa ja miten? Ja mistä?

SH: No, mitä nyt voi ajatella, no nyt niinku keikkapalkkiot on se.

TK: Se on varmaan isoin et mistä tulee?

SH: Niin. Ja sitten biiseistä, kun ne on omakustanteita. Niin sitten niinku Teosto ja Cramex. Mut onhan se niinku viel niin pientä se tulo.

TK: Mikä se Cramex onkaan?

SH: Se on se niinku biisien, ketkä esim. mulle tulee niistä lauluosuuksista, ne on mitkä esittää sen ja Teosto on sit säveltäjät ja sanottajat.

TK: Niin justiin. Just niinku Spotifysta ja sieltä niin varmaan tosi pieniä mitä niinku tulee? Vai tuleeko ollenkaan?

SH: No sieltä tulee. Tulee sieltä jotain, mut nehän on tosi pieniä ne. Meillä on tai silleen, kun se on omakustanne, niin ei oo ketään toista jakajaa, et ne tulee suoraan sitte. Et sit ku on levy-yhtiön kanssa ni sithän ne jaetaan. Mut pieniä ne summat on. Et keikkapalkkiot on niinku ne näistä ne mistä tulee jotain.

TK: Joo. Mitkä on sun mielestä isoimmat haasteet indie-artistille?

SH: No se radioon pääseminen, kun se on Suomessa edelleen se mikä niinku avaa aika paljon ovia. Varsinkin keikkailuun. Ni se on tosi vaikeeta, tai oon huomannu et se on tosi vaikeeta. Et vaik olis superhyvä biisi, niin tota ni soittolistalle pääsy on tosi vaikee

ta. Et se nyt on varmaan sitten se. Et ku se kontakti puuttuu siit välistä ni se on niinku haaste sitte silleen ja... ja varmaan sit se että kun teet kaiken ite ni tota, et se on kans yks haaste siin mielessä, et sit on niinku kaikki mitä nyt voi vaan kuvitella, et se ei oo pelkästään sitä luomistyötä et siihen kuuluu kaikki markkinointisuunnitelmat ja tota... kaikki tekniset asiat.

TK: Niin et kaikki pitää tehdä ite.

SH: Niin, niinpä. Et se on.. välillä siin mielessä haaste se, et miten niinku kerkee tehdä kaikki vaikka.. niin tota.

TK: Mm. Tota mä lisäsin tänne yhen mikä tuli mieleen... Sä sanoitkin et te keikkaillette jo, ni miten te niinku saatte ne keikat yleensä?

SH: No, nyt me yleensä ollaan saatu niinku tuttujen kautta. Et yritän muistaa... ehkä pari muutama on ollu sillee et suoraan ollaan kysytty keikkapaikalta jotain sieltä tunte-matta ketään ni ne on ottanu. Mut enemmän niinku tuttujen kautta. Et seki on tosi vaikeeta et niinku... nimettömänä niinku

TK: Niin, te ette oo ollu suoraan yhteydessä tavallaan niihin venueihin?

SH: Tai siis ollaan oltu, mut se ollaan huomattu et se on tosi vaikeeta, että moni venue sit niinku, joko ne ei vastaa tai sit ne sanoo, että radiosoittoa, kun on ni sitte he ottais. Et monet niinku, se on tosi vaikeeta, et ollaan saatu tuttujen kautta. Tai sit lämpäyskeikkoja tai... et sillain.

TK: Ootteks te paljon keikkaillu, et about monta te teette vuodessa keikkaa?

SH: Varmaan joku kymmenen. Sen alle ja sen vähän yli, tähän mennessä.

TK: Joo. Viimeinen kysymys. Mitkä on sun mielestä ne tärkeimmät asiat, että sä menestyt indie-artistina? Että mitkä niinku pitäis ottaa haltuun, tai minkälaisia piirteitä pitäis olla tai mitä pitäis tehdä sen eteen?

SH: Varmaan se et se oma juttu on. Että, se semmonen aitous ja tekee sitä omaa juttua eikä vaan niinku. Et minun mielest se aitous on tärkein ja sitte se oma tarina, et mikä siun tarina niinku on ja tota... ne biisit on tärkeitä. Ja... kyl niinku täs se some on tosi tärkeetä, et onneks meil on sillee et meil on niinku semmonen tiimiki et tykätään ideoida et kyl seki on tosi tärkeetä ja varsinkin indie-artisteille kenel ei oo sitä levy-yhtiötä et panostaa siihen et pääsee niinku näkyville. Mut tota... kyl se niinku se oma juttu. Ja

omat tarinat. Artistin tarina sekä biiseissä olevat tarinat. Ja sitte asiat jotka tukee sitä. Ja et uskoo siihen omaan juttuun ja tekee sitä. Ni ne on niinku tärkeimpiä.

