

THE ART AND (R)EVOLUTION OF MUSIC MARKETING

By DON SANTO

Marketing in a Dynamic Environment – Academic and Practical Insights, 2020



Marketing as a discipline always follows social-economic growth and is a reflection of existing social-economic relationships, moreover, the extent of its application is made evident by its possible usage in the sphere of music in its largest sense in the form of music marketing.



ABOUT DON SANTO



Known as the Blame It On Don in the music production circles, Don CM Wanzala (DON SANTO) is a multi-talented singer, songwriter, rapper, record producer and president of the Klassik Nation (record label).

Santo is also a renowned entertainment industry executive and trainer at Klassik Nation Music Training Center based in Nairobi with over twelve years experience in content production, distribution, music performance, marketing and promotion. His marketing & tech firm, Global Media Ltd co-owned with Elly-Brian Kokonya, founded *Educational Marketing* concept that is replacing the traditional form of marketing and taking over the global marketing industry by storm.

The genius of DON SANTO rests in his willingness to break from traditional formula and constantly push the envelope. He flips the method of the moment with undeniable swagger and bold African sensibility.

The Badman Killa has written many songs for various artists and done backups for many other recording artists before venturing fully into the music career in the year 2010. He has also been performing in various functions among them weddings, funerals, festivals and many other corporate functions.

As a songwriter, Santo revisits simple, but profound aspects of the human experience – love, lust, desire, joy and pain that define classical art and drama. He applies his concept to rich, full vocals that exude his intended effect. It is this uncanny ability to compose classics and deliver electrifying live performances that define everything that is essential DON SANTO.

Other than creating good music and entrepreneurship, Santo also does monthly music reviews on *Pass The Music* column on KlassikNation.com and writes regular articles on the same platform.

THE ART AND (R)EVOLUTION OF MUSIC MARKETING

By DON SANTO

(Scientific paper)

Abstract

Marketing as a discipline always follows social-economic growth and is a reflection of existing social-economic relationships, moreover, the extent of its application is made evident by its possible usage in the sphere of music in its largest sense in the form of music marketing. That said however, a distinction should be made between marketing in music, specifically, in the music industry, and in music marketing, which is manifested by the influence of music on the purchasing practices of consumers or the role of background music in promotional messages. In both instances, the observed interdependence of marketing and music provides the term commonly understood as music marketing. This work, in line with the aforementioned, establishes the nature in which music marketing functions and reinforces its specific theoretic and practical qualities, with the greatest emphasis on placed on marketing in the music industry. To this end, the concept is defined and characteristics inherent to the music industry are established. Additionally, a detailed elaboration of the marketing process and marketing program in the music industry will be developed, where special emphasis is placed upon the technological evolution of the marketing and music connection and an estimation of their interdependent framework in the near future will be made.

Keywords: Marketing, Music, Music industry, Music market, Music marketing

1. THE EVOLUTION OF MUSIC MARKETING

As is well known, music is a type of art which uses sound as a medium, and as a consequence results in the sentimental enrichment of people, especially in the creation of inner peace, personal satisfaction, additionally creating unique moods, excitement, pleasantness and similar sentimental as well as hedonistic states which are commonly individual characters in so far as their strength and the direction of their intensity. It is necessary to emphasize that music is really the reproduction of art, vocalization and/or instrumental, a concrete music product which in most cases presents as a piece of music or composition in various forms, consequently with differing tones, rhythms and dynamics, melodies and harmonies, which are the fundamental elements of music. The reproduction of music fundamentally may develop in three independent ways, by live performance (concert) or, as is much more common in relation to the music user, by way of a physical medium (a sound recording – once being the gramophone record and audio cassette, and today in most cases by way of CDs and DVDs), as well as by today's modern formats which are based on computer and communication technologies which will be specially discussed in this paper. Together, these manners of reproducing music shall be the focus of marketing contemplation in this work which we have entitled music marketing.

Without entering into the historical development of music and its importance to human civilization from its inception as unarticulated beats and the creation of differing sounds by prehistoric man to modern forms of today's music, it is important to emphasize that music has more or less always possessed cognitive, emotional, behavioral and social functions. On the other hand, it is obvious that listening to music is one of the most pleasurable human experiences, and one in which we invest a considerable amount of time and money.

