CREATING A DIGITAL IDENTITY

An Affordable Marketing Tool for Independent Music

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Bachelor’s Thesis
May 2014

Degree Programme in Music and Media Management
School of Business and Services Management
**Title**
CREATING A DIGITAL IDENTITY-An affordable Marketing Tool for Independent Music

**Degree Programme**
Degree Programme in Music and Media Management

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**Assigned by**
La Manufacturera

**Abstract**
The advent of the Internet has drastically changed the music industry, affecting everything from the way music is created, to how it is sold. The major record labels have seen a dramatic decrease in the physical sales, which has made investing in new artists very difficult. Due to new technology, the production costs have decreased and therefore the independent music scene has grown in such a way that it constitutes a considerable part of the music industry’s market share.

This thesis sought to produce an open-source file handbook published by the online magazine La Manufacturera that would help independent musicians from the Mexico City and Querétaro area to create a digital identity. The handbook is presented as a visual-friendly guideline that suggests a concrete way of building web presence in order to help promote an artist.

In order to create this handbook, general research and review of the available material concerning online marketing tools for the music industry was performed. A qualitative survey was conducted that explored the habits of Mexican independent musicians of the Mexico City & Querétaro area, regarding the products they offer, the distribution channels they have and the online tools they use to promote their project.

The handbook was successfully created in accordance with La Manufacturer’s publishing style and delivered as a visually attractive document. The handbook was delivered to three key personalities from the target demographic for feedback, including the CEO of La Manufacturera. The general reactions where positive and up-to-date, but agreed that a digital identity could by no means replace the traditional public relations.

This thesis exposed the great opportunity that the Internet represents for independent musicians and the importance of having a digital personality that would enhance web presence. Furthermore, additional research on the constantly changing online tools and web strategies is recommended.

**Keywords**

**Miscellaneous**
Appendices: Identidad Digital: Una Herramienta Accessible Para la Música Independiente (handbook), Survey data, Survey Responses, 21 pages total.
1 INTRODUCTION

We have reached a present where independent productions represent almost 35% of the music market share (American Association of Independent Music, 2013), and the united effort of millions of independent musicians is a dangerous competitor to the big record labels (Andersson, 2006). With the Internet and the ensuing technology, we stand in a position were neither distances nor production costs are the biggest problems in getting music out there to those who want to hear it.

Over the last decade, the music industry has suffered many changes in the way it makes, produces, sells and consumes music. The Internet has opened an opportunity for artists to promote their careers themselves in a worldwide market (Tupinambá, 2012). Considering the low budget that an independent artist has, social media together with other online tools like blogs, websites and mailing list emerge as very affordable alternatives (Dubber, 2008). Nevertheless, independent artists have acquired more responsibilities in order to succeed, many of which rely on new marketing techniques (Baker, 2013).

According to the International Telecommunications Union (2013), the number of Internet users went up to 2.7 billion (40% of the world population) and according to the AMIPCI (2013), an average Mexican user spends about 5 hours per day on the web. The Internet has become an alternative reality (Barr, 2012), and it has developed the need for a digital identity (Bedbury, 2003). This digital identity makes it easier to interact directly with other users irrespective of the real status of the one who is on the other side of the screen: real people, companies or projects. For artists’ brands this opens an opportunity to have a direct dialogue with the consumer, who becomes not only an observer but also a contributor to the content.

Personal communication accelerates the process of engagement and the loyalty relationship the consumer has with a brand (Bedbury, 2003). In a digital era where the range of options of music to consume are almost infinite, bonding with the consumer means the ability to eventually sell some form of product independent of the nature of this (The Boston Consulting Group, 2012).

This thesis aims to create a handbook for independent artists in Mexico, providing them with a useful guideline for promoting themselves on a low budget basis over
the Internet. The handbook is supported by a theoretical review, a series of discussions with influential persons from Mexico, and primary data collected by a survey. The handbook is to be published together with the interviews at LaManufaturera.com (a Mexican online magazine for emerging arts) during the month of May 2014 as a visually attractive open-source document free to share and distribute.

The information retrieved from the literature reviewed and the multimedia materials relevant to the topic are introduced in the second chapter. The third chapter describes the process of creating the handbook, from conceiving of the idea to the actual creation of the illustrated form. The fourth chapter explains the reactions of three key persons of the industry after analysing the handbook, and the fifth chapter comprises a conclusion regarding the whole thesis and gives recommendations for further research.
2 THEORETICAL FOUNDATION

2.1 New music business model

The Internet greatly changed the way we look at business, and the music industry is no different. While we used to think that the central part of the music business is the recording industry, the business has developed a more independent opportunity for artists using the new available DIY (Do-it Yourself) “almost for free” tools (Tupinambá, 2012). The costs of production, distribution and broadband penetration have fallen dramatically (Anderson, 2006). The physical copies of an album are not selling nearly as well as they did twenty years ago before the Internet arrived (Rolling Stone 2011), and it has become more common to listen to music recordings for free through an online streaming service before deciding whether to buy the music or not (Dubber, 2008). This is coherent with Chris Anderson’s “free model” in which you give away something for free in order to sell something else (Anderson, 2006). This model put the big production companies in a position in which their greatest competitors are the sum of smaller producers that may or may not peruse any earning at all. The audience is stratified and some middlemen could be eliminated, leaving the artists to take care of their own brand as entrepreneurs (Tupinambá, 2012).

Despite all the problems that the music industry has encountered over the past decade, in which between 2001 and 2007 the total sales fell by a quarter (Anderson, 2006), it seems that the business is recovering as in 2013 the industry has achieved its best year-on-year performance since 1998 (IFPI, 2013). This could be attributed to the fact that big producers have finally accepted the nature of the evolution of technology, and started regarding piracy as part of the competition (IFPI, 2013). Revenue streams are diversifying and online markets have reset the economics of retail (Anderson, 2006).

As Chris Anderson describes in his book “The Long Tail” (2006), the culture and economy are progressively changing from a focus on relatively small hits/mainstream products and markets at the head of the demand curve, and moving towards a huge number of niches in the tail. The United States’ RIIA has finally embraced the idea
that music is more than CD’s and recordings, and the whole industry is moving towards a more experience-driven product that keeps it stimulating for the consumer (RIIA, 2014).

Moving forward with the idea of artists as independent entrepreneurs, the Web 2.0 (which encloses the concept of interactivity of the web pages) has made the Internet a place where the websites are no longer a destination, but an environment where the consumer spends time and share emotions (Dubber, 2008). The Internet has provided an environment that allows sellers to easily match with buyers (Parikh, 1999), discover niche markets, and to build a relationship with consumers also called fans. Online marketing has become relatively free with social media and other digital tools (Tupinambá, 2012).

2.2 Defining who is an independent musician

An independent musician is an artist that is not signed or funded by one of the major record labels (Sony, Universal and Warner), creates original music, performs it and eventually promotes it with little or no help to do it (Feehnan, 2006). It is common that people think that an artist is independent based on his music style and fan-base, and some marketers consider it to be a branding-tool where the image of creative freedom is exploded (Ingram, 2009).

Becoming and independent musician has become very typical for artists since the popularization of the online distribution, where the physical retailing does not constitute an obstacle. According to SoundScan, in 2013 independent music comprised about the 34.5% of music market share (A2IM, 2013).

