Institute for Media, Information and Communication

Classical music & social media

Bachelor thesis

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Foreword

This thesis is the last part of my education at the Hogeschool of Amsterdam (HvA). From the start, I have always been interested in social media because of its ever changing and developing character. The way in which it has democratized information, transforming people from content readers into publishers has always appealed to me. In addition, I have always enjoyed classical music, mostly because I was introduced to it from a young age which helped me discover how to truly appreciate it. The introduction to classical music was both a combination of playing the piano as a child as well as the fact that my father worked for record label Philips Classics and would bring home classical music albums every once in a while or take our family to a classical music concert. The combination of both my interest in social media as well as my appreciation of classical music made me choose to research the role that social media plays in the musical choice of the American youth, to advise Decca Label Group (DLG) on how it can use social media to get the American youth interested in classical music.

Besides my own interest in social media and classical music, I chose to conduct my research on the aforementioned topic, because the demand for classical music is decreasing. More specifically, according to research by American Orchestras (2009) the overall classical music participation rate of the U.S. adult population has decreased consistently over the past 25 years. In fact, compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Participation by generations declines over time, which means participation rates could decline to an all-time low. My hope is that my thesis will provide DLG with valuable information that can help change this phenomena. The first party for whom this thesis therefore is intended is DLG. This thesis is also for the teachers of the HVA, to conclude my Bachelor of Media, Information and Communication.

I am pleased to list the people who have been inspirational, instructive and supportive throughout the process of writing my thesis. My gratitude goes out to Paul Foley and Steve Singer, General Manager and VP of Marketing at DLG, who offered me a place to write my thesis and guided me in the right direction. They always provided me with valuable ideas and gave me suggestions to get ahead. Without their help, my thesis would not have been the same. I would also like to show my gratitude towards my thesis supervisor Ester Wolderling. I couldn’t have finished this thesis without her support and assistance. A special thanks goes out to my father, Giel Bessels, Managing Director at Pentatone, who always took time out of his busy schedule to provide me with his view upon the classical music industry and who offered me invaluable feedback on my thesis. I couldn’t have finished my thesis without his ever present support. I would also like to use this opportunity to thank my fellow student and co-reader Bart van de Kooij. His always practical suggestions and constructive criticism helped me bring structure to my thesis and ultimately aided in bringing this thesis towards a higher level. Last, but definitely not least, my gratitude goes out to Costa Pilavachi. For without him I would have never had the opportunity to write my thesis at Decca Label Group.
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Executive summary

A decreasing amount of young Americans listen to classical music. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Since participation by generations decline over time, this means participation rates could decline to an all-time low. Social media has altered the manner in which people listen to, share and interact with music. It has put the user in control and enabled him to find, discover, share, interact, distribute, and rework music. Because of these trends a demand for research on classical music and social media has arisen at Decca Label Group.

The research focuses on gaining insight into the role that social media plays in the musical choice of the American youth, to advise DLG on how it can use social media to get the American youth (Americans between 18 and 30 years old) interested in classical music. The research question is as follows: "What role does social media play in the musical choice of young Americans?"

Classical music is a specialty good, because of its unique product features. It is a product with a high level of involvement by the consumer and takes the place of high involvement and feel in the FCB-matrix. Classical music is in the maturity stage. Fewer people buy classical music and revenue growth is slowing. The live classical music audience in the United States is declining across three metrics: participation rate, unique audience and attendance. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Another aspect is the shift toward digital music consumption, which has contributed to a 42 percent decline in classical retail sales. The collapse of music retail has meant that classical music is stocked less and less. Since classical music is very dependent on its deep catalog and not “hits” there are fewer places to find titles. This too contributes to the overall drop in sales of classical music.

The advent of Web 2.0 and social media has led to new implementations of music on the Internet. Social media has altered the manner in which people listen to, share and interact with music. It has put the user in control. Online purchases are influenced by friends and peers more than anything else. Social media enables consumers to advise each other on what music they should buy. That is what makes social media so essential given the rush in digital downloads. The Internet is becoming ever more essential to young Americans. Sixty percent of 18 until 34 year olds say the Internet is the medium which is “most essential to their life.” They are frequent social networkers. The most popular manner of music consumption by young Americans is watching online music videos. On average young Americans spend 3:26 hours weekly on Internet video programming from YouTube. Besides the “watch” habit and illegal downloading, young Americans use three other online channels to consume music: audio - only streaming, legal track downloads and mobile apps. Twelve until 34 year olds turn to the Internet first for music discovery. Fifty-three percent of 12 until 34 year olds utilize the Internet to discover new music, whereas only 35 percent employ the radio to discover new music. Other significant sources for music discovery include friends, YouTube and social network sites.

The term “classical music” is commonly known among young Americans. However, the vast majority of young Americans is unclear about what “classical” music entails exactly. Their knowledge about specific artists and classical music genres is limited or not present. Young Americans feel classical music is a boring anachronism and don’t relate to it. In addition, they feel classical music is incompatible with their lifestyle and too long-winded. Respondents feel classical music needs to more accurately reflect the musical taste of the times. According to respondents classical music needs to add shows that will get new bodies in the door and create an interest in symphonic music. In addition, respondents think social media should/could be used to get the American youth interested in classical music by making it seem cool and not "old" as often perceived for instance by recording things youth will actually be interested in, such as video game themes. The online survey shows respondents would like to be recommended to listen to classical music through social network sites,
through friends and through an online streaming service such as Pandora. One third of respondents specify Facebook as the social network site they would like to be recommended through. A decreasing amount of young Americans listen to classical music. Only a small portion of respondents listen to classical music on a regular basis. However, they would listen to classical music (more often) if they would come into contact with it in an interesting/fun way and if they would be offered ways to become more knowledgeable about it.

The musical taste of young Americans has shifted. Young Americans listen most to the musical genres Top40/Pop music, hip-hop and rap, alternative rock, country and R&B. This makes the aforementioned music genres the most important competition for classical music. All aforementioned music genres utilize social media to reach out to and engage with young Americans. The way in which they do this is similar, but varies per artist. A common denominator between artists from different music genres is the personal approach they use to engage their fans through social media. Involving/engaging fans, asking them their opinion, one-on-one conversations and giving fans a look into their lives are all part of what makes them great at social media. The more an artist lets fans into his personal life, the more they feel engaged. May this be by personal video’s, by asking fans for their opinion on personal matters or by calling them. Competing genres are better at creating a methodologically and strategically thought out album release than classical music. Every aspect of the album’s release is connected in such a way that it touches, both offline as well as online, as many fans as possible. All of the aforementioned genres utilize social media in such a way that their fans feel engaged and personally spoken to. Another aspect that different music genres have brought about is giving away music for free. An experiment by alternative rock band Radiohead to give their music away for free has had a positive effect on sales and engaging their fans.

With the help of an online survey, the research question is researched. A hundred and eighteen people participated. The sample among who the research was conducted consists out of 65 males and 53 females. The average age of the respondents is 24.05 years. The youngest respondent is 18 years old and the oldest 30 years old. The majority of respondents have finished a Bachelor degree or higher. The majority of respondents discovers music through the internet, through friends, through social network sites and YouTube. YouTube, Facebook, Pandora, iTunes and Spotify are utilized most by respondents to find and listen to music. They use these online services to listen and find music because they are easy to use, because they appeal to them most and because they can easily come in contact with artists through them. Respondents who stated they don’t listen to classical music don’t do so because they don’t relate to it. According to respondents a website specifically aimed at classical music should contain a feature with background information on the works, composers and history showing there are several types and styles of classical music, a feature recommending compositions which are similar to works they like and have listened to before and a feature that shows how much a particular classical music artist is liked by friends/others. A website integrated with the aforementioned features would interest respondents in moderation.

The in-depth interviews were supposed to support the online survey. However, due to the fact that only 118 respondents filled out the online survey and there weren’t many respondents willing to participate in an in-depth interview either the decision was made to interview a random person from the target audience concerning the reason why so little people from the target audience were willing to participate in the online survey. According to the respondent of the in-depth interview Americans got to where they are by following their own dream in their own way and looking out for themselves. This has brought about an individualized society in which Americans are unwilling to donate actual time and effort out of their day for the good of another person. She argues that because surveys take awhile and most Americans are impatient and if it doesn’t involve an incentive they probably won’t fill out an online survey. This is even the case with people they know: people want something in return. In addition, Americans typically ignore online surveys.
1 Introduction

A decreasing amount of young Americans listens to classical music. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Since participation by generations decline over time, this means participation rates could decline to an all-time low. (American Orchestras, 2009) According to Tom Service (2009) school music programs service considerably less children than a generation ago and are ill-equipped in terms of actual instruments and skilled teachers. Previously, music services created both listeners as well as amateur participants of classical music. Now children often see classical music as a foreign and inhospitable culture, because they never received this level of music education.

Research also shows that people between the ages of 24 to 36 years old feel alienated by traditional concerts and blame their own lack of knowledge when they fail to enjoy classical music. (Jury, 2010) In the book “The Joy of Music” Leonard Bernstein describes a visit to a classical music concert as being ruled by traditions and formalities. The culture surrounding classical music is purely based on conditioning and although the intrinsic rules have developed randomly it is important to explain them to youth. Classical music is not accessible to youth because it anticipates the audience to participate in the ritual without question. To youth it is important to show classical music in context, the sounds and roles introduced, and more significantly the opportunity to ask questions. (Culture Wars, n.d.) Fewer young Americans listen to and participate in classical music. Therefore it is important to research how young Americans can be made interested in classical music and what role social media can play to achieve this. The research question of this thesis is formulated as follows: What role does social media play in the musical choice of the American youth?

Before an advice can be given about the role that social media plays in the musical choice of the American youth, the main topics will be researched using desk- and field research: Decca Label Group, classical music, social media, the target audience and competition. Both quantitative research as well as qualitative research will be conducted among the target audience. The end of the thesis will be characterized by a conclusion and recommendation that will answer the aforementioned research question. The answer to the research question as well as the results of the research of the main topics can be found in this thesis. The research will be performed for Decca Label Group (DLG). DLG, Universal Music Group’s (UMG) classical music record label group, manages new releases as well as the vast classical back catalog of UMG through the various labels that make up the group.
2 Methodology

This chapter will discuss the methodology which is utilized to conduct the research for the thesis. First, the research design will be discussed. In the research design the following subjects are described: the problem analyses, objective and research question, sub-questions, concept delineation and hypotheses. Then the research methods, consisting out of both desk- as well as field research, which will be utilized to conduct the research are addressed. Finally, the time schedule and the associated task list are described to ensure that the different tasks are conducted on time.

2.1 Research design

2.1.1 Problem analyses
The problem analyses is made using the following six w-questions (what is the problem, who has the problem, when did the problem occur, why is it a problem, where does the problem occur and what is the cause of the problem). Nowadays, a decreasing amount of young Americans listen to and participate in classical music. This is a problem for Decca Label Group (DLG), because the record label manages new classical music releases as well as the vast classical back catalog of Universal Music Group (UMG). The problem started in 1982 as the percentage of adult Americans who go to classical music performances started to decrease. Currently, this has lead to a decrease of almost 30 percent. Moreover, the trends for each generation implies that each following generation participates less than earlier generations and participation declines within generations as they age. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. This is a problem, because it means participation rates could decline to an all-time low. See §4.4 for more information on classical music participation rates. The problem for this thesis proposal is limited to the US, but worldwide there is a declining interest in classical music by youth. The problem is caused by a variety of reasons. School music programs service considerably less children than a generation ago, because of this children often see classical music as a foreign and inhospitable culture. Young Americans feel alienated by traditional concerts and blame their own lack of knowledge when they fail to enjoy classical music. To youth it is important to show classical music in context, the sounds and roles introduced, and more significantly the opportunity to ask questions. Currently, classical music is not accessible to youth because it anticipates the audience to participate in the ritual without question. Young people think classical music is not "cool." It does not reflect their lifestyle. See §4.6 for more information on the reason why less young Americans listen to and participate in classical music.

2.1.2 Objective and research question
Social media has been researched extensively. Youth and the usage of social media by youth have undergone limited research. Research on social media specifically aimed at the youth to get them interested in classical music is completely absent. The objective is as follows:

Gain insight into the role that social media plays in the musical choice of the American youth, to advise DLG on how it can use social media to get the American youth interested in classical music.

The resulting research question reads:

What role does social media play in the musical choice of young Americans?

Using various forms of research, the research question is examined. Based on the results, an advice can be established which offers DLG handles on how it can use social media to get young Americans interested in classical music. To answer the research question the following categories with their correlating sub-questions
need to be answered: DLG, classical music, social media, the target audience and the competition. A couple of the sub questions can be answered using desk research. In addition, both quantitative as well as qualitative field research will be performed to obtain new and/or corroborative insights.

2.1.3 Sub-questions
Sub-question 1: Decca Label Group (DLG)
- Who is DLG?
- What does DLG do?
- What is the organizational structure?
Sub-question 2: Classical music
- What is classical music?
- What is the difference between classical and crossover?
- What is the current demand for classical music?
- What kind of image does classical music have?
Sub-question 3: Social media
- What kind of social media are there?
- Which social media does the target audience use?
- Why does the target audience use this kind of social media?
- Which social media tools work best when reaching out to the youth?
- What social media can best be used to get the target audience interested in music?
Sub-question 4: Target audience
- Who is the target audience?
- To what kind of music does the target audience listen?
- How does the target audience use social media?
- How does the target audience use social media when it comes to music?
Sub-question 5: Competition
- Which music genres compete with classical music?
- How do these music genres reach the target audience?
- Do competing music genres use social media?
- How do competing music genres use social media?

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2.1.4 Concept delineation
To clarify the concepts which are formulated in the research question, a description is given of the domain on which the research is based. First the domain of the research (about which subject statements are made) as well as that which is claimed (which statements are made) will be determined. In the research question young Americans are the domain of the research, that part of society about whom statements are made. That social media plays a role in the musical choice of Young Americans is that which is claimed. This means it first needs to
be demonstrated that social media has an influence on musical choice. In addition, there must be determined what is meant by “social media” and “musical choice.” The concepts that will be delineated are social media and musical choice. To delineate the concepts stipulative definitions are used. These are definitions which are specifically given for a particular research. Stipulative definitions are chosen because it is important that the definitions are of use for the research. (Verhoeven, 2007)

In this research social media mean: ‘the democratization of information, transforming people from content readers into publishers. It is the shift from a broadcast mechanism, one-to-many, to a many-to-many model, rooted in conversations between authors, people, and peers.’ (Solis, 2010, p. 1)

In this research musical choice means: a number or variety of musical genres which an individual chooses to listen to.

The expectation that social media plays a role in the musical choice is a hypotheses. Hypotheses are testable statements about the research group, the population. In the following paragraph all hypotheses which apply to this research will be described.

2.1.5 Hypotheses
Using various forms of research the research question will be examined. Based on the results an advice will be formulated. A number of hypotheses are chosen to guide the research. The hypotheses are formulated using assumptions about classical music, social media, the target audience and the competition. Every hypothesis will be followed by a brief clarification explaining why it is used. Depending on the subject of the chapter discussed, a number of sub-questions will be answered. In the introduction of every chapter a description will be made of which sub-questions are part of the chapter. These are then formulated in the form of hypotheses, which include relevant variables from the research. The hypotheses are analyzed and the results and findings can be found in the chapter where they are mentioned. The hypotheses used in this study are as follows:

Hypothesis 1: There are fewer places to buy classical music
Due to the collapse of music retail in the U.S., genres such as classical music are stocked less and less. Classical music is very dependent on its deep catalog and not "hits" - there are fewer places to find the titles. Online shopping for physical product at Amazon and digital retailers scubas iTunes now represent a large part of the classical music business.

Hypothesis 2: There is a decreasing demand for classical music
Figures show that fewer people buy classical music: between 2009 and 2010 there has been a decrease of 28 percent in national sales of classical music.

Hypothesis 3: Social media is a popular phenomena among young Americans
A great deal of youth nowadays utilize social media. For young Americans using social media comes as natural as breathing.

Hypothesis 4: Social media is accessible for young Americans
Social media seems an accessible medium, suitable for everyone. With social media one can easily communicate with the outside world.

Hypothesis 5: Young Americans listen to music
Research by Edison Research shows that young Americans listen to music on the radio for 1,5 hours every day.

Hypothesis 6: An increasing number of young Americans listen to music online
20 percent of young Americans between 12 until 24 years old listened to Pandora in the last month of whom 13 percent indicating usage in the past week.

Hypothesis 7: Social media is a significant source for music discovery by young Americans
According to research by Edison Research a great deal of young Americans find out about new music by using social media such as YouTube.

Hypothesis 8: Classical music is less popular among young Americans than other music genres
Popular belief has it that the youth hardly listens to classical music. Popular musical genres among young Americans are Top 40/Pop music, hip-hop and rap, alternative rock, country and R&B.

Hypothesis 9: Young Americans do not listen to classical music
The assumption is that the vast majority of young Americans does not listen to classical music.

Hypothesis 10: Classical music does not have a popular image among young Americans
Young Americans often see classical music as a foreign and inhospitable culture. They feel alienated by traditional concerts and blame their own lack of knowledge when they fail to enjoy classical music.

Hypothesis 11: Social media is a good way to reach out to young Americans with classical music
Social media is an accessible medium that young Americans utilize daily. Social media seems to be a constructive way to get young Americans knowledgeable and interested in classical music.

Hypothesis 12: Other music genres use more social media to reach young Americans
Artists from popular music genres are better at communicating with young Americans using social media and often make more effort to get in touch with their target audience through social media.

Hypothesis 13: Other music genres are successful at using social media to reach young Americans
Popular music genres successfully utilize social media such as Facebook and Twitter to get in touch with and inform young Americans about their music.

2.2 Research methods

The purpose of this thesis is to gain insight into the role that social media plays in the musical choice of the American youth, to advise DLG on how it can use social media to get the American youth interested in classical music. The aim of the research is to gain a broader perspective into DLG, classical music, social media, the target audience and the competition. The hypotheses will be examined using various research methods. Three different methods are set up to achieve this. The methodology is divided into literature, qualitative- and quantitative research. Since the subject hasn’t been examined previously, research will be descriptive. The methods that are used to conduct descriptive research are analysis of existing data, conducting a survey and in-depth interviews among the population.

2.2.1 Desk research
The first research method being utilized is desk research. The desk research functions as a foundation for- and plays an important role in understanding DLG, classical music, social media, the target audience and the competition. Desk research can be defined as research that is done behind a desk. With desk research, mainly qualitative research is done. This essentially means that the researcher collects numerical data. These figures are then analyzed. (Verhoeven, 2007) The information used will be derived from primary and secondary literature. Primary literature consists of a subject that is discussed for the first time. Secondary literature is research using
existing data sets consisting out of quantitative data collected by other researchers. This part of the research is entirely based on scientific literature, journalistic articles and professional publications. The goal is to place the research in a broader perspective of the matter and to answer a number of hypotheses.

Research is going to be conducted using the Big6™, developed by Berkowitz (Eisenberg & Berkowitz, 1992; Canning, 2002). First, there will be determined how much research is available (in the form of books or knowledge of others) and how much still needs to be found. A list of relevant books for the research is made consisting out of the following titles: Marketingcommunicatiestrategie, The Tipping Point, Grown up Digital, Barack Obama’s Social Media Lessons For Business, We Are Smarter Than Me, The Social Media Bible and Wat is onderzoek? Second, a research strategy is developed. It is decided to conduct research using keywords, table of contents and management summaries. Third, there is decided where research will be conducted. Google Scholar, books, scientific articles, online sources and Soundscan data are going to be used to find information for the research. Research on the Internet will be conducted using brackets, advanced search options, incomplete sentences in between brackets and allintitle: (words which are used on a specific website). Fourth, the information found through the aforementioned platforms is reviewed and relevant information is selected. Fifth, the information is organized in such a manner that it provides an answer to the research question. Sixth and last, the result is evaluated to conclude if enough research is provided to answer the research question. If the result is not sufficient, the aforementioned six steps will be traversed to achieve the right result.

Important online sources which will be used to retrieve relevant information for the research are as follows: American Orchestras, Edison Research, IFPI, John S. and James L. Knight Foundation, OECD, Nielson, U.S. Census Bureau, NPR and the YouTube Symphony Orchestra. In addition, books that provide relevant information for the research are: Grown up Digital., Music 3.0. and The future of music. These sources are specifically used because they provide information which will help answer the research question. A specific list of all sources used while conducting literature research can be found in the bibliography. In addition, the sources used while writing specific parts of the thesis are found in parentheses at the end of every paragraph to clarify which source was used to write the paragraph and where on the Internet it can be found. The sources are described using the general rules for the bibliography as defined in the MIC-Schrijfgids. ( Hogeschool van Amsterdam, Opleiding Media, Informatie en Communicatie, 2010) The online sources are found using Google Scholar to ensure their reliability. In each chapter the search terms used to find information to write that specific chapter are described.

Time is spend ensuring the reliability of the sources found online. This is done by researching the writer of a specific article or researching the company which has conducted research about a specific and for this thesis relevant topic. In addition, not all information found is used. Only information which is deemed relevant to answer the research question is used for the thesis. To ensure relevancy of information that is found a lot of time is spend making sure the information found answers the sub-questions and the resulting hypotheses. If it does not the information is rejected.

### 2.2.2 Field research

Using field research, both qualitative as well as quantitative research is executed. This means the researcher has to go into the field to get answers to his questions. Besides desk research, both the target audience of DLG as well as social media are researched using field research. Before proceeding to field research, the problem DLG has is analyzed; based on the problem an objective and a research question are formulated. On the basis of this, research is done on the target audience and social media. The research will show how they utilize social media to discover, find and listen to music. In addition, the research will demonstrate why they use these social media, what attracts them to these social media and what role their friends play in both their musical choice as well as their social media choice. To find out which part of the target audience can be made interested in classical music using social media, research needs to be executed on the opinion of the target audience on classical music and if
and with what social media they might be able to made interested in it. The research methods utilized to achieve this will consist out of a survey as well as in-depth interviews among the target audience. The research methods are decided because of the question type used to conduct the research. As aforementioned, research is descriptive. The research methods which can be utilized for descriptive research are analyzing existing data, survey, content analysis and case study. (Verhoeven, 2007) The results, resulting from the research, will be used to provide an answer to the research question. Both the questionnaire for the survey as well as the topic list for the in-depth interview used during the research can be found in Appendix I and appendix III. The results for the survey and the in-depth interviews can be found in §7.2 and §8.2.

The reliability of the research is of great importance - research is often judged by the reliability of the results. The results of research can be used to make important decisions. Therefore it is important that the research is of good quality. Random errors in the design and execution of research can affect the reliability of the outcome. The research should lead to the same outcome, even when it is repeated among other circumstances, in a different period. The repeatability of the research is of great importance to investigate the reliability. Reliability meaning the extent to which the research is free from random errors. To ensure that the research is reliable, the following ways are used:

- A large sample; this makes the statements about the population more accurate
- Triangulation; more than one data collection method is used to answer the research question
- Test-retest in quantitative research; through repetition of methods it is tested if the research is reliable
- Reporting and accountability; giving a correct account of all research activities. When repeating a similar research potential errors can be avoided, thus the reliability of the results are further increased. (Verhoeven, 2007)

Besides reliability, validity plays an important role in conducting research. Research needs to be valid. It must be certain that what should be measured, is measured and that there are no systematic errors made while conducting research. Internal validity of the research means the right conclusions can be drawn. During this research it is intended that the findings from the research can be applied to a large group of people so they can be generalized and provide external validity (generalizing qualities) of the research. The two most important forms of validity are the legitimacy of the measurement instruments and the research group. External validity needs to be established by ensuring that the sample is a correct reflection of the population. The sample needs to mirror the population in a number of relevant characteristics. If so, the sample is representative and the research results can be generalized to the population. The generalization of the population is called population validity and determines the scope of the research. To make sure that population validity can be established during the research, it will be ensured that the sample meets the key characteristics of the population. The criteria on which the research is assessed, reliability and validity, are not always feasible. There are often limitations to research, which put these two conditions under pressure. This is why it is of great importance that the research is useable for DLG, they need to be able to utilize conducted research. Based on the reliability and validity, the usefulness of the research is established. The overall quality of the research will be determined by the methodological quality, the reliability and validity, but also by the usefulness. (Verhoeven, 2007)

**Quantitative research**

The quantitative research for the thesis will consist out of how the target audience utilizes social media to discover, find and listen to music. In addition, the research will demonstrate why they use these social media, what attracts them to these social media and what role their friends play in both their musical choice as well as their social media choice. Quantitative research is used to collect numerical data. This data will be entered into SPSS, then it will be analyzed using statistical techniques. These methods are widely used in survey research. A survey is the most common method to measure beliefs, opinions, attitudes and knowledge among vast groups of people. Survey research is a structured data collection method. The way in which questions are formulated is established in advance (see appendix I for the type of questions asked) and a small number of answers are given
from which the respondent can choose. The answers of the respondents will form the basis for the data set that will be used in the quantitative analysis. "Open" questions will be minimized, because these type of questions can’t be included in a quantitative analysis. Instead, these must be analyzed qualitatively. The sample for the survey research is selected at random, so that each person belonging to the population has an equal chance to participate. The survey research for the thesis is used to answer descriptive research questions. This means that "what-questions" are used in the survey. However, a disadvantage of survey research is that the context in which answers are given, remains unknown. The question “why” a respondent gives a particular answer can’t be answered. This means the motive of the respondent will remain unanswered. (Verhoeven, 2007)

The population on whom the research is applicable, as defined by DLG, are approximately 56.5 million young Americans (see §5.3.1 for more information on the composition of the target audience) between 18 and 30 years old. This age group is chosen because, as aforementioned, generation Y has the lowest participation rate for classical music at age 18 to 24 years old. Since participation by generations decline over time, this means participation rates could decline to an all-time low among this age group. The survey type used for this thesis is online survey, because this data collection method has low costs and provides access to otherwise difficult to locate populations. After being filled out, the survey is electronically and immediately placed in a database. The research is executed using the online market research program SurveyMonkey. This is a well-known tool in the US. The survey questions will be implemented into SurveyMonkey. Then, the link to the online survey will be posted on Facebook and LinkedIn groups. This is chosen because eighty percent of 18 until 24 year olds and 67 percent of 25 until 34 year olds are frequent Facebook users (see §5.3.2 for more information on young Americans and social media network sites). Therefore, the change to reach the target audience with the survey will be largest through one of the aforementioned social network sites.

With Internet surveys, there is "self-selection" by respondents. On the social network sites, on which the survey is placed, a specific outline will be included as to whom the survey is directed. The sample is randomly drawn and because there is "self-selection" the sample will look like the population about who statements are made in all important features to make it a representative sample. This, assuming that only people belonging to the target audience complete the survey as specifically outlined on the social network sites it is placed. The bigger the sample surveyed, the more representative the sample is. When a sample is representative, the conclusions from the analysis can be amplified: they are also valid for the population. This is the generalization of research results. To ensure the sample is big enough to utilize generalization, the "sample calculator" is used. The result of the sample calculator are as follows: the sample needs to exist out of 385 young Americans to be reliable and valid. See appendix II for the results of the sample calculator. To begin the analysis, the reliability of the research is determined. When 385 young Americans are surveyed, the reliability rate is 95 percent. The reliability of the research is enhanced by executing the research within a short timeframe. As the world of social media and music change rapidly, a short time period for data collection make the research more reliable. The collected information will be processed with SPSS to translate into useful data. The next step will consist out of analyzing the results and translating them into an answer to the research question.

**Qualitative research**

Qualitative research will be executed to find out which part of the target audience can be made interested in classical music using social media. To do this, research needs to be conducted on the opinion of the target audience on classical music and if and with what social media they might be able to get interested in it. The research will function as an addition to and expansion of the information collected through the online survey. The opinion of the American youth on classical music and what role social media plays in their musical choice will be researched through the use of 20 unstructured in-depth interviews. The respondents for the unstructured in-depth interviews will be selected at random from that part of the American youth who study music or are working in the music industry. This will be done by contacting music schools and their students as well as employees of record labels (who are within the aforementioned age group) and asking them if they would be
willing to participate in an in-depth interview. It was decided to interview this group of the American youth as they have a more specific view on music in general and will provide a broader view on what a possible solution to the aforementioned problem could be. When conducting the in-depth interviews using the topic list, flexible dynamic questions will be asked in an open conversation and non-verbal behavior will be watched. The qualitative results are not representative, because the group is too small. The opinion of the American youth however is a valuable addition to the quantitative research and will help validate previous research.

2.2.3 Time schedule

See appendix IV for the time schedule of the research. Below the tasks are described that need to be executed in order to finish the thesis. The time schedule will be feasible if there is adherence to the amount of time that is given per task as established in the time schedule.

**Task A:** Overall introduction research, describing the function of the research, the objective and question and the approach and design of the research (week 1)

**Task B:** Desk research Decca Label Group (week 2)

**Task C:** Desk research competitors (week 3 and 4)

**Task D:** Desk research classical music (week 4 and 5)

**Task E:** Desk research target audience (week 6 and 7)

**Task F:** Desk research social media (week 7 and 8)

**Task G:** Survey target audience (week 8, 9 and 10)

**Task H:** In dept-interview target audience (week 11, 12 and 13)

**Task I:** Process information, summery interviews and surveys (week 13, 14 and 15)

**Task J:** Results, reflection and conclusion research (week 16)

**Task K:** Conclusion, discussion and recommendation (week 17)

**Task L:** Extra time (week 18, 19 and 20)

2.3 Conclusion

To answer the research question, both desk- as well as field research will be conducted. To support the performed desk research and to provide an answer to the various sub-questions and consequent hypotheses which weren’t answered by desk research, field research is carried out among the population. Field research is divided into quantitative as well as qualitative research and includes both a survey as well as in-depth interviews. To carry out the research properly, this chapter insistently explains how the research will be conducted. The preparations made to execute the research properly are listed in the time schedule and tasks, so that all preparations will be done on time.
3 Decca Label Group

This chapter will discuss what kind of company Decca Label Group (DLG) is, what kind of work the corporation does, what kind of organizational structure it has, who the target audience is and a few of the social media campaigns it has launched. The information about DLG, described in this chapter, are a combination of information provided by the organization itself and online sources found through Google. Search terms include: “Decca,” “Decca Records” and “Decca Label Group.”

