



Maximizing outcome on Spotify as an independent artist

Case study: DIRT

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Cultural Management

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| <p>Sammandrag:</p> <p>Musikindustrin i dag ser mycket annorlunda ut än vad den gjorde för tjugo år sedan. Digitaliseringen av musikbranschen har skapat flera nya möjligheter och verktyg för artister att bygga deras karriär självständigt. Ett viktigt verktyg är en av de mest populära streamingtjänsterna Spotify. Detta examensarbete undersöker hur självständiga artister kan nå så stora lyssnarsiffror som möjligt på Spotify utan stöd av skivbolag eller andra professionella inom musikbranschen. Arbetet är en fallstudie för hård rock-bandet DIRT, och målsättningen för arbetet är att med hjälp av tre specifikt valda låtar nå stora lyssnarsiffror med hjälp av strategiska marknadsföringsplaner och på detta vis främja bandets framgång. Syftet för arbetet är att inspirera kollegor samt andra personer som arbetar med liknande projekt och presentera olika vinklar hur man kan utnyttja Spotify på bästa sätt. Marknadsföringsplanerna och deras succé bedöms med hjälp av kvalitativa forskningsmetoden och marknadsföringsplanerna implementeras med hjälp av quasi-experimentella metoden. Den teoretiska ramen består av marknadsföringslitteratur och elektroniska källor och har huvudfokus på de 7 P:na i marknadsföring samt strategisk marknadsföring, som används för att bygga upp respektive marknadsföringsplaner. Resultaten analyseras med att reflektera över den ovannämnda teoretiska ramen och en djupare inblick till de mest betydelsefulla spellistorna på Spotify presenteras. Examensarbetet ger också en inblick över hur stora lyssnarsiffror används i marknadsföringssyfte bland utomstående partier och diskuterar hur detta experiment påverkar bandets framgång under ett års lopp.</p> | |
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| <p>Abstract:</p> <p>The music industry is very different today compared to what it was twenty years ago. The digitalization of the industry has provided various opportunities for independent artists to build their careers independently. New tools and platforms have surfaced for both consumers and artists alike, and one of the more significant ones today is the streaming platform Spotify. This thesis is a research on how independent artists can reach as high streaming figures as possible on Spotify without the help provided by industry professionals. The thesis is a case study commissioned by the Finnish hard rock band DIRT, and the goal of this thesis is to achieve as high streaming figures as possible with three songs and individually tailored marketing plans. The aim for this thesis is to inspire colleagues and others who find it useful to see how Spotify's algorithmic and editorial playlists can be used to boost an independent artists success with the help of strategic marketing. The theoretic foundation is based on the 7 Ps of marketing and strategic marketing, which are collected from traditional and digital literature. The marketing plans and outcomes are implemented using the quasi-experimental method, and then analyzed with the qualitative research method to conclude which of the plans are most effective and successful in terms of the number of streams. This study also provides an in-depth look on Spotify's different playlists and the number of streams they may generate and reflects on how this experiment with the three songs impact DIRT's career in a one-year span.</p> | |
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1 INTRODUCTION

1.1 Background and motivation

On this day and age in the music business, when record sales have dropped dramatically, digital on-demand streaming has become the most popular way of consuming music. People pay for access to music rather than owning it (Winberg, Sampo 2018 p. 1). As a seasoned musician you need to adapt to the “new” form of business and find a way to compensate for the lack of income, while younger, newer artists need to learn exactly how to get involved. The main difference in the music business then versus now is, that an artist has much more capacity to independently start making it in the business with less money coming in. In the 1980’s when MTV (Music Television Network) arrived, it had a crucial role in making artists heard. Usually this required a range of professional contacts, which the well-established record labels had. Therefore, artists were dependent on striking a deal with a record label because they had the contacts to bring your music out to the public via MTV and similar channels. Nowadays you can use digital on-demand streaming platforms, such as **Spotify**, **Deezer**, **Tidal** to your benefit with only a digital distribution company, such as **Amuse**, **Distrokid** and **CD Baby** to name a few. The negative side is, that streaming royalties are not worth much, and does not come near to the royalties of record sales. There also not a set rate as what is payed to the labels and artists, as it entirely depends on *what kind of deal* the label or distributor has with Spotify, and *how many streams* the distributor or label has generated overall during the whole month (Passman, Donald 2019 p. 145). However, it is a dynamic source of income, which means that the artist gets paid every time their music gets streamed, even though the amount of income is just a fracture of what a physical copy would generate. Of course, this might depend on what kind of deal the artist has with the distributor or label, but in general the amount an artist gets paid per stream is a fracture of a cent (Vedenpää, Ville 2018).

Today, if your song gains success on a major streaming platform, it can take your group a major step forward when it comes to the music industry. Gaining the right attention of the right people in the industry is probably the most important thing you can do to help launch your career in music.

The big question is *how* do you make the best of it on one of these platforms without the help of a record label, agency or industrial professionals hired to look after your interests? This is a common question among artists who are just starting out on their careers. There are a few researches that include the largest on-demand streaming platform with 286 million active monthly users, Spotify, and how it is used as a tool to promote your music and drive the interests of the record label. Some of these researches are accessible for the public on Theseus-forum, where bachelor- and masters graduates have published their research. You can also find commercial “instruction manuals” (someone’s personal research, that is) on “how to make the best out of Spotify”, which’s free samples I have also researched for curiosity. The examples I have examined are usually conducted by artists themselves, such as *Manafest*. Partially for this reason I wanted to try it out myself and see what kind of results I could achieve.

This research is a case study commissioned by the Finnish hard-rock act **DIRT**, who independently released their debut EP, “**Low Life**” on May 22nd, 2019. Two tracks from this four-track EP and one bonus track as well were chosen to participate in this research. The plan was to make slightly different marketing strategies for each song and see how they affect the songs success on Spotify. If your song gains a lot of attention, is shared and streamed a lot, the automatic algorithms find this pleasing and introduce the song to a bigger public via algorithm playlists. Examples of algorithm playlists would be **Discover weekly** and **Daily Mix**. The first song participating in this research was the title-track of the EP, which was released first of May. The second song was a radio edit of the track “Journey”, which was released separately as an addition to the EP released the same day, and the third song was a bonus track, called “Cold Sweat”, originally written by Thin Lizzy, which was released August 9th.

1.2 Aims and objectives

The objective of this project was to increase DIRT’s status in the Finnish music business. The goal of this research per se was to gain lots of streams to the 3 songs participating in this research. For example, the objective for the first single “Low Life” was to reach 50000 streams for the track during the first month after release and get the song featured

on two to three official Spotify “editorial” playlists. The ultimate best-case scenario was to reach 80000-100000 streams during the first month. Before starting the experiment it was necessary to gather some knowledge and some kind of understanding on how the Spotify algorithms work and come up with a solid marketing plan to successfully navigate as many people as possible to visit the bands Spotify page and stream the song. When initially planning this thesis, a personal goal of mine was to make an instructional manual on how to bring out the best potential of a song, that an artist is about to release, regardless of which genre is represented. This, of course, is not a simple procedure because real humans are involved in the process when it comes to releasing a song via Spotify, and they are the ones who decide if your song is added on an editorial playlist or not. This can potentially make a big difference on how the song’s launch is going to succeed initially, as it probably did in this case. Also, I have come to notice that there are quite a few things that have worked out our way, but not in the way I expected them to do. Some of these things are for example the moderate success of a track with just a small amount of marketing.

This thesis is a documentation of an EP release campaign with the focus on creating results on Spotify. Hopefully, this research will provide good counterpoints, references, and inspiration to colleagues in the music industry and persons sharing similar objectives and goals in their projects.

Summary:

1. **The goal of this experiment** was to reach at least 50000 streams per song within the first month with the help of strategic marketing.
2. **The objective for this thesis** is to present concrete examples and results to persons interested in the same subject and provide inspiration, deeper understanding, and reference points for their own experiments with similar projects.

1.3 Relevance

I believe a study like this is very relevant since the roles of streaming platforms has become increasingly important in the music business today. Since the percentage of income generated to the music business has changed from physical copies to digital sales years ago (See Mid-Year 2019 RIAA Music Revenues Report, p. 1), all eyes should be directed towards streaming platforms and how to use them to your advantage. We live in an era where seasoned musicians, especially the ones who strive to build their business independently, need to adapt to the digital industry, while the younger generations of musicians and industry professionals need to learn the whole thing from scratch, like anybody who starts with something completely new. Every artist and label want to rule the Spotify charts, because the amount of visibility and leverage that generates to an artist is valuable and important to put out a good name. Yet there is not too much information out there on how to properly take the first steps towards that goal, and people need to mostly figure it out by themselves. Spotify has created a FAQ section on their official webpage to help you get started. Hence the study proposed here is a starting point for either musicians or other industry professionals who want to pursue a career in the business and build up their knowledge, and also encourage musicians and to-be professionals to study *what* and *how* to work the tools provided in the industry today and get paid. For instance, by reading on the debate of music industry vs. Spotify, and how Spotify pays royalties (Vedenpää, Ville 2018), it becomes much clearer to independent musicians why it would be smart to independently come as far as possible in Spotify without the help of hired professionals and instead take care of your business yourself to maximize your income.

1.4 Research questions and methods

The research questions are as follows:

1. How can independent artists maximize the outcome of their release on Spotify without the support from industry professionals?
2. Are an artist's number of streams on Spotify relevant marketing-wise?

This is a research in the digital market, where the *quasi-experimental* method was used under the *qualitative method*. An experiment is an empirical study used to research different features in different factors and their relations. A quasi-experiment is a term under the experiment umbrella, and is used to describe a research design that follows the spirit of the experimental method, which for practical reasons cannot meet all the conditions which are usually required while conducting an experiment (Denscombe, Martyn p. 75-76). The experimental method is commonly used under strictly controlled circumstances, such as in laboratories. For this research, the quasi-experimental method was the most accessible in terms of the purpose for this research. The surrounding environment of this research differs from the usual controlled circumstances, which in turn has required me to slightly alternate my proceedings from more conventional ways of using this method. Referring to Denscombe, who claims the experimental method is widely popular in natural science research, the experimental method can be used to conduct pre-test and post-tests to get measurements before and after implementing the variable that is being tested, whereas the quasi-experimental method may be conducted if the beforementioned criteria, among other criteria, cannot be reached for various reasons. In this research we are dealing with human factors, complicated algorithms, and songs which are content-wise very different from each other. Therefore, I believe it is not measurable how, for example, a small change in the marketing plan will affect the results, since there are uncontrollable human factors, artificial intelligence factors and music factors, that in turn depends on the listeners taste in music that may affect the results.

The quasi-experimental method was used to test the *marketing plans* for the songs participating in this research. Each of the three songs participating in this research had a slightly different marketing plan. The idea was to implement the marketing plan, release the songs one by one, and observe and analyze the results to determine if there are some recognizable factors and differences in each marketing plan that may have affected the results, in both good and bad.

The qualitative method in research is used to collect unstructured forms of data, such as interviews and observations. It employs verbal descriptions and explanations rather than analyzing statistics, which are commonly present in the quantitative method (Hammersley, Martyn 2005 p. 1). The qualitative method is used to observe and determine the

success of the three marketing plans, whereas the term *success* is measured by the number of streams on Spotify and reactions in the Finnish music business.

