EAST-WEST

AN INVESTIGATION OF THE FACTORS THAT CAN HINDER THE GROWTH OF LOW COST DIGITAL MARKETING OF INDEPENDENT MUSIC

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Abstract

As the Internet forms itself towards music distribution, it offers a huge range of services for musicians, most of which fall in the low cost section. This paper investigates the adoption of the Internet as a mean of music distribution by musicians of independent style. It builds up on our previous effort to map the independent music scene across the country, discovering a poor volume of musicians that actually spend significant time to market their music over the time they spend to create it. In this research, employing 300 independent musicians and groups in Athens, we confirm a high expectation out of Internet services by musicians but a relatively low engagement rate. A number of reasons can be blamed for that, relating to the use of technology. However, the most interesting finding was a lack of the right communication instinct, leading to an opportunistic treatment of the social media and related facilities. It is obvious that certain steps will have to be taken if this sort of music is to be grown over the new distribution channels. These steps may include certain technical improvements on services. However, the main issue is the maturity of attitude towards the public, translated into the right marketing steps.

1. INTRODUCTION

There is currently a huge host of Internet-based capabilities for independent musicians to promote their artistic substance, some of which were literally unthinkable 20 years ago. Apart from the obvious option of maintaining a personal web page, musicians have the potential of promotion and communication through social networks as well as the inexpensive display of their material via streaming audio and video services. There is also the possibility of selling physical CDs/vinyl discs or digital releases in every part of the world through independent digital music stores. With a relatively low cost, an independent artist can dispose for sale material in numerous digital music stores. It can also be posted to subscription streaming services making it available at any time for instant playback and to register it in music recognition service. Furthermore, there are independent artist promotion services, advertising placement on websites with high traffic and commercial exploitation of the material (in advertisements, movies, video games, etc.). The Internet also offers the possibility of finding partners of any kind (producer, mastering studio, musical partner from abroad etc.) more easily than in the past. The Internet is now recognized as an essential tool for artists. Our long-term research investigates issues that have to do with independent musicians in Greece and the way they engage with the available Internet services: the degree of engagement, their knowledge of such services, engagement scenarios and so forth. In this paper, we focus on the combinations of services that are chosen and the planning and marketing strategies that are employed on those services.

2. BACKGROUNG

2.1 The "digital revolution"

Given the development of digital technology in the professional audio sector, the recording production costs have fallen significantly over the last 15 to 20 years. Digital technology now provides more and more features. With the right expertise, offers the possibility of creating music productions with respectable sound quality and low budget. Consequently, the quality difference between the production of professional and amateur circulations has been decreased, giving a theoretical opportunity for more artists to compete with the big names on an equal basis. Furthermore, the Internet has significantly reduced the cost of distribution. It is

much easier now for independent artists to release their digital material, which moreover does not cause transport or storage costs, given the intangible nature. Moreover, the information storage cost on Internet servers is constantly decreasing. The distribution on a global scale, an unthinkable possibility for an independent artist until the late 20th century, is possible nowadays with minimal cost. Due to the lower cost, the musical productions have grown dramatically in quantity. Only in 2005, the albums released in the US were 60,000, 36% more than the previous year, which were 44.000 (Anderson, 2008).

2.2 Internet music marketing

In the digital world, the challenge is always running, so the artist to create large enough audience to be able eventually to profit from their supporters will gather (Kusek and Leonhard, 2005). The marketing of a product describes the overall strategy of transmission from the producer to the consumer, including distribution and promotion thereof. Promoting a product is aimed firstly in view in the widest range of media or communication channels as possible and secondly to persuade the consumer to buy. In the music industry, marketing primary purpose is to promote the music. However, the goal of a successful online marketing campaign of an independent artist is to develop relationships with their listeners, exploiting the opportunity to attract interest and possibly delight with their music, to conquer their supporters. This translates into profits for record companies and independent artists are no longer interested in recorded music sales, but the relationships they have developed with their listeners (Trepy, 2010). The bond between the artists and their listeners becomes even resistant through time in cases where the cultural background of the listeners' group has got strong traditional or local origins (Heliades, 2011).

