LISTEN TO THRIVE

A Customer Satisfaction Research on the Print Advertising of Inverse Records

Tuomo Salonen

Bachelor's Thesis
November 2013

Degree Programme in Music and Media Management
School of Business and Services Management

JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Author(s) SALONEN, Tuomo	Type of publication Bachelor´s Thesis	Date 18.11.2013
	Pages 35+11	Language English
		Permission for web publication (X)

Title
Listen to Thrive: A Customer Satisfaction Research on the Print Advertising of Inverse Records

Degree Programme
Degree Programme in Music and Media Management

Tutor(s) LUCK, Heidi

Assigned by Inverse Records

Abstract

The advances in information technology have shaken the music industry. While the generalization of digital formats has gained a foothold from physical releases, it has also impacted the marketing and promotion of artists. More and more emphasis is put on digital vehicles and an online presence instead of physical media. Print advertising has played an important part in the marketing and promotion of music recordings, but the growing share of online has raised questions on the relevancy of print. The changing scenery in the industry does not allow companies to make bad business decisions and companies have to constantly develop themselves and stay aware of their customers' needs. A good tool for achieving this is a customer satisfaction research.

The thesis studied the opinions and attitudes of the artists of record label/music production company hybrid Inverse Records concerning the advertising of their releases in print media. Inverse provides publication, distribution and marketing services to artists and record companies. The thesis aimed at improving Inverse's music magazine advertising and gathering data which can be used in improving the services of the company.

The research was a qualitative, online survey-based research. The survey took a probability sample of 20 artists from a closed population of 70 artists in Inverse's roster who had had their release advertised in a magazine. The data was then analyzed to find correlations between replies.

The research gave insight on Inverse's artists' attitudes towards print advertising and revealed their slight preference of online over print media. The collected data also showed that there is a need for improvement in the design and quality control of the ads and communication between Inverse and its customers. These issues can be fixed with better communication between Inverse and the artists and directing more resources to advertising design.

Keywords Music industry, music magazines, advertising, customer satisfaction
Miscellaneous

JYVÄSKYLÄN AMMATTIKORKEAKOULU
JAMK UNIVERSITY OF APPLIED SCIENCES

Tekijä(t) SALONEN, Tuomo	Julkaisun laji Opinnäytetyö	Päivämäärä 18.11.2013
	Sivumäärä 35+11	Julkaisun kieli Suomi
		Verkkojulkaisulupa myönnetty (X)

Työn nimi Listen to Thrive: A Customer Satisfaction Research on the Print Advertising of Inverse Records

Koulutusohjelma Degree Programme in Music and Media Management

Työn ohjaaja(t) LUCK, Heidi

Toimeksiantaja(t) Inverse Records

Tiivistelmä

Internet sekä informaatioteknologian kehittyminen ovat koetelleet musiikkiteollisuutta. Digitaaliset julkaisut vievät yhä enemmän jalansijaa fyysisiltä formaateilta, mikä on vaikuttanut paitsi levyteollisuuden ansaintamallien muuttumiseen, myös artistien markkinointiin ja promootioon. Lehtimainokset ovat perinteisesti olleet tärkeässä roolissa äänitteiden markkinoinnissa, mutta verkkojulkaisujen osuuden kasvu herättää kysymyksiä painetun median hyödyistä verrattuna verkkomedioihin. Alan muuttuvat näkymät edellyttävät yrityksiltä jatkuvaa toiminnan kehittämistä sekä asiakkaiden tarpeiden kartoittamista. Hyvä työkalu näihin on asiakastyytyväisyyskysely.

Opinnäytetyö tutki levy-/musiikkituotantoyhtiö Inverse Recordsin artistien asenteita ja mielipiteitä heidän julkaisujensa lehtimainontaan liittyen. Inverse Records tarjoaa julkaisu-, jakelu- ja markkinointipalveluita artistien ja levy-yhtiöiden tarpeisiin. Tutkimus pyrki osoittamaan mahdollisia ongelmia Inversen lehtimainosten suunnittelussa ja toteuttamisessa sekä kehittämään ratkaisuja näihin ongelmiin.

Tutkimus toteutettiin määrällisenä verkkokyselytutkimuksena. Tutkimuksessa otettiin 20:n artistin todennäköisyysotanta 70:n yksikön suljetusta populaatiosta, joka koostui niistä Inversen artisteista, joiden julkaisuja oli mainostettu musiikkilehdissä. Kerätty data analysoitiin trendien löytämiseksi.

Tutkimus paljasti Inverse Recordsin artistien pitävän verkkomediaa hieman printtimediaa tärkeämpänä. Kerätty data osoitti myös, että Inverse Recordsin mainosten suunnittelussa ja laadunvalvonnassa on puutteita. Nämä asiat voidaan korjata parantamalla kommunikaatiota artistien ja yhtiön välillä sekä keskittämällä enemmän resursseja mainosten suunnitteluun.

| Avainsanat (asiasanat)

Musiikkiteollisuus, musiikkiaikakauslehdet, mainonta, asiakastyytyväisyys |
|---|
| Muut tiedot |

Contents

1. INTRODUCTION

The entertainment and media industries have been affected by the onset of the Internet Age (Tobolowsky, Jordan & Blackwell, 2013) to the point where speaking about "the current state of change in the industry" has almost become a cliché. However, there is no denying the facts. The sales of physical entertainment, i.e. music and media formats have plummeted and are today a mere shadow of what they once were (Nielsen Soundscan, 2000, 2013). As a result, many music and media companies, which previously relied heavily on physical media products, have disappeared and the ones that remain have been forced to adapt to the change and diversify their revenue streams (Hutchison, Macy & Allen, 2009). Advances in information technology have also allowed for artists to record, distribute and promote their music without the need for a recording contract.

The introduction of the World Wide Web and social media also revolutionized the world of marketing and advertising. Social media has become an important promotional tool for labels and artists. Magazine advertising has traditionally been an essential part of record label marketing and artist promotion, but with the shift from print towards online media, many have started to question the relevancy of print media advertising.

The mandator of this thesis, Inverse Records, is a company that provides release, distribution and promotional services, which have traditionally been record label functions. One of the services the company offers to its artists is advertising in music magazines in Finland and abroad. However, Inverse is not a record company but more of a hybrid between a record company and a music production company.

This research was a quantitative, survey-based customer satisfaction research studying Inverse's artists' satisfaction with the advertising of their releases in music magazines. The thesis starts off with the literature review which is divided into three main sections: The Industry Behind the Music Release, Marketing and Customer Satisfaction. The method section discusses the research method and the implementation of the survey. The thesis then presents and discusses the results of the survey and finishes with the

conclusion and future suggestions. The list of references and appendices are included at the end of the paper.

2. LITERATURE REVIEW

The Internet era and the digitalization that followed have greatly shaped the world (Levine & Levine Young, 2010). Had this thesis been written 20 years ago, the topics would have been drastically different. The entertainment industry has both suffered and benefited from the shift of focus from physical formats towards digital formats and the Internet (Masnick & Ho, 2012). The record industry has been required to change its ways as record sales have diminished and digital formats have not been able to completely fill the void (IFPI, 2013). Record companies have been compelled to focus their revenue streams, music distribution and advertising has shifted more and more towards the online, and various new marketing and promotional tools have appeared (Cairns, 2012). Countless operators working in the industry are trying to adapt and find a way to bring balance in this time of change (Reuters, 2013.)

The music industry can be divided to three main parts: Live music, music publishing and recorded music. As the subject of the study was the customer satisfaction of a music company, the live and publishing sides of the music industry were not discussed in the theoretical background.

2.1 The Industry Behind the Music Release

2.1.1 The Record Industry

The music record industry is over a hundred years old. Thomas Edison's phonograph was invented in 1877 and first sold to the public in 1889. The phonograph played back cylinder-shaped recordings followed by the disc recording a decade later (Hull, 2004). The initial purpose of selling music recordings was to get people to buy the playback machines. The phonograph

manufacturers also produced music recordings, and they became the basis for the first record companies.

The recordings became a valuable piece of merchandise in their own right in the 1920's (Hull, 2004). After World War II the record industry started a growth that lasted until the early 2000's when the sales of CD's, the dominant physical format at the time, peaked at 730 million units sold in 2000 (Nielsen SoundScan, 2000).

The first decade of the new millennium brought along a revolution in the music industry and all global business in general – the Internet. The MP3 and other digital formats grew more and more popular compared to the physical formats, which consumers had started to find clumsy and impractical. Consumers needed only a computer to extract or "rip" the audio from their CDs and convert them into MP3s. The portable MP3 players allowed for people to carry larger music libraries in their pockets than what the CD previously made possible. MP3 players' hard drive also allowed for rougher use without the audio skipping. Portable CD players were rapidly rendered obsolete.

While the industry was delighted at first by the opportunities of the new format and expected a new era of a system where people would pay for sound files, the online service Napster woke the industry from its dream in 1999. Napster offered millions of illegal sound files for free, and the result was a long series of legal battles where record companies tried to protect their works (Hull, 2004).

Record companies tried to fight the illegal sharing of files by providing CDs with copy protection to prevent consumers from extracting the audio from their CDs and converting them to digital files. This maneuver turned against itself: It resulted in CD playback problems and angered consumers who had legitimately bought a record which they could not play (PCWorld, 2002).

As a result of the digitization of recorded music, CD sales started do decline dramatically and in 2012 the number of Compact Disc albums sold was merely 193 million (Nielsen Soundscan, 2013) – a drop of over 500 million units in 12 years. With the profits from selling music going down, many record labels went bankrupt or were absorbed. Out of the "Big Six" major labels that

reigned in the late 80's and throughout the 90's, only three remain today: Universal Music Group, Sony Music Group and Warner Music Group.

With the domination of the physical formats coming to an end, record companies were forced to change tactics to compensate for the diminishing revenues (Hutchison, 2007). In an attempt to revitalize the industry, the major record labels started collaborating with entrepreneurs to create a service which would allow consumers with an internet connection to "stream" music without actually owning it - but the question was how to make money with such a service. The answer turned out to be commercials and subscription fees (Business Insider, 2011). In retrospect, record companies' efforts have proved to be a success: Royalties from digital streaming services such as Spotify are slowly starting to generate revenue for record companies (IFPI, 2013). These services are funded by advertising or subscription fees and give the consumers access to vast digital music libraries (White, 2011).

Another example of new record company strategies is the popularization of the "360 deal", a type of record contract where the rights of the label are extended from recorded music to other artist-related revenue streams such as concerts, merchandising, touring, endorsements and music sales directly from the artists' or the label's websites (Hutchison, 2010). For example, a study by the British Phonographic Industry (BPI) in 2012 showed that income of the UK record companies from those additional revenue streams increased 14% in 2011 compared to the previous year. In total, the revenues that came from outside CD, DVD and digital services combined for 20.5% of total record industry turnover (BPI, 2012).

2.1.2 The Record Label

The word "record label" is for many people just another word for "record company". But to find out why record labels are called the way they are, one must go over a hundred years back in time to the dawn of the music recording. When cylinder recording manufacturers released a record, it had a piece of paper attached at the end of it. The later disc records had a round label stuck in the center of them. The purpose of these labels was to identify

what was on the recording. It contained the name of the performing artist and the company that had produced the record. Later on certain labels got associated with a certain style of music, effectively creating the first record company brands (Wright, 2003).