Also, some literature and articles have been read to gather a larger understanding of the process, the power of streaming and to help with summarizing this research, working as a reference point to personal observations.

2 THEORY

This section will introduce basic terms and definitions of marketing and social media marketing. Social media is also introduced since this research is conducted on social media platforms.

2.1 Marketing

The basics of marketing is considered to consist of 4 elements, also known as the four Ps or the *marketing mix*, which have become universally recognized after introduction by Jerome McCarthy in 1960 (Pundrik, Mishra 2009 p. 34). Due to the constantly evolving market, there has been several suggestions on redefining the marketing mix to suit the needs of today's market. Such suggestions have been introduced by various authors, such as P. Kotler, D. Ballantyne, M. Christopher and A. Payne. By examining the different suggestions, a decision to implement the 7 Ps by Richard M.S. Wilson and Colin Gilligan from their book Strategic Marketing Management (p. 6-7) was made. Below is a list of definitions by the authors:

1. Product

- Product development - *what* is it that you want to sell?
- Branding

2. Price

- Pricing

- Discount structures
- Terms of business

3. Promotion

- Advertising
- Sales promotion
- Public Relations, as in building relationships with key stakeholders in various platforms and being in contact with the public via these stakeholders, such as the media (The Public Relations Society of America, 2020).
- Merchandising
- Sponsors

4. Place (distribution)

- Channel management, such as social media platforms, digital streaming platforms in this case.
- Customer service
- Physical distribution

5. People

- Employee training
- Employee motivation
- Employee selection

6. Physical evidence

- Layout
- Décor
- Environment
- Ease of access

7. Process management

- How the customers are handled from the very start to the very end

More about *branding* because it is very important. Branding is a name, term, design, symbol, or any other feature that differentiates you and the services you provide from competitors (American Marketing Association, 2020). How do you want your customers to think about you when they hear or see your product? What kind of feelings and/or message do you want to provide the customer when they, for example in an artist point of view see your logo, promotional picture, cover art and when they read interviews about you, and how do these relate to your product? How do you combine your visions of branding to promotion and marketing? How do you stay visible? How do you differentiate yourself and attract attention? These 7 Ps are going to serve as a reference point during the analyzing phase. Adapting and learning to use modern standard of various marketing tools is crucial for success. Metaphorically speaking it does not benefit anyone to have a good, solid product if one lacks the knowledge on how to bring it out from the dark alley to the main street where the potential customers are. Marketing is one of the most difficult tasks to get right, and this concerns everyone in any business whatsoever.

2.2 Social media

The definition of social media as described by Kari Hintikka from TIEKE in 2008:

“Social media refers to new internet services and applications that combine user-to-user communication and individual content production.” and *“Social media differs from traditional mass media in that users are not only recipients, but they can also do things like comment, get to know each other, bookmark, share content, etc. It adds sociality, networking and community.”*

J.H. Kietzmann, K. Hermkens, I.P. McCarthy and B.S. Silvestre define social media in their 2011 study the following way:

“Social media employ mobile and web-based technologies to create highly interactive platforms via which individuals and communities share, cocreate, discuss, and modify user-generated content.”

Examples of the most common and well-known social media platforms are Facebook, Twitter, LinkedIn and Instagram (Kellogg, Kristi 2020 & Clement, J. 2020). In these channels customers and businesses meet and engage with each other. Some of them, such as Twitter, is more focused on communication whereas Instagram focuses on sharing visuals, such as videos and pictures. This is also why Instagram is a powerful tool for businesses to build up and maintain their brands visual representation.

Spotify is also a social media platform. By the end of 2019 Spotify has a user-base of over 271 million users (Spotify, 2020), it is one of the top ten most used platforms in the world and holds at least 36% of the global streaming market (Austin, Ben 2019). In the recent years Spotify has integrated with social media platforms such as Facebook, which allows the users to leverage their following on these platforms respectively, which results in a social media platform of its own (Harris, Stephen 2013).

2.2.1 Marketing in social media

As defined by Tracy L. Tuten and Michael R. Solomon in their 2018 *Social Media Marketing*, marketing in general is “*the activity, set of institutions and processes for creating, communicating, delivering and exchanging offerings that have value for customers, clients, partners and society at large*”. In other words, marketing is the “*how*” in getting a **product** (= whatever you are trying to sell) in front of your potential customers / clients, and getting them to interact, engage or react to the product. In this research the goal of the marketing campaigns was to reach potential fans and get as many as possible to *react* (= visit the Spotify page) and *engage* (= listen to the song). To achieve this, it was necessary to try and create strategic marketing plans for each song individually whilst keeping social media as the main tool for reaching the audience.

Some of the various tools that social media provides is ease of access and simplicity to reach the audience. The social media platforms that participate in this experiment are Facebook and Instagram since these are the platforms where DIRT is active. These are also one of the most popular social media sites, with Facebook having almost 2,5 billion users per month and Instagram 1 billion as of April 2020 (Statista, 2020).

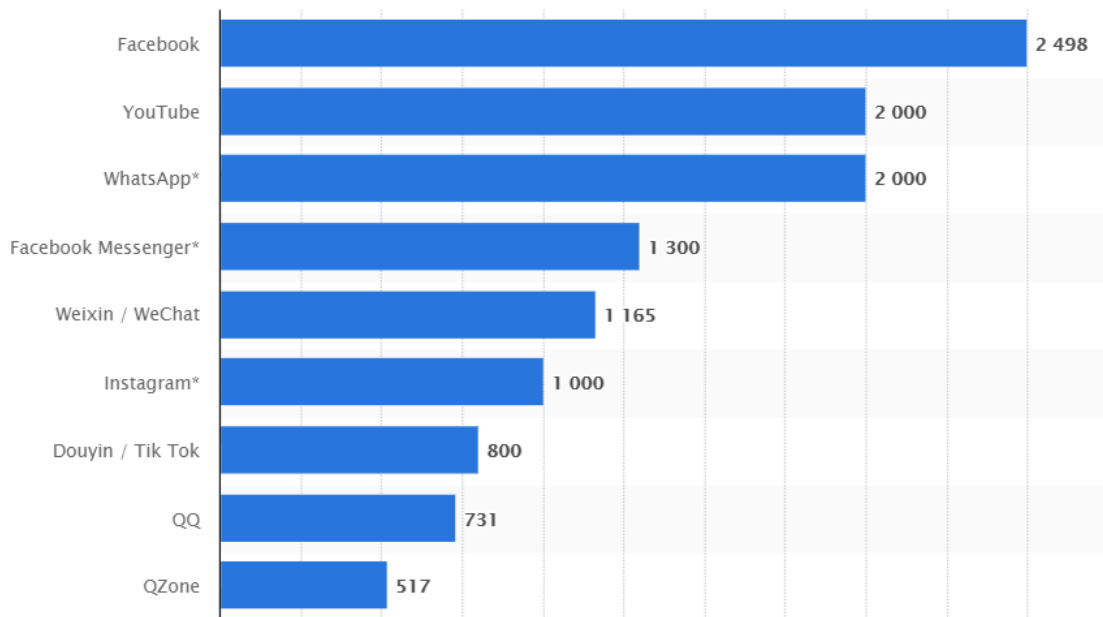


Figure 1. Most popular social media platforms in millions as of April 2020 by Statista.

The impressive and large number of monthly users also means that the competition for visibility is very tough. The goal of this experiment was not to create a groundbreaking marketing plan in terms of originality, but still it was still important to keep in mind that doing something a little bit different from DIRT’s counterparts is important in order to stick out.

2.3 Strategic marketing

Strategic marketing is a method used with the goal of differentiating an organization from their competition (Mehta, Varun 2019). This is achieved by focusing on the organizations strengths rather than just do marketing without proper goals or purpose (Davies, Shane 2015). The five key questions an organization should ask themselves before a campaign, defined by Richard M.S. Wilson and Colin Gilligan on page 11 in the third edition of their book Strategic Marketing Management were found suitable for this experiment, because they provided the right inspiration and questions to take in to consideration while creating and determining goals as well as planning how to reach these goals. The questions are as follows:

1. Where are we now?

What is the current market position of your organization, what are the opportunities and threats in the current environment and how can your organization cope with these? (p. 41)

2. Where do we want to be?

An organizations pursuit for their objectives should provide the framework for the planning and control process. Work from the most important objective down to the least important, define your objects precisely as well as keep them realistic, and if you work on several goals, keep them compatible with each other. (p. 294).

3. How might we get there?

What is the choice of strategy? One of the key contributions to achieving the goals is a well-planned marketing mix, as in the 7 Ps. The product is the heart of the marketing mix and campaign, and it is the utmost importance that the product is made well (p. 493, 502)

4. Which way is best?

As mentioned in the book, there is no magic formula that would guarantee the success of a marketing plan. However, the organizations that usually perform better have a greater input on strategic planning, aggressively define their goals, prepare for higher risks and competition, and show an impressive consistency which is a combination of clear marketing grasps, structures and systems (p. 539-540).

5. How can we ensure arrival?

The organization and its employees must work together seamlessly. If implementation of a campaign is threatened by internal pressures of, for example, reacting to competitors' actions, personal career needs or crises, the campaign is likely to be affected negatively or in worst case scenario, fail. Therefore, it is important to have organizational structures, leadership, evaluations with a clearly communicated plan and determination to see it through (p. 667).

These five key elements combined with the 7 Ps create the theoretic foundation for this experiment.

3 CASE STUDY: DIRT



Figure 2. DIRT from left to right: Sebastian Frigren, AleksI Tiainen, Alex Anttila, Kasper Koutonen, Benny Raivio © Jesse Kämäräinen.

3.1 Background – what is DIRT?

DIRT is a relatively fresh newcomer in the Finnish music scene. The band was formed in 2016 by Sebastian Frigren, Alex Anttila and Kasper Koutonen, with bassist Benny Raivio and lead singer AleksI Tiainen joining during the following 2 years after formation. Although the band is a relatively new project, the members themselves are well seasoned musicians from the past 10 years of working in several different projects both together and separately. For example, four members out of five play in the thrash metal band Nuclear Omnicide, two members play in thrash metal band Rätäk, which is currently on

hiatus. Lead singer Aleksi used to play drums in The Backstabbers, and the beforementioned bands have shared stages together during the past decade, which is how they became to know each other. Altogether the members are or have been involved in a total of 8 different bands and have gained experience from smaller club shows to big festivals in Finland and abroad.

Having toured domestically and internationally with mostly heavier styles of music, the essential idea of DIRT was to form a rock band, which the members considered a nice change after playing death- and thrash metal for nearly a decade. Also, every single member of the band has been overly enthusiastic about rock music their whole lives, so it all made sense. It did not take long to realize that DIRT was becoming the main project and priority, since everything kicked off well music- and chemistry-wise.

Starting with 80's influenced rock, their music has evolved and progressed naturally to a darker and heavier side. At this point DIRT's music style could be described as something between grungy hard rock and groovy heavy metal. The first 3 singles "Paralyzed", "Driftaway" and "Walls", which are representing a lighter side of their music, were released during summer and fall of 2018, and immediately started gaining the curiosity of industry professionals and colleagues. After releasing the significantly darker and heavier title-track of their debut EP "Low Life" on 1st of March 2019, the curiosity rapidly turned in to attention.



Figure 3. Low Life EP cover art by Antti Keränen.