Independent musicians could be signed to a minor record label, which differs from the big ones mainly in the kind arrangements they have regarding the earnings of a recording, creative control artists have over their music, and the amount of money involved in the production and promotion of a record (Decker, 2009).

Since one of the major problems that independent musicians face is the budget, Eugene Hernandez, editor of indieWIRE, said that indie (short for independent) was founded on the virtues of self-publishing and self-releasing. In order to peruse a
successful career in the music business, independent artists should be aware of all the responsibilities involved in the promotion stage (Indiewire, 2006)

Richard Nash, the director of Skull Press, which is an independent publishing firm in New York, says that indie music is not necessarily looking for the same profit-based bottom line that the major companies do. Therefore, the artists are free to release their products regardless of the commercial success that could generate (CNN.com, 2006).

2.3 Strategic marketing planning for music in the Internet environment

Strategic marketing directs resources towards optimal opportunities to increase sales and sustain a competitive advantage (Strategic Marketing Process, 2009). A good marketing strategy should integrate a company’s capabilities, resources and actions towards the sales goals (Bird, 2000). The beginning of a strategic plan is to identifying the customer needs, competitor capabilities, and changes in the market trends (Ingram, 2009). However, there are also other objectives different than the pursuit of economic success, for example a product introduction and the increase of awareness.

According to Joanne Bernstain (2007) the new currency for the digital era is time, as it is illustrated by the research in the United States that showed that the majority of the people would prefer less money but more time to spend for themselves. Nevertheless, art attendees are still bounded to a strict busy working schedule, which leaves less time to consume in leisure but it increases the willingness to spend in artistic productions (Baker, 2001). The music marketing in the Internet apprehends that the consumer is more selective because of the information the web gives (Feehnan and Chertkow, 2008). People want to have an experience even before consuming the final product; therefore it is important to create bonding through the product’s marketing (Bernstein, 2007).

As Mike King explains (2012) the very first thing that an artist should have, is a solid music project that can be prized as a quality show. Even in the digital era where the market seems to be open for all Internet users, the performances or “gigs” and networking remain to be considered as one of the most effective ways of promoting
an artist (Chertkow & Feehnan, 2008), and to present a quality art performance is always the primary objective for an art organization (Bernstein, 2007).

Coherent with “the long tail” idea presented by Andersson (2006), Kotler and Trias de Bes (2013) explain that the accepted strategic fundamentals of marketing (segmentation, targeting, and positioning) are becoming limited tools to attract new markets. Marketers have found that the increasing number of smaller subgroups became a significant market (Andersson, 2006). Having said that, Kotler and Trias (2013) suggest complementing the traditional product based marketing with a lateral approach, which focuses in creating new markets rather than selecting from the existing ones.

Robert Lauterborn (1990) suggests that the idea of McCarthy’s four P’s is a tool that exclusively embodies the seller’s mind-set to impose a product to the costumer, and it is unidirectional. Lauterborn suggests that the marketers approach the customers by understanding their mind-set, thus using four C’s instead of the four P’s: Customer value (product), Customer costs (price), convenience (place), and communication (promotion).

2.3.1 What is the product and where to sell it
As the music industry has diversified, more products other than only recorded music have appeared (Knopper, 2011); the product has become a complete package of experiences and offerings provided by the artist (Bernstein, 2007). The augmented product is a fundamental part that stimulates engagement and therefore boosts the decision towards buying (Drayton, 2000).

The core activity for musicians might still appear to be selling recordings but the business it is not only limited to this because the whole technology has been made downloads available to acquire for free (Dubber, 2008). Recorded music could be considered part of the merchandise that is sold during live performances (Kreuger, 2003) as well as making the digital version available for people to buy it over the Internet has become almost necessary (Knopper, 2011).

Music fans can choose what to listen to without the requisite of paying any money through the online streaming platforms like Spotify, YouTube, Pandora, Mog and
Last.fm. The revenue model for these streaming services (whether they are for free or on a subscription basis) is very complex and it completely depends on the agreement that has been made with the copyright owner. What it is widely known is that the income relies on the extremely high popularity of a song and its numerous streams. YouTube on the other hand, has several ways to generate revenue for the artists, such as: Ads provided via the auction at AdSense, Ads sold on a reservation basis via DoubleClick and transactions available on YouTube Rental (Knopper, 2011). Google and YouTube do not disclose information about lucrative agreements but it is estimated that half the money that the advertisers pay goes to the artist. YouTube does not make payments until there are 100 dollars on the account, which is speculated to happen by the first 100,000 views (Svage, 2011).

iTunes the biggest online music store and charges for music in three different price categories: 0.69 USD, 0.99 USD or 1.29 USD for songs or 9.99 USD per album (Support.apple.com), and based on the default pricing of 0.99 USD per song or 9.99 per album iTunes charges 0.29 USD or 29.00 respectively (tunecore.com).

The merchandise is a vital part in the music business nowadays where an artist is compared to a brand. In some cases, the music represents a concept that has the sole objective of building a marketing campaign towards a tangible lucrative product that could be sold like physical albums (Bandlink, 2012). According to Rolling Stone reports (2014), the merchandise sold in concerts generated the most direct profits for big and small bands alike. In 2004, an Ozzy Osbourne concert produced approximately 35 million USD as sold concert tickets for the promoters, and 15 million USD as merchandise sold in the concert. This money went directly to Ozzy Osbourne (Mesa, 2005). Gary Bonjiovanni, the editor of Pollstar trade publication for the concert tour industry, says that the biggest profit for an artist that performs live comes from the merchandise. Merchandising in music has opened the opportunity to sell a brand in as many forms as the customer is willing to purchase. The proper usage of a branding strategy on merchandise can introduce and extend a new segment to the target audience, e.g. upcoming generations and consumers that use the goods (Baker, 2013). A very successful example of merchandising in the entertainment industry is that of George Lucas and Star Wars in 1976, when he agreed to maintain his relatively low salary of 150,000 USD instead of the 500,000
USD salary that 20th Century Fox offered for the movie, in exchange of the rights of all Star Wars merchandise. Eventually this deal made Lucas earn about 100 million USD (The Hollywood Reporter, 2012).

2.3.2 Who is the independent artist’s customer?
In the United States the average Internet user sees between 3000 and 5000 ads per day, which has made it easy for customers to recognize unauthentic messages (Bernstein). A smaller brand’s competitive advantage is the ability to build up an authentic personal relationship with the customer (Yerian, 2013).

For identifying the ideal consumer for a product, it is essential to create a buyer persona and identify the sites where this persona spends most of its time on (Forbes, 2013). According to David Ingram (2007) the target market for independent music is very different form the ones in a big record label. Independent music target smaller segments that consider originality and authenticity as value for an artist, and because independent music fans are commonly smaller segments, the communication with them builds up loyalty and willingness to consume (Yerian, 2013). The demographics that independent labels commonly target are young adults from twenty to thirty years old (Ingram, 2007). Bernstein (2007) says that in the United States women are the most important segment to target in the field of arts, as women make 80% of the purchase decisions. According to the psychological profile, a woman can easily understand a message that is transmitted through an elaborate story and bond over brands and then form clans, clubs and communities around them (Bernstein, 2007). Psychographically, independent music fans tend to try to distinguish themselves from the rest of the people, reflected in things they consume (American Association of Independent Music, 2013).