It is argued (King, 2012) that the best way forward are tours, arguing that the emotional impact that will have the listener out of an impressive live performance is much stronger than any positive image possibly formed listening to a recording of the same artist. Therefore, he suggests artists to focus on being good at their live performances. This means that the Internet should not be the only promotional activity with the independent artists. Conversely, the presence on the Internet should be complementary to other activities, such as frequent live performances, or if possible tour.

King (2012) describes the relationship between the artist and their audience as an erotic encounter. The ultimate goal in this case however is the revenue inflow. But before this happens, listeners should be familiar with the artist's material, preferably via repeated exposure to it. There are many artists e.g. that lead directly visitors from their profile in a social network to a digital music store. However, most often the visitor will not be willing to pay money to get music of an unknown

to him (until that moment) artist, even if they have the opportunity to hear the songs before buying. The most effective way of promoting musical material is to divert the public's exposure to it. The radio proves this for decades (Dubber, 2007). Listeners should hear many times a release free, to feel the desire to buy and to obtain, especially for an artist who they do not know. Therefore, the artist must first lead the visitor to a preferably familiar online environment (such as YouTube[TM]), where the listener is able to enjoy the music. In this environment, one useful strategy could be to provide an incentive (such as free downloading a song high quality), so that the visitor can choose to subscribe to the artist in the service channel. In this way they develop a relationship with more cohesion, the subscriber is informed of the new posts of the artist to the original page on YouTube [TM], which may encourage the user to proceed with such hearings. In the above example, the independent artist will have achieved its purpose, having managed to lure once more the listener towards the material.

2.3 Healthy strategies for independent musicians

Therefore, a key objective of an independent artist should be to come across as many platforms and recorded digital content distribution services as well as social media. King (2012) also argues that it makes sense for an artist to have a presence in all digital retail music sales and subscription services available to hearing music for a monthly subscription, as there are users who prefer the environment of the service. For King, it is a good start to place the material in spots already frequented by users who are interested in the kind of music so that the artist is interpreted. The independent artist should use these services and social media to appeal to prospective listeners at home, that is where they frequent. The artist should get to where the listeners are, instead of waiting for them to get close to him. To accomplish this, the artist will have to deliver part of the control held over the material. Moreover, the nature of the Internet significantly hinders the ability to control the flow of information e.g. the holder of the copyright rights of recorded material.

For creating successful marketing strategies, Winter (2012) argues that the public should be treated completely differently. The public uses the existing technology (mobile devices, social networks, audiovisual mounting platforms and writing) rather than as a consumer, but as a content creator, which is changing the economy and society. The public is a producer of new connectivity modes. Active Internet users and the artists are developing the music culture and economy to be smarter, to provide more services and are economically viable. Benefiting from new relationships and structures to ensure that not only new sources of social and cultural capital for themselves, but also more freedom and choice (Winter, 2012). Internet refers to Web 2.0, which is no longer composed of static pages such as

Web 1.0. The pages of Web 2.0 offer guests an environment within which to create their own content, would categorize favorite locations and connect with other users. In this way, the most popular destinations on the Internet at the moment are places that are more like software than with static file and show different material at each visit, and based on the creation of content by users.

Data of Internet communication structures, show that marketing strategies have made a shift from mass appeal and are based on the same public which aim to complete the view of the artist in the middle (Wikström, 2009). Therefore, the artists will have to work hard to attract interest around their name and be inventive in how to seek, creating communicative links. Furthermore, they must embrace the notion of the availability of the material at any time. They should also try to encourage their supporters to promote the material through notifications in social networks and other means.

2.4 Necessitation of study

As illustrated above, there are many studies on the impact brought about by the digital revolution in the music industry. Most of them, at the beginning of the 2000s, focused on the impact that P2P networks have on the music industry. The use of the Internet, however, continues to evolve and is now under investigation in many ways, even as a social phenomenon. In recent years, there is a lot of research studying the online behavior of the public and its interaction with the music. Similarly, there has been a lot of work on the social behavior of people in digital environments such as iTunes[(TM)] and Spotify[(TM)]. However not much research is found that examines the issue from the perspective of the independent artists and their prospective audience.