The debut EP followed 3 weeks later, released March 21st, which was celebrated with a self-organized sold out show at Semifinal club, Helsinki, where DIRT opened up for Blue Eyed Sons, who performed for the last time together as a band. A self-organized nationwide tour of 5 dates followed during May and April, covering ground from Helsinki all the way up north to Rovaniemi with shows in Tampere, Oulu and Jyväskylä in between.

After a busy summer of performing together with some of the most promising rock-acts in Finland and building a name for themselves, DIRT signed a management deal with **Hammer Management & Agency** and started to plan the next steps of their career for 2020. By now, DIRT is vastly described as a “Finnish band that is going to soar to great heights if they continue to produce the quality they bring to the table now”, as described by an international music press called **GRIMM Gent**. A nationwide tour with Shiraz Lane was booked for early 2020 but was forced to be postponed due to COVID-19. Tuska Festival had to cancel as well, where DIRT was booked to perform their debut festival show.

3.2 The grand plan

Now that DIRT has been introduced, we can focus more on the research and the desired effects of this experiment. The plan of this campaign was to launch DIRT on the next level as a noteworthy band in the business by utilizing Spotify, which is the most popular streaming platform of today. As observed, almost all the bands who are above the grass-roots level in their careers have relatively big streaming figures on Spotify. By working as an intern in a record label, I have also come to realize the importance of Spotify and what it means to have big streaming figures in the eyes of industry professionals. It is a very powerful marketing tool, which can be used as leverage while handling other business-related things. For example, if one would like to book a show and pitch the artist(s) they represent to a promoter or venue, and the promoter has never heard of the band before, Spotify figures might come in quite handy, as they give somewhat of a very quick insight on the bands popularity. Same procedure appeals when a band or artist approaches a record label and makes a business inquiry. Spotify figures as well as the amount of social media followers are important when making the initial impression.

As mentioned in the introduction phase in this thesis, the plan was to pick three songs and make each song an individual marketing plan and make the best out of it. Of course, a similar marketing plan could have been tailored to each song, but for the sake of this experiment it felt necessary to diversify the plans that each experiment has its own thing to focus on. For example, the second track “Journey” focused more on radio while the first track focused mostly on social media marketing. The whole experiment could be described as a series of trial and error, or series of “stabbing in the dark”, all while gathering up data and notes to analyze the process after, and attempt to figure out if there’s some certain key outcomes that every marketing plan had in common.

3.2.1 The 7 Ps in context

The 7 Ps that were presented in the theory section were not described in the context of an artist planning to release music, thus it was seen suitable to translate these definitions to

fit the context they are working with while keeping the core of the theoretical definitions present.

1. Product

3 tracks picked from a 5-track EP (= Extended Play). Style of music is from rock to hard rock and metal and is a bit heavier and darker compared to competing acts in the market. Production is well thought and executed, creating a soundscape which competes with international standards, although the band is not on a professional level career-wise.

DIRT's way of representing themselves visually is also a bit different to their counterparts, as their logo and choices of cover art are quite dark and resembles something that metal bands would do. It was a natural progression since many of the band members are still very much involved in the world of very heavy music.



Figure 4. DIRT logo

2. Price

In this case 0€. Spotify can be used without subscription, which makes streaming free. Physical copy is 5€, but this is not included in this research and therefore left out of the equation.

3. Promotion

Press releases sent out to the media generating visibility and interviews with the press. Radio "spots", as in random plays, mostly on the national radio YLE X3M.

Radio interviews as well and social media coverage with sponsored ads reaching targeted audience. Word of mouth strategies included in social media strategies, such as contacting individuals firsthand and sharing posts on personal social media channels. Purchasing features from social media channels with hundreds of thousands of followers sharing visually representative content of DIRT. Using the results to DIRT's advantage by marketing these, and this way creating interest and curiosity, potentially reaching new audience, and converting them into listeners and fans.

4. Place (distribution)

Digital streaming platforms, with the priority set on Spotify. The product (in this case referring to the release-ready song) is distributed over the various DSP's, press, radio social media platforms and word of mouth strategies.

5. People

The campaign is carried out by the bandmembers independently. Planning and implementing phase, and everything related to the press were conducted by me, Kasper Koutonen. Lead singer Aleksi Tiainen, who also took responsibility of the graphic designing, assisted with social media and planning. Tasks regarding individual social media platforms are conducted by each member personally. Promotional clip for "Low Life" was filmed and edited by videographer André Rodriguez. All cover arts except for track #3, "Cold Sweat", are licensed from Antti Keränen. Distribution to digital streaming platforms was done by the Swedish distributor Amuse.

6. Physical evidence

Testimonials and quotes from reviews and articles, something to show that this song is approved by others, such as journalists. The number of streams is also physical evidence, and if high numbers are reached, it can be convincing when pitching your band to someone who has not heard of you before. Performing live is also proof of the band's proficiency, displaying an honest portrait of the band

or artist, which is achievable only by live performances. Social media sites designed to look appealing and clear with well-thought content.

7. Process management

The process to reach the song(s) was made as easy as possible. When advertising, trying to navigate the potential listener to DIRT's Spotify page with as small amount of "clicks" as possible was important.

Planning started 12/2018 - 1/2019 after the product had been finished.

Part 1: March 1st 2019 when "Low Life" single was released.

Part 2: March 23rd when the EP was released.

Part 3: August 9th when bonus track "Cold Sweat" was released.

3.3 Marketing plan for “LOW LIFE”

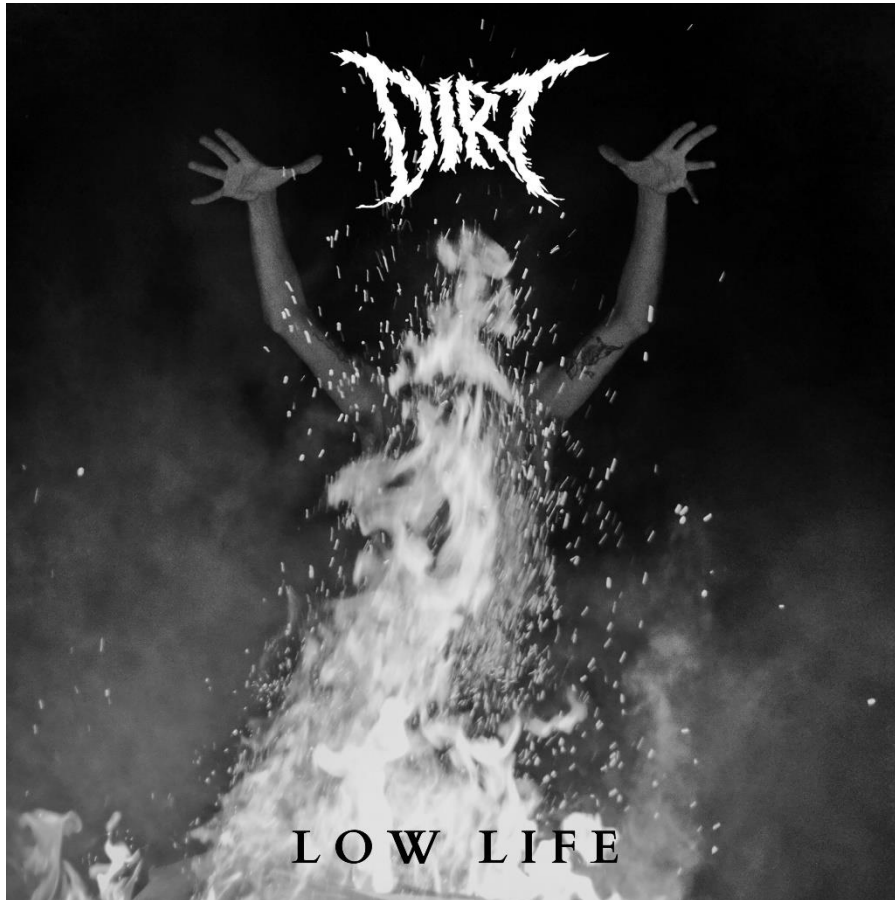


Figure 5. Cover art for "Low Life" single.

The first step in our campaign was to make a solid marketing plan with the objective of getting as many new listeners as possible to visit DIRT's Spotify page and stream the song. The more traffic what was managed to get on the page, the more it was expected of the algorithms to take notice. The plan consisted of a few key elements:

1. Social media coverage
2. Airplay on the radio
3. “Word of mouth” marketing
4. Pitching the track to Spotify

For these key-elements various solutions were developed, which all circulated around the key-solutions listed below:

1. 30 second promo clip for social media purposes + sponsored ads
2. Examine personal networks and reach out to people for potential world-premiere a few days before actual song release
3. Contacting people directly on social media and in social circles
4. Using the Spotify For Artists tool to submit the track directly to the editorial team

3.3.1 Social media coverage

Social media is a very effective tool to make yourself seen. But advertising on social medias has become very saturated and overflooded with targeted advertising from various sources. Therefore, it was important to come up with content that is interesting, which in the best-case scenario catches the attention of the audience and immediately puts the song in front of them to listen to.

3.3.2 30-second promotional clip

During the bands live show on February 2019, a professional videographer was hired to film the track “Low Life” and edit a 30-second promotional clip based on the filmed footage. The video, which is available on the bands Instagram and Facebook page contains fast-paced live footage with an audio clip of the songs master track itself. Combining the fast-paced video edit with the songs dramatic curve, which then is followed by a guitar solo and heavy rhythms, was seen to work as an excellent bait for the target audience. This clip was the most important thing during the marketing of the track, and the focus to make the video clip worth the while of the viewer was top priority. This clip would serve the purpose of easily and fascinatingly bring out the song right in front of people, so that the potential audience wouldn’t need to click on anything at all and still get to hear a clip of the song accompanied with live footage, combining audio and visual elements for the maximum amount of curiosity. I believe that a promotional clip like this would make a lot of people interested on listening to the whole track itself, and that’s why it was important to try to create as wide visibility as possible (Schwartz, Daylle Deanna p. 147).

A budget of 190€ was granted for the marketing of the single. The clip, costing 100€ was posted on Facebook with a sponsored ad of 20€, collecting a total of 4900 views, 25 shares and 57 reactions.

The same maneuver was made on Instagram for 20€. On top of this a sponsored feature costing 50€ was purchased from a large guitar-oriented site called @guitarsarebetter. At the time this site had 500000+ followers, and the sponsored feature gathered 12257 views and 985 likes. The objective with this ad was to navigate as much people as possible to DIRT's Instagram-page, and from there to the Spotify link in the biography-section. The video clip on the bands Instagram page gathered a total of 12320 views, whereas 66% came from the sponsored ad. 263 persons visited the bands profile. Total amount of likes for the post is 127. Unfortunately, due to the lack of marketing data it is impossible to analyze how many visitors and clicks the sponsored feature at @guitarsarebetter Instagram page generated to the bands page.

guitarsarebetter

LYN SOU

Näyttökerrat ja tykkäykset

12 257 näyttökertaa

TYKKÄÄJÄ 985 tykkää tästä

12 257 näyttökertaa

Video By: @DirtBandOfficial

Figure 6. Instagram data of the sponsored feature at @guitarsarebetter page.

