

EXPLORING COUNTRY MUSIC'S POTENTIAL FOR MARKET GROWTH IN FINLAND

Jukka Karjalainen

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Abstract Traditional North American country music has commercially grown from the first recordings made in the early 1900's to a multimillion-dollar business. The market consists of national and international audiences. Country music has influenced many popular Finnish artists and music styles. Due to a lack of extensive previous theories, this study was conducted in order to define country music in a Finnish context and explore Finland as a potentially increasing market for country music sales. Although negative mindsets are still present, there can definitely be seen a potential for the increase in music sales of country music within certain demographic groups. The aim of this thesis was to form a base for a business plan based on a literature review, the results collected from a music consumer survey and on interviews with the participants of the survey. A total of 445 individuals participated in the survey. The results gave insight to the music consumption ways and preferences of Finnish people. 15% of the respondents identified themselves as country music consumers, and 20% of the respondents answered that they listened to at least some or even very much country music. Of all the respondents, 31% felt they were interested in listening to more country music. The most popular genre of music within the potential target group for country music marketing was Rock / Classic Rock followed by Pop, Blues and Heavy Metal.		
Keywords Country music, Country Music Association, Highway Rock'n'Roll, Finnish Bluegrass Music Association, Music Marketing, Entrepreneurship		
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Tiivistelmä <p>Perinteinen pohjoisamerikkalainen kantrimusiikki on lisännyt suosiotaan ensimmäisistä 1900-luvun alkupuolen levytyksistä ja saavuttanut monien miljoonien dollareiden vuosittaisen liikevaihdon. Markkina-alue koostuu sekä kansallisesta että kansainvälisestä kuluttajakunnasta. Kantrimusiikki on vaikuttanut moniin suomalaisiin viihdetaitelijoihin ja musiikkityyleihin.</p> <p>Aiempien kattavien teorioiden puuttuessa tämän tutkielman pyrkimyksenä oli määrittää kantrimusiikki suomalaisessa asiayhteydessä ja tutkia Suomea mahdollisena kasvavana markkina-alueena kantrimusiikin myyntiä ajatellen. Huolimatta siitä, että negatiivisia ennakoasenteita kantrimusiikkia kohtaan löytyy edelleen, on kuitenkin huomattavissa mahdollisuus kasvattaa kantrimusiikin myyntiä tietyille kohderyhmille. Tutkitun kirjallisuuden, asiakaskyselyn ja kyselyyn vastanneiden haastatteluiden avulla oli lisäksi tarkoitus luoda tutkielma, jota pystyisi käyttämään pohjana mahdolliselle liikesuunnitelmalle kantrimusiikin menekin edistämiseksi.</p> <p>Kyselyyn osallistui yhteensä 445 henkilöä. Tulokset antoivat tietoa suomalaisten musiikin kulutustavoista ja mieltymyksistä. 15 prosenttia kyselyyn vastanneista koki olevansa kantrimusiikin kuuntelijoita, 20 prosenttia vastasi kuuntelevansa kantrimusiikkia vähintään jonkin verran mutta osa myös määrällisesti erittäin paljon. Kaikista kyselyyn vastanneista 31 prosenttia oli kiinnostunut kuuntelemaan enemmän kantrimusiikkia. Kantrimusiikin potentiaalisimman markkinakohderyhmän suosituin musiikkigenre oli rock/ klassinen rock, ja seuraavaksi suosituimpia olivat pop, blues ja heavy metalli.</p>		
Avainsanat (asiasanat) Kantrimusiikki, Country Music Association, Highway Rock'n'Roll, Suomen bluegrass-musiikin yhdistys r.y., Musiikin Markkinointi, Yritystoiminta		
Muut tiedot Liitteet: Kyselyn kysymykset, Kyselyn tulokset, Avoimet vastaukset kysymykseen seitsemän		

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1 INTRODUCTION

“I don’t like country music but I love listening to Johnny Cash.” This is a sentence that I have come across in many situations as a musician who plays country music and as a researcher. I have had a rare opportunity to study how people react towards country music based on the term as opposed to their reaction to hearing the actual music. It has become very clear that many people who have shared their negative emotions towards country music with me have, in the course of interaction, showed great respect and interest towards many country artists, country influenced music or crossover bands. Through playing live shows and studying the Finnish mindset towards country music, I began to realize the potential business opportunity in country music sales with the target group being the Finnish music consumers.

Concerning current music consumption trends, Kari Tapio and J.Karjalainen are two excellent examples that show how well country music has adapted to the Finnish music business. Kari Tapio, who passed away in the late 2010, enjoyed a long career as a Finnish country musician. J.Karjalainen’s latest Lännen Jukka trilogy was also received well by music consumers as well as music critics, both nationally and internationally.

This study was conducted from the Finnish music consumers’ point of view, in relation to the North American country music scene. It concerns the image of country music that has been formed, in a Finnish context, by the traditional American music without excluding the influence of the more contemporary and commercial country music in the U.S. today. The aim of this research project was to first define country music in a Finnish context and secondly to explore the potential to increase its consumption within Finnish borders. The survey conducted in the research project was directed at a broad spectrum of Finnish music consumers in order to identify the listener groups within certain music genres who might represent the largest potential of an increase in the consumption of country music. The study examined the existing and potential market in Finland for country music and produced a base for a marketing approach for seizing the opportunity.

2 LITERATURE REVIEW

2.1 Background

Country music has been called with many names in its history: Hillbilly music, Folk, Country and Western. Essentially, however, as the white music of the South, country music is a mixture of musical traditions and cultural heritage that the settlers from all around Europe brought to North America during their migration, as well as the strong influence of black music brought with the slaves from Africa. (Malone, 2002)

Commercially, country music began to evolve during the early 1900's with the record companies realizing the sales potential of recorded Hillbilly music. Jimmy Rodgers became the first popular country musician, recording and performing a collection of music that ranged in its diversity with influences from nearly every possible kind of music heard in the South in his day. (Malone, 2002) Since then, country music has grown to become a multimillion-dollar business in the U.S.A and rest of the world. (Malone, 2002) In 2007 country music sales amounted to 12% (\$727,08 million) of all music sales (\$6,059 million) by genre in the U.S.A. (IFPI, 2008)

Although country music is an international phenomenon, its potential has not very thoroughly been researched. Previous theories concerning marketing country music to outside countries are very limited. Chet Flippo addressed the issue in an article he wrote and began by saying "International marketing, which not so long ago was virtually nonexistent on Music Row here, is becoming such an integral part of country music that its chief pioneer has received three awards this year for his efforts." (Flippo, 1997) In the same article Flippo interviewed Bob Saporiti who at the time was Warner/Reprise Nashville senior VP of marketing. Saporiti pointed out that many country artists had reached international markets in the 70's but due to a massive domestic increase in popularity and demand, international territories were ignored until the 90's. (Ibid) Saporiti points out that an artist's international success demands very thorough and long time work. It is simply not sufficient to play in a country once, an artist needs to keep touring and marketing extensively in order to attain a firm status in a foreign market. (Ibid) In 2004, Phyllis Stark addressed the same issue in her article for Billboard. The president of a Vancouver-based management firm, Bruce Allen, summed up the situation by pointing out that "few country artists have careers outside the United States because most aren't willing to work for it." (Stark, 2004)

2.2 Country Music Association internationally

On the Country Music Association's (CMA) website is an article based on discussions about the appeal of Country music outside the borders of the United States, conducted during the CMA Music Festival. Tom Roland, the author of the article, begins by saying:

We call it "Country Music" — but that doesn't necessarily mean it's just for one country. That lesson was easy to draw from this year's CMA Music Festival, where visitors came from as far off as Chile, Japan and Scandinavia: a total of 21 nations on five continents. (Roland, 2008)

Further on in the article a German radio person Dirk Rohrbach speaks about country music receptivity in Germany by saying:

In this respect, at least, Country Music listeners around the globe have something in common with those in the United States. In Germany, for instance, Rohrbach identifies three general groups that gravitate to the genre: people intrigued with the American cowboy icon, middle-aged fans who seek an alternative to harder rock music and younger listeners drawn to the pop-influenced sound that underscores many current Country hits." (Roland, 2008)

"Though Country obviously plays well in other territories, it also bears a stereotype, which is one reason why the term "Country," according to Rohrbach, has been replaced by "highway rock 'n' roll," a phrase that suggests the freedom of the road and an edgy attitude while avoiding old stereotypes and connotations. (Roland, 2008)

2.3 Country music in Finland

2.3.1 The Finnish Bluegrass Music Association

The Finnish Bluegrass Music Association (FBMA) was founded in 1993. The FBMA promotes bluegrass and country music in Finland as well as organizes jam sessions, concerts, workshops and publishes a magazine for members. There are several hundred active members at the moment and the association has also had 410 registered readers in its forum since November 29th 2008. According to Wasel Arar of the FBMA, the musicians and listeners of bluegrass music are more devoted to the traditional country music of the USA rather than the popular/modern country music. (W. Arar, personal communication, 2009)

2.3.2 Record Company Point of View

Certain issues concerning country music came up in a telephone conversation with Mr. Timo Kivinen from the Finnish branch of Warner Music. He said that, unfortunately, the market share of country music sales in Finland is very small. Problems contributing to this

according to Mr. Kivinen were that a small amount of country music is available in Finland because it is very rarely published in Europe (apart from bigger stars with existing markets). Mr. Kivinen also stated that although the country listeners in Finland were very active, the genre itself did not seem to be able to find a strong foothold. Due to this, the ones who want their country albums, rather than finding a store in Finland, usually find their products on the internet. One problem, in the shared opinion of Mr. Kivinen and the author of this report, is that the common people in Finland actually seem to misunderstand the term “Country Music” and reject the genre due to the possible negative stereotypical images inflicted by the name, whereas the actual musical and lyrical content could very easily be seen as appealing. (T. Kivinen, personal communication, 2009)

Olli Nummi of the Finnish branch of Sony Music agrees with the above. When asked if he could specify the market share of country music within all sales of music through Sony in Finland, he stated:

The share of country music has never been officially recorded and attempting to draw a line between, what is or is not country music from a Finnish point of view, is very difficult.

During the years for example Kari Tapio or Freud Marx Engels&Jung, with their country sound, have played and sold well, although they are not usually categorized under country music in Finland. Soundwise over 50% of the genre Iskelmä could also be categorized as country. The same problem exists with drawing borders on the international scene with for example Shania Twain and Carrie Underwood. Finnish people don't perceive it as country music, even if that is what it is.

If one should leave Iskelmä as its own genre and keep the sales of country determined by the sales of international country artists, the market share in Finland would unfortunately amount to fractions of a percent. (O. Nummi, personal communication, May 25, 2009)

2.3.3 Media

In Finland, North American country music enjoys some popularity and Yleisradio, for example, broadcasts the Country Music Awards (CMAwards) on TV2 annually. When CMAwards was broadcasted on December 14th 2008, it attracted 30 000 viewers, although the broadcasting time was as late as 11.35 PM, and it was broadcasted again in the beginning of 2009. (YLE, 2009)

There is also a relatively active blog on the Helsingin Sanomat website, which includes discussions about, for example, country music artists. Active members posting on the blog share their insight of the genre and point visitors to more information on the subject. In the blog, for example, “Kantrikoulu” or “Country School” can be found which is a discussion

forum concerning the very basics of country music and the experiences of people who have just become informed about the music and genre as such. For example, one of the individuals who contributed to the blog noted that once she had given country music a chance, her former prejudice toward the genre was greatly diminished. (Anna, 2009)

2.3.4 YLE Pop – Talk

In the Pop-Talk podcast #65, Henrik Anttonen, Pekka Laine, Jukka Haarma and Teppo Nättilä discuss country music. Beginning with a general view of the genre, the discussion continues to the way it is broadcasted and marketed in Europe and finishes off with the way country music is visible and has influenced the music scene in Finland. The following text is a reflective abbreviation of the discussion concerning relevant issues to the present study and it is not written in the chronological order of the podcast.

The discussion starts with an analysis of the CMA broadcast. One of the first notions is that the broadcast reveals only the "tip of the iceberg" of the genre. The version broadcasted in Europe has been summarized down to a 1.5 hour compilation of the 3-4 hour ceremony. Where the CMA portrays successful chart music of the genre, it presents a rather small and limited image of what is actually happening musically in the genre. For example bluegrass and singer/songwriter music, meaning music that is written, composed and performed by the same artist, is rather neglected in the CMA although in the recent years it has become more and more popular. The conservative nature and tight branding of the CMA also contribute to the rather narrow selection of music that is chosen for the show. From the European market point of view, this selection is less popular than the singer/songwriter genre. Singer/songwriter country music does not have a very strong foothold in the American markets and it is rather difficult for the artists of this genre to make it to country radios.

One issue concerning the European market, brought up in the podcast, was that when talking about country music, the name itself holds a negative "stigma". Over the years different media have used various terms such as Americana, Alternative Country, Rebel Country, Outlaw Country and, as was mentioned before, Rohrbach's Highway Rock'n'Roll, to avoid the negative mindset that the original terms Country Music or Country and Western have risen. One of the four participants of the podcast mentioned as an example of this that, when Keith Urban visited England during the 90's, the media was banned from using the term "Country Music" in the context of his performances.

In their discussions the four theorized that, in the Finnish context, Iskelmä-music removes or replaces consumers' need for country music. Similarities can be found in both

genres; strong values of a homeland are present and both genres are more or less music made for and marketed to adult music consumers. Additionally, two similarities that can be found within both country music and iskelmä are: the important played by professional songwriters and the tight standards of quality in country music and in the Finnish context. The panelists pay special attention to the artist Reino Helismaa; his quality lyrics and respect for rhyming. A difference between the themes of these two genres is that Iskelmä more or less concentrates on imaginary themes and ideas, whereas the themes in country music are in most cases drawn from more realistic events of every day life; stories about sorrow and happiness that relate to mostly anyone's lives.

In the U.S.A., country music has become more visible in the popular music scene from 1985 onwards and during this time the overall quality of country music has risen. Randy Travis was one of the first new country names alongside with Garth Brooks, Clint Black and Alan Jackson, to name a few, selling millions of records and ending up on music charts. After a short delay came the rise of female country singers. During this time a new type of female country singers, who were not only country singers but also modern female singers, became popular without being tied too much to the old traditional views. Due to this overall growth in business, the country music of the 90's sold remarkably well in the U.S.A., but most of it was not introduced to the music markets in Finland, apart from Shania Twain as one of the few exceptions. Overall, concerning this issue, the four participants of the podcast felt that artists such as Kenny Rogers and Dolly Parton have left a legacy and an image that seems platitudinal to Finnish people. (Nättilä, Laine, Haarma & Anttonen, 2008)

3 RESEARCH PROBLEM

Although country music is the “country” music of the United States, it has grown beyond its national borders and reached markets in many countries. It is hypothesized here that the existing market for country music in Finland is, in fact, larger than is presently understood. The reasons for this appear to be numerous: the negative prejudice associated with the term “country music;” export limitations concerning the licenses of certain products including, for example, CDs and DVDs; limitations stemming from the apparent low levels of receptivity to certain country music products and artists that could possibly be improved in Finland; a general lack of knowledge and awareness about country music in Finland; the selling potential of the mainstream pop-oriented country music “promoted” by the CMA as compared to what Finnish consumers might actually prefer. A significant problem concerning the present study is the lack of previous, thorough research from a marketing point of view in Finnish contexts.