2.4 Creating a brand for the Internet environment
Branding as described by Bernstein (2007) is a tool that is not exclusive for a selected marketing department because the market behaviour drives the organization. A brand is not only a logo nor a label, and it is often confused as a trademark (CNN.com, 2006). A brand may be described as a symbol that represents the trust
between the organization and the customer, the quality and characteristics that are expected. Brands are deeply rooted to human emotions and cultural forces (Kotler, 2003). To brand is to unify all the aspects of a company into a concept that is transmitted by every separate part of the organization that communicates to the public (Forbes, 2006). It is a social item that represents ideas that people have in common and it brings people with a mutual interest together (Bedbury, 2003).

The brand awareness is frequently measured by the brand strength, but relevance and resonance are a more valuable aspect of an effective brand. The real purpose of a brand has to influences a market segments with its creativity, relevance and dynamism (Bedbury & Fenichell, 2002).

Morris Hargreaves McIntyre (2005) explains that a brand’s identity contains 7 main components that build its credibility: Brand Value, brand personality, brand attributes, brand benefits, and brand perception. He says that the brand perception component is considered to be the most important one, because it answers the customer’s question of: will it fulfil my needs?

According to Chad Barr & Alan Weiss (2012) the strongest brand you have on the Internet is your name. Barr and Weiss advice to make a quick research with the search engines placing the name of a company, product or individual as the keyword. The search engine will then show in the results webpages that are association with the keyword you entered. This can help to monitor the relations a brand is having in the open Internet.

During the last decade the popularity of the social media has increased radically together with the practice of having a digital identity. This makes the viral branding one of the most effective tools to build a marketing campaign. Viral branding is the creation of excitement in the Internet that can be easily spread or shared, in a word-of-mouth way, through the different online networks available. Because of the nature of viral branding, it is important to take care of the protection of the intellectual property issues. The promotion of a brand (in any form it can be) needs to be accessible and able to be shared without being concerned of law infringement (Barr & Weiss, 2012).
2.5 Importance of a web presence
Currently Internet is the main mass-market medium, where at the beginning of its popularization it was considered to be exclusively a tool to communicate and entertain (Bedbury, 2003). According to eMarketer, an Internet market research company (2013), an average United States adult spends over 5 hours per day online. Fast Company-Roper Starch made an online survey in the United States that demonstrated why people are spending so much time; the most popular answers were that Internet adds value to their lives. 94% respondents said that Internet makes communication easier, 96% agreed that it allows getting information quickly, and 67% said the Internet makes shopping easier and more enjoyable (Bernstein, 2007).

Chad and Weiss (2012) outlined that establishing credibility is a basic aspect for building up a digital identity, which together with online marketing strategies leads to a strong presence. People tend to consume what they think is reliable rather that what it actually is (King, 2012). Because the Internet is a global place, a visual standard has been created in which a site has to be presented to the consumer as a world-class leading company (Tupinambá, 2012).

Credibility is something that has to be established throughout the content of a website. A brand could benefit from the association with other organizations, and from testimonials of third parties or costumers such as reviews or comments (Barr & Weiss, 2012). As a brand is made strong and popular inside the consumers mind it develop the ability to be monetized (Bedbury, 2003).

2.6 Websites and blogs
A website can be described as a non-printed virtual brochure (Bandlink, 2012). Because it has become a tendency to search for interests directly on the Internet, a website is a tool that can help to gain visibility and present a product in a personalized way, without the limitations that external networks like social media sites have (Hughes, Russell E, Smith & Boresi, 2008). An official website is a place where an artist has the freedom to expose its content and try to approach its specific market directly possibly including the following sections: Biography, news,
discography, members, tour info, media, contacts and a shop where merchandise can be sold online (Feehan, 2006).

When creating a website, the first thing that has to be done in order to avoid legal or competition problems, is to register the domain using the name of the project. This can be easily done by paying an online registration fee that is commonly renewed annually by paying the same amount of money that was paid in the first instance (Hughes, Russell E, Smith & Boresi, 2008). Before uploading and making a website functional, it is important to perform a proper market analysis to find out the target audience and the message that needs to be transmitted to the public. This ensures that the website is coherent and delivers the desired message to the right people (Barr, 2012).

In order to direct people to a website, it is important to take into account specific factors regarding the search engines, with Google being the most important of all of them. A website has to be fast for loading, which means that a lot of animation and graphics could not necessarily be a positive idea since it makes it slower. The right usage of keywords and tags highlighted on a website empowers the presence by appearing in the top positions on the search engines (Doctrow, 2008). Keeping regularly blog entries helps increasing the amount of keywords that can direct people to the website from the search engines (Mothner, 2010). The number of different referral entries also helps to position a website, and that is why the usage of different social media tools are effective and convenient in the way that they act as traffic generators trough link clicks (King, 2012).

2.7 Social media for musicians

Social media is considered to be a new virtual place to spend time, as Facebook and Twitter are the sites where people spend most of their time online (Barr, 2012). People gather and congregate in a this virtual space that gives the opportunity to focus in very narrow interests in various things, awarding the bloggers more power and credibility in the Internet environment than traditional journalists. Because marketers are aware of this fact, the most common way to launch a new artist’s release has become the social media (Brandwatch, 2013).
In a social media environment, the popularity measurements are done according to the number of mentions a certain person, project or topic has. A high number of mentions translate to becoming a trend within the social media, and then a trend may become a purchasing behaviour (Barr, 2012). No matter what credibility a brand or person has, on the social media there is always a possibility to virally expand a content to thousands or millions of people by generating what is called buzz (Comm, 2009). Even though virility can launch an individual to a certain level of recognition, it is no warrantee of engagement, which is the most important thing a brand can receive. A viral object may bust emotions rather than transient excitement, in order to result in a long-term relationship (Bedbury, 2003).

Sarah Oliver (2013) classifies social media into 4 different kinds of utilities: to connect with people, to connect to music, to connect using other mediums and to find your own market. Social media to connect with people are those sites that are used by any kind of people for miscellaneous purposes, with Facebook and Twitter as the most popular ones. Social media to connect to music are sites that allow the user to share music interests with their peers on the Internet and to freely check music: Spotify, Last.fm and MOG. Connect using other mediums gives the ability to complement a project with multiple media: YouTube, SoundCloud, Instagram and Tumblr. The social media to find your own market presents the opportunity not only to share your music and info, but it helps to sell music and provides you with marketing tools to gather information about the people who are visiting your digital person: ReverbNation, Bandcamp and OurStage.

2.8 Mailing list (Newsletter)

The e-mail services came to use as the Internet became popular, arguably one of the features that popularized the Internet itself (Barr, 2012). E-mail, contrary to social media, is a direct way to communicate with the customer, which can be classified as a person that is already interested in what is offered because he shared personal contact information beforehand. A contact list is commonly created through a subscription list in which the user voluntary subscribes, awarding personal information in order to be contacted (Hyatt, 2011).
Because of the amount of SPAM (unsolicited e-mail messages) that people commonly receive, it is important to avoid sending messages that can be confused as such, and always allowing people to unsubscribe from the mailing list so there is no negative reactions among the receivers. To maintain a bond with the subscriber, a newsletter needs to be consistent and regular, and not only being sent when there are special communicates to share (King, 2012). Alicia Mesa (2005) says that even if the main purpose of a newsletter is not candidly to sell something, it is important to always deliver a clear message of what is expected from the receiver.