TK: Haluutko viel sanoa jotain?

SH: No sehän on yks haaste kans, tuli tos mieleen et se keikka, niinku et jos sinul on vaikka keikkamyyjä ku siihenki tarvii niinku kontaktin. Et sillai et sie voit soitella vaikka venueille et pääseeks keikalle ni se on kyl niinku haaste kanssa, että se on tosi vaikeeta ilman kontaktii tai ilman sitä et oot radiossa ja sitä kautta niinku näkyvissä. Ni

se on kyl kans tämmöselle alottelevalle omakustanne-artistille haaste. Et miten pääset sinne keikoille. Tuli mieleen tässä.

TK: Hyvä, hyvä. Kiitos Satu.

SH: Kiitos.

APPENDIX 2

1(6)

Interview with Jonathan Trussler

15 April 2018, at the informant's home

Interviewer: Tiia Ketonen

TK: So tell me about your project. What kind of music do you play, is it a band or are you an artist?

JT: I play for a band called Carry the Weight. We are a melodic hardcore band and we are based out of Helsinki, Finland.

TK: Okay. And when did the band start?

JT: Spring of 2017.

TK: Okay. So how long have you worked as an artist and what instrument do you play or do you sing?

JT: My primary is guitar and I have playing guitar for about 15 or 16 years. I have been playing in bands for about ten to twelve of those years.

TK: So is being an artist your main job?

JT: Unfortunately not.

TK: What drives you to be an indie-artist?

JT: Well, right now we don't have another option of being anything other than an independent artist, so we have to do everything by ourselves or nothing will happen. But it is nice that you have control over exactly what you're doing and you don't have anyone from management or label telling you how your art and image and everything should be.

TK: What do you think are the downsides of being an independent artist?

JT: You might not have the funds on hand to support an album release or to promote a tour. You might not also have funds for tour support to cover cost to go on tour.

TK: So would you like to be signed to a record label? If yes, why and if not, why not?

JT: There would be a lot of benefits to be signed a label such as having like a pr-team, a marketing team and these types of things behind you and obviously they would have a larger budget to work with for like tour support and these types of things. And they could help in advertising and marketing of a new release, whereas if you aren't on a label, you would have to fund all those out of your own pocket and you might still not even, even if money wasn't an issue, you might not have the connections or the know-how to really get the stuff out there... But I think that we would want to be signed a label depending on the label. If, we would probably want to go with a small independent label, if we were going to sign to a label, that would be able to kind of understand where we were coming from and get our music and know our demographic and know our genre very well. I don't think we would ever want to go with like a major label, just because we would get lost and the mix of, you know they have several more artists to deal with and they might not get the music as well, as a small independent label. So, I think we would want to be signed, but to a small independent label. Nothing too big.

TK: Okay. And how do you make connections in the industry without the help of a record label?

JT: Well, for the genre of music that we play, a lot of it is DIY, do it your self anyways. Even larger bands that are at larger level that we are still do things that way. So you meet people from trying to organize shows and you reach out to contacts in different cities or different countries or you try to find promoters in area you want to play in yourself and then communicate with them and not have a middle guy like a booking agency doing it for you. And then also like, the majority the networking I do personally happens at shows. When we go out on tour and we talked a promoter or even people

that are in the audience or whatever, they might play in a band themselves or know someone that could help us out down the road to do something. So, I would say mainly like events, industry events like that and also there is like marketing events and you know, like industry network events that you could go to and potentially meet people to also further your music career. I would say primarily the best way of doing that is that just doing it at live shows.

TK: And what outlets do you promote your music on and what social media outlets do you have?

JT: Social media we have Instagram and Facebook. We only work with those two because for us that seems to work, we don't necessarily need like Twitter or anything else. And our music is on Spotify, iTunes, I believe it's on Google Play as well and then obviously on YouTube as well. Youtube we did ourselves, but then for like Spotify and iTunes and all those, nowadays it's quite easy to just to have an aggregator like TuneCore or CDBaby or one of those guys, something like that. You basically pay them a fee and they put your music on any streaming outlets that you want so it's relatively easy to be anywhere digitally nowadays on any digital markets.

TK: So which distribution companies do you use?

JT: TuneCore, currently.

TK: Why that one?

JT: Their pricing for what we were doing was a little bit better at the time. And they've been pretty pleasant to work with so far. We don't actually have any physical copies of anything right now so we are only doing digital. In the future when we do physical releases, we are going to have to find a physical distributor to try to get it in record stores and even have the copies pressed and made so... But that's something down the road.