Research Objectives

The purpose of this study was to ascertain a better understanding regarding the preferences of Finnish music consumers for country music, and to identify their needs and wants. The secondary objective was to develop a base for a future marketing approach to meet the needs and wants of these consumers.

Research Questions

- What demographic groups of Finnish consumers of music represent the best potential for the continued growth of country music in Finland?
- How are the needs of these individuals being met presently?
- What sorts of preferences do these consumers express in terms of meeting their present and future consumption needs? In other words, how do these consumers wish to acquire their products?

4 METHOD, METHODOLOGY AND SURVEY

4.1 Method and Methodology

The method used to conduct this study was a mixed method system. The quantitative part of the research project was a music consumer survey and the qualitative part included an in-depth study within the survey participants in order to, as according to Creswell (1998), “emphasize the researcher’s role as an active learner who can tell the story from the participants’ view rather than as an ‘expert’ who passes judgment on participants” (p. 17-18). Since the study focused on Finnish people’s sentiments towards country music, the survey and all the interviews were conducted with native Finnish respondents .

Hirsjärvi, Remes and Sajavaara (2004, p. 131) identify the central characteristics of quantitative research as

- presenting a hypothesis
- planning to collect material that can be measured numerically
- creating grids of data from the variables and bringing the data together in a statistically processable form
- making conclusions based on the statistical analysis of the data.

Hirsjärvi, Remes and Sajavaara (2004, p. 155) continue to identify central characteristics of qualitative research as

- the nature of the research is a holistic collection of data
- using people as instruments for collecting the data
- choosing the target group appropriately, not using random samples
- processing individual cases as unique and interpreting the data accordingly.

Both quantitative and qualitative methods were used, as according to Hirsjärvi, Remes and Saajavaara (2004), to supplement rather than compete against each other. A quantitative phase may precede a qualitative phase, for example, in the form of an extensive survey. The survey then creates the basis for forming ideal comparable groups for later qualitative interviews. (Hirsjärvi, Remes and Saajavaara, 2004)

The first part of the study focused on collecting information about the current state of country music in the Finnish context. This was done by searching for articles about country music in literature and through personal communication with record company executives, the personnel of different media and organizations. The literature review gave a basis for forming the second part of the study, the survey.

The survey was conducted through Google Docs, and the links to the survey were forwarded to people through discussion channels and forums on the Internet as well as through personal communication. The survey questions were formed in a manner that allowed freedom to the respondents without leading to prejudiced answers relating to the study itself. This was done in order to collect information about the respondents' sentiments toward country music and accessing music in general rather than towards the marketing or business approach of country music. The only prerequisite for the survey was that the respondents were of a Finnish origin and were consumers of music. Although the survey was intended for all Finnish consumers of music, it was based on the need of acquiring more information about the sentiments of Finnish music consumers towards listening and consuming country music.

The intention of the survey was also to define a more detailed understanding of how such consumers, who would have the largest potential interest in country music, accessed the music they desired and to also broaden the understanding of these individuals' music listening preferences by music genre. The data collected from the survey was then analyzed in order to create a basis for e-mail based interviews with a selected number of participants and in order to start building a feasible marketing approach aimed at country music consumers.

In addition, further interviews with the participants of the survey were conducted to obtain more detailed data on the issue at hand. Through these contacts, the existing market for country music was to be investigated and new means of expanding the market to be sought.

The final part of the research process was to interview a selection of individuals who participated in the survey. The group selection consisted of people who were not necessarily country music consumers, but who, based on the analysis of the data, showed relevant potential as a target group for marketing country music. The questions in the e-mail interview were formed in a way that gave an opportunity to the interviewees to express their own sentiments in their own words. However, the e-mail based interviews with the participants who initially showed interest in a follow-up interview turned out unsuccessful. This was due to the lack of responses to the e-mail interview and thus the plan was abandoned.

4.2 Survey

When constructing the survey, the aim was to create a questionnaire that would not take a great amount of time for the participant to fill out, that would be easy to answer and that

would provide valuable data concerning the study. See appendix A for a full list of the questions included in the survey. The survey was aimed at all Finnish music consumers regardless of their age and music listening preferences meaning that it was irrelevant what music they listened to and how they accessed it. This was done in order to create an understanding of the current status of country music as a genre within the body of Finnish music consumers.

The respondents were informed that the survey was aimed at music consumers in order to narrow out the possibility of answers from people who were not music consumers. Questions 1 and 2 asked for the respondents' age and gender. This was done so that the data collected from the following questions could be analyzed within groups of respondents based on these results. In order to create an overall view of music genre preferences, question 3 gave the respondents 12 different genres of music that they could rate with a scale of 1-5 according to their taste in music. Question 4 was a multiple-choice question asking how the respondents accessed the music they consumed.

Questions 5, 6 and 7 were formed in order to find out the respondents' sentiments towards country music. Question 5 asked the respondents to rate with a scale of 1-5, how familiar they were with country music as a genre. Question 6 asked whether or not they were country music consumers. Question 7 was aimed at the respondents who, based on question 6, had replied that they were country music consumers. They were asked to give an open answer telling how they accessed the country music they listened to. The respondents were given a few examples for this answer: ordering from overseas, the Internet and iTunes.

In question 8, the respondents were asked to rate with a scale of 1-5, how often they listened to country music regardless of whether they were country music consumers or not. This was followed by question 9, asking the respondents to rate with a scale from 1-5, how much more they would like to listen to country music. These questions were formed to see if there was potential interest towards country music outside the current market. In order to gain more information from the respondents for a follow-up study based on the data gained from the survey, question 10 asked the respondents whether they were willing to participate in answering more questions after the survey. This was followed by the final part of the survey, giving the respondents an opportunity to leave their contact information for a follow-up.

5 RESULTS

Results drawn from the survey were analyzed based on age and/or gender as well as the respondents' tendencies towards accessing music and their sentiments on certain genres of music. Additionally, certain data was analyzed based on the participants' sentiments towards listening to country music and identifying certain demographic groups of music listeners from this perspective. For the complete survey data, look at Appendix B.

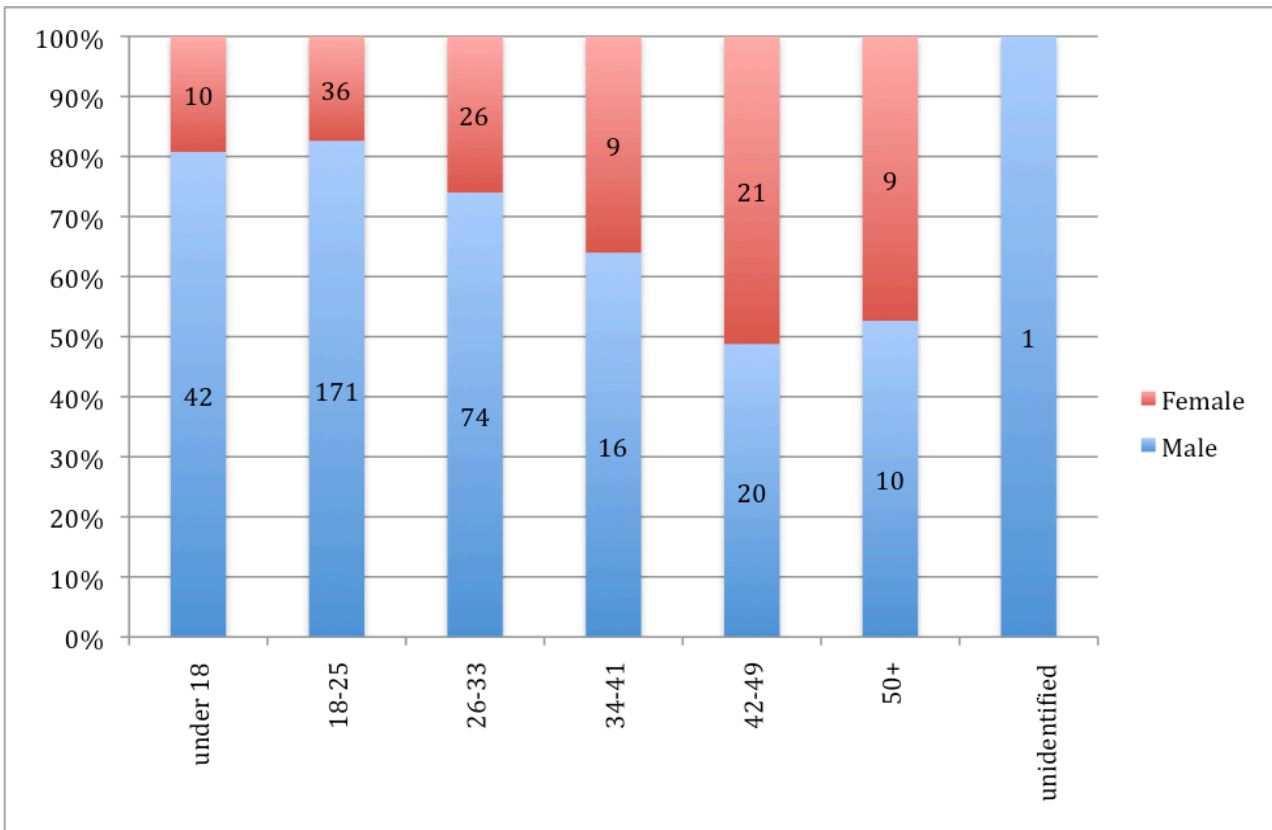


Figure 1. Distribution of respondents based on age and sex

Figure 1 is based on the survey questions 1 and 2. It can be seen that most of the respondents fall under the age groups 18-25 and 26-33. The respondents by gender are male dominant, although in the older age groups, 22-49 and 50+, the genders are more evenly distributed.

In question 3, the participants were asked to rate on a scale from 1 through to 5 a number of music genres based on their own taste in music. In question 4, the participants were asked about their preferred methods of accessing the music they desire. Figures 2 and 3 show the results of these questions, with an addition in Figure 3, showing also the country music listeners' preferences in accessing music, in comparison to the overall answers. It can be seen that the methods of acquiring music are very similar between all 445 respondents and the 67 respondents who consider themselves country music listeners. It should be noted that question 4 in the survey was a multiple choice question, enabling the participants to choose more than one preference of acquiring music.

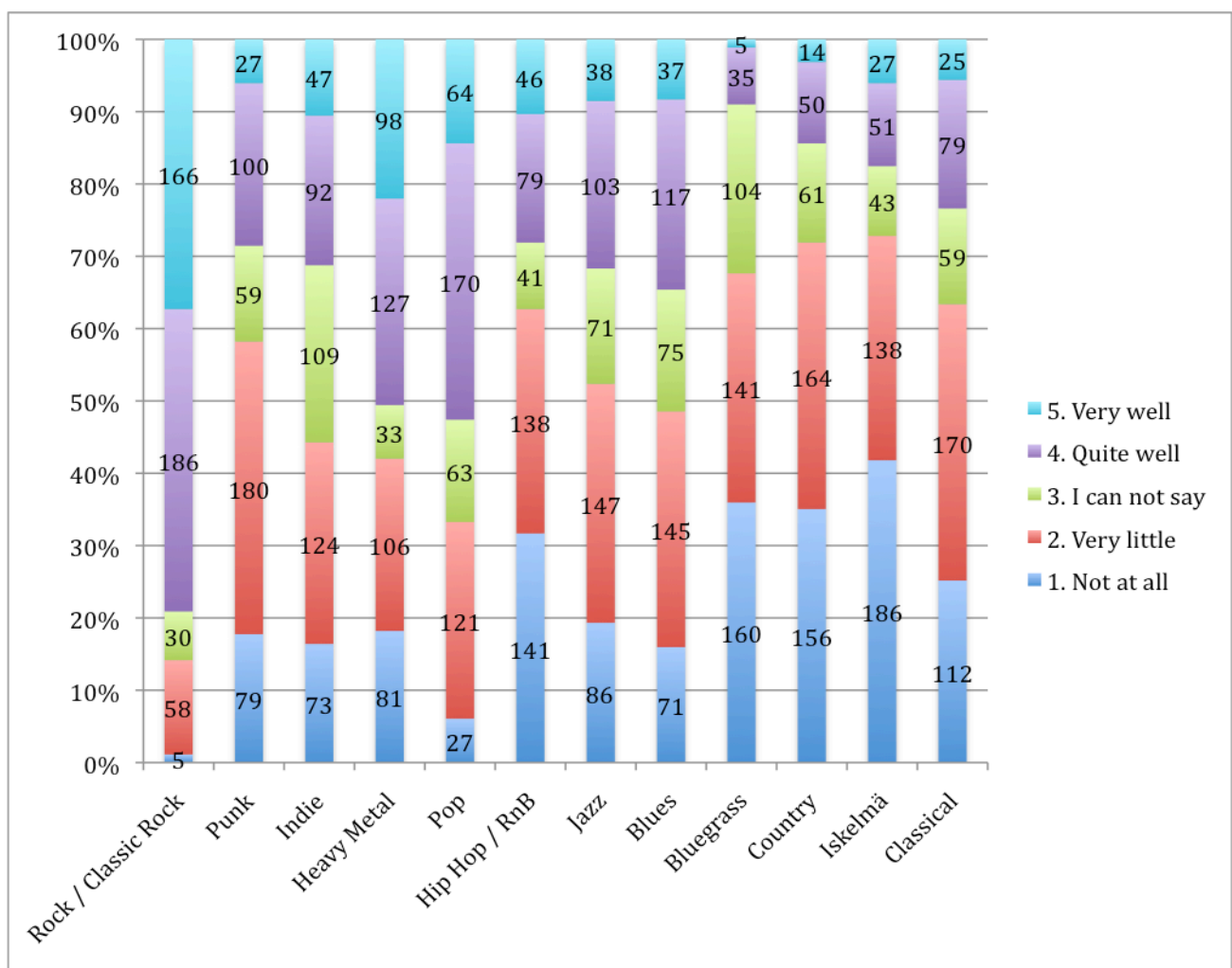


Figure 2. Overall music genre preferences, based on the respondents' taste in music

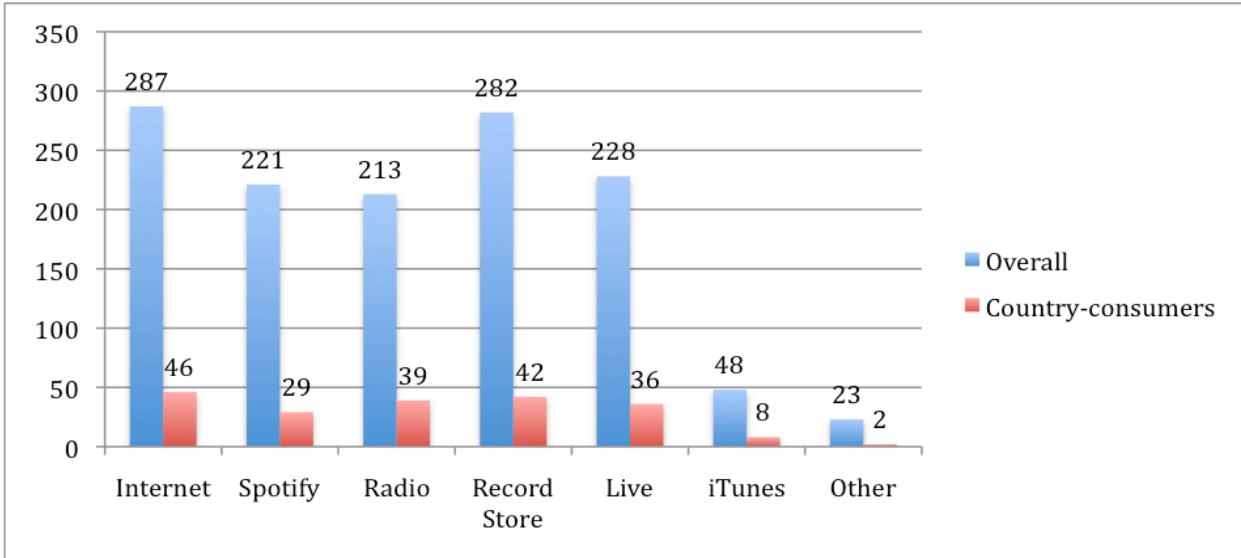


Figure 3. Overall and Country music consumers' music consumption preferences

In question 8 and 9, the respondents were asked how much they listened to country music and how much more they would like to listen to it. Figures 4 and 5 show the results based on question 8, and figures 6 and 7 show the results based on question 9. Figures 3 and 5 have been divided by age and gender to show the preferences between different demographic groups.