2.9 La Manufacturera

La Manufacturera is a promotion and production company orientated towards independent contemporary art and trends in Mexico and Latin America. Apart from different activities, that may include event production, filmmaking and journalism, La Manufacturera produces a digital magazine (presented as a blog) for emergent arts, that publishes a daily article about: general art, photography, music, cinema, design, fashion, literature and gourmet. According to the website (2012), La Manufacturera describes its target audience as young people with an urban lifestyle that are up to date with the latest creative trends, aware and active in their culture and society.

The digital magazine has become very popular among independent artists as well as consumers of independent arts, reaching up to 2500 visits per day, and a mailing list of nearly 5000 people that have voluntarily provided their personal information. Due to the popularity of the digital magazine, La Manufacturera has focused on trying to provide a richer content for independent artist that are a significant part of the audience on the editorial section (La Manufacturera, 2012).
3 CASE AND IMPLEMENTATION

3.1 Case: Independent music scene in Querétaro and Mexico City area

Mexico, as a developing country, has a relative delay regarding the usage of the Internet. Mexican people remain to be more habituated to a traditional way of communicating. This is changing rapidly, and it is seemingly following the standards that have been adopted in the first world countries. Nevertheless I personally consider that, as in most of the changes Mexico have had regarding technology, Mexican people will still preserve a non-technological way to approach.

The Mexican music industry is characterized by a huge gap between the artists signed by the major labels and those that stand independently, where the independent music scene involves mostly musicians aspiring to be signed. As my studies in the music business have advanced, I have come to realize that being signed to a major record label is not necessarily the only option to make a living out music. Furthermore, I believe that the current tendency in the music industry (as in all businesses) is to have many artists that will not sell as much as those produced by the major labels, but together will have a larger part of the music industry’s share.

When I returned to Mexico City and Querétaro area, after 4 years of being out of the country, I noticed a huge decrease in live music and performances as part of the main leisure activities. While having many conversations on the topic with local musicians, most of them agreed that this problem was due to the same reason: “the lack of the ability to make money out of music”. This statement arose later as an important matter while analysing the primary data from the survey: more than half of the bands/artist surveyed stated that they did not do their living out of music.

After that, I started a personal research examining what were the online tools that local artists used for their promotion, and found out an inconstancy in most of them. Some of them were still using web sites that in most of the countries are considered to be obsolete, like hi5 or MySpace.

I found all these facts very intriguing as I spend most of my time abroad in Europe, where the Internet has redefined the way of doing sales promotion, not only for the independent artists but also for everything.
3.2 Planning of the handbook

Since November 2013 I started working for La Manufacturera as an administrator for the social networks, building up a digital identity. At the same time, I was in charge of releasing a weekly article about music. In my articles, I mainly focused on trying to spread the new trends that are leading the music industry and released two key articles (Why Piracy is Good for Musicians & The 6 Steps to Become a Rock star) that generated really strong reactions. Subsequently independent musicians started to contact me asking for advice on how to use the emerging Internet tools. This was the moment when I realized that the Mexican musicians are not as familiarized with the concept of a digital identity. Then I decided to focus my research project towards something that could be useful for the independent music scene.

I first started working in a research project that focused on defining the new business model of the music industry, which is closely related to the Long Tail defined by Chris Andersson. After working on it for more than two months I realized that most of my theories were already proven and accepted by the IFPI. I changed the subject in order to provide some valuable information on how to be an active participant in the relatively new Internet environment.

As part of the administration and editorial team of La Manufacturera I get extra credibility, which I used for performing a research for this project. I wanted to be based on local facts rather than merely personal assumptions and previous research in other places of the world so I focused on independent musicians from the Querétaro and Mexico City area because that is the place where I grew up and where I know key people. On the first week of April I launched an online survey using the Google Drive survey tool, and by the 16th of April I got the answers of 158 people from the Querétaro and Mexico City area that have on-going music projects (see Appendix 2).

Once I had the responses of the survey, I analysed the data and combined the information with the outcome of a general research from all over the world, to create a handbook focusing on the tools and behaviours that people in this area have. It was interesting to me to see how there are some very useful tools that Mexican musicians are not using or are not even aware of their existence.
During the first week of April, I discussed with Pablo León (CEO of La Manufacturera) the possibility of using La Manufacturera’s online magazine as the main channel to make this handbook available for free. He expressed excitement over the idea of making a handbook of this nature because he understood and agreed on the ideas that the handbook suggests. He asked me not to publish the whole handbook at once, but to create a line of 5 articles beforehand disclosing the research and interviews that I conducted for this project, in order to create interest and excitement. The handbook was then visually arranged and illustrated by Marisol Ocádz who was very eager to cooperate for free in this project.

3.3 The handbook

The handbook (see Appendix 1) is a nine pages document named “Identidad Digital: Una Herramienta Accesible Para la Música Independiente” (Digital Identity: An Affordable Tool for Independent Music). The handbook intends to be a handy open-source resource for independent musicians in Mexico by covering some of the basics of the current music business model as well as branding, marketing, and a list of suggestions of available online tools for promotion. It is expected that the handbook will give a broader perspective of marketing and online tools without necessarily having to have a deep understanding of the technical concepts of business management.

The handbook was created based on previous research of the relevant topics, primary data collected from an online-survey (see Appendix 2), various conversations, the personal experience of being an independent musician in Mexico, and my studies on the music industry all over the world.

The handbook is divided into ten main topics. The first six explain in a very essential and practical way how to approach the music industry from an online marketing perspective, and the fours remaining titles review and provide information about the possible online tools that could be useful for promoting a project.

The Introduction gives an overview of the main changes of the consumption in the digital era. It then explains about opportunities the Internet has provided to the market of independent music, and how the music business has changed and
diversified. The second topic “The importance of having a digital identity” explains what is the importance and relevance of having a digital identity. The third topic “What is a musician really selling?” demonstrates how musicians are selling experiences to their audience rather than physical products like recordings or merchandise. The fourth topic “What is the product” gives examples of typical products that musicians have available, and also explains how recorded music could be part of the merchandise rather than the central part of their product. The fifth topic “Strategies to discover your market” is devoted to marketing, and it presents the Lauterborn’s four C’s analysis in order to study their market. On the sixth topic “Branding”, the importance of creating a brand is described and the terms: name, credibility and involvement in society are discussed. “Official website and Blogs” the seventh topic, expounds the importance of having a website, the central part of an artist digital identity, and how significant are blogs for maintaining the novelty of the content. The eighth topic “Social Networks”, gives examples of the main social networks that can be useful for independent musicians. I also stresses that the brand identity should be coherent between the different social networks and the interaction between them is fundamental, but always trying to direct the traffic towards the official website. The tenth topic “Paid advertising” explains the difference between the two main types of services: Pay-per-click and rental of advertising space. The last topic “Mailing list (newsletter)” makes an emphasis on using the databases that are collected through a subscription list.

3.4 Feedback interviewees

After having completed final version of the handbook, it was delivered to three different people so they could review it and we could have a discussion afterwards about the utility of the handbook. The people interviewed were:

Pablo León from La Manufacturera: He is the person who assigned the handbook project on behalf of La Manufacturera. Pablo is a young Mexican entrepreneur and filmmaker graduated from the Media and Communication Degree programme from ITESO University in Guadalajara Mexico. His was winner of the first place short-film competition on the GIFF 2010 (Guanajuato International Film Festival). He is the CEO
and founder of La Manufacturera, a production and promotion company for emergent arts located in Mexico City.