To get an overview of DLG an inventory has been made. The different sub-questions which are answered through the inventory are as follows:

- Who is DLG?
- What does DLG do?
- What is the organizational structure?

To put together the inventory, desk research is conducted. The unit covered by the inventory is DLG. The data collection was conducted structurally. In this chapter an answer will be provided to the sub-questions to provide a meticulous conclusion.

3.1 Background information

Decca Records started as a British record label established in 1929 by Edward Lewis. Its U.S. label was established in late 1934; however, due to World War II, the connection with the British company was broken for several decades. The British label was famous for its development of recording techniques, while the American organization developed the notion of cast albums (see appendix XXVI for a description of cast albums) in the musical genre. Both divisions are now part of Universal Music Group (UMG) which is possessed by Vivendi, a media multinational headquartered in France. The American Decca Label was the foundation label which advanced into UMG. Today, Decca is a leading label for classical music as well as Broadway scores and is branching out into pop music from recognized recording stars. In addition, it reentered the American country music scene in 2008. There are two Universal Music label groups currently utilizing the Decca name. The DLG is the US label while the London-based Decca Music Group runs the international classical and pop releases by celebrated performers such as Andrea Bocelli and Hayley Westenra. The London Records pop label that was founded in the UK in 1990, managed by Roger Ames, and distributed by PolyGram became part of WEA in 2000 when he was appointed to run that company. (Decca Records, 2011) DLG, UMG’s classical music record label group (located in the US), manages new releases as well as the vast classical back catalog of UMG (through the various labels that make up the group). The DLG consist of two divisions: Universal Musical Classical and the American operations of Decca Records. Universal Classics Group was named 3 on Billboard’s Top Classical Crossover Label and 2 on Billboard's Top Classical Label in 2005. (Decca Label Group, 2011)

3.1.1 Mission, vision and mission statement

Most record labels do not have a mission, vision or mission statement formulated. This also applies for DLG. There are no official papers on which the mission, vision and mission statement are stated and further defined.

3.2 Organizational structure
DLG consist out of a marketing department, publicity department, production department, finance department, sales department and A&R. The company is composed out of ECM, Emancy, Decca Broadway, Decca and Decca US. See appendix V for the organizational chart of DLG.

3.3 Target audience

The target audience of the classical part of DLG consists of a primary and two secondary target audiences. The primary target audience can be defined as the “Experts” (9 percent) and the secondary target audiences as the “Informed” (49 percent) and the “Casuals” (42 percent).

The experts group consists for the large majority out of men (70 percent) of around 45 years and older. The target audience has finished four years of college, is part of the upper middle class and is well educated. They enjoy an upscale lifestyle. The vast majority listens to classical music at least weekly. When listening to classical music the target audience is more likely to listen to the Medieval, Renaissance and Baroque periods (see §4.1 for a description of Renaissance and Baroque periods). The target audience is prone to go to a concert at least monthly.

The informed group forms the biggest segment and is evenly split between male (54 percent) and female (46 percent). They fall into the 40+ age group. The income of the target audience sits between the experts and casuals. Sixty percent listens to classical music at least weekly and are most likely to listen to classical instrumental. Only a small part of the target audience (15 percent) goes to a concert at least monthly.

The casual group is more prone to be female (67 percent). It is divided into three age groups: 18 to 34 years (28 percent), 35 to 54 years (39 percent) and 55+ (32 percent). The casual group is the least affluent of the target audiences. Less than half of the target audience (49 percent) listens to classical music at least weekly. They don’t know the classical repertoire well and don’t want to invest too much effort. They know and identify with classical music because of television commercials, movies and Broadway shows. The target audience mostly listens to classical crossover (see §4.2 for an explanation of classical crossover).

3.4 Launched social media campaigns

Social media campaigns for the musical genre classical music consist out of classical music artists. This is why the sub chapter “launched social media campaigns” discusses social media campaigns of classical music artists instead of social media for DLG itself. DLG has multiple artists who all have different social media campaigns to reach the target audience. In appendix VI and VII the social media campaigns of Brendan James, David Garrett, and Laura Jansen are described.

3.5 Conclusion

DLG, UMG’s classical music record label group, manages new releases as well as the vast classical back catalog of UMG. It is a leading label for classical music as well as Broadway scores and is branching out into pop music from recognized recording stars. The DLG consist of two divisions: Universal Musical Classical and the American operations of Decca Records. The target audience of DLG consists of a primary and two secondary target audiences. The primary target audience can be defined as the “Experts” and the secondary target audiences as the “Informed” and the “Casuals.” For the organizational chart of DLG see appendix V.
4 Classical music

This chapter will discuss what classical music, classical crossover and crossover entail. It will argue the difference between the above mentioned terms, which type of consumer good classical music is and to which lifecycle stage it belongs. Finally, it will discuss the demand for classical music. The results, described in this chapter, are a combination of online resources found through Google scholar and books. Search terms include: “Classical music,” “classical crossover,” “crossover,” “demand classical music,” “classical music and YouTube,” and “classical music in society.”

To get an overview of classical music, classical crossover, crossover, what type of consumer good classical music is, to which lifecycle stage it belongs and the demand for it an inventory has been made. The different sub-questions which are answered through the inventory are as follows:

- What is classical music?
- What is the difference between classical and crossover?
- What is the current demand for classical music?
- What kind of image does classical music have?

To put together the inventory, desk research is conducted. The unit covered by the inventory is classical music. The data collection was conducted structurally. Based on the sub-questions hypotheses are drawn up:

**Hypothesis 1:** There are fewer places to buy classical music

**Hypothesis 2:** There is a decreasing demand for classical music

This chapter will supply an answer to the aforementioned sub-questions as well as the hypotheses to provide a thorough conclusion.

4.1 Classical music

Before an advice can be given as to how social media can be used to get the American youth interested in classical music, it should be made clear what classical music entails. Without a specific definition of classical music, it is not clear what classical music entails and how the American youth can be made interested in this specific music genre. By putting classical music in context a more specifically search for a way to get young Americans interested in classical music can be established. According to Wikipedia (Classical music, 2011):

Classical music is the art music produced in, or rooted in, the traditions of Western liturgical and secular music, encompassing a broad period from roughly the 11th century to present times. The central norms of this tradition became codified between 1550 and 1900, which is known as the common practice period. (p. 1)

The actual term “Classical music” was produced in the early 19th century to define the era of European art music from 1750-1825, a 75-year period from Johann Sebastian Bach to Ludwig van Beethoven. Classical music has an extensive diversity of forms, styles, genres, and historical periods which makes it difficult to register characteristics that can be accredited to all works of that type. (Wikipedia, 2011; Classical music) Classical music styles include symphony, opera, choral works, chamber music, Gregorian chant, the madrigal, and the Mass. Music historiographers have classified classical music in six periods of music using stylistic distinctions. See appendix VIII for a detailed description of the six different musical periods. The different periods together with the corresponding styles are:
4.2 Crossover

Wikipedia (Crossover, 2011) describes crossover as ‘a term applied to musical works or performers appearing on two or more of the record charts with tracks ranging in musical tastes or genres.’ (p. 1) According to Classical-Crossover (n.d.) “classical crossover” can be described as ‘a term used to describe artists that adopt strong classical influences in their music, but ultimately they have an accessible and popular sound or a marketable image to reach out to a wider audience.’ (p. 1) More specifically, classical crossover combines elements of pop music with classical music. These elements are a combination of the following:

- changing classical pieces into pop songs
- changing pop songs into classical tracks
- track lists that contain: traditional songs, standards, hymns, classical show tunes, film scores and light classical pieces
- a standard repertoire, which comes down to one classical crossover artist creating a song and other classical crossover artists covering it
- mostly consist of cover songs and usually don’t have a lot of original songs. (Classical-Crossover, n.d.)

Generally, classical crossover artists must appeal to a mass audience to survive, with marketing and image playing an important role in their survival. Despite the above mentioned guideline for classical crossover, not all classical crossover artists adhere religiously to it or fit in this guideline. The overall difference between classical crossover and crossover is that the latter occurs when an artist performs a kind of music that is generally unpopular, but reaches a mass audience and achieves popularity. An example of crossover is the famous “Three Tenors in Concert” in which Pavarotti, Carreras and Domingo brought a combination of opera, Neapolitan folksong, musical theatre and pop to an immense television audience. This was an immense commercial success in which Pavarotti “crossed over” into popular territory without him actually performing popular music. (Classical-Crossover, n.d.)

4.2.1 Difference classical crossover and classical music

As previously described classical music ‘is the art music produced in, or rooted in, the traditions of Western liturgical and secular music, encompassing a broad period from roughly the 11th century to present times.’ (Wikipedia, 2011, p. 1; Classical music) Classical crossover on the other hand illustrates artists that implement strong classical influences in their music, but have an accessible and popular sound to reach a broader audience. Experts and classical music lovers don’t perceive classical crossover as genuine classical music.

4.3 Type of consumer good and lifecycle

Classical music is a specialty good, because of its unique product features. When a consumer buys a classical CD, he usually has a specific CD of a particular artist in mind. Consumers don’t have a need to compare brands. Adding to this is the fact that a specific artist is attached to a particular label. If people want to listen to the artist they will have to buy the CD of the label who distributes his music. The consumer goes through some trouble to
require the product and has a strong brand (classical artist) preference. Classical music is a product with a high level of involvement by the consumer. The consumer wants to know a lot about the product before buying it. It has a high affective value and makes the consumer “feel happy.” It takes the place of high involvement and feel in the FCB-matrix. See appendix X for the FCB-matrix. In addition, classical music is in the maturity stage. Fewer people buy classical music and revenue growth is slowing. In order to still realize as much turnover as possible product variations are placed on the market. The differences between products are small. However, the digitalization of music could also mean a new impulse. For example the emergence of the CD created a new impulse for classical music sales. With the advent of the CD people wanted to have their classical music on a CD and thus classical music revived. The same could possible happen for digitalized classical music. (Floor & Van Raaij, 2010)

4.4 Demand for classical music

In 2008 the live classical audience consists out of approximately 21.2 million people, which stands for a 9.3 percent overall participation rate among the U.S. adult population. The participation rate is highest between the ages of 29 to 63. For a more detailed view upon the participation rates see appendix XI. (American Orchestras, 2009) Research by Public Radio International (2003) shows that around 10 million radio listeners tune in to classical music every week. A slight majority of listeners are female (54 percent), compared to 46 percent of male listeners. The largest group of listeners (34 percent) are between 35 and 54 years old, closely followed by 65+ listeners (30 percent). In addition, the demand for classical music is decreasing. In 2009 national sales of classical music are 12.277.334. Sales in 2010 are 8.807.466, which is a decrease of 28 percent compared to 2009. In 2010 the market share of classical music represents 2.75 percent of the total music market. Decca Label Group represents 27.26 percent of the above mentioned 2.75 percent. (Johantgen, 2011)


The overall classical music participation rate of the U.S. adult population has decreased consistently over the past 25 years (…) Moreover, the trends for each generation suggest that each subsequent generation participates less than previous generations (e.g., Boomers participate less than Silents at the same age) and participation declines within generations as they age (e.g., Boomers in their 50s participate less than they did when they were in their 40s). (p. 11)

Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Since participation by generations decline over time, this means participation rates could decline to an all-time low. Another important aspect is the shift toward digital music consumption, this has contributed to a 42 percent decline in classical retail sales. (American Orchestras, 2009) Illegal encoding and online distribution of music have led to a collapse of music retail in the United States. In 2009 global music revenues endure a 10th year of decline, with sales and performance rights declining to $17 billion. From 2008 to 2009 shipments of music fell 12 percent to $7.7 billion, this is excluding digital distribution. Physical distribution, mainly CD’s, dropped 21 percent. Although the music industry attempts to embrace digital distribution, it has not turned around the overall drop in music sales caused by the drop in physical distribution and the increase of online piracy. (Ryan & Hadida, 2010)
A reason for this is that consumers are able to buy digital albums entirely or on a per-song basis and the typical digital music consumer buys 1-2 songs from each album. This means digital music produces far less revenue for the music industry than physical sales such as CD’s. Regardless of lower fixed and variable costs (savings from physical manufacturing and distribution) consumers have to obtain 10 to 12 individual pop songs to equal the revenue of just one traditional album. However, because classical tracks are longer on average than pop tracks they are more expensive and will lead to more revenue. Nevertheless, digital music makes up for a great deal of the demise in physical sales for the total recorded music industry. However, classical recorded music did not see a similar uptake of digital music. The result was a demise in classical recorded sales by more than 4 times the demise in total recorded sales. See appendix XIII for the difference between total recorded music and classical recorded music and digital sales. (American Orchestras, 2009) The collapse of music retail has meant that classical music is stocked less and less. Since classical music is very dependent on its deep catalog and not “hits” there are fewer places to find titles. This too contributes to the overall drop in sales of classical music. For if people can’t find the CD they are looking for, they won’t be able to buy it.

4.5 Classical music in society and schools

According to Kozinn (2007) forty years ago music education in public schools was part of the curriculum, like math, science and social studies. If a student wanted to play an instrument, lessons were free, and the school would lend him or her an instrument until they felt adequately dedicated to purchase their own. The real business of getting to know how music works took place in instrument lessons. This gave students a taste of performing music rather than absorbing it passively. Yearly trips to the New York Philharmonic and classroom visits by musicians were part of the course, but they complemented the curriculum, nowadays often they are the curriculum. Once students had an instrument under their fingers, or sang in the choir, and performed for an audience, music of every kind became more real, more exciting to them. (Kozinn, 2007)

Nowadays, however in the absence of the teachers and the budgets needed to offer comprehensive and coherent arts courses, the schools, encouraged and financed by programs, have shaped partnerships with performing groups, bestowing the ensembles with the chore of creating arts programs for children. According to Kozinn (2007) this generally means a few performances for each contributing school, dressed up with classroom preparation sessions and specially produced handouts. They often include discussions with musicians, who are not typically members of the “partner ensembles” but young “teaching artists.” Every so often the ensembles offer regular repertory; sometimes however composers are commissioned to compose children’s pieces. Compared to before, these programs give schoolchildren little more than an inkling of what music and performance are about. Because of this most young Americans don’t feel a connection to or appreciation for classical music, because of the limited schooling and contact they have had with classical music. (Kozinn, 2007)

According to Sandow (2007) mainstream classical music has an aging and shrinking audience in society. Classical music once touched a broad assortment of people, essentially of every age. Nowadays however it is a niche activity. For the most part it is played for a restricted audience, an older one, far removed from the front row seats in present culture. The older people in the live classical music audience today, people in their upper fifties or older, most likely got into contact with classical music when they were young, at a time when it was normal for younger people to go to classical concerts. These people continued to go to concerts as they got older, and they are still doing so today. (Sandow, 2007)

In addition, there is less classical music on the radio. Commercial classical stations are in danger of extinction. Two of the biggest were purchased by big public radio stations. Public radio, in turn, has reduced the amount of classical music it broadcasts, because its listeners don’t want to hear it. The recording of classical music has changed as well. A generation ago classical record labels, large and small, were profitable. Nowadays, classical
record labels are lucky if they sell 3000 copies compared to the 50,000 copies they would previously sell. In addition, the small classical record companies that have sprung up in recent years are largely nonprofit, often requiring the artists they record to pay for the cost of the recording. Furthermore, only a small amount of media covers classical music. Newspapers are getting rid of their classical music critics. This decline of media coverage has been going on for decades. The ‘80s were a crucial decade for classical music coverage. In 1980, Time magazine produced two classical reviews for every pop review it published. By 1990, this was reversed. (Sandow, 2007)

Big classical music organizations, big orchestras and opera companies, can’t make the money they need from ticket sales alone. They work hard to raise money from private donors, corporations, foundations, and government agencies and a lot of people within these big institutions work on fundraising more than on anything else. However, as the American society grows even less interested in classical music, and the established classical audience starts to get smaller, fundraising will get more difficult. Gifts towards big institutions usually go to the institutions which are already in trouble to help them out. However, these gifts can’t keep being repeated. Corporations and foundations, which used to give money to classical music, now turn their attention to social causes, among other things. In addition, there is also a generational change. Young people with money might not care a great deal for classical music, and thus won’t provide money to it, or at least not as great of a deal as their parents’ generation did. (Sandow, 2007)

4.6 Image classical music

A survey by NPR (2011) among young Americans shows that they feel the term “classical” is outdated and misleading. The term is too broad and includes many contrasting and different things all at once. To many young Americans it is not even clear what “classical” music entails exactly. Another side of classical music is that it is looked upon as pricey. Attending a concert is costly. Most young Americans don’t have enough disposable income to attend classical music performances. Young Americans feel classical music performances are a boring anachronism and don’t relate to it. The reason for this is a combination of factors. Music education has virtually disappeared from schools, the atmosphere of most classical music performances are isolated and impersonal and classical performances take place in an intellectual vacuum which entails the performer walking on stage, playing and walking off again. Although this is no different from performances that took place in the past, the way that young Americans deal with classical music is different than previous generations. (NPR, 2011)

Another reason why young Americans don’t relate to classical music is because they don’t have a long attention span and because of it think classical music will or can be boring. Some classical performances or musical pieces run for more than 45 minutes on end. This is where many young American stop listening or lose focus. In addition, young Americans feel not all classical music appeals to them. For them, it is more important to make an impact on them with music than to compose a piece that is academically sound. Music needs to more accurately reflect the musical taste of the times. According to young Americans classical music needs to add shows that will get new bodies in the door and create an interest in symphonic music. (NPR, 2011)

Additionally, young Americans feel “art” music such as classical music appeals more to their intellectual side, whereas popular music appeals more to their emotional side. Young Americans feel people don’t know how to really listen to music anymore and since classical music speaks more to the intellectual side and requires thought, attention, concentration and patience they don’t really know how to appreciate it. Since most young Americans don’t actually pay attention to the music they listen to they literally don’t know how to listen to music. However, according to some young Americans one needs to truly be listening to enjoy classical music and what makes it worth listening to. According to young Americans this is the reason why people think of classical music as long-
winded, incomprehensible and boring. And once they've classified it as such they never give it a second chance. (NPR, 2011)

4.7 Classical music on YouTube

In 2009 a combination of social media and classical music was brought to a completely new level in the form of the YouTube Symphony Orchestra (YTSO), the world’s first global, live online streamed symphony orchestra. Youngsters could audition to play in an orchestra conducted by Michael Tilson Thomas. Musicians all over the globe were invited to upload their audition to YouTube for the YTSO in the form of an online music video. After a preliminary screening process by classical music experts, the final choice was made by the YouTube community via online vote. The winners were announced and flown to New York for a classical music summit and a few days of practice before carrying out sixteen classical songs of different styles at New York’s Carnegie Hall during the YTSO. The final orchestra consisted out of 96 musicians representing over 30 countries and six continents. By using the networking power of the Internet the YTSO was able to attract awareness from anywhere on the globe. In addition, the conductor of the YTSO recorded a video that encouraged users to send in an auditions no matter what their experience level was or the instrument they played. All of the effort put into attracting candidates ultimately led to more than 3,000 people auditioning for the YTSO. (Wade, 2011) The first YTSO in 2009 produced an immense amount of online buzz in addition to a lot of traffic and publicity for YouTube. As of the concert date, 15 million YouTube watchers had viewed the auditions. In addition, YTSO made it to a list of the world’s 10 most inspiring orchestras. The first implementation of YTSO was performed at New York’s Carnegie Hall to premiere Tan Dun’s Internet Symphony No 1 Eroica: an eclectic tissue of quotations similar to viewing several YouTube videos all at once. (Murray, 2011) In 2011 the second YTSO was held at Sydney Opera House and streamed live on YouTube. Again a vast number of 3,000 musicians from over 70 countries originally auditioned for YTSO. The 3.5 hour long concert was streamed 33 million times around the globe to 189 countries including 2.8 million mobile live-streams which made it one of the largest ever streaming events, on mobile and desktop. The country with the most viewers watching the concert online was the US. (YouTube, 2011)

4.8 Conclusion

Classical music is music shaped in, or rooted in, the traditions of Western liturgical and worldly music. Classical crossover on the other hand illustrates artists that implement strong classical influences in their music, but have an accessible and popular sound to reach a broader audience. Classical music is a specialty good, because of its unique product features. It is a product with a high level of involvement by the consumer and takes the place of high involvement and feel in the FCB-matrix. Classical music is in the maturity stage. Fewer people buy classical music and revenue growth is slowing. The live classical music audience in the United States is declining across three metrics: participation rate, unique audience and attendance. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Participation by generations declines over time, which means participation rates could decline to an all-time low. Another aspect is the shift toward digital music consumption, which has contributed to a 42 percent decline in classical retail sales. The collapse of music retail has meant that classical music is stocked less and less. Since classical music is very dependent on its deep catalog and not “hits” there are fewer places to find titles. This too contributes to the overall drop in sales of classical music. The image of classical music among young Americans is that the term “classical” is outdated and misleading. To many young Americans it is not even clear what “classical” music entails exactly. They feel classical music performances are a boring anachronism and don’t relate to it. In addition, young Americans feel not all classical music appeals to them. They feel “art” music such as classical music appeals more to their intellectual side, whereas popular music appeals more to their emotional side.
5 Social media and the target audience

This chapter will first focus on the Internet. Then it will talk about music and the impact the Internet at large has had on it. Thereafter a description will be given of what social media entails exactly, the influence it has on music and how it changes the landscape and playfield on which it operates. Further research will focus on the target audience, their social media usage and the way in which they utilizes social media to discover, obtain, appreciate and consume music and the influence social media has on their musical choice.

It is important to have a clear picture of social media and the target audience from existing data before further research can be set up. As previously described in §4.4, there are currently fewer young Americans who listen to classical music. Insight into the role that social media plays in the musical choice of young Americans is important since it might be utilized to get them interested in classical music. By writing a literature review an overview will be established that will outline the area on which the research will take place. The literature that has been used consist of books, scientific research, technical articles and journalistic publications. Most information is found using scientific Internet search engines such as Google Scholar. Search terms include: “Web 1.0,” “Web 2.0,” “music online,” “music and social media,” “social media,” “Americans and music usage and Edison research.” During the research, social media is a current topic. Publications and research on this subject follow in rapid succession. This makes writing a review complicated. Whenever adequate information is found, new information becomes available. Therefore it was decided to stop collecting new material and base the review on the situation at the time of writing.

To get an overview of who belongs to the target audience, what social media they utilize, how they employ social media when it comes to music and what role social media plays in the musical choice of the American youth an inventory has been made. The different sub-questions which are answered through the inventory are as follows:

- Who is the target audience?
- To what kind of music does the target audience listen?
- How does the target audience use social media?
- How does the target audience use social media when it comes to music?
- What kind of social media are there?
- Which social media does the target audience use?
- Why does the target audience use this kind of social media?
- Which social media tools work best when reaching out to the youth?
- What social media can best be used to get the target audience interested in music?

To put together the inventory, desk research is conducted. The units covered by the inventory are young Americans, music and social media. The population under which this inventory is created consists of young Americans. The data collection was conducted structurally. It was known what information could be retrieved and which could not. Information about the amount of young Americans who are between 18 and 30 years old is not current. Data becomes available every ten years and so the last available information from the U.S. Census Bureau has been used to create an idea of the amount of young Americans who are now between those ages. After completion of the desk research, field research was conducted among the target audience in the form of 385 surveys as well as 20 in-depth interviews to provide more depth to the research. Based on the sub-questions hypotheses are drawn up:

Hypothesis 3: Social media is a popular phenomena among young Americans
Hypothesis 4: Social media is accessible for young Americans
Hypothesis 5: Young Americans listen to music
Hypothesis 6: An increasing number of young Americans listen to music online
Hypothesis 7: Social media is a significant source for music discovery by young Americans
Hypothesis 8: Classical music is less popular among young Americans than other music genres
Hypothesis 9: Young Americans do not listen to classical music
Hypothesis 11: Social media is a good way to reach out to young Americans with classical music

This chapter will present an answer to the aforementioned sub-questions as well as the hypotheses to provide a thorough conclusion.

5.1 Social media

5.1.1 The internet

Originally the Internet mostly acted as a provider of information to its users. This initial phase is called Web 1.0. During this phase there were few content creators, the vast mass of users behaved as consumers of content. Web 2.0, as the second phase is called, is hard to define. The essential distinction with Web 1.0 is the fact that anyone using Web 2.0 can be a content creator and numerous technological aids have been formed to exploit the possibility for content creation. Web 2.0 has a democratic personality, which is illustrated by the formation of huge numbers of groups of friends who can exchange content of whichever manner (text, audio, video) and tag, comment and link to web pages. (Cormode & Krishnamurthy, 2008)

Research by Paul Anderson (2007) explains the core idea of Web 2.0 and its vast impact on the Internet through the use of six characteristics. The first characteristic discusses ‘individual production and User Generated Content.’ (Anderson, 2007, p. 14) Previously professionals supplied the Internet with information which passive users could utilize. On Web 2.0 users can self-publish and have more control over what they post and what is posted on the Internet. (Anderson, 2007)

The second characteristic of Web 2.0 is ‘harnessing the power of the crowd’ which talks about the possibility to use the power of crowds on Web 2.0. (Anderson, 2007, p. 15) This means that a crowd or group come to better solutions or answers together, than the most intelligent individual of that crowd or group alone. Crowdsourcing (for an explanation of crowdsourcing see appendix XXVI) helps to collect knowledge and information gathered on the Internet. By getting big crowds on the Internet involved in a process, much more knowledge and information can be collected. (Anderson, 2007)

According to Anderson (2007) a third characteristic of Web 2.0 is ‘data on an epic scale’ (p. 18) which entails the ever-increasing amount of data that is available on the Internet and the way in which companies such as Google have developed the ability to collect and manage this immense amount of information. A fourth characteristic is ‘architecture of participation.’ (Anderson, 2007, p. 19) This describes a combination of collaboration and user generated content in which the way a service is designed can enhance and aid mass user participation. Websites are constructed in such a way that the user is invited to respond. This rise of open source software (OSS) (for a description of open source software see appendix XXVI) connects fully with the emergence of Web 2.0 and has two important principles. The first principle concerns the freely available source code of the software and the second principle the ability of the licensee to see the source code, use it, supplement it and disseminate it. An example of an open source website is Wikipedia which allows Internet users to make adjustments, additions or changes to the system. (Anderson, 2007)

The fifth characteristic is what Anderson (2007) calls the ‘network effect.’ (p. 20) The value of a website increases as more users start to use it. An example of this is the social network Facebook. Such a website is only interesting when a lot of people use it. The more users the website has, the more pressure there is to join it. A side effect of this is that it is harder for new websites to gain a place among the already popular websites. The last
and sixth characteristic of Web 2.0 is ‘openness.’ (Anderson, 2007, p. 25) This characteristic can also be found in
the rise of open source software and sharing vast amounts of information which within Web 2.0 means working
with open standards, using open source software, making use of free data, re-using data and working in a spirit
of open innovation. (Anderson, 2007)

Web 1.0 consisted of static pages with a collection of data. In this phase the Internet served as a provider of
information to its users. The current phase, Web 2.0, makes it possible for anyone to actively participate as a
content creator and exchange content of whichever manner and tag, comment and link to web pages. (Cormode
& Krishnamurthy, 2008) An example of this is Wordpress.com. On this website users can actively post
information/blog and are responsible for what they post. The webmaster is still responsible for the system
behind the website. A new phase, called Web 3.0, is emerging. In this phase the computer starts to think
independently and create links that people now make themselves. Amazon for example is already implementing
applications of Web 3.0. It documents the books consumers buy, merges them with millions of other alternatives
and then shift this information to help offer suggestions for other purchases. (Anderson, 2007)

5.1.2 Music and the Internet
In the 1980’s and early 1990’s there were a great deal of mergers and acquisitions taking place in the record
industry due to factors such as market share, publishing rights, global market penetration and the need for top
quality, marketable musicians. Throughout the 1980’s record labels required greater levels of investment to
record, market, and promote artists than nowadays. Additionally, record labels ran the risk of over-signing artists
and having insufficient staff available to service and promote them properly. Major record companies such as
Universal, EMI, Sony Music, BMG (Bertelsman Music Group) and Warner Music Group started to look towards
independent, smaller labels for new talent. Small upstart labels began to prosper and more people could afford to
record which led to a resurrection of artists without a recording contract with a record company recording music
and the artist-listener relationship growing closer than it had been for a long time. By the 1990’s independent
musicians revived the recording industry which resulted in a second wave of corporate mergers and acquisitions
into four corporations (of the five record labels mentioned above BMG merged into Sony Music) that today
control 93 percent of the records sold in America. (Pfahl, 2001)