3. METHOD OF STUDY

In order to lay down the preferable services and the accompanying strategies that independent musicians in Greece employ to promote their pre-recorded music, we conducted a thorough research study that took a six-month period. Initially, we had to form a picture of the available web sites that offer promotion services to our targeted artists and this was done by searching the Internet for such info. As a long list of such sites and services came up, these services were categorized according to the company and type of service in order to have a manageable number, in the end. Following that, we were able to conduct a survey by forming an electronic questionnaire that was designed to extract the views of independent musicians on a host of specific issues relating to their use of their services and aiming to spot in every detail their marketing practices. A separate section aimed at collecting information regarding their attitude and opinion on certain matters such as

copyright and unauthorized music processing, free distribution of their music, etc. The questionnaire remained on line for a period of three months and attracted the attention of just over 300 Greek independent artists.

Since there is no way to determine even approximately the number of active independent Greek artists who interpret original material, the research was based on a hypothetical estimate. In making this assessment, the independent Greek artists surpass 10,000. Therefore, in order to gather a representative sample we aimed at collecting at least 300 completed questionnaires. To find artists willing to participate in the survey, the questionnaire was posted on Facebook$^{(TM)}$. Beyond the circle of known and their own acquaintances, approached over 1,000 artists who were identified by searching a variety of services (Facebook$^{(TM)}$, Bandcamp$^{(TM)}$, Soundcloud $^{(TM)}$, Reverbnation$^{(TM)}$, Last.fm$^{(TM)}$), online databases (Metal-archives.com$^{(TM)}$, Jumping Fish$^{(TM)}$, Rockoverdose.gr) and finally through announcements posted on the Internet, advertising gigs. The approach was made using an identical text which was sent via email or through personal messaging system. Ultimately, nearly 300 responses received, which means that about 3 out of 10 artists responded to the call.

When the answering period completed, we performed a rough verification of the allegations of the survey sample and in the search of some more data. We visited the official pages of artists in various services and collected data on their activity in some popular services. We searched the official page on Facebook$^{(TM)}$ for every artist who participated in the survey and the number of people who had "Liked" it. Also searched the official channel to YouTube$^{(TM)}$ of each artist and recorded: the number of "subscriber", the number of videos that are uploaded to the service and the total number of sightings all videos each channel. In addition, it confirmed the existence of the official page of each artist on Soundcloud$^{(TM)}$ and the number "following" and songs you have uploaded to the service for each profile. Moreover, the number searched "following" on Twitter$^{(TM)}$ and "contacts" in Myspace$^{(TM)}$. Finally, as there was no location information in our questionnaire, we had to complete their geographical location afterwards.

When visiting the pages of the sampled artists to these services, made comments on the presentation of the artist in them. Large enough attention was given to how the artists hosted online links to other web services, and how visible the services of choice were.

4. RESULTS AND DISCUSSION

4.1 Internet Use

In terms of the usage of the most popular Internet services, in figure 1 there is a collective view of the related responses.
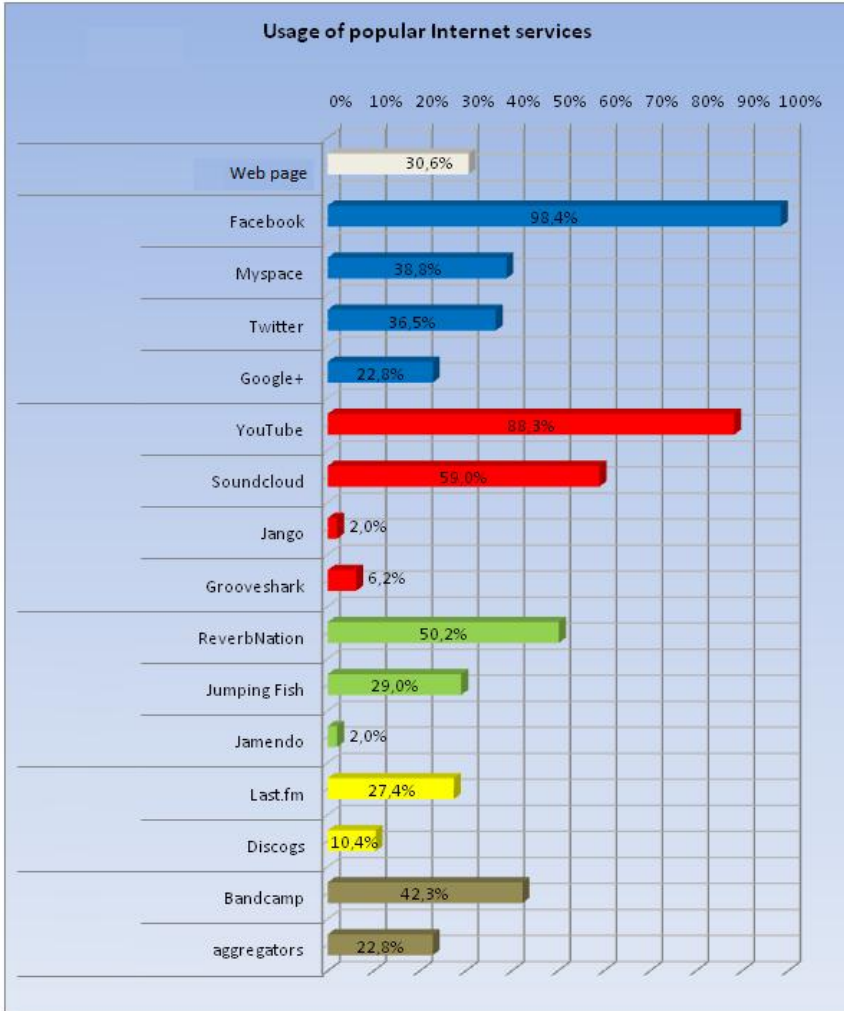
Figure 1: Percentage of artists that use popular Internet services.