Tomás Roitman from **Split Heaven**: Split Heaven is an independent heavy metal band based in Querétaro, Mexico. The band was formed in 2004 and became popular in the Bajío region (north-central Mexico) shortly after the release of their first demo in 2005. Split Heaven continued to perform local and national gigs until 2009 when they won the Mexican edition of the Wacken Open Air Metal Battle, which had its finals in the Wacken Open Air Festival in Germany. They have performed in Brazil, The Netherlands, Belgium and Germany, where they have their main audience. Split Heaven is relevant to this project because as an independent self-managed band that has its main audience outside Mexico, they have more than 8 years of experience in the industry. They have developed their digital identity since the very beginning, and at the same time used a traditional Public Relation’s way of approaching both the audience and the contacts.

**Some Kind of Three**: Some Kind of Three is an independent band from Mexico City, formed in 2012. The members are experienced contemporary music graduates. They are a band that fierily uses online tools for promoting themselves. Some Kind of Three is not only an independent band, but the music they play it is considered to be from the indie music genre. They have a limited amount of audience in Mexico City and their main venues include local bars and cafés. They consider Internet to be their main way of communicating to people because that way they have reached audience in countries different than Mexico. Currently Some Kind of Three is looking for a way to move out of Mexico so they can devote their time entirely to making music. Some Kind of Three has almost five hundred followers on Facebook.
4 REFLECTIONS

The aim of this thesis was to create a handbook that could be useful as a guideline for independent musicians when they try to create a digital identity. The handbook illustrates in an easy and simple way the benefits of having a digital identity and provides suggestions for economical tools.

Pablo León showed himself interested in the handbook and he was the person who encouraged me to publish it together with an article in La Manufacturera. His reactions were mostly positive, and part of his opinions are expressed in the Handbook itself because, as my boss, he somehow influenced my writing so it could be published with the company’s official opinion of this matter. He told me that a big part of the success of La Manufacturera as a company is the digital identity that has been built around the online arts magazine. Pablo was strongly agreeing with the idea that is expressed in the introduction about the trends that the consumers have adopted and how the independent scene is becoming more important as technology evolves. He pointed out the importance of building a strong and consistent brand on the Internet, and he accentuated the weight of having a professional appearance, no matter what the real form of the organization is behind it. Regarding the strategies that the handbook presents, he explained that they are very few. On the other hand, he mentioned that he understood that the nature of the handbook was to give a basic overview of the topics. Therefore the list of tools provided was just a suggestion of things that could be basic for an artist. Finally, he articulated that he liked the distribution of the topics very much and that the final layout with the graphic elements provided by Marisol Ocádiz would be of vital importance to the distribution of the handbook.

Despite strongly agreeing with the introduction of the handbook dealing with the ways the music industry has changed for good, Tomás Roitman of Split Heaven argued that it would be impossible to generalize about the independent industry especially thinking about the difference of the genre. He explained that in his experience, the digital identity gives you the opportunity to make communication easier and faster. However, he does not consider that the usage of the Internet is necessary. He underlined the necessity of having good music and paying more
attention to rehearsals than to marketing. He also stressed the importance of the traditional public relations practices and direct communications with fans. Tomás accentuated that the top referrals for the Split Heaven’s website are YouTube and Bloggers’ reviews. Tomás had mixed opinions about the handbook: He said that the design and the fact of it being written in Spanish rather than in English would make it very attractive among Mexican and Latin American readers. Despite admitting that he believes that the handbook mainly focuses on amateur musicians, he said it could be a good reference for bands that are just starting and feel a little bit lost.

The members of Some Kind of Three were excited about the outcome of the handbook, finding it extremely useful. They mentioned that they were aware of the high importance of building a digital identity, and that they have actually been exploring how to promote their products on the Internet. Erick Carbajal (guitar) said that the handbook made him realize the importance of having merchandise to sell in concerts, and that the four C’s analysis gave him a whole new perspective on how to think about the product. David Montui (drums) commented that the independent music scene in Mexico is very limited and centralized leaving them with very small opportunities to perform, which he considers a crucial thing for a band. They have proven that having a digital identity is very effective since they have engaged more followers from other countries outside of Mexico. Sofia Lozano (singer) found the suggestion of using Bandcamp very useful, and was interested in the services that they offered regarding selling merchandise and recordings via the Internet.
5 DISCUSSION AND CONCLUSION

The theoretical foundation as well as the various interviews and surveys conducted demonstrate clear evidence of the importance the Internet has for musicians in Mexico, and the necessity for a digital personality. The general reaction to the idea of creating a handbook as an open-source document free for musicians to utilize was very positive. However, this does not ensure the effectiveness that the handbook will have or if it will be distributed amongst local musicians in a beneficial manner.

The handbook proposes some evident problems and misconceptions that Mexican musicians encounter regarding economical promotion. While in countries with a more developed economy, some things that are voiced by the handbook are fairly common, these are genuine issues in Mexico that people may not even be aware of, possibly due to a limited education system and limited economical means. Because of the changing nature of the Internet and its trends, this handbook can become outdated rapidly. The handbook presents a solid guideline that, in a modest way, illustrates how to promote an independent musician on the. Nevertheless, it is undeniable that the handbook is strongly influenced by the author’s background on the independent music industry in Mexico City and the Querétaro area.

Different opinions on the promotion of independent musicians may differ due to the large volume of resources in regards to music promotion are readily available on the web, although the tools and websites presented in the handbook are based on research of existing literature and the primary data.

The main objective of the thesis, to provide a useful handbook to be published by La Manufacturera, was completed according to the assigner Pablo León. However, it is evident that further research must be performed in order achieve more accuracy and effectiveness. Defining what the product is, and the experience industry arose as the key issues for pursuing an effective digital identity. The tools offered in the handbook are very limited and open for further discussion of whether there exists a standard inside the Mexican independent scene or not. Nevertheless, the information was arranged in such a way that it would be coherent with the publishing style of La Manufacturera, and that it is presented as an attractive visual item resulting in a higher possibility of being distributed.
One fundamental matter that has to be taken into consideration for further research is that this thesis presents only information and feedback retrieved from musicians and producers rather than music consumers. Even though the musicians have a concrete and valid opinion of what is functional for them, it only represents one part of the business.
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APPENDICIES

APPENDIX 1 – Identidad Digital: Una Herramienta Accessible Para la Música Independiente (Digital Identity: An Affordable Tool for Independent Music)
LA SITUACIÓN

En la actualidad las producciones independientes representan cerca del 35% del mercado de la música (Spotify Scan), el esfuerzo unido de millones de músicos independientes ahora es un verdadero rival para las grandes formas discográficas. Llegó el momento, en el cual ni las discográficas, ni el dinero, ni los contactos nunca antes habitados para hacer llegar nueva música a, los medios a quien la quieran escuchar.