During this period most income was generated by the majors through selling CD’s to record stores (so-called
physical distribution). This all changed with the advent of the Internet which made it possible to easily and
cheaply share music with anyone in the world. In 1996 this resulted in the first illegal encoding and online
distribution of music using the new MP3 standard. (Ryan & Hadida, 2010) Peer-to-peer (P2P) networking was
the second new technology that altered the music industry by enabling each computer on the network to provide
and receive files without using a central server, allowing each user to download a file from anyone they were
connected to. (Owinski, 2009) Today file sharing is one of the most common on-line activities and the number
of file sharers keeps on growing rapidly. Few people participated in file sharing prior to the founding of Napster
in 1999. By 2004 however there were more than nine million simultaneous users on the main P2P networks.
(Oberholzer-Gee & Strumpf, 2005)

File sharing is improving rapidly and various software packages make it increasingly easy for consumers to
search, download and share music files with others with minor loss in sound quality. Increase in Internet
connection speed and availability of better search techniques also cut down search and download time
significantly. (Gopal & Bhattacharjee & Lawrence Sanders, 2004) Proponents of online sharing claim that a lot of
consumers download music to trial it and buy a CD if they like the music. They say there is little evidence that
online music sampling decreases sales. It actually could promote artists to become “known.” They also argue that
digital compression reduces the value of music in relation to a CD, therefore consumers with a high value for the
sound quality of music will buy the higher quality CD. Opponents of online music sharing however reason that it
reduces CD sales. According to them it is impossible to develop a business when the product is being duplicated
and given away for free on a mass scale. They also argue that piracy endangers the future of artists, composers and record producers. (Gopal & Bhattacharjee & Lawrence Sanders, 2004) Many experts however believe the “genie is now out of the bottle” and that ending online music sharing services will have a restricted effect. Regardless of the publicity music sharing has set off, little research actually exists on the consequences that digital music sampling has on later music sales. (Gopal & Bhattacharjee & Lawrence Sanders, 2004)

Literature on software piracy proposes that economic, appreciation and technology factors play a key role in an individual’s choice to pirate. According to research the price of software has an important effect on piracy. When the price of the product rises, the net value from acquiring an illegal product escalates and therefore the price increase leads to more piracy. The value of the product also plays an important part on an individual’s decision to pirate. When a product is valued higher, the chance the consumer will pirate is smaller. Additionally, technology that aids piracy plays a significant role in piracy behavior. Easier access to piracy software adds to piracy. In essence, music consumers do not have correct information on the value of music, because it is an experience good. (Gopal & Bhattacharjee & Lawrence Sanders, 2004)

Consumers are influencing this digital music revolution by embracing digital media, utilizing new devices and altering the way they access entertainment. The reaction of record companies to this is to reinvent the way they do business, innovate with business models and license a wide range of services such as offering ownership of tracks and albums and ubiquitous access to comprehensive music libraries. The variety of consumer options to access music digitally grew considerably in 2010. This has led to a steady advancement of subscriptions on digital music services. New social network and recommendation functions have been inserted to existing offerings; a new generation of smart phones and applications have made more services available across various devices and have helped increase the popularity of music downloads; new commercial partnerships are emerging between record companies, Internet Service Provider’s (ISP) and mobile phone operators; and the first services have emerged that allow consumers to access music from digital lockers (see appendix XXVI for a description of digital lockers) or through devices in the living room, such as TV’s. (IFPI Digital Music Report 2011, 2011)

The aforementioned developments have aided in keeping up the industry’s global digital revenue growth. Digital channels now account for approximately 29 percent (US$ 4.6 billion) of overall recorded music revenues, compared to 25 percent in 2009. Single track unit sales improved by one percent in 2010, with digital albums up 13 percent, accounting for 26.5 percent of total U.S. album sales. The overall US digital market has approximately seen a single-digit percentage growth in 2010, mostly due to a sharp drop in the mastertone and ringtone business. This comes to around 16.5 percent of internet users in the U.S. purchasing digital music. Continued strong growth however takes place in the performance rights sector (such as payment for use of music on radio, websites and in concerts), with a rising amount of consumers accessing digital broadcasts through services such as Pandora. Digital piracy is the single most significant reason holding back further development of the legitimate music business. However, music downloads are still the dominant source of digital revenues and continued growth in 2010, with iTunes (selling more than 10 billion downloads since it was established) and other providers such as Amazon adding to this phenomena. Particularly iTunes is said to have altered the online music scene by presenting an easy-to-use online store with a wide song collection, a reliable, consistent and cheap pay-per-download scheme. (IFPI Digital Music Report 2011, 2011)

Some argue download stores to be the death of the album, but music fans are still eager to possess a body of work by their favorite artists. Artists are simultaneously engaging fans through premium album sales that include supplementary content such as exclusive behind-the-scenes footage and games. Digital album sales amplified more sharply than singles in 2010, and were responsible for 26.5 percent of all album sales in the US. The music subscription model made important progress in 2010, firmly establishing itself in the market and among consumers. Pandora currently has more than 75 million listed users and 500,000 paying subscribers. One of the main challenges for record companies continues to be migrating users of unlicensed services to legitimate digital
services. Record companies however see vast possibilities in constant strategic partnerships with ISP’s and mobile operators that have billing relationships with a wide customer base. They are perfect partners for subscription services, either packaged within the price of a broadband fee or paid for separately. (IFPI Digital Music Report 2011, 2011)

In the US, Slacker (see appendix XXVI for more information on Slacker) has aligned with four of the seven biggest mobile operators and has its application pre-loaded on millions of devices, while the operator combines the billing for the subscription and markets the service. In addition, cloud services (see appendix XXVI for a description of cloud services) react to consumer’s increasing interest in “connectedness” between music and devices by functioning as a “locker” which facilitates access to their own music collection through a variety of different devices or offer access to a catalogue of tracks possessed by the service provider. The increasing infiltration of smart phones saw a rising amount of downloads in 2010 coming straight from such handsets. Digital services offer apps that considerably add to the value of premium subscription offers, which can be utilized to market music besides digital tools such as Facebook and Twitter and are expected to be a main area of innovation in 2011. The immense reach of music videos build a potentially sizeable ad-supported business, with YouTube continuing to be the leading platform for viewing videos online. See §5.3.2 for more information on viewing videos on YouTube by the target audience. (IFPI Digital Music Report 2011, 2011)

As stated before, apart from online music stores, webcasting or streaming of audio on the Internet through music subscription and Internet streaming is said to be one of the main growth parts for music online. There are a variety of new retail interfaces available to the consumer: online music stores set up by the record companies, third party online music stores (iTunes), content portals, mobile content suppliers (MP3 players with a monthly fee to listen to music), physical kiosks (machines that permit downloading by consumers) and the direct sale of music from artist to consumer. (OECD, 2005) The advent of the Internet also caused another big change: the comeback of the single. Rather than being forced to purchase an album of fifteen tracks in order to get the tracks he likes, the consumer can now buy the exact tracks he wants. (Owinski, 2009)

There has been spectacular growth in digital revenues, up more than 1000 percent in seven years, however there has been a loss of nearly one-third of the worth of the entire recorded music industry because of the decline in CD sales. Despite the fact that record companies are innovating and licensing every possible type of music access for consumers (13 million tracks are licensed by record companies to digital music services), the music industry is still losing revenue as a result of digital piracy. According to IFPI (2011) it is effecting the music industry, artists, musicians, jobs, consumers, and the wider creative sector. Large numbers of jobs are disappearing and it is projected that more than one million jobs will disappear from the creative industries by 2015 if piracy is not addressed. (IFPI Digital Music Report 2011, 2011)

As a reaction against illegal downloading the record industry initiated major information campaigns on the issue of online music, which has considerably raised public awareness of the illegality of particular types of file-swapping. In addition, the record industry has engaged anti-piracy procedures and set off legal action against infringing companies (such as P2P sites) and individuals (end users). (OECD, 2005) Pressure from the music industry in the last year alone has led to the removal of more than seven million infringing links and increasing successes against pre-release leaks. In addition, the music industry has insisted on better collaboration from ISP’s for several years both by blocking services that offer access to unlicensed content and addressing file-sharing by individuals on P2P networks. A series of educational notices to customers who pirate will end in a sanction, which could consist of limitations on the use of their internet service, for those who decline to stop infringing. Research points out that the vast majority of customers who are given such notices would stop infringing in order to escape such a sanction. (IFPI Digital Music Report 2011, 2011)
According to a report by Mark Mulligan of Forrester Research (see appendix XXVI for a description on social music) might not produce a lot of revenue at present, but monetization’s effectiveness will improve. It will become a progressively more vital revenue stream that aids to fill the huge gap left by lost CD sales. The way to do this: on social media sites, users categorize themselves into helpful demographics based on media consumption, so music-oriented sites can offer advertisers more value. Music aids advertisers figure out who users are, and what they might like to purchase including music downloads. Mulligan argues that once record labels and websites recognize that for some users, free is all they’re ever going to get, social media sites will produce considerable revenue from ads and subscriptions, just not sufficient to go back to the high-flying days of the late ’90’s. (Buskirk, 2009)

5.1.3 Social media

According to Rupert Murdoch (Rupert Murdoch: News for the 21st Century, 2008) new technology is challenging the old ways and assumptions of doing business in the media. News and entertainment are now available to anyone who before was unable to get it. A new democracy is at work which demonstrates the fact that companies are getting more creative and relatable to customers. In the past, news and media were centrally controlled. The U.S. used to contain three television networks which each had a mass audience they could easily reach with a big ad on the network. These companies decided what content the viewers would consume. Now, television stations can’t rely on their mass audience anymore, because consumers have numerous options to receive specific content. In a time of constant technological changes the audience decides what content they want, when they want it and how they want it. According to Rupert Murdoch media need to diversify by platforms and nurture a new generation of businesses and business models to replace the old. Contrasting traditional media the choices in the future are going to be generated from the bottom up instead of top down. Different audiences want different news delivered in diverse ways. The challenge for companies will be to personalize the experience to reach all types of audiences. (Rupert Murdoch: News for the 21st Century, 2008)

Web 2.0 has played a vital role in the emergence of this “new” or “social” media. Social media has changed and continues to form the landscape for the procurement and exchange of information, education, and ideas in addition to influencing and refining the dynamics and economics of dialogues. It has impacted the business of how and what media and brands broadcast, redefined how corporations react to the marketplace and is altering how people find out and share and allows them to generate as well as consume. (Solis, 2008) Social media has started a new ecosystem that supports the socialization of information, making it possible for conversations to start locally but ultimately have a global impact. There are several definitions of the term “social media.” In this study, the definition of Solis (2010) will be used to clarify what it entails: ‘Social Media is the democratization of information, transforming people from content readers into publishers. It is the shift from a broadcast mechanism, one-to-many, to a many-to-many model, rooted in conversations between authors, people, and peers.’ (p. 1)

In contrast to traditional publishing, social media is not arranged around a one-to-many communications model. Instead it is many-to-many. Social media engages in an open-ended conversation between author(s) and other contributors, who may be very active to fairly passive in their participation. The barriers to becoming a web publisher are remarkably low, which means anyone can become a publisher. Because of this one has the ability to attract a large community of likeminded people who will enter the discussion. People are quickly drifting away from the mainstream media and constructing new connections themselves while progressively disregarding the opinionated messages organizations are pushing at them. Millions of people are assembling their principal intelligence about the world and their place in it from the web. (Boyd, n.d.)

Safko (2010) also speaks in his book “The Social Media Bible” about this shift of power:
There is what I call “A Fundamental Shift in Power.” It’s a shift from pontification to two-way communication (...) No longer does the consumer trust corporate messages (...) They want their information from people they know, have a relationship with, and share a bond with through trust. They want to be educated by, hear their news from, and get their product reviews by people they know and trust. They want to share their experiences, both good and bad, with people who trust them. (p. 5)

Benschop (1998) argues there are a few reasons why people communicate on the Internet. The most stimulating and seductive part of the Internet is the social aspect of virtual communication - the inter-personal contacts with others. Social media offers the opportunity to stay in touch with people without actual physical presence. According to Reichelt (2007) this phenomenon is also known as ambient intimacy: ‘being able to keep in touch with people with a level of regularity and intimacy that you wouldn’t usually have access to, because time and space conspire to make it impossible.’ (p. 1) The difference between real and online networks however are the new cultural values of virtual communities. Virtual communities foster social norms that allow and even encourage to have contact with relative strangers. (Benschop, 1998)

As more and more people use social media, the way in which the industry utilizes marketing and advertising is changing. Marketing and advertising is altering itself from an industry dependent on mass market channels to one which must embrace the power of the consumer and engage in conversations. The traditional approach of wide reach and repetitive messaging is being traded by many much smaller, niche and people-oriented activities. (Laurie, 2010) On Web 2.0 numerous types of social media can be found. Safko (2010) has attempted to give an overview of the world of social media in 15 distinct categories. An overview of these categories can be found in appendix XI.

5.1.4 Music and social media

The advent of Web 2.0 and social media has led to new implementations of music on the Internet. Social media has altered the manner in which people listen to, share and interact with music. It has put the user in control and enabled him to find, discover, share, interact, distribute, and rework music. (Peters, 2008) Prior to social media the alternatives for finding out about new music were restricted. Social media has made it possible to share, rate, recommend, discover and exchange music. With social media music discovery happens in a range of ways:

- consumers browse through music based on the genre and artist they enjoy
- consumers “stumble” down trails based on behavioral targeting such as “people who liked X also liked Y”
- consumers can send and receive advice to each other based on social groupings such as “your friends liked X.” (Peters, 2008)

Social media has altered the way in which people interact and collaborate music. Before, people would simply purchase an album and make a compilation CD. Today people can make an online compilation of their favorite songs and share them. The majority of social music sites is based on play lists that users can form and share with their friends. (Peters, 2008) Internet radio is emerging, with a new set of Internet-only stations appearing which provide specific, targeted programming to their audience. In 2008 alone this has increased Internet listening by a third. (Owinski, 2009) Another aspect social media has an influence on is music purchase. According to Peters (2008) online purchases are influenced by friends and peers more than anything else. Social media enables consumers to advise each other on what music they should buy. That is what makes social media so essential given the rush in digital downloads. (Peters, 2008)

Besides the fact that social media has allowed consumers to find, discover, share, interact, distribute, and rework music it has also brought about an altered relationship between the artist and the fan: they are now directly in touch with each other on each and every level they choose to be. Social media allows the artist to promote and market straight to the fan, make fans knowledgeable about his products and sell directly to them. More importantly, social media makes it possible for the artist to have a dialogue with his fans and enables the artist to
ask his fans what they want. The importance of the relationship between the artist and his fans is becoming increasingly significant in Web 2.0. See appendix XV for a detailed description of this relationship and its impact. Another aspect of social media and music is that the audience has become niche oriented. If an artist seeks long enough, he will find an audience. This means an artist has more opportunities, but it also means there is a smaller chance for an artist to become a world-renowned star. Owsinski (2009) argues that while remnants of the old record label structure still exist and can be useful for an artist, they will almost certainly never again be the primary factor in the success of any artist. (Owsinski, 2009).

Adell (2010) argues there are a number of social media publicity tools an artist must apply when releasing a track to gain popularity among fans. Several of these need to be set up far beforehand and become the basis that a great deal of their future work will rest on. An artist needs to create a(n) (online) brand for himself in order to become memorable to fans. It is important for an artist to be known on social media, otherwise people won’t search for him. An artist needs to create his brand, inject himself into the community and market his entire self. It is important for an artist to know who he is and reflect that in everything he does. Fans need to recognize the artist, his work and the footprint he leaves behind. With other words the artist needs to be memorable. In addition, the artist needs to market himself like a madman. The social media tools within the artist’s network are vital in gaining a wider audience for his music. Consumers have to have heard of the artist first and foremost. Overall, the artist needs to focus on making great records. When an artist believes in his own music, he can convince other people that his music is great too. (Adell, 2010)

Adell (2010) claims an artist can achieve what has been discussed above by applying six social media publicity tools. The first publicity tool focuses on taking steps to make the artist’s name known on social media. The vast majority of every record that is being sold happens because someone searches for it, not because there was an increase in the amount of promotion for it. This means that if an artist is not known, people can’t search for him or his tracks, which means they won’t buy his records. The second publicity tool describes the usage of Google Trends. This tool makes it possible to assess the general volume of searches conducted for a phrase or brand through the Google search engine. Google Trends gives an idea of the relative increase and drop of interest in an artist on the Internet at large. Another free tool, discussed as a third publicity tool, observes an artist’s impact on the Internet. This tool is called the Next Big Sound. The website of the Next Big Sound examines the blogosphere, the Twitter sphere and every socially obtainable part of data through API’s (see appendix XXVI for a description of API) to demonstrate a categorization of an artist’s Internet fan base: where an artist’s fans are located on social media and how they interact. The more is known about an artist’s following, the better one can improve an artist’s fan base. (Adell, 2010)

Adell (2010) claims a fourth publicity tool to achieve popularity for an artist’s music is by posting music videos on YouTube. It is important to have a calculated, coordinated way in which the music video gets released before the official release of the track. In addition, creating music videos generates content for the artist to push across his social networks. It offers a tangible, audio visual piece that offers weight and presence and accompanying comments give feedback and build excitement. Once the official track comes out, a link should be included to the YouTube music videos which goes to a website where the track can be purchased. (Adell, 2010)

Owsinski (2009) claims that the Economics of Free (EoF) should be considered when releasing a new album. He argues artists should set infinite products such as their digital album free on social media sites such as Facebook, Myspace and YouTube to get the artist’s music out in public. The more publicity and visibility for the digital album, the bigger the market size for it becomes and the more valuable scarce products such as tickets to live shows, access to musicians, private concerts and other things to do with the artist that have a limited supply will become. To be exact, the more people who appreciate the free music, the more people will be interested in buying a physical album or attending a concert by the artist to hear him perform life. Because of the free infinite
products, an artist will be able to charge more for the scarce goods. See §6.1.3 for a band who has applied this strategy. Setting an artist’s infinite products free expands his fan base and as an artist’s fan base expands the demand for his scarce products grows. In addition, the vast majority of young Americans (see §5.3.2 for the opinion of young Americans on piracy) already feel that music should be free and have lived in a culture where this is mostly so. Giving it away now however does not mean an artist can’t charge for part of it or sometime in the future. There are numerous cases known in which sales have actually decreased for an artist’s tracks when free tracks were removed. The initial release of a track for an artist (on any level) must be free to build a(n) (online) buzz. (Owsinski, 2009) In addition, Field (2011) argues that uploading tracks for music fans to listen to helps gain exposure and makes fans more willing to take a chance on an artist’s music because they can effectively “try before they buy.” Furthermore, it makes the experience more personal for a fan, because by posting music videos an artist is talking directly to him. (Field, 2011)

Owsinski (2009) also argues something he calls “The Wisdom of Trent” which discusses an artist offering multiple product offerings online, from free to very expensive to make his music easily accessible to fans and as a sample for potential fans. This way, an artist will produce exposure while offering music for every economic and interest level. He also argues that harvesting email addresses from the free offerings is a great way to directly communicate and reach out to an artist’s fan base personally and by doing so expanding it. See §6.1.3 for the artist who has utilized this strategy. (Owsinski, 2009)

Adell (2010) argues that the fifth tool to create publicity for an artist’s music is through Facebook fans, MySpace fans, YouTube subscribers, friends and Twitter followers. The total follower count across key social network sites can end up being a vast number. This is the amount of people who are influencers in society, who take society seriously and the fans in it as well. These numbers, together with a great record and honest communication play a key role in creating publicity for an artist’s music. According to Field (2011), BandPage by RootMusic (see appendix XXVI for a description of RootMusic), is a must-have Facebook app for artists to be taken seriously by the music industry. It is used by a multitude of well known artists in the music industry and creates a Facebook Page where artists can upload information, add tracks (with the option for fans to listen, download and buy) and add gig listings with the option to purchase tickets through Facebook. The app allows its users to pull in their Twitter feed, YouTube videos and by doing so making it easy for fans to get what they need in one place. In addition, fans can share artists’ content with friends and spread word of mouth about them.

Field (2011) argues that artists should write blog posts, upload videos and share exclusive content with fans who like their page to keep them engaged and interested in their music. Content is key when it comes to this. An artist that occasionally shares an anecdote or link will stop his fans from unfollowing him. Besides sharing, it is about interacting. It might not be possible to answer each fan, but responding to some is better than none, as is posting general shout-outs to all fans. In addition, artists should build up ties with other emerging artists. Recommending another artists music will not make an artist lose fans - both artists will gain fans if other bands recommend them. This is why artists should make the most of networking. (Field, 2011)

Adell (2010) states that through the use of social media an artist can drive society, his network and his fans directly to his products. New tools and social network sites connect people straight to content. Traffic from users who come straight from social network sites are constantly growing, people are directly send to a music track instead of having to go through digital retail stores to purchase it which shows proof of the Internet’s democratizing properties. Finally, the last and sixth publicity tool focuses on adding interviews, articles and other connections to create even more buzz around an artist’s music. Overall, an aggressive social media campaign is of great importance. A coordinated strategy needs specific objectives such as: coordinated promotions, promotion across all big social network sites, offline promotion to motivate online enthusiasm, tweet and re-tweet, enlisting fans and giving credit. Artists should maintain follow-through while they do this by crediting fans
for their dedication and support, continuously giving updates on progress, promoting chart status and keeping a teaser video on YouTube and MySpace. (Adell, 2010)

The record label’s influence is decreasing while simultaneously the power of the artist’s manager is increasing as his role in helping the artist succeed in the above mentioned steps becomes greater. As discussed above the artist plays a key role in getting music, of any kind, noticed and supported by fans. However, record labels can still play an important role in getting their artist’s music noticed. According to Owsinski (2009) it is important to stay on top of business by bringing multiple talents in-house for instant access and attention to the artist. These talents consist of promotion, Internet promotion and devoted social networking. (Owsinski, 2009) Kusek & Leonhard (2005) claim that if record labels build direct relationships with their customers, like fan clubs, they can bring music straight to fans, market merchandise, concert tickets, limited edition products, live recordings, fan clubs, contact with artists, and further interesting products and services. (Kusek & Leonhard, 2005)

According to Masnick (2010) record labels should embrace the business models that are helping musicians make money and use file sharing to their advantage, even in the absence of licensing or copyright enforcement. He discusses the following business model: Connect with Fans (CwF) + Reason to Buy (RtB) = The Business Model. Canadian record label Nettwerk has had remarkable success by embracing this sort of model with a variety of different artists. The record label is making sure that his acts connect with fans. Before the latest album by hip hop artist K-OS was released the record label released the record label released all the stems from the tracks to let fans make their own mixes. These weren't "remixes," because the original mixes weren't out yet. By doing so K-OS and Nettwerk purposely got the core of the music out themselves and let fans do what they wanted with it. They then set up a system to submit the fan mixes and let others vote on them. The best mixes were then put on their own album, and both the "professional" and the "fan mixed" albums were released at the same time which made many fans buy them both. Both albums, separately, but at the same time, made it to the top 50 on the charts. Overall, the business model is about better connecting with fans and then offering them a real, scarce, unique reason to buy. Because of this, in the end, everyone will be happy. It is also about recognizing that the music itself can augment the worth of everything else, whether it is shows, access or merchandise, and that letting fans share music can help increase the market and create more fans willing to purchase compelling offerings. (Masnick, 2010)

5.2 Provisional conclusion

Originally the Internet (Web 1.0) mostly acted as a provider of information to its users. There were few content creators, the vast mass of users behaved as consumers of content. The current phase, Web 2.0, makes it possible for anyone to actively participate as a content creator and exchange content of whichever manner and tag, comment and link to web pages. With the advent of the Internet it became possible to easily and cheaply share music with anyone in the world. Today file sharing is one of the most common on-line activities and the number of file sharers keeps on growing rapidly. Consumers are influencing the digital music revolution by embracing digital media, utilizing new devices and altering the way they access entertainment. The variety of consumer options to access music digitally grew considerably and has led to a steady advancement of music subscriptions. New social network and recommendation functions have been inserted to existing offerings; a new generation of smart phones and applications has made more services available across various devices and has helped increase the popularity of music downloads; new commercial partnerships are emerging between record companies, ISP and mobile phone operators; and the first services have emerged that allow consumers to access music from digital lockers or through devices in the living room, such as TV’s. The music subscription model makes important progress, firmly establishing itself in the market and among consumers. New retail interfaces include: online music stores set up by the record companies, third party online music stores, content portals, mobile content suppliers, physical kiosks and the direct sale of music from artist to consumer.
Web 2.0 plays a vital role in the emergence of social media. Social media has changed and continues to form the landscape for the procurement and exchange of information, education, ideas and has influenced and refined the dynamics and economics of dialogues. The definition of Solis (2010) is used to clarify what social media entails: ‘Social Media is the democratization of information, transforming people from content readers into publishers. It is the shift from a broadcast mechanism, one-to-many, to a many-to-many model, rooted in conversations between authors, people, and peers.’ (p. 1) There are a few reasons why people communicate on the Internet. The most stimulating and seductive part of the Internet is the social aspect of virtual communication - the interpersonal contacts with others. Social media offers the opportunity to stay in touch with people without actual physical presence.

The advent of Web 2.0 and social media has led to new implementations of music on the Internet. Social media has altered the manner in which people listen to, share and interact with music. It has put the user in control and enabled him to find, discover, share, rate, recommend, interact, distribute, and rework music. Online purchases are influenced by friends and peers more than anything else. Social media enables consumers to advise each other on what music they should buy. That is what makes social media so essential given the rush in digital downloads. Social media has brought about an altered relationship between the artist and the fan: they are now directly in touch with each other on each and every level they choose to be.

Adell argues an artist must apply six social media publicity tools when releasing a track to gain popularity among fans. The first publicity tool focuses on taking steps to make the artist’s name known on social media. The second and third publicity tools are Google Trends and the Next Big Sound which give an idea of the relative increase and drop of interest in an artist and examine the blogosphere, the Twitter sphere and every socially obtainable part of data through API’s to demonstrate a categorization of an artist’s Internet fan base. The fourth publicity tool focuses on posting music videos on YouTube to have a calculated, coordinated way in which the music video gets released before the official release of the track and generate content for the artist to push across his social networks. The fifth publicity tool are Facebook fans, MySpace fans, YouTube subscribers, friends and Twitter followers - people who are influencers in society - who together with a great record and honest communication play a key role in creating publicity for an artist’s music. The last and sixth publicity tool focuses on adding interviews, articles and other connections to create even more buzz. An aggressive social media campaign is of great importance through a coordinated strategy with specific objectives: coordinated promotions, promotion across all big social network sites, offline promotion to motivate online enthusiasm, tweet and re-tweet, enlisting fans and giving credit. The artist plays a key role in getting music, of any kind, noticed and supported by fans. However, record labels can still play an important role in getting their artist’s music noticed by bringing multiple talents in-house for instant access and attention to the artist. These talents consist of promotion, Internet promotion and devoted social networking.

5.3 Target audience

The target audience will be described using the following three levels: general, domain specific and brand specific. At the general level the target audience will be illustrated by personal- and household characteristics and socio-economic and demographic variables such as: age, educational level, income and location. In addition, psychographic variables such as general attitudes, interests, opinions and general values will be discussed. At the domain specific level variables will be described which are related to a domain of product use: purchase- and usage behavior, involvement and domain specific values. In addition, media usage in general and media usage to find, discover and listen to music by young Americans will be illustrated. On a brand specific level the knowledge, attitudes and behaviors of the target audience about the brand will play a vital role. (Floor en Van Raaij, 2010) The target audience for the research consists of young Americans between 18 and 30 years old. This
age group is chosen because it has the lowest classical music participation rate (see §4.4 for more information on the classical music participation rate). In addition, research by NPR (2011) about the image young Americans have of classical music (see §4.6 for the image young Americans have of classical music) confirms they don’t relate to it and think it is “outdated,” “misleading” and a “boring anachronism.” Therefore it is both interesting as well as important to investigate why lesser and lesser young Americans between 18 and 30 years old listen to classical music and what role social media can play to get them interested.

5.3.1 General information
Research by the U.S. Census Bureau (2008) shows that the target audience, young Americans between 18 and 30 years old, is approximately 56.5 million in size.