Like any culture industry in a market economy, the role of music industry is fundamentally to transform its products into financial rewards. This process has been significantly influenced by the technological advances that have determined the production, dissemination, and reception of music. In the old music economy, the content (music) and the medium (disk) were inseparable, and the music industry clearly was an industry of physical goods. Today, the situation has completely changed, because distribution of services connected to music is at the forefront. Products and services first must be produced, but before these product and services are consumed, they must be made available to consumers/users. On the other hand, consumers no longer have to drive to the store to purchase CDs at high prices, but instead can simply sit in their homes and download music using both legal and illegal digital distribution services. Therefore, in its beginnings, music was distributed free of charge in light of its specific services, it passed through the phase where except for musicians' concerts, it was distributed by a physical medium, and today tends to once again be a service which may be used free of charge, and only then seeks a way by which to charge the user directly or indirectly so that the composers and performers do not suffer damages in relation to their copyrights. It seems that the ever greater presence of music encourages people to make use of it so as to manage their moods, lessen stress, ease boredom when carrying out meaningless and monotonous tasks and create acceptable atmospheres for various social occasions. In short, people use music to enhance the quality of their lives (ZAMP, 2013).

According to Sloboda (1985, 1), the reason that most of us take part in musical activity, be it composing, performing, or listening, is that music is capable of arousing in us deep and significant emotions. In any case, music has always served as a medium of communication as well as a mode of individual expression. Popular music, and especially rock and roll, upon which foundations later developed a series of musical directions and styles, have become the mediums which carry and create new cultural meaning and symbols, dissolving old rules and forming new conventions. The generation which grew up with rock and roll got the chance by way of a new media to voice all those things that burdened and occupied it (Krnić 2006, 1132- 1133).

Technology has been central to the production, distribution and consumption of popular music for over half a century; indeed, it has become a precondition for popular music culture at its broadest and most fundamental levels. As a precondition for popular music-making, technology must be understood as both an enabling and a constraining factor that acts in complex and contradictory ways in music production, distribution and consumption, blurring, in many cases, the distinctions between these otherwise discrete stages in the circulation of music (Vertigo Team, 2013). As a direct result, the need for marketing in music, respectively, music in marketing is manifested.

In other words, it is possible to make a distinction between marketing in music, specifically, in the music industry, and in music marketing, which is manifested by the influence of music on the purchasing practices of consumers/users or the role of background music in promotional messages. In both instances, the observed interdependence of marketing and music provides the term commonly understood as music marketing. However, due to space constraints we will direct our sole attention to marketing in music, respectively, marketing in the music industry, in its narrowest of meanings.

2. THE IMPORTANCE OF MUSIC MARKETING

The existence of an exchange is a supposition which must exist to enable us to speak of marketing. In music the exchange has existed since its inception. Of course, it initially developed on the principals of quid pro quo, in other words, “something for something” or in the end, value for value, where money had not yet appeared. In the case of music, material products do not necessarily have to be traded, rather specific forms of trade are created which were especially present at the beginning of music development. Only when music manifested itself physically, rather in a materialized form (gramophone records and the like) trade involved material and immaterial components of the product. Material in relation to the sound recording, and immaterial in relation to the score (music) on the particular sound recording.

Music means different things to different people. From Bach to the Beatles, music has been developed, crossed oceans and reached millions and millions of people. So how does this music reach the people? The answer is music marketing. Firstly, this is due to the fact that marketing, among other things, has the task of joining production and consumption. As the marketing profession has undergone transformation with the move from a product orientation to a customer-centric orientation, so has music marketing (Ogden et al. 2011, 120). However, so that we may concretely speak of music marketing, there must exist an organized offer of produced music, in other words, what we commonly term – the music industry.