Out of the participating artists, 30.6% said that they own a website, while the remaining 69.4% have not yet done so. Consequently, 7 out of 10 artists investigation does not possess the appropriate base (website) around which you build the promotion of their material. Many artists seem to use social networks as their web-based, since only 1.6% of the sample said that has no page on Facebook^(TM). This suggests that the vast majority of respondents consider it

necessary to have a presence in this social network. While few users now visit Myspace(TM) compared to the large percentage of artists that use other social networks (38.8%) still has a profile on it. Much of the profile of those most likely created the time that Myspace(TM) was the most popular social networking medium of the Internet and it is questionable whether is the one used systematically. More than 1 in 3 performers (36.5%) said they use Twitter(TM), and its social network Google(TM) gathered a lower percentage (22.8%).

In the field of streaming services, as expected, is the dominant YouTube(TM). Of responding artists, 88.3% said that they have channel on popular video streaming service. More than half of artists (59%) also using Soundcloud(TM). However, the two services in the streaming field (without financial assistance) following the aforementioned popularity gather very low rates: Internet radio without producer Jango(TM) only 2% and ready for listening online discotheque Grooveshark(TM) only 6 2%.

Instead, half of respondents (50.2%) said they have a profile and have posted material on the discovery service new ReverbNation Artists(TM). Also, quite a large proportion (29%) collected by local support services and promoting independent artists Jumping Fish(TM). No other service in the emergence of new artists not raised higher than 2%. Lower the participation of research artists in music databases: 27.4% of respondents have presence in Last.fm(TM), however, only 10.4% registered the releases in Discogs service (TM). Finally, quite impressive is the fact that only 3.6% of respondents reported having registered his artistic personality in the online encyclopedia Wikipedia(TM).

Regarding the sale of equipment, 42.3% of respondents have chosen to distribute the releases through digital store Bandcamp(TM). Despite the high rate, sample artists who claim to know the service but do not use it (42.7%) are more than those who use (42.3%). The set of artists who say they use online distributor for passing the material to multiple services amounts to 22.8%. The fact that online distributors have an additional cost for artists, unlike eg with Bandcamp(TM), in which there are only deductions from revenue, it may work as a deterrent to their use, despite the advantages they offer. The use of digital music stores and subscription services seems to have no blossom -even at least, in Greece as in other countries such as USA. Because of this behavior, may the independent Greek artists to consider that the use of online distribution is not as essential as for example posting material to YouTube(TM).