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<td>2,620,223</td>
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Table 1 American population aged 18 - 30 (U.S. Census Bureau, 2008) *All races

The largest group of young Americans between 18 and 30 years old, are respectively living in California (approximately 6.8 million), Texas (approximately 4.23 million), New York (approximately 3.3 million) and Florida (approximately 2.8 million). (U.S. Census Bureau, 2005) Around a third of the target audience (22 million people) is unmarried and still lives in their family household in comparison to 6.1 million young Americans who are not married and do not live in their family household. Only a small fraction of the target audience (9 million people or 16 percent) is married and is living with their spouse. (U.S. Census Bureau, 2010a)

In 2008 over 18.6 million Americans were enrolled in college. Of these, 8.3 million were male and 10.3 million were female. In 2008, 11.5 million young Americans were between 18 to 24 years old and 3 million between 25 and 34 years old. Of the Americans going to college 14.4 million where of White ethnicity, 2.2 million were of Black ethnicity and 2 million were of Hispanic ethnicity. This means that approximately 33 percent of young Americans were in college in 2008. (U.S. Census Bureau, 2011)

Around 8.6 million young Americans aged 18 to 19 years old are employed in 2009. The older the target audience becomes, the more people are employed. For example 21.1 million young Americans between 20 to 24 years old are employed and 21 million young Americans between 24 to 30 years old are employed. This means that in total approximately 51 million people from the target audience is either part-time or fulltime employed in 2009. (U.S. Census Bureau, 2009)

The table in appendix XVII shows that Asians ethnicities together with White ethnicities make the most money annually whereas Black ethnicities and Hispanic ethnicities on average make almost half the amount of salary annually. When looking at the average annual salary of young Americans between the ages of 15 to 24 years old it becomes clear that they typically make 30,733 dollars annually. Young Americans between the ages of 25 and 34 years old earn on average almost double that with 50,199 dollars salary annually. In addition, there is a slight difference in salary between males and females. Where males make around 36,611 dollars annually, females make about 25,269 dollars yearly. (U.S. Census Bureau, 2010)

Psychographic variables
The target audience falls within what is known as the Net Generation (Net Gen) - named after their defining characteristics (in §4.4 described as Generation Y). The Net Gen, born between 1977 - 1997 and respectively
aged 14 to 34, make up 27 percent of the total U.S. population. This makes them the largest generation group. The Net Gen grew up during the rise of the computer, the Internet and other digital technologies and because of it view technology as just another part of their environment. Technology and social media are as natural to them as breathing. (Tapscott, 2009)

The Net Gen has a natural affinity for technology: they turn to the Internet first to communicate, comprehend, learn, and do a multitude of things. They collaborate differently, have new motivations and don’t have the same concept of a career as previous generations. The Net Gen is a positive generation with strong values: they are open, tolerant and the least prejudiced generation ever. They describe themselves as “happy,” “confident” and “positive.” Television advertising is for the largest part unsuccessful with them, they lack long attention spans and learn things differently. The Net Gen is great at multitasking: they watch television while interacting on multiple windows, talk on the phone, listen to music, do homework and read a magazine. Growing up digital has had an immense influence on the manner in which this generation thinks, making them more tolerant of racial diversity and smarter and quicker than previous generations. The Net Gen is probably the smartest generation ever, thinks it is cool to be smart and sees themselves as an essential part of the world’s future success. Net Geners want to be “prosumers.” They want to co-innovate products and services with producers. See appendix XVI for a detailed description of the eight norms that, according to Tapscott (2009), define the Net Gen. (Tapscott, 2009)

### 5.3.2 Domain specific information

The target audience is making more and more time for media: self-reported average time spent per day with radio, TV and Internet is 8 hours and 11 minutes in 2011 compared to 6 hours and 50 minutes in 2001. (Edison Research, 2011) In 2010, 12 to 24 year olds spend 2:52 hours on the Internet, 2:47 watching television, 1:24 listening to the radio, 1:10 playing video games, 1:04 talking on the telephone, 0:11 reading magazines and 0:08 reading newspapers a day. (Webster 2010) Overall, the Internet is becoming ever more essential to the target audience. Sixty percent of 18 until 34 years olds say the Internet is the medium which is “most essential to your life.” In addition, more than half (58 percent) of Smartphone owners would rather live without TV than give up their Smartphone. Nearly half of 18 to 34 year olds own a Smartphone; 45 percent of 18 to 24 year olds and 50 percent of 25 to 34 year olds own such a device. Forty percent of Smartphone users browse the Internet on it, 27 percent visit social network sites, 19 percent listen to music they have transferred or downloaded to their Smartphone and 8 percent listen to Pandora on it. (Edison Research, 2011)

Around 17 percent of 18 until 24 year olds and 23 percent of 25 until 34 year olds are heavy Internet users. In comparison, 10 percent of 18 until 24 year olds and 20 percent of 25 until 34 year olds are heavy radio users. In addition, 12 percent of 18 until 24 year olds and 14 percent of 25 until 34 year olds are heavy TV users. Heavy usage of one medium, however, is not automatically connected to less time with other media. Heavy users of radio (47 percent) and the Internet (49 percent) are more likely to be employed full-time. For more information on self-reported average time spend per day with each medium see appendix XVIII. (Edison Research, 2011)

Thirty-seven percent of 18 until 24 year olds and 29 percent of 25 until 34 year olds are frequent social networkers. Eighty percent of 18 until 24 year olds and 67 percent of 25 until 34 year olds are frequent Facebook users and 11 percent of 18 until 34 year olds are frequent Twitter users. They are the most active social networkers among Americans and are three times more likely to use Twitter than the general population. In addition, frequent social networkers contribute more content through status updates. Thirty percent of frequent social networkers visit social network sites several times a day to update their status, 18 percent nearly every day and 21 percent several times a week. The majority of frequent social networkers owns a Smartphone and utilize it almost just as much to make status updates as they do using a computer. Forty-seven percent of frequent social networkers utilize their mobile phone to visit social network sites, 42 percent to browse the Internet and 20
percent to listen to music. Frequent social networkers (18 percent) are more likely to be activated by mobile promotions than the total American population of 12 years and older (8 percent). (Webster, 2011)

Eighty percent of 18 until 24 year olds and a smaller percentage (68 percent) of 25 until 34 year olds have a profile on a social network site. (Edison Research, 2011) Nearly 51 percent of 12 years and older have a profile on Facebook. Facebook has become the homepage of the Internet for many young Americans and about 25 percent of social network users follow a company or brand through it. Twenty-four percent of social network users indicate that Facebook is the social network site that influences their buying decisions most. One in five (18 percent) young Americans visit social network sites multiple times a day. Fifty-five percent of 12 until 24 year olds actively use Facebook, 12 percent actively use MySpace and only 4 percent actively use Twitter. Thirty percent of young Americans is familiar with location-based services/applications, approximately 10 million young Americans have posted status updates that also provided their location and nearly 18 percent of location-based services users use them every time they go out. (Webster, 2011)

Research by Nielsen Music (Scribd, 2011) among the target audience shows there is a considerable demand among them in an assortment of the online consumption channels that distinguishes the new ecosystem. The online survey conducted by Nielsen Music shows that the most popular manner of music consumption is watching online music videos with around 70 percent of the target audience doing so in the last three months prior to questioning. YouTube and Vevo play a key role in this with their immense global unique audience reach. (Scribd, 2011) The amount of young Americans (31 percent) who have watched Internet video programming from YouTube is expanding. On average young Americans spend 3:26 hours weekly on Internet video programming from YouTube. (Edison Research, 2011) Besides the “watch” habit and illegal downloading, Americans are using three other online channels to consume music: audio-only streaming, legal track downloads and mobile apps. (Scribd, 2011)

Nielsen Netview, a resource that monitors Internet usage of consumers both at home and work, shows that the unique audience reach of YouTube alone is over 50 percent in the U.S. Seventy-two percent of young Americans under 20 until 24 years old and 68 percent of young Americans between 25 and 29 years old have watched music videos on a computer in the last three months before questioning. Thirty-three percent of young Americans under 20 until 24 years old and thirty-two percent of 25 until 29 year olds have watched music videos on a mobile phone during the last three months. This shows there is demand for video on mobile phones and with smart phones becoming more popular and mobile phone networks advancing it could mean a growth area for audio-visual streaming. Young Americans under 20 to 24 years old are the primary watchers of music videos on a computer, although other age groups are not far behind. The younger the audience, the bigger the chance they have watched a music video on a computer or mobile phone. Across all ages, watching a music video on a computer is more popular than watching it on a mobile device (see appendix XIX). (Scribd, 2011)

File sharing programs to download music for free, and probably illegally, continues to be very popular. The popularity of illegal downloads among North Americans however is comparatively lower than in other regions in the world with only 10 percent undertaking this activity in the last three months prior to questioning. However, sixty-five percent of 12 until 24 year olds have downloaded MP3’s or other digital music files from the Internet in 2010. Young Americans between 12 until 24 years old downloaded music for free from P2P programs 7 times a week, purchased digital music from iTunes 6 times a week, received digital music files from a friend 4 times a week and downloaded music for free from an MP3 blog of record label website 4 times a week. (Webster, 2010)

Another way of music consumption are audio-only streaming services which allow users to listen to tracks or albums without having to download to own the whole track beforehand. Access to these applications are either free to use, ad-funded models, or daily/monthly subscription models. Twenty-eight percent of young Americans under 20 years old, 34 percent between 21 to 24 years old and 31 percent between 25 and 29 years old know
what music streaming services are, and are interested in them. See appendix XX for user awareness of this application and the level of interest for it by the target audience. Overall, knowledge of streaming services is much higher among men with two thirds of them understanding what these services are compared to only half of women (53 percent). The most aware of streaming services are 21 to 24 year olds.

Although awareness is high and usage is encouraging, the target audience needs considerable more persuasion to embrace the more profitable subscription models with only 22 percent of respondents who has streamed music in the last three months declaring they would definitely or probably pay for a monthly subscription. In comparison, 57 percent of the target audience would listen for free in exchange for looking at or listening to advertising and 37 percent would listen for free in exchange for supplying personal information. The amount of the target audience willing to pay for streaming could be improved by offering extra features. For example, 27 percent of respondents would definitely or probably pay for a subscription model if they had free access to stream unreleased MP3s (tracks or albums) and 25 percent would definitely or probably pay if they were given priority access to booking tour/concert tickets of artists whom they stream. (Scribd, 2011)

Audio streaming is most popular among 21 to 24 year olds and as such can be considered the primary consumer. Thirty-seven percent of them have utilized streaming services on a computer in the last three months and 34 percent on their mobile phone. This group of consumers therefore is most likely to pay for ad funded and subscription models. The chance they will click on an ad in an ad-funded model is bigger because they listen to streamed music with the greatest frequency: 33 percent listens at least once a day on a computer and 18 percent does so on their mobile phones. In comparison only 19 percent of the total respondents listens on a computer once a day and only 11 percent on their mobile phone. Additionally, the 21 to 24 year olds are most likely (at around 22 percent) to pay for listening to streaming services through a subscription model. Notably, however, is that the 25 to 29 year olds are not far behind, the only difference lies in the frequency in which they listen to music on a computer with only 28 percent listening at least once a day. (Scribd, 2011)

Research by Edison Research (2011) shows that audio-only streaming service Pandora (see appendix XXVI for a description of Pandora) has accomplished considerable momentum. Sixteen percent of 18 to 24 year olds and almost 23 percent of 25 until 34 year olds employed Pandora in the past week and employ the service weekly. Overall, the weekly Pandora usage is highest among 18 to 34 year olds. (Edison Research, 2011) Webster (2010) argues 20 percent of 12 until 24 year olds have listened to Pandora in the last month, with 13 percent indicating usage in the past week. In contrast, 6 percent of 12 to 24 year olds indicated they have listened to online streams from terrestrial AM/FM stations in the past week. Young Americans enjoy listening to Pandora because of its personalized content (77 percent), the option to skip songs (74 percent), the ease with which it can be used (71 percent), the smaller amount of commercials than AM/FM radio (62 percent), the wider selection of songs than AM/FM radio stations (60 percent) and the ability of Pandora to learn about personal music tastes and adaptation of music it selects (57 percent). (Edison Research, 2011)

According to Adegoke (2011) Spotify (see appendix XXVI for a description of Spotify) has more than 250.000 paying users in the United States since it opened up shop in July. The company is growing rapidly in the U.S. and is also driving momentum because of its integration with Facebook. Spotify is effectively benefitting from being the default music service on Facebook, which has 800 million users. Every time a Facebook user clicks on the new "Music" app tab on his home page he is connected to songs shared by his friends through Spotify. (Adegoke, 2011)

Music consumption by the target audience of legal downloads mostly consists of downloading individual tracks on a computer. Although legal downloading is the least popular way of music consumption and monetisable among the target audience, it continues to be prevalent and is still increasing. Around 21 percent of young Americans under 20 until 24 years old and more than 22 percent of 25 until 29 year olds have paid to download a
music track to their computer in the last three months prior to questioning. Utilizing mobile phones to legally download tracks is also growing with 15 percent of young Americans under 20 years old, 31 percent between 21 and 24 years old and 25 percent between 25 and 29 years old doing so during the last three months prior to questioning (see appendix XXI). Legally downloading music to one’s computer is most popular among 25 to 29 year olds with more than 22 percent downloading a music track to their computer three months prior to questioning. The “primary” consumer of legal digital music tracks can be recognized as a man in his early 20s. (see appendix XXII). (Scribd, 2011)

Besides being used as a medium to access the aforementioned channels, mobile phones can be utilized as online music consumption channels via apps - software designed to run on smart phones. Twenty-one until 24 year olds are most interested in mobile music apps (33 percent) and has consumed them three months prior to questioning. However, overall they only spend 0 to 5 USD on mobile apps a month. Music discovery apps are most popular among young Americans, with nearly 50 percent interested in them. Thereafter, in order of popularity, are streaming apps (42 percent), artist’s apps (34 percent) and live concert apps (20 percent) (see appendix XXIII). (Scribd, 2011)

Overall, the target audience is not as eager to pay for services in which they do not obtain a product or something permanent and durable. In contrast, the target audience is most willing to pay for digital download with 22 percent of respondents specifying that they would definitely or probably pay for this consumption channel. The next most popular online channel among respondents is internet video services with 20 percent. However, IFPI global numbers show that physical products still turn a significant revenue and in the Nielsen survey music consumers illustrate they are most keen to pay for CD's and DVD's. (Scribd, 2011)

According to a report by Mark Mulligan of Forrester Research the main social media music networks for the target audience rank in the subsequent order (in rising order of popularity and generally declining order of complexity): Last.fm with 20 million users, Pandora 24 million, MySpace 139 million, Facebook 175 million and YouTube - on top - with 344 million users. YouTube sits in the middle of the mainstream, alluring to the majority of internet users despite of age, and Pandora is growing enormously on various platforms. (Buskirk, 2009)

When looking at music discovery it becomes clear that 12 until 34 year olds turn to the Internet first for music discovery. Fifty-three percent of 12 until 34 year olds utilize the Internet to discover new music, whereas only 35 percent employ the radio to discover new music. (Edison Research, 2011) According to Webster (2010) other significant sources for music discovery include friends (46 percent), YouTube (31 percent) and social network sites (16 percent). (Webster, 2010)

The opinion of the target audience on piracy

According to Tapscott (2009) 77 percent of the target audience has downloaded music, software, games or movies without paying for them. In addition, 72 percent of file-sharers between 18 and 29 years old say they don’t care about the copyright status of the files they share. Most young Americans don’t view downloading files illegally as stealing, or justify it in different ways. They view the music industry as a big business that deserves what it gets or that they are doing small bands a favor. Some argue that the way in which the music industry generates revenue from customers needs to better incorporate value derived from concert tours, merchandise and placement in mediums such as ads, ringtones, television, movies or video games. They claim the channels through which people discover, obtain, appreciate and consume music has shifted from the past and the music industry has been slow to react and adopt. Other cases show that the target audience feel that downloading music for free introduces them to new types of music they otherwise wouldn’t have come across and if they really enjoy the artist they will buy the CD, legally download the album or buy a concert ticket to see the band. The price also matters to them: they don’t have enough money to download 100 to 200 songs a month from
iTunes’ music store. For most young Americans downloading music illegally and “borrowing” music from friends comes natural to them. They feel “borrowing” or sharing music with friends is not stealing, but could be construed as letting your friend watch a video you rented. Overall, they believe music ownership doesn’t fit their generation and is outdated. (Tapscott, 2009)

The target audience and its musical taste
The musical taste of young Americans has shifted. The amount of young Americans between 22 and 34 years old who indicated that Top 40/Pop stations (16 percent) were their favorite have more than doubled since 2000. On the other hand Alternative Rock stations (12 percent) were selected as favorite station by half as many listeners in 2010 than in 2000. Most popular after Top40/Pop stations are hip-hop and rap (13 percent), country (11 percent), R&B (9 percent) and classic rock (7 percent) stations which are listened to most by 22 until 34 year olds. In comparison, only 3 percent of 22 until 34 year olds listened to classical music on the radio. According to NPR (2011) the target audience feel classical music performances are a boring anachronism and don’t relate to it. They feel the term “classical” is outdated and misleading. The term is too broad and includes many contrasting and different things all at once. To many young Americans it is not even clear what “classical” music entails exactly. In addition, the target audience feel not all classical music appeals to them. See §4.6 for more information on the image young Americans have of classical music. (NPR, 2011)

The part of the target audience which does listen to classical music
Only a small portion of the target audience already belongs to the classical music audience. As appendix XXIV shows, 23 percent of young Americans between 18 and 34 year old belong to the classical music audience demographics in 2002/2003. The majority of the classical music audience is well educated and has a college degree. Furthermore, the classical music audience makes more money than the average young American that belongs to the target audience. The vast majority of the classical music audience has a White ethnicity, only a small portion is Hispanic (9 percent), Black (9 percent) or Asian (6 percent). The composition of the live classical music audience in 2008 was 3.2 million young Americans between 18 and 28 years old. In comparison, the overall size of the target audience between 18 and 28 years old in 2008 was 46.9 million. The participation rate of the target audience in live classical music appears to be continuingly decreasing. It is expected that by 2018 6.3 million Net Geners (who were between 8 until 28 years old in 2008) will participate in live classical music, in comparison to 7.4 percent (3.8 million) of Net Geners in 2008. However, this is only 6.4 percent of the overall Net Generation, which means a decline of 1 percent. (American Orchestras, 2009)

According to the John S. and James L. Knight Foundation (2002) the part of the target audience that does listen to classical music does so, both live and recorded, in a diversity of locations and settings. Nationally, the most common location to listen to classical music is the automobile, followed by the home. Live orchestral classical concerts, as well as chamber music concerts, recitals and choral concerts, are listened to in a variety of formal and informal surroundings. Besides formal concert venues, young Americans attend classical concerts in schools, houses of worship, outdoor amphitheatres and private homes. Radio is the leading tool for consumption of classical music, followed by recordings and then live concerts. In addition, research reveals a symbiotic, long-term relationship between live attendance and consumption through electronic media. The young American who listens to classical radio and recordings at home and in the car grow and sustain a love for classical music and these are primary arenas for long-term audience development. (John S. and James L. Knight Foundation, 2002)

The power of social context plays a key role in driving orchestra attendance and arts attendance. Nationally, six in 10 potential classical consumers have close friends or immediate family members who attend classical concerts which compares to eight in 10 orchestra ticket buyers. Many, if not most young Americans, have a relationship with the orchestra which is contingent on an external social stimulus - an invitation. Across the 15 markets researched, 16 percent of potential classical consumers self-identify as “initiators” - people who instinctively organize cultural outings for their friends, but 52 percent classify themselves as “responders” - people who are
much more prone to be present at cultural outings if someone else invites them. Furthermore, research implies that many young Americans simply don’t like to make choices about arts programs - they prefer to accept a friends invitation or join a small group without getting involved in the purchase decision. The lack of social context is a significant barrier to attendance and the potential demand for classical concerts continues to be latent without a social context for attending. (John S. and James L. Knight Foundation, 2002)

According to research by the National Endowment of the Arts (2009) 17.1 percent of 18 until 24 year olds and 14.4 percent of 25 until 34 year olds participated in a classical music activity through electronic media (they utilized electronic media to look at or listen to a recorded or live broadcasted classical music) (see appendix XIX). Of this group of young Americans 16.7 percent is male and 18.8 percent is female. More young Americans in metropolitan areas (18.6 percent) than in rural areas (13.5 percent) partake in watching or listening to classical music online. Income plays a role as well in arts participation through electronic media among the target audience. Young Americans who have higher incomes are more likely to show higher rates of arts participation through electronic media than young Americans with lower incomes. A strong relationship was established between educational attainment and arts participation through electronic media - young Americans with more education tended to show higher rates of arts electronic media participation. However, research also showed that young Americans with college or graduate degrees were less likely to use electronic media to watch or listen to benchmark activities than to be present at benchmark arts events. Nearly twice as many young Americans stated that they had participated in classical music through electronic media than through live attendance (18 percent versus 9 percent). (National Endowment for the Arts, 2009)

5.3.3 Brand specific information

The term “classical music” is commonly known among the target audience. However, the vast majority of the target audience is unclear about what “classical” music entails exactly. Their knowledge about specific artists and classical music genres is limited or not present. A survey by NPR (2011) among young Americans shows that they feel the term “classical” is outdated and misleading. The term is too broad and includes many contrasting and different things all at once.

Young Americans feel classical music is a boring anachronism and don’t relate to it. The online survey held among the target audience for the thesis (see appendix I for the survey and §7.2 for the results) shows almost one third of respondents don’t relate to classical music. In addition, they feel classical music is incompatible with their lifestyle and too long-winded. According to the survey held by NPR (2011) young Americans don’t relate to classical music because they don’t have a long attention span and because of it think classical music will or can be boring. Additionally, young Americans feel “art” music such as classical music appeals more to their intellectual side, whereas popular music appeals more to their emotional side. They feel people don’t know how to really listen to music anymore and since classical music speaks more to the intellectual side and requires thought, attention, concentration and patience they don’t really know how to appreciate it. (NPR, 2011)

Furthermore, respondents feel music needs to more accurately reflect the musical taste of the times. According to respondents classical music needs to add shows that will get new bodies in the door and create an interest in symphonic music. In addition, respondents think social media should/could be used to get the American youth interested in classical music by making it seem cool and not "old" as often perceived or by recording things youth will actually be interested in, such as video game themes. The online survey shows respondents would like to be recommended to listen to classical music through social network sites, through friends and through an online streaming service such as Pandora. One third of respondents specify Facebook as the social network site they would like to be recommended through. According to respondents a website specifically aimed at classical music, allowing respondents to listen to classical music that could interests them and which gets them in touch with classical music artists should contain a feature with background information on the pieces, composers and history showing there are several types and styles of classical music or a feature recommending songs which are
similar to songs they like and have listened to before. One third of respondents are moderately interested in such as website.

Research by American Orchestras (2009) shows a decreasing amount of young Americans listen to classical music. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Instead, most respondents listen to top 40/pop music. Only a small portion of respondents listen to classical music on a regular basis. However, they would listen to classical music (more often) if they would come into contact with it in an interesting/fun way and if they would get more knowledgeable about it.

5.4 Conclusion

The target audience for the thesis consists of young Americans between 18 and 30 years old. This age group is chosen because it has the lowest classical music participation rate. The target audience is approximately 56.5 million in size. They have a natural affinity for technology: they turn to the Internet first to communicate, comprehend, learn, find and do a multitude of things. They are great at multitasking: they watch television while interacting on multiple windows, talk on the phone, listen to music, do homework and read a magazine. The Internet is becoming ever more essential to them. Sixty percent of 18 until 34 year olds say the Internet is the medium which is “most essential to their life.” Thirty-seven percent of 18 until 24 year olds and 29 percent of 25 until 34 year olds are frequent social networkers. Thirty percent of frequent social networkers visit social network sites several times a day to update their status, 18 percent nearly every day and 21 percent several times a week. The majority of frequent social networkers own a Smartphone and utilize it almost just as much to make status updates as they do using a computer. Forty-seven percent of frequent social networkers utilize their mobile phone to visit social network sites, 42 percent to browse the Internet and 20 percent to listen to music.

The most popular manner of music consumption by the target audience is watching online music videos (70 percent). The amount of young Americans (31 percent) who have watched Internet video programming from YouTube is expanding. On average young Americans spend 3:26 hours weekly on Internet video programming from YouTube. Besides the “watch” habit and illegal downloading, the target audience uses three other online channels to consume music: audio - only streaming, legal track downloads and mobile apps. File sharing programs to download music for free, and probably illegally, continues to be very popular. Sixty-five percent of 12 until 24 year olds have downloaded MP3’s or other digital music files from the Internet in 2010. Twenty-eight percent of young Americans under 20 years old, 34 percent between 21 to 24 years old and 31 percent between 25 and 29 years old know what music streaming services are, and are interested in them. The target audience needs considerable more persuasion to embrace the more profitable subscription models with 22 percent declaring they would probably pay for a monthly subscription. Audio streaming is most popular among 21 to 24 year olds and as such can be considered the primary consumer. Thirty-seven percent of them have utilized streaming services on a computer and 34 percent on their mobile phone.

The main social media music networks for the target audience rank in the subsequent order (in rising order of popularity and generally declining order of complexity): Last.fm with 20 million users, Pandora 24 million, MySpace 139 million, Facebook 175 million and YouTube - on top - with 344 million users. YouTube sits in the middle of the mainstream, alluring to the majority of internet users despite of age, and Pandora is growing enormously on various platforms. Sixteen percent of 18 to 24 year olds and almost 23 percent of 25 until 34 year olds employ Pandora weekly. Spotify is growing rapidly in the U.S. and is also driving momentum because of its integration with Facebook. Every time a Facebook user clicks on the new "Music" app tab on his home page he is connected to songs shared by his friends through Spotify.
Music consumption by the target audience of legal downloads has mostly consisted of downloading individual tracks on a computer. Although legal downloading is the least popular way of music consumption and monetisable among the target audience, it continues to be prevalent and is still increasing. Legally downloading music to one’s computer is most popular among 25 to 29 year olds with more than 22 percent downloading a music track to their computer. The “primary” consumer of legal digital music tracks can be recognized as a man in his early 20s. The musical taste of young Americans has shifted. Young Americans now listen to Top40/Pop stations, hip-hop and rap (13 percent), country (11 percent), R&B (9 percent) and classic rock (7 percent) stations. In comparison, only 3 percent of 22 until 34 year olds listened to classical music on the radio. Fifty-three percent of 12 until 34 year olds utilize the Internet to discover new music, whereas only 35 percent employ the radio to discover new music. Other significant sources for music discovery include friends (46 percent), YouTube (31 percent) and social network sites (16 percent).

The term “classical music” is commonly known among the target audience. However, the vast majority of the target audience is unclear about what “classical” music entails exactly. Their knowledge about specific artists and classical music genres is limited or not present. Young Americans feel classical music is a boring anachronism and don’t relate to it. The online survey held among the target audience for the thesis shows almost one third of respondents don’t relate to classical music. In addition, they feel classical music is incompatible with their lifestyle and too long-winded. Respondents feel music needs to more accurately reflect the musical taste of the times. According to respondents classical music needs to add shows that will get new bodies in the door and create an interest in symphonic music. In addition, respondents think social media should/could be used to get the American youth interested in classical music by making it seem cool and not "old" as often perceived or by recording things youth will actually be interested in, such as video game themes.

The online survey shows respondents would like to be recommended to listen to classical music through social network sites, through friends and through an online streaming service such as Pandora. One third of respondents specify Facebook as the social network site they would like to be recommended through. A decreasing amount of young Americans listen to classical music. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Instead, most respondents listen to top 40/pop music. Only a small portion of respondents listen to classical music on a regular basis. However, they would listen to classical music (more often) if they would come into contact with it in an interesting/fun way and if they would get more knowledgeable about it.
6 Competition

This chapter will describe which musical genres are competing with classical music for the attention of young Americans between 18 and 30 years old. It will also argue how competing music genres reach the target audience, if competing music genres use social media and if so how competing music genres use social media. The results, described in this chapter, are a composition of online resources found through Google scholar. Search terms include: “Pop music and social media,” “(pop) artists and social media,” “record labels and promote and artists,” “hip-hop and social media,” “alternative rock and social media,” “country and social media,” “R&B and social media.”

To get an overview of competing musical genres and the way in which they utilize social media to reach out to the target audience an inventory has been made. The different sub-questions which are answered through the inventory are as follows:

- Which music genres compete with classical music?
- How do these music genres reach the target audience?
- Do competing music genres use social media?
- How do competing music genres use social media?

To put together the inventory, desk research is conducted. The units covered by the inventory are pop music, hip-hop and rap, alternative rock, country and R&B. The data collection was conducted structurally. Based on the sub-questions hypotheses are drawn up:

Hypothesis 12: Other music genres use more social media to reach young Americans
Hypothesis 13: Other music genres are successful at using social media to reach young Americans

In this chapter an answer will be provided to the sub-questions as well as the hypotheses to provide a thorough conclusion.