La industria de la música ha tenido cambios impredecibles en las últimas décadas, la forma de hacerse, venderse y consumirse ha dado un paso de 360 grados. El internet como medio de difusión presencia un modelo que, a diferencia de lo acostumbrado, no ha sido diseñado por gente dinámica en esa escena. Este modelo hace evidente cómo el poder recae en el consumidor y no en las grandes formas discográficas, antaño única medio de difusión musical. A pesar de los esfuerzos de las grandes discográficas y las producciones, el internet ha proporcionado la opción de finalmente escuchar y ver en el momento y lugar que quieramos, con la posibilidad de encontrarlo de manera gratuita o con costos añadidos. El presupuesto para realizar una producción se ha disminuido considerablemente y la calidad de un producto cuesta, que se paga con tiempo y dedicación, y realmente equitables a aquellos de una producción millonaria.

Antes el trabajo de publicidad y gestión era realizada por grandes agencias y controlado por pocas empresas, ahora el internet les abre la oportunidad a las músicas para poder llevar a cabo su propia gestión. Pero así como el internet se generó la necesidad de cambios, también nuevas ideas han aparecido en el camino.

LA IMPORTANCIA DE UNA IDENTIDAD DIGITAL

 Según la UIT (Unión Internacional de Telecomunicaciones) en el 2011 el número de usuarios de internet ascendió a 2.7 mil millones, y de acuerdo al AMPI el promedio del tiempo que un músico pasa frente a la computadora supera los 5 horas (sin contar minutos más).

Casi el 50% de los usuarios veen obras que entre algunos de estos millones de usuarios están tus fanes? Tanta gente en un solo lugar, en el alcance de un click, buena alguna...

Si, han decidió tomar el camino de músico "manejo"...
¿QUÉ ES LO QUE REALMENTE VENDE UN MÚSICO?

Hasta hace apenas algunos años la industria de la música giraba entorno a la venta de grabaciones, hoy el producto se ha diversificado a innumerables ámbitos y servicios. La música ha pasado a manos de lo que B. Joseph Pine II describe como The Experience Economy en la que el escenario de la experiencia de transformación que el servicio o producto acaparaba en el consumidor se vuelve el producto real. En otras palabras el valor agregado es el verdadero producto que se puede ofrecer.

Esta idea va de la mano con los hábitos que los consumidores han desarrollado a causa del Internet. Vender un solo producto como un disco o una pista, y generar unos cuantos pesos no es la mejor manera de medir tu éxito.

La música, así como las artes, tiene la gran virtud de tocar directo el corazón de quien la escucha. De esta manera crear una relación personal e íntima es más fácil que en muchos otros tipos de negocios. Una vez creada una relación personal, el consumidor desarrolla fidelidad y disposición para consumir emociones que se detonan a partir de tu “producto” que tu puedes ofrecer.
¿QUÉ CONFORMA ESTE PRODUCTO?

- **Conciertos y Presentaciones en Vídeo**
  
  El 75% de los músicos encuestados para este reporte aseguran que su fuente de ingresos más importante son los conciertos y eventos. Todo parece indicar que este modelo de negocios está centralizándose en las presentaciones en vivo. Aunque en este contexto, la innovación y la creatividad son una parte fundamental, como John Mayer: "Aquí está tu plan de marketing: Excelente música que no apuesta, tocar en lo más importante, no hay mejor manera de comprometer seguidores que con un buen show."

- **Mercancía (además de los discos)**
  
  La mercancía es una parte vital de los ingresos de los músicos, que fue demostrada en el 2004 por Ozzy Osbourne, quien en un concierto recaudó aproximadamente 30 millones de dólares para los organizadores. Ozzy ganó directamente 15 millones de dólares de la venta de playeras, sudaderas, posters, estuches y figuras de acción. De acuerdo a su encuesta realizada, el 35% de los artistas no cuentan con ningún tipo de mercancía disponible. Tal vez estos productos permitan hacerla disponible entre que la música sea un hobby, y que sea tu profesión.

- **Discos (Formato Físico)**
  
  A pesar que las ventas en formato físico han estado cayendo desde el 1998 (RIAA), siguen siendo uno de los productos más populares. Pero es que ya han pasado a formar parte de la sección de la mercancía. Los discos son una excelente carta de presentación que combinados con un buen show pueden hacer que la experiencia del espectador se prolongue. Ya que la música en formato digital es algo que no puede ser visto, pero para el mercado, un CD puede ser una excelente manera de promocionar la obra de un artista. En este sentido, es importante conservar el formato, ya que son la mejor manera de que el artista pueda conseguir un nuevo público.

- **Música Digital**
  
  Cuando el internet y el formato mp3 aparecen comenzaron a tomar fuerza, muchos creyeron que la venta de la música en línea sería el futuro de la música. Aun así, no es fácil decir si están en lo correcto o no. Aún cuando Billboard hizo oficial en 2011 que las ventas de música en línea habían reemplazado el formato físico, cada vez es más común que los artistas den su música en ningún otro lugar. Esto no significa que sean gratis y como Mike King (Bankers College of Music) recomienda, siempre hay que pedir algo útil a cambio, un correo electrónico, una buena recomendación que te haga publicidad de boca a boca, etc.
Según Frances Moore (Chief Executive RIA) la piratería se debe de considerar como competencia, y posiblemente de las más fuertes pero no como el enemigo. ¿Qué es lo que tu música en línea puede ofrecer a tu seguidor? es más fácil de conseguir, mejor calidad, y simplemente la oportunidad de dar un agradecimiento personal al artista. De cualquier manera, aunque las ventas por Internet no sean tan populares en los países "en desarrollo", los modelos de distribución de regalías del on-line streaming son muy efectivos, nunca está demás tener disponible tu música. Tunes, Spotify y Amazon (las tiendas de música en línea más populares) son sitios enormes que también interactúan a manera de red social con sus usuarios y favorecen a la visibilidad web.

**ESTRATEGIAS PARA DESCUBRIR TU MERCADO**

(Strategy Markerting)

"El objetivo de la mercadotecnia es conocer y entender al cliente tan bien que tu producto o servicio le ajuste y se venda por sí mismo" - Peter F. Drucker

Según Joanne Schell, se aproxima que a través de internet una unidad promedio está expuesta a entre 2000 y 5000 anuncios. Esto hace que el usuario sea muy selectivo con lo que consume. Los mercados infinitos a un solo producto tienden a estar más saturados por lo que el tono y las tramas siguen siendo que el nuevo enfoque debe de estar en crear más mercados específicos para cada tipo de consumidor. Esto nos lleva a analizar nuestro mercado de la siguiente manera.

1. **Consumidor**: Debido a que los consumidores cuentan con casi infinitas fuentes de información, desarrollar un producto (música, mercancía, show) de calidad standardizada no es necesariamente lo más importante, si no preocuparse por cuál es la experiencia que tu seguidor va a recibir.

2. **Costo**: Todo producto que un músico venda tiene un costo, ya sea monetario, de información (e-mail, redes), o simplemente en tiempo que el seguidor está dispuesto a otorgar. Así como los mercados son cada vez más particulares, los costos de los productos se deben elegir y a la cantidad que tu seguidor está dispuesto a gastar, y necesitar que un precio bajo no siempre genere más ventas.

3. **Conveniencia**: El desprendimiento de algo para conseguir otra cosa (vaivén) está generalmente asociado con malos senosimientos, por lo que es sumamente importante hacer que esa transacción sea lo más fácil posible para tu seguidor. Cómo y donde es que puedes vender tu producto de la manera más fácil para tu seguidor.