During their hundred-year existence the purpose of record companies has changed very little. Although the shapes and sizes of their products have changed throughout the years, the core function of the companies still remains the same: To bring music to people. All record company functions aim at one ultimate goal - selling audio and video recordings (Hutchison, 2010).

Traditionally, there have been two types of record companies: Major labels and independent, "indie" labels. Major labels are multinational corporations with the capital for extensive and expensive production of music all the way from A&R (Artist & Repertoire) to marketing and promotion. They have branches around the world. Three companies exist today which fall under the definition of a major label: Universal Music Group, Sony Music Group and Warner Music Group, also collectively known as the "Big Three". These labels control approximately 75% of music releases in the world (Teachmedia, 2011).

Independent labels are often thought of as the labels that are not owned by one of the majors. Indies usually employ only a few people and their operations may involve relatively bigger financial risks as their budgets are drastically smaller than those of major labels. However, the small size of the company allows for close co-operation with the artists. While indie labels lack the capital of the majors, they can offer the artist more care and attention and usually greater, if not complete, artistic freedom as well. Indies give the consumers more options and can offer a more specialized catalogue than the majors. Indies can release records by artists who do not sell enough to attract the interest of major labels. These can be, for example, local artists or artists from alternative or underground styles of music (Hull, Hutchison & Strasser, 2011).

The current climate is one where labels are reluctant to sign new artists – they simply cannot afford to take the financial risk. Artists, on the other hand, are weighing if they need a label to release their music at all (Hutchison, 2010).

Although record companies are not the same kind of a necessity for artists as they used to be, the artists often lack the resources and know-how to get their music released professionally. The business idea of Inverse Records is to give the artist all the tools needed for a proper release without interfering with the creative process or taking away the rights to the music from the artist.

2.1.3 The Production Company

There are three types of production companies in the entertainment industry: film, live event and music production companies. Production companies operating in the recording industry are usually thought to be businesses dealing with the creation and production of music for different purposes, and this is indeed the case in *artistic production*. However, music production is not limited to just that. The entity that releases a music recording is also – rather confusingly – known as a producer (Koivulahti, 2011).

The term "production company" is used rather freely and can be used as an umbrella term meaning any company that provides services related to live performances or different stages of the production of a music recording. This includes, but is not necessarily limited to CD and vinyl pressing, artwork design, distribution and promotion of a release. The broadness of the term makes it difficult to define exactly what a production company is in the context of this work and thus it is not attempted to be explained. Because Inverse Records defines itself as a type of a production company, it was necessary to clarify that their operations do not include artistic production.

2.1.4 Inverse Records

Inverse Records is a rock/metal music oriented company founded in 2011 by Rami Hippi and Jaakko Tarvainen. Although the word "records" in the company's name may suggest otherwise, Inverse is not a record company in the traditional sense. They describe their business as follows: *"Inverse Records is a production company, which provides publication, distribution and*

marketing services to artists and record companies" (inverse.fi, 2013). Inverse also has a sub-label, Secret Entertainment, which focuses on non-metal releases. For clarity's sake, "Inverse Records" and "Inverse", when used in this research paper, refer to both the mother label and Secret Entertainment.

Whereas a record company may or may not provide the funding for a record, the releases of Inverse Records are funded by the artists themselves. In fact, in most cases the artist approaches Inverse with the songs already recorded and ready for release. Thus, Inverse Records enters the production process only after the record is ready, somewhat similar to the so called "master deal" (Keune, 2011) which is a common practice between record labels and artists today.

Upon signing a contract, Inverse and the artist agree upon the services the artist buys from the company. These services include most of the services a record label offers, including - but not limited to - pressing CDs, promotion and marketing of the album – all depending on the content of the agreed package deal. Another - and maybe the most significant - aspect in which Inverse differs from the traditional record company model is that the artist retains all the rights to their music.

The business idea of Inverse Records is to offer their knowledge, know-how, networks and promotion channels for artists without a record deal, essentially providing many services that are difficult, time-consuming or even impossible for the artist to perform without a record company. However, the artists retain all the rights to their music and the creative side is not interfered with. The artist gets their music in a professionally packaged form. The release is then distributed, promoted and advertised both in digital and physical formats. The entire process is intended to be as free as possible from the limitations that are often present in a recording contract.

Marketing and its different aspects, especially promotion, are a vital part of record music industry and music production company operations as the success of an artist relies heavily on generating visibility and a fan base. This is also what independent artists seek when approaching Inverse with their music. This thesis will examine marketing and promotion, especially magazine advertising, from the point of view of one such record industry operator.

2.2 Marketing

2.2.1 What is Marketing?

It is obvious that a basic understanding of the vast concepts of marketing needs to be established as the research deals with the important marketing functions of advertising and customer satisfaction. However, there is no easy answer to the question *what is marketing?* Different people understand marketing differently, but two definitions that are often accepted as sufficiently accurate are as follows:

"Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large." (American Marketing Association, 2013)

"Simply put, marketing is managing profitable customer relationships." (Kotler, Armstrong, 2012)

Kotler (2010) suggests that marketing should not be seen in the obsolete sense of "selling", but in the sense of satisfying customer needs. In fact, management expert Peter Drucker (1974) has said that "the aim of marketing is to make selling superfluous". That is exactly what this thesis ultimately aims at – listening to what the customers of Inverse Records have to say in order to better understand and address their needs, thus improving Inverse Records as a business.

One of the basic principles of marketing is building a relationship with the customer that is beneficial for both parties. This creates *value*. This simply means that both the producer of the good and the customer profit from their interaction with one another in some way. The producer establishes this relationship by providing the targeted customer with a strong *value proposition* which addresses the consumers' needs and wants as well as possible (Kotler et. al., 2008). The value proposition is a set of benefits the company promises to deliver in order to fulfill those *needs, wants and demands* (Kotler, et. al.,

2010). For example, Carlsberg famously promises to give its customers "probably the best beer in the world".

Companies address the customers' needs and wants with their products. The products can be either tangible or intangible – in this case the latter. Inverse Records produces services that address the artists' needs. The need that this research helps Inverse to address is the artists' need to create visibility for their release. The artists pay Inverse for this service and they want to get maximal value for their money. In marketing terminology the customer's, in this case the artists', assessment on Inverse capacity to satisfy their need, is called customer value (Kotler, 2010).

One of the key marketing theories is the "marketing mix" (See Figure 1.). Originally coined by Professor James Culliton in 1948, and popularized by Neil Borden (Borden, 1984), the theory has since become one of the most dominant ideas in modern marketing. It is a set of marketing tools a firm blends to get the desired response from the target market. It consists of everything the firm can do to influence the demand for its product. These means are divided into four groups known as "The Four P's": product, price, place and promotion. The marketing mix is applied to record label functions in the section 2.2.2.

FIGURE 1. The Marketing Mix. (Adapted from Kotler, 2010)

The concepts in play in this research – quality, design and advertising, for example – fall under the groups of Product and Promotion with the sole exception of channels – in this case the advertising channels or mediums and vehicles – which belongs to the "Place" group.

Marketing can be direct or indirect. Direct marketing is bringing the sale directly to the customer. Such methods include face-to-face interactions, telemarketing and online activities such as e-mails and social media. Whereas direct marketing is active, indirect marketing is passive. The customer is directed towards a product, not approached directly. Indirect marketing methods include for example television, radio, newspapers, magazines, billboards, online banners (Kotler, 2010).

2.2.2 Record Label Marketing

The mission of a record company is to provide consumers with the music they desire. This is not a simple task: most consumers' monthly budget to spend on entertainment is limited and the competition for that money in the entertainment industry is fierce. Bars, sports events, movie theatres and home entertainment products, such as movies and video games, are only a small fraction of the possibilities the consumer faces. Therefore record companies must choose their marketing strategies and techniques carefully (Hutchison, 2007).

An example of marketing techniques that could be used when applying the marketing mix to the strategy of a record label with a new release could be as follows:

1. Product

As the release of a record is usually a financial risk for the record company the release has to be of high enough quality – the sound quality and production have to meet the industry standards.

There has to be a market for the release. Major labels always consider launching new artists very carefully as they often do not have a pre-existing

fan base. Current trends also dictate what type of music people buy – it makes no sense to invest heavily in a heavy metal record during a time when people do not buy heavy metal records. The release also needs to differ sufficiently from the other products on the market and the production costs need to be affordable and competitive.

In Inverse's case where artists approach the label with an already completed recording and Inverse does not intervene with the artists' creative freedom, such quality control cannot be carried out. There is also little financial risk involved - thus the musical style of Inverse's artists only affects those to whom the album's marketing is directed.

2. Price

A good rule of thumb when considering the price of the product is "sell as high as possible". The consumer, on the other hand, generally wants to buy as low as possible. The price has to be competitive.

In Finland, the retail price has certain regulations. In order for an album to be eligible for the official charts, the minimum retail price is 13,90€. Otherwise it falls into the mid-price category and thus is only eligible for the mid-price chart.

3. Place

The artist approaches Inverse with a completed music recording, a *master.* The master is then sent to a CD (or cassette or vinyl) pressing plant which manufactures the agreed amount of records. The factory then sends the records to Inverse. Inverse then stores the records. At that point the record distribution process begins: The artist usually wants a small amount of the records to sell at gigs, some are sold online through Inverse's online store and the rest are distributed to record retailers around the world. From Inverse.fi:

> *Inverse's digital distribution covers over 200 online music services worldwide, including all the major services, such as iTunes, Spotify, Google, Amazon, 7digital etc. Our physical distribution is focused on European partnerships with effective wholesale partners. Our concentrated logistics system makes cost efficient physical distribution in Europe possible. Retailers from all over Europe are able to order products we distribute. (inverse.fi, 2013)*

The release date of a record also requires careful planning. For example, a high chart position is extremely difficult to achieve in the Christmas market, where as the required amount of units sold for a high chart position is less in the summer, when less records are sold and there is less competition. Having a Christmas Number One is a major achievement for both the artist and the label but it is more difficult to achieve. The company may also choose to deliberately release a record on the same day as a "rival" artist in order to create publicity, as was in the case of Oasis and Blur in 1995 in an event that was declared by the press as "The Battle of Britpop" (BBC.co.uk, 2007).

4. Promotion

Promotion is essentially delivery of information. It is informing potential consumers of the product. How the product is presented is important. The target group of the product dictates the means and volume of the promotion. It consists of advertising, personal selling, sales promotion, and public relations (Hutchison et al. 2009).

As most of Inverse's income comes from the purchases of the package deals and only a small fraction is derived from record sales, the success of the releases is not critical for the company's financial well-being. Thus, the purpose of the marketing and promotion of the label's releases is keeping their artists satisfied by delivering them the agreed components of their contract. One of these components is advertising the release in music magazines in Finland and the rest of Europe.

Advertising is discussed more in detail in the next chapter.