TK: So what kind of following do you have on your social media outlets or streaming outlets like Spotify?

JT: On Spotify we have roughly like 50 monthly listeners... On Youtube our most popular video has a little, like 3100 views. That was released last July. And on social media we have about 325 followers on Instagram and a little over 300 likes of Facebook.

TK: Okay. So how and where do you connect with your fans?

JT: Through social media outlets. Primarily through social media outlets and obviously like shows and stuff like that. We just started selling merchandise so anytime after we are done at shows we go hang out at the merch table and invite anyone who was watching us to kind of come talk to us and interact with us and stuff like that, so... Yeah, we do like to talk to people after the shows and kind of connect with anyone who is liking our music, but if it's a fan that's from a city that we haven't played in yet, then it's you know via social media or something like that.

TK: Ok so you already said you do play shows so how do you get these shows?

JT: I do most of the booking in the band and that's just from... I have a degree in music business that I went to a school for several years ago so I have an understanding of how to get together like a press kit and contact and how to kind of sell yourself for a show to a promoter or a venue or whatever the case might be. But it's more about, sometimes bands will ask us "hey do you want to join us for this show?", other times we think of a city we want to go play in, I do some research of venues, promoters, bookers just ask around like through contacts I have on Facebook or whatever. And kind of go in blindly and find a place to play. Then I find a local band to play with, I contact them, I ask them if they want to join us for a date on the tour and that's usually how that happens so far.

TK: Okay. So how do you see piracy in today's business or does it affect your career?

JT: Well, no, piracy doesn't affect anything nowadays. Obviously the late 90's or the early 2000's when piracy really became a thing it definitely affected the music industry as a whole. And that's what kind of gave birth to streaming outlets like Spotify and

GooglePlay and AmazonPlay and these types of things. Because before no one had ever thought of that. You know, if you wanted a record or you wanted a single or something like that, you had to go out to a record store and purchase a physical copy of that. And then once Napster and these types of things came in the picture, you were able to download this music for free and it kind of... yeah it definitely affected the music industry and in today's time since it's already been done, like piracy really doesn't affect you anymore. No one sells records today anyways. So it doesn't really affect any artist I would say.

TK: Okay. So describe how you make money in this business so who is paying you and how and for what?

JT: Most of our income comes from... Well there's two sources that our income comes from. One is through playing shows, we usually get paid a little bit from either ticket sales or a door deal that we agreed on or whatever the case might be. But we usually get a little bit money for each show we play. And then we sell merchandise as well... t-shirts and things like that. So that's where the majority of our revenue comes from, is merch sales. We never see any money from online streams or downloads or iTunes or any of that stuff because, well we're not honestly on that level that the plays and stuff would be big enough so that we would receive any of the royalties from that.

TK: Ok, so what do you think are the biggest challenges for an independent artist?

JT: Growing your audience. When you're an independent artist, as I said earlier, when it comes to like money and stuff like this, you don't have the funds or the resources necessarily to really spread your music or art or whatever it is your doing, out to the masses. Whereas if you're on like a bigger label, they usually have money to kind of throw at the wall and see what sticks. So they can reach much more people through advertising, through paid playlists on Spotify, through these types of things, or even social media advertising. They have more money to throw at these types of things to get the name out there of an artist or band. To whereas if you're independent your probably not going to have those funds. So you have to be really careful if you do do any spending towards marketing on anything like that, you have to know your audience more so you're not

wasting energy, time and money on something that might not be in your fan base in the first place.

TK: Last question: what do you find to be the most important things to succeed as an independent artist?

JT: If you're an independent artist and you're doing everything by yourself, chances are you're not going to succeed. Because you really have to have a lot of time and money in your hands to be able to succeed in the music industry completely by yourself. Even solo acts, like Ed Sheeran, they still have a tour manager, they still have a booking agent, they have these other guys, not necessarily a record label... well he does, but you know you still have a team of people even if they're not a label behind you usually. You're either going to have a management, a booking agent, a private pr-person or something like this. So, you can still be an independent artist and have say so, say full control over, not be signed a label, but you still have to have a good team and support guys behind you to be able to succeed. Without that you really won't succeed.

TK: So that's all you need to have?

JT: Well obviously you need to have some type of talent in the first place. You need to be able to write good music, whatever type of music that is. You have to be able to interact with your audience and you have to be able to build your fan base. You have to have... it's the same as in any industry, a product that someone wants. So, good song-writing skills, these types of things are also very crucial to have any type of career in the music industry, especially if you're independent artist and not some huge pop act.