4. **Comunicación**: A pesar de que en el mundo en el que vivimos la compra y venta de productos es la base de nuestra sociedad, la mayoría de la gente acaba con desconfianza cuando se da cuenta de que está siendo parte de este proceso. La gente ya no quiere que se promocionen algo que no necesita, de ahí la importancia de establecer comunicación con tu seguidor para explicarle qué es esa experiencia que tú le puedes proporcionar.
HABLANDO DE MARCA

(Branding)

Una marca no es solo un logotipo o una etiqueta, es el conjunto de actividades y eventos que conforman la alma de un producto. Es un concepto que te define y que atrae a seguidores de una manera emocional, representando lo que más valoras, y así mismo como objetivo ganarse un lugar en la mente de tus seguidores.

Crear una marca personal (Branding en inglés) es algo tan valioso como la propia moneda y el lograr descubrir toda una historia detrás de tan solo una mirada hace la diferencia. Una marca requiere de una unión de actores, y alinear todos tus esfuerzos en un mismo objetivo. En este mundo donde el tiempo es lo que más importa, debes darle un punto de interés y dejarte llevar por tu intuición.

Cada vez que alguien elogie o valore tus esfuerzos, debes ser capaz de identificarte con ellos. Cada día debes hacer algo que no confunda y que no disperses al observador. La gente debe ser capaz de recibir un mensaje y no olvidarlo. Cada vez que alguien observe cualquier aspecto de tu proyecto, (colores, estilos, logotipos, tipografías, etc.) debe de ser capaz de identificarte como alguien único y al mismo tiempo congrega a la gente con intereses comunes. Considera los siguientes elementos:

- **Nombre**

Según Chad Barr y Alan Weiss la marca más grande que puedes tener en Internet es tu nombre, es mejor que la gente pida directamente a Paul McCartney en vez de solamente rock inglés. ¿Qué es lo que tu nombre transmite a tus amigos? Una búsqueda rápida en Google te podría dar una gran idea de que son las cosas con las que el Internet te asocias, y hay que recordar que cuando la gente revisa la comunicación es más eficiente y rápida. Aunque a veces duda, es importante siempre mencionar a los artistas con los que tu música es más reproducida, cuales son tus influencias.

- **Credibilidad**

Crear una marca se trata de credibilidad, una forma muy valiosa de hacer esto es involucrarte lo más posible a los seguidores, amig@s y también a critic@s. Un buen camino de instaurar esta relación es el uso de una persona que no te conocen mucho más que tu nombre, que sea un experto en el tema. Tener éxito en redes de gente relacionada en el mercado es siempre bienvenido, así no siempre sean critic@s positivas ya que trabajamos de demostrar que somos humanos (imperfectos por definición), y exhibir solo lo bueno puede ser percibido como publicidad en vez de comunicación.
Participación en la sociedad

¿Nunca has tenido en algún puesto callado que elegir algo por que es el que tiene más gente? A las personas les da confianza ver que te han involucrado en la sociedad, que ya ha habido gente que te ha escuchado y se te aprueban. En el internet, hay muchas formas de hacer esto pero quizás la más efectiva sea poniéndote en todos los sitios que administres una prueba de cómo te involucras en las redes sociales y el resto del internet (likes en Facebook, seguidores de Twitter, reproducciones de canciones/videos), más como una persona y menos como una empresa.

PÁGINA OFICIAL Y BLOGS

Para posicionarte como marca en el internet es fundamental una página oficial. Una página oficial es como tu casa, el centro de gravedad de toda tu identidad digital, es el canal donde tienes absoluto control sobre lo que quieres expresar y cómo lo quieres expresar e incluso vender. Las redes sociales (la herramienta más utilizada entre los músicos independientes) no son necesariamente el lugar donde la gente va a escuchar música, son utilizadas para una infinidad de diferentes actividades, y además dependen de la popularidad del sitio. Las redes sociales son como los bares, algunas del tempo y otras del concierto, son sitios donde las bandas suelen poner todo su contenido en PureVolume, MySpace o hasta HIF. Esas redes pueden que no hayan desaparecido pero si han pasado a ser las oficinas del internet. Tu página web por el contrario siempre va a estar ahí.

La página oficial es la herramienta ideal para tener comunicación directa con los seguidores y es por eso que mantener información actualizada es fundamental. Los blogs son una herramienta muy poderosa para dirigir tráfico hacia tu sitio web y consecuentemente obtener un buen posicionamiento. Es posible que no todo el contenido de tu sitio sea del interés del visitante, pero mientras más contenido más oportunidades de generar tráfico tienes.

Si no sabes de qué escribir en tus blogs aquí algunas recomendaciones que han probado ser efectivas: Sesiones de grabación, proceso de producción de nuevo material, el proceso de creación artística y diario de una gira.

REDES SOciaLES

Aunque las redes sociales no son la parte central de tu identidad digital, para muchos individuos de tu mercado sí lo son, y a diferencia de las páginas web, las redes sociales pueden ayudar a mantener y facilitar el contacto directo con un seguidor o alguien. Debido al elevado número de redes sociales, es muy importante mantener la interacción entre ellas, siempre dejando líneas libres hacia otras redes como a tu Página Oficial. Tu identidad de marca debe de ser muy consistente en todas las redes que utilices. Utilizar la misma imagen de perfil para todos los sitios es una excelente idea.

Facebook

La más popular de todas las redes sociales. Facebook tiene varias herramientas que son muy útiles para contactar a tus seguidores. Hay una gran diferencia entre tu perfil personal y una fanpage, y podrías estar más interesado en las interacciones de tu propiedad de la prensa. Te sugeriría invitar a tus amigos a unirse a tu página y a publicar regularmente actualizaciones. Tus amigos invitarán a otros y así sucesivamente. Facebook cuenta con un algoritmo que premia las interacciones entre personas. Cuando tus amigos comparten tus publicaciones, su amigo de Facebook se verá más propenso a interactuar con tus publicaciones. Facebook también tiene una herramienta llamada “Facebook Insights” que te permite analizar el rendimiento de tu página y obtener información valiosa sobre tus seguidores. Con esta información, puedes mejorar tu estrategia de marketing y llegar a un público más específico.
**YouTube y Vlogs**

Hacer videos y subirlos a Internet es probablemente la mejor manera de lograr popularidad viral, la cual ha llevado a varios artistas a la fama en gran parte (Justin Bieber, PSY, Gomez). Incluso existen músicos independientes que encuentran su principal fuente de ingresos desde el programa de época de YouTube (Look Try, Standing, Pentatonix). Los video blogs o Vlogs se ha popularizado cada vez más en los últimos años junto con la proliferación de los YouTubers. En estos videos, en vez de escribir un blog, los artistas se presentan frente a una cámara hablando sobre los acontecimientos diarios o un tema en específico, sin poner mucha atención a los detalles de producción.

**SoundCloud**

Asentamente, SoundCloud se ha convertido junto con ReverbNation en lo queボールすMySpace hace algunos años. Una página sencilla para subir y escuchar música gratis, así como interactuar con gente y ver que es lo que la gente escuchó. Es comúnmente utilizada, pero no limitada, a los productores de música electrónica que comparten gratuitamente sus nuevas producciones y mezclas.