4.2 Creating revenue

In our research, participants were asked their views on making profit out of the Internet. Their responses are summarized in figure 2. In particular, they were asked to state what they believe to be the best way for an independent artist to find

revenue through the Internet. The most popular answer (60.6%) on the sale of products such as clothing, ie products that do not serve the purpose of reproduction of recorded musical material. The fact that this is the most popular answer to this question is surprising, given that in question 15, only 34.5% said they use Facebook^(TM) for the promotion of products such as clothing. The collection of revenue from the sale of this type of goods is a popular way for independent artists to have receipts to their live performances or during a tour. The sale of digital files is the second most popular response rate of 55.7%. According to the survey sample, the digital files are a better source of revenue from CD sales (52.8%). High importance seems to give artists and collectible editions as vinyl discs and picture discs or special goods packages, e.g. CD with shirt, as a percentage of 41.7% of the respondents has included the best ways for an independent artist to find revenue through the Internet. The percentage indicates that the sale of concert tickets on the Internet is a good way of earning is 31.6%. Donations and crowdfunding considered by 25.4% of respondents as a good source of revenue from the Internet to an independent artist, while 21.2% said that the collection of copyright is profitable. A small percentage (8.8%) said that there are other ways of earning other than the above, while 5.2% of respondents believe that none of these ways is capable of generating revenues to independent artists.
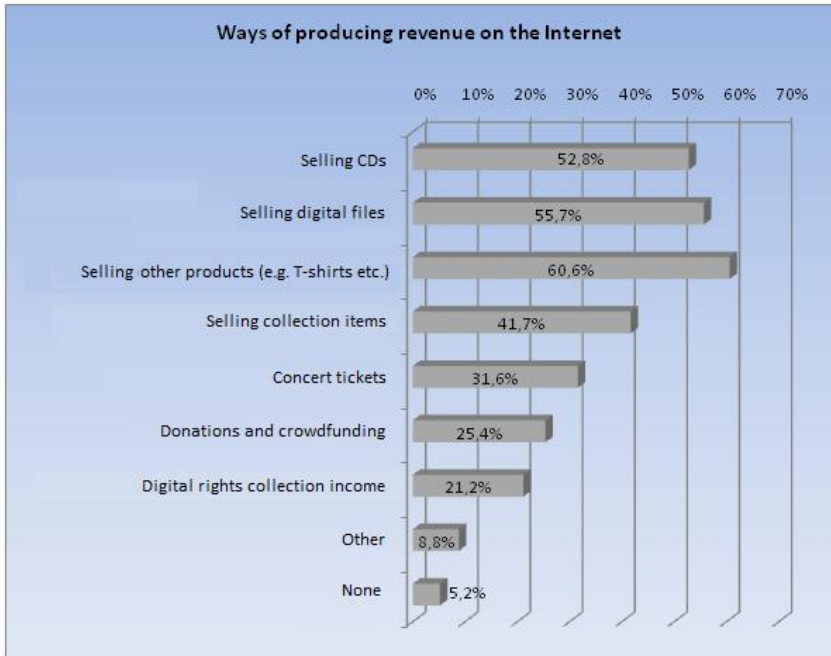
Ways of producing revenue on the Internet

Selling CDs	52,8%
Selling digital files	55,7%
Selling other products (e.g. T-shirts etc.)	60,6%
Selling collection items	41,7%
Concert tickets	31,6%
Donations and crowdfunding	25,4%
Digital rights collection income	21,2%
Other	8,8%
None	5,2%

Figure 2: Independent artists' responses on the best way of creating revenue out of the Internet.

During the analysis of the results showed the possibility of confusion on the part of artists between the revenue they can expect from the Internet and revenues from non-web resources. As to our knowledge, only a few independent artists sell tickets for concerts online. Additionally, some inconsistencies found between research findings and personal appraisal of artists. As mentioned above, a portion of the public buys items not recorded material via the Internet, but the artists highlighted in the best way to find revenue through the Internet. One has to consider that often artists express their overall view and do not answer based on their personal experience. In this case, the results do not necessarily indicate confusion or contradiction but merely conjectures product, which are far from reality.