Although it is often said that music, like dance, exists since the beginning of the human race, the music industry emerged relatively late. Historically speaking, the development of simple processes within the music industry until the beginning of the 18th century consisted of composing and printing music, and was predominately carried out by the aristocracy and clergy. It was then that composers such as Mozart began the gradual commercialization of their music and performances. In the 19th century music continued to be distributed by way of sheet music. Commercially released phonograph records of musical performances starting in the late 1880s, and later the onset of widespread radio broadcasting starting in the 1920s, forever changed the way music was heard. Opera houses, concert halls, and clubs continued to produce music and perform live, but the power of radio allowed obscure bands to become popular on a nationwide and sometimes worldwide scale. Earlier gramophone production begins to be supplemented by the production of gramophone records. The first record companies appear and begin the mass production of records providing everyone with accessible music for consumption.

That was at the same time the real beginning of the music industry or as some call it, the music business. Namely, the music industry is a business which sells compositions, in other words, their performances which are by way of recording registered in a specific format so that, in a narrow sense, the term music industry encompasses those business objects which record, produce, distribute and sell (market) recorded music.

In a wide sense of the term, the music industry encompasses an entire list of businesses from varied branches of human resources, so that it may also encompass sound recording, music publishing, radio and TV stations, music schools and workshops, musical associations, associations for the protection of copyrights and other related rights, performers, composers, lyricists, arrangers, musical theorists, producers, record companies, distributors, organizers and concert promoters, marketing agencies and promotional agencies etc.

The music market is characterized by a strong heterogeneity in music tastes among consumers/users that vary not only with respect to music genres but also within each genre. In any case, the music industry needs to adapt to the world's most modern forms of computerization and communication and understand how to satisfy the needs and wishes of all sorts of users. To that end, marketing in the form of music marketing can and must be used as a required business concept for subjects of the music industry.

Music marketing fundamentally should concern itself with establishing products, services and ideas which offer or search out a specific music market, and on the basis of which serve as the basis for setting real measurable marketing objectives, develop adequate music products for which there is an established demand, communicate and distribute music products, and reinforce the ways in which set marketing objectives are realized. The latter objectives will be realized insofar as the music industry subjects use adequate marketing strategy which is directed towards rewarding user loyalty, relatively speaking, developing a long term cooperative relationship with them. This relationship will be long term in the event that we are speaking about subjects, and then about music products which have a good image, also if we are speaking of quality music products, in other words, those products which have a favourable relationship between their price and quality, and which are trendy. On the other hand, it is of course dependent on the individual character traits of the users. In place of the term consumer, which is usual jargon in marketing, when speaking of music marketing, it would be best to make use of the term user, for consumers of music products cannot in the music industry be categorized as classical consumers as is the case with products of short term or permanent consumer goods. In most cases, namely, music products de facto cannot be used up, but are used, for we are speaking of specific products which in their largest part are made up of nonmaterial components which are represented by their services, experiences, knowledge and experiences.

3. THE CHARACTERISTIC OF MUSIC MARKETING

There does not exist a great deal of literature relating to the role of marketing in the music industry, especially scant are scientifically relevant data relating to this interesting area. Presumably, the evolutionary process of the industry followed a similar course as in other industrial branches, but with a delay of a century or two. Therefore, it seems logical that the focus of the music industry at the end of the 1920's, in a marketing sense, was on production and the adoption of technological processes for the making of records. All records had the same labels and differed only as to content. It has been said that in 1939, Alex Steinweiss, a designer at Columbia Records had the "crazy" idea of exchanging standardized labels on vinyl records for original artistic works (Turcyn 2013). That would, except for the fact that record companies from the beginning have tried through their released recordings to satisfy the tastes and wishes of listeners, be recognized as the first important step of marketing in the music industry. Although marginal in the development of the music industry, there has always existed an essential conflict of an artistic nature, for the interests of the music industry, are in fact not the same as the interests of music. Especially when record making became the driving force of the music business where someone's intellectual work or intangible good, a service, is being materialized. The result is a product which has its own price and which needs to be distributed and advertised. We can speak of music marketing because to a lesser or greater extent, it is possible to speak of the music products market. Music marketing should focus foremost on solving the problems of exchange inherent to this specific type of market. Namely, "... when an organization (and consequently a music industry subject - authors note) is trying to expand or modify its exchange relations towards other, it is faced with the marketing problem (Kotler 1975, 4).