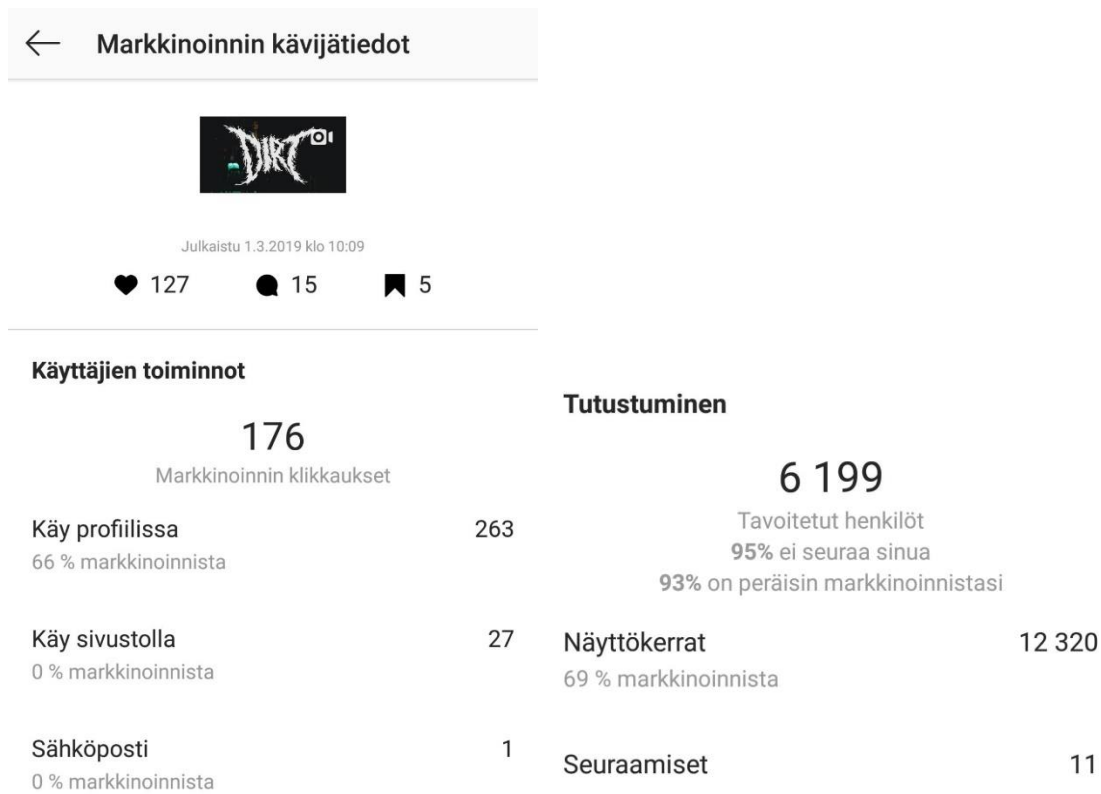


Figure 7. Instagram data of the sponsored ad on DIRT's page.

3.3.3 Airplay on radio

YLE X3M was contacted and offered a world-premiere to their Supernova show, one day before the song is actually released. Fortunately, they accepted our offer, and aired the song February 28th. This gave us the opportunity to advertise this on social media, and let people know that there is a possibility to listen to the track in advance. As in how this affected the single release itself is difficult to say because of the lack of data available regarding Spotify algorithms and analytic tool.

3.3.4 Word of mouth marketing

Word of mouth marketing is an organic way of marketing, which is shared by people and triggered by usually an unexpected experience. Word of mouth marketing can also be

used to promote and to create an initial buzz by interacting with potential fans (Mosley, Megan 2017). The members of the band advertised the upcoming release on their personal social media channels and let people in their social circles know about the upcoming single. One band member also implemented a strategy that is often overlooked, which is to use Facebook and similar social media platforms to find potential audience and contact them personally. This was done by looking at various Facebook groups dedicated to rock music and go through 100-200 most potential persons that might be interested of DIRT and write them a message about the band and the upcoming release. Posts were also written to various groups like the ones mentioned before, and this way find more people to connect with. This strategy alone brought in plenty of followers on the bands Facebook page. The internet gives the artists opportunities to be directly in contact with their fans, which in turn potentially strengthens the bond between the listener and the artist (Schwartz, Daylle Deanna 2009 p. 286).

3.3.5 Pitching the track to Spotify

The following quote is from Spotify's official website:

“On September 3rd, we made some changes to which songs are eligible to pitch for editorial playlist consideration. We used to determine song eligibility based on the release. If a new song appeared on a release already on Spotify, that song wouldn't be eligible to submit. As of September 3rd, you can now submit any unreleased song to our editorial team—even if it's added to a release that's already on Spotify.”

This new add on Spotify policy was one of the key inspirations for this study and is the most important factor as well. This was the very first step of achieving the desired “snowball” effect, that initiated 18 days after the release of the song. The term is used to define a situation in which something increases in size and/or importance at a faster and faster rate, like a snowball (Cambridge Dictionary 2020). The submission was made according to the instructions that are available as you do the submission, and a carefully planned pitch was created for the editorial team to review.

3.3.6 Press

A press release was made and send out to key music magazines in Finland including Kaaoszine, Soundi, Rumba, Metalliluola, Inferno and Imperiumi. The press release was picked up by two medias: Kaaoszine and Metalliluola.

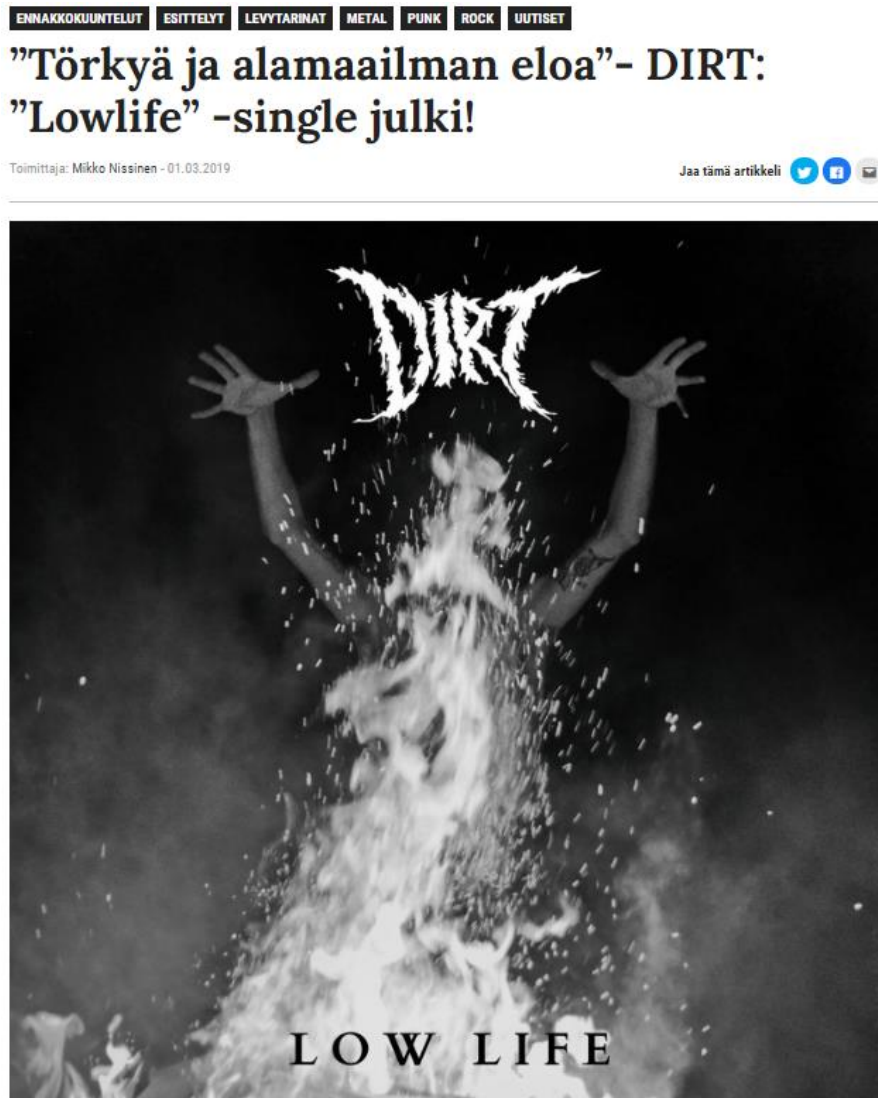


Figure 8. Pt.1 Kaaoszine article for "Low Life" single.

DIRT -yhtyeen single "Low Life" pian ilmestyvältä EP:ltä on nyt julki. Kokonaisuuden nimikkobiisi on julkaistu nyt singlenä Spotifyssa ja muissa streamauspalveluissa. Neljän raidan EP "Low Life" julkaistaan 22.3.2019. Se tuo yhtyeen musiikkiin aiempaa tummempia sävyjä unohtamatta järkälemäisiä kitarariffejä ja kappaleiden läpi kantavia suuria melodioita. Suomen mielenkiintoisimpiin raskaan, grungahtavan rockin tulokkaisiin lukeutuva DIRT konkretisoitui syksyllä 2018. Monissa pääkaupunkiseudun thrash-, metalli- ja rockyhtyeissä marinoitunut viisikko julkaisi heti ensi töikseen kolme hyvin erilaista singleä; "Walls", "Driftaway" ja "Paralyzed", jotka ovat herättäneet suurta mielenkiintoa Suomen rockpiireissä poikkeuksellisten biisirakenteidensa, tyylilajissaan vakuuttavan vokalisointinsa ja tasokkaan kitarointinsa ansiosta. DIRT on lyhyen olemassaolonsa aikana keikkaillut mm. Shiraz Lanen, Block Busterin ja Thundermotherin (SWE) kanssa sekä ehtinyt samalla studioon valmistelemaan esikoisjulkaisuaan. DIRT-miehistö vannoo uunituoreen singlensä olevan raskainta rokkia mitä näillä main on pitkään aikaan kuultu. Kappale tuo voimakkaasti esille muusikoiden menneisyyden raskaamman musiikin parissa silti pitäen jäməkästi toisen jalan paikallaan rock-kentällä. "Low Life" - singlen voit kuunnella Spotifystä jutun lopusta.



<https://linktr.ee/dirtbandofficial?fbclid=IwAR3Lz4zreLpuakjqScNa2IzMojWh-CHxZAXbo292Be7hWOFL7126fAW4hsY>
<https://open.spotify.com/album/3SVsxqKsdad0fd8rBbdqCN?si=hpY5nVVERPeqOdGwU2qJXw>

Figure 9. Pt.2 Kaaoszine article for "Low Life" single.

KOTIMAINEN HARD ROCK –TULOKAS DIRT JULKAISI UUDEN SINGLEN ”LOW LIFE”

Tekijä Metalliluolan toimitus - 1 maaliskuun, 2019



Kuva: Teemu Haataja/Jesse Kämäräinen

Figure 10. Pt.1 Metalliluola article for "Low Life" single.

Tiedote 1.3.2019

Suomen tämän hetken mielenkiintoisin hard rock-tulokas **DIRT** julkaisee debyytti-EP:nsä "**Low Life**" 22.3.2019. Neljän raidan EP tuo yhtyeen musiikkiin aiempaa raskaampia ja tummempia sävyjä unohtamatta suuria kitarariffejä ja kappaleiden läpi kantavia suuria melodioita.