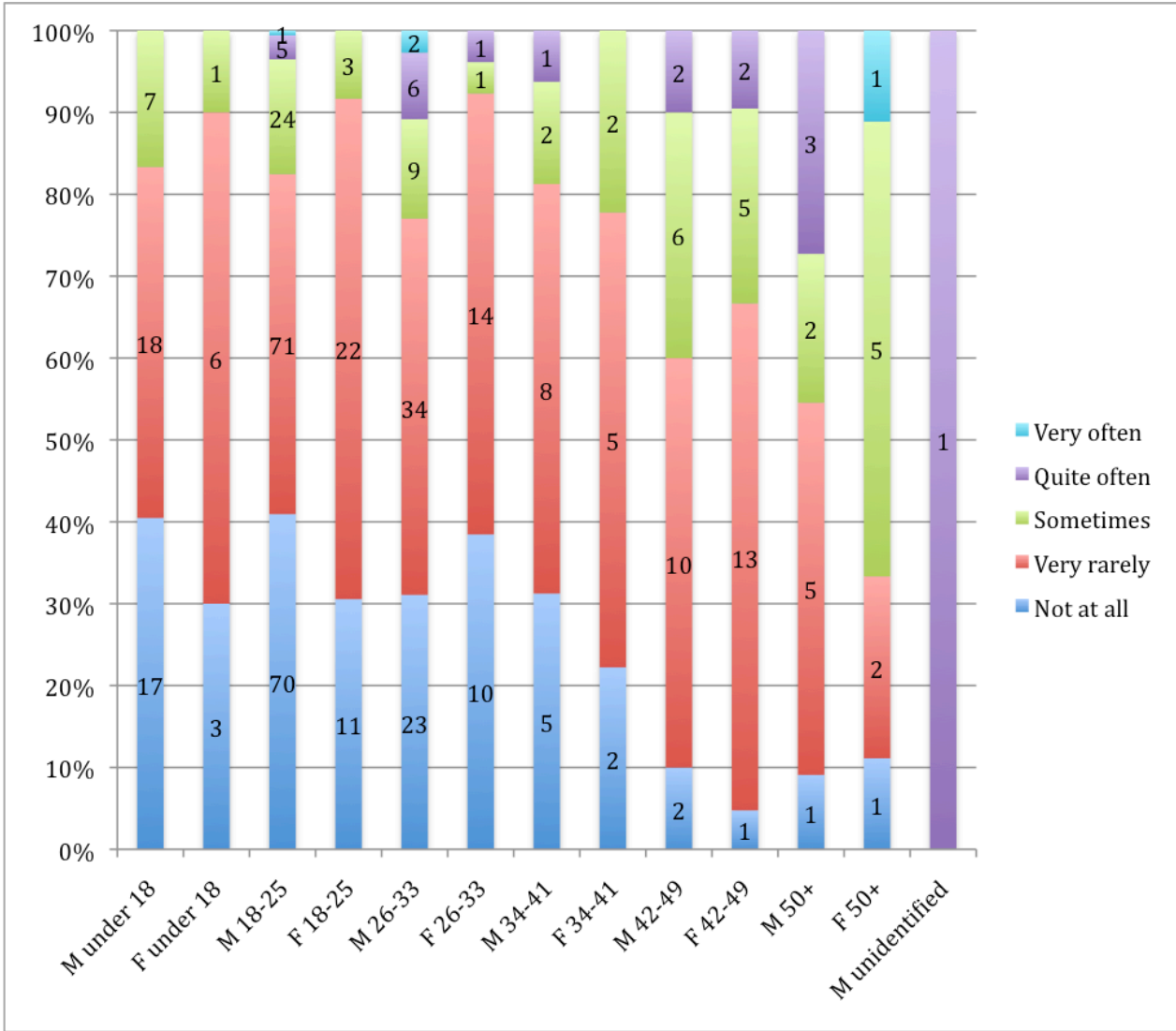


Figure 4. Distribution of the respondents' by age and gender relating to survey question 8

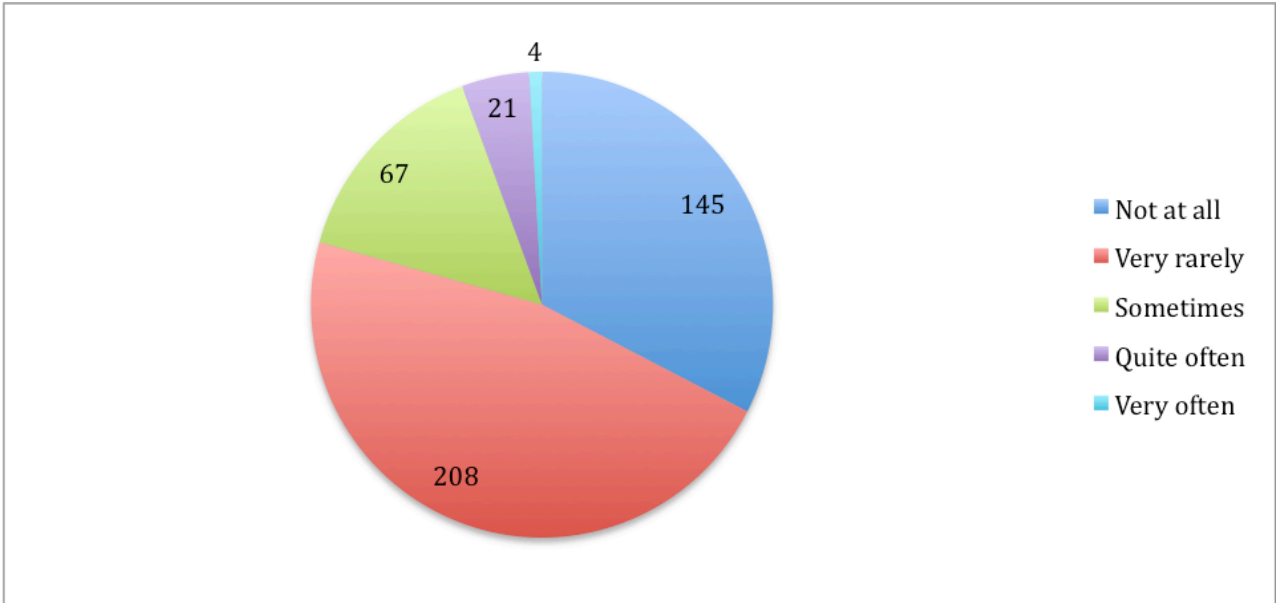


Figure 5. Overall distribution in each category relating to survey question 8

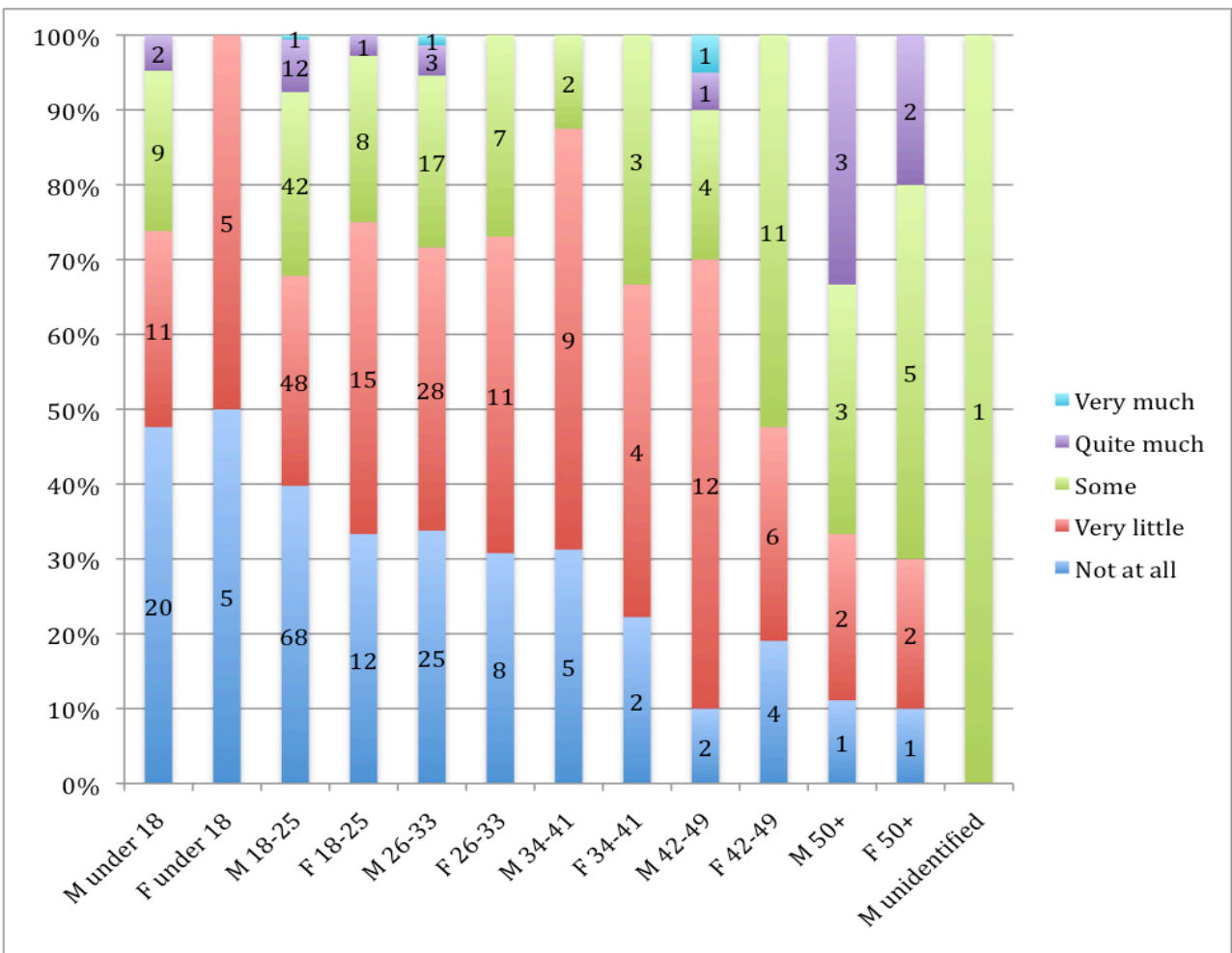


Figure 6. Distribution of the respondents by age and gender relating to survey question 9

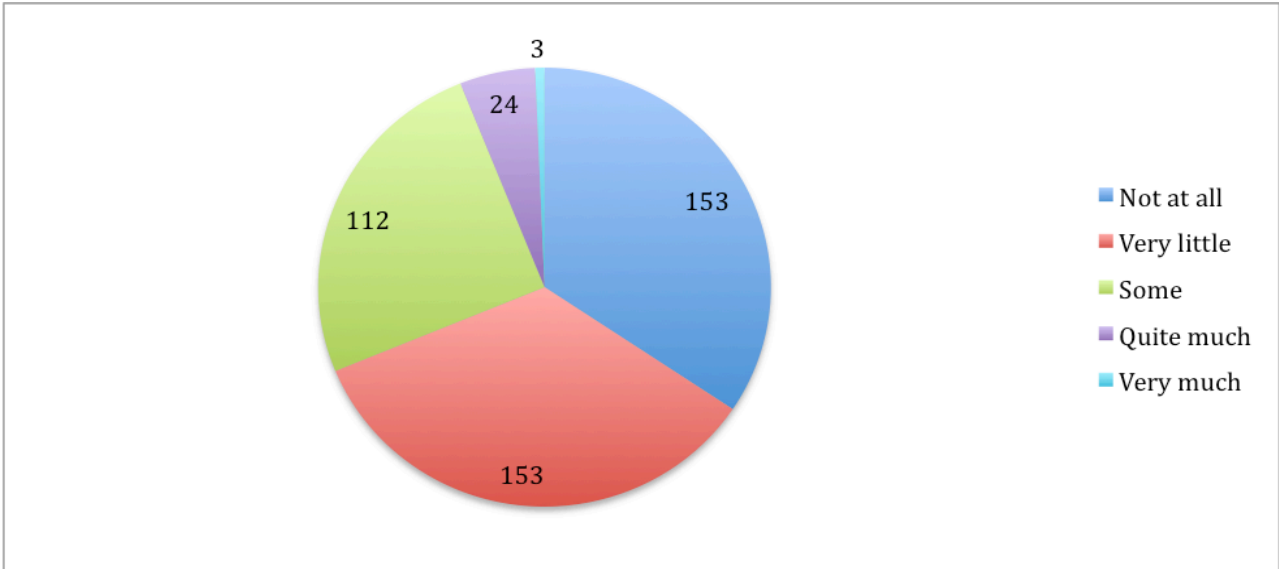


Figure 7. Overall distribution in each category relating to survey question 9

Figure 8 is based on the survey results concerning the largest potential interest towards country music. The figure consists of the 139 respondents who, based on question 9, were the most willing to consume more country music in the future (choosing 3-5 from the question scale of 1-5) and expand their music genre preferences according to their music taste.