**Twitter**

Esta red social del microblogging es la segunda más utilizada en el mundo. En cuanto al mundo de la música, Twitter también es una base de su naturaleza: Ser bravo y utilizar hashtags. Twitter es un sitio de mucha actualidad y a diferencia de Facebook, los algoritmos favorecen a quienes son más activos y mantienen interacción con otros usuarios. Un error común que cometen muchos músicos es Twitter exclusivamente de su música y sus novedades, en Twitter se puede demostrar la personalidad de su marca, sus gustos, pasiones y sentido del humor por medio de las opiniones expresadas. Seguir a bandas y artistas relacionados es fundamental para el posicionamiento web.

**Instagram**

Si Facebook domina el contenido, YouTube los videos, Twitter la actualidad, entonces Instagram es el amor de las fotos en internet. Instagram funciona también a manera de App para "recortar" tus fotos así que funciona mejor en coordinación con todas las otras redes sociales que puedes ligar.

**ReverbNation**

ReverbNation es una red social abiertamente dedicada a la escena de los músicos independientes. Esta red permite crear y utilizar aplicaciones como reproductores de e-mails para lanzar de datos, reproducciones de audio y calendario de conciertos a otras sitios o redes. ReverbNation es un sitio sumamente moderno ya que se deja ver estándares básicos en todos los lugares que utilizan por la web puede ser la forma de revisar cómo está funcionando toda su material promocional. últimamente también se ha popularizado ReverbNation por la lista de Top Artistas que mantiene por cada región, así dejándote ver un ranking de las bandas locales.
PUBLICIDAD PAGADA

Hablando concretamente de publicidad en línea, existen dos tipos: la publicidad orgánica, que es la que se va creando de acuerdo al desarrollo natural del contenido, y la publicidad pagada que es cuando se estimula arrojándole la presencia de lo que se quiere comunicar para llegar al mercado adecuado.

- Pay-Per-Click

Este método de publicidad es el más utilizado y consiste en pagar a la empresa por cada click que un usuario haga en el anuncio. El problema con este método es asegurarse de que la empresa contratada sea honesta en cuanto a su forma de medición, además de los rumores de que existen programas automatizados que se usan para hacer clicks. Google Adwords es el servicio de publicidad de Google y está comprobado que rinde resultados anunciando con la página más visitada del mundo quien tiene estadísticas muy precisas de cómo localizar a tu mercado. Facebook Ads funciona de manera similar pero a partir de la página de Facebook. Ambos servicios se pueden contratar con un presupuesto relativamente bajo.

- Alquiler de espacios publicitarios

Igual que en el mundo real, en el internet hay sitios populares que proporcionan espacios para anunciantes y los precios varía mucho dependiendo del sitio.

MAILING BLAST (NEWSLETTER)

Buena ya tienes muchos seguidores y de utila o de otra manera has conseguido formar una lista de contactos con tu e-mail ¿Y ahora qué? El Mailing Blast es una herramienta utilizada desde antes del inicio del internet que simplemente se actualizó reduciendo costos. Si ya tienes seguidores y ya te han dado su e-mail es por que seguramente están interesados en lo que haces, entonces mantén informados, te cuales son las novedades de tu proyecto.
APPENDIX 2 – Survey Data

Primary data collected from an online interview that was open from the 6 to the 13 of April.

Survey Data
Total Respondents: 158

All of the people who answered the survey are from the Mexico City-Querétaro area, are active musicians and have at least one ongoing music project.
• ¿How important is Internet for your Band/Project?

• Average: 4.22556391 (1 being the lowest)
  • 5 being the highest
What do you use the internet for in your Band/Project?

- Make contact with fans: 39.85%
- Share free content: 27.82%
- Sell online: 10.53%
- Try to reach a record label: 0.75%
- Personal communication: 21.05%

What is the strongest money input for your band/project?

- Digital music sales: 3.76%
- Not lucrative: 11.2%
- Merch: 4.51%
- CD’s: 5.26%
- Concerts/Gigs: 75.19%

Is your music available in an online music store?

- Yes: 26.32%
- No: 73.68%
What kind of physical products do you sell?

- None: 35.68%
- CD’s: 28.14%
- Vinyl: 1.15%
- T-shirts: 11.36%
- Hoodies: 3.52%
- Stickers: 14.07%
- Posters: 4.02%
- Videos: 0.50%

What digital tools do you use for the promotion of your Band/Project?

- Others
- Paid ads
- Mailing Blast
- Social Networks
- VLOG
- BLOG
- Official Website

What social networks do you use for your Band/Project?

- Facebook
- Twitter
- YouTube
- Instagram
- MySpace
- Reverbnation
- SoundCloud
- Tumblr
- Google+
- Otros
• How many hours a day do you spend managing your social media?

Average: 2.3

What kind of people contributes the most with your online content?

- Close people 39.85%
- Friends of a friend 15.04%
- My City 23.31%
- My Country 15.79%
- All over the world 6.07%

Do you consider that having a Virtual Identity necessary within the music industry?

- Yes 89.47%
- No 10.53%
## APPENDIX 2 – Survey Responses

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<th>Question</th>
<th>Options Provided</th>
<th>Response</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is your opinion about the current government policies?</td>
<td>Strongly Agree</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How would you rate the economy in your country?</td>
<td>Poor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you support the current leadership?</td>
<td>Strongly support</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How satisfied are you with the educational system in your country?</td>
<td>Very satisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is your opinion about the healthcare system in your country?</td>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How likely are you to vote for the current political party?</td>
<td>Very likely</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you believe in the effectiveness of current political leaders?</td>
<td>Effective</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How would you describe the justice system in your country?</td>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you optimistic about the future of your country?</td>
<td>Optimistic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How satisfied are you with the current job market in your country?</td>
<td>Very satisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is your opinion about the environmental policies?</td>
<td>Dissatisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How likely are you to participate in political activities in your country?</td>
<td>Likely</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you believe in the transparency of current political processes?</td>
<td>Transparent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How would you rate the quality of infrastructure in your country?</td>
<td>Excellent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you concerned about the corruption in your country?</td>
<td>Somewhat concerned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How satisfied are you with the current state of technology in your country?</td>
<td>Very satisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is your opinion about the social services in your country?</td>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How likely are you to engage in volunteering activities in your country?</td>
<td>Likely</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you believe in the inclusivity of current political processes?</td>
<td>Inclusive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How would you describe the overall health of your country?</td>
<td>Fair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you optimistic about the economic growth in your country?</td>
<td>Moderate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How satisfied are you with the current state of arts and culture in your country?</td>
<td>Very satisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is your opinion about the current international relations?</td>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How likely are you to support the current political stance on defense?</td>
<td>Strongly support</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you believe in the security of your country from external threats?</td>
<td>Secure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How would you describe the current state of governance in your country?</td>
<td>Effective</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Are you concerned about the sustainability of current political processes?</td>
<td>Somewhat concerned</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How satisfied are you with the current state of sports in your country?</td>
<td>Very satisfied</td>
<td></td>
<td></td>
</tr>
<tr>
<td>What is your opinion about the current state of tourism in your country?</td>
<td>Good</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How likely are you to participate in political discussions in your country?</td>
<td>Likely</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do you believe in the equality of current political processes?</td>
<td>Equal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- Strongly Agree: 5
- Agree: 4
- Neutral: 3
- Disagree: 2
- Strongly Disagree: 1
- Very satisfied: 5
- Satisfied: 4
- Neutral: 3
- Dissatisfied: 2
- Very dissatisfied: 1
- Likely: 4
- Somewhat likely: 3
- Neutral: 2
- Somewhat unlikely: 1
- Very unlikely: 5