Marketing objectives in music industry subjects are mainly of a qualitative nature, whereas in economic activities they are usually quantitative. The result of labor in the music industry subjects is a sort of "product" which can directly or indirectly meet the needs of people. The products of music industry subjects are not intended for the in music industry subject's reproduction but for various modalities of exchanges through the market. The music products serve to meet certain specific needs of people – needs that are mostly qualitative and have a pronounced intangible component. In other words, this means that the music products should also possess an appropriate use value to engage in exchange relations.

Regardless of the type of music industry subject in question, their use value is reflected in the ability to meet the secondary (auxiliary) needs of the music product user by creating a diverse range of esthetical experiences. It should be noted that it is essential for the music industry subjects to realize the following tasks through marketing:

1. Research into the demand for the music product.
2. The development of the appropriate music products to meet identified needs.
3. The adequate funding of programs of the music industry subject, and the creation of an image appropriate to the environment in the music industry subject operates.

Additionally, in music marketing a special kind of marketing mix can be discussed, special in most part due to the reasons for specificities which it has in relation to marketing mixes of other activities. Namely, with the conventional elements of marketing mix, already well known 4P's – product, price, place (distribution) and promotion, in music marketing we can discuss a new (expanded) marketing mix which includes an additional 3P – people, process and physical evidence, well known in services marketing mix. Briefly, this means that the marketing mix is needed to determine or “single out” a certain music product, form the right price for it, organize the way it will be sold and distributed to end users, and define the forms of promotional activities (advertising, publicity and public relations, sales promotion, and personal selling for music product concerned). That which can certainly be accepted as an additional part of the marketing mix in music are people. Namely, in music, as with the remainder of artistic expression regardless of type, artists hold the main role and their work represents an important and often inseparable part of the product which they create. Often that work is invisible because it is created in a specific form of service, as in the case of singers or instrumentalists. There exists, of course, an entire list of individuals whose direct or indirect work, seen or unseen participate in the creation of music (for example, producers, sound technicians, technical personal and others). Obviously, process (as experienced by the customer) and physical evidence (environment, ambience and physical surroundings), as well, are important additional components of the marketing mix in music marketing.

The product of music can be in many forms. First of all, music can be in the form of a hard good, tangible product, such as a CD or vinyl album. Secondly, music can be an intangible product, such as digital mp3s. And lastly, music can be in the form of an experience, such as a concert. Production and labor are intensive in delivering a quality music product or performance. All activities related to product development and music innovative fall into this category (Lathrop 2003, 25). The paralleled development of the music industry and marketing began with the first phonogram record when people gained the ability to listen to music, without having to necessarily be present during its live performance. Prior to that, it was impossible to perform a musical number exactly the same way twice. In that way, music was transformed from a service into a product which necessitated the usage of marketing tools to position it on the market. For more than a century, the music industry was controlled by record companies which, in seeking to satisfy customer needs, frequently imposing their wishes and tastes, and by implementing marketing tools, inevitably led to actions in opposition to the interest of music. Presently, and especially in the future, the music industry is seeking to return music to its roots and transform it once again into a service, but different manifestations.

In the 1980's, owing to developments in digital technology and informatisation enormous changes occur in the music industry. The CD has pulled us into the digital world in which music is one of the most represented contents. Never in the history of the human race has music been made more available and heard. Wherever we turn people are listening to MP3s, downloading, streaming, ripping, "burning", sharing, and uploading, while at the same time a home studio on their PC enables them to create their own compositions and remix another's work. Music is in the automobiles, mobile phones, computers, CD-players, i-Pods, cameras and even keychains. Music lives its most intense life ever. Music is eternal, only the format on which it exists and which serve for its consummation, change.

Bach's Mass in B-minor, created sometime in 1720, is a masterpiece on paper and vinyl, on cassettes and CD-s, but is also now, on some sort of modern digital format and has remained, over 300 years later, the epitome of artistic music.