2.2.3 Advertising

"Advertising is the art of arresting the human intelligence just long enough to get money from it" –Chuck Blore

The origin of the word "advertising" comes from the Latin word "ad vertere" which means "to turn toward". That is just what advertising is: In the Merriam-Webster Dictionary (2013) the definition of advertising is *"techniques and practices used to bring products, services, opinions, or causes to public notice to persuade the public to perform in a certain way".*

G. & M. Belch (2003) define advertising as "any paid form of non-personal communication about an organization, product, service, or idea by an identified sponsor". This means several things. Firstly, the space and time for the advertising needs to be bought. Secondly, the fact that advertising is non-personal means that mass media such as TV, radio, newspapers, magazines and the Internet are used to distribute the messages to large numbers of people. Non-personality also means that immediate direct feedback from the recipients cannot be attained. Therefore before the message is sent, the audience response and interpretation must be carefully considered (Belch, 2003). This is why advertising should be thoroughly planned and plenty of attention put into the advertisements' design.

Advertising is a part of *marketing communications* (Vuokko, 1993), which equals the promotion part of the marketing mix. It usually aims at sales promotion – to sell a product either immediately or in the future. According to Himanshu Pant (2007) advertisers are often companies trying to enlarge their profit by increasing demand for their products or services. However, not all advertisers are selling a product. Some examples of these kinds of advertisers are religious organizations, the military looking for recruits and political parties. What all forms of advertising have in common is the aim to spread awareness. This is why every major media is used for advertising (Kotler, 1999).

Inverse's business model makes the company's advertising a challenge. The majority of the company's customers are artists. The artists naturally want to promote their releases as effectively as possible. This is why the advertisements need to be designed with the consumer in mind – in this case

the readers of music magazines. Therefore Inverse has to address the needs, wants and demands of not only the artists, but also the potential record buyers. That is where Inverse's aim differs slightly from that of a traditional record company: The high quality of the advertisements is, or should be, pursued not to increase the profit from record sales - but to keep their immediate customers, the artists, satisfied by providing them with a high-quality service which in this case is effective advertisements.

According to Luke Sullivan (2008) there are no exact rules when designing ads, but he suggests certain aspects that should be carefully considered to maximize the ads' effectiveness. A good ad provides a solution to a problem (Altstiel & Grow, 2006). In Inverse's case it is what the artist wants to accomplish with their ads that defines what the "problem" is. This is why each ad should be designed in co-operation with the artist.

Ogilvy (1985) and Dahl (2007) suggest the advertiser start by studying the product that is being sold. This, according to Ogilvy, improves the advertiser's chances to come up with a good idea for selling it. In Inverse's case this could mean listening to the release, examining its artwork and looking for a theme in the lyrics. The next thing to consider is the target group. Who is the advertisement directed at? Who does the artist want to reach with their music? These questions should be discussed together with the artist and place the focus on making the ad appealing to the desired target group.

After the purpose of the ad becomes clear, the actual design stage can begin. Dahl (2007) names three elements as the basic building blocks of an effective ad: A strong headline, a brief *sell copy* and an arresting graphic. He adds that a good print ad is clear, succinct, informative and inviting.

Careful attention should be put into the ad's design and layout to keep it from appearing cluttered and confusing. The ad should immediately make clear what it is about - it has just a split second to grab the reader's attention and explain what the product or service is about and why it brings value to those who read it. The first step is the headline. It is, in most cases, the single most important element of a successful print ad as it is the first, and often only, part of the ad that the reader actually reads. A good headline is short and to the point. When it works well together with the visuals of the ad, the reader is

more likely to make sense of what the ad is trying to say. This is especially important for Inverse since the company needs to advertise many products in one ad (Dahl, 2007).

It should be kept in mind that the advertiser often cannot choose the positioning of the ad. Therefore ad has to stand out from the pages of the magazine as well as possible. The reader must be given a reason to stop for a moment (Dahl, 2007).

2.2.4 Print as a Medium

Since Inverse uses a print medium in its advertising, it is appropriate to explain the concept briefly. Mass communication, or mass media, is communication to large numbers of people simultaneously. It consists of eight mass media industries: books, newspapers, magazines, recordings, radio, movies, television and the Internet (Biagi, 2010). The first three, books, newspapers and magazines, fall under the umbrella term of "print media" or simply "print". However, print is not limited to these three media: it includes any publication that is printed on paper (Suggett, 2010).

The digitalization of the world has also taken its toll on print. Newspapers and magazines have put more and more emphasis on the online versions of their releases, sometimes at the expense of the printed version (The Economist, 2012). Advertisers are also shifting focus from printed newspapers and magazines towards online adverts. A big question has arisen in the last few years: Is print still relevant?

Barry (2012) is certain that print is still needed in marketing and advertising despite its decline. Barry argues that print has advantages over the web in many fields: Print is tangible, portable and moldable. It does not require technology to be used. Print can be *sensed*: Its pages can be turned, its material felt and its scent smelled. Print can be of practically any size from the smallest flyers to massive billboards.

Another advantage print may hold over the web is that the Internet is too saturated with advertising. Yori Wurmser (2012) of the Direct Marketing

Association (DMA) suggests that people may not be entirely happy with the vast amount of information being forced at them. According to DMA's Response Rate Report (2012), direct mail advertising, although in the decline, still holds a better average response rate than e-mail advertising.

Although the Internet is considered a threat to print, it also holds opportunities. Print can work superbly when combined with the web (Richards, 2012) – especially now that QR (Quick Response) codes have become common. One can look at a printed ad, scan the QR code included in it with a few clicks or taps on their portable device and be directed to a website for more information.

The choice of medium can be a difficult task for advertisers, especially today when online advertising offers interactivity, enables more accurate targeting and is often more effective than traditional mass media. Success in newspaper and magazine advertising is difficult to measure (Hutchison, 2010).

To appear in a music magazine has been an achievement in its own right and one of the questions pointed towards Inverse's artists is if they still feel that way. One of the aims of this thesis was to find out how the customers of Inverse Records feel about advertising in print media. Print publishing is significantly more expensive than online publishing (Hutchison, 2010), so advertisers need to consider if it is worth the investment.

2.3 Customer Satisfaction

This chapter briefly explains the concept of customer satisfaction and intends to give insight on the benefits and motivations behind conducting a customer satisfaction research.

All business is about the customers – one cannot sell if nobody is buying. Therefore the all the possible effort should be put in keeping the customer happy. Customer satisfaction is essentially how the customers feel about the company (Heppell, 2010). Positive experiences for the customer are essential in making the customer return to use the services of the company rather than

seeking alternatives. This behavior is known as *brand loyalty (*American Marketing Association, 2013). Brand loyalty leads to accomplishing what Peter Drucker (1974) called the purpose of marketing - *making selling unnecessary*. What the customer expects from the products of the company is quality. A product is of a sufficiently high quality when it fulfills the needs and wants of the customer.

Customer satisfaction is a so-called key performance indicator in business. Customer satisfaction is measured because it allows for better business decisions and a better perception of their customers' requirements and whether or not those requirements are being met (Hayes, 2008).

Inverse's means for reaching customer satisfaction and a positive brand image are a high quality level of all provided services, full co-operation with the artist, almost complete transparency in the company's actions and the positive word-of-mouth generated by satisfied customers.

How to keep track of the customers' satisfaction levels then? Kotler (1999) suggests that successful businesses develop systems that make it easy for the customers to give feedback. This ensures quick response to problems and provides ideas for improving the quality of products and services. However, it should be noted that these kinds of systems do not reveal the whole picture on customer satisfaction. Dissatisfied customers are more likely to switch the supplier of the product or service rather than complain. Kotler's medicine for this is the regular use of customer satisfaction surveys such as this one.

3. METHOD

3.1 Research Problem and questions

The objective of this thesis was to find out how Inverse's artists feel about Inverse's advertising in print media and if there is a need for improvement. Inverse's magazine ads have so far followed a certain formula where the artists' input has been minimal – Inverse has usually chosen the layout and slogans for the advertisements. In order to find out if Inverse's artists are

happy with how Inverse has handled the advertising of their releases, the following research questions were formulated:

1) How do Inverse's artists feel about the magazine advertising of their releases?

2) Is there a need for improvement?

3) What could be done to improve the advertisements?

3.2 Overview of the Research Method and its Reliability

According to Nummenmaa (2009) the phases of research are always approximately the same regardless of the nature of the research. They are 1) planning the research, 2) collecting data, 3) analyzing the data, and 4) reporting the results. When conducting research, the first choice the fresearcher faces is the choice of the research method. The primary research method is usually *quantitative*, *qualitative* or a combination of the two, a *mixed methods* research. This thesis was formulated by taking a quantitative approach.

Quantitative research is based on collecting numerical data, usually statistics, and that numerical data is then analyzed and finally explained verbally. While quantitative research often examines data that already is in numerical form, non-quantitative data (such as attitudes and opinions) can often be turned into a quantitative form for example by using a questionnaire rating scale. The advantages of a quantitative survey include the ability to collect a large amount of data – but it can also be used to examine a smaller population. It enables asking multiple questions from a large number of people at the same time. It is also relatively simple to transform the data into a readable form and analyze the results (Hirsjärvi, et. al., 2009).

Quantitative research is usually carried out by using a survey. A survey uses a questionnaire form or a structured interview. The data is collected in a standardized form, which means that every participant is presented with an exactly similar set of questions. The participants form a *sample* from a certain

population. In this case the number of Inverse's artists who took the survey forms the sample with the population being Inverse's artist roster. A survey based research seeks to generalize – the aim of a survey is to draw conclusions from the sample to the entire population. The collected data is used to describe, compare and explain phenomena (Hirsjärvi, et. al, 2009).

The quantitative method was chosen because it provided a relatively quick and cost-efficient way to gather the necessary data. Interviewing the artists would have been infeasible considering the amount of data needed for the research and the excessive amount of effort it would have required. It would also have been difficult to draw generalizations from qualitative data.

Validity and Reliability

A research needs to be valid and reliable – otherwise it is worthless. While validity and reliability may seemingly mean the same thing, there is a difference between the two, and their criteria differ depending on the research method (Hirsjärvi, 2009).

Ranjit Kumar (2005) states that validity means the ability of a research procedure to measure what it is designed to measure. This is backed by Hirsjärvi (2009) and Creswell (2009). According to Creswell, validity in quantitative research *"refers to whether one can draw meaningful and useful inferences from scores of particular instruments"*. While 100% validity cannot be reached, threats to validity can and should be minimized. There are many aspects to consider when designing a research to ensure its validity. The time scale, methodology for answering the research questions, the data collection method and the sample size all need to be appropriate.

However, what is meant with reliability differs in quantitative and qualitative research. In a quantitative research such as this one, reliability equals dependability, consistency and repeatability over time (Cohen, Manion & Morrison, 2007). This effectively means that if the research were to be conducted repeatedly, there would be little to no variation in the results. In order for a research to be valid, it needs to be reliable.

Various actions to eliminate possible reliability issues were undertaken at the survey design stage to minimize errors in the data. These actions included

keeping the layout of the survey form clear and the questions as simple and unambiguous as possible as these flaws may cause the recipient to lose concentration and quickly skip through the survey or abandon it entirely (Brace, 2008). The survey did not present more than three questions at a time and all the questions that were on the same page had a common theme in order not to confuse the recipient.

3.3 Implementation of the Survey

An online survey was selected because it is a fast, cost-efficient and easy way to conduct a survey. The online survey platform SurveyMonkey was selected for this questionnaire for its ease of use and versatility.

When conducting research based on a survey, the quality of the survey is vital for the success of the study. It is imperative that the right questions are asked, that they are worded properly and that the order in which the questions are presented is carefully designed. Failure to meet these requirements may result in the answers coming out meaningless or even misleading (Brace, 2008).