Julkaisukeikka järjestetään Semifinalissa EP:n julkaisupäivänä. Illan aikana esiintyy myös toinen suomalaisen rockin suuri toivo, **Blue Eyed Sons**. Ennakkoliput ovat jo saatavilla **Tiketissä**.

Viikko ennen levyn julkaisua DIRT esiintyy puoliakustisesti On The Rocks Kalliossa, Helsingissä 15.3.2019. Siellä yleisö saa mahdollisuuden kuulla yhtyeen uudelleen sovitettuja kappaleita sekä ennenjulkaisematonta materiaalia.

Yhtye julkaisee nyt EP:n nimeä kantavan sinkun "**Low Life**" joka julkaistaan digitaalisesti kaikille yleisimpiin suoratoistopalveluihin.

Figure 11. Pt.2 Metalliluola article for "Low Life" single.

3.4 Marketing plan for “JOURNEY”



Figure 12. Cover art for "Journey" radio edit.

“Journey” was released as a single simultaneously with the EP on May 22nd of 2019. The marketing plan for this track included the Spotify “pitch”, but was intentioned to focus more on radio than social media, and the goal was to get the song on rotation in one radio channel and by this attract the attention of the listener to go to Spotify and stream the song.

3.4.1 Radio

The reason it was released as a single is that a shorter radio edit was made of the track with the goal of gaining radio attention. A shorter radio edit was seen appropriate because

the original track has a duration of 5:55 minutes. Usually the accepted standard for a radio-ready track has a duration of 3:00 – 3:30 minutes (Wiebe, David 2019). By making a radio edit of the track, the total duration was cut down to 4:23, which is still longer than the radio standard, but it was necessary to keep the original feel of the song present. This made it possible to acquire an individual ISRC-code for the track and upload it as its own release simultaneously with the EP, which included the track in its full-length form, which is a different file than the radio edit. ISRC code, or the **International Standard Recording Code**, is an inevitable step when releasing music. That means that every single song ever released for commercial use has a unique ISRC code (Truesdell, Cliff 2007 p. 529). The official ISRC website describes ISRC codes as follows:

“ISRC enables recordings to be uniquely and permanently identified. ISRC helps to avoid ambiguity and simplifies the management of rights when recordings are used across different formats, distribution channels or products. The ISRC for a recording remains a fixed point of reference when the recording is used across different services, across borders, or under different licensing deals.”

The ISRC codes were acquired via Amuse, who distributed DIRT’s tracks to the digital streaming platforms.

An international radio premiere for the track accompanied with an in-studio interview was set up with reporter Kjell Simosas at his Supernova program on Swedish speaking Radio X3M. The interview was pre-recorded March 20th and broadcasted March 25th, 3 days after the single and EP release. The interview lasted for around 30 minutes, and during this interview “Low Life” single was also on-air.

YLE X3Ms head of music was approached regarding rotation (= regular radio play). Unfortunately, this did not work out. No other radios were contacted due to lack of contacts.

3.4.2 Press

To support the release of the EP and the radio-edit of “Journey”, an interview with a Finnish metal-oriented music site Imperiumi was set up. On top of this an EP review was also made by Imperiumi and Kaaoszine. Unfortunately, there is no public data on behalf


of the sites on how many people have opened the page. DIRT's Facebook post regarding the Imperiumi interview and EP review gathered 36 likes and reactions reaching 647 people and committing 170. DIRT uses a link-hub called Linktree, where you can gather several useful links in the same place, which is convenient when using Instagram. In Linktree the total amount of clicks on the interview link is 39 during May 2019 – May 2020.

IMPERIUMI UUTISET ARVOSTELUT ▾ ARTIKKELIT MEDIA ▾ + ▾ MESSULAUTA



DIRT

Julkaistu: 22.03.2019 Tekijät ▾


– Nuclear Omniciden kaverusten DIRTistä tuli ykkösprioriteetti



Jaa

Seuraa



Viime kesänä päivänvaloon astui uusi kotimainen raskaan rockin ryhmä DIRT. Yhtye koostuu neljästä thrash-jyrä Nuclear Omniciden (tuttavallisemmin Nuken) jäsenestä ja niin sanotusta Lapin lisästä, sillä nykyään bändin keulilla kukkoilee nyt rovaniemeläislähtöinen Alekski Tiainen. Elokuun 3. päivänä 2018 bändi heitti debyyttikeikkansa Helsingin On The Rocksissa. [Imperiumi oli tietysti paikan päällä tarkistamassa](#), mistä ryhmässä on kyse.

Syksyn ja talven aikana ryhmä julkaisi kolme sinkkua, ja nyt maaliskuun 22. päivänä saamme orkesterilta pienjulkaisun Low Life -EP:n muodossa. On siis korkea aika perehtyä bändin taustoihin. Rantaudun Kampin William K -ravintolaan, jossa pöydän ympärille istuvat Nuken nelikko Sebastian Frigren, Kappe Koutonen, Allu Anttila ja Benu Raivio. Vain Lapin mies puuttuu, mutta hänkin on kuulemma hengessä mukana.

Figure 13. Imperiumi interview snippet 1/2.

DEF LEPPARDISTA SE LÄHTI

Jos aloittaa DIRTin tarkastelemisen Nuclear Omnicedestä, on sanomattakin selvää, kauas on sen tyylistä tultu. Aloitankin siis kysymällä, miksi päädyimme DIRT:n kanssa samaan pöytään. Nelikko naurahtaa, mutta Sebastian ymmärtää yskän ja aloittaa:

– Me ollaan tässä, koska minä ja Allu kuunneltiin kesällä 2016 Def Leppardia! Kuunneltiin Hysteria-levyä joka päivä ja tuumattiin, että meidän pitäs soittaa rokkia. Me oltiin aiemmin heviveljiä, mutta silloin löysimme toisistamme myös rockveljeyden.

– Yksien Nuken bänditreenien jälkeen Alex sanoi mulle, että "sä oot sitten kitaristi tässä bändissä". Asia oli sillä selvä.

– Seuraavalla viikolla oli ekat treenit ja tehtiin heti kolme biisiä, Kappe lisää.

– Sen Def Leppardin lisäksi me kuunneltiin kyllä myös Alice In Chainsia, Skid Row'ta ja muuta vanhempaa rokkia. Siitä me elettiin kuukausi sellaista rockunelmaa, Allu jatkaa.

Tässä vaiheessa toimittaja rapsuttelee partaansa ja ajattelee ääneen: "jaa, että lähditte siis ihan tosissaan laittamaan kokoon uutta bändiä ihan Def Leppardin pohjalta?"

– Joo-oi, Sebastian naurahtaa

– Mä en pysty tota kommentoimaan, koska en ole bändin perustajajäsen, Benu täydentää. – Noi vissiin tuumi, että olisi vähän tylsää soittaa ihan samalla porukalla. Lisäksi ne kai totesi, että mä en ole tarpeeksi hyvännäköinen soittamaan rockbändissä. Änkesin silti väkisin mukaan.

– Mikäs siinä oikeasti on, jos on hyvä ydinporukka – miksi sen vaihtaisi pois? Mä oon kasvanut ja oppinut soittamaan Kapen kanssa. Bennykin on ollut mukana alusta asti, eli ollaan vissiin aika sisäsiittoinen porukka, Allu lisää.

– Se on varmaan tämän homman ydin, että on törkeän hyvä porukka kasassa, Sebastian tuumii.



Figure 14. Imperiumi interview snippet 2/2.

Neljä jampppaa kymmenisen vuotta thrashia jyränneestä **Nuclear Omnicidestä** sekä rovaniemeläinen Aleks Tiainen käynnistivät muutama vuosi sitten ihan toisenlaista musiikkia tekevä **DIRTin**. Eka keikka nähtiin kesällä 2018 ja syksyllä ilmestyivät ensimmäiset sinkut. Nyt koossa on esikois-EP *Low Life*.

Low Life tarjoaa neljällä kappaletta, jotka syleilevät perinteistä heavymetallia ja grungea. Bändi varmasti vielä hieman etsii sitä omaa juttuaan ja tämä kuuluu kokonaisuudessa. Jos yhtäällä *We Stand Alone* on **Judas Priest** -kirkumisineen perinteistä heviä, *Low Life* ja *King Of Yesterday* kallistuvat vastaavasti kohti **Alice In Chainsin** tummempaa ilmaisu. *Journey*-slovari puolestaan on kepeämpää ilmaisu ja onkin EP:n tyylipuhtain "radiohitti". Kappaleen kitaramelodia on yksinkertaisuudessaan hieno, vaikka jääkin levyllä kovan live-versionsa varjoon.

Kaksi kitaraa luovat jyvän riffipohjan, johon on kuitenkin jätetty tilaa myös tilutukselle ja hienoille melodioille. Kitarabändin kuva istuu tiukassa. Tiaisen äänestä löytyy myös skaalaa niistä Halford-kirkumisista aina käheänkuivaan Layne Staley -tyyliin. Erityisesti EP:n kahdella viimeisellä raidalla mies tuntuu olevan eniten kotonaan, juuri siellä Staleyn paikkeilla.

Se, että oma tyyli on DIRTillä vielä hakusessa, on vieläkin selkeämpää kun kuulija kahlaa läpi myös EP:tä ennen julkaistut sinkut, *Paralyzed*, *Driftaway* sekä *Walls*. Ilmaisu on kuitenkin matkan varrella jo nyt selvästi tiivistynyt. *Low Life* onkin oikein hieno päänavaus, eikä kappaleiden kirjo ole itsessään huono asia, se vain lupaa että orkesterilla on kaikki edellytykset löytää oma juttunsa ja rakentaa sitä eteenpäin. Mihin suuntaan DIRT loppujen lopuksi kallistuu, jää nähtäväksi. Jos valittu suunta on EP:n kahden viimeisen raidan tyyliä, meillä on Suomessa pitkästä aikaa ihan tyylipuhdas ja kelpo grungebändi.

Figure 15. Imperiumi EP review

Kehitysoasa-alueeksi "Low Life" -EP:n perusteella DIRTille voisi luonnehtia, että yhtyeen kappalemateriaali hakee vielä osittain omaa, tunnistettavaa soundiaan ja aavistuksen verran yhtenäisempää linjaa. Yhtyeen olisi syytä kiinnittää tähän huomiota seuraavaa tuotosta ajatellen. Varsinkin mahdollista pitkäsoittoa silmällä pitäen EP:n biisien keskinäiset tyylierot ajautuvat paikoin hieman liian kauaksi toisistaan. Toisaalta nuoremman polven kotimaisen raskaan rockin yhtyeistä niin DIRT kuin esimerkiksi **Madred** ovat härskisti uskaltaneet tehdä pesäeroa kyseisten tyyliä välillä polveilevasti kokeilemalla crossoverilla tavalla pelottomia ratkaisuja sovituksissaan. Näistä DIRT:iltä on jo ensimmäisen EP:n perusteella lupa odottaa vielä reilusti tykkin perille kolahtavia, koukuttavampia raskaan rockin antheimeja, joilla niitä levyjä ja biisejä loppujen lopuksi myydään. Mielellään tällä tällaisessa muodossaankin jo kuuntelee, mutta yhtyeen kyvyt tietäen siltä on lupa odottaa kouriintuntuvampaa lopputulosta. Taitoa ja intoa jätkillä on joka tapauksessa ihan julmetusti. Nyt homma odottaa enää kukkaan puhkeamistaan. Kovaa duunia vaan, ja se klassinen: "Kill your darlings" siihen päälle, niin suunta on oikea.