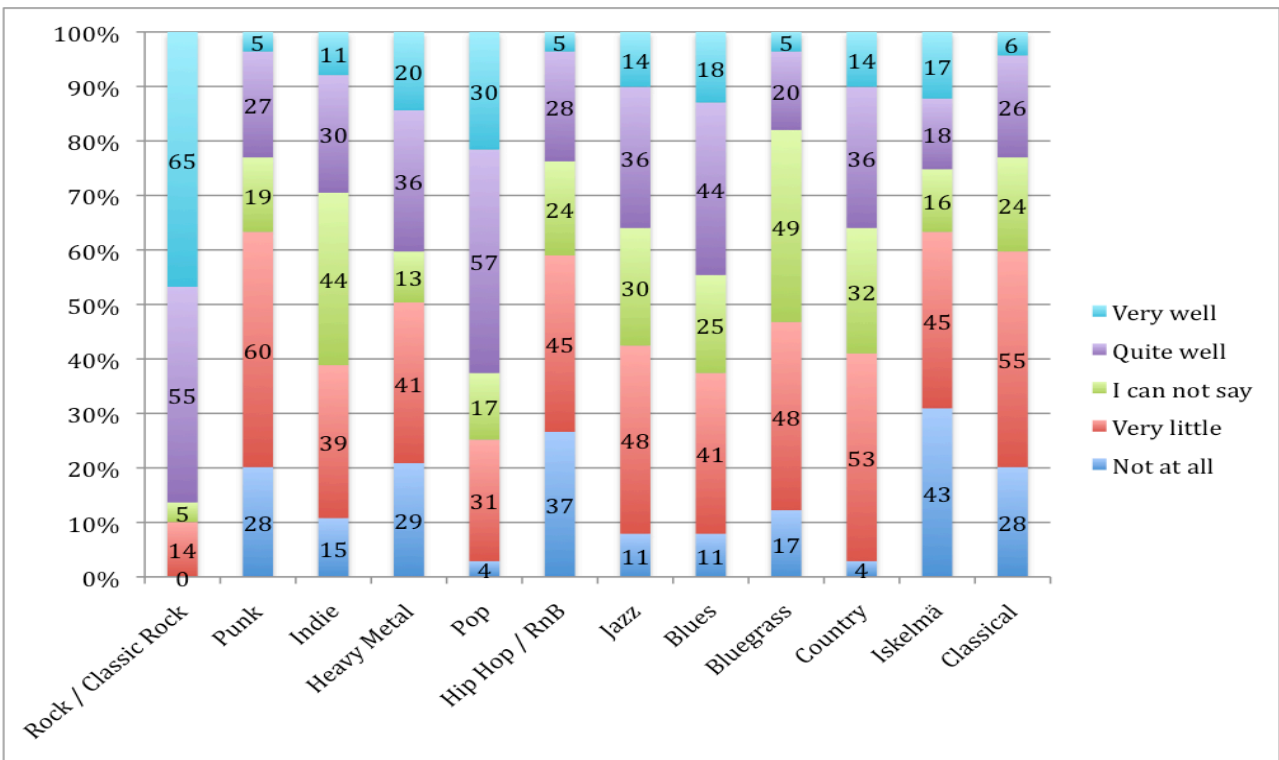


Figure 8. Music genre preferences of respondents who are inclined to acquire more country music.

6 DISCUSSION

6.1 Respondents' preferred genres of music

The overall results of the survey showed that the dominant music genre between all respondents was Rock / Classic Rock. As can be seen in Figure 2, 37 percent of the respondents rated Rock / Classic Rock as fitting their taste in music "Very well" and 42 percent as "Quite well". The next most popular genres of music were Pop, Heavy Metal, Blues and Jazz.

6.2 Where do consumers buy / listen to the music they desire?

In question 4, the respondents were asked where they listened to or where they bought the music they desired. Record stores and the Internet were dominant, with over 280 respondents choosing one of the two alternatives. Spotify, Radio and Gigs / Live-performances were quite equally distributed, with over 210 respondents being in favor of them. iTunes with 48 respondents together with the "other" category were the least popular choices of accessing music.

The data also shows that the preferences of accessing music among the respondents who identified themselves as country music consumers were distributed into the different categories almost identically. Record stores and the Internet were the dominant choices, both with over 40 respondents. Radio and Gigs / Live-performances both had over 35 respondents and Spotify was the next choice of access with 29 respondents. iTunes and "other" had the least interest in terms of the respondents' preferences of access, with 8 respondents for iTunes and 2 respondents for the category "other".

6.3 The familiarity of respondents with Country music and whether they consider themselves Country music consumers.

The respondents were asked to rate with a scale from 1-5 (1 = not at all, 5 = very familiar), how familiar they were with country music. 56 (about 12%) responded that they were not at all familiar with country music, 186 (about 42%) gave a rating of 2, 118 (about 26%) gave 3, 63 (about 14%) responded with 4 and 23 (about 5%) said that they were very familiar with country music. 85% of the respondents replied that they were not country music consumers and 15% replied that they were.

6.4 Country music consumers' modes of access to the music.

Question 7 in the survey was an open-ended question for those participants of the survey who identified themselves as country music consumers. Although many of the respondents replied that they acquired all the music they consumed in a similar fashion (see Appendix C for a complete list of answers), a few individuals had alternate ways of accessing country music. Some of the respondents, for example, said that they go to music sections in libraries and find country records there or borrow records from their friends. Others broadened the alternative of accessing music over the Internet, with alternatives such as YouTube, Nokia OVI and Amazon.com. One participant (labeled number 45 in Appendix C) stated that she/he used to live in Canada and bought country records from there. She/he also stated that one cannot easily find good country music in Finland, excluding a few Finnish country groups such as Freud Marx Engels & Jung.

6.5 Finnish music consumers' sentiments concerning listening to country music.

Questions 8 and 9 in the survey were focused on finding out Finnish music consumers' interest towards listening to country music and whether or not they identified themselves as country music consumers. The responses to Question 8 in the survey showed that, out of 445 respondents, 145 said that they did not listen to country music at all, 208 said that they listened to country music very rarely, 67 said that they sometimes listened to country music, 21 said they listened to country music quite often and 4 said they listened to country music very often. Question 9 in the survey asked the respondents whether they would like to listen to more country music. The results showed that out of 445 respondents, 153 answered not more at all, 153 answered very little more, 112 answered some more, 24 answered quite much more and 3 answered they would like to listen to very much more country music.

What was interesting concerning the study, was that 15% of the respondents identified themselves as country music consumers, and 20% of the respondents, based on Question 8, listened to either some, quite much or very much country music. When this was compared to the results based on Question 9, it could be seen that 139 respondents (or about 31%) expressed a wish to listen to some, quite much or very much more country music, implying that there in fact is a potential for market growth and interest towards country music within Finnish music consumers. The music listening preferences by genre of these 139 respondents showed that the respondents' most preferred genre of music was Rock / Classic Rock. The next most popular genres among these respondents were Pop, Blues and Heavy Metal.

7 CONCLUSIONS

This research project began with a hypothesis that the existing market for country music in the Finnish context is not as large as it could potentially be. The literature review was collected from various sources in order to find out an overall sentiment towards country music from the Finnish music business point of view and the music consumers point of view, as well as to chart out how country music was represented in Finland. Due to the lack of previous research conducted in Finland concerning the topic of the thesis, the literature review had to be broadened through personal contacts with record company executives, some members of staff in Yleisradio and Wasel Arar of the FBMA. After forming a basis for the thesis in the literature review, the survey was conducted first in order to find answers to the research problem from a Finnish music consumer's point of view and to broaden the understanding of music-related consumer behavior in general as well as that related to country music. The second goal for the survey was to draw conclusions from the data in order to form a basis for a marketing approach for country music in Finland.

Based on the results of the survey it was quite clear that, first of all, there indeed is a market for country music in Finland. Secondly, the existing number of country music consumers in Finland is relevantly smaller than the potential interest of consumers who are either unfamiliar with the genre or have, for some reason, never looked into the subject that is, familiarized themselves with the music itself. A third conclusion that could be made from the survey data was that the dominant modes of access to music within all the consumers were buying records and buying music online.

Kotler and Keller (2009) say, "it's the job of the marketing researcher to produce insight into the customer's attitudes and buying behavior" (p.130). They continue by defining 6 steps that effective marketing research includes: defining the problem and research objectives, developing the research plan, collecting the information, analyzing the information, presenting the findings and making the decision. (Kotler and Keller, 2009) Overall, the progress made in this study has formed a base for the following step, which is to create a marketing approach or a business plan.

8 LIMITATIONS AND RECOMMENDATIONS

This study was executed in order to find Finnish music consumers' sentiments towards country music and explore the potential growth of the country music market in the Finnish context. Although a relatively high number of responses to the survey were acquired, it does not necessarily give a reliable insight to the views of Finnish music consumers as a whole. It should also be noted that the researcher, although unintentionally, might have drawn biased conclusions concerning the survey data.

It is recommendable to further study the field of country music and entrepreneurship so as to be able to use the material in this study for a successful business idea. As was mentioned before, the following step would be to create a marketing approach. Vesa Puhakka (2007) defines important skills in starting up a business as being the knowhow for a rational analysis, but more than that the ability to see opportunities missed by others. Puhakka (2007, p.59) says that the knowhow of an entrepreneur is visible through skills to:

- anticipate future events based on experience,
- read the market and see its opportunities
- question the present practices of entrepreneurship
- acquire resources to enable possibilities
- network where relevant information and resources meet.

For a final conclusion concerning competition in a market Puhakka (2007, p.70) says that competitiveness results from being in the right place and with the right groups and taking opportunities before others, because the window to success is very narrow.

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APPENDIXES

Appendix A: Survey questions

**1. Age /
Ikä**

**2. What is your gender? /
Mikä on sukupuolenne?**

**3. On a scale of 1-5, rate how well the music genres listed below fit your taste of music /
Asteikolla 1-5, arvostelkaa kuinka hyvin alla olevat musiikkityylilajit vastaavat
musiikkimakuunne**

1 = Not at all / Ei lainkaan
2 = Very little / Hyvin vähän
3 = I can not say / En osaa sanoa
4 = Quite well / Melko paljon
5 = Very well / Erittäin paljon

- a. Rock
- b. Punk
- c. Indie
- d. Heavymetal
- e. Pop
- f. Hip Hop / RnB
- g. Jazz
- h. Blues
- i. Bluegrass
- j. Country
- k. Iskelmä
- l. Classical / Klassinen

**4. Where do you buy / Where do you listen to the music you desire? Choose one or more
alternative. /**

**Mistä ostatte / Missä kuuntelette mieluisianne musiikkia? Valitkaa yksi tai useampi
vaihtoehto.**

- a. Internet / Internetistä
- b. Radio / Radiosta
- c. Record store / Levykaupasta
- d. iTunes
- e. Spotify
- f. Gigs / Live-performances
Keikoilta / Live-tapahtumista
- g. Other (what?) / Muu (mikä?)

**5. How familiar are you with Country music as a genre? /
Kuinka tuttu musiikkityylilaji Country-musiikki on teille?**

1 = Not at all familiar / Ei lainkaan tuttu

5 = Very familiar / Erittäin tuttu

**6. Are you a Country-music listener/consumer? /
Oletteko Country-musiikin kuuntelija/kuluttaja?**

- a. Yes / Kyllä
- b. No / En

7. If you answered yes to the previous question, please answer briefly, how you acquire the Country music that you listen to. For example, ordering for overseas, the internet, itunes etc. /

Jos vastasitte kyllä aiempaan kysymykseen, vastatkaa lyhyesti mistä hankitte kuuntelemaanne Country-musiikkia. Esim. tilaamalla ulkomailta, internetistä, iTunesista ym.

**8. How often do you listen to Country music? /
Kuinka usein kuuntelette Country-musiikkia?**

- 1 = Not at all / En lainkaan
- 2 = Very rarely / Hyvin harvoin
- 3 = Sometimes / Jonkin verran
- 4 = Quite often / Melko usein
- 5 = Very often / Erittäin usein

**9. Would you like to listen to more Country music? /
Haluaisitteko kuunnella enemmän Country-musiikkia?**

- 1 = Not at all / En lainkaan
- 2 = Very little / Hyvin vähän
- 3 = Some / Jonkin verran
- 4 = Quite much / Melko paljon
- 5 = Very much / Erittäin paljon

10. Is it possible to be in contact with you after the research for possible extra questions? /

Voidaanko teihin olla yhteyksissä tutkimuksen jälkeen mahdollisia lisäkysymyksiä varten?

- a. Yes / Kyllä
- b. No / Ei

11. If you answered yes to the previous question, please leave your contact information in the box below, thank you! E-mail address and / or phone number /

Jos vastasitte aiempaan kysymykseen kyllä, jättäkää yhteystietonne alla olevaan kenttään, kiitos! Sähköpostiosoite ja / tai puhelinnumero

Appendix B: Survey data

Explanations (Prt. = Participant, Q = Question)

Q 1: A = Under 18, B = 18-25, C = 26-33, D = 34-41, E = 42-49, F = 50+, U = Unidentified

Q 2: F = Female, M = Male

Q 3 (a-l): 1 = Not at all, 2 = Very little, 3 = I can not say, 4 = Quite well, 5 = Very well

Q 4: In = Internet, Ra = Radio, Rs = Record store, iT = iTunes, Sp = Spotify, Gi = Gigs / Live-performances, O (with number) = other (listed at the end of the chart with explanations)

Q 5: 1 = Not at all familiar, 5 = Very familiar

Q 6: Y = Yes, N = No

Q 8: 1 = Not at all, 2 = Very rarely, 3 = Sometimes, 4 = Quite often, 5 = Very often

Q 9: 1 = Not at all, 2 = Very little, 3 = Some, 4 = Quite much, 5 = Very much

Prt.