According to Lieberman (2002, 2) four elements form the basic structure of all entertainment products, and consequently also of the music products, are: content, conduit, consumption, and convergence:

1. Content: The actual entertainment product, from the initial idea to the completed product, ready to be delivered to the consumer/user.
2. Conduit: The delivery of the product: theaters, bandwidth, coaxial cable, satellite, television receive-only (TVRO) dish, laser, wireless, ultra high frequency (UHF), very high frequency (VHF), digital transmission, location-based retail, etc.
3. Consumption: The form in which the consumer/user actually makes use of the product: film, high-definition television (HDTV), compact disc-read-only memory (CD-ROM), digital, set-top box, DVD, Web TV, personal digital assistant (PDA), cellular, e-book, PC, etc.
4. Convergence: How do the various media and technologies come together to affect the globalization of the entertainment industry: TV - or PC-centric, telephony, Internet, simulation.

However, since entertainment is generally based on a creative idea, the glue that binds the music industry together is copyright, which gives the content-holder of same the ability to create protectable revenue streams, such as licensing and sponsorship, from the product.

In forming the prices of their products music industry subjects need to take into account certain market factors such as: the stage of music product's life cycle, music product differentiation, the purchasing style of the consumers/users of the music product, the elasticity of the music product price, and possibly, the competition.

What is the value of music? Considering that worth is in fact connected to price, it is necessary to determine what the buyer is paying for. The record or what is on the record? Music, however, has many different worths. From time long ago it has been a means of communication, often of great sentimental value. Therefore, a theory where the worth of music is equivalent to the price of the media upon which the music is found (CD, vinyl, cassettes, USB, radio and television participation) is erroneous. All industries are founded on the exploitation of resources, and resources are finite, but in the case of the music industry there are no limitations as to its resources. The revenue generated is dependent upon the creativity of the author and the capability of the listener to recognize the meaning and message within the author's work. Therefore, we may freely state that, the record business by using marketing tools, to record, reproduce, promote and distribute the author's work, in reality alters the author's passion towards musical art for financial gains.

Simplified, the music industry, especially its record company portion, monetizes the listeners' demand for authors' creations and the performing capabilities of artists, through the worth of the medium, even that medium is an expense for the music which is on it. It would not be erroneous to conclude that marketing, from its introduction and especially in the form which we recognize today, has played a great and even a decisive role in the formation and successes of record companies and the music industry as a whole. Also it is necessary to elaborate the theoretical distinctions between music, which acts as the center of the music industry at one end, and record business at the other. Namely, the music industry is not based on the realization of numbers of sold recordings and their worth. It has been an important part of the business for long time, but as illustrated in the Republic of Kenya alone, the worth of secondary use of music (royalties, publishing and phonographic rights), what includes radio and television broadcasts, concert performances, BTL and others in the year 2012, totalled more than 550 million shillings. The number and worth of all sold recordings from year to year has fallen and is far beneath the worth of the remaining forms of revenue. The course taken by music to its final user, in a distributive sense, has changed and developed together with the developing music industry and technological achievements of all of humanity. The first distributors were, we can freely say, persons who upon hearing a melody or song would then perform it elsewhere. Therefore, travelling musicians and entertainers and troubadours were forefathers of distribution in the music industry. With the invention of notation, distribution was carried out by hand to hand delivery of sheet music. Printing techniques advanced the number of possible copies made, while the invention of sound recording and reproduction led us to gramophone records, while the establishment of wholesale and retail sales begins the serious distribution of music. Radio and television are unavoidable and immeasurably important distributors of music. In fact, a consumer's/user's listening to their favorite songs over the air, in most cases, arouses within them the desire to buy records. Performers and musicians are very important links in the distributive chain of music. The average listener holds that the songs of some popular performer are his, when in reality he is just interpreting the works of other authors.

The emergence of the Internet and the transition of sound from analog to digital form opened up great new possibilities for the distribution of music. On-line shopping of finished products appears and enables the purchase and receipt at one's front door (most famous being amazon.com). Moreover, albums and individual songs can now be bought in digital format (iTunes), and downloaded onto one's computer, and from there onto a USB-stick, CD-R, iPod, mobile telephones and the like. It is no longer necessary to have physical possession of music to enjoy it. The developmental architects of IT technology see the future of music distribution in a model termed "Music Like Water" (Kusek and Leonhard 2013, x) by where, music which has been up till now packaged and sold like expensive bottled water, can now, thanks to the Internet, be transformed into tap water, much cheaper and accessible.