8-/10

Kappalelista:

1. "We Stand Alone"
2. "Journey"
3. "Low Life"
4. "The King Of Yesterday"

Figure 16. Snippet from Kaaoszine EP review.

3.4.3 Social media coverage

As for social media coverage, no social media marketing was planned for the radio edit since it was released simultaneously with the EP where the full-length version is included. Again, the sole purpose for the radio edit was to use it to get radio- and Spotify attention. The release did get its own mandatory cover art for Spotify release, and it was also pitched to Spotify editorial team, but that is it. The original cut was not pitched to Spotify.

All social media marketing was focused on the EP. This is also the reason why the radio edit cover art has never been published on DIRT's social media platforms.

3.4.4 Unexpected factors

There were two things that were not taken into consideration while preparing for the release of the radio-edit, which may have affected some streams and/or caused confusion.

1. The radio-edit and EP were uploaded to the distributor during the same day, but the radio edit was uploaded *after* the EP. This caused a problem on DIRT's Spotify page. Because the track was uploaded to Amuse *after* the EP, Spotify showed "Journey" as the latest release instead of the EP, though they were released at the same time.
2. While uploading the radio edit to the distributor, the song was marked and flagged as a "radio edit", but this was not visible at the title after it was released. For this reason, there are now two tracks on Spotify with the same exact name, both with unique ISRC codes and cover-arts, different number of streams, but one being shorter than the other. To avoid this confusion, the words "radio edit" should have been added to the song title while uploading the track to the distributor.

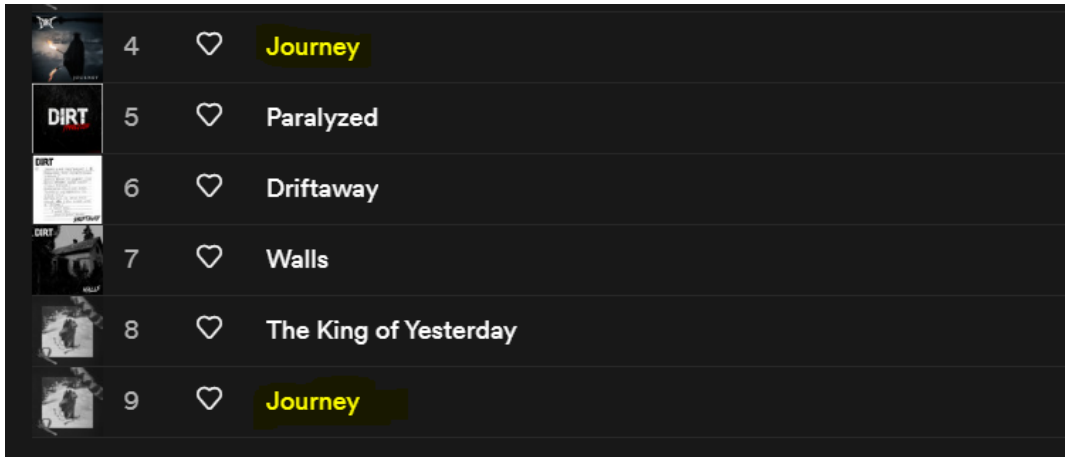


Figure 17. Results of failing to assigning a correct title for “Journey” radio edit.

3.5 Marketing plan for “COLD SWEAT”



Figure 18. Cover art for "Cold Sweat" single.

3.5.1 Why release a cover?

“Cold Sweat” is a song by the Irish rock band Thin Lizzy. The song was included on their final studio album “Thunder and Lightning”, which was released in 1983 via Vertigo. The song is co-written by guitarist John Sykes and front man Phil Lynott and was the most popular single of the album, reaching 23rd place on the Irish charts and staying there for two weeks (Irish Charts, 2020).

DIRT chose to record a cover of this track and release it as a bonus track after the release of the debut EP. The inspiration behind the whole idea was solely the love of Thin Lizzy’s music and legacy they left behind in the world of rock music. Also, it was interesting to try and find out how Spotify reacts to cover songs. Spotify has editorial playlists dedicated for cover music, and some of these, such as **Rock Covers**, have over 450000 followers.

DIRT wanted to release the single as a surprise. A snippet of the marketing campaign is featured below:

3.5.2 Marketing campaign timeline August 3rd – August 11th

1. Saturday, August 3rd

Post on DIRT’s Instagram and Facebook thanking for the reception of the EP and great shows. Leave a small hint to the readers that something is about to come very soon.

2. Monday, August 5th

Send out press release to the media and let them know that a new single is released coming Friday on August 9th.

3. Tuesday, August 6th

Uploading a new hint of the upcoming release to social medias. The hint was a cropped-out fist that appears on the original Thin Lizzy “Thunder and Lightning” album cover. Post it with the following caption: “?”.

4. Wednesday, August 7th

Repeat the previous step: upload another teaser to social media pages without revealing what is about to come. The teaser was another cropped-out corner of the beforementioned cover art.

5. Thursday, August 8th

Repeat the previous step again: upload the last teaser to social media pages without revealing what is about to come. This time the teaser was posted with a caption of the release date: “09.08”.

6. RELEASE DAY – Friday, August 9th

The song was released to digital streaming platforms during Thursday-Friday midnight. As soon as the song was released, the cover art for the single was published as sponsored ads to Facebook and Instagram with the following caption:

“One of Finland's most promising new rock bands pays their respects to one of the greatest groups in rock n' roll history.

DIRT's new single, a thundering version of Thin Lizzy's "Cold Sweat", is out now. Link in bio!”

The same post was shared by the band members on their personal social media pages to maximize the visibility of the release. Considering that DIRT's main audience is in Finland, it was important to keep up the momentum of the social media posts so that it would still reach plenty of people the following morning.

Additional tasks for the release day:

- Reposting and sharing all posts and Instagram stories regarding the track on DIRT's Instagram.

- Sharing the featured Spotify playlists on Instagram stories and repeating this for at least the following 7 days.
- The new Facebook banner was uploaded at noon and shared to various music-related Facebook groups such as muusikoiden.net, FHMF and upcoming events.



Figure 19. "Cold Sweat" Facebook banner.

7. Saturday, August 10th

Keeping up the momentum by creating a new post with featured Spotify playlists on Instagram feed regarding the new release.

8. Sunday, August 11th

Posting about the single on DIRT's Instagram stories, but this time with the focus on engaging the audience for reactions using Instagram's built-in reaction slider.

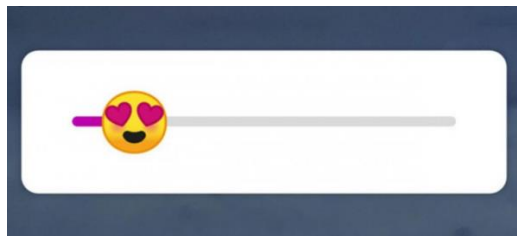


Figure 20. Example of an Instagram reaction slider.

3.5.3 Sponsored ads

The content for the sponsored ads were kept simple. Instead of creating a visually pleasing video, a decision was made to upload just the cover art with the caption mentioned on #6 in the previous section. The budget for sponsored ads was 56€. 20€ was used on Facebook and 36€ on Instagram. The Facebook post reached 7782 people, and 92 clicked on the ad.

The Instagram post reached 88314 people and generated 212 clicks. Of these 212 clicks, only one made the decision to follow DIRT's Instagram page.

4 RESULTS

During the first 5 months between March and September of 2019, the title-track “**Low Life**” was streamed over 280000 times and was featured on 3000+ playlists (official editorial & algorithm playlists as well as user-generated playlists) and made it to the Finnish Top 50 viral charts. “**Journey**” was streamed 12000 times and featured on 145 playlists, and “**Cold Sweat**”, the most recent release, was streamed 44000 times and featured on 513 playlists. In total the 4-track EP plus the stand-alone Thin Lizzy cover gathered 346000 streams. In May 2020 the total amount of streams has increased over 100% to over 900000 streams, with the lead single Low Life gathering most of all streams with over 700000 streams.

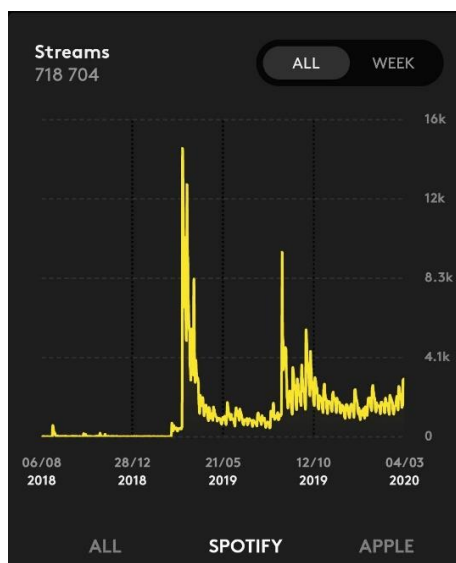


Figure 21. All-time streams of all 10 released tracks incl. pre-released material on Spotify, March 2020.

4.1 “LOW LIFE”

The most successful release was the title track “Low Life”, which skyrocketed beyond expectations. Immediately after release on Friday 1st of March, the song was added to two editorial playlists **Metallia Suomesta** (translation: Metal from Finland, 11976 followers as of May 2020) and **Heviä Treeneihin** (translation: Metal music for working out, 25738 followers as of May 2020). During the first 2,5 weeks between March 1st and March 17th, 2019, the song was streamed almost 7000 times, gaining 250-350 streams per day. However, on Monday March 18th things took a turn to better after the track was picked up by Spotify algorithm playlists **Discover Weekly**.

4.1.1 Spotify’s Discover Weekly

Discover Weekly is a playlist generated by algorithms, such as collaborative filtering and natural language processing, and is personalized individually for every user (Pasick, Adam 2015). It consists of 30 songs that the user has not heard before on Spotify, and it is updated every Monday (Velardo, Valerio 2019 & Spotify 2020). In an interview with Spotify employee Matt Ogle for Business Insider in 2015, he describes the purpose of the playlist the following way:

“Let’s say you’ve been playing a song by The Killers and a song by Bruce Springsteen a lot. Algorithms look for how those songs are played and ordered in other Spotify users’ playlists. If it turns out that, when people play those songs together in their playlists, there’s another song sandwiched between them that you’ve never heard before, that song will show up in your Discover Weekly.”

Ogle also mentions in another interview more specifically, that Spotify generates the data for upcoming Discover Weekly update by watching what the user has been listening to recently and analyzing the relationship between these songs based on what other users are playlisting and comparing these to each other, and this way find the missing songs which end up on Discover Weekly (Wiggins, Tom 2015).

This playlist alone has generated a third of all streams for “Low Life”, and the peak streaming day was March 18th 2019, when the track streamed 15100 times, which is ca 14800 streams more than on the previous day. This day could be considered as a turning point, which started a snowball effect, resulting in more playlists and streams.

The track was also included in Spotify’s **Release Radar** playlist which consists of newly released material and is personalized according to the individual users listening behavior (Spotify 2016). This playlist generated a total of 32300 streams.