6.1 Competing music genres

Paragraph §5.3.2 shows young Americans between 22 and 34 years old listen most to the musical genres Top40/Pop music (16 percent), hip-hop and rap (13 percent), alternative rock (12 percent), country (11 percent) and R&B (9 percent). This means that the aforementioned music genres are the most important competition for classical music. (Webster, 2010)

6.1.1 Pop music

According to IFPI (2010) videos play an essential role in reaching the target audience through services such as YouTube and social network sites as well as specialist TV channels. In addition, a new series of reality TV competitions have drawn enormous audiences towards pop music. Talent shows produce vast interest in artists and if the partnership between the television show and the music company operates well it can achieve remarkable results, providing a real boost to a young pop artist’s career and music. Record companies are also utilizing the power of “free” to draw the target audience in. Promotional free sampling is at present widespread. What’s more, brand partnerships are used to promote pop artist’s work. (IFPI, 2010) The release of a pop star’s album generally comes with the usual cross-marketing splash: strategic magazine covers, a couple of major TV appearances and possibly a cosmetics or fashion deal to remind the public a new project awaits. (He, 2011)

Another important aspect of how pop music is brought under the attention of the target audience is by having it played on the radio. A pop artist’s new song needs to be played on the radio in order to ensure future success. In
addition, music videos are played on MTV or VH1 channels to get noticed by the target audience. (Klein, 2011) TV advertisements are used to sell pop albums, chart shows are vital for the promotion of pop singles, documentary coverage of pop artist’s is often attached to the release of a new pop album and news coverage of pop artists is valuable to their development. (Long Road Media, 2008) Articles are published in newspapers and magazines to create even more awareness for the pop artist. A budget is prearranged for advertising, art, publicity and promotion to get the music of pop artists noticed. Live performances, promotional tours and radio and TV appearances are all ways in which pop music reaches the target audience. (Klein, 2011)

According to Burton (2011) one of the things that makes popular music popular is the significance of the star-fan relationship. A key marker of popular music is how the star-fan relationship, and the notion of fame in general, is vital to the music’s creation, dissemination, and consumption at nearly every level. Thus, popular music is at the heart of celebrity 2.0, the key domain where the celebrification of everyday life is rehearsed and made familiar. By turning consumers into creative producers in an increasing number of ways, the boundaries between “star” and “fan” are routinely unclear in popular music. Being a fan can necessitate as much artistry as what’s anticipated of the artists themselves; this anticipation of “productive consumption” does not seem to be present to nearly the same extent in other music genres and media. On the other end of the spectrum, popular music stars regularly take on the position of “fan” by mentioning, or sampling, musical influences; siding with a particular genre or subculture; and declaring their “authenticity” by reassuring fans that they are just like them. (Burton, 2011)

Given the central role that popular music plays in Celebrity 2.0, it has been at the center of social media and its advancement. The evolution of Web 2.0 has been practically identical with the evolution of popular music in the age of the Internet. First, Napster made the world familiar with file sharing and social networking, using popular music as its driving force. As the tipping point for interactive Web 2.0 technology, the music-sharing application encouraged millions of users to share the contents of their hard drives, leading straight to the birth of mass social networking. In addition, popular music plays a fundamental role in the development of social media and Celebrity 2.0, because it acts as a key expressive form through which people’s private and public selves are integrated. Since new social media and new regimes of celebrity are about the reorientation of public vs. private selves, it follows that popular music is in the middle of the mix. (Burton, 2011)

A perfect example of a pop music artist who has created a remarkable online social media brand for herself and her music to get in touch with fans is Lady Gaga. The way in which Lady Gaga and her team utilize social media to engage fans demonstrates a deep understanding of the opportunities of new technology to connect with fans. Lady Gaga applies social media through the four E’s: emotions, experiences, engagement and exclusivity and by doing so achieving “mass-intimacy.” Emotions discusses the way in which she engages fans by personalizing them, calling them “Little Monsters,” and the openness she has about her past which means fans can relate to her and be inspired by her. Experiences talks about Lady Gaga’s music videos which seem to be custom-made for the online world. Some web-only videos are up to nine minutes long, in comparison to the usual four-minute clips produced for radio and television. Engaging concerns the way in which Lady Gaga has created myths around herself, giving fans subjects to talk about and prompting them to spread stories about the star. The storytelling functions as a way to promote her image and music, reaching new fans. Finally, exclusive relates to the fact that Lady Gaga tweets messages to her fans during concerts so even fans standing in the back of the hall feel they are interacting with the star. In addition, Lady Gaga publicizes her new tracks and albums straight to her fans on social media sites - before the press is informed. A lot of pop music artists comprehend the key elements of a social media campaign and the necessity to properly implement it. Authenticity and continuous promotion are key to their online success. (Kupp, M. & J. Anderson & J. Reckhenrich, 2011)

The social media-powered blitz attached to Lady Gaga’s album, "Born This Way," is bordering on epic, with partnerships varying from Starbucks to FarmVille, and virtual giveaways of the album's 17 tracks. In addition,
Lady Gaga has a slew of magazine covers, ranging from Rolling Stone to Vogue, and appeared on every high profile show, from Oprah Winfrey to "American Idol" to "Saturday Night Live," as well as her own HBO concert special. In addition, Starbucks is selling her album as well as launching a "digital scavenger hunt" for Lady Gaga-inspired goods; Google Chrome (see appendix XXVI for a description of Google Chrome) debuted a commercial with Lady Gaga with a track from the album; the online fashion outlet Gilt Groupe partnered with Lady Gaga to offer Lady Gaga-inspired clothing and VIP performances; Best Buy is giving away the album to everyone who buys a mobile phone with a contract; and Zynga, inventor of the online game "FarmVille" (see appendix XXVI for a description of FarmVille)," created "GagaVille," which allows fans access to exclusive Lady Gaga songs. "Born This Way" was sold by Amazon for just 99 cents as a promotion for its new music cloud service, creating a demand which disrupted the online retailing giant's servers for a while. According to He (2011) Lady Gaga's campaigns are paying off: Lady Gaga's album is estimated to sell anywhere between a half-million to a million copies. The goal of the campaign: expanding the distribution of the album and going into as many non-traditional retail partnerships and non-traditional marketing partnerships as possible. With the diminishing of music labels, quality partners where one can reach new audiences and push boundaries are of great importance. The pop music artist Lady Gaga - who has 10 million followers on Twitter and was recently crowned Forbes' most influential celebrity in part because of her tens of millions of followers online - is an act with unique appeal. (He, 2011)

6.1.2 Hip-hop and rap

Hip-hop music artists get promoted to the target audience by getting radio and video airplay, magazine reviews and interviews, club play and any other type of attention to help keep an artist and his music in the public spotlight (Hip-hop Biz, n.d.) According to McNeil (2011) social media is helping most artists, but the music genre hip-hop appears to be using it better than the rest - and has the sales to back it up. In 2010, Rolling Stone's "Year in Review" reported that hip-hop sales increased 3 percent while most other genres suffer double-digit losses. The answer lies in how hip-hop artists are utilizing social media. Hip-hop artists appear to discover ways to do it bigger, better and engage more with the target audience in a way that many country and rock stars do not. According to Tinsley, a contributor to Karin Civil’s website (Civil establishes a social media presence for artists through Always Civil Enterprise and promotes entertainment and hip-hop news on karencivil.com), hip-hop is an “in your face” type of music and at present social media is just another way for hip-hop artists to accomplish just that. Hip-hop artists use social media as a means to connect with their fans more effectively than artists from other genres, because they release a lot of their music for free and if artists build a strong enough fan base their fan base will support them when they actually put a retail project out. (McNeil, 2011)

Hip-hop artists utilize innovative social media tactics and have a high level of engagement that they partake in with their fans. The “in your face” culture of hip-hop translates into social media so well that having a dialogue with an artist online is just like having a real life conversation - in contrast to artists of other genres, who tend to be less responsive and less sensitive to online feedback. Although it is easier to criticize artists online because of the “anonymous” factor, it is also easier than ever for artists to respond to criticism. According to Civil hip-hop artists come off hardcore, but in fact they are very sensitive individuals. This means that if you say something, they will respond as soon as possible. Civil argues that this is not the case with artists from other musical genres - they do not have as much dialogue with their fans and tend to be less responsive online. (McNeil, 2011)

Bonding between fans and hip-hop artists is different than with artists of other music genres because of the amount of content that is released. Hip-hop artists generally create more content. It is not unusual for a hip-hop artist to release ten mix tapes and an album in one year. Most other genres typically release one album at best per year. In addition, when hip-hop artists release these titles, they utilize social media to get content to the masses. Many hip-hop artists are able to form a loyal following because of this shifting relationship specifically between hip-hop artists and fans. Social media has altered the dynamic between fans and artists in general, but even more so within the hip-hop community. (McNeil, 2011)
According to Transmedia Producer (2010) a great example of a hip-hop artists who utilizes social media as aforementioned is Jay-Z. In preparation for the launch of his autobiography titled “Decoded” Jay-Z turned an integrated marketing campaign into a combination of a treasure hunt and installation art. “Decoded” is an innovative book within itself, it appears that the book aids fans literally decode the lyrics of 11 studio albums to unlock aspects about Jay-Z’s personal history and life. Taking this concept one step further agency Droga5 put together a campaign that mashes up billboard advertising with social media, mobile apps and public installations that collectively form an interactive game that lets players “unlock” pages of the book. Simultaneously players can enter a competition with a chance to win the “Jay-Z Lifetime Pass” which is basically a golden ticket that will allow entrance for two to any Jay-Z concert anywhere in the world for life. (Transmedia Producer, 2010)

All 320 pages of “Decoded” were positioned in various overblown sizes on a tone of surprising and remarkable surfaces around the USA (for example on the bottom of a pool in Miami or on cheeseburger wrappings in New York City). Reading them turned into one big treasure hunt. Players could then log onto a specially produced page on Bing (see appendix XXVI for a description of Bing) between the 18th of October and 20th of November in order to follow clues that lead them to actual world places where text from the book could be discovered. This meant that if fans were dedicated enough they could read the whole book before it officially hit shelves. An extra layer of interactivity was inserted when players were encouraged to text a code situated on the physical representation of each page which entered them into the contest for the ”Jay-Z Lifetime Pass” as well as a Jay-Z autographed version of that page. The campaign aspired to surprise and entertain rather than enforce itself on its audience. (Transmedia Producer, 2010)

6.1.3 Alternative rock
To get alternative rock noticed by fans, touring support and putting out limited edition versions of tracks is important. In addition, live concerts and festivals represent another opportunity for bands to reach the target audience. (IFPI, 2010) Both the alternative rock band Radiohead as well as Trent Reznor were amid the first to engage in an innovative way with fans through social media. In addition, both bands were among the first to give away their albums for free while utilizing social media to get the target audience to purchase their album.

In 2007 the British alternative-rock band Radiohead made their album “In Rainbows” only available as a digital download and allowed their customers to pay whatever amount they liked for the album. It turned out to be a savvy business move. As a result, press all over the world ran with the story and in the ten days running up to the album’s release the band received 1.2 million pre-pays for the album. In the first month, approximately a million fans downloaded the album. According to the Internet marketing research company comScore 62 percent of the customers did not pay for the album. Four percent of the bands fans paid between $12 and $20 (about the retail cost of a CD), while twelve percent paid between $8 and $12, which according to comScore resulted in 52 percent of the bands profits. Radiohead needed to make about $1.50 per download to break even, so at $6 on average per buyer, the band made a nice profit of nearly $3 million. Plus, since Radiohead owns the master recording, it was also able to license the album for a record label to distribute the old-fashioned way - on CD. By letting fans decide what they wanted to pay for the album the band actually strengthened the sales of the CD when it was released later that year. (Owsinski, 2009)

In 2008 Trent Reznor, leader of the industrial rock band Nine Inch Nails, released the album Ghosts I-IV online on the official Nine Inch Nails site. The tracks on the album Ghosts I-IV were released under a Creative Commons license that allowed anyone to share the tracks online for free. Simultaneously, Trent Reznor set up reasons for his fans to purchase the album. Fans could purchase the two disc CD for just $10. Above that, his fans could purchase a Deluxe Edition Package for $75. This consisted of a box set around a single album with two CD’s, a DVD, a Blu-ray and a photo book of images. In addition, he offered a $300 Ultra-Deluxe Limited Edition Package - of which there were only 2,500 available. This package included the tracks on high quality
vinyl with giclée print images, all personally signed by Trent Reznor himself. In total, it only took 30 hours for all 2,500 albums to sell out, bringing in $750,000 in just over a day. Because Trent Reznor offered his album from free to very expensive he made his music easily accessible to fans and as a sample for potential fans. This way, he produced exposure for his album while offering music for every economic and interest level. In addition, because Trent Reznor connected with his fans online and gave them a reason to purchase the album they did. In the first week alone, combining all the other offerings for Ghosts I-IV, Trent Reznor made around $1.6 million. Because Trent Reznor utilized social media, connected with his fans and offered his music for free it actually made his fans purchase his album. (Masnick, 2010)

6.1.4 Country

One of the elements of country music is the accessibility of artists. According to Rogers (2011) almost every country artist, brand new or recognized, has the ability to connect with the target audience almost on a one-on-one basis. Country artists do this through incredibly active fan clubs, meet and greets at concerts, and by being “real” people every time they have contact with the target audience. They also utilize social network sites for an even more one-on-one connection with their fans. Country artists pay a lot of attention to their fans. They know this converts into music downloads, merchandise sales and word of mouth support - a real momentum builder for their careers. In addition, limited to the country genre is the CMA Festival. This is a weeklong event in Nashville which contains daily concerts by the majority of the country artists, the superstars and also a meet and greet. Superstars like Garth Brooks and Taylor Swift are known to stay for hours upon hours to get through the vast line of fans and personally acknowledge each one with a photo or autograph. According to Rogers (2011) no other genre has anything close to this personal experience between artist and fan. (Rogers, 2011)

A country artist who has changed the way in which social media is used within the country genre is Taylor Swift. Forbes magazine states that Taylor Swift’s web presence and social media rank make her the seventh-most powerful person in all of entertainment. (Moser, 2011) Taylor Swift knows how to promote her music through social media. She has brought a new mastery of social networking to country music and it is working for her. The way in which she does this is by utilizing social media such as Facebook as if she is talking to her friends instead of to her fans. She is very personal in her approach. In addition, her one-on-one conversations with her fans add to her personalized approach. A way in which Taylor Swift has done this is by filming herself and her friends watching the award nominations which she than posted on her social network sites. She often makes video’s such as these and it happens more than once that they go viral and reach her fans. The reason why Taylor Swift has been so successful in reaching out to her fans through social media compared to other country artists is that she was already active on MySpace when she became popular. (Hobson, 2010) Taylor Swift has aggressively utilized online social network sites to stay connected with her young audience in a way that, while typical for rock and hip-hop artists, is proving to be ground-breaking in country music. Thus far Taylor Swift spends much of her free time updating her social network sites and editing personal videos to upload to the Internet. As Taylor Swift carefully narrates her own story and erases barriers between her and her fans, she is aiding country reach a new audience. (Taylor Swift, 2009)

6.1.5 R&B

R&B artists get promoted to the target audience in a similar way as hip-hop: by getting radio and video airplay, magazine reviews and interviews, club play and any other type of attention to help keep an artist and his music in the public spotlight. A great example of an R&B artist who utilizes social media to reach his fans is Trey Songz. Trey Songz was able to create a huge buzz using social media platforms just before dropping his album “Ready.” Trey Songz has mastered the art of engaging his fans by re-tweeting and replying to their messages, giving special shout outs, asking for feedback on different topics such as “what outfit should I wear today?” to “what do you think about this restaurant since I’m in your part of town?” Trey Songz reaches out to fans by illustrating to them how hard he works to release good music. He does this by streaming live videos through UStream (see appendix XXVI for a description of Ustream) of himself while he is in the studio, on the road, at a show, or in
the barbershop with his laptop open. In addition, Trey Songz will be on Twitter reading comments and messages from fans while at various locations to give them a taste of his life. The way in which he does this makes it seem like he is in a reality show. To get fans engaged on social media Trey Songz asks for feedback on songs that he is thinking of working on, and responds to comments through live video that fans can watch by clicking a link that he provides via Twitter or his Facebook Fan Page, or just moments before the broadcast of that day. (Starks, 2011)

In addition, Trey Songz created a “Say Now” (see appendix XXVI for a description of Say Now) account for fans so they are able to call him and listen to special messages. These messages would range from random things to a song that he wanted fans to hear. Through this platform, he produced a “whoever answers this question first, I will call you live on UStream” contest to engage his fans. This got to the point where fans were anticipating when he would do a live video stream. Plus, if fans missed the live stream they could always go back and click on the archives of videos which listed the time and dates of the posts. While in the studio working on mix tape tracks with already well known artists, as well as new artists, Trey Songz would UStream live footage, and a few hours later he would put the song up for fans to download. To further engage with his fans through social media Trey Songz would turn this into a contest by contacting the first 100 people who downloaded and tweeted him their favorite line/verse in a song. Trey Songz produces a cult following for himself by showing fans who he is as an artist. Because of this fans feel like they know him as a friend. In addition, he also has a website and a blog dedicated to fans to reach out to them and keep them engaged. (Starks, 2011)

6.2 Conclusion

Young Americans listen most to the musical genres Top40/Pop music, hip-hop and rap, alternative rock, country and R&B. This makes the aforementioned music genres the most important competition for classical music. Videos play an essential role in reaching young Americans through services such as YouTube and social network sites as well as specialist TV channels. In addition, a new series of reality TV competitions have drawn enormous audiences towards pop music. The release of a pop star’s album generally comes with the usual cross-marketing splash - strategic magazine covers, a couple of major TV appearances, and possibly a cosmetics or fashion deal to remind the public a new project awaits. Music is brought under the attention of young Americans by having it played on the radio, on MTV or VH1 channels. Hip-hop music and R&B get promoted to young Americans by getting radio and video airplay, magazine reviews and interviews and club play. To get alternative rock noticed touring support and putting out special limited edition versions of tracks is important. Live concerts and festivals represent another opportunity for bands to reach young Americans. Limited to the country genre is the CMA Festival reaching many within their fan base.

All competing music genres utilize social media to reach out to and engage with young Americans. The way in which they do this is similar, but varies per artist. A common denominator between artists from different music genres is the personal approach they use to engage their fans through social media. Involving/engaging fans, asking them their opinion, one-on-one conversations and giving fans a look into their lives are all part of what makes them great at social media. The more an artist lets fans into his personal life, the more they feel engaged. The difference between someone like Lady Gaga and Jay-Z and artists from other music genres is the way in which their album release’s are methodologically and strategically thought out in precise detail. Every aspect of the album’s release is connected in such a way that it touches, both offline as well as online, as many fans as possible. All of the aforementioned artists utilize social media in such a way that their fans feel engaged and personally spoken to. However, not all artists have their social media strategy thought out as Lady Gaga and her team or have an integrated marketing campaign such as Jay-Z. Another aspect that different music genres have brought about are giving away music for free. An experiment by alternative rock band Radiohead to give their music away for free has had a positive effect on sales and engaging fans.
7  Quantitative research

This chapter will focus on quantitative research, executed among the target audience. It will discuss the structure of the inventory, the results of the research in terms of both general data as well as analyses and the conclusion resulting from the research.

7.1  Structure inventory

Social media has been researched extensively. Youth and the usage of social media by youth has undergone limited research. Both Edison Research and Nielsen have researched social media, the usage of it by the target audience and the way in which the target audience obtains music through it. However, there is limited research on the role that social media plays in the musical choice of the American youth. Research on social media specifically aimed at the American youth to get them interested in classical music is completely absent.

To get an overview of what social media the target audience utilizes, how they employ social media when it comes to music and what role social media plays in the musical choice of the American youth an inventory has been made. The different sub-questions which are answered through the inventory are the same as the ones discussed in the chapter social media and the target audience (see §5). Besides the chapter on social media and the target audience where the aforementioned sub-questions are discussed, these sub-questions are examined in this chapter by means of various statistical tests. In order to draw up an inventory, desk research was conducted. The units which the inventory refers to, are young Americans between 18 and 30 years old. The population among who the inventory is established consists of young Americans between 18 and 30 years old who utilize social media. From this population a self selective sample is drawn. In order to get the sample, the online survey is placed on social network sites which are utilized by the population most (see §5.3.2 for the social network sites which are utilized most by the target audience). The criteria that the young Americans had to meet to be part of the research are the following:

- They are between 18 and 30 years old;
- They listen to music.

The measured characteristics of the population are social media specific- and general characteristics. General characteristics are: age (in the form of year of birth, on the day of this analysis this was converted to age), gender and education. For social media specific characteristics see appendix XX. Using the aforementioned characteristics statistical analyses is done. The results can be found in §7.2 and appendix XXIV. For a list of the characteristics which were measured see appendix XX. Based on the sub-questions hypotheses are determined:

**Hypothesis 5:** Young Americans listen to music
**Hypothesis 6:** An increasing number of young Americans listen to music online
**Hypothesis 7:** Social media is a significant source for music discovery by young Americans
**Hypothesis 8:** Classical music is less popular among young Americans than other music genres
**Hypothesis 9:** Young Americans do not listen to classical music
**Hypothesis 11:** Social media is a good way to reach out to young Americans with classical music

To be able to start the analyses, it is determined with which reliability the research is executed. It is chosen to execute the measurements with a reliability of 95 percent. The research is descriptive. The reliability of the research is enhanced by conducting the research within a short time period. As discussed in §2.2.2 a sample of the population was surveyed through the use of an online survey. The population exists of a large group of people, of which no details are known. The personal data of individuals who meet the criteria are not known.
The research was executed using the online market research program SurveyMonkey. A lot of time is spent establishing the online survey, because a survey stands or falls with a good questionnaire (see appendix I for the online survey). Because of the research method of a survey it is not possible to ask a respondent more questions when his or her first response to a question is not satisfactory. It is important that the questions formulated in the survey are carefully prepared with mainly closed questions to be able to frame the answers. As discussed previously, research on social media specifically aimed at the American youth to get them interested in classical music is completely absent. Because of this there is no information available on the basis of which an expectation of the results can be outlined.

It was decided to make the online survey active for the period of one month, from November 4, 2011 until December 4, 2011. During this period, the survey is actively posted on social network sites which the population visits, such as Facebook and LinkedIn groups (see appendix XXI for the specific social network sites on which it was placed). In order to gather respondents DLG also agreed to participate in the research. DLG is active on Facebook in the record label category and has an official page with 1.545 “fans.” In order to gather more respondents, DLG agreed to post a message on their Facebook wall, which automatically appeared in the news feed of their fans. See appendix XXIII for a print screen of the post by DLG about the survey.

Before the survey was posted online, it was tested among several people from the population. By doing this, there was established if all questions were clear and if any ambiguities existed. The resulting findings were incorporated into the final survey to create an online survey which was suitable for the population. Besides the link an outline was given of what the survey was about, who should fill it out and why it was posted on the aforementioned sites (see appendix XXII for the outline placed alongside the link to the survey). With Internet surveys, there is "self-selection" by respondents. The bigger the sample surveyed, the more representative the sample is. When a sample is representative, the conclusions from the analysis can be amplified: they are also valid for the population. In order for the survey to have a 95 percent reliability 385 young Americans needed to be surveyed. However, only 118 young Americans responded to the survey. This means the survey is not reliable or valid for the population and can’t be generalized. For a more specific follow-up research it is recommended to analyze with a reliability of at least 95 percent, which is the usual significance level. Despite the fact that a lot of time was spent every day (for over four weeks) to post the link of the survey on the aforementioned sites, this hasn’t led to enough respondents. The difficulty of an online survey is that it is time-intensive, provides relatively low response rates, it is hard to obtain cooperation and there is often need for an incentive (Malhotra and Birks, 2007). Unfortunately, the online survey came across all of these disadvantages during the data collection.

7.2 Results

In the data collection both general as well as social media specific features of the population are collected. To obtain an idea of what kind of people the sample exists, some general information is discussed. See appendix XXIV for an overview of the graphics utilized to describe the below mentioned findings.

General information
The sample among who the research was conducted consists out of 65 males and 53 females. This means 55 percent of respondents is male and 45 percent is female. The average age of the respondents is 24.05 years. The youngest respondent is 18 years old and the oldest 30 years old. In total 117 people out of the sample have filled out their educational level. 26.5 percent of the sample are high school graduates, 53.8 percent are bachelor graduates, 16.2 percent are master graduates and 3.4 percent have a PHD.

Social media specific information
Most respondents listen to music when they are at home (50 percent), in their car (49.2 percent) and when they are on the go (43.2 percent). They listen to music on their computer (31.8 percent), on their iPod (22.4 percent), their radio (21.9 percent) and their cell phone (16.9 percent).

The majority of respondents discovers music through the internet (54.2 percent), through friends (50.8 percent), through social network sites (41.5 percent) and YouTube (42.4 percent). Music discovery is achieved by websites such as Pandora (18.6 percent), YouTube (12.7 percent), Spotify (8.5 percent), Grooveshark (8.5 percent), Last.fm (6.8 percent) and iTunes (5.9 percent). Music discovery through social media sites consist of Facebook (43.2 percent) and Twitter (6.8 percent). Cell phone applications to discover music consist of Pandora (11 percent), Spotify (7.6 percent) and iTunes (3.4 percent). Only a small percentage of respondents discover music through their radio station: local stations (4.2 percent) and NPR (4.2 percent).

YouTube (26.8 percent), Facebook (20.5 percent), Pandora (17.6 percent) and iTunes (15.1 percent) are used most to find music. Respondents use these online services to find music because they are easy to use (49.2 percent), because they can easily come in contact with artists through them (36.4 percent), because they appeal to them most (34.7 percent) and because they have many useful features (31.4 percent).

YouTube (28.7 percent), Pandora (22.4 percent), iTunes (18.2 percent) and Spotify (16.8 percent) are utilized most by respondents to listen to music. They use these online services to listen to music because they are easy to use (45.8 percent), because they appeal to them most (31.4 percent), because they can easily come in contact with artists through them (30.5 percent) and because it has many useful features (29.7 percent).

When looking at how respondents rate online music services the following shows: YouTube is rated between average (50 percent) and excellent (32.9 percent), Facebook is rated between neutral (34.2 percent) and average (31.6 percent), MySpace is rated between poor (31.6 percent) and neutral (42.1 percent), Pandora is rated between neutral (30.3 percent) and excellent (38.2 percent), Last.fm is rated neutral (59.2 percent), Spotify is rated between neutral (38.2 percent) and excellent (44.7 percent) and iTunes is rated between average (43.4 percent) and excellent (42.1 percent).

Respondents are attracted to social media music sites through applications that recommend music to them as a result of music selections they have made previously (44.9 percent), applications that recommend music as a result of information they have previously specified about their musical tastes (36.4 percent) and applications that search for music that matches their mood (35.6 percent).

When asked how respondents would feel about a tool that combines the music they are playing on their computer with their social network sites so all of their friends can see what they are listening to they responded with: “a good idea, so I can discover new music” (34.7 percent). When they see a friend listening to a specific song through their mutual social network sites they don’t know yet they: click on it because they are curious if they will like the music too (38.9 percent).

When asked to what extent their friends influence their taste in music, 29 percent of respondents pushed the fifth box on the multi-point scale response option box (No influence Strong influence). Respondent’s musical taste is influenced by friends through recommending music to them in person (31.3 percent), by listening to music while they are present (30.1 percent) and by recommending music to them on their social network site (17 percent).

Respondents listen to top 40/pop music (46.6 percent), hip-hop and rap (39 percent) and rock (37.3 percent) most. This corresponds with previously mentioned research by Edison Research (see §5.3.2). Of those who specified they listen to classical music 17.8 percent stated they listen to it once to a couple of times a week and 14.4 percent stated they listen to it once to a couple of times a year.

Respondents who stated they don’t listen to classical music don’t do so because they don’t relate to it (27.8 percent), because it is incompatible with their lifestyle (25 percent) and because their friends don’t listen to it (16.7 percent). Respondents would listen to classical music more often if they would come into contact with it in an interesting/fun way (20.3 percent) and if they would get more knowledgeable about it (18.6 percent). 23 percent of respondents would maybe and 15 percent would probably be more likely to listen to classical music if their friends would recommend it to them.
• Respondents would like to be recommended to listen to classical music through social network sites (21.3 percent), through friends (20.6 percent), through online streaming services such as Pandora (18.7 percent) and through the internet (16.8 percent). Websites through which they would like to be recommended to listen to classical music are Pandora (9.3 percent) and YouTube (9.3 percent). A social network site through which they would like to be recommended to classical music is Facebook (29.7 percent).

• When asked which features and applications a website should contain specifically aimed at classical music, allowing people to listen to classical music that could interest them and which gets them in touch with classical music artists respondents answered: a feature with background information on the pieces, composers and history showing there are several types and styles of classical music (14.4 percent) and a feature recommending songs which are similar to songs they like and have listened to before (8.5 percent). A website integrated with the aforementioned features would interest respondents in moderation (29 percent).

• 12.7 percent of the respondent are familiar with YTSO. Most of the respondents who know the YTSO rate it with an 8 on a scale of 1 to 10.

• When asked how respondents think social media should/could be used to get the American youth interested in classical music most of them answered as follows: make it seem cool and not "old" as often perceived, using examples like YSTO and by showing classical music tracks on Facebook/Twitter with a sneak preview.

7.3 Conclusion

The sample among who the research was conducted consists out of 118 respondents between 18 and 30 years old of whom 65 are male and 53 are female. The majority of them have finished a Bachelor degree or higher. Most respondents discovers music through the internet, through friends, through social network sites and YouTube. YouTube, Facebook, Pandora, iTunes and Spotify are utilized most by respondents to find and listen to music. They use these online services to listen and find music because they are easy to use, because they appeal to them most and because they can easily come in contact with artists through them. Respondents rate online music services YouTube, iTunes, Pandora and Spotify the highest. Respondents are attracted to social media music sites most through applications that recommend music to them as a result of music selections they have made previously. Respondents think it is a good idea if a tool would combines the music they are playing on their computer with their social network sites so all of their friends can see what they are listening to so they can discover new music. When respondents see a friend listening to a specific song through their mutual social network sites they don’t know yet they click on it because they are curious if they will like the music too. One third of respondents feel their friends influence their musical taste. Only a small portion of respondents believe their musical taste is influenced by friends by recommending music to them on their social network site.

Respondents who stated they don’t listen to classical music don’t do so because they don’t relate to it. Respondents would listen to classical music more often if they would come into contact with it in an interesting/fun way and if they would get more knowledgeable about it. Only a small percentage of respondents would be more likely to listen to classical music if their friends would recommend it to them. Respondents would like to be recommended to listen to classical music through social network sites, friends, online streaming services and through the internet. Services-, websites- and social network sites through which they would like to be recommended to listen to classical music are Pandora, YouTube and Facebook. According to respondents a website specifically aimed at classical music should contain a feature with background information on the works, composers and history showing there are several types and styles of classical music and a feature recommending works which are similar to music they like and have listened to before. A website integrated with the aforementioned features would interest respondents in moderation. According to respondents social media should/could be used to get the American youth interested in classical music by making it seem cool and not "old" as often perceived, using examples like the YSTO and by showing classical music tracks on Facebook/Twitter with a sneak preview of the track.
8 Qualitative research

This chapter will focus on qualitative research, executed among the target audience. It will discuss the structure of the inventory, the results of the research and the conclusion resulting from the research.

8.1 Structure inventory

The qualitative research in this thesis was supposed to support the quantitative research. However, due to the fact that only 118 respondents filled out the online survey and there weren’t many respondents willing to participate in an in-depth interview either the decision was made to interview a random person from the target audience concerning the reason why so little people from the target audience were willing to participate in the online survey. The reason for this was that without the required 385 respondents and the outcome thereof the outcome of the online survey wasn’t reliable and couldn’t be used for further research among the target audience using qualitative research. It was decided to post a message on Facebook asking if someone was willing to participate in an in-depth interview about responding to online surveys. This was done right after the online survey was finished. The in-depth interview was conducted using a topic list (see appendix III). The resulting in-depth interview can be found in appendix XXV.