Anyway, the selling and distribution of music products is aimed at making the product available to the user, having the user purchase the product, and ultimately having the user satisfy his need through the music product. Selling the music products can be carried out:

- a) Directly (without intermediaries),
- b) Indirectly (through intermediaries).

Which form of selling to use will, to the greatest extent depend, as we have already seen before, upon the type of music and recording activity. The distribution of the music products has the task of making these products as available as possible to the immediate users.

Although labels may change the face of music in years to come, offering new formats, at various prices, placed in different areas, right now promotion is the only sure way of reaching out to music consumers/users. Through the promotion of artist, consumers/users can often find a way to relate to the artists, creating loyal customers. All the promotional tactics must increase customer awareness of the artist and convince consumers/users of the music's value. Promotion requires creating a brand image for both the artist and the experiences they want to provide. Branded experiences as such are “events that engage individuals in a personal way” (Pine and Gilmore 1999, 12). The promotion of the music products is yet another element of the marketing mix of the music industry subjects that has been considerably neglected. In the music industry money begins to roll in when a hit-single occurs. Before the introduction of the gramophone, music was sold as written notes printed on paper (sheet music). The promotion of music has always been a difficult and expensive process. At the very beginning it was necessary to convince a performer to perform a particular song during his shows or discard a specific song or place a song in a certain music program or event. With the emergence of the radio at the beginning of the 20th century promotion becomes much easier. It was important to communicate with DJs who, in the early phases decided which songs would be performed live on a program, and sometime later which song would be played from gramophone records. The introduction of television marked the turning point in many areas, as was the case with the music industry. Of course, from that moment, in a promotional sense, the visual portion of the performance became as important as the quality of musical piece and its interpretation. In the middle of the 1950's, the world was introduced to the transistor radio which increased the role of radio stations as important promotion tools in the music industry which was in constant search of new music stars. During the 70's of the 20th century, the filming of video-spots began, and in the 1981, MTV began transmitting. The modern approach to the promotion of music and musical releases is understood to involve radio stations, Internet portals, social websites, printed media, television, the sending of links for download reviews, journalists and music editors, press cuts, the making of banners, web sites, quality cooperation with mobile operators with constant and unrelenting follow up and controls of all steps taken.

4. MUSIC MARKETING PROCESS

After we have explained the specifics of the marketing mix in music marketing, we will, in short, describe the developmental direction of the marketing process in music marketing. Namely, as in other industries, it begins with marketing planning, continues with marketing research, then with market segmentation and confirming a marketing strategy. Only then can the marketing mix be developed as a program representative of a music industry subject within the music market.

In the end, marketing control must be carried out so as to assess the marketing effects. It is worth pointing out how the bearer of music marketing aside from music marketing subjects may also be individuals (singers, groups, instrumentalists, those known persons from the areas of entertainment and show-business) in the scope of so-called personal marketing which is carried out with the aid of managers or press-agents.

Marketing an artist or any recorded music product involves a marketing plan with several elements; the resources available for marketing and the particular marketing goals of the project dictate the relative importance of each element (Hutchison 2008, 31). The first step in developing a marketing plan is identifying and learning about target market. The more one learns about that market, the more effective the marketing plan can be. In order to market music product, it is imperative to tailor marketing and sales efforts to specifically reach the segment of the population that will most likely buy concrete music product. It is critical to first determine or clearly identify primary market. Energies and funds then can be spent more efficiently.

Marketing research, as is known from marketing theory, represents a standardized procedure of gathering, analyzing and interpreting data with the objective of obtaining information to enable marketing decisions to be made. In music marketing in large measure it may be researching in a way so as to reach the largest possible number of users, rather than researching the desires and wishes of potential and real users.

In relation to music market segmentation, music markets can be segmented into three sections: (1) fans and current users, (2) potential fans and users, and (3) those people who are not considered part of the target market. Perhaps this third group includes people who cannot or will not consume concrete music products. For music, that may mean people who do not particularly care for the genre that concrete artist represents. It may include people who do not consume music, people who are unwilling to pay, and those without access to become consumers/users. Target marketing focuses on the first two groups (Hutchison 2010, 21).