Other significant results are from the playlists **Heviä treeneihin** generating a total of 45900 streams and the algorithmic playlist **Your Daily Mix**, which is a personalized playlist based on the user’s favorite songs and related music they might enjoy (Spotify, 2018). This playlist generated 25400 streams.

In April 2019, a month after release, it was noticed that the track had made it to Finland’s Top 50 Viral playlist. This means that during this period, “Low Life” was one of the 50 most shared songs in Finland. This is determined by the number of shares to various social networks and the number of plays in the Spotify app (Spotify, 2017).



Figure 22. "Low Life" on Finland's Top 50 Viral playlist, April 2019.

As of September 2019, 5 months after release, the track had gained 280000 streams and was added on 3000+ playlists including official Spotify playlists and user-generated

playlists. 8 months later in May 2020, the total number of streams is more than 670000 and number of featured playlists is over 5600.



Figure 23. Total number of streams after 12 & 14 months of release, March 6th – May 9th 2020.

4.2 “JOURNEY”

Released as a radio edit simultaneously with the EP, “Journey” failed to succeed compared to the title track. After release, the track was added to the **Metallia Suomesta** editorial playlist, which remained as the only editorial playlist the song was added to. The song was included in Spotify’s **Release Radar** playlist and generated 253 streams to “Journey”, which is quite a small amount compared to the 32300 streams it generated to “Low Life”. Algorithmic playlist **Your Daily Mix** generated 1100 streams and **Metallia Suomesta** playlist generated a total of 7900 streams.

One month after release on April 24th, “Journey” had streamed 4000 times. Five months after release in September 2019, the track had streamed 12000 times. One year after release in May 2020, the total amount of streams is just above 18000.

The EP version of “Journey” has not streamed successfully either. Currently it is DIRT’s least streamed track on Spotify with just above 4000 streams as of May 2020.



Figure 24. Total number of streams for "Journey" radio edit, May 11th 2020.

4.3 "COLD SWEAT"

The third and last track of the experiment was released on August 9th, 2019 and has enjoyed a fair amount of success. Immediately after release, the track was added on the editorial playlist **Rock ei ole kuollut** (translation: Rock Ain't Dead), which currently has 10909 followers.

Much like the first single, "Cold Sweat" had a slow start gaining 200-500 streams per day. However, two weeks after release on August 23rd, the song was picked up by **Discover Weekly** which bumped up the figures to 3000-9000 streams per day, but just for a short time period of 7-9 days, before the amount of streams per day dropped significantly, although to better figures than what it started with.

Later, Spotify's editorial team added the track to **Metallia ja rokkia juoksulenkille** playlist, which is basically the Finnish version of **Running to Rock**. This playlist has currently over 9000 followers and has gained a total of 11300 streams to the track. **Your Daily Mix** has generated 14800 streams, **Discover Weekly** 18400 streams and the most streams have been generated via **Release Radar** with over 30700 streams.



SONG
Cold Sweat

ALL-TIME
125 910 streams

Figure 25. Total number of streams for "Cold Sweat", May 11th 2020.

5 ANALYZING THE RESULTS

5.1 Strategic marketing

Now is a suitable time to reflect on the questions regarding strategic marketing and see where DIRT is now at the end of this experiment versus before the experiment.

1. Where are we now?

At the time when the experiment began, DIRT had released 3 singles and a music video with a total of few thousand streams and ca 2000 views on the music video. DIRT had introduced themselves to the scene 9 months prior to the release of "Low Life" single and had performed live 9 times supporting local acts and one international act at a few different clubs in 4 cities. After the release of the EP, DIRT embarked on a self-organized nationwide tour consisting of 5 dates going through 5 cities. During this time the "Low Life" single had already started to generate quite large numbers of streams and DIRT gained the attention of some people in the industry, which led to opening slots with two of most promising rock bands in Finland called Shiraz Lane and Temple Balls, who are well established and tour abroad regularly. A management deal with Hammer Management & Agency followed shortly after, and a new nationwide tour in big clubs was announced followed by the announcement of their first festival show.

Now in spring 2020 some considerable progress has happened. DIRT has managed to make an impact on the Finnish music scene, elevating relatively quickly from a grassroots level up to the next. The total number of streams is closing in on a million streams, which I consider as a significant achievement from an unsigned rock band from Finland. The band has now performed at 23 shows and is currently working on their debut album in Helsinki.

2. Where do we want to be?

Right before the experiment began, DIRT's goals defined for this experiment is where DIRT wanted to be. In terms of the experiment, the results are beyond the bands expectations. The first experiment was a grand success. The second experiment did not reach the goal of 50000 – 100000 streams, and therefore it was a failure. The third experience was a moderate success. Late summer of 2019 DIRT had a meeting where they defined their goals for 2020, which are the following:

- Tour with a more established band in Finland
- Book first festival show
- Record debut album and release it via a respectable record label

In present day May 2020, two goals out of three has been reached. The goal with signing to a record label has yet to be accomplished.

3. How might we get there?

The choice of strategy was to design the 7 Ps marketing mix to suit the context of this experiment. In terms of planning and execution there was no sudden or spontaneous changes of plans regarding the marketing mix, and everything was executed as planned. The process of thought was always to try and work smart and think one step ahead, and plan even the smallest things ahead, such as a social media calendar for posts.

4. Which way is best?

One of the factors considered very important was to try and make DIRT as visible as possible, and the biggest platform for this was social media. This thought

received a lot of attention during planning phase, and different solutions were planned on how to achieve good amounts of visibility, because that would be the best way of getting people to visit DIRT's Spotify page. The more visible DIRT is, the more people are reached, and the number of potential listeners and future fans is bigger. As described earlier in this thesis, not all marketing plans were made alike and every marketing plan did not necessarily have the same techniques of gaining visibility, as some were more focused on social media and others not. This is also a part of the experiment, to try and find out what works best.

5. How can we ensure arrival?

Reflecting on the strategic marketing phase earlier in this thesis and the suggestions by Richard Wilson and Colin Gilligan, an organizational structure was made where I had the main responsibility of this project, being the one who proposed this idea as a part of my thesis. Every member was involved in this project and everybody was assigned with individual tasks matching their skills, such as booking a videographer for shows and sending out press releases, while I worked on marketing plans, PR and distribution. This kind of structure was made so that no one needed to take pressure of doing things they did not feel comfortable with.

5.2 Did it work?

I would consider this project successful. All songs except one reached the defined goals. "Journey" failed to reach its goals, which was getting on radio rotation and at least 50000 streams. At present day in May 2020, the song has nearly 20000 streams, which is still relatively OK. However, DIRT has acquired over 900000 streams in one year and managed to release their first hit, which has had an important impact on their career. "Low Life" EP was released just over a year ago, and the title track has passed 700000 streams and keeps streaming 1500-2500 times a day. "Cold Sweat" has reached 130000 streams and is still listened 150-200 times a day.

Have these experiments proved a way to reach maximum outcome on Spotify? The answer to this is both yes and no. Whereas the results are impressive, it is difficult to exactly

point out *why* a song was successful or least successful. We must remember that there are quite many factors which may affect the success of a song, and some of these are purely based on a human factor and luck. Other more tangible factors anyone can improve and influence on are visibility, good branding and marketing to help attract attention, the Spotify pitching process and a very important one, *a good song*. What defines a good song? That is also purely based on the listeners taste of music, which again leads to the human factor you cannot manipulate in any shape or form. Spotify algorithms are also a factor that cannot directly be influenced on. However, these can be indirectly influenced on by the great marketing plan which attracts a lot of listeners, which in turn may generate shares via the Spotify app.

What I have learned from this experiment is, that having the combination of a well-thought marketing plan, some PR work and a good song, it surely increases your chances to reach better success than what you would do with a good song, improvised small-scale marketing and no PR work at all. A campaign of sponsored ads on social media platforms, even with just a small budget are an effective way of getting your song in front of your target audience you can define yourself. The trick is to create content which has everything you want to express in a neat little package, with the direction to the music as easily accessible as possible, for example a short audio clip of the song in a visually attractive video with direct links to the song in the description. This was learned from the results of “Cold Sweat” marketing campaign, as its sponsored ad on Instagram reached the most people of all three experiments, but did not really generate any results due to boring content which hardly urged any interactions with the public at all.

By analyzing Spotify statistics regarding and playlists have generated most streams, the answer is algorithmic playlists. The top streaming algorithmic playlists are **Discover Weekly**, which has generated a total of 241300 streams, **Release Radar** generated 70300 streams and Your Daily Mix 48200 streams. **DIRT Radio** generated 9500 streams, **Your Top Songs 2019** 1800 streams, **On Repeat** 1800 streams, **Repeat Rewind** 565 streams and **Your Daily Drive** 133 streams.

Though algorithmic playlists can be powerful tools to attract listeners, some of the editorial playlists have done quite well, too. Editorial playlists are administrated by the Spotify editorial team instead of algorithms. **Running to Rock 170-190 BPM** alone has generated

215500 streams for “Low Life” single. Next up is **Heviä treeneihin**, which generated 46700 streams for the same track. **Metallia ja rokkia juoksulenkille** generated 11700 streams to ”Cold Sweat”. **Metallia Suomesta** playlist generated 8900 streams combined for “Journey” and ”Low Life”. **Rock ei ole kuollut** generated 4500 streams for “Cold Sweat”, **Tuska 2020 playlist** generated 661 streams combined for “Low Life” and “Journey”. The final editorial playlist is **Top 50 Viral Finland**, which generated a total of 268 streams for “Low Life” during its short stint in the charts.

Are Spotify streaming numbers relevant in the marketing of an artist or band? The answer is yes, they are. This is further discussed in the next section.

5.3 How the results are used in marketing

The results of the experiment have had an impact on how DIRT is perceived by others, and the success on Spotify, especially regarding the track “Low Life” has been used in the marketing by third parties. For example, when DIRT performed at a mini festival in Helsinki in December 2019, the figures were used in the marketing by the event promoter before the event took place and was also mentioned when the band was introduced on stage. Other event promoters have also used the Spotify figures in the marketing of the events DIRT are performing in.

Tuska Festival used the Spotify figures in their marketing as well. They described DIRT as *“a name that has been hard to miss in the last few years”* and being one of the *“most interesting newcomers in the country”*. They also described “Low Life” as a hit with over half a million streams, and that fans are eagerly waiting for DIRT’s debut album. However, due to COVID-19 the festival was forced to cancel, and this information is no longer available at their website.

DIRT has also widely used the streaming figures in their own social media marketing to attract more listeners by showing proof that their music is starting to get recognized and has value in it, since many have already listened to the songs.

On top of digital marketing, the track “Low Life” has been played by DJ’s at night clubs and rock bars in Helsinki, which in turn is great promotion as well.

6 CONCLUSION

The goal of this project as a whole was to enhance DIRT’s career in the Finnish music business focusing on making an impact on Spotify, since it is the most popular streaming platform in the music business where digital streaming has become the biggest source of income revenue. The goal of the experiments themselves were to reach considerable amounts of streams per song and use marketing strategies to 1) further increase the number of streams and 2) make sure that the EP release will be noticed to a certain extent. Instead of providing an instruction manual on “how to make it on Spotify”, I wanted to present the views and actions we made to people interested in the same subject, and inspire them with their future projects which may share similar goals and aspirations.