Q	1	2	3a	3b	3c	3d	3e	3f	3g	3h	3i	3j	3k	3l	4	5	6	8	9
1	D	M	5	4	3	4	2	1	2	4	3	2	3	2	Rs	2	N	1	1
2	C	M	2	1	3	1	2	4	2	2	2	3	1	1	Sp	3	N	2	3
3	B	M	5	4	3	5	4	2	1	1	1	2	3	3	In, Ra, Sp	2	N	2	3
4	B	F	2	1	1	1	5	5	2	2	2	2	3	2	In, Ra, Rs, Gi	2	N	1	1
5	F	M	2	1	3	1	2	1	2	2	3	4	4	5	Ra, Rs, iT	2	N	2	1
6	B	M	2	1	2	2	4	2	3	2	1	3	2	1	In, Sp	4	N	2	3
7	C	M	4	3	3	2	4	2	3	3	2	2	1	1	In, Rs, Sp, Gi	2	N	2	3
8	C	M	4	3	4	4	4	2	2	2	1	1	3	3	Rs	2	N	1	2
9	C	F	5	2	1	2	5	4	1	4	1	2	4	1	In, Ra, Sp	2	N	2	2
10	B	M	4	4	4	4	4	4	4	4	1	1	1	2	In, Rs, Sp, Gi	1	N	1	1
11	B	M	4	4	5	2	5	2	5	4	1	1	1	4	In, Rs, Sp, Gi	2	N	1	1
12	A	M	4	3	2	5	2	5	4	3	1	1	1	2	In, Rs, Sp, Gi	1	N	1	1
13	C	M	5	2	2	5	4	2	1	1	1	1	1	1	In, Ra, Rs, Sp	4	N	2	1
14	F	M	5	2	2	2	2	1	2	4	2	2	1	2	In, Rs, Gi	3	Y	2	3
15	C	F	4	3	3	4	4	1	3	2	2	3	2	2	In, Ra, iT	3	N	2	3
16	D	F	3	2	4	1	2	1	2	2	4	3	1	2	In	4	Y	3	3
17	D	M	5	4	2	4	2	2	4	5	2	3	1	4	Ra, Rs, Gi	4	N	2	2
18	B	M	5	4	4	4	4	2	4	5	3	3	2	2	Ra, Rs, Gi	3	Y	3	4
19	C	M	4	4	2	4	2	2	2	2	1	1	1	2	In, Rs, Sp, Gi	3	N	1	1
20	B	M	2	1	1	5	2	1	2	2	1	1	1	2	Rs, Sp, Gi	3	N	1	1
21	D	M	5	4	4	5	5	2	1	1	1	1	1	1	Ra, Sp	2	N	1	1
22	E	M	5	3	3	4	3	1	2	4	2	2	1	3	In, Rs, iT, Sp	3	N	2	2
23	C	M	3	2	2	2	2	2	5	5	2	1	1	5	O1	2	N	1	1
24	C	M	5	4	4	4	2	1	2	4	2	2	2	1	In, Rs, Gi	3	N	2	2
25	B	M	4	2	3	2	3	3	5	2	2	2	2	2	Sp, O2	2	N	2	3
26	B	F	3	2	3	1	5	5	3	3	2	2	3	1	In, Ra, Rs	2	N	2	2
27	E	M	4	2	1	4	4	1	1	2	1	2	4	1	Rs, Sp	2	N	2	2
28	A	M	4	3	2	5	4	1	2	2	1	1	5	1	In, Ra, Rs, iT, Sp	3	N	3	2
29	A	M	5	5	2	4	2	5	4	5	1	2	1	2	In, Ra, Gi	3	Y	3	2
30	E	M	4	1	2	2	4	1	4	1	1	1	2	5	Ra, Rs, iT	1	N	1	1
31	C	F	4	2	3	4	3	2	2	2	2	2	4	4	In, Ra	2	N	1	2
32	A	M	5	3	3	3	3	1	3	3	2	2	1	2	Rs, iT, Gi	4	N	2	2
33	B	M	4	4	1	5	1	1	2	2	1	1	1	2	In, Sp, Gi	1	N	1	1
34	B	M	4	4	3	3	4	2	2	3	2	2	2	3	In, Ra, Sp, Gi	2	N	1	2

35	B	M	5	4	2	5	2	3	4	4	3	1	1	4	In, Rs, Sp, Gi	2	N	1	2
36	B	M	5	4	4	2	2	2	3	3	2	2	1	2	Rs, Gi	3	Y	3	3
37	C	F	3	2	3	4	4	1	1	4	3	5	4	2	In	3	Y	3	3
38	B	M	5	2	1	4	1	1	1	2	1	1	1	1	In, Sp	2	N	1	1
39	C	M	4	4	3	5	3	1	1	2	2	1	1	2	In, Rs, Sp, Gi	3	N	1	1
40	C	M	2	2	3	4	2	2	3	2	2	2	2	5	In, Ra, Rs, Sp, Gi	4	Y	3	3
41	B	M	5	2	1	5	2	1	1	3	1	2	2	1	In, Rs, iT, Gi	2	N	1	2
42	C	F	5	2	4	2	5	4	4	2	3	3	2	2	In, Ra, Rs, iT, Sp, Gi, O3	2	N	2	2
43	B	M	4	3	3	5	4	1	2	4	2	2	1	2	In, Rs, Sp	2	N	2	2
44	A	F	4	2	5	2	5	1	1	2	1	1	1	1	In, Rs, Sp, Gi	4	N	3	2
45	C	F	5	2	3	3	4	1	2	2	3	2	3	2	In, Ra, Rs, Gi	2	N	1	2
46	D	F	5	2	2	4	5	2	2	2	2	4	4	2	In, Ra, Rs, iT, Gi	2	N	2	3
47	B	F	5	4	5	2	3	4	3	4	3	3	2	4	In, Ra, Sp	2	N	2	3
48	D	M	4	1	2	5	2	1	2	2	1	2	2	4	In	3	N	2	2
49	B	M	4	2	4	4	4	4	2	2	1	2	1	1	In, Rs, Sp, Gi	3	Y	2	3
50	A	M	4	2	4	4	4	2	2	2	1	1	1	4	In, Sp	1	N	1	1
51	B	M	4	2	4	2	2	1	2	1	1	1	1	5	Ra, Rs, Gi	3	N	1	1
52	B	M	4	5	5	3	4	2	3	2	2	3	1	2	In, Ra, Rs, Sp, Gi	3	N	2	2
53	B	M	4	2	5	2	2	2	2	1	1	1	1	2	In, Gi	2	N	2	2
54	A	M	5	4	2	5	4	1	2	4	3	2	1	2	Rs, Sp, Gi	3	N	3	4
55	A	M	4	2	5	2	4	2	2	2	2	2	2	2	In, Ra, Rs, Sp	2	N	1	2
56	B	M	4	4	4	4	2	2	4	4	4	2	1	4	Rs, Sp, Gi	1	N	2	2
57	C	M	4	3	3	4	3	2	3	3	2	2	2	3	In, Ra, Rs, Sp, Gi, O4	2	N	1	1
58	B	M	2	1	2	4	3	1	3	2	1	1	2	5	In, Rs, Gi	1	N	1	1
59	B	M	4	2	2	5	4	1	4	3	3	3	4	3	Rs, Sp, Gi	3	N	2	3
60	C	M	5	5	5	5	5	4	2	3	3	3	2	2	Rs	2	N	2	3
61	A	M	5	1	3	1	5	3	4	4	3	3	1	1	Rs, Gi	2	N	1	3
62	C	M	5	3	1	4	2	1	1	4	3	1	2	2	In, Ra, Rs, Sp, Gi	2	N	1	1
63	B	M	5	2	1	5	4	2	2	2	2	2	1	2	In, Sp, Gi, O5	2	N	2	3
64	B	M	5	2	3	5	4	1	4	4	3	4	5	4	In, Ra, iT	3	Y	3	4
65	C	M	5	2	5	3	4	2	4	4	4	3	1	3	In, Ra, Sp, Gi	3	Y	3	3
66	B	M	5	5	3	5	2	2	3	3	2	2	2	4	In, Ra, Rs, Sp, Gi	3	N	3	2
67	F	M	4	2	2	4	4	1	2	2	2	4	2	2	In, Ra, Gi	4	Y	3	3
68	A	M	4	3	1	5	2	1	3	3	1	1	1	4	Ra, Rs, Gi	5	N	2	1
69	C	M	5	4	4	5	4	5	4	4	4	5	3	4	In, Rs, Sp, Gi	4	Y	4	3
70	B	M	5	4	4	4	2	2	2	2	2	2	2	2	Rs, Sp	2	N	2	3
71	B	F	4	2	5	1	4	4	4	2	2	2	1	2	In	2	N	2	2
72	D	M	5	3	3	5	3	1	3	2	2	3	2	2	In, Gi	2	N	2	2
73	B	M	4	2	5	4	4	2	5	2	1	1	1	2	In, Rs, Sp, Gi	4	N	1	1
74	E	M	5	5	4	4	4	2	2	4	2	2	1	1	In	5	N	3	2
75	B	F	5	4	4	4	4	2	2	4	3	2	2	2	In, Rs, Sp	2	N	2	3
76	B	M	5	4	3	3	3	1	2	4	1	1	1	1	Rs, Sp, Gi	2	N	2	2
77	B	M	5	2	3	4	2	1	4	4	1	1	2	3	In, Rs, Sp, Gi	2	N	2	1
78	E	M	5	5	5	3	5	1	2	4	3	3	2	3	Rs, Sp, Gi	3	N	2	2
79	B	M	5	2	1	5	1	1	2	4	4	5	1	1	In, Rs, Sp	5	Y	4	4
80	C	M	5	2	2	5	3	2	3	3	2	1	2	5	In, Ra, Rs, Gi	1	N	1	2
81	D	M	4	4	1	5	4	1	2	2	1	1	1	4	Rs	1	N	1	1
82	B	M	4	4	5	2	5	3	1	3	3	2	2	2	In, Rs, Gi	3	N	2	3
83	B	M	5	2	4	4	4	1	4	2	2	2	1	2	Rs, Sp	2	N	3	4
84	B	M	4	1	1	5	2	1	3	3	1	1	2	3	In, Rs	2	N	1	1
85	B	M	4	3	1	5	3	2	1	3	1	1	1	3	In, Rs, Gi	3	N	1	1
86	B	M	4	2	4	2	2	2	5	3	2	2	2	4	Rs, Sp, Gi	2	Y	3	4

87	B	M	4	5	3	4	4	2	3	2	1	1	3	4	In, Ra, Rs, Gi	2	N	2	1
88	E	M	5	4	4	4	4	1	5	5	5	5	3	5	Ra, Rs, Gi	5	Y	4	4
89	F	M	5	2	2	4	2	1	2	4	4	4	5	2	Ra, Rs, Gi	5	Y	4	4
90	B	M	4	2	2	5	2	1	4	4	2	2	4	2	Rs, Sp	3	N	2	1
91	E	M	4	2	2	1	3	1	2	2	2	2	1	1	In, Ra, Rs, Sp	4	N	3	3
92	E	M	5	4	3	4	4	2	3	5	3	3	3	2	In, Ra, Rs, iT, Gi	3	N	2	2
93	C	M	4	4	3	4	4	2	3	3	1	1	1	3	In, Rs, Sp	3	N	2	2
94	C	M	5	2	2	4	2	1	4	2	1	1	1	1	In, Rs, iT, Sp, Gi	2	N	2	2
95	B	M	5	3	1	5	4	2	1	3	1	1	2	2	Ra, Rs	2	N	1	1
96	B	M	4	4	2	5	1	2	3	3	3	3	2	3	In, Rs, Sp, Gi	1	N	1	1
97	B	M	4	4	3	3	3	3	2	3	2	1	1	1	Ra, Rs, Gi	3	N	1	1
98	B	M	2	1	2	2	1	2	5	4	3	2	2	5	In, Ra, Sp	2	N	1	2
99	D	M	5	2	4	4	4	2	4	4	1	1	1	4	Rs	2	N	1	1
100	E	M	5	4	3	4	3	2	2	2	2	2	2	3	Ra	2	N	2	2
101	B	M	4	1	2	2	2	3	5	2	2	1	3	2	Rs, Sp, Gi	2	N	2	3
102	B	M	3	2	4	4	3	3	2	2	2	2	2	2	Rs, iT, Gi	2	N	2	2
103	C	M	4	3	4	3	3	2	3	3	1	1	1	2	In, Rs, Sp	2	N	2	2
104	B	M	5	2	3	5	4	1	2	4	1	1	1	1	Ra, Rs, Sp, Gi	2	N	1	1
105	B	M	4	4	2	4	4	2	2	2	4	5	2	2	Rs, Sp	4	Y	4	4
106	B	F	4	2	3	4	3	1	4	4	3	3	3	3	Rs, Sp, Gi	3	N	2	3
107	B	M	4	2	2	2	4	4	2	1	1	2	4	1	In, Ra, Sp, Gi	2	N	2	3
108	B	M	4	4	2	5	2	1	2	4	1	1	2	4	In, Rs, Gi	2	N	2	3
109	B	M	5	2	2	4	4	2	2	4	2	2	2	4	Ra, Rs	1	N	2	3
110	B	M	3	5	3	4	2	5	4	2	1	1	1	2	In, Ra, Rs, Gi	2	N	1	1
111	A	F	5	4	4	4	2	1	1	1	1	1	1	2	In, Rs, Sp, Gi	2	N	2	1
112	C	M	4	2	3	2	4	4	1	1	3	2	4	2	In, Ra, Sp, Gi	3	N	2	3
113	B	M	5	4	4	5	4	2	3	3	2	2	1	2	Rs, iT, Sp	2	N	2	2
114	C	M	5	2	2	4	4	2	2	3	2	2	1	1	In, Sp, Gi	2	N	1	3
115	C	M	4	4	4	4	4	1	4	4	4	4	1	4	In, Ra, Rs, Sp, Gi	4	Y	4	1
116	B	M	5	3	3	1	5	3	5	5	5	5	4	1	In, Ra, Rs, Sp, Gi	4	N	2	3
117	B	M	4	2	2	5	2	2	4	4	3	2	1	4	In, Ra, Rs, Sp, Gi	2	N	2	2
118	B	M	4	5	5	2	4	3	2	4	2	2	1	1	In, Ra, Rs, Gi	4	N	3	3
119	B	M	5	4	2	4	2	1	2	2	2	2	2	4	In, Rs	2	N	2	2
120	C	M	3	1	2	4	4	2	2	2	1	1	1	4	In, Rs, Sp	1	N	1	1
121	B	M	4	1	1	2	3	4	4	3	3	2	2	2	In, Rs	1	N	2	3
122	C	M	5	2	4	1	4	2	3	4	3	4	4	2	In, Rs, Sp	3	Y	3	3
123	C	M	4	3	2	5	3	2	1	2	1	1	3	2	In, Ra	2	N	1	1
124	C	F	4	2	2	5	4	2	2	2	1	1	2	2	In	3	N	1	1
125	B	M	5	3	2	3	4	2	4	4	2	4	1	1	In, Rs	3	Y	3	4
126	B	M	4	2	2	2	2	2	2	4	3	4	1	2	Rs, Gi	3	Y	4	2
127	B	M	4	3	3	5	3	1	2	2	1	1	2	3	Rs, Sp, Gi	1	N	1	2
128	U	M	5	5	5	4	5	5	4	5	5	5	3	4	In, Ra, Rs, Gi	5	Y	4	3
129	B	M	5	4	4	4	4	1	4	4	3	2	1	4	In, Ra	2	N	2	2
130	D	M	2	4	5	1	4	4	4	2	1	2	1	4	In, Ra, Rs, Sp, Gi	2	N	2	2
131	A	M	3	1	1	5	1	1	4	4	1	1	1	4	Rs, Gi	1	N	1	1
132	C	M	2	2	1	2	1	4	5	5	4	1	2	2	Rs	3	N	2	2
133	B	M	4	1	2	1	2	2	4	4	2	1	2	3	Rs	1	N	1	2
134	A	M	4	3	3	5	2	1	1	4	1	1	1	4	Rs, Sp	1	N	1	1
135	B	M	3	2	3	2	3	4	5	3	2	2	3	3	In, Rs, Sp, Gi	2	N	1	2
136	B	M	4	2	2	5	2	1	4	2	1	1	2	4	In, Ra, Rs, Sp, Gi	1	N	1	1
137	B	M	4	1	3	2	4	4	5	5	2	2	1	3	In, Rs, Sp, Gi	2	N	1	1
138	D	M	5	2	4	5	5	1	2	4	1	2	1	2	In, Rs, Sp, Gi	4	N	2	2
139	C	M	5	2	5	1	3	2	4	4	3	4	2	2	In, Rs, iT, Sp	4	Y	4	2