Marketing strategy of a music marketing subject is the means for achieving objectives, and really represents the creative thought, creative idea, the inspiration which we would take to a final, common long term objective. Accordingly, we can similarly define marketing strategy as the means for achieving marketing objectives for a music marketing subject. In the music industry, labels, managers, or artists must formulate a course of action based on their capabilities, objectives, and a market analysis. The goal, at its simplest, is to develop an audience base and sell the musical product (Lathrop 2003, 27). But, music is a typical niche market, or, to put it best, is a market with a largest number of niches. And each niche has its music lovers, its costumers and its peculiarities.

Music is art and music has to be considered and treated by record companies executives as art. Therefore marketing executives have to step back, and adopt a smarter marketing strategy. Which is "let the band play and just stepback" marketing strategy. The best marketing strategy in music is simple: passion and inspiration. This should be the marketing drive in music. The Rolling Stones, the Beatles, the Doors, Led Zeppelin, Pink Floyd were highly successful just because they were making great music, and because there were many music lovers who were liking it. Nothing more, nothing less. Marketing strategy is essential and every single case has to be carefully considered and individually tailored. In reality, is simply a different kind of marketing strategy, more refined, crafted at a higher level (Vertigo Team, 2013). On the other side, the new music industry dynamics is characterized by high connectivity and little control and music provided as service. The driver of all these changes is primarily the development of digital information and communication technologies.

5. THE REVOLUTION OF MUSIC MARKETING

When analyzing the current music market, it is clear that traditional modes of business are no longer working as they used to, both in Kenya and globally. The recording industry is no longer nor could we say does it hold the main role in the music industry, as it did in almost an entire century. A musical piece fundamentally continues to be a product, or a service, but due to format changes, those components necessary to once materialize the product (gramophone records, magnetophone tape, cassettes, CDs, and the like) and around which successful and profitable record companies were built, conditionally speaking, no longer exist. There is no longer a need for a manufacturing sector, and therefore no need for warehousing, transportation, wholesale and retail sales (classical distribution). Changes regarding the distribution of musical works and the way in which it reaches users has drastically changed. This work unfortunately, is too short to examine the current situation in which the music industry finds itself, or even go so far as to make a larger analysis of the future of music marketing. Further development depends upon several parameters:

- achievements in the area of IT technology,
- legislative adaptation to the new situation and coordinating it on a global level,
- restructuring and changes to business strategies of record companies,
- political-social lobbying and initiatives of individuals and organizations which dispute intellectual rights of ownership.

The fact is that everything is moving very quickly and that the newfound situation has caught the complete industry unawares in a deep sleep of security as to its existence, greatness and irreplaceability. Until now it has been - we will decide who we will support, for whom we will provide studio recording, publishing, costly video spot recording, and promotion through our media channels, and you (consumers/users), if you would like our product, please stand in line at the store and buy the product at a price we determine and take it home. You may not make a copy, and if one should be made, you must buy an empty medium upon which to make a lesser quality copy. That was how it was and those golden years are gone. The time where a majority of performers and authors were dissatisfied because of the small or non-profit they would receive from a sold product (entails the calculation of fees from "copy and performing

rights"), has been replaced by a time where users have come to understand that they have in the past been cheated and used. The unsatisfied buyer will blame the performer for a bad album, which performer will then of course blame his publisher because the release was forced before enough quality material was attained, as the publisher is already deeply involved in the realization of another performer's project as dictated by his business plan. The previous example is just one in a long line of reasons why users, and musicians have so quickly embraced this new method of distributing music - the internet. The format change from analog to digital, has allowed music to become one of the most sought out material in the new electronic medium.