8.2 Results

According to the respondent of the in-depth interview (Jesseca) “the American dream is the aspiration for prosperity/wealth and success through our “freedom.” She thinks because of the American dream people are more individualized. She argues “People are definitely individualized, some more than others.” “People got to where they are by following their own dream in their own way and looking out for themselves.” When it comes to helping someone out by filling out an online survey without a compensation she feels “Individually, that help is a little more exclusive/selective. People are willing to donate money to charities and shelters rather than donate actual time and effort out of their day for the good of another person.” According to Jesseca this translates into their willingness to help someone out with their survey: Surveys, from experience, I know take awhile and most people, especially Americans, are super impatient and if it doesn’t involve an incentive, they probably won’t do it. That’s even the case for people holding surveys that aren’t even strangers. People just want something in return. And I can even say that for myself honestly is that I don’t always respond well to surveys and unless it’s something I really care about, get something for it, or if it’s for someone I care about then that’s usually how it ends up. Jesseca argues Americans typically ignore online surveys. “I mean honestly... I’m not exactly sure, as convenient as an online form is for the general public... it’s just really easy to ignore, because I know a lot of people usually get bombarded with survey requests all the time now that I think about it... I just automatically delete it when I see it. I think to get more responses, if an incentive is available that would definitely help even though you probably don’t want to spend money.”

8.3 Conclusion

According to respondent Jesseca Americans got to where they are by following their own dream in their own way and looking out for themselves. This has brought about an individualized society in which Americans are unwilling to donate actual time and effort out of their day for the good of another person. She argues that because surveys take awhile and most Americans are impatient and if it doesn’t involve an incentive they probably won’t fill out an online survey. This is even the case with people they know: people want something in return. In addition, Americans typically ignore online surveys.
9 Conclusion and recommendation

A decreasing amount of young Americans listen to classical music. Compared to other generations, generation Y has the lowest participation rate at age 18 to 24 years old. Since participation by generations decline over time, this means participation rates could decline to an all-time low. Social media has altered the manner in which people listen to, share and interact with music. It has put the user in control and enabled him to find, discover, share, interact, distribute, and rework music. Because of these trends a demand for research on classical music and social media has arisen at Decca Label Group.

The research focuses on gaining insight into the role that social media play in the musical choice of the American youth, to advise DLG on how it can use social media to get the American youth (Americans between 18 and 30 years old) interested in classical music. The research question is as follows: "What role does social media plays in the musical choice of young Americans?"

The Internet is becoming ever more essential to young Americans. The vast majority of young Americans say the Internet is the medium which is “most essential to their life.” They are frequent social networkers. The online survey showed that almost all respondents listen to music. On average young Americans spend 3:26 hours weekly on Internet video programming from YouTube. Besides the “watch” habit and illegal downloading, young Americans use three other online channels to consume music: audio-only streaming, legal track downloads and mobile apps.

The reason social media is a suitable medium for young Americans is because it is a many-to-many medium. Social media engages in an open-ended conversation between author(s) and other contributors which has put the user in control and enabled him to find, discover, share, interact, distribute, and rework music. Because of this social media is very accessible. It is always possible for young Americans to easily listen to, share and interact with music on social media.

The majority of respondents to the online survey discover music through the internet. This corresponds with general research into music discovery: young Americans turn to the Internet first for music discovery. The greater part of young Americans utilize the Internet to discover new music, whereas only one third employ the radio to discover new music. Other significant sources for music discovery include friends, YouTube and social network sites. Music discovery is achieved by music services/websites such as Pandora, YouTube, Spotify, Grooveshark, Last.fm and iTunes. Music discovery through social media sites consists generally out of Facebook. This is probably due to the fact that Facebook and Spotify have integrated their services with each other. This means every time a Facebook user clicks on the new "Music" app tab on his home page he is connected to songs shared by his friends through Spotify. Cell phone applications utilized by respondents to discover music online consist of Pandora, Spotify and iTunes.

The online survey revealed that YouTube, Facebook, Pandora and iTunes are used most to find music. In addition, YouTube, Pandora, iTunes and Spotify are utilized most by respondents to listen to music. This means the websites/music services mentioned above could be used to reach out to young Americans with classical music since they visit these social media frequently. Respondents use these websites/music services to find and listen to music because they are easy to use, because they can easily come in contact with artists through them, because they appeal to them most and because they have many useful features. Respondents of the online survey are attracted to social media music sites through applications that recommend music to them as a result of music selections they have made previously, applications that recommend music as a result of information they have previously specified about their musical tastes and applications that search for music that matches their mood.
Respondents think it is a good idea if a tool would combine the music they are playing on their computer with their social network sites so all of their friends can see what they are listening to so they can discover new music. When respondents see a friend listening to a specific song they don’t know yet through their mutual social network sites they click on it because they are curious if they will like the music too. One third of respondents feel their friends influence their musical taste. Only a small portion of respondents believe their musical taste is influenced by friends by literally recommending music to them on their social network site.

Fewer people purchase classical music. The demand for classical music is decreasing. Additionally, the live classical music audience in the United States is declining across three metrics: participation rate, unique audience and attendance. Another aspect is the shift towards digital music consumption, which has contributed to a vast decline in classical retail sales. In addition, the collapse of music retail has meant that classical music is stocked less and less. Since classical music is very dependent on its deep catalog there are fewer places to find titles. This too contributes to the overall drop in sales of classical music.

Classical music is less popular among respondents than other music genres. The majority of respondents listen to top 40/pop music, hip-hop and rap, alternative rock and R&B. A smaller percentage of respondents listen to classical music. However, only a small percentage of respondents listen to classic music on a regular basis. This means only a small proportion of young Americans listens to classical music, whereas the majority does so infrequently or not at all. The vast majority of respondents feels social media is a way through which they would feel comfortable to be recommended to listen to classical music.

General research shows the image of classical music among young Americans is that the term “classical” is outdated and misleading. To many young Americans it is not even clear what “classical” music entails exactly. Young Americans feel classical music performances are a boring anachronism and don’t relate to it. In addition, young Americans feel not all classical music appeals to them. They feel “art” music such as classical music appeals more to their intellectual side, whereas popular music appeals more to their emotional side. They feel people don’t know how to really listen to music anymore and since classical music speaks more to the intellectual side and requires thought, attention, concentration and patience they don’t really know how to appreciate it. Overall, young Americans think this is the reason why people think of classical music as long-winded, incomprehensible and boring.

The majority of respondents to the online survey who stated they don’t listen to classical music don’t do so because they don’t relate to it. Respondents would listen to classical music more often if they would come into contact with it in an interesting/fun way and if they would be offered ways to become more knowledgeable about it. Respondents would like to be recommended to listen to classical music through social network sites, friends, online streaming services and through the internet. Services-, websites- and social network sites through which they would like to be recommended to listen to classical music are Pandora, YouTube and Facebook.

According to respondents a website specifically aimed at classical music should contain a feature with background information on the works, composers and history showing there are several types and styles of classical music, a feature recommending works which are similar to music they like and have listened to before and a feature that shows how much a particular classical music artist is liked by friends/others. The fact that young Americans are unclear about what “classical” music entails exactly, but are open towards a feature with background information on the works, composers and history of classical music shows they are open towards learning more about classical music. In fact, the reason why they don’t feel connected to classical music might be their lack of knowledge about what it entails exactly.

Research done by orchestras proves that classical music is liked by most people. This follows a.o. from the fact that Classical music is used a lot as background music in movies and TV series. The soundtracks of movies sell
very well. However, the consumers usually fail to find the original works on CD which mention the name of the composer and opus so and so and have no reference to the movie in which the music was used.

A website integrated with the aforementioned features would interest respondents in moderation. According to respondents social media should/could be used to get the American youth interested in classical music by making it seem cool and not "old" as often perceived. Or as the London Philharmonic Orchestra did, record things youth will actually be interested in, such as video game themes and using examples like the YouTube Symphony Orchestra (YSTO). This means social media can be used to reach out to young Americans with classical music.

As aforementioned young Americans don’t relate to classical music. They feel classical music should be made cool and more fitting with this era. It is therefore recommended to research if young Americans should be reached with classical crossover because it adopts strong classical influences in its music, but ultimately has an accessible and popular sound - something young Americans feel classical music should have in order to be interesting and likeable to them. Young Americans could first be reached with classical crossover to get them more used to the sounds of classical music. In fact, classical crossover could ultimately form the basis for young Americans to start listening to actual classical music. And since there are more and more online social media services recommending music that is similar to music someone is listening to - and young Americans are open towards this form of recommendation - classical music could be recommended to them in a non-invasive way while they are listening to classical crossover.

It is also recommended that research is performed which researches the influence a combination of social media and classical music has on getting young Americans interested in classical music such as the YTSO. Since the first YTSO produced an immense amount of online buzz in addition to a lot of traffic and publicity for YouTube and ultimately got 15 million YouTube watchers to view the auditions this could be a great way to get more young Americans involved with and interested in classical music. It is therefore important that more attention is paid to the impact of such a thing. If several record labels would work together to create a similar effect as the YTSO it could have a great impact on the amount of young Americans that are interested in classical music. In fact, since young Americans indicate they want to be reached with “cool” classical music such as video themes something like the YTSO could be exactly what they are asking for.

To date, young Americans listen most to the musical genres Top40/Pop music, hip-hop and rap, alternative rock, country and R&B. This makes the aforementioned music genres the most important competition for classical music. The competing music genres all utilize social media to reach out to and engage with young Americans. The way in which they do this is similar, but varies per artist. A common denominator between artists from different music genres is the personal approach they use to engage their fans through social media. Involving/engaging fans, asking them their opinion, one-on-one conversations and giving fans a look into their lives are all part of what makes them great at social media. The more an artist lets fans into his personal life, the more they feel engaged. May this be by personal videos, by asking fans for their opinion on personal matters or by calling them. Because artists from competing genres are more used to utilize social media to engage with fans they are more successful at using social media to reach young Americans.

The “problem” with classical artists with respect to the use of social media is that they usually reach their peak of fame at a higher age than pop artists. Furthermore a classical music recording usually involves more artists. For instance, a piano concerto involves a pianist, an orchestra and a conductor. Moreover, generally speaking the classical music world is at this moment less social media minded than the pop world. The record companies can/should play a prominent role in coordination between the parties involved to stimulate a better use of social media in the promotion and marketing of classical recordings.
Competing genres are better at creating a methodologically and strategically thought out album release than classical music. This means every aspect of the album’s release is connected in such a way that it touches, both offline as well as online, as many fans as possible. Overall, artists from popular music genres are better at communicating with young Americans using social media and often make more effort to get in touch with their target audience through social media. In addition, they utilize several different social media to engage with their fans. All of the in the thesis aforementioned artists use social media in such a way that their fans feel engaged and personally spoken to. Another aspect that different music genres have brought about is giving away music for free. An experiment by alternative rock band Radiohead to give their music away for free has had a positive effect on sales and engaging fans.

Social media enables young Americans to find, discover, share, interact, distribute, and rework music. Moreover, young Americans turn to the Internet first for music discovery. Because of this social media plays an important role in their musical choice. They are influenced by music services/websites that recommend music to them, friends who post music online and websites on which they find the latest music. Social media is their portal to music they like as well as getting introduced to music they otherwise might not have listened to. It can therefore be concluded that social media plays a major role in the music choices of American youth.

Decca Label Group can utilize social media to get the American youth interested in classical music. Adopting the following six social media publicity tools can help Decca Label Group achieve attention and interest in their classical music artists.

**Social media publicity tool #1: Making an artist name known**
The first publicity tool focuses on taking steps to make the artist’s name known on social media. The vast majority of every record that is being sold happens because someone searches for it, not because there was an increase in the amount of promotion for it. This means that if an artist is not known, people can’t search for him or his tracks, which means they won’t buy his records.

**Social media publicity tool #2: Google Trends**
Google Trends makes it possible to assess the general volume of searches conducted for a phrase or brand through the Google search engine. Google Trends gives an idea of the relative increase and drop of interest in an artist on the Internet at large. This is an important given because it clarifies the place an artist occupies within the minds of fans and the population at large.

**Social media publicity tool #3: The Next Big Sound**
The Next Big Sound observes an artist’s impact on the Internet. The website of the Next Big Sound examines the blogosphere, the twittersphere and every socially obtainable part of data through API’s to demonstrate a categorization of an artist’s Internet fan base: where an artist’s fans are located on social media and how they interact. The more is known about an artist’s following, the better one can improve an artist’s fan base and reach out to them.

**Social media publicity tool #4: YouTube**
By posting music videos on YouTube one can achieve popularity for an artist’s music. It is important to have a calculated, coordinated way in which the music video gets released before the official release of the work. In addition, creating music videos generates content for the artist to push across his social networks. It offers a tangible, audio visual piece that offers weight and presence and accompanying comments give feedback and build excitement. Once the official work comes out, a link should be included to the YouTube music videos which goes to a website where the work can be purchased to offer the fans and commenters the ability to purchase the track.
The Economics of Free (EoF) should also be considered when releasing a new album. Artists should set infinite products such as their digital album free on social media to get the artist’s music out in public. The more publicity and visibility for the digital album, the bigger the market size for it becomes and the more valuable scarce products such as tickets to live shows, access to musicians, private concerts and other things to do with the artist that have a limited supply will become. To be exact, the more people who appreciate the free music, the more people will be interested in buying a physical album or attending a concert by the artist to hear him perform life. Because of the free infinite products, an artist will be able to charge more for the scarce goods. In addition, setting an artist’s infinite products free expands his fan base and as an artist’s fan base expands the demand for his scarce products grows. The vast majority of the target audience already feel that music should be free and have lived in a culture where that is mostly so. Giving it away now however does not mean an artist can’t charge for part of it or at sometime in the future. Or an artist can offer multiple product offerings online, from free to very expensive to make his music easily accessible to fans and as a sample for potential fans. This way, an artist will produce exposure while offering music for every economic and interest level.

Social media publicity tool #5: Facebook fans, YouTube subscribers, friends and Twitter followers
The fifth tool to create publicity for an artist’s music is through Facebook fans, MySpace fans, YouTube subscribers, friends and Twitter followers. The total follower count across key social network sites can end up being a vast number. This is the amount of people who are influencers in our society, who take the society seriously and take the fans in the society seriously. These numbers, together with a great record and honest communication play a key role in creating publicity for an artist’s music. Through the use of social media an artist can drive society, his network and his fans directly to his products. New tools and social network sites connect people straight to content. Traffic from users who come straight from social network sites are constantly growing, people are directly send to a music track instead of having to go through digital retail stores to purchase it which shows proof of the Internet’s democratizing properties.

Social media publicity tool #6: Buzz
The last and sixth publicity tool focuses on adding interviews, articles and other connections to create even more buzz around an artist’s music.

An aggressive social media campaign is of great importance to promote an artist. A coordinated strategy needs specific objectives such as: coordinated promotions, promotion across all big social network sites, offline promotion to motivate online enthusiasm, tweet and re-tweet, enlisting fans and giving credit. Artists should maintain follow-through while they do this by crediting fans for their dedication and support, continually giving updates on progress, promoting chart status and keeping a teaser video on YouTube.

The record label’s influence is decreasing while simultaneously the power of the artist’s manager is increasing as his role in helping the artist succeed in the above mentioned steps becomes greater. As mentioned previously the artist plays a key role in getting music, of any kind, noticed and supported by fans. However, record labels can still play an important role in getting their artist’s music noticed. It is important to stay on top of business by bringing multiple talents in-house for instant access and attention to the artist. These talents consist of promotion, Internet promotion and devoted social networking. If record labels build direct relationships with their customers, like members of fan clubs, they can bring music straight to fans, market merchandise, concert tickets, limited edition products, live recordings, fan clubs, contact with artists, and further interesting products and services.
Literature list


Hogeschool van Amsterdam, Opleiding Media, Informatie en Communicatie. (2010). *MIC-Schrijfgids. [handleiding]*.


Appendix

Appendix I Type of questions and survey questions

Type of questions
The following type of questions will be used in the survey:

- Question with a single answer option
  - For example: “What is your year of birth”
- Question with multi-point scale response options
  - A scale with a limited amount of options to respond to in a specific order, for example ascending from “a little” to “a lot.” (Verhoeven, 2007)
- Question with a report rating as answer option
  - For example: “What grade would you give YouTube for their attempt to use the YouTube Symphony Orchestra as a way to bring classical music to the attention of a larger, more youthful audience?”
- Filter question
  - For example: “Are you familiar with the YouTube Symphony Orchestra? No. Go to question …”
- Open question
  - The respondents can formulate their own answer. (Verhoeven, 2007)

The survey exists out of 28 questions. In the survey different types of questions are interspersed. Below, the survey is located:

Survey questions

1. What is your year of birth?
2. What is your gender:
   - Male
   - Female
3. What is your highest level of education?
   - High school graduate
   - Bachelor
   - Master
   - PHD
4. Do you listen to music?
   - Yes
   - No. Thank you for completing the survey!
5. When do you listen to music? (multiple answers possible)
   - When I wake up
   - When I am on the go
   - When I am at work
   - When I am studying
   - When I am at home
   - When I am in my car
6. What device do you use to listen to music? (multiple answers possible)
   - I listen to music on my iPod
   - I listen to music on my cell phone
   - I listen to music on my computer
I listen to music on the radio
I listen to music on my Hi-Fi system
I listen to music on my iPad

7. How do you discover new music? (multiple answers possible)
   Through the Internet. Through which website(s) do you discover music?
   Through social network sites. Through which social network site(s) do you discover music?
   Through YouTube
   Through cell phone applications. Through which cell phone application do you discover music?
   Through the radio. Through which radio station do you discover music?
   Through friends

8. Which online (music) website/service do you usually use to find music? (multiple answers possible)
   YouTube
   Facebook
   MySpace
   Pandora
   Last.fm
   Spotify
   iTunes

9. Why do you use this online (music) website/service to find music? (multiple answers possible)
   Because all of my friends use this online (music) website/service
   Because this online (music) website/service appeals to me most
   Because this online (music) website/service is easy to use
   Because this online (music) website/service has many useful features
   Because you can easily come in contact with (different kinds of) artists through this online (music) website/service
   Because you can find lots of information about (new) music / (new) artists through this online (music) website/service
   Because this online (music) website/service is the best way to get up to date with the hottest / latest music

10. Which online (music) website/service do you usually use to listen to music? (multiple answers possible)
    YouTube
    Facebook
    MySpace
    Pandora
    Last.fm
    Spotify
    iTunes

11. Why do you use this online (music) website/service to listen to music? (multiple answers possible)
    Because all of my friends use this online (music) website/service
    Because this online (music) website/service appeals to me most
    Because this online (music) website/service is easy to use
    Because this online (music) website/service has many useful features
    Because you can easily come in contact with (different kinds of) artists through this online (music) website/service
    Because you can find lots of information about (new) music / (new) artists through this online (music) website/service
12. How would you rate the following online (music) websites/services on a scale of 1 until 5 (1 meaning poor, 2 meaning moderate, 3 meaning neutral, 4 meaning average and 5 meaning excellent)?
   - YouTube: ...........
   - Facebook: ...........
   - MySpace: ...........
   - Last.fm: ...........
   - Spotify: ...........
   - iTunes: ...........

13. What attracts you to a social media music site? (multiple answers possible)
   - An application which shows you when a new music track from within a particular genre is available
   - An application that provides information on well-known artists
   - An application that keeps you informed of new and emerging artists
   - An application that searches for music that matches your mood
   - An application that recommends music to you as a result of music selections that you have made previously
   - An application that recommends you music as a result of information you have previously specified about your musical tastes

14. How would you feel about a tool that combines the music you are currently playing on your computer with your social network site so all of your friends can see what you are listening to? (multiple answers possible)
   - A good idea, so my friends will immediately be up-to-date with the latest music
   - A good idea, so I can discover new music
   - A good idea, so I know exactly what my friends are listening to
   - A bad idea, because I don’t want everyone to see what kind of music I listen to

15. When you see a friend listening to a specific song through your mutual social network site that you don’t know yet or when someone posts a link of a song you don’t know yet on your social network site you (multiple answers possible):
   - click on it to see if you like the music
   - click on it because my friends often know great music
   - click on it because you are curious if you will like the music too
   - hardly ever click on it

16. To what extent do your friends influence your taste in music?
   - No influence  ☐ ☐ ☐ ☐ ☐ Strong influence

17. How do your friends influence what kind of music you listen to? (multiple answers possible)
   - By recommending music to me on my social network site
   - By recommending music to me in person
   - By bringing me to a concert
   - By listening to music they like while I am present
   - By taking me to a club
   - My friends do not influence what kind of music I listen to

18. What kind of music do you listen to (multiple answers possible)
   - Top 40/Pop music
   - Hip-hop and rap
   - Country
   - R&B
19. How often do you listen to classical music?
   - Once to a couple of times a day. Go to question 21
   - Once to a couple of times a week. Go to question 21
   - Once to a couple of times a month. Go to question 21
   - Once to a couple of times a year. Go to question 21
   - Never

20. Why don’t you listen to classical music? (multiple answers possible)
   - Because it is a boring anachronism
   - Because I don’t relate to it
   - Because it is too long-winded
   - Because it is too intense
   - Because it costs too much attention, concentration and patience
   - Because it is not “cool” to listen to
   - Because my friends don’t listen to it
   - Because it is incompatible with my lifestyle

21. What would make you listen to classical music (more often)? (multiple answers possible)
   - If my friends would listen to it
   - If I would come into contact with it in an interesting/fun way
   - If I could try/get it for free
   - If I would get more knowledgeable about it
   - If the music would be more accessible
   - If the duration of a music track would be shorter
   - Nothing

22. Would you be more likely to listen to classical music if your friends would recommend it to you?
   - No
   - Maybe
   - Neutral
   - Probably
   - Yes

23. How would you like to be recommended to listen to classical music? (multiple answers possible)
   - Through the Internet. Through which website(s)?
   - Through social network sites. Through which social network site(s)?
   - Through YouTube
   - Through an online music streaming service such as Pandora
   - Through the radio. Through which radio station?
   - Through friends
   - Through …

24. Which features and applications should a website specifically aimed at classical music, allowing you to listen to classical music that could interests you and which gets you in touch with classical music artists, contain?

25. To what extent would a website as mentioned in question 23 and integrated with...
the aforementioned applications and features interest you?
- A little
- Moderate
- Average
- A lot

26. Are you familiar with the YouTube Symphony Orchestra?
- Yes
- No. Go to question 27

27. What grade would you give YouTube for their attempt to use the YouTube Symphony Orchestra as a way to bring classical music to the attention of a larger, more youthful audience? 1 stands for poor and 10 for excellent.

28. How do you think social media should/could be used to get the American youth interested in classical music?

Thank you for filling in the survey!

Appendix II Sample calculator

![Sample calculator](image)

Appendix III Topic list

**Topic list**

**Introduction**
Who am I
Why I will be holding the interview
Duration of the interview

**American mentality - “The American dream”**
Definition American dream
Importance American dream
In what does it manifest
Individualism
Every man for himself

**Internet**
Responding to things online
Helping people out online

**Online survey**
Why (not) respond
Normality to respond
How often respond
How often approached
Expectation compensation

**Closing**
Interview summery
Questions?
Thank respondent

**Appendix IV Time schedule**

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Figure 2 Time schedule research

Appendix V Organizational chart DLG

* D.G. & Decca US are a local team that markets the artist and catalogue release from these two labels

Appendix VI Social media campaign Brendan James and David Garrett

Social media campaign Brendan James

Goals
- Maximize online awareness for Brendan James in targeted online music and lifestyle areas; Introduce Brendan's music to new online demographics in music, lifestyle and entertainment online areas
- Drive traffic to Brendan's official website and social platforms to increase membership and build fan base; Collect email data to bolster newsletter and fan lists
- Drive traffic to points of digital sales for album downloads and pre-orders, and help drive ticket sales for US tour dates

Online Marketing Execution Timeline June/July
- Begin introductory outreach to relevant online areas promoting the “The Fall” single - secure online features with audio stream and/or Mp3 at select targets. Drive traffic to iTunes for purchase of track
- Execute early targeted priority interviews - Slate, NPR, EW.com
- Send album to long-lead online press journalists for initial feedback
- Promote local US tour dates, with priorities including the Mercury Lounge show, the Chicago show, and the Bell House show w/ the Constellations - secure ticket contests, review features from targeted media
- Outreach to applicable third party brands for promotional partnerships

August
- Roll out with additional A/V media, including video for “The Fall”
- Execute additional second-tiered press/interviews at targeted areas
- Promote additional local tour dates
- Mail out additional full albums to all press, blogs, and second tiered areas; secure release week album reviews for first week of September
- Confirm third party gear sponsors and begin setting up high trafficked contests to go live surrounding album release and to collect email data from new fans

**September**
- All major site promotions live surrounding September 7 release date
- Secure full album listening events on relevant mainstream targets (Last.FM, AOL, Yahoo, etc)
- Major contesting on high trafficked mainstream outlets (StarPulse, Elle.com, Crave)
- Release additional media, including media from site content (Yahoo, AOL, etc) or behind the scenes/making of the album
- Additional interviews live surrounding the album release
- Drive traffic to points of online sale surrounding the release date
- Focus on setting up additional singles post release

**Example Promotions and Tactics**
Below are a few promotional ideas for the Brendan James campaign. These are in addition to all other traditional grassroots online marketing, including contesting, press (reviews features, tour press, etc), A/V placement, etc.

**Brendan James NPR.com Song of the Day**
- Cornerstone will pitch the single “The Fall” or an alternative focus track from the album to be featured as NPR’s song of the day online, surrounding or leading into album release
- Will be included in the Song of the Day newsletter to all subscribers

**Slate.com Interview**
- To help bolster a presence for Brendan James in an alternative demographic, Cornerstone will secure an interview feature with the music writers from Slate.com
- Included in the interview will be links to Brendan James’ websites, media, and links to buy the album through a preferred DSP

**Online Listening Parties**
- Secure large scale album listening events on top tiered music outlets
- Outlets to include AOL, MySpace, and Last.FM
- Grassroots and press push to secure news coverage of the listening events and drive traffic to ports to hear the album

**In-studio Performance Sessions**
- During promo time in either LA or NYC, schedule in-studio visit by Brendan to record three or four tracks acoustically for a video recording session with sites that can include: AOL.com, Shockhound, Yahoo.com and Last.FM
- Each session that is taped will be promoted through each site’s network, as well as used as an additional media tool for grassroots outreach

**Local Market Tour Ticket giveaway**
- To build hype surrounding the Summer tour dates, Cornerstone will partner with relevant local market entertainment and music sites in targeted tour dates to run online ticket contests
- Local sites to include Philebrity, LArecord, Gothamist
- Contest to include audio and video links, link to official site, and info about the upcoming release
- Invite music writers from these sites to cover the live shows for the publications
Brendan James General Prize Pack Giveaways

- General contests will be set-up on a variety of sites - indie, teen, blog, AAA, jazz, lifestyle, fashion and mainstream sites
- The set-up of these contests will be at the discretion of the webmasters (i.e. they can make it as difficult or as easy as they want for contestants to win)
- Prize packs will include copies of the album, vinyl, signed posters, stickers, etc. The more exclusive, the better
- Contest page will include links to all media and drive traffic to the official Brendan James site, MySpace, Twitter, or preferred DSP

Cornerstone Digital Services Breakdown [Online Promotions]

- Bring Brendan James to the mainstream, second-tier and underground online worlds with a focus on blog, AAA, teen, men’s & women’s, lifestyle, and general music-loving sites
- Create visibility and excitement in the online world with distribution of news, audio streams, video streams, mp3’s, and contesting on a wide array of sites.
- Secure features in targeted sections of site/e-zines.
- Secure promotions and features at premiere lifestyle destinations

[Online Press]

- Service online contacts with advance samplers and full length CD
- Secure reviews features and news features at leading Web outlets:
  - Music Destination Sites: Amazon.com, MTV, Spin.com
  - Online Entertainment Sites/Magazines: E!Online, EW.com, Billboard, IGN, NPR
- Secure news items and tour dates at appropriate sites

[Social Media]

- Evaluate social network operations, including analysis of Twitter, Facebook, and Youtube
- Provide expert consultation on new ways to grow fan areas on Twitter and Facebook, without actually posting ourselves
- Monitor additional social network conversations and communication and provide data recaps with regular reporting

[Reporting]

- Full, detailed reports are provided every one or two weeks outlining current and pending promotions, press and grassroots activities. Updates include sample posts, screenshots, feedback from webmasters and suggestions for better promotion techniques. In the case of two week reporting, one-sheet updates can be provided every other week (upon request) to summarize activity between full reports.