140	A	M	5	1	2	4	2	3	4	5	2	1	2	5	In, Rs, Sp, Gi	4	N	2	1
141	B	M	4	5	4	5	3	2	1	1	1	1	1	2	In, Rs, Sp, Gi	2	N	2	2
142	C	M	4	2	2	4	4	2	4	4	2	2	1	2	Rs, Sp	3	N	2	2
143	D	M	5	1	2	1	2	1	2	5	2	3	2	1	Ra, Rs, Gi, O6	2	N	3	3
144	B	M	2	4	3	2	1	5	4	2	1	1	2	5	In, Ra, Rs, Sp, Gi	2	N	1	1
145	B	M	4	1	1	4	1	1	4	4	3	3	2	3	In, Sp, Gi	4	N	2	3
146	C	M	5	3	4	5	2	1	3	3	1	2	2	3	In, Rs, Sp	2	N	2	2
147	B	M	5	5	5	4	2	1	2	2	1	1	1	1	In, Rs	2	N	1	1
148	B	M	5	3	1	2	2	1	3	1	1	1	1	1	In, Rs	4	N	1	1
149	D	M	3	1	2	2	3	4	5	4	2	2	3	4	In, Rs, iT, Sp, Gi	4	Y	3	2
150	F	M	5	4	2	5	4	1	3	4	1	2	2	1	Ra	2	N	2	2
151	B	M	4	2	1	4	3	1	1	1	1	1	1	2	Rs, Sp	2	N	1	1
152	C	M	3	2	2	2	2	4	5	5	2	2	1	3	In, Sp	3	N	2	1
153	B	M	4	1	2	2	2	1	4	2	2	1	2	5	In, Ra, Rs, O7	1	N	1	1
154	D	M	5	4	4	5	4	2	4	2	1	1	2	2	In, Ra	2	N	2	2
155	B	M	4	3	2	4	3	3	3	3	3	2	1	1	In, Sp, Gi	2	N	1	1
156	B	M	5	3	2	5	3	2	2	3	2	2	3	4	Rs	2	N	2	2
157	C	M	4	4	3	5	4	2	2	3	2	3	2	1	In, Ra	4	N	2	2
158	B	M	5	2	2	4	2	1	1	3	2	2	1	3	In, Rs, Sp, Gi	3	N	2	2
159	C	M	5	1	2	4	4	4	4	4	3	5	2	3	In, Ra, Rs, iT, Sp, Gi	4	Y	4	4
160	C	M	5	2	4	5	4	2	4	5	4	4	2	4	In, Ra, Rs, Sp, Gi	5	Y	4	2
161	C	M	5	2	3	2	4	3	1	1	1	1	5	1	Ra, iT	4	N	2	2
162	D	F	5	2	2	1	5	1	2	2	3	2	4	2	Ra	3	N	2	3
163	C	M	5	3	2	4	3	1	3	3	2	2	2	2	In, Rs, Sp	4	N	1	1
164	A	M	5	4	3	5	3	2	3	5	4	3	1	2	In, Ra, Sp, Gi	3	N	2	3
165	C	M	5	3	2	5	4	1	1	2	1	3	4	2	Ra, Rs, Sp	3	N	3	2
166	B	F	4	2	3	4	2	2	4	4	3	3	4	2	Rs, Sp	4	N	3	2
167	E	M	4	4	4	1	2	4	3	5	2	4	3	3	In, Ra, Rs, Sp, Gi, O8	3	Y	3	1
168	B	M	5	2	3	2	4	3	3	4	3	2	2	2	In, Sp	5	N	2	3
169	C	M	4	2	4	4	4	2	4	4	2	1	1	4	In, Ra, Sp	2	N	1	1
170	B	M	4	2	5	3	3	2	2	2	2	2	1	3	Rs, Sp	3	N	2	2
171	B	M	5	5	2	4	4	2	2	4	2	2	4	2	Rs, Sp, Gi	3	N	2	3
172	C	M	5	1	4	4	4	2	5	5	2	1	4	2	Rs, Sp, Gi	3	N	2	2
173	B	M	5	3	3	4	4	2	5	4	3	3	3	1	In, Rs, Sp	2	N	2	2
174	B	M	4	4	3	5	2	1	2	2	3	3	2	2	Rs, Gi	3	N	2	2
175	A	M	5	4	2	5	3	2	2	2	1	1	1	2	Ra, Rs, Sp, Gi, O9	2	N	1	2
176	A	M	5	4	2	4	2	1	2	3	3	2	2	1	In, Ra, Rs, Gi	5	N	2	1
177	B	M	5	5	4	4	4	3	1	2	2	2	3	2	In, Rs, Gi	3	N	2	1
178	B	M	5	3	3	4	3	3	4	4	4	4	1	4	In, Ra, Rs, Gi	4	Y	3	4
179	B	M	5	2	3	5	2	2	2	2	2	2	1	2	In, Rs, Sp, Gi	2	N	2	3
180	C	M	5	1	2	2	3	3	3	3	2	4	3	3	iT, Sp	4	Y	4	3
181	B	F	5	2	4	2	4	2	2	4	2	1	1	4	Rs, iT, Gi	2	N	1	1
182	B	M	4	2	2	5	2	1	2	2	2	2	1	3	In, Rs, Sp, Gi	2	N	2	1
183	C	M	4	4	4	2	4	1	2	2	2	2	2	3	Ra, Rs, Sp, Gi	2	N	2	3
184	B	M	4	4	4	2	5	2	2	2	2	2	2	2	In, iT, Sp	3	Y	3	4
185	C	M	5	2	2	5	1	1	2	2	1	1	1	1	Rs, Sp, Gi	1	N	1	1
186	B	M	1	1	1	4	1	1	2	1	1	1	1	5	In, Rs	2	N	1	1
187	B	F	4	2	5	1	4	1	2	1	1	1	1	1	Rs, iT, Sp, Gi	2	N	1	1
188	B	M	4	1	3	4	1	1	1	1	1	1	1	4	In, Rs	1	N	1	1
189	B	M	4	2	1	4	5	5	2	2	1	1	4	4	Ra, O10	2	N	2	2
190	C	M	2	4	5	2	2	2	2	2	2	2	1	1	In, Ra, Rs, Sp	1	N	1	1
191	E	F	4	2	3	2	4	2	4	4	3	4	4	2	Ra, Rs	3	N	2	2
192	B	M	3	2	4	2	2	5	5	3	1	1	1	2	In, Rs, iT, Gi	3	N	2	1

193	B	M	2	2	1	5	2	4	1	1	1	2	1	2	In, Ra, Rs	2	N	2	3
194	B	M	2	1	2	1	2	5	4	4	3	2	1	1	In, Gi	1	N	1	1
195	B	M	4	4	2	4	4	5	2	4	2	2	1	1	Rs, Sp	2	N	2	2
196	B	M	5	2	4	5	2	1	2	3	1	1	1	2	In, Ra, Rs, iT, Sp, Gi	1	N	1	1
197	C	F	4	2	3	2	5	4	2	2	2	2	5	2	In, Sp, Gi	3	N	2	3
198	B	M	1	1	1	1	2	4	2	2	1	1	1	1	In, Rs, Sp, Gi	4	N	2	2
199	B	M	1	1	1	1	4	4	4	2	1	1	1	1	In, Ra, Sp, Gi	2	N	2	1
200	D	F	4	1	1	2	4	2	1	2	1	2	4	2	Ra	4	N	2	2
201	C	M	4	4	1	4	2	2	5	4	2	2	1	1	Rs	4	N	3	2
202	B	M	2	1	4	1	2	5	2	2	2	1	3	1	In, Ra, Rs, iT, Sp, Gi, O11	1	N	1	2
203	E	F	5	2	3	4	5	4	4	5	4	2	1	4	Ra, Rs, Sp	3	N	2	3
204	F	F	4	1	2	2	4	2	4	5	4	4	5	5	Ra, Rs, Gi	5	Y	3	3
205	E	M	4	2	1	2	4	3	4	2	1	2	4	4	In	2	N	2	2
206	B	M	3	2	2	5	2	1	1	2	1	1	1	2	In, Rs, Gi	2	N	1	1
207	F	F	2	1	2	1	2	2	2	2	2	4	5	2	In, Ra	4	Y	3	3
208	B	M	2	2	2	2	2	4	4	4	4	5	2	2	In, Ra, Sp	5	Y	5	5
209	E	F	4	2	2	2	4	2	2	2	3	4	4	2	Ra	3	Y	3	3
210	E	F	4	1	2	2	5	1	2	2	3	4	5	4	Ra	4	Y	2	3
211	B	M	4	2	4	1	5	3	2	2	2	3	5	4	In, Ra, Rs, iT, Gi	4	Y	3	3
212	C	F	5	4	3	5	4	3	1	1	1	1	4	1	Ra	2	N	2	2
213	C	M	5	2	1	1	5	1	4	4	4	4	2	1	Rs	4	Y	3	3
214	E	M	5	2	2	3	5	4	3	4	2	2	3	3	Rs, O12	5	Y	3	5
215	C	F	2	1	1	1	2	1	1	1	1	2	5	1	Ra, Gi	2	N	2	1
216	A	M	4	2	2	5	5	2	2	2	2	3	5	3	iT	2	N	2	2
217	B	F	5	3	3	2	5	4	2	2	2	2	2	2	Ra	4	N	2	3
218	B	M	5	2	4	4	5	5	4	1	1	1	2	2	In, Ra, Gi	3	N	1	1
219	B	F	4	3	5	3	4	1	2	2	2	1	1	2	In, Ra, Sp	2	N	1	2
220	B	M	4	3	1	2	4	1	1	2	1	1	5	1	O13	2	N	2	1
221	E	M	5	2	1	2	5	2	2	2	1	3	4	2	Ra	3	N	2	2
222	B	F	4	4	5	4	3	2	3	3	4	2	2	5	In, Ra, Rs	2	N	2	1
223	B	M	2	3	2	2	2	4	4	4	2	2	3	1	In, Gi	2	N	1	1
224	C	M	2	2	2	2	2	3	2	3	2	2	1	1	Rs	3	N	2	3
225	B	M	3	3	3	1	3	5	3	3	3	2	1	1	In, Ra, Sp, Gi	3	Y	3	3
226	D	F	4	2	2	4	4	4	2	4	2	2	1	2	In, Ra, Rs, Sp, Gi	2	N	1	2
227	A	M	5	5	1	5	1	1	1	1	1	1	1	1	Rs, iT, Gi	2	N	1	1
228	C	M	2	2	2	2	2	4	4	2	1	1	2	2	In, Ra, Rs, Sp, Gi	3	N	1	1
229	C	M	4	1	5	1	5	4	2	1	1	2	1	1	In, Ra, iT, Gi	2	N	2	2
230	B	M	3	2	4	3	4	5	3	3	3	1	4	2	Rs, Sp	1	N	1	2
231	C	F	2	1	1	2	5	3	1	1	1	4	5	1	In, Ra, Gi	2	N	2	3
232	B	F	5	3	4	1	5	4	2	2	1	1	1	3	Ra, Sp, Gi	3	N	2	3
233	B	M	3	2	3	2	2	5	4	4	3	1	1	3	In, Rs	1	N	1	1
234	D	F	4	2	1	4	4	1	1	1	1	2	1	2	In, Ra, Gi	3	N	2	1
235	C	M	4	2	4	4	4	2	2	2	1	2	2	1	Sp	4	N	2	2
236	A	M	4	4	2	5	3	2	3	3	2	2	3	4	In, Rs	5	N	2	2
237	B	F	4	2	3	1	4	3	3	2	2	2	1	2	In, Ra, Sp	2	N	2	3
238	B	F	2	1	4	2	4	4	2	2	1	2	1	1	iT, Sp	3	N	2	1
239	B	F	5	2	3	1	5	4	3	2	3	3	5	3	Ra, Sp	2	N	2	3
240	A	F	3	2	2	2	4	5	2	2	2	2	2	2	In, Ra	2	N	1	1
241	B	M	2	2	1	4	1	1	1	1	1	1	2	1	Rs	2	N	1	2
242	F	M	5	2	3	4	2	4	4	5	5	4	1	2	In, Ra	5	Y	4	4
243	B	M	4	2	5	1	4	4	2	2	3	1	1	1	In, Rs, Sp, Gi	2	N	1	1
244	B	M	2	2	2	5	1	2	2	2	3	2	1	4	In, Rs	2	N	2	1