4.3 Marketing options

Internet advertising is an affordable way for independent artists to be able to reach a wider audience. As shown in figure 3, a large proportion of respondents (43.3%), the question whether to pay to advertise on the Internet, chose to answer "as the

cost." Of the respondents, 30.3% said they have no intention to pay to advertise, while 20.8% stated willingness to advertise online.
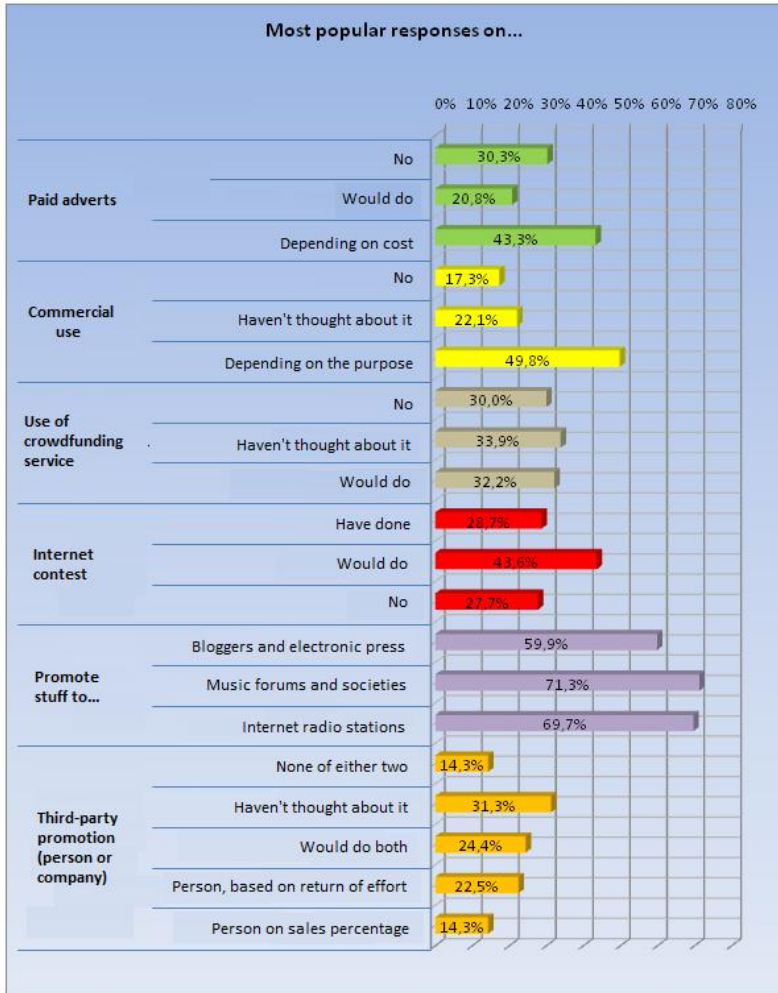

Figure 3: Most popular responses on a list of issues relating to the marketing options of their music.

Recall here that the question concerning the use of Facebook[(TM)], 15.6% of respondents said they have already been advertised through social network. This indicates that respondents prefer to advertise through Facebook[(TM)], rather than

through specialized music company. Of respondents, 4.2% said they have paid to advertise via ReverbNation[(TM)] and 1.3% that has been advertised through another Internet company, five reported questionnaire.

It is fairly safe to assume that most artists are quite sensitive to their materials. This attitude justifies that almost half of them (49.8%), the question concerning the commercial use of their material, they stated that "depends on the purpose for which the songs" will be used. These artists may not be willing eg to sell their songs for use in advertising company whose product does not approve. A large enough percentage of artists (22.1%) said that he has not thought about the possibility, and the smaller the percentage of respondents artists (17.3%) who replied that it intends to place the songs for commercial purpose. Our main target is the financial benefit replied that it would decide on this question 9.1% of the sample, while 1.6% said that already the material available to another company, more than four juxtaposed to the questionnaire.

When asked which artists were asked to state whether they would use collective financing services (crowdfunding), three responses make up the vast majority of the sample with the rates between them are fairly distributed. The most popular answer, chosen by 33.9% of respondents was that they have not thought to use such service. 32.2% of the total said that it would campaign of collective financing, while 30% answered negatively. Only 3.9% said they have used collective financing service. Of these, 2.9% said they chose IndieGoGo[(TM)] for their campaign, while 1% of respondents said they used another company than nine listed in the questionnaire.

Occasionally they appear in Internet competitions, which give rare opportunities to independent artists, such as To open the concert of a great name, to participate in a festival abroad or even to secure a recording contract. Of the respondents, 43.6% said they would be willing to participate in online contests, 28.7% said they have already participated in the online contest, while 27.7% of the sampled artists had a negative attitude to this idea.