Possible Tools

- 120 advance full length CDs
- 30 autographed posters, merch
- Brendan James swag - shirts, posters, coasters, etc for contesting
- Streams of audio/video
- Behind the scenes and b-roll of videos, recording, live sessions, etc
- Video files for viral upload sites
- MP3(s)
- Tickets in select markets for show reviews and contesting for VIP/Backstage passes
- Interview time with Brendan for appropriate press outlets and special performance opportunities
Example Targets
Mainstream Targets
- IGN
- Mp3.com
- Last.fm
- Artist Direct
- Ticketmaster
- Entertainment World
- Billboard.com
- NPR
- Rolling Stone
- VH1
- USA Today
- All Music

Second Tiered Targets
- Glide
- Jambase
- Relix
- The Tripwire
- Prefix
- Pitchfork
- Paste Magazine
- Monsters and Critics
- Pop Matters
- Consequence of Sound
- Blog Critics

Lifestyle Sites
- Uncrate
- Boing Boing
- Men’s Fitness
- Product Dose
- Engadget
- Not Cot
- Black Book
- Cool Hunting

Female-centric Sites:
- iVillage
- She Knows
- Pop Sugar
- Okay Fine Dammit
- Shine
- Empowher.com
- MsSingleMama
- Elle
- Blog Her
Art and Design
• Lost in E Minor
• Motionographer
• Juxtapose
• Fecal Face
• Core 77
• Design is Kinky
• Gen Art

Teen
• Buzznet
• Teen Hollywood
• Teen Music
• Popyoularity
• Hip Online
• AndPop
• Best Week Ever

Related Artists
John Mayer
David Gray
Billy Joel
Peter Gabriel
Tyler James
Cary Brothers
Gavin Degraw
Dave Matthews
James Blunt
Aqualung
Cold Play
Damien Rice
Travis
Rufus Wainwright
Snow Patrol

Social media campaign David Garrett

An integrated online marketing approach that drives sales and leverages key events both online and offline needs to include:

• Pre-Sale Campaign
• On Sale and PBS Campaign
• List Building and Tour Promotion
• Fall and Holiday Campaign

Pre-Sale Campaign Overview
In doing a quick review of David Garrett’s online assets there is an immediate opportunity to drive fans to buy the pre-sale of the new album. A splash page needs to be added to the website, his Facebook profile needs to be
updated and a “store” link needs to be added on all of David Garrett’s online assets to pre-order the album. A successful pre-sale campaign is vital to a chart-topping debut for the new album. Among the tactics are:

- Design a new splash page for the website with a pre-sale offer, so it is the first things fans see when they land on his site
- Adding a “store” and option to buy on Facebook for U.S. customers to compliment his Deag Entertainment Fan Shop which appears to be targeted to his German fans
- Updating the profile pictures on Facebook to the new album cover
- Start a discussion and posts weekly in his online communities about the new album
- Post previews of the songs on his online music players (website, Facebook, My Space)
- Send email blasts to fans with a pre-order offer
- Offer exclusive preview samples and videos clips to engage fans and get them to buy
- Target fans of U2, Nirvana, Aerosmith and Zeppelin online with targeted advertising and posts on fan communities that make them aware of this special, one-of-a-kind version of their favorites songs from these bands
- Target Rock fans on Facebook with advertising of the “Rock Symphonies” album and provide a landing page with previews of content and offers to buy

The goal is to make sure existing fans of David Garrett are made aware of this new release everywhere they go online and encourage them to pre-order the new album so first week sales top the charts and build momentum. As a secondary objective, rock fans are targeted who may not know David Garrett, and engage them with the Rock Symphony concept.

On-Sale Campaign & PBS Campaign
Once the album releases an aggressive online campaign is launched. This will include:

- Targeted email and online posts regarding PBS airings
- Email blasts and posts to fans with exclusive content. This can be video clips, music clips and video from live appearances. The goal is build the buzz into the PBS airings and get fans excited about sharing the content online with their friends
- Encourage fans to place music reviews and posts about the new album online. This will get his best fans to evangelize the music and spread the word for you
- Post media reviews and links online in David Garrett’s communities. For example posts about the success of the new album, links to live appearances on television and reviews of the album
- The goal is build on the momentum of the new release and carry this forward into a larger fan base and more sales

Contests and Promotions
One of the most effective ways to build the buzz and capture new fans is with contests and special promotions. Contests are created for fans to win special merchandise or access to the artist. These contests help keep the buzz going and give new fans a reason to engage with the artist.

Tour Promotion
Following the PBS schedule a Tour Promotion strategy will be implemented to drive ticket sales. This campaign will include targeted email newsletters by market segment and geography.

Fall and Christmas Campaign
The fourth quarter is traditional the best time of year to sell music. David Garrett should launch a Fall and Christmas promotional campaign featuring Rock Symphonies. This can include contests, product promotions, gift packages, merchandise and tickets to capture sales during this peak selling season.
Appendix VII Social media campaign Laura Jansen

Social media campaign Laura Jansen

The campaign for Laura Jansen consisted out of the social media tools MySpace, Facebook, Twitter and Ustream. Below the different social media tools and the actions required per social media tools are described.

MySpace

- Laura Jansen's MySpace page needs to be updated to the new layout before MySpace automatically does it.

Facebook

- A fan-gated tab is created with exclusive content that will only be unlocked if a person "likes" Laura Jansen's page. This is especially useful for behind-the-scenes video footage.
- The Facebook page is updated with tour dates, news, TV-appearances, and press hits fans will be interested in. Geo-target updates will be made so news feeds are not flooded with info which is not relevant to all fans such as local TV-appearances, news about specific tour dates and such.
- Contests are run to engage fans and encourage them to spread the word about the album release.
- When fans make the album cover over Laura Jansen's new album they have a chance to win a phone call from Laura Jansen on the release day of the album.
- When fans post photos they have taken during one of Laura Jansen's shows she will choose her favorite pictures from each city. The winners will receive a fan pack including a signed poster, t-shirt, and CD.
- A fan who share a story that involves Laura Jansen, her songs, and/or her live show and who gets the most friends to "like" it will win tickets to an upcoming show and a meet & greet with Laura Jansen.

Twitter

- Twitter Q&A: For half an hour, fans can tweet Laura their questions and she will respond to as many fans as she can. This will be promoted in advance so fans know when to tune in.
- Contests are re-tweeted where fans are re-tweeting a simple message about the album and/or tour dates so they know about the contest and can participate in it for a chance to win.

Ustream

- Laura Jansen will have frequent web chats through Ustream where she will answer fan questions and update them on what is going on in her life. They are made exclusive for her fans on Facebook and/or her artist site once it is launched.
- While on tour with Joshua Radin, Laura Jansen will have a joint Q&A session with Joshua Radin. This will be promoted on both artists their social media sites as well as featured on Ustream's site. Partnerships are explored to further increase visibility.

Appendix VIII Classical music periods

Medieval (before 1400)

The earliest musical manuscripts date from 12th century troubadours and places of learning typically linked with the church. Because of this music usually had a religious basis. This era is characterized by Gregorian chant (written as one musical line). During the 11th to the 13th century this steadily changed into organum (two or three lines moving at the same time but separately). The stifled style of organum eventually led to the Ars Nova period, which is characterized by the composers Vitry, Machaut and Landini. (Naxos, n.d.)

Renaissance (1400 - 1600)
The fifteenth century increased “harmony” and “polyphony”. Composers were mostly committed to choral writing. Important composers of this time were Dunstable, Ockeghem, Despres and Dufay. The second half of the 16th century marks the beginning of normal “classical” music. Music is organized into major and minor scales with a distinct tonal centre or “key”. Instrumental music comes into its own. Remarkable composers of this era are Dowland, Tallis, Byrd, Gibbons among others. (Naxos, n.d.)

**Baroque (1600 - 1750)**
In this era modern orchestra, opera, the concerto, sonata and modern cantata arose. The violin, viola and cello became more important and significant progress was made in all instrumental groups. In the 18th century the modern harmonic system (based on the major and minor scales) became pan-European. Idiomatic instrumental works for ensembles were composed more often which gradually led to “classical” music being played throughout society at outdoors dinner parties, special functions or as a spectacle in the form of opera. Popular composers of this time are Johann Sebastian Bach, Handel and Vivaldi. (Naxos, n.d.)

**Classical (1750 - 1830)**
The classical era marks the introduction of the sonata form, a form which at present still dominates instrumental composition. Modern concerto, symphony, sonata, trio and quartet all came to a maximum of structural and expressive refinement. Structural clarity plays a key role in this era. Composers of great significance to this era are Joseph Haydn and Wolfgang Amadeus Mozart. (Naxos, n.d.)

**Early Romantic (1830 - 1860)**
During the early romantic era composers attempted to balance the expressive and formal in music. Individuality and originality started to play a more significant role. Virtuoso played an important part with a widening emotional range of music. Leading composers of this age are Berlioz, Chopin, Mendelssohn, Schumann, Liszt and Verdi. (Naxos, n.d.)

**Romantic (1860 - 1920)**
In this age composers let their natural inspiration guide them. Compositions were of vast emotional content and dramatic continuity. The end of this era was marked by the fragmentation of this basic style by the different composers. Key players in this era are: Verdi, Wagner, Mahler and Bruckner. (Naxos, n.d.)

**Post “Great War” Years (1920 - Present)**
In the post “Great War” years composers pull in opposing directions. Where the composer Webern was experimenting with the advanced form of “serial structure”, Lehar was indulging in an operetta style. (Naxos, n.d.)

**Appendix X FCB-matrix**
Appendix XI Live classical audience

Since trends in participation rates have a strong relationship with generational cohorts, the following analysis examines participation from a generational lens.

<table>
<thead>
<tr>
<th>Generational cohorts(^1)</th>
<th>Birth years</th>
<th>Age (2008)</th>
<th>2008 live classical audience (millions)</th>
<th>2008 population (millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greats</td>
<td>1901-1924</td>
<td>94-107</td>
<td>0.5(^2)</td>
<td>5.4(^3)</td>
</tr>
<tr>
<td>Early silents</td>
<td>1925-1934</td>
<td>74-83</td>
<td>1.5(^3)</td>
<td>14.6(^3)</td>
</tr>
<tr>
<td>Late silents</td>
<td>1935-1944</td>
<td>64-73</td>
<td>2.6</td>
<td>21.3</td>
</tr>
<tr>
<td>Early boomers</td>
<td>1945-1954</td>
<td>54-63</td>
<td>4.1</td>
<td>35.2</td>
</tr>
<tr>
<td>Late boomers</td>
<td>1955-1964</td>
<td>44-53</td>
<td>4.5</td>
<td>44.6</td>
</tr>
<tr>
<td>Gen X</td>
<td>1965-1981</td>
<td>29-43</td>
<td>4.8</td>
<td>61.4</td>
</tr>
<tr>
<td>Gen Y</td>
<td>1982-2000</td>
<td>8-28</td>
<td>3.2(^4)</td>
<td>46.9(^4)</td>
</tr>
</tbody>
</table>

\(^1\) Generation ages (e.g., Gen X, Gen Y) have been adjusted slightly based on data availability/methodology.

\(^2\) Reflects 85+ year old audience based on data availability.
\(^3\) Reflects 74-84 year old audience based on data availability.
\(^4\) Reflects adult (18+) Gen Y ears.

Figure 4 Live classical audience

Appendix XII Live classical music participation in the US

<table>
<thead>
<tr>
<th>Live classical music participation in the U.S.</th>
<th>NEA data</th>
<th>Simmons data</th>
</tr>
</thead>
<tbody>
<tr>
<td>% participation rate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1992</td>
<td>12.4%</td>
<td></td>
</tr>
<tr>
<td>1995</td>
<td>11.5%</td>
<td></td>
</tr>
<tr>
<td>2000</td>
<td>10.1%</td>
<td></td>
</tr>
<tr>
<td>2005</td>
<td>9.8%</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>9.0%</td>
<td></td>
</tr>
<tr>
<td>2007</td>
<td>9.0%</td>
<td></td>
</tr>
<tr>
<td>2008</td>
<td>9.3%</td>
<td></td>
</tr>
</tbody>
</table>

Figure 5 Live classical music participation in the US
Appendix XIII Difference total and classical recorded music

Figure 6 Total recorded music

Figure 6 Classical recorded music

Appendix XIV The world of social media in 15 distinct categories

Social Network sites are web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site. (Boyd & Ellison, 2007, p. 210)

Publish refers to the ability to put anything online from text, to audio, to photos, to video and instantaneously make it accessible to anyone in the world immediately and for free (Safko, 2010)

Photo Sharing entails posting and sharing digital photos online for private or public intake. This is done through photosharing websites or by posting photos on a blog or social networking site. (FirstPageSage, n.d.)

Audio involves audio creation (podcasting) and sharing. Audio creation, or podcasts, are audio recordings of music, interviews and lectures which can be played on a desktop or MP3 device. (Anderson, 2007)

Video involves video creation, vlogging, and video sharing. A vlog is considered a weblog containing video clips that can be downloaded and viewed instantly or transmitted to a portable player. (PC Mag, 2011b)

Microblogging is a condensed version of a blog in which one’s complete thoughts must be expressed in 140 characters or less more commonly known as tweeting on Twitter. A blog refers to a simple webpage consisting of brief paragraphs of opinion, information, personal diary
Livecasting is live content that uses the Internet to stream it. (Safko, 2010)

Virtual worlds consists of a 3D computer setting in which users are characterized on screen as themselves or as made-up characters and interact in real time with other users. The most known and used example of this is World of Warcraft. (PC Mag, 2011a)

Gaming refers to online gaming communities in which players from all around the world can play against each other online. (Safko, 2010)

Productivity Applications consist of event management, VOIP telecommunications, peer-to-peer downloads, alerts, word processing and spreadsheets in the cloud and online surveys. (Safko, 2010)

Aggregators are tools that make it possible to use an RSS feed. Once the tool is downloaded the user needs to subscribe to specific RSS feeds to receive updates. The aggregator will periodically check for updates and notify the user of any changes. (Anderson, 2007)

RSS refers to Really Simple Syndication or a family of formats which allow users to find out about updates to the contents of RSS-enabled websites, blogs or podcasts without having to go and visit the website. (Anderson, 2007)

Search entails Search Engine Optimization (SEO) and Search Engine Marketing (SEM). SEO describes the optimization of websites and web pages to rank well in search engines. Search engine marketing (SEM) allows firms to target consumers by placing ads on search engines. (Kent, 2008)

Mobile refers to the epitome of both digital convergence and social media by mobile telephones. (Safko, 2010)

Interpersonal entails the appliances and websites in the social media atmosphere that allow its users to communicate live and in real time on a one-to-one, one-to-many, and many-to-many bases such as Skype, Adobe Connect and aggregators. (Safko, 2010)

Appendix XV Music and fans

According to Smith (2008) the concepts of fan involvement and fan identification are important theories in understanding fans and their behavior. He discusses the following definitions:

- **Involvement:** The perceived interest in and personal importance of [music] to an individual attending [music] events or consuming [music] through some other medium
Fan identification: The personal commitment and emotional involvement fans have with a [band or artist].

Influence: Fan reference groups are individuals who influence the information, attitudes and behaviors of other group members. (Smith, 2008, p. 1)

Band member characteristics, organizational characteristics, affiliation characteristics and activity characteristics all influence the level of fan identification with the artist and his music. A mix of the aforementioned points combined with the character and history of the fan will produce a social fan (low identification), a focused fan (medium identification) or a vested fan (high identification). The two main advantages generated from working a fan up the identification ladder, meaning from a social fan to a vested fan, are decreased price sensitivity and decreased performance sensitivity. In other words, the more involved a fan is the more loyal he will stay through alterations in price and decline in popularity. In addition, the more a fan's reference group (friends and family) favor the event (concert, band, or song), the more the individual will identify with the artist. The effect of the discovery process or the timing and environment of music discovery creates a fundamental bond that encourages involvement, identification and influence. There are four factors to consider within music social media sites: discovery, involvement, identification and influence. (Smith, 2008)

Discovery
The timing and method of discovery of an artist are important to note as they clearly play a key role in establishing initial involvement with the artist and can go on to define the way in which a fan identifies with the artist to this day. Although an artist can be mainstream at present, artists are remembered by their fans in a nostalgic sort of way. An artist can establish a unique time, place and method of discovery for its early fans by granting vested fans permission to record and share live sets with others. Social media can create this by simple offering access to an immense amount of songs, recommendations to artists, high visibility of other user's music consumption habits, Smart search element (type a letter or beginning of a word) and reviews, comments and member interaction. (Smith, 2008)

Involvement
An artist can win the steadfast dedication of fans through unexpected moments. For example, the band Sister Hazel, on more than one occasion, ordered pizzas and played music for fans waiting in line to get into their show. By making themselves accessible in unique situations Sister Hazel produced room for fan involvement to develop. Social media can create this by previewing an entire song (not just a 30 second clip), high quality streaming, web-based music libraries that allow users to take their music catalogue with them and search and discover models that create a bond of ownership. (Smith, 2008)

Identification
It is important for fans to identify an artist with something such as a community - these are high identifiers because they demonstrate personal commitment and emotional involvement to fans. In addition, they have the ability to transform social fans into focused fans. Social media can create this by defining music consumption patterns of a users profile (and therefore defining the users), letting users select songs and artists who they feel represent themselves and encouraging users to describe their musical tastes in written profile blurbs. (Smith, 2008)

Influence
Fan reference groups influence the information, attitudes and behaviors of other group members. The more a fan's friends and family favor the concert, band, or song the more the individual will identify with the artist. Social media can create this by implementing a “top influencer” feature that encourages the discovery of music through others and music feeds that allows users to follow their favorite influencers. (Smith, 2008)
According to Smith (2008) social media music sites should allow for unique discovery, make moments to foster involvement, give time to nurture identification, provide tools for influence and understand bridges that link influence and discovery. (Smith, 2008) In his book Music 3.0 Owsinski (2009) goes even deeper into this matter. He discusses a concept that he argues is at the core of contemporary music: an artist’s fan base is his tribe, and the artist is the tribal leader. A tribe, in this context, is a group of people who are passionate about the music of an artist or even an entire genre of music. Tribe members are connected to each other and to the artist through their passion for the artist’s music, but the leader is the vital part of the tribe. What the tribe wants most from the artist is communication and direction. A tribe can contain any number of people and is built around shared interest or value. When members of a special-interest group acquire the capability to interact with each other and a leader comes forward these groups become a tribe. The leader of the tribe sets the direction and assist tribe members to connect with each other. According to The Tribes Casebook (n.d.):

The tribes have three key characteristics: Solidarity - they share a common interest, a common language, a common ethos; they have a Fraternity - witness the post match social aspects; and they have Energy - there are no “drains” in this tribe only “radiators”, stimulating the senses and spirit of those among them. (p. 9)

The idea of tribes focuses on the fact that people want to interact with other people, not with a company or the brand itself. It is important that a real person talks to the tribe, such as the artist himself or his direct assistant. The tribe wants to tell a story and discuss things, but only if it comes from another tribe member. The objective is to nourish and mature the tribe, or more specifically, the artist needs to provide music the tribe will want and ask them for suggestions. People will form a tribe with or without the artist, the objective for the artist is to be part of the tribe to make it better. When an artist reaches out to his tribe it is seen as unusually generous by most casual fans. Since it is becoming increasingly more difficult for artists to sell their music it is important to focus on getting in touch with these tribes through social media to get the artist’s music noticed and make it more marketable. Owsinski (2009) argues that the task of a record company should be to help manage or directly manage the tribes of their artists. (Owsinski, 2009)

An artist becomes a leader of a tribe by initiating contact with the tribe and leading the conversations. For example, before the artist makes a new recording it is important to ask the tribe what direction they would like the artist to go in and reward the tribe members that respond by sending them a link to download a special version of the song. Overall, the artist makes it easy for everyone to participate, rewards the members that do and gives projects to tribal members to work on. These might consist out of asking for people to send suggestions on venues in a certain area. Active participation makes tribe members feel like they are part of something. However the artist reaches out, it must be authentic and show true caring - otherwise the tribe will begin to dissolve. Communication among the tribe members should be easy, otherwise the glue that holds the tribe together will be weak. The way the artist treats the tribe is essential to expansion. Tribes flourish from within and when treated right, will champion the artist to anyone that will listen. Showing gratitude for tribe members participation fosters even more loyalty and involvement and gets them invested emotionally and intellectually. To expand the tribe the artist should constantly engage tribe members by putting out frequent releases, blog posts, email blasts, tweets, or anything else in social media. In addition, setting infinite products (the artist’s music) free expands his tribe and as his tribe expands, the demand for his scarce products grows. When the artist gives something of value for free it makes his music easily accessible to fans and as a sample for potential fans. (Owsinski, 2009)

Owsinski (2009) argues it is important to make all the artist’s music available: members of a tribe want as much of the artist’s music as they can get. This can be established by putting it on every music site or limiting it to the artist’s personal website, as long as it is easily available to the tribe. In addition, tribes have an insatiable appetite for product and can actually dissipate if that product does not come at regular intervals - the shorter the better. Consumers only purchase the songs they want and therefore they purchase singles. This entails a different
strategy regarding the release of (online) tracks. Owsinski (2009) claims artists should record fewer songs, but have more frequent releases. He reasons it is better to release two songs every 6, 8, or 12 weeks than to wait a year for one release of ten songs. This profits the artist in the following ways:

- a constant supply of new music keeps the tribe happy, interested, and keeps the buzz and dialogue going
- a regular stream of new music means increased exposure for the artist - when releases are in twos each track gets the same notice and has the ability to live and die on its own merits
- the album can still be assembled after all the tracks have been individually released. This way the album has advanced exposure and publicity thanks to the many single releases. (Owsinski, 2009)

The immense importance of tribes is illustrated by a Colombia University study cited by Owsinski (2009). This research strongly implies that a particular song's popularity is influenced primarily by the opinion of others, and has no relationship to its objective quality (as measured by a control group where listeners voted without being able to see how their peers were voting). (Owsinski, 2009)

**Appendix XVI The eight norms which define the Net Gen**

According to Tapscott (2009) there are eight norms that define the Net Gen:

- ‘They want freedom in everything they do, from freedom of choice to freedom of expression.’ (p. 34) To the Net Gen choice is like oxygen: they leverage technology to cut through the clutter and find the marketing message that matches their needs, they expect to choose where and when they will be employed and use technology to escape traditional office restrictions and incorporate their work lives with their home and social lives. They seek the freedom to change jobs, take their own path and to express themselves. (Tapscott, 2009)
- ‘They love to customize, personalize.’ (p. 34) The Net Gen has grown up getting what media they want, when they want it and being able to change it. They access the web, but also create the web by constructing online content. But it does not end there: the need to customize is expanding past the digital world to just about everything they touch. They alter standard job descriptions, do not believe in one type of product and want “my government” as a government portal customized online. (Tapscott, 2009)
- ‘They are the new scrutinizers.’ (p. 35) To the Net Gen transparency, that is stakeholder access to relevant information about companies and their offerings, seems natural. They expect consumer research to be available on the Internet and the older they get, the more their online engagement increases. The Net Gen intensely scrutinizes businesses their products, promotions and corporate practices. Their market power lets them demand more of companies as well as employers. (Tapscott, 2009)
- ‘They look for corporate integrity and openness when deciding what to buy and where to work.’ (p. 35) The Net Gen ensures that company values, either from a specific brand or future employer, align with their own. Especially nowadays the Internet and other communication and information technologies strip away the barriers between businesses and their various constituencies, including consumers, activists and shareholders. (Tapscott, 2009)
- ‘The Net Gen wants entertainment and play in their work, education, and social life.’ (p. 35) Around 82 percent of American children between 2 and 17 years old have frequent access to video games. This has resulted in outside-the-box thinking, a playful mentality and the knowledge there is always more than one way to achieve a goal. Net Geners have been bred on interactive experiences which has resulted in the fact that brand recognition is no longer enough to get their attention. (Tapscott, 2009)
- ‘They are the collaboration and relationship generation.’ (p. 35) Net Geners collaborate on Facebook, play multiuser video games, share files and engage in relationship-oriented purchasing. Nine out of ten young Americans Tapscott (2009) interviewed even said that if a best friend recommends a product they are likely to purchase it. (verwijzen later naar stuk Owsinksj) The Net Gen influences each other through N-fluence
Networks - online networks of Net Geners who, among other things, discuss brands, businesses, products and services. (Tapscott, 2009)

- ‘The Net Gen has a need for speed - and not just in video games.’ (p. 35) Communication with friends, colleagues and superiors takes place faster than ever, because of fast flows of information among immense networks of people. Real-time chats with universal contacts have made fast communication the new standard for Net Geners, resulting in the expectation that they will receive the same quick response from others. (Tapscott, 2009)

- ‘They are the innovators.’ (p. 36) Net Geners want the newest version of products, because the new edition offers many more options. They seek innovative ways to collaborate, entertain themselves, learn and work. They even look for innovative businesses as employers. (Tapscott, 2009)

Appendix XVII Average annual income of Americans

When looking at the average annual income of Americans the following shows:

<table>
<thead>
<tr>
<th>Race</th>
<th>Yearly average income household ($)</th>
<th>Yearly per capita income ($)</th>
<th>Yearly average income household (€)</th>
<th>Yearly per capita Income (€)</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>$54,461</td>
<td>$30,941</td>
<td>€39,974</td>
<td>€22,713</td>
</tr>
<tr>
<td>Black</td>
<td>$32,584</td>
<td>$18,135</td>
<td>€23,918</td>
<td>€13,315</td>
</tr>
<tr>
<td>Asian</td>
<td>$65,469</td>
<td>$30,653</td>
<td>€48,056</td>
<td>€22,501</td>
</tr>
<tr>
<td>Hispanic (any race)</td>
<td>$38,039</td>
<td>$15,063</td>
<td>€27,924</td>
<td>€11,057</td>
</tr>
</tbody>
</table>

Table 2 Yearly income Americans by race (U.S. Census Bureau, 2010b) and (XE, 2011)

Appendix XVIII Self-reported average time spent per day with media

![Image of media usage chart](image.png)
Figure 7 Self-reported average time spent per day with each medium

Appendix XIX Amount of music video viewers

Figure 8 Which of the following have you done in the last 3 months? (Scribd, 2011)

Appendix XX Understanding of streaming services

Figure 9 Which of the following applies to your understanding of streaming services? (Scribd, 2011)

Appendix XXI Paid to download music to my mobile phone
Figure 10 Which of the following have you done in the last three months? Paid to download music to my mobile phone (not a ringtone) (Scribd, 2011)

Appendix XXII Paid to download a music track to my computer

Figure 11 Which of the following have you done in the last three months? (Scribd, 2011)

Appendix XXIII Which type of music apps are of greater interest
Figure 12: Which type of music apps would be of greater interest to you if you could get them on your mobile phone? (Scribd, 2011)