245	B	M	1	1	1	1	1	5	1	1	1	1	1	1	Rs, Sp	1	N	1	1
246	A	F	2	2	3	1	5	5	2	3	1	2	2	1	In, Ra	2	N	1	1
247	A	M	5	1	2	4	4	2	1	1	1	1	1	1	In, iT, Sp, Gi	1	N	1	1
248	B	M	2	5	1	5	2	1	1	1	1	1	1	2	In, Ra, Rs, Gi	1	N	1	1
249	A	M	4	4	3	3	3	3	3	3	3	3	3	3	Sp	2	N	2	1
250	C	F	4	1	1	1	4	4	1	1	1	1	4	1	In, Ra	1	N	1	1
251	E	F	4	4	3	2	4	2	4	5	3	2	2	4	In, Ra, Sp	2	N	2	1
252	A	M	5	5	4	3	5	2	4	4	4	4	4	4	Ra, Sp, Gi	3	N	3	3
253	C	M	4	2	1	2	5	2	1	1	1	2	5	1	Ra, Rs, Gi	2	N	2	3
254	B	F	2	2	2	1	5	5	4	2	2	2	2	2	In, Ra, Sp	3	N	2	2
255	B	M	4	2	3	4	4	1	4	4	3	4	3	2	Ra, Rs, Sp, Gi	3	Y	3	4
256	E	F	5	3	3	4	4	4	4	5	4	4	2	5	Ra, Rs, Gi	4	Y	4	2
257	B	M	5	4	1	5	2	1	1	1	1	2	1	3	In, Ra, Rs, Sp	2	N	2	2
258	A	M	3	2	2	3	4	3	1	1	1	2	2	2	In, Sp	2	N	2	3
259	E	M	5	2	3	3	3	1	4	3	2	3	1	1	Rs, Gi	3	N	2	3
260	B	F	2	1	1	1	3	4	1	1	1	1	1	1	In, Sp	3	N	1	1
261	B	M	5	2	2	4	4	3	3	4	2	2	2	2	Rs, Sp, Gi	2	N	2	2
262	B	F	2	2	2	1	1	5	4	4	2	1	1	1	In, Ra, Rs, Gi, O14	2	N	2	1
263	D	M	5	2	2	4	5	1	4	3	3	3	2	4	Rs	3	N	2	2
264	B	M	4	2	2	5	4	4	2	2	2	1	2	4	In, Ra, Rs, Sp, Gi	3	N	1	1
265	A	M	4	4	5	1	2	5	5	5	2	2	1	1	In, Rs, Sp, Gi	3	N	2	1
266	A	M	4	4	5	3	4	4	3	2	2	1	1	5	In, iT, Sp, Gi	2	N	2	3
267	B	M	4	4	4	5	2	1	1	2	2	4	1	2	Rs, Gi	3	N	3	2
268	F	F	4	2	3	2	5	2	4	4	4	4	5	5	In, Ra, Rs	4	Y	3	2
269	C	M	5	1	3	2	5	4	5	5	3	5	4	4	In, Rs, iT, Sp, Gi	5	Y	5	4
270	E	F	4	2	3	2	4	2	3	4	3	3	4	4	In, Ra, Rs, Gi	4	Y	3	3
271	B	M	4	4	2	5	3	2	1	1	1	2	2	1	In	3	N	1	2
272	B	M	4	3	1	5	2	1	1	1	1	1	2	1	In	1	N	1	1
273	E	M	4	2	2	2	4	4	4	3	3	4	5	3	Ra, Sp, Gi	5	Y	4	3
274	A	F	3	1	1	1	5	5	2	1	1	1	2	1	In, Ra, iT	2	N	1	1
275	A	M	4	4	4	4	2	2	3	3	3	3	1	2	In	2	N	1	3
276	A	F	3	2	5	1	2	2	2	2	2	2	4	4	In, Ra, O15	3	N	2	1
277	B	F	4	2	3	4	4	2	2	2	3	2	2	2	In, Rs, Sp, Gi	2	N	2	3
278	D	M	4	1	1	4	3	1	1	3	2	1	4	2	In, Rs	2	N	2	2
279	B	M	2	2	2	5	2	2	2	2	1	1	1	1	In, Rs, Gi	2	N	1	1
280	B	F	5	2	4	2	5	3	1	1	1	1	2	2	Ra, Rs, Sp	3	N	2	2
281	A	M	4	4	3	4	1	2	1	1	1	1	2	2	In, Ra	3	N	1	1
282	B	M	5	4	1	5	3	2	1	1	1	2	4	1	In, Ra	3	N	2	2
283	B	M	2	2	5	2	4	4	1	2	1	1	2	1	Ra, Sp	2	N	1	1
284	B	M	5	4	2	5	4	1	2	4	3	1	1	4	Ra, Rs, Sp	1	N	1	1
285	A	F	4	2	5	1	5	5	2	3	3	2	2	2	In, Ra	2	N	2	2
286	C	M	5	4	1	5	5	1	1	1	1	1	2	1	In, Ra, Rs	2	N	1	1
287	B	F	2	2	3	1	2	4	5	4	3	1	1	2	In, Rs, Sp, Gi	1	N	1	1
288	A	F	3	2	3	3	5	5	3	3	3	3	3	3	In, iT, Sp	3	N	2	2
289	A	M	4	3	2	1	4	4	1	1	1	3	3	1	In, Sp	2	N	3	2
290	A	M	4	4	2	5	1	1	2	2	3	1	1	5	In, Rs	2	N	1	1
291	B	M	5	3	4	5	4	3	3	4	3	3	3	3	In, Ra, Rs, Sp, Gi	3	N	2	3
292	B	M	5	2	5	2	5	5	3	2	2	2	1	2	In, Rs, Sp, Gi	2	N	2	2
293	D	M	3	5	3	3	2	3	1	2	1	1	1	1	Rs	1	N	1	1
294	C	M	2	3	2	1	3	4	2	2	3	3	3	1	In, Rs	2	N	1	2
295	A	M	4	3	2	5	2	1	1	3	1	1	1	3	In, Ra, Rs, iT, Sp, Gi	1	N	1	1
296	B	M	5	4	4	4	5	5	5	5	3	4	1	4	In, Rs	5	Y	4	2
297	B	F	4	2	4	3	4	5	2	2	2	2	2	2	In, Ra, O16	2	N	2	2

298	B	M	4	2	4	5	4	2	2	3	2	2	1	3	Rs, Gi	3	N	2	2
299	B	M	5	4	2	5	2	3	3	4	4	4	2	1	In, Ra, Rs, Gi	4	Y	4	3
300	E	F	4	1	1	1	4	2	4	4	2	4	5	2	Ra	4	Y	3	3
301	C	F	2	1	1	1	4	1	2	1	1	1	4	2	Ra, Gi, O17	1	N	1	1
302	E	F	4	2	3	2	4	4	4	4	2	2	4	4	In, Ra, Rs	4	N	2	2
303	C	F	2	4	4	1	2	5	2	1	1	1	1	2	Ra, Rs, Sp, Gi	1	N	1	1
304	E	F	4	1	3	2	4	2	2	3	3	4	5	3	Ra, Rs	4	N	4	3
305	A	F	5	2	3	1	4	5	4	3	3	2	4	2	In, Ra, Rs, Sp, Gi	2	N	2	2
306	C	M	3	5	2	1	1	5	2	2	1	1	1	1	Rs	1	N	1	1
307	B	M	4	2	5	1	3	4	4	4	2	1	1	1	In, Ra, Sp	1	N	1	1
308	E	F	4	2	3	4	5	2	2	2	3	4	5	2	Ra	2	N	2	3
309	E	F	4	3	4	3	2	3	4	4	3	3	1	4	In, Ra, Rs, Gi	4	N	2	3
310	E	F	2	1	1	1	2	4	4	4	4	2	4	4	Gi	2	N	2	2
311	B	M	5	2	1	2	5	1	3	4	2	4	2	2	In, Ra, Sp, Gi	3	Y	3	3
312	E	M	5	5	5	4	3	2	3	4	3	3	3	3	Ra, Sp	4	N	3	2
313	E	M	5	5	4	4	4	2	3	4	3	2	3	2	In, Rs, O18	2	N	2	2
314	F	F	4	1	3	1	4	4	2	2	3	5	5	4	Ra	4	Y	3	3
315	B	M	4	2	4	1	4	4	1	2	2	2	1	2	In, Ra, Rs, Gi, O19	2	N	2	1
316	E	F	5	1	2	2	4	2	5	5	4	1	2	2	In, Ra, Rs, Sp, Gi	2	N	1	1
317	C	F	2	1	1	1	5	2	1	1	1	1	5	1	Ra	2	N	1	1
318	B	M	5	3	4	5	3	1	4	5	4	4	3	5	In, Ra, Rs, Gi	3	N	3	3
319	B	M	1	1	1	1	1	5	2	2	2	1	1	4	In, Rs	3	N	1	2
320	C	M	4	4	4	4	2	1	3	4	3	2	2	2	In	2	N	2	2
321	B	M	4	2	2	2	4	1	4	3	1	1	4	4	In, Sp, Gi	2	N	2	1
322	B	M	4	4	3	4	3	5	2	2	2	2	1	1	Rs, Sp	2	N	2	3
323	B	M	4	5	4	4	2	4	2	2	2	1	1	2	In, Sp, Gi	2	N	1	1
324	C	M	2	5	4	4	2	4	2	2	2	2	1	2	Rs, Sp	4	N	3	2
325	B	F	4	2	5	2	4	4	2	2	3	1	2	2	Ra, Rs	2	N	1	1
326	C	F	4	3	4	2	5	5	4	4	1	1	1	1	Ra, iT, Sp, Gi	3	N	2	2
327	E	F	4	2	3	2	4	1	5	4	4	3	4	5	In, Ra, Gi	3	N	2	2
328	B	M	5	3	3	3	3	3	3	4	3	3	3	3	In, Sp, Gi	4	N	3	3
329	B	M	4	2	1	4	1	2	4	2	3	1	1	2	In, Rs, Sp, Gi	1	N	1	1
330	B	M	4	4	2	2	4	2	2	2	2	2	4	2	In, Ra, Gi	2	N	2	2
331	B	F	5	5	5	4	4	4	2	2	3	2	2	2	Ra, Rs, Sp, Gi	2	N	2	2
332	B	M	5	2	4	2	4	3	4	1	1	2	1	3	In, Rs, Sp, Gi	3	N	2	3
333	B	F	5	1	2	5	5	5	2	2	2	2	2	4	Ra	2	N	2	2
334	B	F	4	4	5	2	2	1	3	3	3	1	1	2	Ra, Rs, Gi	2	N	2	2
335	B	F	4	2	3	1	4	4	1	2	3	1	2	2	In, Ra	2	N	2	2
336	B	M	5	2	1	4	4	1	1	1	1	1	2	2	In, Ra	1	N	1	1
337	C	M	4	3	2	1	5	1	5	2	2	3	1	2	Rs, iT	2	N	2	3
338	B	M	5	3	3	4	4	4	2	2	3	4	2	3	In, Ra, Sp	2	N	2	3
339	B	M	5	4	4	5	2	1	2	2	1	1	2	2	In, Rs, Sp, Gi	2	N	1	1
340	B	M	4	3	4	2	3	1	1	1	1	1	1	2	In, Ra	1	N	1	2
341	C	F	4	2	1	2	2	2	4	2	2	5	3	2	In	4	Y	4	3
342	C	M	5	1	1	2	4	1	2	4	3	2	2	2	In, Rs	2	N	2	2
343	E	F	5	5	4	2	2	1	4	4	4	2	1	3	Ra, Rs, Gi, O20	3	N	2	1
344	F	M	2	1	3	1	2	2	4	4	3	4	2	4	In, Ra	4	Y	4	3
345	C	F	4	2	4	1	4	4	5	5	4	2	1	4	In, Sp, Gi	3	N	2	3
346	C	M	5	4	3	5	4	4	3	3	2	3	2	4	Rs, Sp, Gi	3	Y	3	2
347	C	M	4	4	2	5	2	1	1	1	1	1	2	1	In, Ra, Rs, Gi	1	N	1	1
348	B	M	4	4	4	1	3	2	1	1	1	2	1	1	Rs, Gi	5	N	2	3
349	C	F	2	1	1	2	4	1	1	2	1	2	5	2	In, Ra	2	N	1	1
350	C	F	5	1	5	1	5	2	2	3	3	2	2	1	Sp, Gi	1	N	2	3

351	C	F	4	2	4	1	4	5	4	3	3	1	2	2	In, Ra, Rs, Gi	2	N	2	2
352	B	M	4	2	3	5	2	1	5	3	1	2	1	3	Rs, Sp, Gi	3	N	2	3
353	A	M	4	2	5	2	2	4	4	1	1	1	1	2	In, Rs, Sp, Gi	1	N	2	1
354	A	M	5	4	3	4	2	2	3	4	3	3	1	2	In, Ra, Rs, Sp, Gi	1	N	2	1
355	C	M	3	1	2	3	4	1	2	3	2	2	3	5	In	2	N	2	2
356	F	F	4	1	1	2	4	2	5	4	4	3	2	4	Ra, Rs, Gi	2	N	2	2
357	B	M	5	4	5	2	4	2	2	1	1	2	2	2	In, Ra, Rs, Sp, Gi	3	N	2	3
358	C	M	4	3	4	3	4	4	3	3	3	2	3	4	Rs, Sp, Gi	4	N	2	3
359	B	F	5	2	2	1	4	3	1	1	1	1	2	2	Ra, Sp, Gi	2	N	1	1
360	C	M	4	4	5	4	4	4	4	3	3	2	3	3	In, Ra, Rs, iT, Sp, Gi	3	N	2	2
361	A	F	3	1	1	1	5	4	1	1	1	2	2	1	Rs	1	N	2	2
362	E	F	4	2	4	4	4	3	3	4	4	3	2	2	In, Rs	4	N	3	3
363	B	M	5	2	5	1	4	4	5	2	2	4	1	4	Rs, Sp	4	N	2	3
364	E	F	4	1	1	2	4	1	2	2	2	2	5	2	In, Ra	3	N	2	3
365	F	F	2	1	3	1	2	1	4	4	3	1	2	5	In, Ra, Gi	2	N	1	1
366	C	M	5	5	3	4	2	1	1	1	1	1	1	2	In, Ra, Rs	2	N	3	1
367	F	M	2	1	1	1	5	4	3	3	3	2	4	1	In, Ra, iT, O21	3	N	2	3
368	B	F	4	2	4	1	4	2	1	1	1	2	1	4	In, Ra	4	N	2	2
369	F	F	2	1	3	1	2	3	2	4	3	4	4	4	In, Ra	3	Y	3	4
370	C	F	2	2	3	2	4	4	1	2	2	2	4	2	In, Ra	3	N	2	2
371	C	F	5	2	5	4	4	1	2	2	1	1	1	4	In, Rs, iT, Sp, Gi	2	N	2	2
372	B	F	4	2	4	5	5	2	1	1	1	4	4	2	In, Ra, Rs, Gi	3	Y	3	4
373	B	F	5	4	4	2	5	1	1	1	1	1	1	1	In, Ra, Rs, Sp, Gi	1	N	1	1
374	B	M	2	4	1	5	2	4	1	1	1	1	1	1	In, Sp	1	N	1	1
375	D	F	4	2	2	2	4	2	4	4	2	2	2	2	In, iT, Sp, Gi	2	N	2	2
376	E	M	5	3	4	3	2	1	3	5	2	2	3	3	In, Rs	4	Y	3	3
377	B	M	5	3	2	4	4	2	4	3	2	1	1	2	In, Rs, Sp	2	N	1	1
378	C	F	4	2	2	2	4	2	1	1	1	2	1	4	In, Ra, Sp, Gi	3	N	2	2
379	B	M	3	4	1	5	2	2	2	2	1	1	2	1	Ra, Sp	1	N	1	1
380	B	F	5	2	2	1	5	4	2	2	2	4	4	2	In, Ra	3	Y	3	2
381	C	M	4	1	2	1	2	1	1	4	3	5	1	1	In, Sp	4	Y	5	5
382	B	M	5	2	2	5	2	1	5	4	4	3	2	5	Rs, Gi	3	N	3	2
383	D	F	4	1	2	4	3	2	1	1	2	1	1	2	Ra	2	N	1	1
384	B	M	2	4	3	2	1	4	4	4	3	4	2	1	Rs, Sp, Gi	3	Y	3	4
385	C	M	4	4	4	4	3	2	3	2	2	1	1	3	Rs, Sp, Gi	2	N	2	1
386	B	M	5	4	3	4	4	2	3	3	2	2	2	2	Sp, Gi	3	N	3	3
387	C	M	5	2	4	4	4	1	2	2	1	1	1	2	In, Rs, Sp, Gi	2	N	1	1
388	B	M	4	1	5	2	5	1	2	2	2	4	1	1	In, Ra, Rs, Sp, Gi	3	Y	3	3
389	B	M	5	4	2	5	2	2	3	4	2	2	2	2	In, Rs, Sp, Gi	2	N	2	1
390	F	M	4	2	2	3	4	3	3	3	3	3	4	3	In	3	N	2	3
391	B	M	5	4	4	2	4	2	5	4	3	3	4	3	Ra, Rs, Sp	2	N	2	3
392	B	M	5	2	4	2	4	3	4	4	2	2	2	4	In, Rs, Sp, Gi	2	N	2	1
393	B	M	4	2	1	5	1	1	1	2	1	1	1	1	In, Rs, Gi	2	N	1	1
394	C	M	5	2	5	4	4	1	4	4	2	1	1	1	Sp	1	N	1	1
395	B	M	4	2	2	5	2	2	1	2	1	2	1	1	In, Ra, Rs, Sp, Gi	3	N	2	2
396	C	M	5	4	5	2	4	2	5	5	4	2	1	3	In, Ra, Rs, Sp, Gi	3	N	2	2
397	B	M	2	2	2	4	1	5	1	1	1	1	2	1	In, Ra, Rs, Gi	2	N	1	2
398	A	M	4	2	3	2	3	3	5	5	3	3	1	3	In, Ra, Rs, iT, Sp, Gi	4	N	3	3
399	B	M	5	2	3	4	4	2	3	4	3	4	2	2	In, Ra, Sp, Gi	3	N	3	4
400	C	M	4	4	2	5	2	1	5	3	3	3	2	4	In, Rs, Sp	3	N	2	3
401	B	M	5	4	2	4	5	2	2	5	2	2	2	2	In, Rs	3	N	3	3
402	B	F	3	2	4	1	4	4	3	3	3	2	2	2	In, Ra, iT, Gi	2	N	2	2
403	A	M	4	4	3	4	4	5	2	2	1	1	4	2	In, Ra, Rs	2	N	1	1