The sample size used was a *probability sample* – this means that the probability that an individual is selected into the sample can be determined. The type of the population was a so called *closed population.* An example of a closed population is an organization with an existing list of its members' E-mail addresses (Schonlau, Fricker Jr. & Elliott, 2002).

The link to the questionnaire was sent to the participants via e-mail. The data was collected within a time frame of one week starting from 28 October and ending 3 November.

Contents of the Survey

The questionnaire consisted of 13 questions with 11 multiple choices questions using a scale of 1-5 and two open-ended questions. The survey was divided into six sets of questions by theme. The themes were 1) background information, 2) visibility in different media, 3) layout of the

advertisements, 4) content of the advertisements, 5) value of the advertisements and 6) feedback to Inverse. The survey was designed so that all of the questions required an answer before the participant was allowed to proceed to the next set of questions.

Preparing the questions

The questions were prepared in co-operation with Jaakko Tarvainen, the CEO of Inverse Records, and were tailored according to the needs of the company. Previous theory from the fields of marketing and advertising was used as an aid when preparing the survey questions.

To keep the data analysis process as straightforward as possible, the amount of open-ended questions was kept to a minimum. The questionnaire consisted of 13 questions with 11 multiple choices questions using a scale of 1-5 and two open-ended questions. The questionnaire was divided by theme into six sections with 2-3 questions per section. Each section was on a separate page to prevent the participants for getting overwhelmed by the number of questions and to allow them to concentrate on one theme at a time.

Choosing the participants

The survey was sent to all 70 Finnish artists who had a release that was advertised in print media by Inverse Records. The reason behind excluding non-Finnish artists from the study was simply to save time and effort. Since there were only a handful of non-Finnish artists on Inverse's roster, it was concluded that including them would not significantly alter the outcome of the survey. The sample size was limited to 20 artists. It was felt that the size of the sample was sufficient to get accurate enough data for the purposes of this research. SurveyMonkey was programmed to close the survey after the desired sample size was reached.

Reaching the participants

The link to the survey was sent to the contact e-mails of the participants by using Inverse's list of their artists' contact information. To ensure maximum visibility, the survey was sent out on a Monday. One of the contact e-mails was invalid, so the final reach of the survey was 69 artists.

Testing the survey

The survey was tested by different people to eliminate any errors that might have slipped in and to ensure the survey form worked as expected. This also allowed for getting familiar with SurveyMonkey's data collection and data analysis features.

Analysis of Data

According to Hirsjärvi (2009) there are numerous data analysis methods which can roughly be divided into two categories depending on the approach: an approach seeking to *explain* and an approach seeking to *understand* phenomena. The main principle is choosing the method that best answers the research questions.

The data was arranged and analyzed by using SurveyMonkey's analyzing tool. The recipients' opinions were measured with the Likert scale (1=not satisfied, 5=very satisfied). In this case the data was arranged into statistics which were examined to explore the relation of data to the population and see if it contained trends.

It was decided not to go in-depth in the analysis since the sample size is so small and thus only the most basic analyses were done. It is of noting that due to the small sample size there is a larger margin of error when drawing generalizations; however, since this research aimed to developing Inverse's services, already the presence of dissatisfaction in the answers was usable data for the purposes of this research.

An important thing to note is that in this thesis the statistical unit is an *artist*, but it cannot be known if the artist is one person or a group of people and if the recipient's opinion represents the entire group's opinion. Background variables were not given a strong emphasis in this study since for example the recipients' age and sex were not relevant information for the purposes of this research.

The small sample size enabled relatively easy analysis of the collected data and extensive data cleaning, which is usually normal in the initial analysis

phase, was not required. The data was presented both verbally and in numbers. The data can be found in a graphical form from the appendices.

4. RESULTS

This thesis was intended to work as a preliminary research to give Inverse a base for a possible larger customer satisfaction study in the future. Keeping the sample size and the number of questions relatively small was a conscious decision and were sufficient for reaching the goals of the research. It also would not have served the purposes of a bachelor's level thesis to conduct too large a research.

Before beginning work on reporting the results, it is imperative to check whether or not the research problem has been solved. All research questions must be observed regardless of them getting an answer or not, since the lack of an answer may still be an answer. The results should be presented individually to each research question in as clear and simple a manner as possible (Hirsjärvi et. al, 2009).

A total of 20 artists took the survey. However, despite the fact that the survey design only allowed for the final open question to be skipped, one of the participants had only provided an answer to the first six questions which suggests that they abandoned the survey after answering the sixth question.

See Appendices for the online survey form and the collected data in numerical and visual form.

Section 1: Background information

Question 1: *Where does your band operate?*

Due to the relatively small sample size, the participants were divided into the EU-dictated NUTS regions. The regions are Helsinki-Uusimaa, Southern Finland, Western Finland, Northern and Eastern Finland and Ahvenanmaa. 20% of the participants reported two cities when asked the city from which they operate.

50% of the participants had activity in the Helsinki-Uusimaa area. The second largest demographic group was Northern and Eastern Finland with 20.8%. 16.66% came from Western Finland, 8.33% from Southern Finland and 4.16% had operations abroad. None of the participants had activity in the Ahvenanmaa region.

Question 2: *How long has your band been active?*

The participating artists were relatively experienced with 95% of the participating artists having been active for 3 years or more.

Section 2: Visibility in different media

Question 1: *How important do you consider the visibility of the advertisements of your releases in print media?*

As the effectiveness of print advertising is difficult to measure (Hutchison, 2010), it was felt necessary to ask the artists themselves what they consider more important – advertising their music in print or online.

The participants' sense of relevancy of traditional print media was scattered. 20 % felt that the presence of their releases' advertisements in print was very important, 25 % found it important, 25 % somewhat important, and 25 % not very important. 5 % of the participants did not put any significance in their advertisements' visibility in print at all.

Question 2: *How important do you consider the visibility of the advertisements of your releases in online media?*

There was a clearer trend when evaluating the participants' opinion on online visibility. 65 % found it very important, 15 % found it important, another 15 % somewhat important and 5 % not very important.

Section 3: Layout of the advertisements

Question 1: *How satisfied were you with the layout of your advertisements?*

Most of the participants were relatively happy with the layout of their advertisements with 45% somewhat happy and 30% happy. 20% were not happy. Only 5% were very happy with the layout.

Question 2: *How well did you feel your advertisements stood out from the pages of the magazines?*

Half of the participants felt that the advertisements did not stand out from the pages of the magazine or magazines they were featured in with 40% stating the ads did not stand out very well and 10 % finding the distinctiveness poor. 30% though the ads stood out quite well and 20 % though their ads stood out well.

Section 4: Content of the advertisements

Question 1: *How satisfied were you with the slogan of your advertisements?*

The majority of the participants were satisfied with the slogan of their ads. 52.6 % were satisfied, 15.8 % somewhat satisfied and 10.5 % very satisfied. 21 % of the participants were not very satisfied with the slogan.

Question 2: *How informative did you consider your advertisements?*

The advertisements were found relatively informative with 47.3 % of the participants finding them somewhat informative and 42.1 % sufficiently informative. 10.5% felt the advertisements were not very informative.

Section 5: The value of the advertisements

There was a clear trend among the participants when it comes to the value the artists felt they had gained from the advertisements – most of them found the advertising only somewhat useful or not useful at all.

Question 1: *Did you feel your advertisements boosted your record sales?*

94.7 % of the participants felt the advertising gave little to no boost to their record sales. Only 5.26 % noticed a positive effect.

Question 2: *Did you feel you feel the advertisements helped you get gigs?*

42.1 % reported quite little help in getting gigs and 57.89 % did not find advertising helpful in that area at all.

Question 3: *Did you feel the advertisements increased your popularity?*

Opinions on the advertisements effect on increasing the popularity of the artists were distributed slightly more evenly with 31.6 % of the participants finding them somewhat helpful or helpful, and 68.4 % not very helpful or not helpful at all.

Section 6: General feedback

Question 1: *How well did you feel your output was taken into account in the advertisements' design?*

The final multiple choices question measured how the artists felt their own output was taken into account when designing the advertisements. Curiously, the answers were dispersed: 57.9 % of the participants felt their views and opinions were taken into account well or very well. 21 % felt their voice got heard sufficiently. However, 5.26 % found their output was not taken into account very well, and 15.8 % stated they could not influence the design of advertisements at all.

Question 2: *Give general feedback related to Inverse's advertising:*

To conclude the survey, the participants were given the opportunity to give general feedback about Inverse's advertising. Four participants decided to give feedback. Three of them criticized the orthography of the advertisements with one suggesting the advertisements be proof-read carefully before publication. One participant criticized the lack of communication between Inverse and the artist.

5. DISCUSSION

The idea for this thesis came about during the researcher's internship period at Inverse Records. Inverse felt the need to study the level of satisfaction of the artists on Inverse's magazine advertising as the company had no existing data on the subject.

The research showed there are two distinct areas of improvement in Inverse's advertising: 1) the advertisements need improving both in design and quality control and 2) there is a lack of communication between the company and its customers. Other aspects that rose up from the data are the artists' preference of online advertising over print advertising.

Monitoring customer satisfaction levels is important as it allows companies to make better business decisions and give them a better perception of their customers' expectations (Hayes, 2008). This research does not elaborate on Inverse's motivations behind the decision to carry out a study on customer satisfaction; however, regular customer satisfaction studies allow for quick reaction to possible problems and may provide ideas for developing the company's products and services (Kotler, 2010). Therefore, conducting such a research can be viewed as a smart decision from Inverse's point of view. Kotler also points out that customers should be encouraged to give feedback to solve possible problems quickly, as they tend to simply stop using a service they are not happy with rather than complain. This is especially important in creating and maintaining brand loyalty (see pg.16). As the results of the survey suggested that the communication between Inverse and their artists needs improving, Inverse could develop a feedback system to address this issue.

When examining the recipients' geographical location and how long they had been active at that point of their careers, no correlation was found between the background information and Inverse's advertising. The data showed that most of the recipients were relatively experienced and that the largest demographic areas generated the most answers to the survey, but due to the small sample size, no conclusions or generalizations could be made based on this data.

In this time of uncertainty and change brought about by the Internet, the physical formats in different media are losing ground to their digital counterparts (Tobolowsky et. al, 2013). One aspect of mapping Inverse's artists' opinions and attitudes was their preference of advertising medium. As Inverse Records offers advertising and promotional services to its customers in both physical and digital formats, the company wanted to determine

whether their customers value one format over the other. The online survey showed that Inverse's artists find the online advertising of their releases more important than advertising in print. This result suggests that the re-evaluation of the volume of Inverse's advertising services should be considered. While the results indicate that the artists still value print advertising, it may be necessary to reassess - if the company's resources allow for it – if focus should be shifted from print advertising towards developing more effective online advertising strategies.

When examining the results in the light of advertising design theory, (see pg. 13-15) the dissatisfaction of the recipients suggests that not all of the qualities of a good ad are present in Inverse's print advertising. The replies in the survey's section which measured the visual aspects of the ads were dispersed. While most of the recipients were relatively satisfied with the layout of the ads, they felt the ads did not stand out particularly well from the pages of the magazines. Although the recipients' answers may be biased, their opinion should be taken into account when improving the visual design of the ads.