Appendix XXIV Classical music audience demographics

Figure 13: 2002/2003 Classical music audience demographics

Appendix XIX Benchmark activities
## Figure 14 Benchmark activities

<table>
<thead>
<tr>
<th>Category</th>
<th>Zero</th>
<th>Classical</th>
<th>Opera</th>
<th>Musical/plays</th>
<th>Non-musical/plays</th>
<th>Dance</th>
<th>Visual arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>All adults</strong></td>
<td>14.0%</td>
<td>17.9%</td>
<td>4.0%</td>
<td>7.0%</td>
<td>5.7%</td>
<td>7.9%</td>
<td>22.7%</td>
</tr>
<tr>
<td><strong>Gender</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Male</td>
<td>14.7%</td>
<td>16.7%</td>
<td>4.2%</td>
<td>6.3%</td>
<td>5.7%</td>
<td>5.9%</td>
<td>21.9%</td>
</tr>
<tr>
<td>Female</td>
<td>13.3%</td>
<td>18.8%</td>
<td>5.5%</td>
<td>9.3%</td>
<td>7.7%</td>
<td>9.8%</td>
<td>23.5%</td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metro</td>
<td>14.4%</td>
<td>19.8%</td>
<td>5.2%</td>
<td>8.4%</td>
<td>6.9%</td>
<td>7.8%</td>
<td>21.8%</td>
</tr>
<tr>
<td>Rural</td>
<td>11.8%</td>
<td>13.5%</td>
<td>2.9%</td>
<td>5.4%</td>
<td>5.7%</td>
<td>8.6%</td>
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<td><strong>Race and ethnicity</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hispanic</td>
<td>8.8%</td>
<td>12.3%</td>
<td>3.6%</td>
<td>5.7%</td>
<td>6.9%</td>
<td>4.1%</td>
<td>15.7%</td>
</tr>
<tr>
<td>White*</td>
<td>14.0%</td>
<td>19.4%</td>
<td>6.4%</td>
<td>9.8%</td>
<td>6.4%</td>
<td>8.9%</td>
<td>26.8%</td>
</tr>
<tr>
<td>African American*</td>
<td>10.9%</td>
<td>19.3%</td>
<td>2.6%</td>
<td>7.0%</td>
<td>8.5%</td>
<td>6.7%</td>
<td>12.2%</td>
</tr>
<tr>
<td>Other*</td>
<td>13.4%</td>
<td>23.4%</td>
<td>6.7%</td>
<td>6.3%</td>
<td>8.3%</td>
<td>7.2%</td>
<td>22.5%</td>
</tr>
<tr>
<td><strong>Age</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18–24</td>
<td>14.2%</td>
<td>17.1%</td>
<td>4.0%</td>
<td>6.3%</td>
<td>8.4%</td>
<td>7.5%</td>
<td>26.9%</td>
</tr>
<tr>
<td>25–34</td>
<td>13.1%</td>
<td>14.4%</td>
<td>3.7%</td>
<td>6.3%</td>
<td>5.7%</td>
<td>5.4%</td>
<td>24.5%</td>
</tr>
<tr>
<td>35–44</td>
<td>13.2%</td>
<td>14.7%</td>
<td>2.6%</td>
<td>7.9%</td>
<td>5.0%</td>
<td>6.9%</td>
<td>23.0%</td>
</tr>
<tr>
<td>45–54</td>
<td>15.1%</td>
<td>17.1%</td>
<td>4.4%</td>
<td>8.3%</td>
<td>7.1%</td>
<td>6.8%</td>
<td>22.7%</td>
</tr>
<tr>
<td>55–64</td>
<td>16.9%</td>
<td>24.7%</td>
<td>8.7%</td>
<td>9.9%</td>
<td>7.0%</td>
<td>9.6%</td>
<td>23.4%</td>
</tr>
<tr>
<td>65–74</td>
<td>13.7%</td>
<td>19.5%</td>
<td>6.0%</td>
<td>9.7%</td>
<td>8.3%</td>
<td>12.2%</td>
<td>17.1%</td>
</tr>
<tr>
<td>75 and over</td>
<td>11.2%</td>
<td>21.2%</td>
<td>6.3%</td>
<td>7.7%</td>
<td>5.9%</td>
<td>9.2%</td>
<td>12.3%</td>
</tr>
<tr>
<td><strong>Education</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Grade school</td>
<td>4.1%</td>
<td>3.4%</td>
<td>3.3%</td>
<td>4.2%</td>
<td>4.5%</td>
<td>4.5%</td>
<td>9.0%</td>
</tr>
<tr>
<td>Some high school</td>
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<td>8.7%</td>
<td>2.4%</td>
<td>3.7%</td>
<td>4.1%</td>
<td>3.2%</td>
<td>10.9%</td>
</tr>
<tr>
<td>High school grad</td>
<td>9.0%</td>
<td>9.5%</td>
<td>2.3%</td>
<td>4.0%</td>
<td>4.9%</td>
<td>5.2%</td>
<td>12.1%</td>
</tr>
<tr>
<td>Some college</td>
<td>16.2%</td>
<td>18.8%</td>
<td>4.7%</td>
<td>9.5%</td>
<td>7.7%</td>
<td>9.5%</td>
<td>23.3%</td>
</tr>
<tr>
<td>College grad</td>
<td>20.8%</td>
<td>27.9%</td>
<td>7.5%</td>
<td>14.2%</td>
<td>9.0%</td>
<td>10.7%</td>
<td>36.4%</td>
</tr>
<tr>
<td>Graduate school</td>
<td>24.7%</td>
<td>39.1%</td>
<td>12.6%</td>
<td>11.1%</td>
<td>9.5%</td>
<td>14.7%</td>
<td>48.1%</td>
</tr>
<tr>
<td><strong>Income</strong></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Less than $10K</td>
<td>13.2%</td>
<td>11.1%</td>
<td>6.3%</td>
<td>6.5%</td>
<td>5.9%</td>
<td>8.9%</td>
<td>18.2%</td>
</tr>
<tr>
<td>$10K to $20K</td>
<td>9.0%</td>
<td>12.7%</td>
<td>4.1%</td>
<td>5.1%</td>
<td>6.4%</td>
<td>6.3%</td>
<td>17.4%</td>
</tr>
<tr>
<td>$20K to $30K</td>
<td>13.9%</td>
<td>14.4%</td>
<td>3.9%</td>
<td>7.4%</td>
<td>8.2%</td>
<td>8.5%</td>
<td>14.7%</td>
</tr>
<tr>
<td>$30K to $40K</td>
<td>11.5%</td>
<td>14.1%</td>
<td>2.3%</td>
<td>4.1%</td>
<td>6.9%</td>
<td>6.5%</td>
<td>15.8%</td>
</tr>
<tr>
<td>$40K to $50K</td>
<td>12.4%</td>
<td>18.3%</td>
<td>4.5%</td>
<td>9.3%</td>
<td>8.5%</td>
<td>9.6%</td>
<td>24.4%</td>
</tr>
<tr>
<td>$50K to $70K</td>
<td>14.1%</td>
<td>19.8%</td>
<td>4.8%</td>
<td>8.2%</td>
<td>8.1%</td>
<td>7.1%</td>
<td>23.3%</td>
</tr>
<tr>
<td>$70K to $100K</td>
<td>17.0%</td>
<td>24.7%</td>
<td>6.2%</td>
<td>8.8%</td>
<td>7.7%</td>
<td>6.8%</td>
<td>29.5%</td>
</tr>
<tr>
<td>$100K to $150K</td>
<td>16.7%</td>
<td>26.7%</td>
<td>7.4%</td>
<td>12.4%</td>
<td>6.7%</td>
<td>11.2%</td>
<td>36.5%</td>
</tr>
</tbody>
</table>
| $150K and over    | 21.4%| 32.4%     | 8.0%  | 13.5%         | 10.4%             | 9.8%  | 41.4%       

Figure 14 Benchmark activities
Appendix XX List of social media specific characteristics and general characteristics

List of social media specific characteristics
- Music discovery
- Online (music) website/service used to find music
- Why this online (music) website/service is used to find music
- Online (music) website/service used to listen to music
- Why this online (music) website/service is used to listen to music
- Ratings online (music) website/services
- What appeals to a social media music site
- Opinion of a tool which combines the music which is listened to, to a social network site
- The influence of a friend’s social network site on musical taste
- How to recommend classical music using social media
- Interest social media website aimed at classical music
- Familiar with YouTube Symphony Orchestra
- Grade YouTube Symphony Orchestra

List of characteristics
- Age [age], scale
- Gender [gender], nominal
- Education [edu], ordinal
- Listen to music [ListenMusic], nominal
- When listen to music [WhenListen], nominal
- What device to listen [WhatDevice], nominal
- Music discovery [MusicDiscovery], nominal
- Which online (music) website/service to find music [WhichServiceToFind], nominal
- Why this online (music) website/service to find music [WhyServiceToFind], nominal
- Which online (music) website/service to listen to music [WhichServiceToListen], nominal
- Why this online (music) website/service to listen to music [WhyServiceToListen], nominal
- Ratings online (music) website/services [RatingService], ordinal
- Appeal social media music site [AppealSocialMedia], nominal
- Tool combining music with social network site [CombiningTool], nominal
- Influence friend’s social network site on musical taste [InfluenceSocialNetwork], nominal
- Influence friends on musical taste [InfluenceFriends], ordinal
- How friends influence musical taste [HowFriendsInfluence], ordinal
- Musical taste [MusicalTaste], nominal
- Frequency listening to classical music [FrequencyClassicalMusic], ordinal
- Reason to not listen to classical music [ReasonNotListenClassical], nominal
- Reason to listen to classical music [ReasonListenClassical], nominal
- Influence friends recommendation classical music [InfluenceFriendsClassical], ordinal
- How to recommend classical music [HowRecommendClassical], nominal
- Interest website aimed at classical music [InterestWebsiteClassical], ordinal
- Familiar with YouTube Symphony Orchestra [FamiliarYTSO], nominal
- Grade YouTube Symphony Orchestra [GradeYTSO], ordinal

Appendix XXI List of online network sites
**Facebook pages**
- Music (2.113.899 like this)
- Music (121.873 like this)
- Listening to music (2.723.788 like this)
- Music (46.180 like this)
- Music (25.577 like this)
- I like my music LOUD (4.691.586 like this)
- New York (401.466 like this)
- New York (216.032 like this)
- Secret New York

**LinkedIn Groups**
- Americans for the arts (3.977 members)
- Advertising music (4.086 members)
- Aficionados of Classical Music (2.154 members)
- American University Alumni (10.095 members)
- Berklee College of Music Alumni (2.895 members)
- Classical Music (3.458 members)
- Digital Marketing (135.035 members)
- Facebook User Group (33.356 members)
- Marketing Research Association (8.512 members)
- Music & Marketing (29.464 members)
- National Association for Music Education (2.673 members)
- New Music Industry (4.590 members)
- New York Jobs & Business Network (2.129 members)

**Appendix XXII Outline story survey**

Hey everyone! I am writing a thesis to gain insight into the role that social media plays in the musical choice of the American youth, to understand how social media can be used to get the American youth (18 until 30 year olds) interested in classical music. I would really appreciate it if you would be willing to take 5 minutes of your time to fill out my survey on SurveyMonkey. Thanks for your help!

**Appendix XXIII Print screen of DLG’s Facebook**

**Appendix XXIV Research results**
<table>
<thead>
<tr>
<th>Gender</th>
<th>Female</th>
<th>Male</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>High school graduate</td>
<td>Count</td>
<td>16</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td>% within Gender</td>
<td>30,2%</td>
<td>23,4%</td>
</tr>
<tr>
<td>Bachelor graduate</td>
<td>Count</td>
<td>29</td>
<td>34</td>
</tr>
<tr>
<td></td>
<td>% within Gender</td>
<td>54,7%</td>
<td>53,1%</td>
</tr>
<tr>
<td>Master graduate</td>
<td>Count</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>% within Gender</td>
<td>15,1%</td>
<td>17,2%</td>
</tr>
<tr>
<td>PHD</td>
<td>Count</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>% within Gender</td>
<td>.0%</td>
<td>6,3%</td>
</tr>
<tr>
<td>Total</td>
<td>Count</td>
<td>53</td>
<td>64</td>
</tr>
<tr>
<td>Education</td>
<td>Gender</td>
<td>Count</td>
<td>Female</td>
</tr>
<tr>
<td>-----------------</td>
<td>--------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>High school</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>graduate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Count</td>
<td></td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>% within Gender</td>
<td></td>
<td></td>
<td>30,2%</td>
</tr>
<tr>
<td>Bachelor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>graduate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Count</td>
<td></td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>% within Gender</td>
<td></td>
<td></td>
<td>54,7%</td>
</tr>
<tr>
<td>Master</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>graduate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Count</td>
<td></td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>% within Gender</td>
<td></td>
<td></td>
<td>15,1%</td>
</tr>
<tr>
<td>PHD</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Count</td>
<td></td>
<td></td>
<td>0</td>
</tr>
<tr>
<td>% within Gender</td>
<td></td>
<td></td>
<td>0,0%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td></td>
<td>53</td>
</tr>
<tr>
<td>% within Gender</td>
<td></td>
<td></td>
<td>100,0%</td>
</tr>
</tbody>
</table>

![Pie chart showing distribution of gender preference among music listeners.](chart.png)
When do you listen to music?

- When I wake up: 27.1%
- When I am on the go: 43.2%
- When I am in my car: 48.2%
- When I am at work: 38.1%
- When I am studying: 32.2%
- When I am at home: 50.0%

What device do you use to listen to music?

- Listen to music on my PC: 5.0%
- Listen to music on my Pod: 21.9%
- Listen to music on my computer: 31.6%
- Listen to music on my cellphone: 16.8%
- Listen to music on the radio: 2.0%
- Listen to music on my Hi-Fi system: 22.4%
Through which website(s) do you discover music?

<table>
<thead>
<tr>
<th>Website</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pandora</td>
<td>18.6%</td>
</tr>
<tr>
<td>YouTube</td>
<td>12.7%</td>
</tr>
<tr>
<td>Spotify</td>
<td>8.5%</td>
</tr>
<tr>
<td>Grooveshark</td>
<td>8.5%</td>
</tr>
<tr>
<td>Last.fm</td>
<td>6.8%</td>
</tr>
<tr>
<td>iTunes</td>
<td>5.9%</td>
</tr>
<tr>
<td>Hypem</td>
<td>3.4%</td>
</tr>
<tr>
<td>Pitchfork</td>
<td>2.5%</td>
</tr>
<tr>
<td>SoundCloud</td>
<td>2.5%</td>
</tr>
</tbody>
</table>

Through which social network site(s) do you discover music?

<table>
<thead>
<tr>
<th>Social Network</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>43.2%</td>
</tr>
<tr>
<td>Twitter</td>
<td>6.8%</td>
</tr>
<tr>
<td>Spotify</td>
<td>3.4%</td>
</tr>
<tr>
<td>YouTube</td>
<td>3.4%</td>
</tr>
</tbody>
</table>

Through which cell phone application do you discover music?

<table>
<thead>
<tr>
<th>Application</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pandora</td>
<td>11%</td>
</tr>
<tr>
<td>Spotify</td>
<td>7.6%</td>
</tr>
<tr>
<td>iTunes</td>
<td>3.4%</td>
</tr>
<tr>
<td>Last.fm</td>
<td>1.7%</td>
</tr>
</tbody>
</table>

Through which radio station do you discover music?

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local</td>
<td>4.2%</td>
</tr>
<tr>
<td>NPR</td>
<td>4.2%</td>
</tr>
</tbody>
</table>
Which online (music) website/service do you usually use to find music?

- YouTube: 26.83%
- Facebook: 15.12%
- MySpace: 14.15%
- Pandora: 17.56%
- Last.fm: 20.49%
- Spotify: 4.88%
- Itunes: 0.36%

Why do you use this online (music) website/service to find music?

- Because all of my friends use it: 11.9%
- Because it appeals to me most: 34.7%
- Because it is easy to use: 49.2%
- Because it has many useful features: 31.4%
- Because you can easily come in contact with different kinds of artists through it: 36.4%
- Because you can find lots of information about (new) artists through it: 28%
- Because it is the best way to keep up to date with the hottest/latest music: 12.7%
Which online (music) website/service do you usually use to listen to music?

- YouTube: 26.67%
- Facebook: 19.10%
- MySpace: 16.76%
- Pandora: 4.00%
- Last.fm: 8.35%
- Spotify: 0.70%
- iTunes: 22.38%

Why do you use this online (music) website/service to listen to music?

- Because all of my friends use it: 9.3%
- Because it appeals to me: 21.4%
- Because it is easy to use: 46.8%
- Because there are many useful features: 20.7%
- Because you can easily come in contact with different kinds of artists through it: 30.5%
- Because you can find lists of the best new music (new artists through it): 24.6%
- Because it is the best way to get up to date with the hottest music: 11.0%
How would you feel about a tool that combines the music you are currently playing on your computer with your social network site so all of your friends can see what you are listening to?

- A good idea, so my friends will immediately be up-to-date with the latest music: 10.2%
- A good idea, so I can discover new music: 34.7%
- A good idea, so I know exactly what my friends are listening to: 8.3%
- A bad idea, because I don't want everyone to see what kind of music I listen to: 18.6%

When you see a friend listening to a specific song through your mutual social network site that you don't know yet or when someone posts a link of a song you don't know yet on your social network site you:

- 12.4%: Click on it to see if you like the music
- 34.5%: Click on it because my friends often know great music
- 14.2%: Click on it because you are curious if you will like the music too
- 28.0%: Hardly ever click on it
**How do your friends influence what kind of music you listen to?**

- By recommending music to me on my social network site: 30.1%
- By recommending music to me in person: 31.5%
- By bringing me to a concert: 13.6%
- By listening to music they like while I am present: 17.0%
- By taking me to a club: 2.3%
- My friends do not influence what kind of music I listen to: 2.3%

*The yellow bar represents the percentage of respondents who did not answer the question.*

**To what extent do your friends influence your taste in music?**

- 1 No influence: 42%
- 2: 5%
- 3: 10%
- 4: 7%
- 5: 9%
- 6: 5%
- 7 Strong influence: 10%
Why don't you listen to classical music?

- Because it is a boring anachronism: 25.0%
- Because I don't relate to it: 11.1%
- Because it is too long-winded: 2.8%
- Because it is too intense: 5.5%
- Because it costs too much attention, concentration and patience: 16.7%
- Because it is not "cool" to listen to: 2.8%
- Because my friends don't listen to it: 11.3%
- Because it is incompatible with my lifestyle: 27.8%

What would make you listen to classical music (more often)?

- Nothing: 17.5%
- If the duration of a music track would be shorter: 11.3%
- If the music would be more accessible: 11.3%
- If I would get more knowledgeable about it: 16.2%
- If I could try it for free: 7.6%
- If I would come into contact with it in an interesting/fun way: 20.3%
- If my friends would listen to it: 3.4%
Through which website(s) would you like to be recommended to listen to classical music?

<table>
<thead>
<tr>
<th>Website</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pandora</td>
<td>9.3%</td>
</tr>
<tr>
<td>YouTube</td>
<td>9.3%</td>
</tr>
<tr>
<td>Facebook</td>
<td>4.2%</td>
</tr>
</tbody>
</table>

Through which social network site(s) would you like to be recommended to listen to classical music?

<table>
<thead>
<tr>
<th>Social Network</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Facebook</td>
<td>29.7%</td>
</tr>
<tr>
<td>Twitter</td>
<td>2.5%</td>
</tr>
<tr>
<td>Google+</td>
<td>1.7%</td>
</tr>
</tbody>
</table>

Through which radio station would you like to be recommended to listen to classical music?

<table>
<thead>
<tr>
<th>Radio Station</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pandora</td>
<td>1.7%</td>
</tr>
<tr>
<td>NPR</td>
<td>0.8%</td>
</tr>
<tr>
<td>Spotify</td>
<td>0.8%</td>
</tr>
<tr>
<td>Sirius XM</td>
<td>0.8%</td>
</tr>
</tbody>
</table>

Which features and applications should a website specifically aimed at classical music, allowing you to listen to classical music that could interest you and which gets you in touch with classical music artists, contain?
• Music that's easy to stream/access (4 times)
• Cool videos to go along with the classical music
• A feature to categorize different classical artists to find one with a style and sound the particular user might enjoy
• Features similar to Pandora (2 times)
• Free classical music downloads (2 times)
• The website needs to show music tracks including many different instruments
• The website should educate the listener on the more intellectual merits of classical music
• A feature recommending songs which are similar to songs you like and have listened to before (10 times)
• A feature with background information on the pieces, composers and history showing there are several types and styles of classical music A feature recommending songs which are similar to songs you like and have listened to before (17 times)
• Sharing links/reviews on Facebook and Twitter and providing YouTube clips from artists about the release
• A feature to come into contact with classical music artists
• A website that has companioning titles of specific artists or composers to find out where one can find similar albums
• Group together similar artists and genres of classical music
• An integrated player
• A feature to share music with friends
• A feature to see what friends are listening to
• A feature to recommend classical music to friends (2 times)
• A feature that shows how much a particular classical music artist is liked by friends/others (4 times)
• A feature for entry level classical pieces for new listeners to begin with, then gradually integrate more sophisticated pieces amongst the simpler pieces they are currently listening to and record if they listened to the full track.
• A feature matching the type of classical music to your mood
• A feature showing a 30-second sample of the classical music track
• Features showing interesting headlines and previews
• A feature where you type in an artist or composer and a continuous stream of related artists plays
• An application where you can mix classical music with some modern bits (2 times)
• An application that connects classical music to other genres of music - where you have all sorts of music in one place
To what extent would a website integrated with the aforementioned applications and features interest you?

Are you familiar with the YouTube Symphony Orchestra?

- Yes: 52.6%
- No: 41.7%
- No response: 12.7%
What grade would you give YouTube for their attempt to use the YouTube Symphony Orchestra as a way to bring classical music to the attention of a larger, more youthful audience? 1 stands for poor and 10 for excellent:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>2</td>
<td>1%</td>
</tr>
<tr>
<td>3</td>
<td>1%</td>
</tr>
<tr>
<td>4</td>
<td>1%</td>
</tr>
<tr>
<td>5</td>
<td>2%</td>
</tr>
<tr>
<td>6</td>
<td>7%</td>
</tr>
<tr>
<td>7</td>
<td>1%</td>
</tr>
<tr>
<td>8</td>
<td>3%</td>
</tr>
</tbody>
</table>

How do you think social media should/could be used to get the American youth interested in classical music?

- By showing how it is used in contemporary popular music
- It should be advertised more so people are more exposed to it and play it with entertaining interactive videos
- Less glamorization of current popular artists
- Present it in new and interesting ways, like having it covered by popular artists
- Recommend songs to download through genius or Pandora
- By showing classical music tracks on Facebook/Twitter with a sneak preview of the track (2 times)
- By making it a part of aspirational social events they would want to be a part of
- By appealing to them in a way which fits in with their lives
- Put some interviews with young people online who are into classical music. If these people are familiar to them or in other words identify with them, they might be persuaded to feel the way they feel about their choice of classical music
- A guide to classical music which distinguishes the various composers
- Set up an organization stating the importance of classical music in today’s world and highlighting its significance in the movies - informing youth how much classical music is sampled and then regurgitated into modern pop
- By blending in classical music with new ways of approaching music, and by showing young people that it's not only older people who listen to classical music
- Using examples like the YouTube Symphony Orchestra (YSTO), building up Save the Music-type programs/concerts to give classical music more awareness (2 times)
- Content needs to be available for people who listen to classical music to share with their friends (non-listeners)
- Intermix popular classical pieces within pop stations so they get exposure
- Provide more background information on classical pieces and history of the music and era
- Branding classical music for a younger, edgier more media savvy consumer is key to expanding the classical music market. Rebrand classical music as young, funny, "indie" - the antithesis of top 40/pop radio
- Make it seem cool and not "old" as often perceived. Or as the London Philharmonic Orchestra did, record things youth will actually be interested in, such as video game themes (5 times)
- By making it fun, easy and accessible and appealing to the general public
- More advertising or make it more interactivity for the kids by featuring animation or by letting them play a game with it
- Online video blogs and information about composers and new classical music
- Modern classical music for free
- By sharing classical renditions of current hits
- It needs to be open, transparent and recommended by friends
- More information, knowledge of how classical music has influenced the music they like
- Trying to make it more popular on Facebook
- Make it more integrated into our lives and make young Americans more accustomed to it
- More exposure, I like remixes like you see sometimes, maybe more information about how modern music evolved from the classical stuff
- Mix in classical with country and rock
- Create facebook pages, free samples of music, market as music to listen to while doing homework
Illustrating how classical music has influenced more modern styles of music - maybe pairing up modern "pop" pieces with classical pieces that use same chords/melodies/harmonies/instruments - or were used in the same film/TV show as more popular music - something that breaks down the idea that classical music is a category 'apart' from all other music they listen to.

Focus on contemporary classical music, classical soundtracks to movies, classical versions of popular music. It would have to be very sneakily introduced (maybe through a similar television show like Glee, aimed at classical artists - just like how Glee popularized "real" musicals) something that intermingles what people love (gossip/drama, reality television)

Appendix XXV In-depth interview

Interviewer: Charley Bessels
Interviewee: Jesseca Naldo

Charley: Hi, I am Charley Bessels and I am going to interview you today for my thesis about Young Americans and classical music. The duration of the interview will be around 30 minutes.

Charley: I would like to start out asking you about the American dream. Long ago, when people immigrated to America to start a new and better life, the idea of the American dream began. What is your definition of this American dream?

Jesseca: Well from their point of view, I would say the American dream is the aspiration for prosperity/wealth and success through our "freedom." We have this range of freedom that many other countries around the world are not privileged to have and that provides us an almost infinite amount of lifestyle and career opportunities.

Jesseca: Hopefully that answers your question.

Charley: It does, thank you.

Charley: Do you think because of this American dream people are more individualized? Because they focus on being successful, they mostly think about themselves before the general interest?

Jesseca: Yes, I think so. I think people will do whatever they can to get wherever they need/desire to be, even if it means stepping on some toes. Especially if you're an immigrant coming into America and trying to build yourself up from scratch, you have to think about yourself and sometimes be a little selfish.

Jesseca: Everyone wants to be successful and it is the general American dream of every American, whether born here or as an immigrant, to attain that high level of success and wealth that is linked to ultimately happiness.

Jesseca: People are definitely individualized, some more than others, but in order to be successful in America, or anywhere, you have to think of yourself I guess.

Charley: So if I understand this clearly, in some ways, Americans believe in every man for themselves?

Jesseca: As a general statement, yes. Like look at the reputation American corporations have as self-centered, profit-hungry, unethical businesses. These people got to where they are by following their own dream in their own way and looking out for themselves. Especially nowadays with the economy not so great and the job market pretty restricted, it's super competitive out there.

Charley: Do you think this translates in the willingness of Americans to help others out? For example if someone online would ask you for your help, writing a review about their piece. Do you think a lot of Americans would take the time to do this for someone they don't know and if there is no compensation or other way in which they get better off of it?

Jesseca: I think people are willing to help other people out, especially Americans. I mean we're pretty active as a country in our disaster-relief and philanthropic efforts not just for each other, but even outside the country. Individually, that help is a little more exclusive/selective. People are willing to donate money to charities and shelters rather than donate actual time and effort out of their day for the good of another person.

Charley: That was exactly what I meant, I might have stated it unfortunate because it is known around the world that Americans are very giving when it comes to donating money.
Charley: So when it comes to surveys do you think Americans are willing to invest their valuable time and energy into filling one out for, let's say, a complete stranger - if only to help this person out?
Jesseca: When it comes to surveys, that's a tough one. Surveys, from experience, I know take awhile and most people, especially Americans, are super impatient and if it doesn't involve an incentive, they probably won't do it. That's even the case for people holding surveys that aren't even strangers. People just want something in return. And I can even say that for myself honestly is that I don't always respond well to surveys and unless it's something I really care about, get something for it, or if it's for someone I care about then that's usually how it ends up.
Jesseca: I think it depends on the topic, as well as the option of getting something in return.
Charley: So, if I understand this correctly, you think Americans normally wouldn't respond to a survey posted on a social network site such as, let's say, Facebook?
Charley: Especially if it is by a complete stranger?
Jesseca: I think Americans typically ignore those things.
Jesseca: Like the option is there and some people would I guess out of boredom but if it's not really something that benefits them ... they don't usually see a point.
Jesseca: There has to be a purpose for most Americans in order to do something and something like an ad on Facebook sort of gets lost because there's so many things going on.
Jesseca: It might not even be intentional... I know when I go on Facebook I usually completely ignore the ads unless it stands out.
Charley: Ok, that makes sense. Also, do you think you get approached by people a lot to help them out with their survey - people you know as well as people you don't know?
Jesseca: I think it depends on the topic, as well as the option of getting something in return.
Charley: Online.
Jesseca: I think I'll get sent random messages like... "Help me with my class project! I need to do a poll, etc." but they're mostly people I know.
Jesseca: I don't think I've really been approached by someone I don't know.
Jesseca: But if I ever was I'd like to see some sort of background of not just the project but the person themselves.
Charley: What exactly do you mean by a background by the person themselves? And how would a person be able to supply this?
Jesseca: I think like just a little biography. It's nice to have a little information on the person who I would potentially be doing a survey for and if worded correctly and encouragingly could convince me to ultimately do the survey.
Jesseca: A little background and information behind the project I guess... Something that stands out from the other standard surveys I usually see.
Charley: Do you think "Hey everyone! I am writing a thesis to gain insight into the role that social media plays in the musical choice of the American youth, to understand how social media can be used to get the American youth (18 until 30 year olds) interested in classical music. I would really appreciate it if you would be willing to take 5 minutes of your time to fill out my survey: https://www.surveymonkey.com/s/socialmedia-and-music. Thanks so much for your help!" is a personalized enough message? Or do you think it should include more information?
Jesseca: I think it's nice, brief, and straight to the point but I'm not sure if it's exactly a message that would convince a stranger to actually take the survey and probably just pass it.
Charley: What aspects do you think could have been added to get more responses?
Jesseca: I mean honestly... I'm not exactly sure, as convenient as an online form is for the general public... it's just really easy to ignore, because I know a lot of people usually get bombarded with survey requests all the time now that I think about it... I just automatically delete it when I see it.
Jesseca: I think to get more responses, if an incentive is available that would definitely help even though you probably don't want to spend money.
Jesseca: Maybe I would add something about how important the responses are for you and your career, degree, etc. Sympathize with people being busy and it's not exactly the most fascinating survey to take but it would really, truly help you and it's just a nice thing to do in general. Guilt can work too.
Charley: So what do you think would be a reasonable enough compensation for you to fill out a survey?
Jesseca: Maybe a chance to win a gift card?
Jesseca: I know the residential life department here when they want students to take surveys regarding dorm life put people in a gift card raffle if they do the surveys.
Charley: I actually offered people the chance to win an iPod Nano, but I still only got 118 responses. I literally posted it everywhere. Why do you think people still didn’t respond if they will respond for a gift card? How much was this actual gift card worth?
Jesseca: Oh weird.
Jesseca: I think $250.
Jesseca: I guess it also depends on the item but it’s really just up to the person ...
Charley: Well I also didn’t offer the iPod Nano until the last week in which I was trying to get people to fill out my thesis. However, it still only made, maybe, another twenty people respond - which is quite frankly - not a lot. Either way, if I have understood everything correctly, Americans usually ignore survey’s - especially from strangers - unless they get a very nice incentive or they are doing a very close friend a favor.
Jesseca: I think you could say that yes.
Charley: Well than this was the end of my interview with you. Thank you so much for letting me interview you during this busy time in your life. Good luck with your exams!
Jesseca: I hope I was able to help you. Good luck with your thesis!

Appendix XXVI Glossary

API: an application programming interface (API) is a source code based specification intended to be used as an interface by software components to communicate with each other. (Application programming interface, 2012, p. 1)

Bing: a search engine that finds and organizes the answers people need so they can make faster, more informed decisions

Cast album: a cast album is a recording of a musical that is suppose to document the songs as they were performed in the show and experienced by the audience

Cloud services: a delivery/consumption model

Crowdsourcing: ‘a process of Web-based out-sourcing for the procurement of media content, small tasks, even solutions to scientific problems from the crowd gathered on the Internet.’ (Anderson, 2007, p. 16)

Digital lockers: An Internet service that permits registered users to access music

FarmVille: a real-time farm simulation game which is available as an application on the social network site Facebook

GoogleChrome: a web browser similar to Firefox created by Google

OSS: a computer software that is available in source code form: the source code and certain other rights normally reserved for copyright holders are provided under a free software license that permits users to study, change, improve and at times also to distribute the software. (Open-source software, 2012, p.1)
Pandora: a leading music recommendation and Internet radio service which enables users to create their own personalized radio stations by selecting a favorite artist

RootMusic: a music startup that created the application BandPage

Say Now: a free service which enables fans and celebrities to connect with one another through voice and text messaging

Slacker: a free and for its users customizable radio

Social music: combination of the social actions of artists across Facebook, Twitter, Foursquare, YouTube, Google+ and other social network sites into a real-time, interactive lifestream

Spotify: a music streaming service with membership options

UStream: a website which consists of a network of various channels offering a platform for lifecasting and live video streaming of events online