404	A	M	5	2	5	2	4	1	1	1	1	1	1	1	Rs, Sp, Gi	5	N	1	1
405	E	F	2	4	2	2	5	4	5	5	2	2	2	4	Ra, Gi	3	N	2	1
406	B	M	5	4	3	5	3	4	1	1	1	1	2	In, Ra, Rs, Gi	2	N	1	1	
407	C	M	4	3	4	3	3	2	2	2	2	2	3	In, Rs, Sp, Gi	3	N	2	2	
408	E	F	5	2	4	4	5	4	5	5	4	4	3	4	In, Ra, Rs, Gi	4	Y	3	3
409	E	M	4	4	2	4	3	5	5	1	1	2	2	2	In, iT	3	N	1	2
410	B	M	5	2	1	2	2	2	1	4	1	1	1	1	In, Sp, Gi	2	N	1	1
411	B	M	4	2	3	3	4	3	1	2	1	1	3	2	In, Ra	1	N	1	1
412	D	F	4	1	3	4	5	4	2	4	3	4	4	4	Ra	3	N	3	2
413	B	F	4	2	3	2	4	4	4	4	3	1	2	4	In, Ra, Rs, Sp	2	N	1	1
414	E	M	5	4	3	4	4	1	2	5	2	4	2	1	Ra, Sp	4	N	2	2
415	B	M	2	3	4	1	2	5	5	4	4	2	2	1	In, Ra, Rs, Gi	2	N	1	2
416	A	M	5	3	2	5	3	1	2	3	1	3	1	1	In, Rs, iT, Gi	2	N	2	3
417	A	M	5	4	4	5	4	2	4	4	2	4	4	3	Ra, Rs	4	N	3	4
418	B	M	4	1	2	1	4	2	4	3	2	3	2	4	In, Sp	3	Y	2	3
419	C	M	4	4	5	3	3	1	1	1	1	2	1	2	Rs, Sp	3	N	2	2
420	F	M	5	2	1	4	4	1	2	4	2	3	2	2	Ra, Rs, Gi	3	N	3	2
421	B	M	4	3	3	2	2	5	4	4	3	3	1	3	In, Ra, iT, Gi	2	N	2	1
422	C	M	3	4	2	3	2	5	3	4	3	2	3	2	In, Rs	2	N	1	1
423	B	M	5	2	2	4	3	4	4	1	1	1	1	4	Rs, Sp	1	N	1	1
424	B	F	4	3	4	2	3	2	1	1	1	1	1	1	Rs	1	N	1	2
425	B	M	2	5	4	5	4	5	2	2	2	2	2	2	In, Rs, iT	2	N	1	1
426	A	M	5	2	3	4	2	1	4	4	3	3	2	1	Rs, Sp, Gi	2	N	2	3
427	A	M	5	2	3	2	2	1	1	2	1	2	1	1	Rs	2	N	2	2
428	F	F	2	1	1	2	2	1	4	2	3	4	5	5	Ra, Rs	4	Y	2	4
429	B	M	4	3	4	4	4	4	2	2	2	3	4	2	In, Sp, Gi	2	N	2	2
430	A	M	4	1	1	5	2	1	2	4	1	1	1	2	In, Rs, Gi	4	N	1	1
431	A	M	4	2	2	4	5	3	3	1	1	1	2	2	Sp, O22	2	N	2	2
432	C	F	2	1	2	1	4	2	4	3	2	1	1	1	In, Rs, Gi	2	N	1	2
433	E	F	2	1	1	1	2	1	2	1	1	1	5	2	Ra	2	N	2	2
434	A	M	3	2	4	5	3	2	3	3	1	1	1	4	In, Ra, Sp	2	N	1	1
435	B	M	2	3	2	2	2	5	3	3	2	2	2	2	In, Ra, Rs, Sp, Gi	3	N	2	3
436	C	F	4	1	1	1	4	1	1	3	2	2	5	1	In, Ra	2	N	1	1
437	B	M	5	3	2	3	2	3	4	5	4	3	1	3	In, Ra, Rs, Sp, Gi	5	Y	3	3
438	C	M	2	1	5	1	4	4	4	2	2	2	1	1	In, Ra, Sp, Gi	3	N	2	1
439	F	F	5	1	3	1	1	1	3	5	5	5	2	4	In, Rs	5	Y	5	4
440	B	M	5	3	3	5	4	1	2	2	1	1	4	2	In, Ra, Rs, Gi	3	N	1	2
441	B	M	2	2	4	4	4	2	1	1	1	1	1	1	In, Ra, Rs, Gi	1	N	1	1
442	C	M	3	1	1	1	3	1	2	2	1	2	2	2	Ra, Rs, Gi	2	N	2	4
443	C	M	4	2	3	4	1	1	4	1	1	1	1	1	In, Gi, O23	2	N	1	1
444	A	M	2	2	3	1	2	5	4	4	3	3	4	1	In	2	N	2	2
445	D	M	4	2	3	4	4	2	4	4	4	5	2	4	In, Sp	5	Y	4	3

Question 4, alternate answers:

- O1. kirjasto
- O2. Tietokoneen omista kirjastoista
- O3. CD-levyiltä
- O4. Distrot
- O5. CD
- O6. kotona

- O7. Kirpputorit
- O8. kirjaston musiikkiosasto
- O9. Kirjastosta
- O10. kotona
- O11. ipod
- O12. huoltoasemilta
- O13. Marketeista, lataan ilmaseksi netistä
- O14. ystäviltä
- O15. levyiltä
- O16. Nokia comes with music -puhelin
- O17. elintarvikekaupoista
- O18. baarissa
- O19. ipod
- O20. lainaan kirjastosta
- O21. TV-videot
- O22. lataan
- O23. mp3-soitin on aina messissä

Appendix C: Open answers for question 7

1. Pienissä määrin, pääosin nettikaupoista.
3/11/2010 16:52:46

2. Internetistä
3/11/2010 16:54:09

3. tilaamalla ulkomailta, levykaupasta
3/11/2010 16:54:38

4. Internetistä
3/11/2010 17:31:13

5. Netistä, levykaupasta
3/11/2010 18:16:58

6. internetistä
3/11/2010 18:23:40

7. Levykaupat, Spotify
3/11/2010 18:58:30

8. iTunes
3/11/2010 21:50:06

9. levykaupasta, netistä, spotifysta jne.
3/11/2010 21:53:58

10. Internet, radio.
3/11/2010 22:36:13

11. Yleensä ostan suomalaisista levykaupoista tai tilaan cdon.comista.
3/11/2010 23:13:12

12. Tilaamalla ulkomailta sekä paikallisista levykaupoista.
3/12/2010 9:07:17

13. Lähinnä levykaupoista. Edesmenneiden artistien kohdalla spotifyn mainosversio on ihan sopiva kanava.
3/12/2010 10:33:20

14. Levykaupasta, divareista
3/12/2010 10:43:52

15. paikllsista levyliikkeistä
3/12/2010 10:46:27

16. Tällä hetkellä olen kuunnellut Spotifysta, mutta jatkossa aion ostaa levyjä.
3/12/2010 16:37:57

17. Sieltä mistä musiikkini muutenkin.

3/13/2010 9:21:56

18. levykaupasta ja netistä
3/13/2010 13:04:40

19. Youtube on tässä ylivoimainen jakelukanava.
3/13/2010 14:09:39

20. Nettikaupoista, sekä kotimaasta että ulkomailta. Kirjastosta.
3/13/2010 14:59:05

21. "Spotify ja levykaupat ihan kotimaassa. En kuuntele nykyaikaista keskittien kantria (jota euroopassa ei niin hirveästi kuunnella) vaan enimmäkseen ""klassista"" kantria jota löytää usein ihan 'normaaleja' väyliä tilaamatta mistään. Johnny Cash, Willie Nelson, Kris Kristofersson, Linda Ronstad, Dolly Parton, Hank Williams jne. Kysymys on myös turhan johdatteleva."
3/13/2010 22:06:57

22. Spotifysta ja Youtubesta kuuntelemalla
3/14/2010 1:57:52

23. Sikäli kun ostan netistä, muuten Spotifyta kuunnellen.
3/14/2010 3:47:57

24. iTunesista, Amazonista.
3/14/2010 12:18:23

25. Tilaamalla/netistä/spotify/kaupasta , kuten yllämainittua.
3/14/2010 12:24:39

26. Spotify, kirjasto, kaupat
3/14/2010 14:46:00

27. Kirjastosta, internetistä, joidenkin suosikkien levyjä kaupasta
3/15/2010 0:00:41

28. Spotify
3/15/2010 8:54:01

29. Kuuntelen countryä tuossa hyllyllä nököttäviltä CD:iltä sekä muutamalta iTunes storesta ostetulta levyltä (tietokoneelta siis). Yhteensä countryksi luokiteltavia levyjä minulla on noin 7 kpl (muuten levyjä on varmaan lähemmäs 1000). Mutta kyllä ne aina välillä raikaa. Viimeaikaisin suosikki on muuten Jace Everett, joka on kyllä sellasta semicountryä. Myös Bonnie Prince Billy, joka ainakin itse luokittelee itsensä countryartistiksi on levylautasella useammin kuin kerran viikossa.
3/15/2010 11:13:46

30. levykaupasta
3/15/2010 13:12:33

40. internetistä,
3/15/2010 13:20:30

41. Spotify & Nettiradiot
3/15/2010 13:26:00

42. Kuuntelen kyllä country-musiikkia, mutta en osta sitä itselleni oikeastaan lainkaan.
Kuuntelen sitä radiosta.
3/15/2010 13:28:13

43. Kuuntelen Youtubesta
3/15/2010 13:29:23

44. Levykaupasta
3/15/2010 13:40:40

45. Asuin ennen Kanadassa ja sieltäpä tuli ostettua. Suokmesta kun ei oikein saa kunnon countryä jos nyt omia muutamaa bändiä kuten freukkarit ei huomioida lainkaan =)
3/15/2010 13:46:12

46. Internetistä. Kuuntelen ainoastaan Townes van zandtia.
3/15/2010 14:37:01

47. netistä
3/15/2010 15:41:34

48. Spotify, levykaupat (fyysiset, ei netti), youtube
3/15/2010 16:25:14

49. Ihan kaupasta levyllä perinteiseen malliin.
3/15/2010 16:30:25

50. Radio, internet
3/15/2010 17:04:06

51. Nokia OVI, Spotify, iTunes Store, ulkomaat (cd:t).
3/15/2010 17:06:40

52. levykaupasta
3/15/2010 17:07:48

53. Netistä
3/15/2010 17:27:42

54. Tilaamalla ulkomailta
3/15/2010 19:56:33

55. Internetistä
3/15/2010 20:16:20

56. ostamalla cd
3/15/2010 20:19:28

57. tilaamalla netistä
3/15/2010 21:40:17

58. Olen ostanut muutaman country levyn.
3/15/2010 22:02:37

59. internetistä, tutuilta
3/16/2010 14:35:06

60. Lainailen tutuilta tai/ja kuuntelen radiosta
3/16/2010 15:02:06

61. Levykaupasta
3/16/2010 15:14:17

62. Linaan kaverilta ja kuuntelen radiosta. Joskus ostan kirpparilta.
3/16/2010 21:45:31

63. lähinnä kuuntelen netistä (youtube tms..) tai sitten ostan levyjä käytettyinä jostain kirppareilta
3/16/2010 22:12:48

64. Ostan levykaupasta Johnny Cashin levyt
3/17/2010 9:05:12

65. yleensä etsin youtubesta niitä, joita kaverit ovat vihjanneet hyväksi
3/17/2010 9:39:23

66. Suurin osa levyistä tulee nykyään ostettua internetin avustuksella esim. Amazonista.
3/17/2010 9:49:59

67. spotifystä enimmäkseen
3/17/2010 11:08:11

68. Ostamalla levykaupasta tai Internetistä
3/17/2010 20:14:58

69. Levykaupasta. Internetistä.
3/18/2010 9:45:07

70. Oikeastaan hyvin niukasti tullut hankittua, kuuntelen mielelläni, jos sitä jostain kuuluu. Haluaisin harrastaa kantritanssia.
3/19/2010 13:17:50

71. Internetistä, Spotify esimerkiksi
3/20/2010 14:46:25

72. Netistä, levykaupasta.
3/20/2010 17:29:34

73. Spotifysta ja youtubesta
3/22/2010 1:14:11