The project consisted of 3 experiments, whereas every experiment consisted of one song and an individually tailored marketing plan with the goal of reaching 50000-100000 streams per song on Spotify. The way the quasi-experimental method was used was to implement and measure how the individual marketing plans worked and affected the results. 2 experiments out of 3 reached the goals and exceeded our expectations. Whereas the successful experiments “Low Life” and “Cold Sweat” were executed according the marketing plans, the unsuccessful experiment “Journey” failed to be executed according to plan, which may have affected the results. This plan was indeed quite ambitious, and the risk of failure was higher compared to the other experiments, since it was depending on radio play, which success was out of our control.

This project has shown that a marketing campaign including plenty of social media posts with sponsored ads, small scale PR work generating press and radio plays, and a successful pitch to Spotify’s editorial team resulting in 1-2 features on editorial playlists does affect the results if your target is to generate traffic on your Spotify page and as much streams as possible. This project has also shown that the results are valuable marketing-wise and that algorithmic playlists can be more powerful than editorial playlists in terms of streaming. This means that in the future when similar projects appear, the goal could

be set to reach as many algorithmic playlists as possible and try to use the editorial playlists as a tool to help you reach your goal.

7 SAMMANFATTNING PÅ SVENSKA

7.1 Inledning, målsättning och syfte

Nuförtiden är streamingtjänster det mest populära sättet att konsumera musik på. Digitala tjänster har tagit över största delen av den årliga inkomsten inom musikbranschen (Mid-Year 2019 RIAA Music Revenues Report, s. 1), och nya plattformar som **Spotify**, **Deezer** och **Tidal** har uppkommit under de senaste 10 - 15 åren för att leverera musik åt konsumenter. En erfaren musiker, med en karriär som startat flera decennier sedan, har hamnat anpassa sig till en ny affärsmodell inom digitala marknaden. Musiker som påbörjat deras karriär inom senaste tio åren har hamnat lära sig en ny affärsmodell från början, eftersom den gamla modellen med fysiska skivor som huvudinkomst inte existerar längre. En av de goda sidorna i dagens musikindustri är att allt fler små oetablerade artister har möjlighet att utvecklas, utan skivbolag och andra professionella, inom industrin. Förstås är det en stor fördel om artisten har ett team av professionella som arbetar för artistens godo, men samtidigt är det möjligt för dagens artister att själv producera egen musik. Låtarna kan distribueras t.ex. via **Amuse** eller **Distrokid** till respektive streamingtjänster och artisten kan själv behålla till och med 100% av alla royalties. Med andra ord har dagens artister alla förutsättningar att själv bygga deras karriär med hjälp av internet och digitala musikbranschen.

En av världens populäraste streamingtjänster för musik är Spotify och har därför en stor inverkan på musikbranschen. Det är gynnsamt för artister att försöka nå bra resultat på Spotify, fastän inkomsten av en lyssning på Spotify bara är en bråkdel av vad en fysisk kopia genererar.

I detta examensarbete undersöker jag hur självständiga artister kan nå så stora lyssnarsiffror som möjligt på Spotify utan stöd av skivbolag eller andra proffs inom musikbranschen. Examensarbetet är en fallstudie för hårdrockbandet **DIRT** från Helsingfors.

Arbetet byggs upp av tre experiment där varje experiment går ut på att publicera en låt med hjälp av en individuell marknadsföringsplan. Idén är att testa olika vinklar och mäta hur dessa potentiellt påverkar resultaten på Spotify. Experimentet är en del av DIRTs debut EP kampanj.

DIRT är ett relativt nytt band som består av erfarna musiker. Bandet består av Benny Raivio, Aleksi Tiainen, Alex Anttila, Sebastian Frigren och mig, Kasper Koutonen. Målsättningen med arbetet var att höja DIRTs status inom den finska musikbranschen med hjälp av framgång på Spotify. Målsättningen av själva experimenten var att plocka tre låtar från DIRTs debut EP "Low Life" som släpptes två månader efter att första experimentet började. Målet var att försöka åstadkomma minst 50 000 lyssningar per låt inom en månad med hjälp av strategisk marknadsföring och spellistor på Spotify. Syftet med arbetet är att visa konkreta resultat till kollegor och andra som är intresserade av liknande projekt samt fungera som inspiration för deras projekt.

Forskningsfrågorna för examensarbetet är följande:

1. Hur kan självständiga artister nå så stor framgång som möjligt på Spotify utan stöd av professionella inom industrin?
2. Används resultaten från Spotify i marknadsföringssyfte bland utomstående organisationer?

7.2 Teori och plan

Teoretiska ramen för examensarbetet består av de 7 P:na inom marknadsföring, marknadsföring i sociala medier, "word of mouth" marknadsföring samt strategisk marknadsföring. De primära källorna för marknadsföringens 7 P:n och strategisk marknadsföring är boken *Strategic Marketing Management* av R.S. Wilson och C. Gilligan. För att understöda marknadsföring inom sociala medier har jag använt material från elektroniska källor samt böcker.

De 7 P:n är följande:

1. Product

2. Price
3. Promotion
4. Place (distribution)
5. People
6. Physical evidence
7. Process management

Teorin inom strategisk marknadsföring baserar sig runt 5 frågor som författarna föreslår att organisationen frågar sig själv före åtgärder gällande till exempel lansering av en produkt:

1. Var är vi nu?
2. Var vill vi vara?
3. Hur kan vi åstadkomma detta?
4. På vilket sätt?
5. Hur kan vi garantera att det lyckas?

Forskningsmetoderna som använts är kvalitativa forskningsmetoden och quasi-experimentella metoden. Den kvalitativa forskningsmetoden valde jag för att jag mäter kvalitén av de tre marknadsföringsplanerna. Denna metod är populär då man samlar in ostrukturerade data, så som intervjuer och observationer (Hammersley, Martyn 2005 s. 1).

Quasi-experimentella metoden användes för att utföra experimenten. Den experimentella metoden används regelbundet inom olika forskningar i kontrollerade omsättningar, exempelvis i laboratorier. Quasi-experimentella metoden används då omständigheterna inte går att kontrollera, till exempel då man arbetar ute på fältet eller då vissa variabler inte går att mäta (Denscombe, Martyn 2016 s. 75-76).

Individuella marknadsföringsplanerna baserar sig på marknadsföring inom sociala medieplattformarna Facebook och Instagram, "word of mouth" marknadsföring via sociala medier, pressarbete och radio. Varje låt har en egen marknadsföringsplan, där experiment nummer ett "Low Life" fokuserar mest på social media. Experiment nummer två, radio edit av låten "Journey", fokuserar mest på radio. Experiment nummer tre, "Cold Sweat",

har minsta satsningen av alla marknadsföringsplaner, men huvudfokuset är ändå social media. Alla låtar fick några radiospelningar. En radiointervju på YLE X3M samt en intervju med online magasinet Imperiumi arrangerades för att understöda andra experimentet, fast själva EP:n släpptes samma dag som experimentet påbörjade. För varje singel skickade vi ut pressmeddelanden, och lyckades också få 2 recensioner för "Low Life" EP:n via Kaaoszine och Imperiumi.

- **Experiment 1: "Low Life" – 1.3.2019**

Det här var första låten från "Low Life" EP:n. Syftet med låten var att påbörja hela processen och skapa första intrycket på Spotify.

- **Experiment 2: En kortare radioversion av låten "Journey" - 23.3.2019**

Detta publicerades samma dag som EP:n. Syftet med experimentet var att få regelbundet radiospel för "Journey" med hjälp av en kortare version av låten.

- **Experiment 3: "Cold Sweat" - 9.8.2019**

Det här är en cover låten "Cold Sweat", ursprungligen av Thin Lizzy. Syftet för låten var att släppa den som en överraskning. Låten konstaterades vara en bonus för EP:n och därmed gjordes ingen stor satsning marknadsföringsvis.

7.3 Resultat, analys och sluddiskussion

Experiment 1: "Low Life"

Det första experimentet var det mest framgångsrika av alla tre experiment. Efter att låten publicerades valde Spotify att lägga låten på tre "editorial" spellistor. Dessa är spellistor som administreras av en kurator på Spotify. Under första 18 dagarna blev låten lyssnad ca 7000 gånger. Efter detta reagerade algoritmerna på Spotify och lade till låten på algoritm spellistor, vilka är spellistor som fungerar enskilt via algoritmer och kan potentiellt generera en stor mängd lyssnare. På grund av algoritm spellistorerna genererade låten 100 000 lyssningar på en månad, och antalen lyssningar har fortsatt öka konstant. Låten blev tillagd i totalt 12 officiella spellistor på Spotify (både "editorial" och algoritm) och 8000 personliga spellistor gjorda av konsumenter. Låten var också en av de 50 mest virala låtarna på Spotify, och låten kom med på "Top 50 Viral Spotify" spellistan. I maj 2020

hade låten totalt över 700 000 lyssningar. Resultaten har också använts i marknadsföringssyfte bland utomstående organisationer som till exempel bokade DIRT för att uppträda på deras evenemang.

Experiment 2: ”Journey”

Detta experiment konstaterades vara misslyckat. Låten lyckades inte lanseras enligt marknadsföringsplanen, eftersom låten inte accepterades för regelbundet radiospel på YLE. Spotify lade låten på en ”editorial” spellista som genererade 7900 lyssningar. De fem algoritm-spellistor som låten var inkluderad i genererade totalt under 2000 lyssningar. 270 konsumenter lade till låten på deras personliga spellistor. I maj 2020 hade låten totalt drygt 20 000 lyssningar, och därmed inte lyckades uppnå målet av 50 000 lyssningar.

Experiment 3: ”Cold Sweat”

Detta experiment lyckades förvånansvärt bra med tanke på att den satsades inte lika hårt på. Efter att låten släpptes lades den till på två ”editorial” spellistor. Dessa spellistor genererade totalt 16 200 lyssningar. Största delen av succén var på grund av de åtta algoritm-spellistor låten var på. Dessa har genererat totalt cirka 68 000 lyssningar. 2000 konsumenter har lagt låten till deras personliga spellistor. I maj 2020 hade låten totalt 130 000 lyssningar.

Under det senaste året har DIRT nått god framgång i musikbranschen. Deras totala mängd lyssningar på Spotify är över 900 000 och de har lyckats marknadsföra sig på den finska musikbranschen. Efter att EP:n släpptes uppträdde DIRT runt om i Finland och blev inbjudna att uppträda på större konserter med band som Shiraz Lane och Temple Balls. Efter sommaren 2019 har bandet påbörjat ett samarbete med Hammer Management & Agency, blivit inbjuden att turnera med Shiraz Lane runtom Finland samt blivit bokade att uppträda första gången på festivalen Tuska under sommaren 2020. Tyvärr har alla dessa konserter blivit avbokade på grund av pandemin.

Under detta projekt har jag lärt mig att en god marknadsföringsplan, pressarbete och allt som främjar en artists synlighet har en betydelse. Naturligtvis finns det mänskliga faktorer inblandade som inte går att mäta, så som konsumentens musiksmak. I dessa fall har själva

kvalitén av låten en stor betydelse och om den är lockande för publiken. Detta projekt har också bevisat, att goda resultat på Spotify används i marknadsföringssyfte inom musikbranschen. Det gäller inte bara själva artisten, utan också organisationer som samarbetar med artisten.

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