The contents of the ads were relatively well-received among the participants. Over two thirds were either satisfied or very satisfied with the slogan with which their release was advertised. However, about 20 % said they were "not very satisfied" with them. This information again shows that the co-operation between Inverse and the artists needs to be improved. The artists were roughly divided in two: 40% found the ads sufficiently informative and 40% somewhat informative. One feedback found the inclusion of QR codes in the ads a positive. This is an example of a situation where print and online media work well when combined as Richards (2012) suggests. The open feedback field brought up a clear content issue: three of the four participants who chose to give feedback criticized the orthography of the ads and complained about mistakes in the ads. Careful filtering of mistakes is essential in all text-based information that gets published as mistake-ridden text gives the reader an unprofessional impression of the communicator.

In order to maintain a high level of quality in their services, it is clear that more attention needs to be given to advertising design, both in visual aspects and in

the actual content and message. It is up to the company to decide what action will be taken, but if the company's resources allow, one option could be utilizing the services of a professional ad designer.

One of the survey's sections dealt with the value the artists felt they had received from the ads. At first glance the results seem to indicate that Inverse is selling its customers a service that effectively does nothing for them. However, measuring the success of advertising is difficult (Hayes, 2008) and there has to be a need, want or demand for a product (Kotler, 2010). Firstly, the artists cannot know the true effect of advertising on their record sales, popularity or demand for performances and therefore their survey replies are likely based on assumptions. Secondly, theory suggests that advertising alone does not create a demand for a record, but rather works in spreading awareness of an already established artist. Adding an open-ended question to this section could have shed light on if the artists are aware of the fact that one ad alone does not generate a demand for a product, especially not overnight. Thirdly, and perhaps most importantly, Inverse merely provides the artists with marketing and promotional tools – in retrospect, the relevancy of these questions is questionable. On the other hand, this set of questions did shed light on the artists' attitudes and opinions on Inverse's advertising.

The research succeeded in answering all of the research questions. The survey generated data from which Inverse's artists' attitudes and opinions on how Inverse handled their magazine advertising could be examined. Analysis of the data showed that there is a need for improvement, and that data in combination with previous theory on the subject pointed out issues which need to be addressed and also generated ideas for how to take action in order to develop Inverse's advertising services.

Suggestions for solving these problems are as follows:

1) Monitoring customer satisfaction and encouraging the artists to give feedback. This allows for quick response to problems and provides ideas for developing the company's services.

2) Paying more attention to the quality control of the advertisements. One option is requiring the artist's approval before publishing an ad.

6. CONCLUSION AND FUTURE SUGGESTIONS

As the situation in the music industry is unstable, and its future difficult to predict, it is hard to say what will happen to record companies. Inverse's business idea is a unique concept in Finland and that gives them a good position in the market. As long as labels are unwilling to sign but artists still want professional releases, there will be demand for Inverse's services. However, being able to take full advantage of the position requires that the services they offer are of high quality and can keep their customers satisfied.

The research gave insight on Inverse's artists' attitudes towards print advertising and revealed their slight preference of online over print media. The collected data also showed that there is a need for improvement in the design and quality control of the ads and communication between Inverse and its customers. These issues can be fixed with better communication between Inverse and the artists and directing more resources to advertising design.

A future development idea that arose from the theory and research data is the designing of some type of a feedback system for Inverse's customers. Its possible implementation will be discussed together with Inverse Records when analyzing the conclusions drawn from the research. All aspects of the research will also be observed and the requirements for an extensive customer satisfaction research will be mapped.

6.1 Future Suggestions

Future research could examine the phenomenon from the consumer's point of view to see if the consumers' and artists' perceptions on attractive print advertising match. Mixing print and online media, Quick Response (QR) codes for example, is also a relatively new phenomenon that could be studied further.

6.2 Limitations

The small sample size and small number of questions, although left intentionally so, are threats to the reliability and validity of this research. The unit of measurement was technically one artist: it is not known if a unique recipient is one person or many people and if the group's answer represents the entire group's opinion.

A threat to the reliability of this research is the possibility that some questions were misunderstood. For example, the Finnish word "näkyvyys" (visibility) can be misinterpreted if taken out of context. Although the question that followed would have put the question into proper context and participants were allowed to go back and change their answers, it cannot be known if the participant actually did correct the possible unintended answer. In retrospect, this threat could have possibly been eliminated by including an open text field after each question to give the respondent a chance to explain why they settled upon a particular answer.

Another threat is the fact that the researcher is working for Inverse – therefore the complete objectivity of the research cannot be guaranteed. However, this can also be seen as an advantage, as an outsider may not have been able to gain a similar understanding and information on the company's policies and operations.

REFERENCES

Altstiel, A., Grow, J. 2006. Advertising Strategy: Creative Tactics From the Outside/In. SAGE Publications: California.

American Marketing Association. 2013. Definition of Marketing. http://www.marketingpower.com/AboutAMA/Pages/DefinitionofMarketing.aspx . Accessed on 8 October 2013.

Armstrong, Larker, Kotler, P., Brennan. 2009. Marketing: An Introduction. First European Edition. Pearson Education.

Barry, A. 2012. Why Print Media Is Still Relevant In The Digital Age. http://www.mckinseydevelopment.com/blog/bid/161369/Why-Print-Media-Is-Still-Relevant-In-The-Digital-Age. Accessed on 3 October 2013.

BBC.co.uk. 2007. Blur vs Oasis.http://www.bbc.co.uk/music/sevenages/events/indie/blur-vs-oasis/ Accessed 20 September 2013.

Belch, G., Belch, M. 2003. Advertising and Promotion. Sixth Edition. McGraw-Hill.

Biagi, S. 2010. Media Impact: An Introduction to Mass Media. Tenth Edition. Wadsworth: Boston.

Borden, Neil H. 1984. The Concept of the Marketing Mix. Journal of Advertising Research. Accessed on 18 September 2013.

Brace, I. 2008. Questionnaire Design: How to Plan, Structure and Write Survey Material for Effective Market Research. 2nd Edition.

British Phonographic Industry (BPI). 2012. Diversifying Income Streams Boost 2011 Record Label Revenues. http://www.bpi.co.uk/assets/files/BPI%20news%20release%20-%20diversifying%20income%20streams%20boosted%202011%20record%20label%20revenues.pdf. Accessed on 4. November 2013.

Cairns, A. 2012. http://econsultancy.com/fi/blog/10275-the-future-of-digital-music-distribution-and-online-music-marketing. Accessed on November 11 2013.

Cohen, L., Manion, L., Morrison, K. 2007. Research Methods in Education. Sixth Edition. Routledge: New York.

Dahl, G. 2007. Advertising For Dummies. Second Edition. Wiley Publishing: Indianapolis.

Direct Marketing News. 2012. DMA: Direct mail response rates beat digital. http://www.dmnews.com/dma-direct-mail-response-rates-beat-digital/article/245780/ Accessed on 3 October 2013.

The Economist. 2012. The barkless dog: Papers in New Orleans and across Alabama cease daily publication. http://www.economist.com/node/21556290. Accessed on 3 October 2013.

The Guardian.com. 2012. Who says print is dead? http://www.theguardian.com/media/2012/jun/03/who-says-print-is-dead. Accessed on 8 November 2013.

Hayes, B.E. 2008. Measuring Customer Satisfaction and Loyalty. Third Edition. ASQ Quality Press: Milwaukee.

Heppell, M. 2010. 5 Star Service: How to Deliver Exceptional Customer Service. Second Edition. Harlow: Pearson Education.

Hirsjärvi, S., Remes, R., Sajavaara, P. 2009. Tutki ja kirjoita. (Study and Write.) Helsinki: Tammi.

Hull, Geoffrey P. 2004. The Recording Industry. 2nd Edition.

Hull, Geoffrey P., Hutchison, T., Strasser, R. 2011. The Music Business and Recording Industry: Delivering Music in the 21st Century. Routledge: New York.

Keune, Anna. 2011. Levytyssopimus. Aalto University Wiki. https://wiki.aalto.fi/display/copyright/6.1++Levytyssopimus. Accessed on 8 October 2013.

Koivulahti, S. 2009. Terminologiaa II: Levy-yhtiö, Kustantaja, Julkaisija, Tuottaja, Jakelija... (Terminology II: Record Company, Publisher, Releaser, Producer, distributor...) http://www.samulikoivulahti.net/2009/06/terminologiaa-ii-levy-yhtio-kustantaja.html. Accessed on 17 November 2013.

Kotler, P. Armstrong, A. 2010. The Principles of Marketing. Thirteenth Edition. Pearson Education: New Jersey.

Kotler, P. Armstrong. A. Wong. V. Saunders, J.A. 2008. The Principles of Marketing. Fifth European Edition. Pearson Education.

Kumar, R. 2005. Research Methodology: A Step-by-Step Guide for Beginners. SAGE Publications: London.

Levine, J.R., Levine Young, M. 2012. The Internet For Dummies. 12th. Edition. Wiley Publishing: New York.

Masnick, M., Ho, M. 2012. The Sky Is Rising: A Detailed Look at the State of the Entertainment Industry. http://www.techdirt.com/skyisrising/. Accessed on 8 November 2013.

Merriam-Webster Dictionary. The Definition of Advertising. 2013. http://www.merriam-webster.com/dictionary/advertising. Accessed on 2 October 2013.

Nummenmaa, L. 2009. Käyttäytymistieteiden tilastolliset menetelmät. (Statistical Methods of Behavioural Sciences.) Helsinki: Tammi.

Music Industry Network : Soundscan 2000 Year-End Music Industry Report.. http://www.mi2n.com/press.php3?press_nb=16596. Accessed on 24 July 2013.

Ogilvy, D. 1985. Ogilvy on Advertising. Random House: New York.

Pant, Himanshu. 2007. Advertising and Media. ABD Publishers: Jaipur, India.

PCWorld.com. Copy Control Law Draws Online Outcry. Apr 9, 2002 http://www.pcworld.com/article/93544/article.html. Accessed on 26 September 2013.

Reuters.com. 2013. Music sales post small rise in 2012, first since '99. http://www.reuters.com/article/2013/02/26/entertainment-us-global-sales-idUSBRE91P0F320130226. Accessed on 8 November 2013.

Schonlau, M., Fricker Jr., Ronald D., Elliott, Marc N. 2002. Conducting Research Surveys via E-Mail and the Web. RAND: The United States.

Sullivan, L. 2003. Hey Whipple, Squeeze This: A Guide to Creating Great Ads. John Wiley & Sons Inc.: New Jersey.

Teachmedia.org. 2011. Now Only Three Major Record Labels. http://www.teachmedia.org/2011/11/12/now-only-three-major-record-labels/ Accessed 26 September 2013.

Tobolowsky, S., Jordan, C. Blackwell, E. 2013. How has technology changed the entertainment industry?

Vuokko, P. 1993. Markkinointiviestintä. (Marketing Communications.) WSOY: Juva.

APPENDICES

Appendix 1 – Online survey

Palautekysely Inverse Recordsin lehtimainonnasta

Taustatiedot

✱1. Missä kaupungissa yhtyeenne vaikuttaa?

✱2. Kuinka kauan yhtyeenne on ollut toiminnassa?

☐ Alle vuoden
☐ 1-2 vuotta
☐ 3-4 vuotta
☐ 5 vuotta tai yli

Palautekysely Inverse Recordsin lehtimainonnasta

Näkyvyys eri medioissa

✱1. Kuinka tärkeänä pidätte julkaisunne mainosten näkyvyyttä printtimediassa?