The way chosen by most artists (71.3%) to promote their material online, it was through music forum and communities (e.g. social networks). Also, 69.7% of respondents said they have approached Internet radio stations for the same purpose. Fewer (59.9%) artists have chosen to appeal to bloggers and online media, while 31.3% of respondents have used and other promotional methods online.

As to the question of collective funding, so in case of assignment of the online promotion of the artist in person or company, the most popular answer, chosen by 31.3% of respondents, was that he has not thought of such a possibility. Quite a high percentage (24.4%) said that the promotion will be enlisted person in connection with an online company. Also, a high percentage (22.5%) obtained by the intake of choosing a person who will be paid a percentage of the revenue derived from operations of the same. Fewer (14.3%) are the artists who will not be

using any of the two juxtaposed ways to promote them on the Internet. The same percentage (14.3%) favors an individual recruitment option that will be paid by taking a percentage of the sales revenue (CDs etc.). An even smaller percentage of the responding artists (8.8%) trust the online promotion of a company. Quite small (5.5%) is also the percentage of the total that would hire a person without pay, at least not until they scored significant revenues. Only 2.6% of respondents said they would make the step to hire a marketer with fixed monthly salary. Also, 1.6% of the artists surveyed said they have used both ways (individual and company) to promote the Internet. From 11 companies cited the respondents, only one said it has used its services, while 2,9% BandPage$^{(TM)}$ in total reported having cooperated with other online company.

4.4 Concluding remarks

The promotion of the recorded material is as important as the quality of the music in the music industry. For this reason, independent artists should make the same effort in the field of promotion made and the music sector, investing in this as much   as   possible   time.
The survey found that the sampled artists have great expectations for the course, as almost half (48.9%) stated as their ultimate goal of international recognition. However, few follow the right steps to go through completely amateur stage to a more professional presence on the Internet.
It is important to note that through this research and personal findings of the writer, the average independent Greek artist gives the impression that a number of deals with the Internet in an attempt to garner interest around the material. However, it was found that probably spends much or even more time on leisure and services they have to offer much less than some who ignores. However, if you choose to invest the time in primary research, a small search on the Internet will be enough to find most of the services mentioned in this questionnaire. But instead, the artists seem to be consumed in repeating patterns themselves - when the question formulated different; cancel.
Each artist is the only one who can know exactly what wants to earn with his music. The aim was to conclude what is knowledge in relation to the possibilities of providing the Internet and act advisory in any gaps that may be discovered. The author's view is that the average Greek freelance artist is fully aware that the promotion of music is online case now, but for now, has not fully understood the ways of using the Internet to enable it to reap substantial benefit.
The answers gathered the highest rates, like the overall picture that emerges shows that Greek artists prefer digitized traditional promotion methods. It seems that that both exploit the Internet as a broader platform (forum, social networks and communities) to implement advertising through direct dissemination (word of

mouth) and other trust more advertising channels that are essentially digital version older structures (electronic Type and blogs) with which they are most familiar. Without being wrong, this is a notion that certainly a constraint. The advent of the Internet not turned the music industry in digital only because of the music files digitization but because globally impacted the way we asked to move to remain relevant in today's digital world. In short, if the independent artists who want to benefit from the new possibilities afforded them by the Internet, you must first realize that there.

One of the main findings of this survey is that despite the high contribution made by participants in social networks (only 1.6% of respondents said they did not use them) and streaming video services (2.3% has not posted material in most popular of them), only 3 out of 10 artists have proprietary website, which is the basis to which all other activities of the artist on the Internet should lead. The role of the freehold site of an artist, could be compared to the "house" on the Internet and is one of the most important steps towards a more professional approach of the object. Around it, you can build an interconnected network of pages on various other services. In this way, one can approach listeners in locations frequented by surfing the Internet and try to lead them to the destination desired. Unfortunately, the majority of our sample does not seem to have fully understood how to use the tools at their disposal. It is hoped that this paper serves as an introduction to the indicated ways of using the Internet to promote music.

For artists to work on the promotion of their work and get their music to reach their target, the statistics of social networks can be very useful. Rather than considering the limited success, the artists can study and compare other statistics, the most popular independent artists or off-line in order to determine the ways in which they more effectively use social networks and then to adopt similar approach.