Users stopped being buyers at the beginning of this century causing a drastic fall in revenues to the record and music industry as a whole. Signs of recovery are for the first time visible in the IFPI's4 Annual Report for the year of 2012. The music industry is slowly adapting to the digital world. Today, it provides consumers with the experiences they want and is successfully monetising music through a range of business models. However, still at least one-third of users searching out music access the internet through illegal and pirate services. Therefore it is necessary for the continued marketing efforts to find the best model for solving that problem in which the music industry finds itself. The product has been redefined, and the internet has become the most visited place to the "acquisition" of music. In past years, in the USA, India and Sweden more than half of the received revenues have been achieved through digital sale channels, with the tendency for growth in other countries. In each country of importance there exists at least one form (or more) of channel licenses for download or streaming, with the possibility of subscription service. Two years ago, there were eight million paying subscribers globally; today, there are more than 20 million. That which remains is the coordination of relations within the industry whereby redistribution will form a more acceptable price for final users, (for today in great part, price is the reason behind consumers' use of illegal and free services), as well as exercising better control over the way which music is distributed over the Internet. Thus, there must be a necessary assumption of the aforementioned adaptation of legislation and its conformation on a global level.

In every country, ownership is a constitutional category, as is the right to work and receive adequate compensation for the same. The owner of legally bought music offered on some sort of medium should be able to freely make use of his, while at the same time, authors, performers, or owners of the material on that same medium, should receive adequate compensation for their work. Misunderstandings and disputes which have arisen from this problem have resulted in the emergence of a Pirate party, first in 2006, in Sweden, and later in other countries. Today there now exists an International Pirate Party which has its own representatives in the European Parliament. That organization is against intellectual property rights, and in their efforts to protect human rights, democracy, personal information privacy and educational freedom, they seek copyright law reform or revocation of the same. Therefore marketing experts in the future must implement some existing and new tools in an effort to find solutions for the placement and protection of the music industry as a whole. The recording industry will not, regardless of the dark prognosis for its future, will not disappear. Catalogue ownership is priceless making the industry an unavoidable partner in all music services.

It will be necessary to redefine how the financial pie will be divided and readjust attitudes towards musicians regarding the expansion of catalogue acquisitions of new works and performers (in the last year, an unbelievable amount of 4.5 billion US dollars were spent to this end). Their roles are changing and it is not necessary to view them as creators of the music industry any longer. Instead we should look at the record business as music delivery systems, because the goal is to get users to pay for the convenience of listening to their favorite music on demand.

6. CONCLUSION

Music marketing can play a pivotal role in improving managerial practices and in increasing the income earned by music industry subjects. We do not belong to those possessing a “marketing supremacy syndrome,” that is, to those who fully “believe that each organization type is connected to marketing” (Luck 1974, 71), but we nevertheless agree with the notion that marketing – that is, marketing logic and a marketing-oriented way of thinking – is lacking, especially in Kenyan conditions. Crucial preconditions to implementing the music marketing in Kenya involve solving the country’s economic issues in the greatest extent possible, and achieving substantial and of course, positive results in the application of conventional marketing. Evidently, none of these prerequisites have yet been realized in Kenya. In certain aspects, the music marketing represents the socialization of marketing as a business concept as well as a type of life and behavioral philosophy. The music marketing thus represents the evolutionary and revolutionary operationalization and instrumentalization of a clearly essential interaction between marketing and music, which is evidently still very significantly lacking in Kenya. An important predicate for the necessary changes is the redefining of attitudes concerning the recording industry, before all else the subjects of the music industry as well as the music market as a whole. A process of adapting to new conditions of doing business will certainly come to be upon entry of the Republic of Kenya into the European Union, but we are left to see whether it will be aid or a hindrance for Kenya with its already weak and small music industry.

REFERENCES

- ⇒ Hutchison, T., Macy, A. and Allen, P. (2010), *Record Label Marketing*, Second Edition, Elsevier, Oxford.
- ⇒ Hutchison, T. (2008), *Web Marketing for the Music Business*, Elsevier, Inc., Oxford.
- ⇒ IFPI (2013), "IFPI's Mission". [Internet] Available at: http://www.ifpi.org/content/section_about/ [Accessed: 28 May 2013]
- ⇒ Juslin, P. N. and Västfjäll, D. (2008), "Emotional responses to music: The need to consider mechanisms", *Behavioral and Brain Sciences*, 31, pp. 559–621.
- ⇒ Juslin, P. N. and Sloboda, J. A. (ed.) (2001), *Music and emotion: theory and research*, Oxford University Press, Oxford.
- ⇒ Kotler, Ph. (1975), *Marketing for Nonprofit Organization*. Prentice-Hall, Inc. Englewood Cliffs, N.J.