○ Erittäin tärkeänä
○ Tärkeänä
○ Melko tärkeänä
○ Ei kovin tärkeänä
○ Ei lainkaan tärkeänä

✱2. Kuinka tärkeänä pidätte julkaisunne mainosten näkyvyyttä verkkomediassa?

○ Erittäin tärkeänä
○ Tärkeänä
○ Melko tärkeänä
○ Ei kovin tärkeänä
○ Ei lainkaan tärkeänä

Palautekysely Inverse Recordsin lehtimainonnasta

Mainosten ulkoasu

✱1. Kuinka tyytyväisiä olette mainostenne ulkoasuun?

○ Erittäin tyytyväinen
○ Tyytyväinen
○ Melko tyytyväinen
○ Ei kovin tyytyväinen
○ Ei lainkaan tyytyväinen

✱2. Kuinka hyvin mainoksenne mielestänne erottuivat lehtien sivuilta?

○ Erittäin hyvin
○ Hyvin
○ Melko hyvin
○ Ei kovin hyvin
○ Huonosti

Palautekysely Inverse Recordsin lehtimainonnasta

Mainosten sisältö

✱1. Kuinka tyytyväinen olitte mainostenne sloganiin (mainoslause)?

○ Erittäin tyytyväinen
○ Tyytyväinen
○ Melko tyytyväinen
○ Ei kovin tyytyväinen
○ Ei lainkaan tyytyväinen

✱2. Kuinka informatiivisena piditte mainosta?

○ Erittäin informatiivisena
○ Riittävän informatiivisena
○ Kohtalaisen informatiivisena
○ Ei kovin informatiivisena
○ Ei lainkaan informatiivisena

Palautekysely Inverse Recordsin lehtimainonnasta

Kuinka koitte hyötyneenne julkaisunne lehtimainoksista?

＊1. Mainos edisti julkaisun myyntiä:

○ Erittäin paljon
○ Paljon
○ Melko paljon
○ Ei kovin paljon
○ Ei lainkaan

＊2. Mainos auttoi keikkojen saamisessa:

○ Erittäin paljon
○ Paljon
○ Melko paljon
○ Melko vähän
○ Ei lainkaan

＊3. Mainos edisti yhtyeen tunnettuutta:

○ Erittäin paljon
○ Paljon
○ Melko paljon
○ Ei kovin paljon
○ Ei lainkaan

Palautekysely Inverse Recordsin lehtimainonnasta

Palaute

＊1. Kuinka hyvin oma näkemyksenne huomioitiin mainoksen suunnittelussa?

○ Erittäin hyvin
○ Hyvin
○ Riittävästi
○ Melko huonosti
○ Ei huomioitu

2. Anna tähän vapaamuotoista palautetta Inversen lehtimainontaan liittyen:

Appendix 2 – Replies to the survey

Q1 Missä kaupungissa yhtyeenne vaikuttaa?

Vastattuja: 20   Ohitettuja: 0

| #	Vastaukset
1	Helsinki
2	Pieksämäki
3	Helsinki/Tuusula
4	Vantaa
5	Oulu
6	Seinäjoki
7	PORVOO
8	Kajaani
9	Lohja
10	Kotka/Helsinki
11	Tampere
12	Helsinki, San Francisco
13	Jyväskylä
14	Lappeenranta/Espoo
15	Helsinki
16	Oulu
17	Tornio
18	Hämeenlinna
19	Helsinki
20	Helsinki

Q2 Kuinka kauan yhtyeenne on ollut toiminnassa?
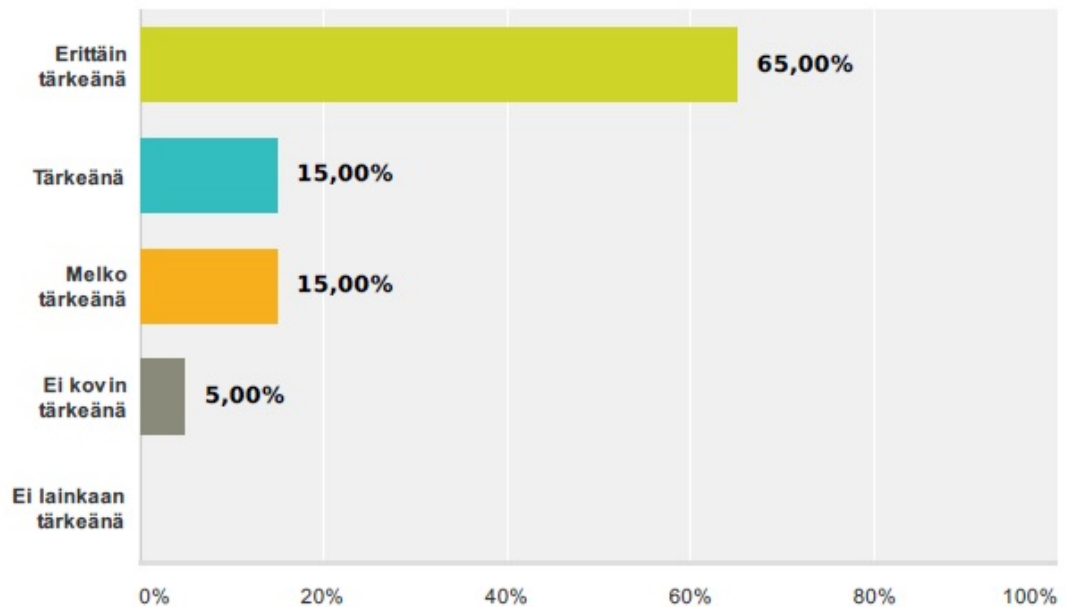
Vastattuja: 20   Ohitettuja: 0
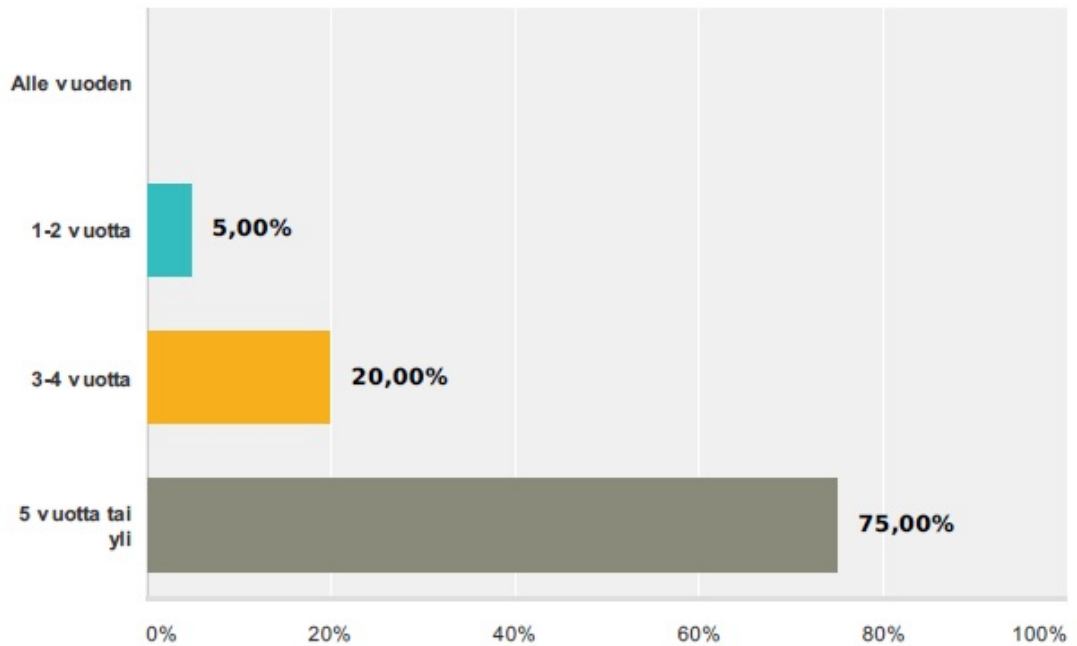
Q3 Kuinka tärkeänä pidätte julkaisunne mainosten näkyvyyttä printtimediassa?
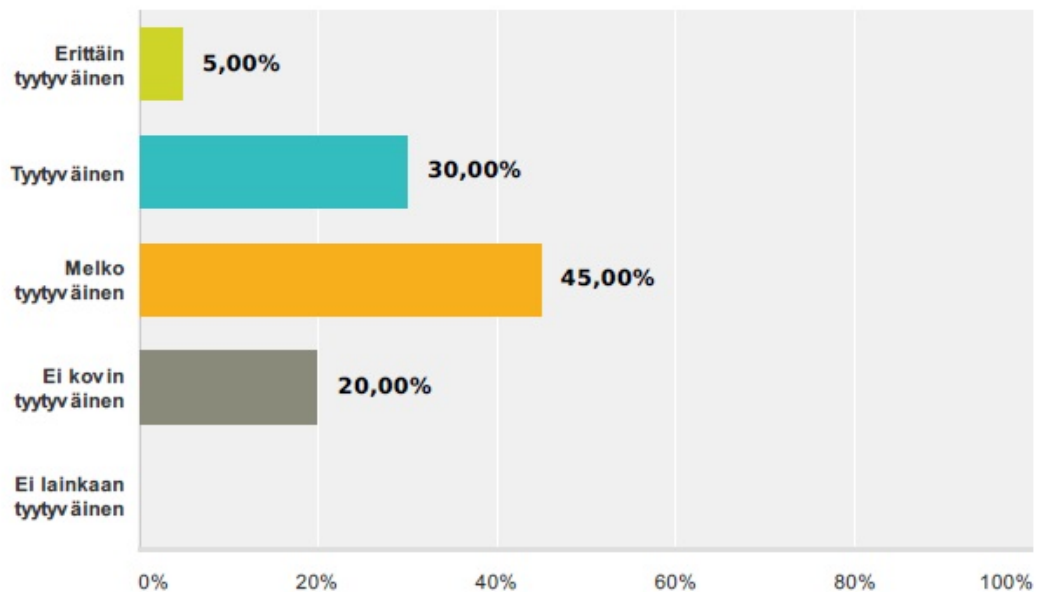
Vastattuja: 20   Ohitettuja: 0
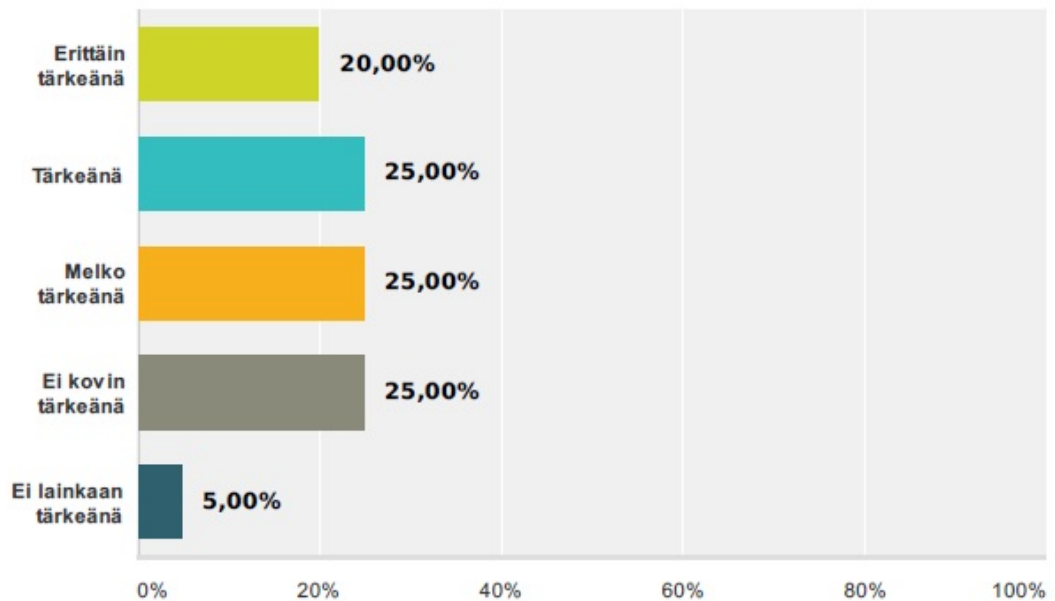
Q4 Kuinka tärkeänä pidätte julkaisunne mainosten näkyvyyttä verkkomediassa?
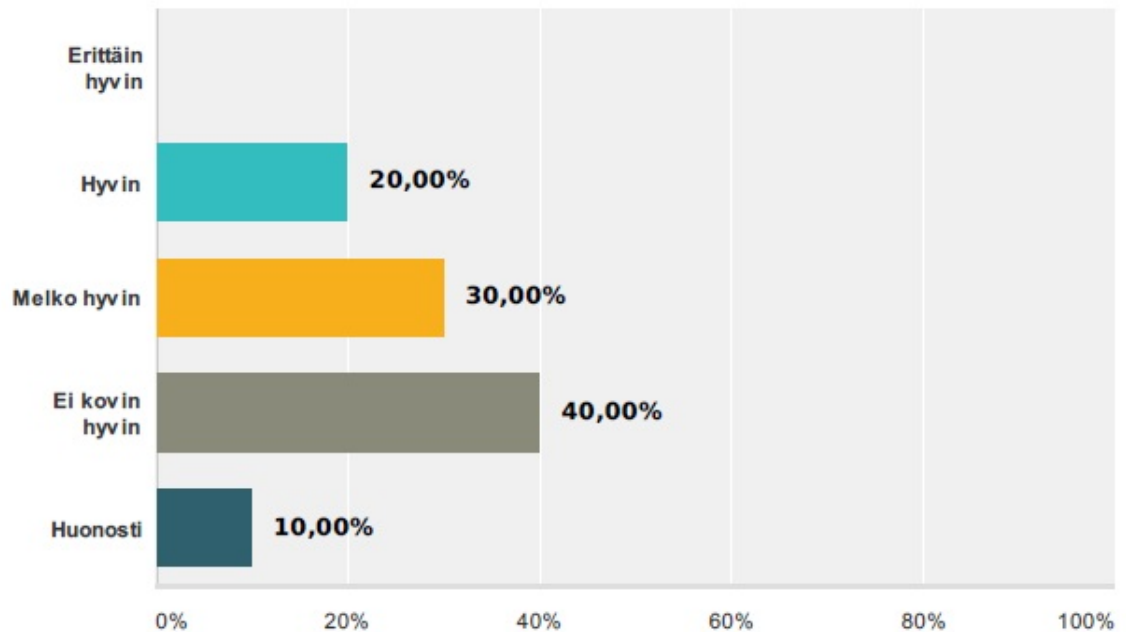
Vastattuja: 20   Ohitettuja: 0