TK: Ok, thank you.

APPENDIX 3

1(3)

Interview with Ville Salminen

12 April 2018 via email

Interviewer: Tiia Ketonen

TK: Kerro musiikkiprojektistasi (minkälaista musiikkityyliä, bändi/artisti? jne.)

VS: Teen sooloartistina. Musiikki äänitetään yleensä studiossa eri tuottajien kanssa ja liveinä mun kanssa soittaa kaksi henkinen bändi. Musiikkityyli on sekoitus rockia, poppi, bluesia, soulia ja modernia konemusiikkia, suomenkielillä. Kauemmin olen kuitenkin tehnyt hommia freelancer artistina eri bändeissä ja artistien taustalla.

TK:Kauan olet ollut muusikko ja mitä instrumentia soitat/laulatko?

VS: Olen soittanut kitaraa 17vuotta, 9v. päätoimisesti. Olen päälaulaja omassa bändissäni ja myös laulan taustalauluja eri artistien kanssa.

TK: Onko tämä päätyösi?

VS: Kyllä on.

TK: Mikä motivoi sinua olemaan ”indie” artisti?

VS: Halu tehdä asiat niinkuin itse haluaa, toteuttaa itseään.

TK: Mitä huonoja puolia ”indie” artistina olossa on?

VS: Vaikea ehkä lyödä samalla tavalla läpi, jos ei oo esim levy-yhtiötä takana ja niiden tuomaa markkinointitukea.

TK: Haluaisitko levytyssopimuksen? Jos kyllä, miksi? Jos et, mikset?

VS: Kyllä joo, jos saisi olla itse vaikuttamassa asioihin mahdollisimman paljon. Ja samalla taloudellinen vastuu esim levyjen tekemisestä helpottuisi kummasti. Välillä taas tuntuu että isoissa firmoissa asiat etenee hitaammin ja jos et ole me

nestynyt artisti niin et saa välttämättä niin suurta tukea sieltäkään. Mutta nämä ovat enemmän kuulopuheita, en ole itse kokenut vastaavaa.

TK: Miten verkostoidut tällä alalla ilman levy-yhtiötä?

VS: Somen ja muusikin alalla toimivien ystävien kautta.

TK: Mitä kanavia käytät musiikkisi mainostamiseen? SOME-kanavat?

VS: Somea, facebook ja Instagram tällä hetkellä.

TK: Mitä suoratoistokanavia käytät? (Spotify, iTunes jne.)

VS: Spotify, Deezer, ITunes, Tidal, Googleplay.

TK: Millainen seuranta kanavillasi on?

VS: Noin 550 seuraajaa sekä instassa että Facebookissa.

TK: Missä luot yhteyttä faneihisi?

VS: Somen kautta ja keikoilla.

TK: Mitä jakelupalveluita käytät ja miksi? (esim. Tunecore, CDBaby jne.)

VS: Record Unionia.

TK: Miten näet piratismiä nykybisneksessä? Onko sillä vaikutusta uraasi?

VS: Ei mielestäni, enemmänkin 1990- ja 2000-lukujen ongelma.

TK: Kuvaile miten teet rahaa tällä alalla. Kuka maksaa sinulle ja miten?

VS: Saan suurimmat tuloni livekeikoilla. Teen myös studioäänitystöitä ja ne menee yleensä laskuttamalla ja siihen käytän ulkopuolista toimijaa. Saan myös rahaa omien biisien radiosoihtoista ja Spotifyn striimeistä.

TK: Mitkä ovat mielestäsi isoimmat haasteet indie artistille?

VS: Kaikki pitää tehdä alkuun itse. Jos et ole verkostoitunut hyvin voi alku olla tosi tahmeaa ja vaatii paljon intoa ja voimaa mennä eteenpäin. Ja tietenkin raha voi tulla haasteeksi oman musiikin julkaisimisessa.

TK: Teettekö keikkoja ja jos niin miten saatte ne?

VS: Teen keikkoja satunnaisesti yksityisjuhlissa, kirkoissa, yökerhoissa, bändillä ja soolona. Toistaiseksi keikat on tullut tuttujen kautta ja osa kuten klubikeikat on itse myytyjä.

TK: Mitkä ovat mielestäsi tärkeimmät asiat menestymisen kannalta indie artistina?

VS: Hyvä tuote, jossa on otettu huomioon oma persoonallinen äänite ja kuvat yms. Rohkeus tuoda omaa itseään tai alter egoaan ulos mahdollisimman aidosti aiheuttaa aina kiinnostusta.