The aim of the artist should be not only the presence in the maximum number of sites, and the linking of these separate sites together. In this way, the artist creates an interconnected network between pages in various Internet services, with a view to leading the visitor to the private website. Equally important is each page to promote all the rest. This is achieved by ensuring that there are visible web links to all other media in which the artist is present. There is no reason for an artist to create a private site on the Internet if you do not have links to other, popular sites (Facebook page [TM], YouTube channel[TM] and Soundcloud[TM], Twitter profile[TM], etc.) which will lead visitors towards it.

In terms of theoretical analysis, some conclusions can be considered almost self explanatory. In practice, however, because independent artists are expected to assume multiple roles beyond the music creator, it is easy to commit a most errors and omissions. Indicative worth mentioning the case of an artist of surveyed whose official website does not have any links to social networks, despite the fact that it had profile enough of them. In fact, few artists were properly registered online

links to their pages. In many cases, if a visitor of the page an artist on Facebook^(TM) wanted to explore the official channel on YouTube^(TM), I could not find a readily available and visible link. Specifically, you should look for a video posted on the artist notifications to visit in the YouTube^(TM) environment and from there to find the channel. Chances are that this process will deter the majority of users to explore the artist's channel on YouTube^(TM).

However, if the artist has placed a link to a characteristic image (the service's logo or a representative icon) in a prominent position on the page, the visitor might click on this even though previously had not even thought to look for the channel artist on YouTube^(TM). Equally important are the links provided by the artist to work properly. Among the pages of the sampled artists there have been several cases where the location that directed the visitor was not correct. Another wrong portion of the artists who participated in the survey, is that the material is posted eg on Soundcloud^(TM) or YouTube^(TM) through the channel of the independent record label with which cooperate. This leads to the opposite effect from what would an independent artist seeks, as he ends up promoting the record company and not that of him.

These are some of the simplest examples of incorrect usage. A less obvious but quite common mistake observed on Facebook^(TM) pages of the sampled artists. The only link leading to the artist's Bandcamp^(TM) page led to a digital store where the material was available for sale in exchange for a fee. Despite the fact that the service offers the possibility to hear the preview of the songs, this environment in which he wishes to the user is not necessary. Moreover, these artists essentially trying to convert visitors to the page to consumers in their material without intermediate steps have occurred leading to this behavior. The listener should be first become familiar with either the artist or the material before you even consider the purchase.

Initially, independent artists should treat their material as a promotional tool and not as a revenue source. The conversion point of the recorded material to a source of revenue follows, when the artist has achieved is recognizable from quite a large audience. To use the Internet to increase the number of listeners, a good step would be to dispose of the material with the maximum number of ways. As people are willing to spend less money to artists who do not know, freelance artists must earn their audience with their material preferably free whenever possible. This does not mean that the offer, but that exchanging. The consideration may be the ability to communicate with users who upload the material.

The artist aims to excite the maximum number of listeners closer. If they succeed, they will promote the material on their own, through social networks and other media (eg blog). However, for this to happen, listeners should have easy access to the artist's material, preferably in the online environment they prefer, or even for upload to the H / PC hard drive if they wish, possibly by a voluntary contribution.

Only if listeners have easy access to the materials will be allowed the artist to win more. When an artist sells their music asking for money from the listener before they even had time to become familiar with the material, then that artist certainly needs to rethink of their strategy. One needs to consider that the promotion of the material and its name is even more important than selling, especially in the early stages of the course of an independent artist.

5. FUTURE WORK

An interesting future goal would be to analyze in depth how artists use the various online services such as social networks etc. It would be interesting to see whether they have a meaningful structure on their pages, whether they invoke the right links to all other sites of the artist and the degree to which they involve the visitor. It is of high value to determine the musicians' communication tactics in various digital social environments and to evaluate as to how they create interest around their own material or whether they seek into maintaining contact with their listeners. An additional element that could be investigated is the time spent by artists on the Internet to promote their artistic existence. If they believe that invest their time productively and whether they evaluate the compensation received. Further research could also be conducted on the attitudes of artists to the free distribution of music and its use as promotional material rather than a finished product.

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