Erittäin tärkeänä	65,00%
Tärkeänä	15,00%
Melko tärkeänä	15,00%
Ei kovin tärkeänä	5,00%
Ei lainkaan tärkeänä	

0%   20%   40%   60%   80%   100%

Q5 Kuinka tyytyväisiä olette mainostenne ulkoasuun?

Vastattuja: 20   Ohitettuja: 0

Erittäin tyytyväinen	5,00%
Tyytyväinen	30,00%
Melko tyytyväinen	45,00%
Ei kovin tyytyväinen	20,00%
Ei lainkaan tyytyväinen	

0%   20%   40%   60%   80%   100%

Q6 Kuinka hyvin mainoksenne mielestänne erottuivat lehtien sivuilta?

Vastattuja: 20   Ohitettuja: 0

Vastaus	%
Erittäin hyvin	
Hyvin	20,00%
Melko hyvin	30,00%
Ei kovin hyvin	40,00%
Huonosti	10,00%

Q7 Kuinka tyytyväinen olitte mainostenne sloganiin (mainoslause)?

Vastattuja: 19   Ohitettuja: 1

Vastaus	%
Erittäin tyytyväinen	10,53%
Tyytyväinen	52,63%
Melko tyytyväinen	15,79%
Ei kovin tyytyväinen	21,05%
Ei lainkaan tyytyväinen	
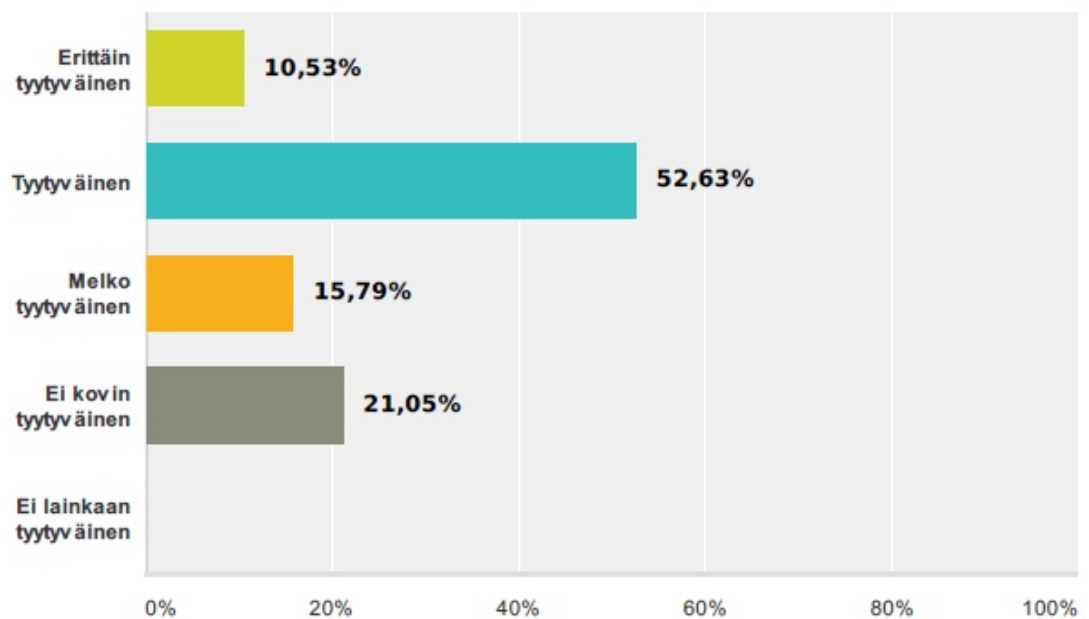
Q8 Kuinka informatiivisena piditte mainosta?

Vastattuja: 19   Ohitettuja: 1

Erittäin informatiivisena	
Riittävän informatiivisena	42,11%
Kohtalaisen informatiivisena	47,37%
Ei kovin informatiivisena	10,53%
Ei lainkaan informatiivisena	
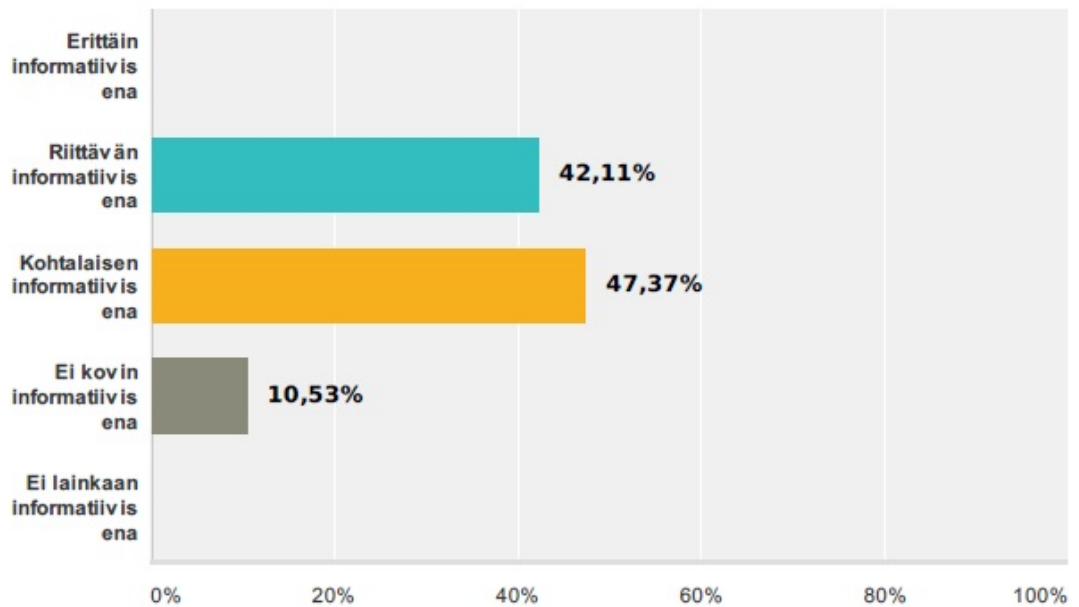
Q9 Mainos edisti julkaisun myyntiä:

Vastattuja: 19   Ohitettuja: 1

Erittäin paljon	
Paljon	
Melko paljon	5,26%
Ei kovin paljon	63,16%
Ei lainkaan	31,58%
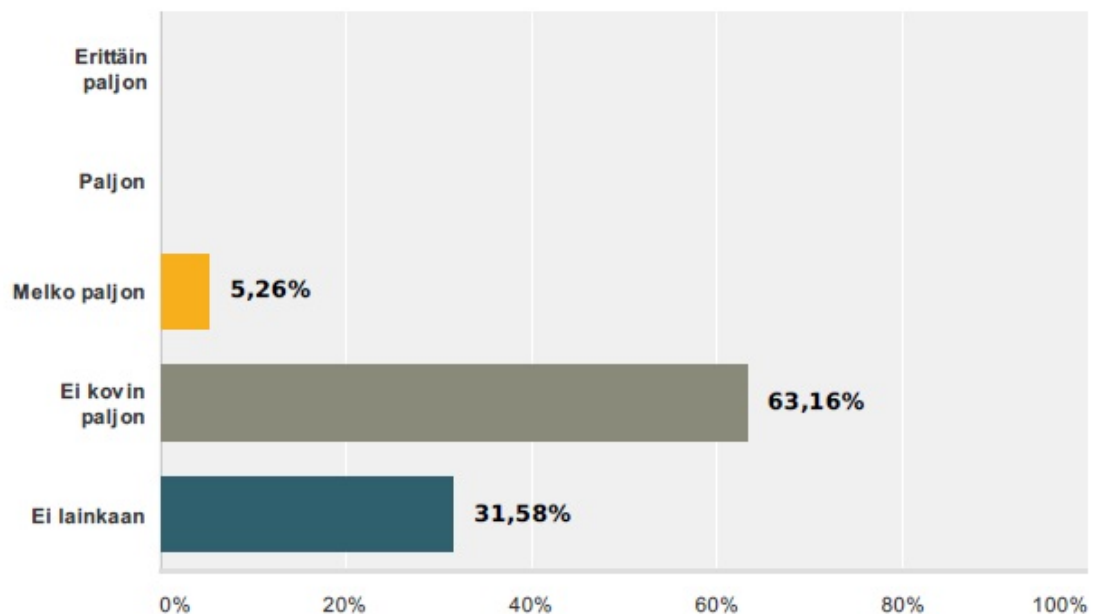
Q10 Mainos auttoi keikkojen saamisessa:

Vastattuja: 19   Ohitettuja: 1
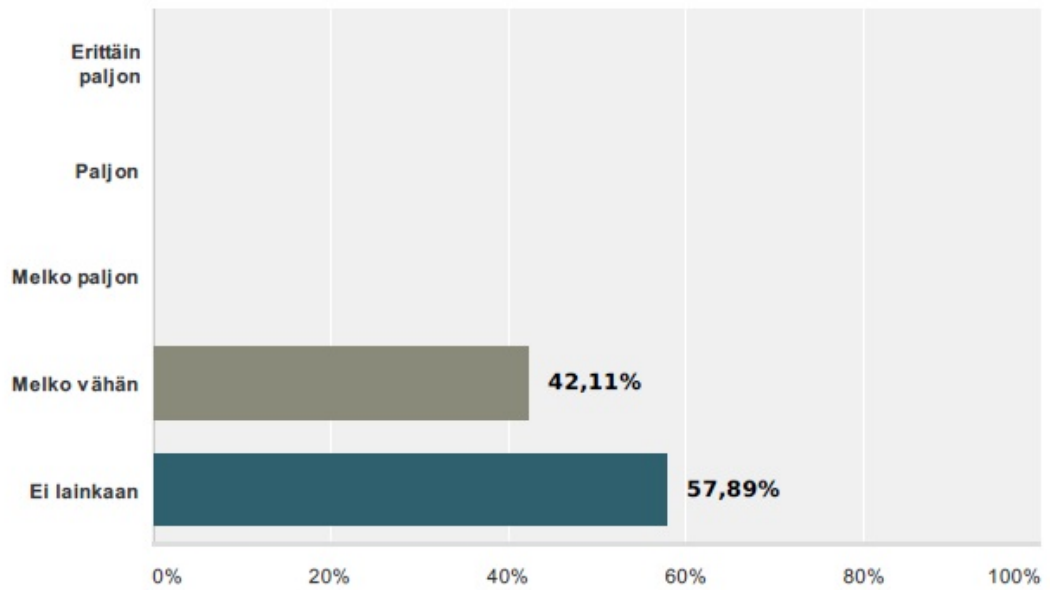
- Erittäin paljon
- Paljon
- Melko paljon
- Melko vähän — **42,11%**
- Ei lainkaan — **57,89%**

Q11 Mainos edisti yhtyeen tunnettuutta:

Vastattuja: 19   Ohitettuja: 1

- Erittäin paljon
- Paljon — **5,26%**
- Melko paljon — **26,32%**
- Ei kovin paljon — **57,89%**
- Ei lainkaan — **10,53%**

Q11 Mainos edisti yhtyeen tunnettuutta:

Vastattuja: 19   Ohitettuja: 1

Erittäin paljon	
Paljon	5,26%
Melko paljon	26,32%
Ei kovin paljon	57,89%
Ei lainkaan	10,53%

0%   20%   40%   60%   80%   100%
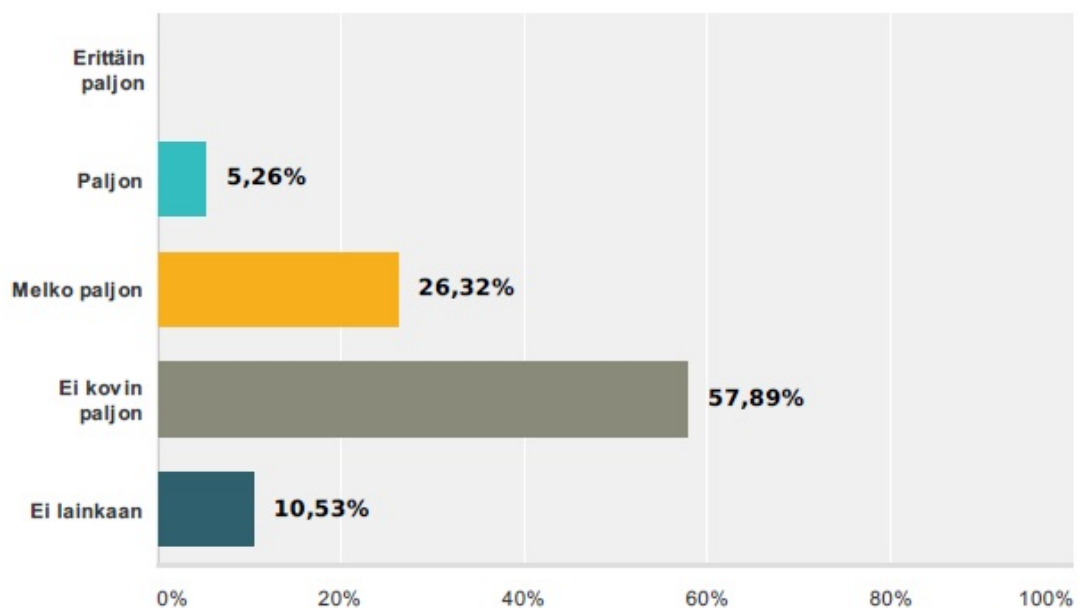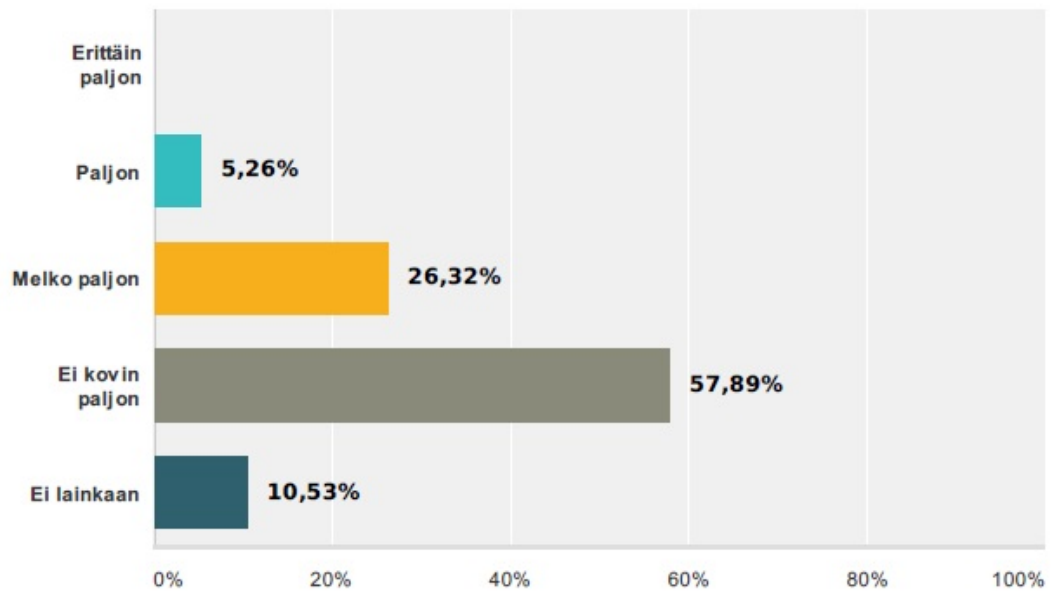
Q12 Kuinka hyvin oma näkemyksenne huomioitiin mainoksen suunnittelussa?

Vastattuja: 19   Ohitettuja: 1

Erittäin hyvin	15,79%
Hyvin	42,11%
Riittävästi	21,05%
Melko huonosti	5,26%
Ei huomioitu	15,79%

0%   20%   40%   60%   80%   100%
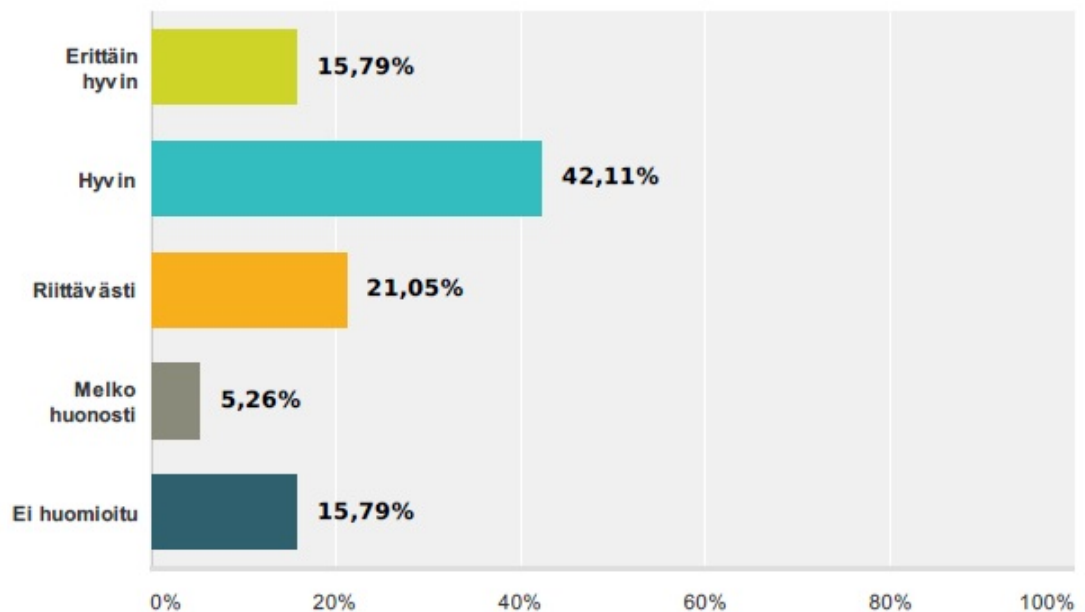
Q13 Anna tähän vapaamuotoista palautetta Inversen lehtimainontaan liittyen:

Vastattuja: 4   Ohitettuja: 16

#	Vastaukset
1	Lehtimainoksessa (oliko sue vai soundi, en muista enää?) levyn nimessä oli kirjoitusvirhe.. joka kyllä iso moka! Plussaa qr-koodi -> sinkun kuunteluun mainoksissa!
2	Oikeinkirjoituksessa kannattaa olla tarkkana.
3	lopputuloksesta bändi ei saa mitään tietoa - siis onko mainosta julkaistu tai millainen mainoksesta tuli. Lasku kyllä tulee. Kaiken kaikkiaan Inversen tiedottamisessa bändin suuntaan olisi kehitettävää. Tän kyselyn vastausvaihtoehdot oli aika heikot... toivottavasti saat vastauksilla tutkimukseesi lisä arvoa, mutta vastausvaihtoehtojen suppeudesta ja geneerisyydestä johtuen tuloksiin voi tulla vääristymää. Tsemppiä oppariin!
4	Mainosten tekstien oikolukuun kannattaa kiinnittää enemmän huomiota kirjoitusvirheiden välttämiseksi.